

Billboard

EXPERIENCE THE B

The Face Of An Import Crackdown? >P.5

JUG
11
2007

PARADIGM SHIFT

How One Agency Became A Major Music Player >P.25

DOLLY PARTON

Online For The First Time >P.9

WHAT'S NEXT FOR EMI

>P.8

CHART HEAT
Billy Ray Cyrus,
Prince,
Sean Kingston,
Sum 41
>P.38

New Album. New Tour.

KANYE WEST

'Sometimes As A Creative Person, You Go Off The Deep End A Little.'

>P.22

www.billboard.com
www.billboard.biz

US \$6.99 CAN \$8.99 UK £5.50



THE MUST-HAVE ALBUM OF THE YEAR

MARK RONSON VERSION

THE CRITICS ARE RAVING!

“HAVING PRODUCED AMY WINEHOUSE AND LILY ALLEN, MARK RONSON IS ON A REAL ROLL IN 2007. FEATURING GUEST VOCALISTS LIKE ALLEN, WINEHOUSE AND ROBBIE WILLIAMS, THE WHOLE THING PLAYS LIKE THE ULTIMATE HIPSTER PARTY MIXTAPE. BEST OF ALL? ‘STOP ME,’ THE MOST SOULFUL RAVE SINCE GNARLS BARKLEY’S ‘CRAZY.’” PEOPLE MAGAZINE

“RONSON JOYOUSLY TWISTS POPULAR TUNES BY EVERYONE FROM RADIOHEAD TO COLDPLAY TO BRITNEY SPEARS, AND – WHAT DO YOU KNOW! – IT TURNS OUT TO BE THE MONSTER JAM OF THE SEASON! REGARDLESS OF WHO’S ON THE MIC, VERSION SUCCEEDS. GRADE A” ENTERTAINMENT WEEKLY

“THE EMERGING RONSON SOUND IS MOTOWN MEETS HIP-HOP MEETS RETRO BRIT-POP. IN BRITAIN, ‘STOP ME,’ THE COVER OF THE SMITHS’ ‘STOP ME IF YOU THINK YOU’VE HEARD THIS ONE BEFORE,’ IS # 1 AND THE ALBUM SOARED TO #2! COULD THIS ROCK STAR DJ ACTUALLY BECOME A ROCK STAR?” NEW YORK TIMES

“RONSON UNITES TWO ANTITHETICAL WORLDS – RECENT AND CLASSIC BRITPOP WITH VINTAGE AMERICAN R&B. LILY ALLEN, AMY WINEHOUSE, ROBBIE WILLIAMS COVER KAISER CHIEFS, COLDPLAY, AND THE SMITHS OVER BLARING HORNS, AND ORGANIC BEATS. SHARP ARRANGING SKILLS AND SUITABLY ANGULAR PERFORMANCES! ★★★★★” SPIN

THE SOUNDTRACK TO YOUR SUMMER!

THE NEW ALBUM VERSION... AVAILABLE NOW!



BMG

ALLIDO
RECORDS

WWW.MARKRONSON.COM WWW.MYSPACE.COM/MARKRONSON WWW.ALLIDORECORDS.COM

PRODUCED BY MARK RONSON • MANAGEMENT: ADVANCED ALTERNATIVE MEDIA INC. - NYC DANIEL MERRIWEATHER APPEARS COURTESY OF ALLIDORECORDS. THE RCA RECORDS LABEL IS A UNIT OF SONY BMG MUSIC ENTERTAINMENT • TRADEMARKS REGISTERED • MARCA(S) REGISTRADA(S) RCA TRADEMARK MANAGEMENT S.A. • BMG LOGO IS A TRADEMARK OF BERTELSMANN MUSIC GROUP, INC. • © 2007 SONY BMG MUSIC ENTERTAINMENT (UK) LTD. DISTRIBUTED BY RCA DISTRIBUTION.

No. 1

ON THE CHARTS

ALBUMS

	PAGE	ARTIST / TITLE
THE BILLBOARD 200	38	VARIOUS ARTISTS / HOW 25
TOP BLUEGRASS	46	STEVE IVEY / BEST OF BLUEGRASS GOSPEL. COLLECTOR'S EDITION
TOP BLUES	43	SOUNDTRACK / BLACK SNAKE MOAN
TOP CHRISTIAN	51	BARLOWGIRL / HOW CAN WE BE SILENT
TOP COUNTRY	46	TAYLOR SWIFT / TAYLOR SWIFT
TOP ELECTRONIC	49	THE CHEMICAL BROTHERS / WE ARE THE NIGHT
TOP GOSPEL	51	MARVIN SAPP / THIRSTY
TOP HEATSEEKERS	53	WITHIN TEMPTATION / THE HEART OF EVERYTHING
TOP INDEPENDENT	52	SOUNDTRACK / HAIRSPRAY
TOP LATIN	48	MARC ANTHONY / EL CANTANTE (SOUNDTRACK)
TOP R&B/HIP-HOP	43	PRINCE / PLANET EARTH
TASTEMAKERS	52	PRINCE / PLANET EARTH
TOP WORLD	52	ISRAEL "IZ" KAMAKAWIWO'OLE / WONDERFUL WORLD

SINGLES

	PAGE	ARTIST / TITLE
ADULT CONTEMPORARY	41	MICHAEL BUBLE / EVERYTHING
ADULT TOP 40	41	DAUGHTRY / HOME
HOT COUNTRY	47	KENNY CHESNEY / NEVER WANTED NOTHING MORE
HOT DANCE CLUB PLAY	49	KAT DELUNA FEATURING ELEPHANT MAN / WHINE UP
HOT DANCE AIRPLAY	49	MAROON 5 / MAKES ME WONDER
HOT DIGITAL SONGS	41	SEAN KINGSTON / BEAUTIFUL GIRLS
HOT 100	40	SEAN KINGSTON / BEAUTIFUL GIRLS
HOT 100 AIRPLAY	41	SEAN KINGSTON / BEAUTIFUL GIRLS
HOT SINGLES SALES	42	HIGH SCHOOL MUSICAL 2 CAST / WHAT TIME IS IT
HOT LATIN SONGS	48	ENRIQUE IGLESIAS / DIMIÉLO
MODERN ROCK	41	THE WHITE STRIPES / ICKY THUMP
POP 100	42	SEAN KINGSTON / BEAUTIFUL GIRLS
POP 100 AIRPLAY	42	FERGIE / BIG GIRLS DON'T CRY
HOT R&B/HIP-HOP	45	FANTASIA / WHEN I SEE U
HOT R&B/HIP-HOP AIRPLAY	44	FANTASIA / WHEN I SEE U
R&B/HIP-HOP SINGLES SALES	44	BIGG FACE / GET MY WEIGHT UP
R&B/ADULT	44	MUSIQ SOULCHILD / TEACHME
RHYTHMIC	44	T-PAIN FEATURING AKON / BARTENDER
HOT RINGMASTERS	14	SEAN KINGSTON / BEAUTIFUL GIRLS

VIDEOS

	PAGE	ARTIST / TITLE
TOP VIDEO CLIPS	53	PLIES FEATURING T-PAIN / SHAWTY
TOP MUSIC VIDEO SALES	53	AVENGED SEVENFOLD / ALL EXCESS

THIS WEEK ON .biz

		ARTIST / TITLE
TOP CLASSICAL	#1	STING / SONGS FROM THE LABYRINTH
TOP CLASSICAL CROSSOVER	#1	JOSH GROBAN / AWAKE
TOP DIGITAL	#1	SOUNDTRACK / HAIRSPRAY
TOP INTERNET	#1	HANSON / THE WALK
TOP JAZZ	#1	MICHAEL BUBLE / CALL ME IRRESPONSIBLE
TOP CONTEMPORARY JAZZ	#1	DAVE KOZ / AT THE MOVIES
TOP POP CATALOG	#1	TIM MCGRAW / GREATEST HITS
TOP REGGAE	#1	COLLIE BUDDZ / COLLIE BUDDZ
TOP DVD SALES	#1	PREMONITION
TOP TV DVD SALES	#1	HANNAH MONTANA: POP STAR PROFILE
TOP VIDEO RENTALS	#1	PREMONITION
TOP VIDEO GAME RENTALS	#1	PS2: TRANSFORMERS: THE GAME

CONTENTS

VOLUME 119, NO. 32



34



30



16



31

UPFRONT

- 5 **FRANKLY SPEAKING** An Amy Winehouse album reignites an old debate over imports.
- 12 On The Road
- 13 Retail Track
- 14 Digital Entertainment
- 15 Garage Rock
- 16 Latin
- 18 Global
- 20 Making The Brand, Legal Matters
- 21 Q&A: Irv Gotti

FEATURES

- COVER STORY
- 22 **IKANYECLAST** Kanye West has become a pop icon by marching to his own beats. But will his risks pay off again?
- 25 **PARADIGM SHIFT** Inside the deals that made one agency a major music player.

MUSIC

- 29 **BEDINGFIELD STEERS STATESIDE RETURN** With sophomore set already out in Europe, Epic gets busy in U.S.
- 31 Global Pulse, Beatbox
- 32 Jazz Notes
- 33 Rhythm & Blues
- 34 6 Questions: **Lyle Lovett**, Real Talk
- 35 Reviews

IN EVERY ISSUE

- 4 Opinion
- 37 Over The Counter
- 37 Market Watch
- 38 Charts
- 55 Marketplace
- 57 Executive Turntable, Backbeat, Inside Track

ON THE COVER: Kanye West photographed by Nabil Eiderkin. WINEHOUSE: MARK ALLAN/WIREIMAGE.COM

360 DEGREES OF BILLBOARD

HOME FRONT

Events

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

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

Video



After topping The Billboard Hot 100 for two weeks in a row, **Billboard in Sixty** caught up with the Plain White T's backstage at an mtvU concert at Six Flags. Watch the video at billboard.com/sixty.

BILL WERDE
Deputy Editor
Billboard



Winner's Circle

In A Challenging Time, Successes And Solutions Still Make For Good Stories

One bit of feedback I suspect most journalists cringe to hear is probably one we hear most often: "All you guys print is bad news."

I laugh sometimes when I hear this, imagining the dialogue in our weekly edit meetings were this mandate real.

"Warner Music Group's market share is up."

"Too happy. What else you got?"

"A trend story on new revenue models for artists and labels?"

"C'mon, we all know everything is doomed to failure."

And finally, a pitch, in a small voice, from the back of the room: "Billy Ray Cyrus is back in the top 20 for the first time in years—and he re-emerged because of his daughter's cute TV show."

"You're fired. Let's plan an all-obituary issue."

In reality, our Tuesday meetings are far less contentious. The challenges of today's music business provide about as much chance to cover opportunity as it does to report setbacks. While this week's issue is set against a bottom-line back-

drop of album sales that are still hovering around a 15% decline from last year, there's plenty of evidence that folks from every part of the business are working to solve challenges.

Want good news? Make some.

Kanye West continues to succeed, and our cover story (page 22) makes the point that it may just be because he refuses to do what's expected. The Dixie Chicks hurt their own bottom line criticizing George Bush, but West made himself a folk hero, perhaps cementing his reputation as hip-hop's one true rock star.

Elsewhere, Paradigm (page 25) vaulted into major music agency status with the acquisition of boutiques Little Big Man and Monterey Paradigm Artists; this means more opportunity for acts looking to extend their brand into other media platforms. Verizon even dragged AC/DC into the digital age (page 8) as

both Verizon and AT&T further committed to music.

My favorite story of the week, though, broke on our business news site, billboard.biz. Our longtime touring expert Ray Waddell started out breaking one story—that eChomusic was ramping up its direct-to-fan online artist initiatives—and ended up breaking an even bigger one: that Dolly Parton was going to get her first Web site, around the time she releases her first mainstream country album in nearly 20 years.

The report became the little story that could. Other media outlets including USA Today ran with it, and Waddell and Dolly's manager, Danny Nozell, started getting calls: from a major festival wanting to book her, from a major label wanting to distribute her upcoming album.

My point here isn't to crow about our 24/7 news operation billboard.biz, which breaks important stories almost daily. Rather, I mean to address those who say Billboard is focused on the negative. And to you I say, "Create some good news."

We'll be all over it. It's our way to make a living.

FEEDBACK

IT TAKES TWO TO TANGO

This past week, members of the Latin Recording Academy were mailed voting instructions for the 2007 Latin Grammy Awards.

In the tango category, voters will take their pick from a list of 19 releases. Unfortunately, the list does not include my most recent recording, "Buenos Aires Tango Standards" (Zoho Music). This CD, a collection of traditional tangos performed by a group of Argentine musicians, was deemed outside the category by the Latin Recording Academy.

According to an e-mail from the academy: "During the screening meeting, the Pablo Aslan recording was carefully screened by experts in both Jazz and Tango. The committee listened to the recording and felt the recording did not have enough Tango elements to remain in the Tango category and therefore it remained in the Jazz category."

Furthermore: "Our rule is: Genre-specific albums must consist of 75% or more playing time of the specific genre."

I am left wondering about this committee of experts in tango and jazz, who carefully tallied up the percentage of tango in my CD and decided I came up short.

In "Buenos Aires Tango Standards," I

assembled a group of Argentine musicians who are equally versed and experienced in tango and jazz. For the repertoire, I chose from among the most traditional instrumental tangos written by Arolas, Bardi, Laurenz, Maffia and Salgan. The rhythms that we play are all traditional marcatos, sincopas and milongas—the essence of tango.

Who are these experts who passed judgment on my brand of tango and consid-

ered it not "tango" enough? What else do they consider not-tango? Recent Latin Grammy nominations of recordings by Pablo Ziegler and Adrian Laies, artists whom I consider to be very close to my aesthetic and clearly not traditional tango, make it even more confusing to understand where they draw the line.

Pablo Aslan
Brooklyn, N.Y.

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

Letters should be concise and may be edited. All submissions published shall become the sole property of Billboard, which shall own the copyright in whole or part, for publication.



GROUP EDITORIAL DIRECTOR
SCOTT MCKENZIE
EXECUTIVE EDITOR/ASSOCIATE PUBLISHER
TAMARA CONNIFF

EDITORIAL

DEPUTY EDITOR: Bill Werde 646-654-4680
SENIOR EDITORS: Jonathan Cohen 646-654-5582, Chuck Eddy 646-654-4708
INTERNATIONAL BUREAU CHIEF: Mark Sutherland 011-44-207-420-6155
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR LATIN MUSIC AND ENTERTAINMENT: Leila Cobo (Miami) 305-361-5279
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR TOURING AND LIVE ENTERTAINMENT: Ray Waddell (Nashville) 615-321-4245
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR DIGITAL/MOBILE: Antony Bruno (Denver) 303-771-1342
SPECIAL FEATURES EDITOR: Thom Duffy 646-654-4716
SENIOR CORRESPONDENTS: Susan Butler (Legal & Publishing) 646-654-4646; Ed Christman (Retail) 646-654-4723; Paul Helne (Radio) 646-654-4669; Gail Mitchell (R&B) 323-525-2299; Michael Paoletta (Brand Marketing) 646-654-4726; Chuck Taylor (Pop) 646-654-4729; Tom Ferguson (Deputy Global Editor) 011-44-207-420-6069
CORRESPONDENTS: Ayala Ben-Yehuda (Latin) 323-525-2293; Mike Boyle (Rock) 646-654-4727; Hillary Crosley (R&B/Hip-Hop) 646-654-4647; Mitchell Peters 323-525-2522; Ken Tucker (Radio) 615-321-4286
INTERNATIONAL: Christie Eliezer (Australia), Steve McClure (Asia), Wolfgang Spahr (Germany)
BILLBOARD.BIZ NEWS EDITOR: Chris M. Walsh 646-654-4904
GLOBAL NEWS EDITOR: Lars Brandle 011-44-207-420-6068
BILLBOARD.COM EDITOR: Jessica Letkemann 646-654-5536
ONLINE EDITORS: Mariel Concepcion (Billboard.com) 646-654-4780; Katie Hasty (Billboard.com) 646-654-4650; Susan Visakowitz (Radio) 646-654-4730
MULTIMEDIA PRODUCER: Rich Kaplinski
COPY CHIEF: Chris Woods
COPY EDITOR: Christa Titus
SENIOR COPY EDITOR, SPECIAL FEATURES: Wayne Robins 646-654-4713
ASSOCIATE EDITOR, SPECIAL FEATURES: Evie Nagy 646-654-4709
CONTRIBUTORS: Sam Andrews, Jim Bessman, Fred Bronson, Ramiro Burr, Juliana Koranteng, Kerri Mason, Dan Ouellette, Deborah Evans Price, Paul Sexton, Steve Trainman, Anastasia Tsioulas

DESIGN & PHOTOGRAPHY

CREATIVE DIRECTOR: JOSH KLENERT
ASSOCIATE ART DIRECTOR: Christine Bower SENIOR DESIGNER: Greg Grabowy
ASSOCIATE PHOTO EDITOR: Amelia Halverson

CHARTS & RESEARCH

DIRECTOR OF CHARTS/SENIOR ANALYST: GEOFF MAYFIELD (L.A.)
ASSOCIATE DIRECTOR: SILVIO PIETROLUONGO
SENIOR CHART MANAGERS: Raphael George (R&B/Hip-Hop), Wade Jessen (Bluegrass, Country, Christian, Gospel, Nashville)
CHART MANAGERS: Bob Ailen (Boxscore, Nashville), Keith Caulfield (Cast, Compilations, Digital Albums, Internet, Pop, Catalog Soundtracks, L.A.), Anthony Colombo (Rock, Spotlight, Recaps, Video), Mary DeCroce (Blues, Kid Audio, Nashville), Geoff Mayfield (The Billboard 200, Heatseekers, L.A.), Gordon Murray (Comedy, Electronic, Jazz, New Age, Reggae, World), Silvio Pietrolungo (The Billboard Hot 100, Pop 100, Hot Digital Songs), Paul Pomfret (Hits of the World, London), Jose Promis (Latin, Dance, L.A.), Gary Trust (Adult Contemporary, Adult Top 40)
ANALYST: Keith Caulfield
CHART PRODUCTION MANAGER: Michael Cusson
ASSOCIATE CHART PRODUCTION MANAGER: Alex Vitoulis
BILLBOARD RESEARCH MANAGER: Gordon Murray 646-654-4633

INTEGRATED SALES & BRAND MARKETING

VICE PRESIDENT, INTEGRATED SALES/ASSOCIATE PUBLISHER: BRIAN C. KENNEDY 646-654-4627
NATIONAL SALES DIRECTOR/DIGITAL & CONSUMER: Derek Sentner 646-654-4616
WEST COAST ADVERTISING DIRECTORS: Aki Kaneko 323-525-2299, Diane Johnson 323-525-2237
EAST COAST ADVERTISING DIRECTORS: Cindy Mata 646-654-4710, Ryan Bleich 646-654-4635
NASHVILLE: Lee Ann Photogio 615-383-1573 (Labels), Cynthia Mellow 615-352-0265 (Touring)
ADVERTISING DIRECTOR DETROIT: Nancy Cole 313-510-2425
ACCOUNT MANAGER: Charles Perez 646-654-4691
ADVERTISING DIRECTOR EUROPE/U.K.: Frederic Fenucci 011-44-207-420-6075
SALES DIRECTOR, MARKETING SERVICES: Arkady Fridman 646-654-4636
ACCOUNT EXECUTIVE: Michael Menachem 646-654-4688
INSIDE ACCOUNT REP: Jeff Serrette 646-654-4697
MANAGING DIRECTOR/LATIN: Gene Smith 973-746-2520
LATIN AMERICA/MIAMI: Marcia Olival 305-864-7578, Fax: 305-864-3227
ASIA-PACIFIC/AUSTRALIA: Linda Match 612-9440-7777, Fax: 612-9440-7788
JAPAN: Aki Kaneko 323-525-2299
ADVERTISING COORDINATORS: Mirna Gomez 646-654-4695, Amy Gavelek 646-654-4617
MARKETING DIRECTOR: STACEY GROSS 646-654-4618
MARKETING MANAGER: Nicole Carbone 646-654-4634
MARKETING DESIGN MANAGER: Melissa Biever 646-654-4658

LICENSING, EVENTS & REPRINTS

VICE PRESIDENT, LICENSING & EVENTS: HOWARD APPELBAUM
EXECUTIVE DIRECTOR, CONFERENCES & SPECIAL EVENTS: MICHELE JACANGELO
SPONSORSHIP SALES DIRECTOR: Karl Vontz 415-738-0745
SPONSORSHIP SALES MANAGERS: Michelle Fine 646-654-4718
SPECIAL EVENTS DIRECTOR: Margaret O'Shea
SPECIAL EVENTS MANAGER: Lisa DiAntonio
REGISTRATION SALES MANAGER: Erin Parker
EVENT CLIENT SERVICES COORDINATOR: Courtney Marks
EVENT MARKETING DIRECTOR: Lila Gerson
ART DIRECTOR, MARKETING & SALES: Melissa Subatch
SPONSORSHIP/BUSINESS DEVELOPMENT MANAGER: Cebele Marquez
BUSINESS MANAGER, LICENSING & EVENTS: Barbara Grieninger 646-654-4675
MANAGER, LICENSING, SALES & REPRINTS: Angeline Biesheuvel 646-654-4677
FOSTER REPRINTS: Nancy M. Rothman - 1-866-879-9144 Ext 134 - nrothman@fosterreprints.com

AUDIENCE MARKETING

ASSOCIATE AUDIENCE MARKETING DIRECTOR: Frances Davis
AUDIENCE MARKETING MANAGER (GROUP): Michele Larsen
INTERNATIONAL AUDIENCE MARKETING DIRECTOR: Stephanie McNamara (London)
SUBSCRIPTIONS: 818-487-4582 (U.S./Canada) 44-1858-438887 (International)

PRODUCTION

PRODUCTION DIRECTOR: TERENCE C. SANDERS
ADVERTISING PRODUCTION MANAGER: Chris Dexter
EDITORIAL PRODUCTION SUPERVISOR/QPS ADMINISTRATOR: Anthony T. Stallings
SYSTEMS/TECHNOLOGY SUPERVISOR: Barry Bishin
SENIOR COMPOSITION TECHNICIAN: Susan Chicola
COMPOSITION TECHNICIAN: Rodger Leonard
ADVERTISING GRAPHIC ARTISTS: Ray Carlson, Ken Diamond

PUBLISHING & OPERATIONS

PUBLISHER: JOHN KILCULLEN
SPECIAL PROJECTS MANAGER: Kristina Tunzi
VICE PRESIDENT/GENERAL MANAGER: ANDY BILBAO
HUMAN RESOURCES DIRECTOR: BILL FINTON
DIGITAL BRAND MANAGER: ERIC WARD
LEGAL COUNSEL: ERIC RUBENSTEIN
DISTRIBUTION DIRECTOR: Lou Bradford
BILLING: Liza Perez CREDIT: Shawn Norton
VICE PRESIDENT, MANUFACTURING AND DISTRIBUTION: Jennifer Grego
VICE PRESIDENT, AUDIENCE MARKETING: Joanne Wheatley
VICE PRESIDENT, MARKETING SERVICES: Drew DeSario

BILLBOARD OFFICES

NEW YORK: 770 Broadway, New York, NY 10003
Phone: 646-654-4500
Edit: Fax: 646-654-4681
Adv. Fax: 646-654-4799
LOS ANGELES: 5055 Wilshire Blvd., Los Angeles, CA 90036
WC2H 8TJ
Fax: 323-525-2300
Fax: 323-525-2394/2395
LONDON: Endeavour House, 189 Shaftesbury Ave., London
Phone: 011-44-207-420-6003
Fax: 011-44-207-420-6014
MIAMI: 101 Crandon Blvd., Suite 466, Key Biscayne, FL 33149
Phone: 305-361-5279
Fax: 305-361-5299
WASHINGTON, D.C.: 910 17th St. NW, Suite 215, Wash., DC 20006
Phone: 202-833-8692
Fax: 202-833-8672
NASHVILLE: 49 Music Square W, Nashville, TN 37203
Phone: 615-321-4290
Fax: 615-320-0454

nelsen

Nielsen Business Media

CHIEF OPERATING OFFICER: Greg Farrar; SENIOR VICE PRESIDENT, HUMAN RESOURCES: Michael Alcea; SENIOR VICE PRESIDENT, FINANCE: Derek Irwin; SENIOR VICE PRESIDENT, TRAVEL, PERFORMANCE & MARKETING SERVICES: William J. Cooke; SENIOR VICE PRESIDENT, MARKETING & MEDIA: Sabrina Crow; SENIOR VICE PRESIDENT, FILM & PERFORMING ARTS/MUSIC & LITERARY: John Kilcullen; SENIOR VICE PRESIDENT, CORPORATE DEVELOPMENT & PLANNING: Thomas Kuczynski; SENIOR VICE PRESIDENT, RETAIL: David Loehner; SENIOR VICE PRESIDENT, MEDIA STRATEGY & TECHNOLOGY: Linda McCutcheon; SENIOR VICE PRESIDENT, BUILDING DESIGN: Joe Randall; SENIOR VICE PRESIDENT, CENTRAL SERVICES: Mary Kay Sustek; VICE PRESIDENT, LICENSING & EVENTS: Howard Appelbaum; VICE PRESIDENT, MARKETING SERVICES: Drew DeSario; VICE PRESIDENT/GENERAL MANAGER, BURRILL LIFE SCIENCES MEDIA GROUP, LLC: Zachary Dicker; VICE PRESIDENT, MANUFACTURING AND DISTRIBUTION: Jennifer Grego; VICE PRESIDENT, AUDIENCE MARKETING: Joanne Wheatley



DIGITAL DOLLY
Finally, an online presence for Parton



BILLY RAY'S BACK
Miley's dad makes a big return to charts



ROSEN RISES AGAIN
Ticketing genius sets Audience View apart



UNPLAIN UNWHITE T'S
RED Distribution gets into the merch biz



CROONING CASTRO
Latin singer rebounds with mariachi album

9

10

12

13

16

>>> UMG SEALS SANCTUARY BUYOUT DEAL

Universal Music Group will take London-based Sanctuary Group into private hands after winning shareholder approval for a buyout Aug. 2. UMG confirmed it reached the 90% required level of acceptance to conclude its proposed acquisition. The deal gives Universal a foothold in the live music business through Sanctuary's management and live agency arms.

>>> NAT'L GEOGRAPHIC LAUNCHES MUSIC DIVISION

National Geographic is launching a new music and radio division designed to promote international music and deepen planet-friendly living. The new division will focus on music supervision, live events, a consumer music Web site, syndicated radio shows, a record label, music publishing and TV projects. On the radio side, NGMR is charged with radio and video initiatives.

>>> PARTON GOES INDIE

Country legend Dolly Parton will debut her new label, Dolly Records, with the release of a new country album next February. Parton's manager, Danny Nozell, will serve as GM of Dolly Records and no other artists will be signed to the roster. Currently, a digital distribution deal with iTunes is in progress, while physical distribution is still in the works.

UP FRONT

RETAIL BY ED CHRISTMAN

Frankly Speaking

An Amy Winehouse Album Reignites An Old Debate Over Imports

In the mid-1980s through the mid-1990s, major labels cracked down on retailers carrying import albums as a matter of course—at one point, CBS Records even sued Tower Records over the practice.

For the most part, such import battles have since receded into the background. But a controversy over an Amy Winehouse album is, at least temporarily, putting the issue back in the forefront.

Most merchants Billboard surveyed are saying they'll comply with a letter from Universal Republic that threatens to sue retailers and merchandisers that continue importing and selling import copies of Winehouse's 2003 debut album, "Frank." But other retailers are arguing that, in the age of downloading, it's absurd for a record label to take Universal's approach.

"We are selling physical product that the customers want, and they are trying to stop us," one merchandiser says. "In the meantime, it is flowing freely throughout the world over the Internet through the [peer-to-peer] sites."

Universal Republic, which has enjoyed great success in the United States with Winehouse's "Back to Black" album, plans to issue her earlier album "Frank" Nov. 7 stateside and wants to prevent imports from cannibalizing potential sales.

"Frank," which came out in Europe on Island, has scanned some 18,000 copies in the United States as an import, according to Nielsen SoundScan; meanwhile, since its Dec. 19, 2006, release, "Back to Black" has sold 950,000. Universal insiders say that since the label's goal for the latter is 1.5 million-2 million copies, Universal is holding up the release of "Frank" to get the most mileage out of "Back to Black."

"We have been selling 'Frank' long before [Winehouse] become hot here in the U.S.," says Eric Levin, owner of Criminal Records in Atlanta and the head of the Alliance for Independent Media Stores. "We

can certainly wait, as we have been asked to do."

"Universal is just trying to protect their business," says Michael Kuriz, who heads indie coalition Monitor Store Network. "We get the message; we won't carry it anymore."

In general, merchants—who foresee being confronted with weightier vendor issues with the majors down the line—are saying the stakes of the "Frank" album are not high enough to justify taking a stand or risk getting sued.

Still, some merchants and wholesalers say, the tone of Universal's letter left a lot to be desired. "There didn't seem to be a lot of thought behind it besides

bullying and greed," one music merchandiser says.

In one passage, the July 24 letter says, "Republic hereby demands that you cease and desist with any and all distribution and/or exploitation of the album in the U.S.," because it constitutes an infringement of Republic's exclusive right to exploit and distribute the artist's recording in the States.

The letter, signed by Universal Republic director of business and legal affairs Jeffrey Koenig, furthermore asks that all accounts respond within two days of receiving the letter with a written acknowledgement that they have ceased selling the import version of the album.

Though such letters were commonplace 15 or 20 years ago and Canadian imports were a hot topic around the turn of the century, the import issue receded as the U.S. dollar's decline against most other major currencies made imports from most foreign markets unfeasible.

Until recently, European counterparts of U.S. major labels often used import wholesalers for U.S. distribution, after their own sister labels passed on signing their artists. In addition to incremental sales, they used the tactic to build a story so U.S. affiliated labels would sign those albums for domestic release.

At one point, importation of records from abroad became so formalized that U.S. importers used to confer with the international arms of major labels to single out European product ripe for U.S. exploitation.

"That's what indie retailers and wholesalers do," one indie store owner says. "By carrying import versions of albums that labels have passed on, we are serving as A&R for the major labels here."

In fact, one wholesaler claims the primary reason Universal Republic is now issuing Winehouse's "Frank" is because importers first proved the album commercially viable in the United States.

On the contrary, a source at Universal Republic says, "The only reason the import album has scanned 18,000 units is because of all the time, effort and money that we put into 'Back to Black.'"

One wholesaler puts yet another spin on the Universal letter. "What's happening is the whole music industry is suffering," that executive says. "Everyone is looking for sales, no matter how small, wherever they can."



AMY WINEHOUSE'S 'Frank' album will be released Nov. 7 in the United States. In the meantime, Universal Republic wants to keep import copies out of stores.

biz MOBILE: For 24/7 news and analysis on your cell phone or mobile device, go to: mobile.billboard.biz

>>> **SONY/ATV CLOSES FAMOUS DEAL**

Sony/ATV Music Publishing's acquisition of Viacom's Famous Music is now final. Executives with both publishing companies may now begin direct discussions to determine how Sony/ATV will integrate Famous' catalog and employees into its operation. Sony/ATV acquired the publisher in May for about \$370 million. Famous includes about 125,000 songs and sound cues including "Footloose," "Moon River," "Take My Breath Away," "It Don't Mean a Thing (If It Ain't Got That Swing)" and "Silver Bells."

>>> **MORE FILTER DELAYS FROM YOUTUBE?**

A lawyer for YouTube owner Google told the judge presiding over Viacom's copyright infringement lawsuit against YouTube that the company's filtering technology would "hopefully" go live by September. The ability to identify uploaded copyrighted material to the service, and then either restrict the upload or note when content owners should be compensated for its use, is the key requirement behind the company's licensing deals. It first promised such a system last fall, but has yet to implement it.

>>> **EMI, MIXALBUM.COM PARTNER**

EMI Music has struck an agreement to deliver digital rights management-free a la carte downloads to a new online DJ-mixing service, MixAlbum.com. The new British-based online business enables consumers to create their own beat-mixed compilation albums. Founder Ian Chamings brought MixAlbum to the wider British public when he presented the business on an episode of BBC2 reality TV program "Dragon's Den."

UPFRONT

LEGAL BY SUSAN BUTLER

Will Radio Pay Artists And Labels?

Artist Groups, Radio Broadcasters Take Performance Right Fight To Congress

Folk singer Judy Collins sat before a dozen members of Congress, at times breaking into song as she testified. Performers should be paid for their recordings that radio stations broadcast over the air, she said—just as songwriters and publishers are paid for their songs.

A few seats away, African-American radio executive Charles Warfield Jr. testified that minorities would be among the small, local broadcasters that would be forced out of business if they had to pay a new performance "tax" to artists and record companies.

What's at stake is a fraction of the estimated \$20 billion radio earned in ad revenue last year. And the selection of these particular witnesses, along with R&B septuagenarian Sam Moore, illustrates how artist, label and broadcaster groups will be tugging on the heart strings of legislators and the public in a copyright fight expected to reach every corner of the country during the next couple of years.

The move to change U.S. copyright law had its official kickoff July 31, when the House Judiciary Subcommittee on Courts, the Internet and Intellectual Property held the first hearing on Capitol Hill to explore whether terrestrial radio should remain exempt from paying royalties to broadcast sound recordings.

In every other developed country worldwide, copyright laws grant performers (artists, musicians and vocalists) and producers (copyright owners such as record companies) as well as songwriters and publishers the right to receive royalties for the public performance of their recordings and compositions. And in most countries, those that broadcast sound recordings via digital and analog transmissions are required to license and pay to play that music. But in the United States, only digital broadcasters have that requirement.

Now, the MusicFIRST coalition has been formed by more than 150 recording artists and nearly a dozen groups (including the American Assn. of Independent Music, unions AFM and AFTRA, the Recording Artists' Coalition, the Recording Academy, Music Managers' Forum and SoundExchange) in an attempt to convince Congress to eliminate the exemption for terrestrial radio broadcasters. Meanwhile, the National Assn. of Broadcasters (representing about 7,000 U.S. radio stations and five broadcast networks) is vigorously opposing any change. The lobbying power of broadcasters, U.S. Copyright Office chief Marybeth Peters testified during the hearing, is the main reason that U.S. law does not fall in line with the rest of the world.

Comments offered during the hearing by the subcommittee chairman, Rep. Howard Berman, D-Calif., and other members suggest that most of them agree performers and labels should be compensated as long as the change in law doesn't harm songwriters and publishers. But when Rep. Ric Keller, R-Fla., returned to the hearing after a brief recess and announced that he had just called his local broadcaster, who talked about record companies' persistence in pursuing radio airplay for its promotional value, he demonstrated how constituents in radio can influence elected officials.

The next congressional action has yet to be scheduled. But as the groups begin their campaigns in earnest, the primary issues in the performance-right debate are breaking down as follows:

COMPENSATION VS. PROMOTION

Performers: Since recordings bring songs to life, songwriters and publishers should not be the only copyright holders paid for the broadcasts.

Broadcasters: For nearly 80 years, artists and the record industry have acknowledged how essential radio airplay is to sell records, concert tickets and merchandise. Songwriters and publishers receive royalties; artists and labels benefit from promotion.

FUTURE LIVELIHOODS

Performers: Performers who do not write songs but help make them hits should not have to tour into old age to support their families while radio is still playing their music. Many such performers and their heirs no longer sell records.

Broadcasters: Imposing a "tax" to pay to performers and labels would force many small, local broadcasters that provide essential community services out of business. (The Copyright Office says that there could be certain exemptions or scaled-down royalties for small broadcasters written into legislation.)

AD REVENUE

Performers: Broadcasters select music that will sell ads, not music that will promote artists. U.S. advertising revenue was estimated at \$20 billion for 2006.

Broadcasters: Since 2001, ad revenue is flat, no longer growing. Meanwhile, the continued promotional value of airplay is clear when one considers how far record companies will go to get records played on radio.

LEVEL PLAYING FIELD WITH DIGITAL

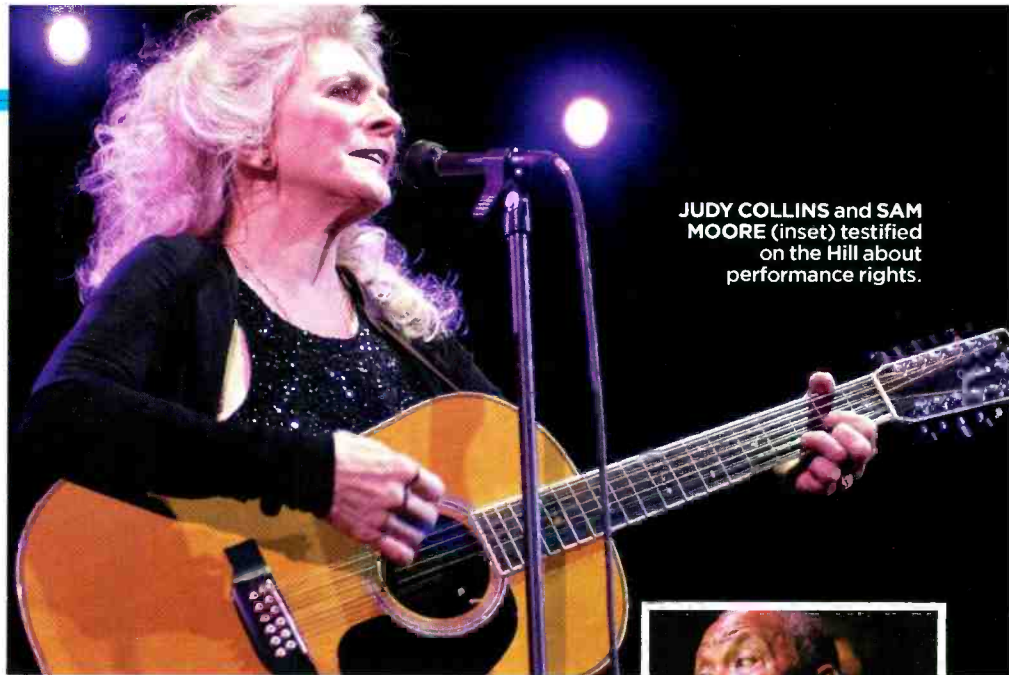
Performers: Now that digital services provide exposure to a wider variety of artists, terrestrial radio's promotional power is diminished. Digital broadcasters pay royalties to play recordings, so it's only fair that terrestrial radio also pays.

Broadcasters: Only terrestrial broadcasters are licensed by the FCC, which means they are required to provide a certain amount of local programming like weather, news, public service announcements and emergency information for free.

BALANCE WITH REST OF THE WORLD

Performers: Performers lose earnings when their music is played overseas because most foreign licensing groups that collect performance royalties will not pay American performers, since foreign performers do not have reciprocal rights in the United States.

Broadcasters: Since the U.S. music market is much larger than the overseas markets, domestic and foreign performers benefit from the greater promotional value and related sales.



JUDY COLLINS and SAM MOORE (inset) testified on the Hill about performance rights.



FOREIGN FIGURES

How Other Countries Calculate What Radio Owes Performers

The royalty rates that commercial radio broadcasters pay to performers and producers around the world vary only slightly from country to country. Generally, they're set as some percentage of the broadcaster's net revenue from advertising, sponsorships and donations. But the way the final amounts are calculated can vary significantly, depending on a number of issues—including how "net revenue" is defined and how much music is played on a given station.

For example, France's SPRE collects 4.25% of the radio broadcaster's net revenue,

and then reduces the total amount to reflect the extent to which music is a proportion of the station's total programming. Even though France's commercial radio gross ad revenue for 2006 is estimated at €3.4 billion (\$4.3 billion), SPRE collected €19.8 million (\$26.1 million)—about 0.58% of total ad revenue.

The United Kingdom's PPL scales the royalty rates from 2% to 5%, depending on the radio station's net revenue.

Germany's GVL collects 2.79% of net ad revenue when music is 25%-50% of programming and 5.58% when music is more than 50% of

programming. Total ad revenue is discounted by 7% for national advertising and 11% for regional advertising.

None of the societies contacted by Billboard separately calculate royalties received from commercial terrestrial radio; calculations combine those figures with royalties received for other public performances, such as TV, digital or live-venue performances of recorded music.

—SB

Additional reporting by Mark Sutherland in London, Wolfgang Spahr in Hamburg and Aymeric Pichevin in Paris.

Ripe TV PRESENTS

AUGUST 8, 2007 • THE ALTMAN BUILDING • NYC

MARKETING TO MEN

18-34

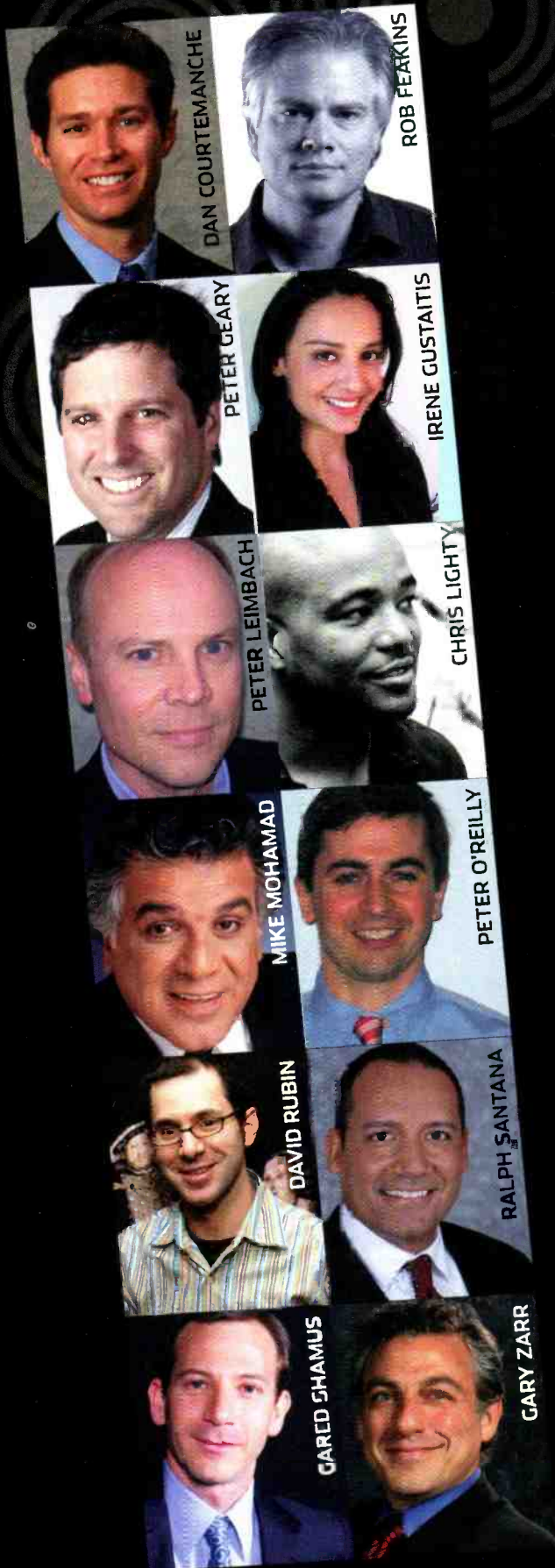
IN ASSOCIATION WITH



massive

PLAYBOY

SNIPPETS



Now in its third year, Marketing To Men 18-34 is the definitive conference for brand leaders trying to make an impact on elusive male consumers.

PROGRAM HIGHLIGHTS

- Informative Panels On The Latest Marketing Trends and New Media Platforms
- Exclusive Research On Male Buying Power
- Networking Opportunities With Senior-Level Marketing, Retail, Agency & Media Executives
- The MANhattan BASH – Featuring Ripe Digital's Interactive Lounge. Find out what men *really* watch and enter to win an **Apple® iPhone.**

TOPICS INCLUDE:

- Sports Talk: Putting On Your Game Face
- Reaching Men Through Pop Culture
- Madison 2.0: New Strategies To Drive Marketing And Increase ROI
- Brand Case Study: Introducing The Axe "Gamekillers"
- Using Research To Help Guide Multimedia Marketing Strategies
- Bright Ideas Panel: Featuring Anclt Worldwide, BBDO, Ogilvy and Publicis New York

FEATURED SPEAKERS:

- Dan Courtemanche, SVP, Marketing & Communications, Major League Soccer & Soccer United Marketing
- Rob Feakins, President, Chief Creative Officer, Publicis New York
- Peter Geary, EVP/Senior Account Director, BBDO New York
- Irene Gustaitis, VP Television Research, Nielsen Entertainment
- Peter Leimbach, VP Multimedia Ad Sales Research, ESPN
- Chris Lighty, CEO, Brand Asset Group and Violator Management
- Mike Mohamad, SVP, New Business Development & Partnerships, A&E Television Networks
- Peter O'Reilly, Director of Marketing and Fan Development, National Football League
- David Rubin, Axe – Director of Brand Development, Unilever
- Ralph Santana, VP, Media, Internet, Sports Entertainment, Pepsi-Cola North America
- Gareb Shamus, Co-Founder and CEO, International Fight League
- Gary Zarr, EVP, Marketing and Communications, National Basketball Association

Register Early & Save \$100!

WWW.MARKETINGTOMENCONFERENCE.COM

REGISTRATION Alma Weinstein: 646.654.7254 conferences@nielsen.com | SPONSORSHIPS Linda D'Acamo: 646.654.5115 linda.dadamo@nielsen.com
SPEAKERS Rachel Williams: 646.654.4683 rachel.williams@nielsen.com | QUESTIONS Becky Teagno: 646.654.5169 becky.teagno@nielsen.com

HOSTED BY

ADWEEK

BRANDWEEK

MEDIAWEEK

Billboard

THE REPORTER

nielsen

MOBILE BY ANTONY BRUNO

>>> VEGNA POSTS Q1 PROFIT

Virgin Entertainment Group North America continued its winning streak in the first quarter of its fiscal year, posting a 15% comparable-store increase in the period ending June 30, according to VEG CEO Simon Wright. That comes on the heels of a 5.2% comparable-store gain in its fiscal year that ended March 31. The company managed to reap a 9% increase in comparable-store sales for music in a U.S. marketplace that shows a 14.3% decline in album sales, according to Nielsen SoundScan.

>>> EMI, PURETRACKS LINK

EMI has added Canada's Puretracks service to its roster of digital rights management-free digital music outlets. Puretracks is the first Canadian digital music store to sell EMI's unrestricted catalog. Like other similar EMI deals, the DRM-free tracks are higher-quality files priced higher than the DRM-enabled tracks, which Puretracks will continue to sell.

>>> TWISTA CUT FROM McDONALD'S LIVE TREK

McDonald's USA has pulled Chicago-based rapper Twista from appearing on its free 10-city parking lot tour, citing the hip-hop artist's "controversial lyrics." Negotiations are still pending for a replacement headliner in Chicago, the fast food giant says. Representatives for Twista were not available for comment at press time.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Antony Bruno, Susan Butler, Ed Christman, Juliana Koranteng, Mitchell Peters and Ray Waddell.

For 24/7 news and analysis on your mobile device, go to: mobile.billboard.biz

TWO MOBILE MODELS

AT&T's And Verizon's Latest Music Initiatives Exemplify Contrasting Strategies

The newest deals cut by wireless operators AT&T and Verizon don't merely up the ante in the ongoing mobile music wars—they also illustrate just how different the companies' music strategies are.

AT&T's decision to use a mobile version of eMusic as its first over-the-air, full-song download offering—rather than building its own store like rivals Sprint and Verizon—illustrates the company's plan to work with digital music services as partners. Verizon's exclusive licensing deal for the entire AC/DC catalog, meanwhile, takes a more competitive approach.

While AT&T's eMusic deal is the first to support over-the-air music downloads, it's only the latest example of the company's partnership philosophy. The news closely follows the much-hyped launch of the iPhone—a device that, while it does not provide wireless access to the iTunes music store, does allow users to transfer iTunes files, a capability other phones lack. And last fall, AT&T introduced phones compatible with portable music subscription plans from services like Napster and Yahoo.

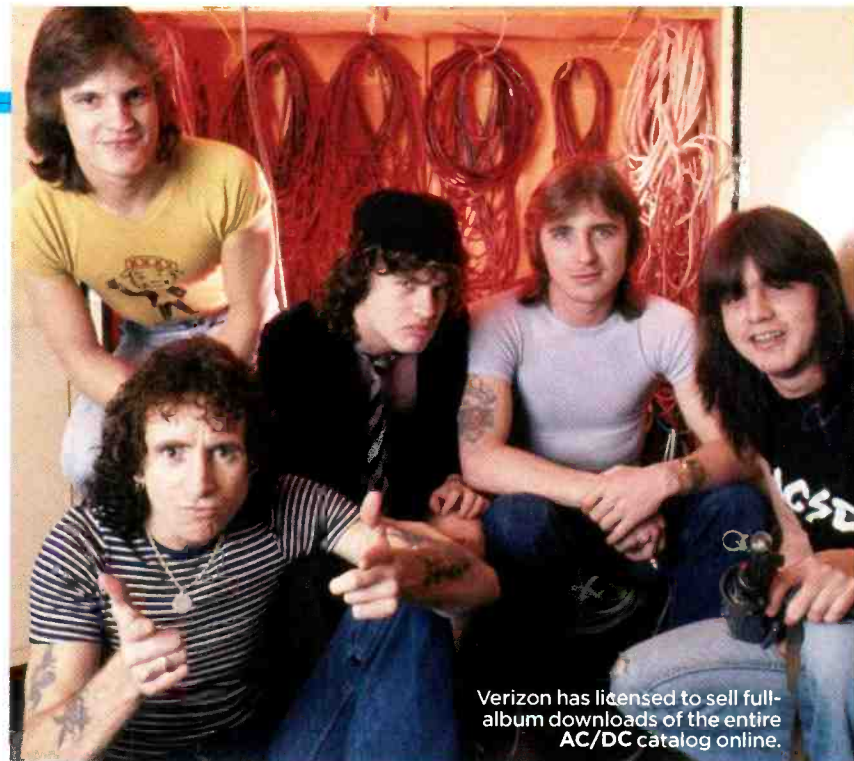
"We want to wirelessly enable exist-

ing consumer relationships," AT&T VP of consumer data Mark Collins says. "Are we good at building music stores? No. Are we good at selling wireless devices that provide access to content and information? Yes."

For services like eMusic, struggling to compete in a market dominated by iTunes, AT&T offers unprecedented exposure to a massive customer base. eMusic CEO David Pakman says that while he expects a number of his existing customers will pay extra for the mobile version of the service, the partnership with AT&T was designed to attract newcomers. "We only have 300,000 subscribers," he says. "AT&T has more than 63 million."

Verizon meanwhile built and manages the VCast Music store—with WiderThan providing the back-end technology. The company wants to drive more traffic to the PC version of the service to compete with the likes of iTunes.

That goal is at the heart of the AC/DC licensing deal. Partly because AC/DC insists on selling only full-album downloads, not individual tracks, the band's music has remained notably missing from digital music services to date.



Verizon has licensed to sell full-album downloads of the entire AC/DC catalog online.

Verizon scored a major coup by securing the content, but it can't sell albums on the mobile version of its music service because the files are too large. So the only place to buy the AC/DC fare is via a computer.

It's easy to forget that the VCast Music store is accessible on computers as well. To date, only 5% of VCast Music sales originate on a PC. The rest take place exclusively on the company's phones. Verizon would like to see that change.

"One of the things that our customers haven't begun to utilize is our PC environment, which is where we can push the albums," says Ed Ruth, associate director of music, programming and sponsorships at Verizon. "We want to show off the value of our online store."

Both strategies have their pros and cons. By controlling the music service, Verizon can take a greater cut of each sale after paying off record labels than AT&T, which must pay a cut to eMusic as well.

However, Gartner analyst Michael McGuire estimates those costs even out, as Verizon incurs more expenses in managing the service while AT&T simply leaves it to eMusic to handle.

On the other hand, Verizon's offering is simple: Customers looking for digital music on their phone have one easy-to-find option. AT&T, in contrast, plans to add wireless versions of Napster, Yahoo and other services in addition to the eMusic service, which may prove confusing for customers unfamiliar with the options.

At least early on, however, the smart money appears to be on AT&T's partnership approach. In Verizon's case, McGuire says, "The notion that merely having a relationship with a consumer for their mobile phone contract [means] you can then create a walled garden music service is a stretch.

"You're not competing with just other mobile phone service providers," he says. "You're fighting the entire Web." ■■■

GLOBAL BY LARS BRANDLE

What Next For EMI?

After The Buyout, Terra Firma Focuses In

LONDON—Having beaten the clock on its audacious £2.4 billion (\$4.89 billion) buyout of EMI Group, venture capitalist firm Terra Firma plans to waste little time in getting the business back on track.

"We will probably take the keys to EMI at the start of September," a Terra Firma spokesman says. "We will be doing evaluations, get our feet under the table and talk to the key people."

With the long-running saga of EMI's sale finally concluded when Terra Firma, led by CEO Guy Hands, passed the required 90% shareholder acceptance level less than an hour before the final deadline (billboard.biz, Aug. 1), attention now turns to what it will do with the business.

EMI declined to comment, but changes could clearly be in store in three key sectors of the company's business.

RECORDED MUSIC

In May, EMI's recorded-music arm reported a 15% decline in full-year revenue. The division—home to the Beatles, Robbie Williams and Kylie Minogue—requires serious investment, something the deep pockets of Terra Firma could provide. Terra Firma has previously pledged to "build on EMI's current position as one of the world's leading music companies."

"They need to beef up their artist roster, invest in A&R and take on better-selling artists from other labels, which means paying advances," Bridgewell Securities analyst Patrick Yau notes.

Although perennial suitor Warner Music Group dropped out of the EMI race, many believe long-term plans still involve the U.S. music giant.

"Terra Firma's view is to flip off the recorded-music side to Warner anyway," says another analyst with close

links to EMI, who asked not to be identified. "It would be very much against their plan if in three years' time they were still holding the recorded-music business."

PUBLISHING

For the year ending March 31, EMI Music Publishing generated profit of £105.6 million (\$214 million), up 4.2%. The division runs with an operating margin of 26.3% and is likely to be retained by Terra Firma.

"At [finance group] Nomura, Hands was 'Mr. Securitization,'" says Yau, a former colleague of Hands. "Securitization of music publishing will probably be forefront in his mind. The cash being thrown off by that business will prove irresistible to him."

MANAGEMENT

Terra Firma's next goal is to purchase the remaining shares, before paying out EMI's shareholders at the start of September.

Then EMI Group CEO Eric Nicoli—who assumed total control in January when he ousted EMI Music CEO Alain Levy and vice chairman David Munns—and his board members will learn their fate.

"Nicoli is exposed because he's sacked all the people who know something about music, and his track record outside music hasn't been particularly good," Yau says. "Terra Firma might look to parachute an alternative in." ■■■



MINOGUE

What A Way To Make A Living

BILLBOARD EXCLUSIVE

Parton Web Site Leads Star-Studded List Of New Echomusic Deals

In the 18 weeks since Ticketmaster acquired a majority stake in echomusic, the direct-to-fan Web platform has made a number of significant moves—not the least of which is bringing country legend Dolly Parton into the digital world with her first official Web site.

In addition to Parton, Billboard has learned, echomusic has also signed new deals with Kanye West, Korn, Faith Hill, Brooks & Dunn and the Jonas Brothers—joining a list of 300 clients that includes such acts as Rascal Flatts, Keith Urban, Dierks Bentley and Kelly Clarkson and such brands as General Motors and Best Buy. The company has expanded as well, building staff and forging partnerships with other crucial Internet concerns.

“We’ve been busy,” echomusic CEO Mark Montgomery says. “We’ve been hiring a little bit and improving our platform, rolling our Facebook applications and working with iLike.”

Dollypartonmusic.net, for its part, will launch Sept. 25, powered by echomusic and heralding a new Par-

ton album and world tour (billboard .biz, Aug. 1). “I was looking for a company that had Internet marketing capabilities,” Parton manager Danny Nozell says, “because I knew Dolly had no Web presence, and right now the industry is all going to digital.”

After “months of research,” Nozell’s assistant found echomusic via its representation of such artists as Clarkson and Urban.

The deal with Parton finally gives one of country music’s most popular performers worldwide an online presence. “We’re looking to help her expand her business opportunities [and] sponsorship relationships, and create a multifaceted marketing campaign,” Montgomery says. “We’re running a street team for her, managing her digital assets, working

with her on ticketing.”

Research is a big component, according to Nozell. “Echomusic is like the CIA,” he says. “Everything that comes in, they track.”

Much of the company’s flurry of activity can be attributed to the new alliance with Ticketmaster (Billboard, March 31), which has helped echomusic “get a lot done in a short period of

time,” Montgomery says. “Both organizations are really focused on, ‘How do we make this work better for the clients?’” He adds that echomusic has hired some 20 staffers since the Ticketmaster deal was closed. The new employees work in technology, user-interface, marketing and client support.

“Primarily right now what [integrating with Ticketmaster] is about is planning our next five moves in terms of scale,” Montgomery says. “Since this whole thing took place we’ve actually rolled out two versions of our platform”—the first in eight weeks, the second in six. As the technology improves, he explains, the pace quickens.

“Most of that is happening in-house, so [Ticketmaster] isn’t

having a lot of impact on that,” Montgomery says. “But what they are having an impact on is our ability to scale and handle the levels of traffic we’re going to be seeing as these things start to get legs.”

The relationship between echomusic and iLike, the music-driven social networking site in which Ticketmaster acquired a 25% stake last year, has been “very interesting,” Montgomery says. Ticketmaster “made that strategic investment a while back, and now iLike is on fire,” he says. “It’s a music discovery platform, very much a social network, with lots of functionality around bands on tour.”

The book on what a direct-to-fan site like echomusic can provide fans and artists is still being written, much of it driven by a ticketing business undergoing a revolution. “Every time you turn around the model changes,” Montgomery says. “It’s exciting, and I’m sure it is frightening for lots of people. My hope is we’re going to help define what the business looks like.”



PARTON

PARTON: STEPHEN LOVEKIN/WIREIMAGE.COM

	FIRST ENTERTAINMENT CREDIT UNION	Bank of America® (APR)	Wells Fargo® (APR)	Washington Mutual®	Citibank®
New Autos	5.90%^{APR} No Application Fee Up to 120% Financing	6.24% \$100 Fee 100% Financing	8.64% 100% Financing	No longer offers this product.	No longer offers this product.
Used Autos	6.60%^{APR} No Application Fee Up to 115% Financing \$2,500 minimum	7.59% \$100 Fee Private Party 100% Financing \$7,500 minimum	9.79% 100% Financing \$3,000 minimum	No longer offers this product.	No longer offers this product.

Places to go.
People to see.
Drive in style.

FIRST ENTERTAINMENT CREDIT UNION

An Alternative Way to Bank

888.800.3328

www.firstent.org

You're eligible to join today!

APR = Annual Percentage Rate. 5.90% APR is the preferred First Entertainment Credit Union rate and includes a 0.50% discount for automatic payment from a First Entertainment checking account. Not all members will qualify. All loans subject to credit approval; other rates and terms may apply. Rates subject to change without notice. Some rates from other institutions may have additional qualifying requirements. Please check with your financial institution for current rates. Bank of America, Wells Fargo, Washington Mutual and Citibank are registered trademarks.

Source: Financial institution website and/or phone survey 07/02/07.



Federally Insured by the NCUA.

LATIN BY AYALA BEN-YEHUDA

BILINGUAL BLEND

Latin Radio Takes A Chance On English Hits

Latin pop format Super Estrella's new bilingual mix may be the most ambitious test to date of whether young radio listeners want to hear music in English and Spanish without turning the dial.

Following flagship KSSE Los Angeles' lead, Entravision Radio's Spanish-language CHR network adjusted its music mix in July to 70% Spanish/30% English across 11 other Western U.S. markets, including Phoenix, Las Vegas and Denver. What was once a sprinkling of mainstream top 40 songs became a regular helping of Maroon 5, Justin Timberlake and Rihanna in addition to Latin pop hits.

Entravision programming VP Nestor Rocha, whose KSSE made the switch July 13, says his station is targeting an untapped niche of bilingual and Spanish-dominant Hispanic women ages 18-34, who have been increasingly tuning in to mainstream L.A. stations—and who responded strongly to top 40 hits in audience research.

"We felt, why not just eliminate the pop that's not that strong from Spanish, keep the

ones that are strong, and also put more of the English pop into the mix?" Rocha says, adding that reggaeton's decline presented an opportunity to recapture listeners. "We know that we need to start focusing and growing with our own community, knowing that they love English music."

Prior to its programming change, in the industry standard 12-plus demo, KSSE had a ratings share of 1.3 in Arbitron's spring 2007 survey—down from 1.8 in winter 2007. (Its competitors had mixed results in the demo in the same time period: Pop KLVE dropped from a 4.4 to a 4.1, while bilingual urban KXOL increased its audience share from 2.6 to 3.2.)

More specifically, KSSE's ratings in the 18-34 L.A. demo also dropped, with a 2.4 share in spring 2007 compared with a 3.4 share in winter 2007, according to Arbitron. (Pop

competitor KLVE stayed essentially flat at 5.2 for spring 2007, from 5.1 in winter 2007; and bilingual urban KXOL climbed to 6.5 for spring 2007, up from 4.9 in winter 2007.)

And now, another Entravision-owned Latin station, KNVO McAllen, Texas, has tipped its English content to 70% as it tinkers with its language mix.

"It's probably true that some of the songs they're playing in

English are liked by their core audience," radio consultant Bill Tanner says. "The big question is whether or not they want to hear them on the same station."

Experience suggests they might not: In 2004 and 2005, Clear Channel converted Latin stations in Houston, Denver, Miami and Albuquerque, N.M., to a 20%-25% English mix, with the remainder mostly reggaeton. Two of the stations have

since gone back to all-English, and the other two have gone back to almost completely Spanish pop.

"We were going after that younger Latino, the bicultural, bilingual Latino," says Alfredo Alonso, senior VP of Hispanic radio for Clear Channel. "We did a good job in pulling that audience in, but it tended to be younger than the advertisers were interested in."

Sony BMG VP of marketing/A&R Nir Seroussi wonders how Super Estrella's adding top 40 acts will affect sales for the Latin artists it champions on-air and brands itself with at shows.

"As Latin labels, we're losing a third of the space to [mainstream] top 40," Seroussi says. "On the flip side, if he's able to double his numbers with his demo by changing the playlist, at the end of the day, the artists who are still there... [are] going to get twice the exposure."

Executives at several Latin labels say the shrinking Spanish playlist will make it even more crucial for their artists to have a proven hit in Mexico first.

"We are going to have a problem with newcomers... from the Puerto Rico side or Miami or maybe from South America," EMI Televisa VP of marketing/promotions Pietro Carlos says. "But I still believe that if you have a hit track, if you have the right artist, there's always going to be a chance to get airplay."

English hits on Latin radio go back to at least Celine Dion's "My Heart Will Go On," and some Latin stations, particularly in Puerto Rico, regularly play English music. (Some pop stations in Mexico do as well.) With Latin rhythm radio's thirst for English content in mind, U.S. urban Latin label Machete Music is releasing Chino XL, a Puerto Rican rapper who performs in English.

"Today we are targeting a much bigger audience, if we don't pigeonhole our artists into just Spanish," Machete president Gustavo Lopez says.

Clear Channel's Alonso says he's now addressing the young Latin demo by emphasizing text messaging, online presentation and announcers speaking English and Spanish, as well as a more uptempo Latin sound.

"If you deliver a product that the younger Latino feels represents their lifestyle, you don't have to rely on English music to execute that."

MAROON 5, RIHANNA (left inset) and JUSTIN TIMBERLAKE (right inset) are among the English-language acts now airing on Entravision's Spanish-language CHR network.



CHARTS BY KEN TUCKER

Achy Breaky Restart

Daughter, Disney And Dancing Help Fuel Billy Ray Cyrus' Return

Fourteen years after last appearing in The Billboard 200's top 20, Billy Ray Cyrus is back with "Home at Last" (Walt Disney), which debuts at No. 20 with 28,000 units sold, his best week since "Storm in the Heartland" moved 39,000 in December 1994. The new album also starts at No. 3 on Top Country Albums.

The new tally marks the first time Cyrus has been in the top 20 of The Billboard 200 since 1993's "It Won't Be the Last" peaked at No. 3. He topped The Billboard 200 for 17 weeks with his 1992 debut album, "Some Gave All."

Daughter Miley Cyrus, aka Disney Channel's "Hannah Montana," is also in the top 20 at No. 4 with "Hannah Montana 2/Meet Miley Cyrus" (Walt Disney/Hollywood).

BILLY RAY CYRUS, right, and his daughter MILEY CYRUS both have albums in the top 20 of The Billboard 200.



At least in part, Cyrus owes his strong debut to the three D's: daughter Miley, Disney and dancing. The elder Cyrus plays Miley's dad on the popular "Hannah Montana," which, according to Nielsen, has been seen by approximately 2.6 million viewers this year. (The show airs multiple times each week.)

But Cyrus' run on ABC's "Dancing With the Stars" this past spring may have been an even more important part of the singer's resurgence. "Before we even went to radio, we wanted to have a massive amount of impressions on Billy Ray Cyrus again," Walt Disney GM Jim Weatherson says. "I was always thinking in the 100 [million to] 200 million range."

While Cyrus was reluctant to participate, Weatherson reminded him of the show's large audience. According to Nielsen, the show averaged roughly 20 million viewers during its Monday and Tuesday episodes, and around 19 million on its Wednesday shows. Cyrus remained on the reality

show into its eighth week.

Weatherson says five Wal-Mart in-stores during release week, which drew anywhere from 2,000 to 3,500 people, underscored the diversity of the new album's audience. "It's a combination of traditional Cyrus fans, mothers and fathers who watch 'Hannah Montana' and younger girls," he says. "This brought the whole family together."

Cyrus wrote the lead single from "Home at Last," "Ready, Set, Don't Go," for his daughter after he watched her pack up and leave for Los Angeles to begin shooting "Hannah." The song was featured in a recent episode; a video that includes home movies of the Cyrus family is also airing on Disney Channel.

The single, which is the Hot Shot Debut on Hot Country Songs at No. 47 this week, is Cyrus' highest debut on the country chart and is playing on stations in Dallas, San Diego, Pittsburgh and Cincinnati, among other markets. Cyrus' biggest country chart hit remains his first, the pop-culture phenomenon "Achy Breaky Heart," a No. 1 for five weeks in summer 1992—just months before Miley was born that November.

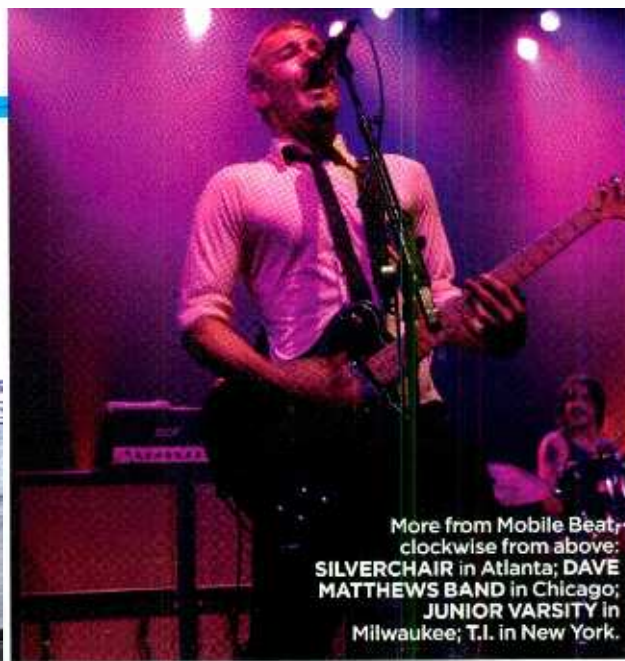
Shooting for the second season of "Hannah Montana" wraps up in September, and Cyrus will tour after that. In the meantime, "20/20" is doing a feature, and Cyrus will make late-night and morning TV appearances to promote the album.

Additional reporting by Keith Caulfield and Silvio Pietrolungo.

INCUBUS: LOU DE LA ROSA; MAVIS STAPLES: JASON GERSHUNY; SILVERCHAIR: JOE CUTI; BIA: DAVE MATTHEWS BAND; LESLIE LEHRMAN; JUNIOR VARSITY: GENE HAN; T.I.: ANGELA FREEMAN



Mobile Beat highlights, left: Incubus' **BRANDON BOYD** at Los Angeles' Greek Theatre; below: **MAVIS STAPLES** at the High Sierra Music Fest in Quincy, Calif.



More from Mobile Beat, clockwise from above: **SILVERCHAIR** in Atlanta; **DAVE MATTHEWS BAND** in Chicago; **JUNIOR VARSITY** in Milwaukee; **T.I.** in New York.



SCENES FROM THE MOBILE BEAT CONCERT BLOG

In late June, Billboard teamed with cell phone company LG for our Mobile Beat blog (billboard.com/mobilebeat), turning two dozen music-fan bloggers loose on venues across the country to document the concert season live via mobile phone. Far from the dark, grainy images usually associated with camera phones, the bloggers have captured close, clear front-row and candid photos of a wide spectrum of acts that includes Incubus, Dave Matthews Band, the Decemberists, T.I., Willie Nelson, 311, Linkin Park and Mavis Staples.

The accompanying reviews have been entertaining as well. Dave Chung has been particularly adept at spiking his posts with chuckle-worthy bits (summing up traffic to a show: "Mapquest, you lying wretch"), while Frances Landaverde managed to interview five American Idols. Every coup counts, too. At summer's end, the blogger whose posts have proved the most popular will win passes to a Billboard awards show and a next-generation LG phone.



HOME FRONT

360 DEGREES OF BILLBOARD

NEW CANADIAN CORRESPONDENT

Billboard has appointed a new Canadian correspondent, Robert Thompson, who replaced Larry LeBlanc effective Aug. 1.

An award-winning business writer and best-selling author, Thompson has been writing about music and the evolution of the industry since 1990.

As a staff reporter at Canadian national newspaper the National Post, from 2000 to 2006, Thompson covered technology and the business of entertainment and sports.

During his time at the Post, where he remains a sports columnist, Thompson broke key music industry stories relating to legal action against downloaders, as well as copyright issues that remain unresolved in Canada. He wrote extensively about the emergence of new music technologies and followed trends that

have resulted in the changing business landscape for music in Canada today.

He has also interviewed many key musicians in the Canadian industry, including the Barenaked Ladies, Blue Rodeo and Sloan, and considers an interview he conducted with Joe Strummer, only a few months prior to the Clash singer/guitarist's untimely death, to be one of the key features he's written. He has also interviewed some of the world's most successful entrepreneurs, including Bill Gates, Michael Dell and Carly Fiorina. He has contributed to Billboard magazine since 2006.

In 2006, Thompson co-wrote "Always Fresh: The Untold Story of Tim Hortons by the Man Who Created a Canadian Empire," with Tim Hortons co-founder Ron Joyce. The book became a Canadian best seller.

A self-confessed "failed musician," Thompson now plays guitar for his own enjoyment. He lives in Toronto with his wife and daughter.



VENEZIA DIGITALE

THE CONVERGENCE ARENA

3-4 September 2007

Meet the Leaders of Film, TV, Game, Music, Digital Content and Advertisement at the Arsenale in Venice

Attend this new cross industry event, bringing together Content, Finance and Distribution to understand the creative means and business aspects of cross media products:

- what's the real value behind going cross media?
- which types of content work best on which platform?
- which financing solutions are available for cross media products?
- which strategies do brands and advertisers pursue?

Don't miss out on this unique forum and get ahead by networking with top players in the converging media and advertisement industries to build new business opportunities in the fastest growing media markets.

For more information go to www.venezia-digitale.com

sponsored by



BOXSCORE Concert Grosses

Copyright 2007, Nielsen Business Media, Inc. All rights reserved. Boxscores should be submitted to: Bob Allen, Nashville, Phone: 615-321-9171, Fax: 615-321-0878. For research and pricing, call Bob Allen. FOR MORE BOXSCORES GO TO: BILLBOARD.BIZ

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$7,644,400 \$225/\$55	THE POLICE, FICTION PLANE Fenway Park, Boston, July 28-29	67,154 two sellouts	The Next Adventure (A Live Nation Company)
2	\$7,387,928 (€5,488,935) \$110.69/ \$89.92/\$76.08/\$69.17	GENESIS LTU Arena, Dusseldorf, Germany, June 26-27	88,397 two sellouts	Peter Rieger Konzertagentur
3	\$5,754,276 (€4,179,457) \$110.14/\$68.84	ROD STEWART RDS Arena, Dublin, July 13-14	51,290 two sellouts	Aiken Promotions, AEG Live
4	\$4,774,616 (26,717,936 kroner) \$278.90/\$232.41/\$25.50	GENESIS Messecenter, Herning, Denmark, June 14	35,785 sellout	Bent Molgaard-Messecenter, DKB/Motor
5	\$4,571,063 (\$4,743,849 Canadian) \$216.80/\$57.33	THE POLICE, FICTION PLANE Bel Centre, Montreal, July 25-26	41,275 two sellouts	The Next Adventure (A Live Nation Company)
6	\$4,496,363 \$92.50/\$67.50/ \$47.50	KENNY CHESNEY, BROOKS & DUNN, SUGARLAND & OTHERS Gillette Stadium, Foxboro, Mass., July 28	56,926 sellout	New England Country Music Festival, The Messina Group/AEG Live
7	\$4,456,636 (\$4,672,783 Canadian) \$214.59/\$56.75	THE POLICE, FICTION PLANE Air Canada Centre, Toronto, July 22-23	38,031 two sellouts	The Next Adventure (A Live Nation Company)
8	\$4,061,881 (€3,029,189) \$110.69/ \$89.92/\$76.08/\$69.17	GENESIS AWD-Arena, Hannover, Germany, June 23	48,908 sellout	Peter Rieger Konzertagentur
9	\$3,737,259 (4,641,041 francs) \$132.95/\$116.32/\$78.93	GENESIS Stade de Suisse, Bern, Switzerland, June 17	39,641 sellout	Good News Productions AG/Zurich
10	\$3,629,362 (€2,727,357) \$117.58/ \$89.92/\$76.08/\$69.17	GENESIS AOL Arena, Hamburg, June 15	45,835 sellout	Peter Rieger Konzertagentur
11	\$3,308,361 (€2,457,219) \$130.07/ \$109.30/\$102.39/\$74.71	GENESIS Stade Roi Baudouin, Brussels, June 24	30,736 45,000	Didier Defourny, C Live SA
12	\$3,101,630 \$230/\$55	THE POLICE, FICTION PLANE Hersheypark Stadium, Hershey, Pa., July 20	30,318 sellout	The Next Adventure (A Live Nation Company)
13	\$3,007,407 (€2,249,631) \$109.31/ \$95.48/\$81.64	GENESIS Olympiastadion, Helsinki, June 11	32,237 40,000	Welldone Agency & Promotion, Risto Juvonen & Tumpi Haaranen
14	\$2,466,666 (\$2,796,071 Australian) \$123.55/\$87.65	CHRISTINA AGUILERA, LOW RIDER Acer Arena, Sydney, July 24-25	25,450 two sellouts	Frontier Touring
15	\$2,032,056 (€2,032,056) \$315.42/ \$282.20/\$83/\$73.32	GENESIS Gugl Stadion, Linz, Austria, June 19	23,392 28,000	Wolfgang Klingner, Rock & More
16	\$1,952,763 (\$2,291,061 Australian) \$86.85/\$68.10	GWEN STEFANI, GYM CLASS HEROES Acer Arena, Sydney, July 30-31	25,468 two sellouts	Chugg Entertainment
17	\$1,514,494 (€1,132,756) \$160/\$32	RBD, DIEGO Estadio Vicente Calderón, Madrid, June 22	23,862 25,000	Roptus
18	\$1,472,271 (€1,101,175) \$160/\$40	RBD, DIEGO Estadi Olímpic, Barcelona, Spain, June 30	22,499 25,000	Roptus
19	\$1,462,965 (4,148,823 złotych) \$167.38/\$55.18/\$36.78	GENESIS Stadion Śląski, Chorzów, Poland, June 21	33,088 45,000	Live Nation Poland
20	\$1,458,295 (31,112,734 koruny) \$171.61/\$48.86	GENESIS Mistro Ceskomořavska, Prague, June 20	18,881 23,000	Live Nation Czech Republic
21	\$1,436,936 \$59.50/\$39.50	NICKELBACK, STAINDA, DAUGHTRY Hersheypark Stadium, Hershey, Pa., July 14	29,196 sellout	Live Nation
22	\$1,132,915 \$95/\$65/\$45/ \$30	TIM MCGRAW & FAITH HILL American Airlines Center, Dallas, July 29	13,257 16,475	Live Nation
23	\$1,074,586 \$177/\$45	RUSH Hollywood Bowl, Hollywood, Calif., July 23	14,696 17,563	The Next Adventure (A Live Nation Company)
24	\$1,034,837 \$99.25/\$69.25/ \$53.25/\$32	TIM MCGRAW & FAITH HILL St. Pete Times Forum, Tampa, Fla., July 25	11,458 15,592	Live Nation
25	\$953,500 \$91.25/\$31.50	TIM MCGRAW & FAITH HILL The Cajundome, Lafayette, La., July 28	11,064 sellout	Live Nation
26	\$898,061 \$76.50/\$38.50	KENNY CHESNEY, SUGARLAND, PAT GREEN PNC Bank Arts Center, Holmdel, N.J., July 26	16,996 sellout	Live Nation, The Messina Group/AEG Live
27	\$870,819 (\$1,007,007 Australian) \$88.12/\$69.09	GWEN STEFANI, GYM CLASS HEROES Brisbane Entertainment Centre, Brisbane, Australia, July 28	10,348 10,435	Chugg Entertainment
28	\$832,318 \$97.50/\$72.50/ \$52.50/\$32.75	TIM MCGRAW & FAITH HILL BankAtlantic Center, Sunrise, Fla., July 24	9,277 12,043	Live Nation
29	\$802,638 \$58/\$28	NICKELBACK, STAINDA, DAUGHTRY Tweeter Center for the Performing Arts, Mansfield, Mass., July 13	19,900 sellout	Live Nation
30	\$794,766 (€594,440) \$70/\$37	RBD, DIEGO Estadio Municipal de Foietes, Benidorm, Spain, July 7	14,212 15,000	Roptus
31	\$752,960 \$87/\$62/\$42	TIM MCGRAW & FAITH HILL Mississippi Coast Coliseum, Biloxi, Miss., July 27	10,805 sellout	Beaver Productions
32	\$741,397 \$77.50/\$39.50	KENNY CHESNEY, SUGARLAND, PAT GREEN Saratoga Performing Arts Center, Saratoga Springs, N.Y., July 25	14,595 sellout	Live Nation, The Messina Group/AEG Live
33	\$703,314 \$59.50/\$49.50	JOHN MAYER, BEN FOLDS TD Banknorth Garden, Boston, July 17	12,877 sellout	Live Nation
34	\$682,819 \$124.50/\$29	RUSH Verizon Wireless Amphitheater, Irvine, Calif., July 25	10,347 11,563	The Next Adventure (A Live Nation Company)
35	\$672,638 \$69.25/\$35.25	TOOL, BIG BUSINESS PNC Bank Arts Center, Holmdel, N.J., July 18	13,207 16,952	Live Nation

UPFRONT



On The Road

RAY WADDELL rwaddell@billboard.com

A View To A Kill

Firebrand Fred Rosen Returns With A New Vision

He's baaaack.

Fred Rosen, the mad genius who built up Ticketmaster in the 1980s to become by far the largest ticketing company in the world, has stepped in as chairman of Audience View, a 4-year-old upstart Toronto-based ticketing company that has now officially separated itself from the pack.

In the mid-'80s, Rosen, armed with a better mousetrap, a savvy business model and a great-white-shark demeanor, turned ticketing from a cost center for venues, teams and promoters to a revenue producer by instituting service charges. He aggressively acquired other ticketing companies and soon annihilated the resident ticketing king, Ticketron—which by 1991 was, for all practical purposes, gone. Along the way, the firebrand Rosen shrugged off the Justice Department, Pearl Jam and other competitors and detractors; by the mid-'90s, he'd become the most dominant figure in the concert industry. Rosen stepped down as CEO in 1997 after Barry Diller, now chairman of IAC, purchased the company, and bided his time by easily consolidating the carnival business.

But now Rosen has resurfaced with an equity stake in Audience View, partnering with founder/CEO Kevin Kimmsa. Rosen was ubiquitous on the trade show floor at the recent annual convention of the International Assn. of Assembly Managers in Salt Lake City. He was actually happy, clearly enjoying a return to the realm where he made his legend. Hell, at some points he even looked like he was ready to break into a song and dance routine. But though Rosen still cracks wise and will never be accused of lacking self-confidence, the 2007 model indeed seems a kinder, gentler version. And my keyboard didn't go up in flames as I typed that.

As was typical in his Ticketmaster days, Rosen has plenty of opinions but zero to say for publication. Still, based on conversations with longtime Rosen associates Ann Mooney and Charlotte Allison—executive VP and senior VP, respectively, for Audience View—a picture of the AV vision begins to emerge. Rosen's view for Audience View is that all ticketing is local, and the venue Web site should be the Internet box-office window for all ticket sales.

Also, and most important, in the Audience View/Rosen model, the building has complete control of service charges, secondary-market sales, VIP sales, presales, on-sales, etc. And the Audience View brain trust believes that consumers will adjust to buying

●●●●●
'Fred sees that there's a paradigm shift for the buildings and the economic model. Buildings want to be empowered.'

—CHARLOTTE ALLISON, AUDIENCE VIEW

tickets somewhere other than another ticketing company Web site.

"The truth of the matter is when people want to go to an event they'll only make a mistake once," Mooney says. "So if they go to one site and can't find a show, they will then go to Google or Yahoo and find the event there. Once you know every event is at the peoria.civiccenter.com, for example, they'll go there going forward."

In short, the Audience View model has the ticketing company provide the software and hardware, there's a revenue-sharing arrangement between the building and the ticketing company, and the building is empowered.

"Fred sees that there's a paradigm shift for the buildings and the economic model,"

Allison says. "Buildings want to be empowered.

They want to set their own service charges.

They want to control their own data, they

want to go on sale when they want, they don't

want to answer to third parties. We have the applica-

tion to provide the technology to do that and because of Fred

we have the expertise and knowledge of the industry."

Audience View ticket sales will come primarily over the Internet, with some phone centers. How aggressive will Rosen be this time around? That's a tough one to figure. He's clearly less confrontational these days, and he seems to be having more fun. But he's still Fred Rosen.

Whether Rosen can turn the live entertainment industry upside down again, or if he even wants to, is a matter of debate. But this much is true: The ticketing business is in the midst of a revolution, and one should never underestimate Fred Rosen.



ROSEN

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



Retail Track

ED CHRISTMAN echristman@billboard.com

Merching Orders

RED Distribution Expands Its Business

At a time when record labels, distributors and other music-related companies are looking for additional income sources, it's no surprise that RED Distribution is getting into the merch business.

And RED isn't alone, either: Universal Music Group's attempt to acquire Sanctuary—the publicly traded company's stockholders had

ownership of the merch company as part of the deal to acquire WMG's manufacturing and distribution facilities.

In this latest go-around, in addition to traditional music industry companies, sources suggest that mega-concert promoters like LiveNation and AEG Live are also interested in merch companies. So it will be interesting to see how this new round of merch infatuation plays out.

RED, for its part, has already lined up 50 T-shirts from the labels and bands it distributes. Band T-shirts include ones by Bad Brains, Coheed and Cambria, Gomez, Primus, Cartel, Chiodos, Insane Clown Posse and Dave Matthews Band. Label shirts include Ferret Music, Kemado, Rawkus and Okeh. This basic T-shirt line, referred to internally by the company as the Redline, is wholesale-priced at about \$8.50-\$10. Also, RED says it will soon offer classic-album T-shirts.

In addition, RED is offering its bands and labels a custom premium shirt, dubbed Red 79, that will feature a designer look and feel and a higher price. And Red will make both lines available in high-quality organic shirts, also at a higher price.

Some bands already have merch deals for concert halls and the Web, and maybe even certain accounts like Hot Topic, but RED will concentrate on the traditional music retail account base, RED executive VP/GM Lynn Hazan-DeVaul says. "In some cases, we have even got the merchandising companies themselves to give us the right to make and sell T-shirts of their artists," she says.


Hazan-DeVaul says the company also plans on selling T-shirts with digital premiums, including ringtones, ringbacks and even digital tracks. And while Red is starting out with T-shirts, it will eventually get into hoodies and other merchandise, but the company doesn't want to go too fast until it gets it right.

So RED is starting out small with one dedicated staffer, Liz Snair, who will spearhead the initiative and will look to bring in licensing properties. But since it's a pet project of RED senior management, RED Merch is a priority for the company.

Most existing merchandising companies also sell to music retail. And while their sales staff may not be as big as RED's 40-person sales staff, they typically use an extensive network of independent reps who represent multiple lines. The biggest merch companies might have as many as 100 sales reps hawking their goods.

RED wants its line to set itself apart from the pack, though. "This is not schlock stuff that didn't sell on the road," Hazan-DeVaul says. "It's very much to do with marketing and branding our artists, which enhances the artist-development process."

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



Great Northern

On The Road August 2007

02 Austin, TX - Emo's Jr. • 03 Dallas, TX - the Loft
 04 Oklahoma City, OK - Lil • 06 Denver, CO - Hi Dive
 08 Phoenix, AZ - Modified • 09 San Diego, CA - Belly Up Tavern
 10 Los Angeles, CA - Spaceland • 11 San Francisco, CA - Slim's
 13 Portland, OR - Doug Fir Lounge • 14 Seattle, WA - Crocodile Cafe

zune

©2007 Microsoft Corporation. All rights reserved.



LYNN HAZAN-DeVAUL in a premium Red 79 T-shirt. Inset: Band shirts include ones by Gomez and Dave Matthews Band.



until Aug. 2 to tender their shares—is inspired in part by its ownership of the Bravado merchandising company. As one UMG insider puts it, "Bravado is one of the most attractive aspects of Sanctuary."

As for RED, the independent distribution company owned by Sony BMG Music Entertainment hired a promotion staff and expanded marketing personnel to offer label services a few years back. Now it's launching RED Merch, which will specialize in selling to retail stores, but which plans to distinguish itself from other merchandising companies with a bigger sales force and with shirts specifically created for its product line or featuring rare, out-of-print designs.

This isn't the first time traditional elements of the recording industry have become infatuated with merch companies. It happened in the late '80s/early '90s.

Back then, PolyGram bought Southern Merchandising, changed its name twice before selling it to World Online Merchandising, which eventually became part of Bravado. In the early '90s, Sony started Signatures and then divested it; and MCA bought Winterland and then sold it to Signatures. Also, back in the day, BMG bought Niceman and then sold off its music roster to Giant, which eventually was bought by Warner Music Group. But Time Warner unloaded Giant to Cinram, which agreed to take

COURTESY OF RED DISTRIBUTION

EXTEND YOUR REACH! Get The **aec** Advantage

Over 255,000 CD titles
Over 55,000 DVD titles
Accessories, Adult, and Other High Margin Items

Great Prices

Deepest Catalog in the Industry

Personalized Service (sales reps across the U.S.)

Best B2B Real-Time Ordering Site in the Business

Same Day Shipping

Free Display Materials

Free **aec Database**

Weekly Award Winning **amped Magazine**

aec

New accounts call 800-635-9082
Or E-mail us at: domesticsales@aent.com
Visit our web site: www.aent.com

aec



INTERNET BY ANTONY BRUNO

LET HER RIP?

Pinpointing The Risks—And Myths—Of Stream Ripping

The latest monkey wrench thrown into the ongoing royalty dispute between SoundExchange and Internet radio companies is a disagreement over stream ripping.

Stream ripping is the practice of diverting an Internet radio feed meant to stream through a computer's sound card and speakers to the hard drive instead. Stream ripping programs also identify the beginning and end of a song—either by listening for gaps of silence between songs or marking when the metadata changes to a new artist—and saves each as an individual file.

SoundExchange has made the prevention of stream ripping—or at least the attempt to do so—a requirement of an offer to cap the \$500-per-channel minimum fee webcasters owe under the current Copyright Royalty Board (CRB) licensing scheme.

Webcasters, in turn, have protested, despite that many of them already attempt to limit stream ripping on a daily basis.

Under normal circumstances, the issue could be discussed rationally—maybe. But inserting it into the already very public debate over royalty payments has turned it into a war of words played out in the press, with both sides making grand statements.

Let's examine the points raised.

Stream ripping is a problem. It's difficult, if not impossible, to assess the level of the stream ripping threat. While there are literally hundreds of stream ripping programs freely available online today, with millions of copies downloaded through the

years, there's no way to tell how often they're used.

Even the music industry concedes that the impact of stream ripping is minimal. It's simply pursuing the prevention of it in a proactive desire to nip future threats in the bud.

As a form of piracy, stream ripping is extremely inefficient and will likely remain so for some time because of the inherent limitations of Internet radio. Unlike peer-to-peer networks, Internet radio is not an on-demand medium. Users can't search for the music they want and download it on the spot. Stream rippers have to shift through hours of recorded music to find the tracks they want and certainly can't do such things as download en-

tire albums.

Of the potential threats to music industry revenue, stream ripping is far down on the list.

Implementing digital rights management (DRM) will be costly. Not one webcaster interviewed could back up this claim with any numbers. Even the Digital Freedom Foundation backed off when pressed.

In fact, many webcasters already take steps to prevent stream ripping today. They often cross-fade, or blend the end of one song into the beginning of another, so that there is no noticeable gaps between them for stream ripping technologies to identify. Others, like Live365, separate the music stream from the metadata

stream on a time delay to obfuscate the timing of the title change so the saved clip song will likely either begin too late or end too early.

But while standardizing such practices in writing could go a long way toward easing the music industry's stream ripping concerns, SoundExchange will likely hold out for a more overtly technical solution.

At worst, webcasters may be required to stop

streaming in unprotected MP3 and instead use Windows Media Player, RealPlayer or other applications. They're relatively cheap to license and are completely free to users.

Will there be a cost? Of course. But it's unlikely to be a prohibitive one.

Implementing DRM will be burdensome. Depending on the service, yes. The 10,000 webcasters using Live365 to stream in MP3 format for instance would have to find encrypted versions of the music they play and reload it onto Live365's servers. Additionally, many Internet radio listeners will have to install new software. And if webcasters choose different DRM software, listeners would need different players for each one.

A clumsy implementation of DRM can easily ruin the experience of Internet radio, which webcasters fear almost as much as the new royalty rates.

DRM won't work. What's unique about stream ripping is that the process takes place within the user's computer, not the webcasting service. The best way to stop it would be to insert a level of DRM inside the user's operating system that would prevent diverting the stream from the sound card to the hard drive.

Webcasters don't want anything to do with that. Just ask Sony BMG how consumers respond when you install DRM software into their operating system.

SoundExchange and its allies acknowledge there's no foolproof solution, stressing they simply want to make it harder to accomplish.

"There's a great deal you can do to work with any of the proprietary [players] out there to discourage stream ripping," says Jim Griffin, a digital music consultant who testified on behalf of SoundExchange during the CRB hearings. "When you're dealing with an open MP3 format, there's not."

But whatever the solution, Pandora CEO Joe Kennedy says it would be a temporary fix at best. "It would be hacked within an hour after being implemented," he says.

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

BITS & BRIEFS

GAMELOFT'S 'GUITAR'

Mobile game developer Gameloft has introduced a "Guitar Hero"-like music simulation game for mobile phones called "Guitar Legend: Get On Stage." Lacking a guitar controller, gamers must press the appropriate phone keys in rhythm with the music to score points. Songs include versions of "Smoke on the Water," "Message in a Bottle" and "Banquet."

NICE DAMN CHANNEL

Artists, filmmakers and actors are invited to co-produce, distribute and potentially make money off their own Web videos via a new portal called mydamnchannel.com. The site will be ad-supported and share revenue with participating artists. Additionally, the com-

pany will syndicate the videos on leading user-generated services like YouTube. Contributing artists include producer Don Was, whose LINKS interview series will feature such personalities as Slash, Duff McKagan and Ozzy Osbourne.

TIXMOB DOES PARTY

Mobile ticketing took another step toward becoming mainstream after being incorporated into the Secret Garden Party music festival. Organizers tapped Tixmob to provide the mobile ticketing service, which charges a 2% commission charge for the service. Fans had to buy the tickets online with a credit card, but then send the tickets to their mobile phones and those of any friends for whom they purchased tickets.

HOT RINGMASTERS™ AUG 4, 2007 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	3	#1 BEAUTIFUL GIRLS	SEAN KINGSTON
2	2	9	A BAY BAY	HURRICANE CHRIS
3	4	10	SHAWTY	PLIES FEATURING T-PAIN
4	3	13	PARTY LIKE A ROCKSTAR	SHOP BOYZ
5	6	9	BARTENDER	T-PAIN FEATURING AKON
6	5	9	MAKE ME BETTER	FABOLOUS FEATURING NE-YO
7	10	3	LET IT GO	KEYSHIA COLE FEATURING MISSY ELLIOTT & LIL KIM
8	9	9	BIG GIRLS DON'T CRY	FERGIE
9	7	12	BIG THINGS POPPIN' (DO IT)	T.I.
10	12	6	HEY THERE DELILAH	PLAIN WHITE T'S
11	13	4	THE WAY I ARE	TIMBALAND FEATURING KERI HILSON
12	8	22	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEATURING YUNG JOC
13	11	13	UMBRELLA	RIHANNA FEATURING JAY-Z
14	19	5	LEAN LIKE A CHOLO	DOWN A.K.A. KIRO
15	21	4	CAN'T TELL ME NOTHING	KANYE WEST
16	17	30	ROCKSTAR	NICKELBACK
17	14	23	POP LOCK & DROP IT	HUEY
18	15	17	WIPE ME DOWN	LIL BOOSIE FEATURING FOXX & WEBBIE
19	18	4	INT'L PLAYERS ANTHEM (I CHOOSE YOU)	UGK FEATURING OUTKAST
20	20	36	CRAZY BITCH	BUCKCHERRY

15 "Can't Tell Me Nothing," from Kanye West's album "Graduation," due Sept. 11, makes its first appearance in the chart's top 20 at No. 15, riding a robust 34% increase (26,000 total downloads).

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



BARBIE GOES MP3

The iconic Barbie Doll is now an MP3 player. The 4.5-inch Barbie Girl device is a portable music player that users can customize through fashion accessories, holds 512 MB of memory with an expandable memory slot for an additional 2 GB and can play MP3s or any Windows Media-encrypted files.

The device acts as a "key" to unlock additional content in the barbiegirls.com virtual world—such as virtual pets, games, hangout spots, fashion accessories, furniture and other things that involve giggling and ponytails.

The device retails for \$60. Accessory packs are sold separately for \$10 each. —Antony Bruno



LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

We talked about this coming some months ago, and now the British government has rejected all attempts at reason and decided not to extend copyright laws for sound recordings beyond 50 years.

The law apparently has always been there, but the fact that **Cliff Richard's** "Move It," considered by many to be the first home-

grown English rock'n'roll record, is suddenly facing royalty extinction has brought the issue to everyone's attention.

have been enacted in the 11th century when life expectancy was about 45 and no one cared about the estates of those first goth bands. But that still doesn't excuse it.

The British government's reasoning, and I use the term loosely, is that the law doesn't affect the majority of performers and could lead to increased costs.

Wha? Er, yeah, it affects each record separately as the 50 years end so it will obviously never affect the majority all at once. And yes, giving away the records for free is a decreased cost for the consumer, alright. No doubt about that.

Nothing to fear but fear itself, eh?

Surely stupidity itself should get second-place money at least.

The last time I looked, I'd thought we'd won the Cold War, but maybe those sneaky Commies lost the battle and won the war after all? I know England has a new leader—who's his hero. Chairman **Mao**?

Who says 50 years should be the limit one can own one's work?

Why should a copyright ever run out? Or maybe after 100 years or so all copyrights should be donated to a fund to pay living and medical expenses for older artists, musicians, arrangers, producers and engineers.

And why especially should the copyright run out just as downloading might earn some of our elders a few extra shekels?

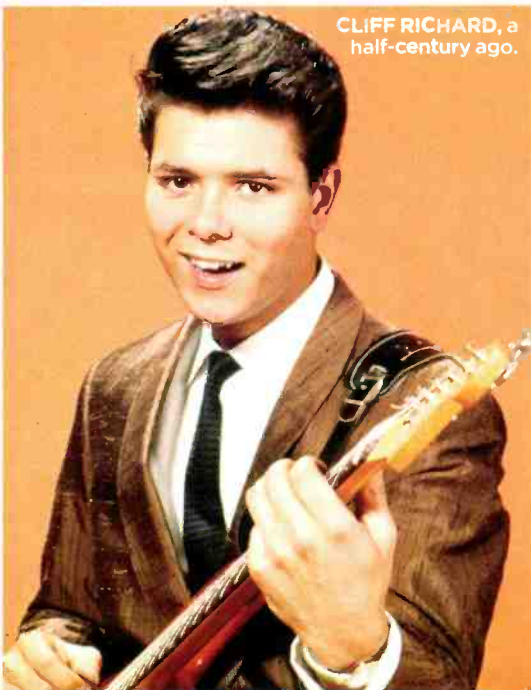
And the company's investment? Too bad, chumps.

Yes, bureaucrats, paying for a record is more expensive than not paying, you've got me there. But stealing someone's work and giving it away is still called theft in New Jersey.

I just want to know when exactly everyone seems to have lost their freaking minds.

See you on the radio.

CLIFF RICHARD, a half-century ago.



grown English rock'n'roll record, is suddenly facing royalty extinction has brought the issue to everyone's attention.

This completely arbitrary bit of insanity doesn't seem to apply to songwriters, thank God, but it does stop all U.K. royalties to performers, producers and record companies once the 50-year period is up.

Knowing Europe, the law could originally

COOLEST GARAGE SONGS

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

COOLEST GARAGE ALBUMS

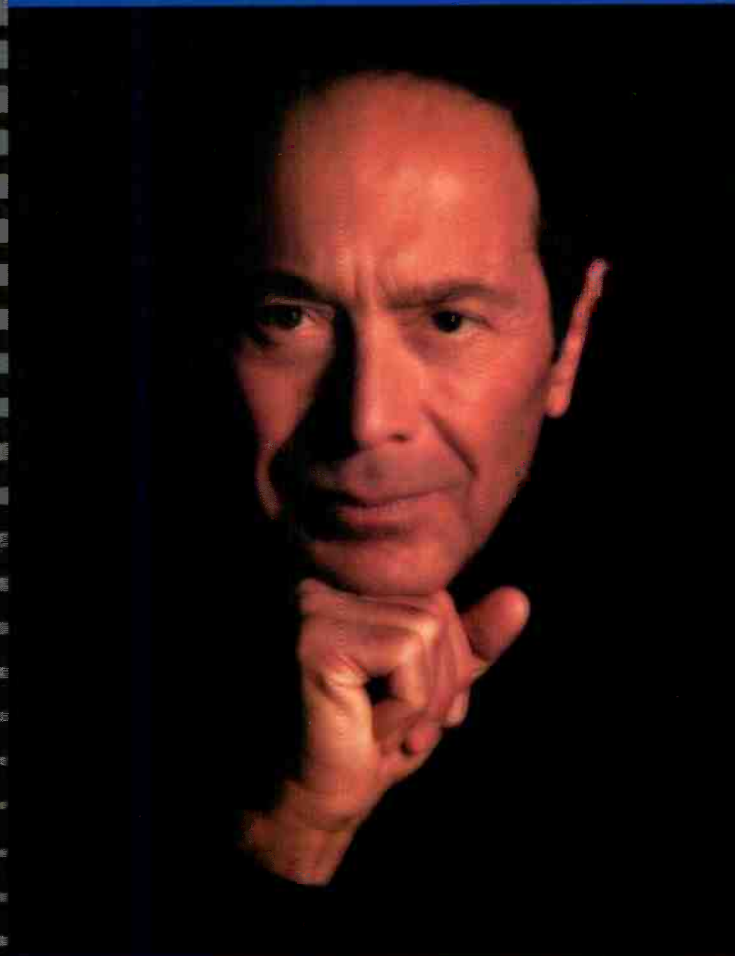
TITLE	ARTIST / LABEL
1 ICKY THUMP THE WHITE STRIPES / WARNER BROS.	
2 BABY 81 BLACK REBEL MOTORCYCLE CLUB / RCA	
3 HAVE MERCY THE MOONEY SUZUKI / ELIXIA	
4 CBGB FOREVER VARIOUS ARTISTS / CBGB FOREVER	
5 THE WEIRDNESS THE STOOGES / VIRGIN	
6 HERE FOR A LAUGH THE BREAKERS / FUNZALO	
7 RENTACROWD THE LEN PRICE 3 / WICKED COOL*	
8 CATCH YOUR SNAP PEACHFUZZ / TEENACIDE	
9 HENCH-FORTH-FIVE THE HENCHMEN / ITALY RECORDS	
10 YOURS TRULY, ANGRY MOB KAISER CHIEFS / UNIVERSAL	

*NEW YORK-BASED WICKED COOL RECORDS IS CREATED AND HEADED BY LITTLE STEVEN VAN ZANDT

STARS

50th Anniversary

PAUL ANKA



Paul Anka has been a wondrous creative presence on the pop scene for five decades.

Join Billboard to salute and honor Paul Anka's diverse and successful music career!

TO ADVERTISE, PLEASE CONTACT:

CINDY MATA
643-654-4710
CMata@billboard.com

Issue Date//Sept 1

Ad Close//Aug 8

Art Due//Aug 14

NEW YORK 646.634.4677 LOS ANGELES 323.525.2299 LONDON 44.207.420.6075 NASHVILLE 615.383.1573

Billboard
EXPERIENCE THE BUZZ

WWW.BILLBOARD.COM WWW.BILLBOARD.BIZ



Latin Notas

LEILA COBO |cobo@billboard.com

The Immigration X-Factor

Crackdowns On Citizenship May Be Hurting Latin Music Biz

In July 2006, the town of Hazelton, Pa., passed a strict illegal immigration ordinance that imposes fines on landlords who rent to illegal immigrants. In addition, businesses that hire illegal immigrants would be denied licenses. Since then, some 86 towns in 27 states have proposed similar ordinances. So far, at least 26 have been approved.

It's impossible to say for certain that these ordinances have influenced the decline of Latin CD sales in the United States, but it's disingenuous to think that they don't.

For years, Latin has been the only genre to register consistent sales growth, according to Nielsen SoundScan. The numbers have only declined in the past six months, coinciding with the passage of such laws. Since last year, many in the industry have said that immigrants' fear of being deported—or worse—has kept consumers from visiting



stores (who wants to be stopped and arrested?), while uncertainty about the immediate future has necessarily curtailed spending habits.

Of course, this is all conjecture. But in more tangible terms, concert promoters nationwide—specifically those of regional Mexican dances and shows—have seen a marked decline in attendance. Overwhelmingly, they blame anti-

immigration ordinances.

"There are entire cities that are passing such ordinances and cities where there is a big Mexican population," says Iván Fernández, president of Aragon Entertainment in Chicago. "If you're caught driving, they impound your car, and they can deport you. And of course, there are more roadblocks," he says, referring to the organized traffic stops po-

lice set up to check for drunk driving or expired licenses; they are now allowed to also request immigration papers.

"I handle venues that hold 5,000-6,000 people," says Detroit-based promoter Pedro Zamora, who works 30 midsize venues in the Midwest and on the East Coast. "I always had sellouts several times a year. Now, I no longer do. People are afraid to go out."

Zamora agrees that secondary markets for Latin music in general and regional Mexican music in particular have quickly grown in the past few years, and concert venues have opened in states like Wisconsin, North and South Carolina and Ohio. But attendance has slacked in the past 12 months. Some say promoters can

shoulder some of the blame for the situation. "They bring the same groups to the same venues twice and three times a year," one label executive says. "They've also squeezed the market dry."

In the past year, several prominent personalities from the Latin music industry have advocated for immigration reform. Most recently, in a highly publicized move, radio host Eduardo "Piolín" Sotelo went to Washington, D.C., armed with 1 million letters supporting reform. As we know by now, that didn't sway representatives.

Now, as the fate of illegal immigrants remains in limbo, promoters and artists have little choice but to hang on tight.

"There's really not much we can do," Zamora says. "I think people will simply get used to this."

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

Marketing Via Muzak

Latin Sounds In The Background

With a playlist that dares to combine Paulina Rubio, the Pinker Tones, Jorge Drexler and Belinda, Muzak—the company most associated with "elevator music"—is licensing an array of original Latin content for play in stores and restaurants.

Of the programs Muzak offers its clients via satellite and on disc, Latin is one of the largest categories, with 10 specialized programs from upbeat pop to ballads, mariachi to tango and salsa.

"We've always reflected pop culture," Muzak industry relations manager Jason McCormick says. With retailers seeing their Latino customer base grow and music becoming a bigger part of lifestyle marketing, "the Latin feel is falling into elements of pro-



6 QUESTIONS with CHRISTIAN CASTRO by LEILA COBO

Mexican crooner Christian Castro's first full-fledged foray into mariachi music has turned into a quick success story and a vindication of sorts.

The singer, best-known for big radio hits, has nevertheless seen his sales drop with recent albums. Not so for "Indomable." In the five weeks since its release, the mariachi album's sales have topped the 26,000 units his prior album, 2005's "Días Felices," has shifted. "Indomable," which was produced by mariachi icon Vicente Fernández, is No. 12 on Billboard's Top Latin Albums chart, having peaked at No. 4.

Castro, who has new management with Seitrack and is in the midst of planning an Indomable tour, answered six questions for Billboard.

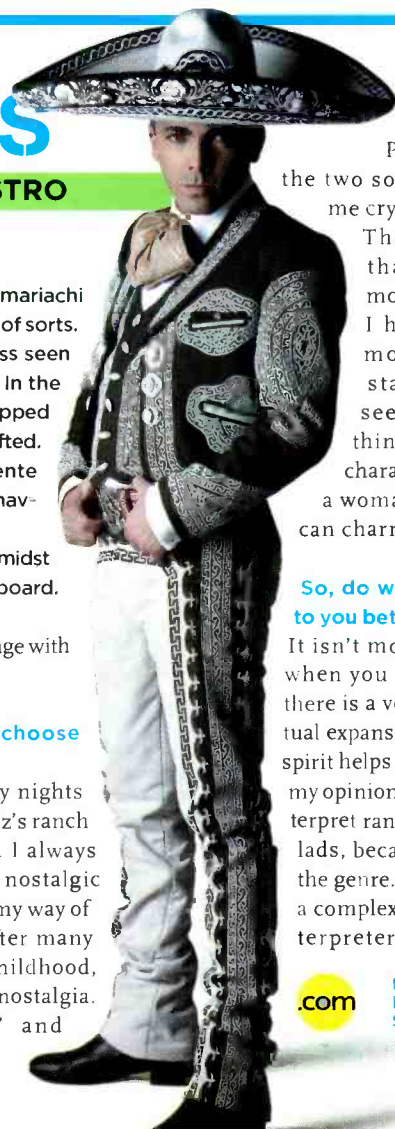
Having never sung an entire mariachi album, "Indomable" was a bit risky, wouldn't you say?

Yes, but I also thought it could be a positive step in my career, because I have a lot of feeling for these songs and this genre. I grew up with it, and I was very close to mariachi and the passion the genre holds. The lyrics are very formally romantic. I like that formality, that language, which can sometimes be too sweet. It's very, very warm. And audiences—no matter what country you're in—are always pleasantly surprised

when you take the stage with a mariachi.

Was it difficult to choose the repertoire?

I spent many, many nights at Vicente Fernández's ranch listening to songs. I always went for the more nostalgic side, as did he. It's my way of missing Mexico after many years. I miss my childhood, and it's a romantic nostalgia. "Divina Ilusión" and



"Golondrina Presumida" are the two songs that make me cry on this album.

They are songs that my grandmother sung, that I heard with my mother. All that stays with me. I see women and I think, "What better character to romance a woman than a Mexican charro?"

So, do women respond to you better as a charro?

It isn't more or less. But when you sing mariachi, there is a vocal and a spiritual expansion. That charro spirit helps the balladeer. In my opinion it's harder to interpret rancheras than ballads, because I'm new to the genre. Mariachi opens a complex world as an interpreter. That's why I

wanted to take the challenge.

How did Vicente Fernández become your producer?

I went to ask him to sing a duet with me, and he started showing me songs the same day. I said, "I would love for you to direct me, if you have time."

How was the experience of being produced by another singer?

It was glorious. The man has such aplomb, such gallantry in his voice. Obviously, he's a master. He told me to pause more, to have more nuance, to not overdo the vocals. That a masculine caress was better. Mariachi is like that. Whether you're singing about joy or sorrow, it has to be very natural, but very tempered.

What's next for you?

I already have the repertoire picked for a second mariachi album. And I have my pop album ready. I'm going to take the risk of being a singer/songwriter. I want to take risks, because the day I win, I suppose I'll win a lot.

.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.

grams where it didn't before."

To meet the demand of clients like Sprint stores, Chevys Fresh Mex and Ross clothing stores, Muzak has begun approaching artists and labels to get a steady supply of new music.

Latin audio architect Alex Espinosa also customizes mood-specific mixes for larger chains based on "what brand they are looking for music-wise."

"We actually go to a restaurant or client and visualize... what the wallpaper looks like or what posters are up, the clientele, what furniture they have," Espinosa says.

Espinosa isn't usually serviced like a radio programmer, so he scours record stores in Tijuana, explores music online and approaches bands at shows for new material.

Muzak sponsored a showcase competition at the Latin Alternative Music Conference last month in New York in which music from the winning independent band, Venezuelan hip-hop act Cuarto Poder, will be added to Muzak's lineup.

—Ayala Ben-Yehuda

THE OFFICIAL MOBILE ENTERTAINMENT EVENT OF

CTIA
The Wireless Association™

Billboard AND **THE REPORTER** PRESENT

ENTERTAINMENT LIVE!

BE SEEN, BE HEARD DO BUSINESS!

PROGRAM HIGHLIGHTS

Intimate Keynote Q&A Sessions
With Industry Experts Including...



MARK COLLINS
VP Consumer Data
AT&T Wireless



DR. MARK OLLILA
Director of Technology & Strategy,
Games, Multimedia—Nokia

- Wireless Operators
- Music Industry Executives
- Game Industry Developers
- Film/TV Executives
- Artists/Managers
- Content/Service Providers
- Technology Enablers
- Venture Capitalists and Analysts
- Mobile Marketing Executives
- Social Networking Pioneers

JOSH KELLEY
PERFORMING AT THE **bash**



OCTOBER 22, 2007 • MOSCONE CENTER • SAN FRANCISCO

Mobile Entertainment Live! (formerly MECCA) brings together the best and brightest from the wireless and entertainment industries to debate and discuss the barriers separating the mobile world from the rest of the digital universe. Find out what the future will hold for the mobile entertainment business at this one-day conference - the official mobile entertainment event of CTIA-The Wireless Association, guided by Billboard's global editorial team and an advisory board on industry experts.

Don't miss your chance to be part of this unique event featuring interactive interviews with key industry influencers, a full exhibit floor, and structured networking opportunities!

mobile entertainment LIVE!

Register Today!

\$429
Earlybird Rate
REGISTER BY
SEPT 10

For more information call:
Registration: 646.654.4643
Sponsorships: 646.654.4613

www.BillboardEvents.com

GOLD SPONSORS



INDUSTRY SPONSOR



CONFERENCE SPONSORS



MEDIA SPONSORS



CTIA WIRELESS I.T. & Entertainment 2007

A Department of CTIA-The Wireless Association™
CTIA WIRELESS I.T. & Entertainment 2007, the largest wireless data event in the industry, truly embodies the ever-changing, dynamic and innovative world of wireless data in Enterprise and in Entertainment.
Register Now! www.ctia.org/wirelessIT
Oct 23-25, 2007 | Moscone Center, San Francisco

GLOBAL BY MARK WORDEN

A&R R.I.P.

Labels' Lack Of In-House Scouts Worries Italian Industry

MILAN—The Italian biz is mourning the decline of traditional A&R as the major labels increasingly outsource their talent-spotting operations to independent producers.

At the end of June, Fabrizio Giannini, deputy managing director/GM/head of A&R at EMI Italy, announced that he was leaving the company.

The man who signed soul singer Tiziano Ferro and launched pop superstar Laura Pausini in his previous job at Warner was generally considered Italy's leading A&R man.

"I quit primarily because the A&R mission was getting distorted," says Giannini, now considering a career in artist management. "In the current crisis, it's understandable that A&R is the first thing that gets cut in the budget, but it saddens me that there is no longer a relationship with artists."

Giannini's counterparts at other labels acknowledge the A&R problem. "This has been the case for 15 years now and is recognized abroad," Universal Italy domestic division director Marco Zischka says. "Italy is seen as a country where very few new acts are coming through."

Zischka cites the lack of "radio and TV space for new acts" as a key factor, despite Italy's traditionally strong local repertoire. The majors' representative body FIMI reports an 80% home-grown share of album sales in 2006, but most records were by established acts. In 2007 to date, only one debut artist (jazz star Mario Biondi) has achieved gold status (40,000 units).

"Since the late 1990s there has been a tendency to take prepackaged acts from outside" the company, admits Rudy Zerbi, GM of

Sony Label Group Italy A&R and incoming head of Sony BMG Italy. "There's been a lack of individual attention to artists."

Zerbi and Zischka say their companies are now trying to rectify the situation. Universal says it has expanded its A&R department and, after a period of stagnation, is once again signing more local artists. Although the other majors claim they are work-



an artist."

Italy's indie labels continue to invest in A&R. Alongside indie Sugar's Caterina Caselli, the leading freelance talent scout is Milan-based Claudio Cecchetto, who has provided the majors with a steady flow of hit acts. He took pop duo 883—which spawned successful solo act Max Pezzali—to Warner, rap act Jovanotti to Universal and, most recently, pop-punk band Finley to EMI. Others active in the freelance sector include Milan-based Angelo Carrara (who has worked with singer/songwriters Povia and Liga-

FINLEY was brought to EMI by Milan-based Claudio Cecchetto. Inset: CATERINA CASELLI, talent scout for indie label Sugar.

ing to increase the number of local acts signed, they admit A&R staffing numbers have remained static, while EMI is currently restructuring its department.

Zerbi adds that Sony BMG has also "realized that artists need to be nurtured from day one. At least three new acts—L'Aura [pop], Ivan Segreto [pop] and Miss Simpatia [rap]—have been receiving hands-on, internal management."

At Warner Music Group Italy, artistic director Tino Silvestri admits that "the days of the internal manager who was both an A&R and a producer have long since gone," but notes, "In today's market, A&R is more about seizing the right opportunity for

bue) and Alberto Pirelli (rock group Litfiba).

Cecchetto says the external producer boom began in the 1980s, but has now reached a new peak.

"I'll pick a label that doesn't have that type of artist," he says. "I approached EMI for Finley as I knew they didn't have many bands, but I tried Universal for DJ Francesco as I thought they'd be more interested in a one-off hit."

Zerbi, however, remains hopeful that the balance of power will soon shift back to the labels.

"I don't even like the word 'producer,'" he says. "I prefer to say 'arranger.' Surely, it's the labels that should be producing the music?"



ANDREA CORR; inset: DOLORES O'RIORDAN



GLOBAL BY NICK KELLY

THE LACK OF THE IRISH

Home-Grown Acts Increasingly Scarce On Country's Chart

DUBLIN—Chart-watchers in Ireland are asking if the country has fallen out of love with home-grown artists after a near wipeout of Irish acts on the local albums chart.

High-profile flops from the likes of Andrea Corr, Sinéad O'Connor and the Thrills, plus a lack of successful new artists, have left the IRMA Top 40 album chart with an average of just two local acts during May and June, according to chart compilers Chart Track. The chart averaged six Irish acts per week for the same period in 2005 and 2006.

In the country that produced international multi-platinum acts like U2, the Cranberries and Westlife, this has come as a shock to the industry, which cites lack of support at radio as a prime factor.

"It's rare for an Irish act to make the top 10 of the airplay chart, unless they're U2 or Westlife," says Feidhlim Byrne of Nielsen Music Control, which monitors airplay across Ireland. "R&B is so prevalent these days, and we don't have a tradition of home-grown acts in this genre in Ireland."

John Clarke, head of na-

tional youth station 2FM, defends his policy of playing mostly international chart music, pointing out the station's schedule of late-night, new-music shows.

But he adds, "We're up against all the other commercial radio stations, and we have to look after the bottom line. We play what sells. We're not here to develop young Irish talent."

Industry experts maintain that talent is still out there, it just has more trouble breaking through these days.

"When we started, we were lucky enough to have a

GLOBAL NEWSLINE

>>> HMV BUYS FOPP, SHEDS JAPAN BIZ

Music and entertainment retail giant HMV Group has struck separate deals to boost its business in Britain and exit the Japanese market.

HMV has agreed to sell its 62-store HMV Japan affiliate to DSM Investments Catorce for 17 billion yen (\$144 million) in cash.

Proceeds of the sale will be used to pay down HMV Group's debt, "which is an important step toward meeting our medium-term leverage targets," HMV Group CEO Simon Fox said in a statement. The deal should be completed by the end of this month.

Meanwhile, in the United Kingdom, HMV has

reached a pact with administrator Ernst & Young to buy the Fopp brand, its URL and the lease on six of the recently collapsed retailer's outlets. Financial details were not disclosed.

—Lars Brandle

>>> PPL, ADAMI STRIKE RECIPROCAL DEAL

British music services organization PPL has forged a groundbreaking accord with counterpart ADAMI in France.

The reciprocal agreement, unveiled July 26, will benefit thousands of performers in both countries, who will now be entitled to royalties backdated to the turn of the century.

veteran A&R guy called Denny Cordell looking after us," says former Cranberries singer Dolores O'Riordan, now a solo artist. "How many 'Dennys' are there today? If there are [any], they are unlikely to be living inside a major record company."

The local divisions of all four major labels were not available to comment, but while all have Irish acts on their rosters, most sources agree fewer local bands are being signed.

Clive Branigan, manager of Dublin's Tower Records, says sales of Irish music still respond when backed by in-store promotion.

"Irish music is still vibrant," he says. "There's loads of interesting new bands out there. It's just that you have to go to Bebo or MySpace to hear about them."

Hot Press magazine deputy editor Stuart Clark also remains optimistic.

"Come September, Paddy Casey's new album is certain to go in at No. 1 and so, probably, will Declan O'Rourke's second album," he predicts. "Ireland's punched way above its weight with the success that it's had."

Others suggest the days of domestic chart success may be numbered. According to

the IFPI, Ireland was one of the few global markets to post growth in 2006, with trade revenue up 5.7% year on year. But domestic repertoire's market share fell to 21%, down from 22% in 2005 and 25% in 2004.

"With Ireland's economic boom, kids are interested in listening to party music," Clark says. "They don't want to hear some band, dressed all in black, moaning about all the problems in the world. Now they've got money in their pocket, they want to go out to the coolest bars and dance to Rihanna. And what's wrong with that?"

THE NEW U2?

Three Acts Most Likely To Revive Irish Music's Fortunes

FIONN REGAN

Hometown: Bray, County Wicklow

Current release: "The End of History," out now

Labels: Heffa (Ireland), Bella Union (rest of Europe), Lost Highway (United States)

Management: Coalition Management,

London

Fionn Regan, whose delicate acoustic guitar-picking and intimate vocals have been likened to Nick Drake's, was nominated for Ireland's Choice Music Prize in

February, and is also shortlisted for the United Kingdom's Nationwide Mercury Prize.

JULIE FEENEY

Hometown: Athenry, County Galway

Current release: "13 Songs," out now

Label: Sony BMG (worldwide)

Management: Unsigned

Classically trained Julie Feeney quit her job singing in Ireland's National Chamber Choir to pursue her pop ca-

reer. "13 Songs" has been compared to the work of Kate Bush and Björk, and won the 2006 Choice Music Prize despite Feeney's lack of a record deal, manager or publishing deal. Sony BMG snapped her up soon after.

DIRECTOR

Hometown: Malahide, County Dublin

Current release: "We Thrive on Big Cities," out now

Label: Atlantic (worldwide)

Management: Lupus Music, Dublin/London

These post-punk guitar aficionados are billed as Ireland's answer to Franz Ferdinand. Their debut album sold more than 22,000 copies in Ireland and reached No. 2 on the IRMA chart. The band plans to move to London in September, with Atlantic due to issue its debut in October in the United Kingdom. Director has toured with Razorlight, Snow Patrol and the Fratellis, and also won a 2007 Meteor Award for best new act. —NK



PPL and VPL chairman/CEO Fran Nevrla describes the pact as "a very significant moment for featured performers of both countries."

Nevrla adds, "Increasingly in today's music market, enabled by ever-expanding technology, music made in one country gets played all around the world, and it is critical that musicians and performers get paid as their music gets played globally." —Lars Brandt

>>> ZERBI TO SUCCEED CABRINI AT SONY BMG ITALY

Sony BMG Italy is preparing to overhaul its top management. Effective Jan. 1, president/managing director Franco Cabrini will leave the company. He will be succeeded by Sony Label Group GM of A&R Rudy Zerbi.

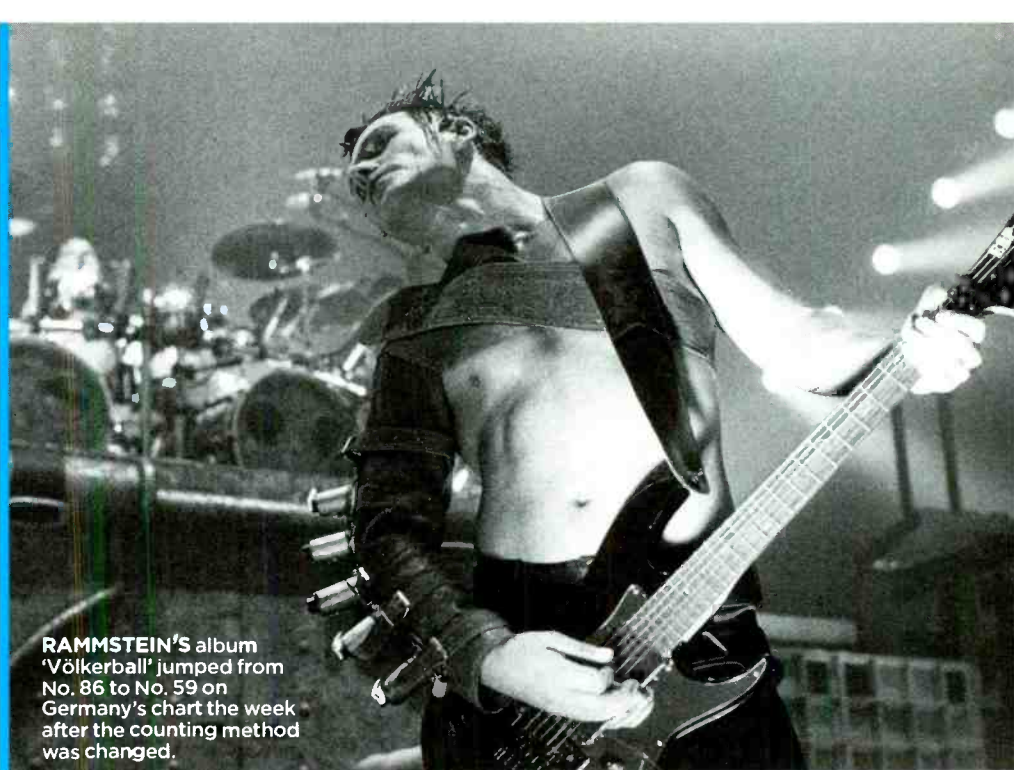
Zerbi says, "I am convinced that by working with our colleagues abroad, we can find new and effective business models and strategies. Indeed we have already been discussing these, as this change of guard has been planned for quite some time."

Cabrini became head of Sony Italy in 1991. He took the helm of Sony BMG following the 2004 merger.

Sony Label Group GM Massimo Bonelli and Antonio Di Dio, senior VP of human resources, legal and business affairs, are also expected to exit.

All four executives are based at Sony BMG Italy's Milan headquarters. —Mark Worden

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



RAMMSTEIN'S album 'Völkerball' jumped from No. 86 to No. 59 on Germany's chart the week after the counting method was changed.

GLOBAL BY WOLFGANG SPAHR

Heavy Revenue

Change To Money-Based Tabulation Method Helps German Chart Rock Harder

HAMBURG—Heavy metal acts are the first beneficiaries of the German charts' switch from a unit sales model to a revenue-based method.

The first chart under the new system, published July 26, showed few changes on the Top 100 Singles list, but saw a number of albums post big chart climbs.

Manfred Schütz, owner/CEO of Hanover-based independent label SPV, home to many hard rock acts, says it will increase the profile of Germany's burgeoning metal scene, where fans' loyalty means artists regularly release albums on a variety of multiformats that attract premium pricing at retail.

"Metal fans [aged] between 14 and 40 are faithful and spend their money immediately for new product," he says.

Those benefiting from the move include Rammstein, which moved 86-59 with "Völkerball" (Universal), available on four different CD/DVD formats priced at €22-€62 (\$30-\$85); and German-language hard rock group Böhsse Onkels, which returned to the charts at No. 48 with its four-DVD boxed set "Vaya Con Tioz" (SPV), retailing at €80 (\$110), despite

3,000

Number of retailers whose sales data has been factored into the German chart, compiled by Media Control

unit sales remaining steady in the previous week. Double-disc compilation albums by rockers Motörhead and Ärzte also returned to the

chart after long absences.

The changes came when German antitrust authorities demanded the removal of the minimum dealer price—previously €1.90 (\$2.60) for singles and €8.50 (\$11.65) for albums—for inclusion in the chart, saying such a limit was in contravention of fair trade law. Germany is believed to be the first music market in the world to introduce the value-based model for its official charts.

Ulrike Altig, managing director of chart compiler Media Control, which has produced the chart from sales data from 3,000 retailers since 1997, hailed the move as "a milestone in the history of the German music charts."

He claims the charts will now highlight the importance of premium products in the marketplace, a claim backed up by the performance of double albums and special editions on the new charts. Gainers included the Traveling Wilburys' "Collection" (Warner Music, 45-21), Red Hot Chili Peppers' "Stadium Arcadium" (Warner Music, 94-60), Katie Melua's "Piece by Piece" (Dramatico, 65-30) and Norah Jones' "Not Too Late" (Capitol, 81-65).

Many executives from the recorded music industry declined to comment on the changes, with sources indicating most labels had agreed to a vow of silence on the issue.

But Peter Zombik, managing director of Berlin-based IFPI affiliate German Phonographic Assn., says his 350 members endorse the new system. "The adoption of a revenue-based method ensures that trends are not distorted by cheap product containing old repertoire," he says.

Heinz Canibol, managing director of Hamburg-based independent label 105 Music, is also satisfied. "This will have a healthy disciplining effect on prices," he says. "New releases will be offered to the big stores at reasonable prices and not discounted from the very beginning."

But one marketing manager at a major, who declined to be named, says labels are waiting for the charts to settle down, with no initial plans to increase dealer prices in search of better chart positions.

"It is just a question of arithmetic," he says. "Whether we try to improve our chart performance by drastically cutting prices to keep revenues steady via large volumes, or keep prices high for premium products to reach a higher placement more quickly remains to be seen."

Retailers, meanwhile, accept that the new system's implementation was smoother than expected, but are yet to be convinced of its merits.

"Volume-based charts are far more precise," says purchaser Beate Buchholz of Uelzen-based independent retailer Mega. "As it is possible to see what has really been sold."



Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

An Agency Audience

Increasingly, Bands Are Playing For Ad Clients And Creatives

On a recent summer day, **Greg Kurstin** and **Inara George**, who record as **the Bird & the Bee**, walked onstage, took their positions and ripped into "Fucking Boyfriend," one of many highlights on their self-titled debut album. A handful of songs followed, including the positively buoyant focus track "Again & Again." Upon hitting their last note and chord, George and Kurstin took a bow and began the meet-and-greet process.

But this performance was not in some hip, downtown club in New York. It was in midtown Manhattan in the offices of Yerg, the new-tech division of the Grey Worldwide agency. The audience—a hundred or so Grey creatives, music producers and staffers—could not have been more appreciative of the lunchtime concert.

More and more, ad agencies are presenting artist showcases for their clients and creative

teams. While Leo Burnett in Chicago got the ball rolling two years ago with its Artist in Residence music program, the concept has taken off in recent months, with Deutsch (Razor & Tie's **Kelly Sweet**, Interscope's **the Switches**), McCann Erickson (Blackheart's **Dolly Rots**) and other agencies welcoming live shows from primarily fresh faces. On Aug. 7, new Blue Note signing **Priscilla Ahn** will stop by DraftFCB in New York for a mini concert.

These performances also extend to music publishers like EMI Music Resources, a division of EMI Music Publishing, and music production houses like Comma Music, which has introduced Sony's **Boys Like Girls** and Atlantic's **Paolo Nutini** to agencies in Chicago.

The growing popularity of these artist showcases is certainly being fueled by newer bands wanting to find new ways

to market their music. New-media outlets like iTunes, MySpace, Facebook and YouTube are also fueling the fire. But there may be something else going on. Could it be that agencies want to position themselves as an important new piece of the music industry?

"The trend has grown so far so fast," Leo Burnett executive VP/director of production **Chris Rossiter** says. "We've gone from really having to sell ourselves to artists to a place where the majority of the bands are now coming to us. Everyone—from our clients to the artists, labels, management and publishers—all get it now. True partnerships that were pretty rare not long ago are now forged virtually every day."

Indeed. Within 24 hours of performing at Yerg ("grey" spelled backward), the Bird & the Bee received offers from two



THE BIRD & THE BEE, performing at Yerg.

of the agency's clients to create original music for upcoming campaigns. With this news, the band began working on demos, one of which appears to be on its way to being approved.

In addition to the Bird & the Bee, Grey recently showcased New Door Records/Universal Music Enterprises newcomer **William Tell**. "It was the first time that most people at the agency were hearing his music," Grey music supervisor/director of licensing **Amy Rosen**. "I wouldn't be surprised if, six to 12 months from now, he winds up in a campaign."

"Presenting live showcases is new for most agencies," EMI Music Resources director **Kelly Kandler** says. "Agencies are

taking hold of the idea that they can help launch careers."

Perhaps. But Rosen sees it differently. "It's not that we want to be part of the music industry," she says. "We're simply trying to create an environment that inspires our executives to discover, to pick and choose cool music."

In the case of **AM60** and French band **the Film**, they may soon find themselves with U.S. labels to call home. The two groups were recently featured in spots for Payless Shoes and Peugeot, respectively. Their publisher, Sony/ATV Music Publishing—specifically senior director of advertising, film and TV **John Campanelli**—is aggressively courting U.S. la-

els for both acts.

Ultimately, the idea of an agency as a live venue is about deepening the relationship among band, client and agency, Deutsch partner/chief creative officer **Peter Nicholson** says. By inviting bands to the agency, Nicholson and his creative team get to know the act on a more personal level, which helps build a better partnership between band and brand.

"We're not asking bands to sell out their music," Nicholson adds. "We want them to be who they are. The key is to not tell a band what to do, but to let them do what they do." ...

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



Legal Matters

SUSAN BUTLER sbutler@billboard.com

Going Hollywood

As Record Deals Dim, Music Lawyers Expand To Other Areas

For the last several years, many music lawyers have grumbled that they've been handling more matters for executives losing their jobs than artists landing lucrative business deals. One way some firms keep their books in the black is to expand their reach into the worlds of film, theater and fashion. And even though most film work is handled by lawyers in Los Angeles, two firms in particular are successfully creating synergies between their entertainment clients far away from the palm trees and glitterati.

In the urban music capital of Atlanta, **Donald Woodard** and **Tony Mulrain** merged their practices last year to head the entertainment department at Lord Bissell & Brook. The duo met briefly before Mulrain moved from New York to Los Angeles, where he learned the ropes of the film and TV world. When Mulrain decided to move his family to Atlanta, it just made sense for his film/TV practice to connect with Woodard's music practice.

Woodard handles music contracts for a variety of clients like **Big Boi**, **Young Jeezy**, **Taurian "Adonis" Shropshire** and **Harold Lilly**. Mulrain is working with **Big Boi** for the film "Who's Your Caddy?," **Ciara** for "Mamma I Want to Sing," **Hill**

Harper for "CSI: NY," **Tichina Arnold** for "Everybody Hates Chris" and others.

"The trend in the entertainment business is that they're looking for opportunities to cross-market more than ever before," Woodard says. "You have to have the talent that allows you to do that, like **Big Boi**, who is still relevant in music but is building in film."

Sometimes the lawyers make the important introductions as well. Woodard and Mulrain set up meetings for **Jeezy** in Los Angeles, and he's now represented by the **William Morris Agency**, Woodard says.

Mulrain is also representing investors who want to get into film/TV, like one that invested in "The Lena Baker Story" to be shot in Georgia.

Up the coast in New York, **Grubman Indursky & Shire** expanded even beyond music, film and TV. In a rare interview with the press-shy lawyers, **Allen Grubman** and **Larry Shire** explain how the synergy works. "About 10 years ago, I came to the realization that the entertainment industry was no longer going to be different divisions—music, television, movies, legitimate theater," Grubman says. "I sensed there was going to be an integration, with music used in all these dif-



DONALD WOODARD, left, and TONY MULRAIN merged their practices last year to head Lord Bissell & Brook's entertainment department.

ferent areas, including fashion."

Since Shire first came onboard 15 years ago with his film, TV, theater and book publishing expertise, the firm has grown to 32 lawyers with clients in all aspects of show business and media.

Whether **Madonna** is performing for an HBO concert or writing a book, **Elton John** is composing feature songs for "The Lion King," **Sean "Diddy" Combs** is starting the **Sean John** clothing line or **Robert De Niro** is doing an American Express ad, the firm handles the legal work. And it has branched out to represent the leaders in the worlds of fashion (**Calvin Klein**, **Versace**, **Vera Wang**, **Tommy Hilfiger**, **Stella McCartney**), TV journalism (**Barbara Walters**, **Diane Sawyer**, **Charlie Rose**) and, in its corporate department, new media (**Amazon**, **eBay**, **Barry Diller's InterActive Corp.**).

When one of the lawyers meets with a client, they often brainstorm on the various opportunities, Grubman says. Then the firm brings in all

the lawyers from the different areas of expertise to discuss the possibilities. Still, the lawyers act as lawyers rather than agents, Shire says.

"What a traditional, old-time entertainment lawyer did was really serve as just a scribe and write down the deal that was made [by an agent] and put it on paper," Shire says. "What we do is get involved from minute one with the agent to help shape and make that deal."

As specialized attorneys, they understand the nuances, Shire says. For example, in theater deals, "the writer is God," Shire says. The author controls rights in the written word. In movies, the screenwriter's work is a work-for-hire, so the producer can "cut it up and dice it any which way," he adds. In book publishing and music, control by the writer is a hybrid—they keep some control and give up some control over use.

One of the most important points in all deals, Shire says, is to protect the client's control over the brand name.

Often a contract states that if there's a disagreement on how to use the brand name, the licensee's decision controls.

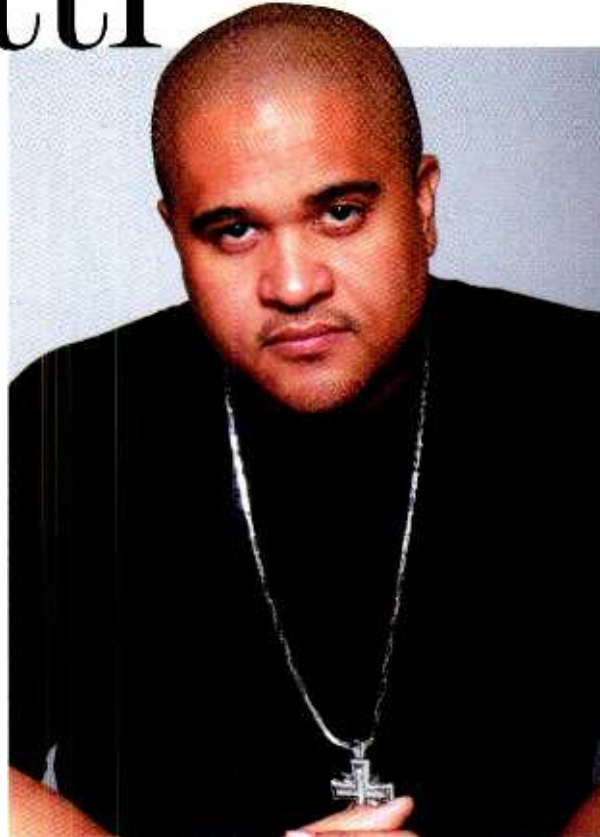
"That's not good enough," Shire says. "It's a tough point to win, but when you have a brand, you simply have to win that point." ...

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

THE INC.
FOUNDER
AND CEO

Irv Gotti

Acquitted of money laundering and racketeering, Gotti now has a new lease on life, a new label partnership with Universal Motown and a VH1 reality TV show.



Humble may not be a personality trait some would associate with Irving "Gotti" Lorenzo. Even Gotti, founder/CEO of the Inc. (formerly Murder Inc.), is quick to admit that. But he declares it's the chief lesson he learned after the FBI indicted he and his brother Chris for money laundering and racketeering.

Acquitted in 2005, Gotti is busy bringing the Inc. back to the prominence drummed by early hitmakers Ja Rule and Ashanti. Having signed a three-year joint venture last year with Universal Motown, he scored chart success early this year with Lloyd ("Street Love"). Now the Inc. is ramping up fourth-quarter albums from Ja Rule ("The Mirror"), Ashanti ("The Declaration") and pop singer/songwriter Vanessa Carlton ("Heroes & Thieves"). And stay tuned for a new Gotti persona: reality TV star. VH1 will begin broadcasting the eight-episode run of his reality series in October.

While he can't recoup lost time, Gotti—who frequently uses the word "blessed"—hasn't lost his drive or sense of humor. "No, I can't lose that," he says. "You've got to take the hand that's dealt you and figure out a way to take it in stride. I'm back to square one and focusing on bringing the Inc. back to the powerhouse it was."

Before your acquittal, many people were counting you out. Thoughts?

Oh, yeah, I know that all too well. That's why it's a blessing for me just to be back in the game and not having this conversation from the federal pen saying, "When I get out in another 15 years, I'm going to reclaim the throne." I'm not back on top of the world yet. I'm back in the game, though, that's for damn sure. [laughs]

When you were going through your legal problems, did you consider getting out of music?

Never. The music thing goes deep with me. I want to be like Doug Morris and Clive Davis. Until he died, Ahmet Ertegun was still going to the office. I'm in that mode.

What prompted you to sign back under Universal Music Group via Universal Motown?

I never envisioned myself signing back with the company. But I got a call and took a meeting with [chairman/CEO] Doug and [president/COO] Zach Horowitz, and it was one of the best I've ever had because of the honesty.

Doug explained the complexity of what I was putting him and the Universal Music Group through by having this indictment on me. He was like, "You put everybody in harm's way." That was a moment of clarity for

me. Until he said it to me like that, I hadn't seen all of that shit. All I could see was that I was innocent, so why is everybody flipping on me? I hollered at him; he hollered at me. It was a real meeting. It needed to happen in order for us to move on and rebound. I have a tremendous amount of respect for Doug and Zach and feel blessed to have them steering me so I don't make anymore mistakes.

Do you regret the label's initial moniker, Murder Inc.?

[Def Jam founder] Russell Simmons suggested I change the name to take off any pressure from it and people would then focus on the music. But even when I changed the name, people still called it Murder Inc. It was a creative play on [words] back in the day: The original Murder Inc. was about contracting hit men. And in the music business we strive to be hit men. I have no shame in Murder Inc. I thought it was the coolest name and still think so.

Besides Lloyd, albums are coming from R&B/hip-hop vets Ja Rule and Ashanti. So where does pop singer/songwriter Vanessa Carlton fit in?

My signing Vanessa threw everybody for a curve. But she totally captivates people. I call her music "forever music"; it's timeless. What I hope with her signing is

that people recognize I'm a music guy and not put limitations on me. I'm not just R&B and hip-hop. I love all forms of music and can work with different artists.

I've also signed another group about to open up for Third Eye Blind called the Thunder Cats. It's a full band, a multiracial group that raps, sings and does rock/pop as well. This is what it is with me. No tricks, no games. It's always about the music; the music is what draws me in.

Nearly four years have elapsed since Ja Rule and Ashanti released albums. In today's fickle climate, are they still relevant musically?

It's funny when I hear people counting them out. I don't buy into it; I've never bought into it. I get that as time goes by, people like to move on to other acts. But musically I don't see any reason why because with both acts we've never dropped a bad record.

Look at Ja Rule's career. Every single was a success; some bigger than others. From his last album "R.U.L.E.," we put out "New York" and "Wonderful," which were very successful. The guy has never really dropped a wack record. The same goes for Ashanti. The last record she dropped from "Concrete Rose"

was "Only U," another pretty big single.

Your VH1 reality show is by the same producers behind "Flavor of Love." Knowing the charges of buffoonery leveled at that program, why did you sign on?

At first I was skeptical. It took me two months to say "cool." "Flavor" is kind of clowny. And I said, "Yo, I'm not down with that." The deciding factor was Chris Abrego of 51 Minds Entertainment.

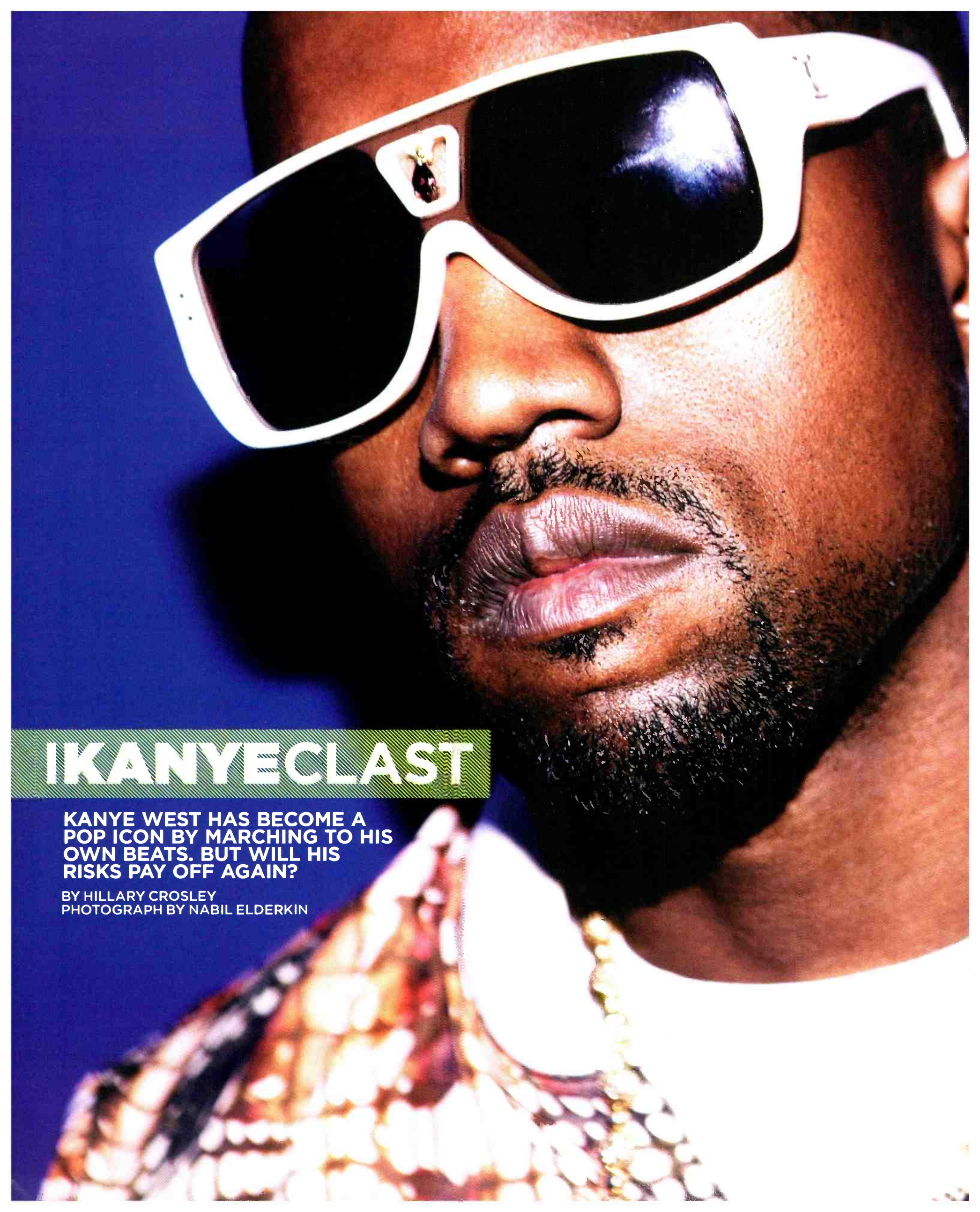
They know what they're doing on the reality front. He promised me the show wouldn't be like "Flavor," and said I could have creative control with him. So I'm a co-owner of the show with 51 Minds.

The series is about the label, my interaction with the artists, my family, my life. It came out hot, and I think people will enjoy it. But I told them this is a one-time thing. I don't want to be a reality star doing season after season. What's funny is they're already pressing me to do a season two. [laughs]

With your legal problems behind you and the resurrection of the Inc. ahead of you, what lessons have you learned?

To be more humble. That's a hard battle. I'm not going to lie and you can print this, I don't care. Sometimes my mouth can get me into trouble. I have to fight the demons within myself because I'm so passionate and say what's on my mind. But sometimes it's better to be quiet. I'm not going to say I'll be perfect at it; I may make an occasional mistake or two. It's something I have to work at. But even when I'm making mistakes, there's no denying my love and passion for music. ...

I want to be like Doug Morris and Clive Davis. Until he died, Ahmet Ertegun was still going to the office. I'm in that mode.



IKANYECLAST

KANYE WEST HAS BECOME A POP ICON BY MARCHING TO HIS OWN BEATS. BUT WILL HIS RISKS PAY OFF AGAIN?

BY HILLARY CROSLEY
PHOTOGRAPH BY NABIL ELDERKIN

SQUASHED INSIDE NEW YORK CLUB

S.O.B.'s, fans are reliving the 1992 cult hip-hop flick "Juice." The film centers around a DJ named Q, who uses a DJ competition as an alibi to rob the neighborhood bodega. ¶ Tonight, three sets of turntables, three mics and numerous established DJs fill the small space, with Kanye West, Just Blaze and Swizz Beatz sitting in to judge a winner. West, decked out in a multicolored hoodie, a neon-green shirt and a chunky plastic yellow watch, is especially poker-faced as he surveys the contestants. ¶ But after the winner, Jack the Ripper, is announced, an impromptu all-star concert breaks out, with a smiling West joining Mos Def, Talib Kweli, Common, Q-Tip and Queen Latifah on the tiny stage. And before the crowd trails out, sweaty and happy, Channel Live rapper Hakim announces, to screaming agreement: "The biggest thing that happened in hip-hop in the last 10 years was when Kanye put George Bush in his motherfuckin' place." ¶ Tonight's fans aren't the only ones who appreciate the kind of candor West demonstrated when he made his comments during a live Hurricane Katrina telethon in 2005. ¶ West takes big risks, and those risks have generally paid off. Indeed, he has made himself an eminently marketable commodity in music by going against the conventional wisdom of how a star should behave: calling out world leaders on national TV, complaining about his lack of respect or collaborating with decidedly un-hip-hop names like John Mayer and producer Jon Brion. ¶ The first official single from his third Def Jam album, "Graduation," due Sept. 11, is case in point. While contemporary urban music has lately dabbled in electronic sounds, West has taken it a step further by choosing to introduce his latest project with the synth-heavy single "Stronger," which samples Daft Punk's "Harder, Better, Faster, Stronger" and slows down the beat. The track is the top debut on The Billboard Hot 100 this week at No. 47. "That melody just hit me so hard," West says when asked for the song's inspiration. "I mean, it's the music. It wasn't a gimmick thing."

"That's not atypical of Kanye," Def Jam president and West mentor Jay-Z says. "It's been his pattern since day one. He always has to push the envelope. That's his cross to bear."

The argument could be made that West's genuine artistry, knack for hit songs and penchant for unpredictability make him one of hip-hop's last rock stars. So it's precisely West's singular place in hip-hop that will make or break "Graduation."

"Kanye has an edge, and when he steps up and says something meaty [like his Bush remarks], he's doing it out of passion," Def Jam senior VP of marketing Tracey Waples says. "That's what's made him the people's champ. It's the common man's perspective."

But what is the cost of being a headstrong artist who's usually ahead of the curve? So far, West has not fallen out of favor on Madison Avenue, as evidenced by past branding partnerships with Pepsi and Boost Mobile. Brand Keys founder/president Robert Passikoff calls the artist's outspoken personality "refreshing. While there's risk involved [in working with such an artist], it's also the kind of thing advertisers who are desperate for some sort of engagement are willing to risk."

And West is aware of times he's stepped over the line. Island Def Jam chairman Antonio "L.A." Reid "talking me out of doing the 'Gold Digger' video and making it all slaves," he says by way of example. "Saying, 'We don't need to do this. You're crazy.' Sometimes as a creative person, you go off the deep end a little. The downside is, you don't always know when to stop."

ROAD TO RICHES

West endured a well-documented rocky path from Chicago obscurity to Roc-a-Fella Records hitmaker. Born in Atlanta, he moved to the Windy City with his English professor mother Donda. After high school at the American Academy of Art, he enrolled at Chicago State University. He eventually dropped out to produce music full time, but he always viewed his time behind the boards as a means to an end.

"I was inspired by the Doors movie," West says. "I saw Jim Morrison and said, 'I want to be just like that.'"

After linking with Midwest producer No ID, West soaked up all he could and practiced religiously. A meeting with Roc-a-Fella A&R man Kyambo "Hip-Hop" Joshua resulted in his beats being utilized by such label acts as Jay-Z and Beanie Sigel, and West moved to a New Jersey apartment to further his dreams.

"He'll play his songs for any and everybody that's willing to listen," longtime friend and producer 88-Keys says. "But his true friends are who he really listens to just because they're most likely to tell the truth, like 'Aw, man. Take out that high-hat.' He's very open to criticism." Following the success of such West-crafted hits as "H to the Hzzo" and "Bonnie & Clyde," Roc-a-Fella partners Jay-Z and Damon Dash saw past initial fears that he was not street enough to market as a rapper.



'I WAS INSPIRED BY THE DOORS MOVIE. I SAW JIM MORRISON AND SAID, "I WANT TO BE JUST LIKE THAT."' —KANYE WEST

They gave him the green light to make his debut album, 2004's "The College Dropout."

"He stretches boundaries," Jay-Z says. "Who knew guys in the hood would bump OutKast's 'Hey Ya!'"

At a time when the street-hustling lyrics of 50 Cent, T.I. and Jadakiss were pervasive, West was touting himself with a teddy bear as a mascot and railing against higher education. "Dropout" has sold 3 million copies in the United States, according to Nielsen SoundScan, and spawned the singles "Through the Wire" (literally recorded while his mouth was clamped shut after a car accident), "All Falls Down" and "Jesus Walks."

Other artists recognized West as a unique talent capable of transcending genre boundaries. "I was sitting in Sting's dressing room at Live 8," Waples recalls. "And Sting, Bono, John Mayer and Kanye were making up a song. In that moment I understood why he was able to be there. 50 or T.I. would never be able to be in that room."

In 2006, West defied the sophomore slump with "Late Registration," which shifted 860,000 units in its debut week. First single "Diamonds From Sierra Leone" highlighted the industry's violent practices and even inspired Russell Simmons to go on a fact-finding trip to South Africa. The mood was much more party-friendly on the follow-up, "Gold Digger," which sampled Jamie Foxx covering Ray Charles and spent 10 weeks at No. 1 on The Billboard Hot 100. "That was just like, to me, my most perfectly written song to date," West enthuses of the latter cut.

On "Graduation," only Coldplay's Chris Martin, T-Pain, Mos Def and a solitary track from DJ Toomp made the cut as guest contributors, because, as West says in a New York hotel the day after the S.O.B.'s bash, "when I hear the records of my favorite bands—the Killers or Coldplay—you only hear one voice from start to finish."

The album's initial street single, the Toomp-produced "Can't Tell Me Noth-

ing," was intended for Young Jeezy, but he wasn't sure enough about it to record it himself. Two videos for the song are already out: A more traditional Hype Williams-directed clip in which West appears was made available for free download via iTunes, and a bizarre interpretation by comedian Zach Galifianakis and indie rock veteran Will Oldham, shot on Galifianakis' North Carolina farm, turned up on West's Web site.

Elsewhere, "Drunk & Hot Girls" finds West complaining that he's worked too hard to waste time chasing girls that might hurt up in his car, while "Good Life" featuring T-Pain is a bombastic cut utilizing a screwed sample of Michael Jackson's "P.Y.T." A video has been shot for the latter song, which West says has "everything you don't like—girls, cars and champagne. Lots of it."

West proudly cops to being influenced by such left-field al-

bums as Radiohead frontman Thom Yorke's 2006 solo effort "The Eraser" while crafting the music for "Graduation." And though he may feel liberated from hip-hop's sonic constraints, one has to wonder if his new sound is going to translate with the Brooklyn bodega regulars.

"You can't control if people are going to buy your music. At the end of the day you have to keep challenging yourself," Jay-Z says. "He has zero problem with that. He is never complacent. We mixed 'Stronger,' I'm not even joking with you, 17 times. He could not get the bass drum exactly the way he wanted it."

"The beauty of Kanye is his unpredictability," Reid adds. "You don't get to the cover of Time magazine by being fluffy. Real stars are on their path and they don't apologize. Jimi Hendrix threw his guitar down and set it on fire. He didn't think about 'Should I?' He just set his guitar on fire. The ones thinking about it too hard aren't real stars. That's manufactured."

KANYE BY THE NUMBERS

WEST HAS BECOME A HITMAKER ON HIS OWN AND AS A GUEST WITH OTHER ACTS

U.S. Sales According To Nielsen SoundScan:	2,990,000	2,833,000
Weeks On The Billboard 200:	74	37
The Billboard 200 Peak Date:	2/28/2004	9/17/2005
The Billboard 200 Peak:	2 (3 weeks)	1 (2 weeks)
	"The College Dropout" 2004	"Late Registration" 2005

TITLE	DEBUT	DEBUT DATE	PEAK	PEAK DATE	WEEKS ON THE CHART	LABEL
"Through The Wire"	94	11/29/2003	15	2/14/2004	21	Roc-A-Fella/Def Jam/IDJMG
"Slow Jamz" (Twista featuring Kanye West & Jamie Foxx)	62	12/6/2003	1	2/21/2004	22	Atlantic
"All Falls Down" (featuring Syleena Johnson)	75	3/13/2004	7	5/22/2004	20	Roc-A-Fella/Def Jam/IDJMG
"Jesus Walks"	68	5/8/2004	11	7/31/2004	25	Roc-A-Fella/Def Jam/IDJMG
"Talk About Our Love" (Brandy featuring Kanye West)	88	5/15/2004	36	6/12/2004	14	Atlantic
"Selfish" (Stim Village featuring Kanye West & John Legend)	99	5/22/2004	55	8/14/2004	17	Barak/Capitol
"This Way" (Dilated Peoples featuring Kanye West)	78	5/29/2004	78	5/29/2004	5	ABB/Capitol
"Down And Out"	94	2/19/2005	94	2/19/2005	1	Roc-A-Fella/Def Jam/IDJMG
"Diamonds From Sierra Leone"	94	5/21/2005	43	8/6/2005	19	Roc-A-Fella/Def Jam/IDJMG
"Gold Digger" (featuring Jamie Foxx)	92	7/30/2005	1 (10 weeks)	9/17/2005	39	Roc-A-Fella/Def Jam/IDJMG
"Heard 'Em Say" (featuring Adam Levine)	100	10/29/2005	26	12/17/2005	16	Roc-A-Fella/Def Jam/IDJMG
"Touch The Sky" (featuring Lupe Fiasco)	90	2/25/2006	42	3/25/2006	9	Roc-A-Fella/Def Jam/IDJMG
"Number One" (Pharrell featuring Kanye West)	97	8/5/2006	57	8/12/2006	3	Star Trak/Interscope
"Wouldn't Get Far" (The Game featuring Kanye West)	92	2/17/2007	64	3/31/2007	9	Geffen
"Can't Tell Me Nothing"	80	6/16/2007	80	6/16/2007	4	Roc-A-Fella/Def Jam/IDJMG
"Stronger"	47	8/11/07	47	8/11/07	1	Roc-A-Fella/Def Jam/IDJMG

SOURCE: The Billboard Hot 100 through the chart dated Aug. 11.

WHAT'S REALLY G.O.O.D.?

WEST CONFRONTS STRUGGLES AS LABEL HEAD

Kanye West has conquered adversity in his personal and professional life, but even he wasn't prepared for the ups and downs of running his own label. The artist's G.O.O.D. Music, distributed by Columbia for its first two years, was dropped by the major amid layoffs earlier this year. This despite the success of John Legend's two releases under the partnership, which have shifted more than 3 million copies combined.

Now, artists GLC, Really Doe, Sa-Ra and Fonzworth Bentley are without label homes.

Consequence, who remains on Sony, previously complained that G.O.O.D. president John Monopoly was not supportive of his project, asserting that West had to step in and pick up the pieces. Monopoly denied the allegations.

G.O.O.D. was also involved in the

release of the last two Common albums, 2005's "Be" and the new "Finding Forever," but the rapper is signed directly to Geffen.

"Running a record label was the biggest mistake I ever made," West says. "I never asked to be a label owner. Sony offered it to me, and I took it. But I can't be there when people are calling me to the studio to hear some music or approve clothes for a video. No disrespect to anybody—my focus is 'Graduation.' I've got a hard enough time calling radio programmers and getting them to play 'Can't Tell Me Nothing,' a song that's connecting with people but that's only at 1,400 spins."

West manager G. Roberson is waiting to reshuffle the label until after the release of "Finding Forever" and "Graduation." Wherever it winds up, West will

no longer be the figurehead while someone else runs the day-to-day.

"Yeah, it sounds good on paper," West says. "I still love the concept of just getting into the studio with John Legend or Common and making music. I always use Rick Rubin before he joined Sony as my example, he worked with whomever he choose."

West is also in preproduction for an HBO sitcom inspired by his life. "We're still working on the pilot," West says. "We have to deliver a product that will connect with pop culture and make an impact." —HC

KANYE WEST at Live Earth July 7 in New Jersey. The artist will launch a major tour in the fall.

With "Graduation" nearing release, West and his team are ramping up the marketing plan. Manager G Roberson says a multi-platform branding deal is in the works with Louis Vuitton but declined to reveal details. He is fielding offers from several beverage companies, including Pepsi, with which West previously ran a TV campaign in 2005.

A Coke partnership is also taking shape, which West says "is going to be more of a design thing than celebrity."

"With an artist like Kanye, who's that involved in his marketing, you don't do one-off deals," Roberson says. "If we're in bed with you, then it's going to be a multiplatform deal." West's creativity will have another chance to shine on the fall Glow in the Dark tour, on which he is collaborating with Madonna choreographer Jamie King. Dates have yet to be announced. Contrary to the poor touring track record for major hip-hop stars, West has been a consistent box-office draw: His 2005 tour with Fantasia and Keyshia Cole grossed \$8.4 million and drew more than 210,000 people to 46 shows reported to Billboard Boxscore.

"A lot of people want to be too cool onstage," West says when asked why hip-hop tours don't sell tickets. "I do an hour-and-a-half with no hype man, running around onstage. The touring can only get better because the longer a song's out, the more people get into it."

In line with his exotic cultural tastes, West asked Japanese pop artist Takashi Murakami to design the "Graduation" album packaging. One possible cover, which West pulls up on his laptop, boasts an illustrated globe horizontally split in half against a teal background. His bear mascot is seen bouncing off the top, with a graduation hat and scroll following suit.

"He's doing all of the merchandising," West says. "We have animated commercials and a whole piece to one of the songs. It won't be finished until October. Murakami's going to unveil that at his Los Angeles MOMA exhibit, and I'll perform."

On top of everything else, West is launching a clothing line, Pastelle, later this year through popular Japanese streetwear line Bathing Ape, whom he says he "begged" to team up with him.

Back at the hotel, West, who is still wearing the same hoodie and jeans he had on at S.O.B.'s, quietly sets down his Louis Vuitton luggage. Last night's festivities have both drained and birthed new inspiration. Making a whispered phone call to Brion, West pleads with the producer's voice mail to black out nine days to finish "Graduation."

If West is feeling pressure, though, it is his own. As his natural artistic progression has catapulted him to rock star status, his bosses, according to Jay-Z, "pretty much stay out of his way."

"I want everything associated with me to be the best and push the boundary of what you think is possible," West says as he leaves the Four Seasons for a session at Legacy Studios. "Whether it's my music, my videos or my tour, I'm trying to be the best." ...





MARTY DIAMOND, left, and **LARRY WEBMAN** at what were Little Big Man's offices in New York. The two—and their ping-pong table—will relocate as Paradigm New York in the coming weeks. In the background: a collection of set lists from clients' tours.

PARADIGM

SHIFT

Inside The Deals That Made One Agency A Major Music Player
BY RAY WADDELL

The ping-pong table in the middle of the Little Big Man offices in Manhattan's trendy SoHo hood for years set a scene that was decidedly not a starched-

collar corporate booking agency. ■

Similarly, far from the Beverly Hills confines of the major full-service agencies, Monterey Peninsula Artists set up camp in Central California, building a powerful, hard-touring roster. ■ But by the end of August, the LBM and MPA names will be retired. LBM will operate as Paradigm New York

on lower Park Avenue and MPA will become Paradigm Monterey, as the two boutiques are finally integrated into the Paradigm talent agency, a firm that represents such blockbuster names as Andy Garcia, Laurence Fishburne, Philip Seymour Hoffman, James Earl Jones, "Desperate Housewives" creator Marc Cherry and others. >>>

Effective Aug. 13, Billboard has learned, MPA will operate as Paradigm divisions in Monterey, Calif., and Nashville; MPA's roster includes Aerosmith, Dave Matthews Band, Toby Keith, the Black Crowes, Gov't Mule and the Black Eyed Peas. Meanwhile, LBM, whose roster includes such acts as Coldplay, Franz Ferdinand, the Fray, Avril Lavigne and Arctic Monkeys, will operate as Paradigm New York. The home office as always for Paradigm is in Los Angeles, where the company was founded in 1992 as an independent film, TV and literary agency by chairman Sam Gores.

But for both boutiques, the proverbial—and for LBM, the literal—ping pong table remains. That is to say the two boutiques will maintain their independent spirit and unique approaches to business. Such is the messaging coming from both sides of the recent deals that brought LBM (acquired last September) and MPA (in January 2005) into the Paradigm fold.

Since setting up operations in the former MCA headquarters in 1994, Paradigm has expanded through a series of strategic acquisitions, starting with its purchase of boutique agencies Genesis and Writers & Artists.

The company now has a music division of the depth and breadth of any of the major full-service agencies, with major headliners like Aerosmith, Dave Matthews Band, Toby Keith and Coldplay and a packed stable of up-and-comers that could keep the turnstiles spinning for years to come.

"Basically what this [acquisition] does is it really puts us in this league of the big six agencies," Gores says. "In terms of live performance, we

have a world-class list now that really is second to nobody."

Gores' philosophy of allowing LBM and MPA to keep their respective business cultures, however, effectively creates an agency with the leverage and clout of a major but the heart and soul of a boutique.

"As far as a real cultural thing, there will be no change whatsoever" in how LBM and MPA operate, Gores says. "We're already doing really well synergistically," he says. "It has worked beyond my expectations."

Gores and MPA co-founder Dan Weiner believe that the resources Paradigm offers were instrumental in his and Paradigm's recent signing of Robert Plant and Alison Krauss, who will tour together in 2008 in support of an October 2007 release on Rounder.

"This is a perfect example of what this can mean," Weiner says. "This is the first time in my life I had artists who really wanted all this and . . . the resources of the agency to make it happen."

Veteran agent Chip Hooper, who joined MPA in 1988, agrees that on the surface little has changed. "We have other services we can offer to our artists now, and now we're sharing ideas and information and pursuing business together," Hooper says. "We're still handling artists the same way with the same passion we've always had. Now we just have more support to offer them."

FACING THE MUSIC

Gores first entered the music space by acquiring MPA in 2005. He says he had long considered taking Paradigm into the music world, but needed the right situation to move forward.

"When we had acquired enough mass and were legitimately a big enough company, I always knew that the next step was going to be music," Gores says, adding that acquiring a respected, established agency was the plan.

"I've never been somebody that was comfortable in settling for either a second-rate group you have to improve or starting out with one individual and expanding from there," Gores says. "My philoso-

phy has always been, 'You make progress through some patience and wait until you can get the best.'"

Weiner says that Gores' perspective is what made the deal possible. "We always were willing to be part of an agency that represented clients in other areas besides music, and we never could find any agency or personality we felt really fit us, the other people that worked here and our clients," Weiner says. "We had pretty much given up that that person would appear when we were introduced to Sam Gores at Paradigm. We immediately felt that he was the guy, that was the agency and that was the place."

Gores says that he wanted an East Coast music presence, but wasn't in a rush to quickly acquire another agency in the wake of closing the MPA deal.

"I've learned something, actually, from my colleagues at Monterey," he says. "They believe [that] in the service business you have to grow and evolve around people, and you can't force good people to become available."

But in LBM founder Marty Diamond, Gores says he found a kindred spirit for MPA. "Marty was their kind of guy. The philosophy and the integrity and the way he works is similar but complementary to the way [Monterey agents] do it," Gores says. "When Chip and the

guys at Monterey said [LBM] was a perfect fit, I didn't question it. I put 100% of my faith in it and put our strategic business development team on it to go make it happen."

Diamond says LBM has been courted by virtually all the majors during the past decade, but he and partner Larry Webman felt other agencies weren't the right fit. "To us it wasn't about, 'Let's take our bands, put them on your roster and we'll adapt to your culture.' I wanted someone to let us exist in our culture," he says.

After speaking with the Monterey crew and meeting Gores, Diamond says the "ethic" felt right. "It wasn't about changing the culture or the way we book things," he says. "Even within this deal, [Paradigm Monterey] works different than we do. We all are the same company but we are operating without cannibalizing each other's cultures and that is attractive to me . . . I didn't want, nor did anyone in this office want, to compromise

the artist-development spirit of this company. I didn't want to just sign some shit to book it to make money."

At the same time, Diamond recognized a changing artist landscape. "It became glaringly obvious that our clients had other skill sets, whether it was Ed [Robertson] from the Barenaked Ladies as a writer or Avril [Lavigne] as an actress," he says. "The clients we represent wanted to do other stuff, they wanted to have genuine access, as did we."

The former LBM agents now have a "big-ass toolbox," Diamond says. "It's great to say you want to build a house, but if you open the toolbox and there's just a hammer and a screwdriver, you might be able to get some of the frame up, but that's about all," he says. "For us, we have a toolbox now. Sometimes it's, 'I have no idea what this tool does.' But I'm going to figure it out."

'Artists are brands more than ever. Some of our clients want to write music for movies, and some want to act. We can help them do that.'

—SAM GORES, PARADIGM



Paradigm chairman SAM GORES. Opposite, from left: CHIP HOOPER, JONATHAN LEVINE, FRED BOHLANDER, and DAN WEINER are all top executives at Paradigm Monterey, formerly Monterey Peninsula Artists.

AGENT HISTORY From Humble Beginnings Sprang Big Boutiques

When Dan Weiner and Fred Bohlander formed Monterey Peninsula Artists in 1975, they made a deliberate choice to come at the booking agency business from a different place.

The pair left Los Angeles and a big agency getting bigger—International Famous Agency, which eventually became ICM—and headed up the coast to Monterey with an initial roster that included Chicago, the Doobie Brothers, Bread, Leo Kottke, Cheech & Chong and Emmylou Harris.

There in beautiful Central California they built what became one of the most successful boutique agencies in touring industry history and the home to jigger-

nauts like Aerosmith and Dave Matthews Band. "We just felt it was time for us to do something on our own," Bohlander says. "That was really the main thing. We didn't want to get lost in the mix. We felt it was time for us to venture into our situation."

With family and friends in the area, locating in Monterey was "a personal choice," Bohlander says. "We were young, and it seemed like a good place to go."

Asked if it was problematic to operate out of the music mainstream, Weiner admits that they probably didn't think that part of it through before relocating. "Like Fred says, we were young, we were not worried about tomorrow," Weiner recalls. "We found out after we moved up here a lot of people thought we were just basically hippies going into retirement, dropping out."



FRED BOHLANDER, top, and DAN WEINER in the '70s, when they founded the MPA agency.





BIGGER TOOLBOX

Having an alliance with an established film/TV/literary agency like Paradigm gives a music agency a broader palette, Gores believes. "Artists now are brands more than ever. A singer is not just a singer, an actor is not just an actor," he says. "A lot of our Monterey and LBM clients have different aspirations. Some of them want to write music for movies and television. Some of them want to act. We can help them do that."

Gores cites Fergie and Will.i.am from the Black Eyed Peas as artists who have branched into the film world. "The reason why [these agencies] embraced the idea is they recognized me hopefully as somebody that felt similar to them philosophically. But besides the fact that we just liked each other, I think they were realizing they couldn't be as competitive without saying they had access to this part of the business," he says. "A number of years ago it wasn't as necessary; now they were feeling like it was more necessary."

Diamond adds, "You can't go to every act and say, 'We can get you on TV, we can get you in movies.' But we're trying to do some things that take the right shots."

By way of example Diamond cites Interpol's Carlos Dengler. "He wants to do some scoring work, he wants to do some acting. These are things I can at least now say to Carlos, 'I can get you the meetings,'" he says. "There are a lot of balls in the air, and one or two of them are going to get caught."

Dengler's manager, Dave Holmes, confirms that the Paradigm opportunities have been positive. "So far for us it has been a great experience," says Holmes, who also manages Paradigm acts Coldplay and Scissor Sisters. "We've had a few requests from some of our clients that were film- and TV-related, and Marty [Diamond] has been able to recruit people within that [Paradigm] organization to investigate those opportunities . . . Interpol in



From left: Aerosmith's STEVEN TYLER and JOE PERRY; TOBY KEITH; and DAVE MATTHEWS are all acts from Monterey Peninsula Artists now under the Paradigm agency banner.

particular is an artist where Paradigm has been very helpful in getting those opportunities."

Indeed, managers Billboard contacted seem warm to the concept of the agencies they signed their acts to realizing broader platforms. Terry McBride at Nettwerk, which has acts Avril Lavigne and the Pipettes signed to LBM, says the LBM association with Paradigm has "great potential on many levels."

The key, according to Hooper, is access to bring other business and artistic opportunities to offer artists. "When appropriate and when an artist has the desire and the ability to do other things, or when other things can enhance an artist's career, then we have the ability to provide those services now," he says.

Meanwhile, the boutique approach offers some lessons for the larger agency world. Gores says agents and agencies can be considered "heartless" at times. "Sometimes I think they can forget that there are human beings involved, [that] this is not a product you're selling," he continues. "Sometimes the smaller, more boutique agencies may recognize this a little bit more."

Gores says he sees this approach in MPA and LBM. "These guys are meticulous in the way they make deals, the way they

handle clients," he says. "Clients don't stick around for that many years if you're not doing the right thing by them."

As a 30-year veteran of the business, Gores says his greatest challenge "has always been to be a decent enough person, but a motherfucker when I have to be, and never compromise integrity. You can be strong, but you can be considerate, too."

NUTS AND BOLTS

MPA and LBM had already publicly added the Paradigm addendum to their names since the acquisition, easing the Paradigm shift. "We just needed an easy transition because Paradigm wasn't really that well-known in that part of the business. We didn't want to shock everybody by just changing the name," Gores says.

Hooper will oversee the music division out of Monterey, supported by veteran agent Jonathan Levine. Diamond and Webman will continue running what was LBM out of New York, and both offices, along with the busy Nashville office, will collaborate on projects with Paradigm L.A.

"We're going to sign artists together and work on projects together as appropriate," Hooper says. "The exciting thing is Monterey Peninsula and Little Big Man [were] two pretty damn special companies that are now one special company because you have some pretty gifted people working together."

Paradigm will combine four different offices in joining forces with the former LBM in New York. "We are moving, and [LBM] is moving, but the interesting compromise is we're duplicating the exact [LBM] environment in a high-rise on Park Avenue South," Gores says. "When you go to the Paradigm music division it looks like the Little Big Man offices in SoHo, with the ping-pong table, the picnic tables, that kind of eccentric way they do things."

It certainly doesn't sound like the home office will be heavy-handed in overseeing the music division. "In this day and age it's a disaster if you think you can force people you're asking to be creative, if you suck up every bit of autonomy they have," Gores says. "I've never believed you could pay somebody to be creative or loyal. The only way somebody will be creative or loyal is when they show up because they feel like it."

—RW

In the pre-fax, pre-Internet era, not being in Los Angeles or New York could mean being out of touch. "But the commitment we made to people was we chose to be here, so if there's a meeting or anything else, we'll be where you want us to be," Weiner says. "We did a lot of traveling to compensate for being here [in Monterey]."

Monterey eventually expanded to open a country division in Nashville and formed an alliance in Chicago with Monterey International that booked a lot of jazz and blues. All the while, the Monterey office kept booking successful touring artists and adding acts to a diverse roster.

"Dan and I both like all types of music. We went with what our heart felt was going to be good," Bohlander says. "There was no particular trend or music area we were after. If we enjoyed the music and felt we could help take them to the next level, that's what we wanted to do."

Chip Hooper joined the company in 1988 and was instrumental in building the touring careers of such acts as Phish and Dave Matthews Band.

Meanwhile, in 1994, Marty Diamond, who had a background in the label, promoter and agency worlds, formed Little Big Man with a vision and broad perspective of his own—but not

much space. Diamond booked about a dozen clients out of Living Colour guitarist's Vernon Reid's guitar closet at manager Jim Grant's business office.

"It was literally about eight feet by six feet, with no windows," Diamond recalls. "It may have been a closet, but it was my office." Among the original clients still with the company are David Gray, Sarah McLachlan, the Verve and Richard Ashcroft. (Today's roster also includes such acts as Coldplay, Franz Ferdinand, the Fray, Avril Lavigne and Arctic Monkeys.)

Diamond was soon joined by partner Larry Webman, and by the time Paradigm acquired LBM last September, the roster had grown to about 200 acts, booked by a hard-working staff of five.

"We built a company, and continue to build, with this team that has been recognized within the industry as a strong service company, a creative boutique that is about artist development," Diamond says. "It has not been about chasing things at the top, but more about building things up. That's the way we've built Sarah [McLachlan], the way we built Barenaked Ladies back up, David Gray, or Damien Rice, or Snow Patrol."

Don't Miss This Three-Day Event Dedicated to Regional Mexican Music!



◀ **PROGRAMMED BY LEILA COBO**
Billboard's Executive Director
of Content and Programming
for Latin Music and Entertainment

TOPICS INCLUDE:

The Women of Regional
Mexican featuring ▶
Licensing the Band
Mass Merchants vs. Retailers
DJ Power
The Digital Connection
BDS: Your Irreplaceable Tool



DIANA REYES
AND



JENNI RIVERA

SPEAKER HIGHLIGHTS:

Jim Biello, Executive VP, Crjuela Entertainment
Arturo Gil, Marketing Manager,
Machete Music/Machete Regional Music
Walter Kolm, Sr. VP Marketing/A&R,
Universal Musical Latino
Bruno Lopez, VP/GM, univision.com
David Massry, President, Ritmo Latino
Eddie Orjuela, President, Orjuela Entertainment
Jose Luis Terrazas, Artist, Disa
Rocio Sandoval, Host, Univision Radio
Jeff Young, VP Sales, Universal Music Group
and more!

OCTOBER 1-3, 2007
HILTON LOS ANGELES • UNIVERSAL CITY

BILLBOARD'S REGIONAL MEXICAN MUSIC SUMMIT brings the top selling genre of Latin music to the forefront. Now in its 2nd year, this unique summit features educational sessions, artist showcases, a bonus track about marketing to Hispanics, and culminates with Premios Premmusa — presented by Promotores Unidos. Gathering artists, record label executives, radio executives, concert promoters, retailers, managers, marketing and advertising executives, this must-attend event is the ultimate meeting space for everyone involved with this lucrative sector of the Latin music business!

Billboard
**REGIONAL
MEXICAN**
Music Summit

Register Today!

\$349
Registration Rate
REGISTER BY
SEPT 30

General Info: 646.654.4660
Registration: 646.654.4343
Sponsorships: 646.654.4643
Hotel: 818.506.2500

IN ASSOCIATION WITH  www.BillboardEvents.com





FINE WHINE UP
High hopes for Kat DeLuna's debut album



GRACE IS THE WORD
Potter and Nocturnals stay on the road



BRUCE ALMIGHTY
Hornsby makes an instrumental jazz move



MARKETING MANDISA
Sparrow Records backs the "Idol" alumna



LIVING LARGE
Lyle Lovett takes a proactive approach

30

30

32

33

34

MUSIC

POP BY CHUCK TAYLOR

Bedingfield Steers Stateside Return

With Sophomore Set Already Out In Europe, Epic Gets Busy In U.S.



BEDINGFIELD

With Natasha Bedingfield's "Unwritten" wrapping up 2006 in the year-end top five on the AC, adult top 40 and Hot Digital Songs charts, the last thing the Brit singer/songwriter is hung up on is a potential sophomore curse.

"People have asked me about that second-album syndrome, but I haven't concerned myself with it," Bedingfield admits. "There's a confidence that comes when your work does well. 'Unwritten' was really the perfect title for my first album because I knew I had a lot more in me. No, I'm not nervous."

On "N.B.," released in Europe at the end of April and aiming for an Oct. 30 U.S. street date via Epic, she is turning the page to a new life chapter. "This time, it's about the need we have for relationships and the fact that all involve ups and downs—you can't have one without the other—and the questions that come up in sharing your life," she says.

As Bedingfield promotes the project overseas first, Epic has the luxury of a deliberate setup for release in the United States. According to Epic senior VP of marketing Lee Stimmel, "It's going to be fun to go through this again. Natasha wrote an amaz-

ing first album with songs that translated to this market; we were able to build a new artist in the pop/rock world that people now know—and she made a lot of friends in radio, TV, media and fashion. Her down-to-earth nature comes across, and people gave her a shot that paid off."

Overseas, the first two singles from "N.B." have already achieved robust success: The album launched with "I Wanna Have Your Babies," which reached No. 7 on the U.K. singles chart, followed by "Soulmate," which went to No. 6 on the U.K. airplay chart. In America, a new track not on the European version of "N.B." will likely be released as the first radio single; at press time, Bedingfield was in the studio working on new material.

Both overseas singles demonstrate Bedingfield's versatility as a songwriter. "I Wanna Have Your Babies" has little to do with what its title might imply to the casual listener; it's actually a tongue-in-cheek observation that it's natural enough to project far into the future when meeting potential suitors, wondering if he or she could be the one. The video clearly puts the message across.

"It's not serious at all," Bedingfield says. "Girls tend to get too full-on too quick. I'm not like that personally; I like to make the guy work a bit, but it's fun to sing about something everyone can relate to—trying to gauge where the other person is."

Epic VP of marketing Scott Greer adds, "When you see the video, you realize the humor and catch on to what she's trying to say. It's hooky as hell and shows the innocence at the beginning of a relationship."

For U.S. radio, "Unwritten" makes Bedingfield a priority return. Last year, the song reached No. 1 on the AC chart during an unprecedented five separate stints for a total of 11 weeks at the top. It set a second record at the format, revisiting the summit in its 51st week, the latest in chart life a title has ever led at AC.

Bedingfield says, "Music in America is so beat-driven, and 'Unwritten' doesn't fit that mold. But it connected."

Mike Nelson, PD of adult top 40 WMYX (the Mix) Milwaukee, notes that "Unwritten" was "exactly what the adult format needed at exactly the right time—that pure pop to balance out Nickelback. Without 'Unwritten' paving the way, I think we would have been less likely to play JoJo or Nelly Furtado."

This summer, Bedingfield is touring overseas with Justin Timberlake, before returning to the States this fall—where she recorded the majority of the new album—to promote "N.B."

"When I first came here, after already having a No. 1 album in the U.K., I was performing at radio stations and singing for crowds of 20 winners eating pizza. I could never be sure if they were more interested in the pizza or me," Bedingfield recounts. "But even though I had to prove myself all over again, in America, people respect your dream as long as you believe in yourself." ♦♦♦

LATEST BUZZ

>>>GIRL TALK

Black Eyed Peas leader Will.i.am goes solo with the Sept. 25 release of "Songs About Girls" (Interscope). The first single is a club track called "I Got It From My Mama," and the album's only guest is Snoop Dogg on the electroclash-styled track "Donque." Will.i.am shot videos for eight of the tracks and stitched them together into "a movie about making a movie" that will accompany the CD. —Gary Graff

>>>WAKEUP CALL

Melissa Etheridge's first album in more than three years will arrive in the fall. Due Sept. 25 via Island, "The Awakening" is led by the single "Message to Myself," which hit radio July 30. Among the other tracks earmarked to appear are "Threesome," "The Universe Listened," "I've Loved You Before," "An Unexpected Rain" and "California." "There are very personal things on the album, including one of the greatest love songs I have ever written," she says.

—Jonathan Cohen

>>>WHEN IN ROME

Pearl Jam will unveil a Danny Clinch-directed live DVD, "Imagine in Cornice," Sept. 25, featuring footage from five Italian shows last fall. The main body of the DVD sports 13 songs evenly drawn from early albums "Ten" and "Vs." as well as last year's self-titled release for J Records. Among the three bonus tracks is Eddie Vedder performing the Who's "A Quick One (While He's Away)" with opening act My Morning Jacket.

—Jonathan Cohen

>>>EPIC PLANS

Rock outfit Alkaline Trio has signed with Epic after five indie-label studio albums, the last three of which were issued by Vagrant. The group plans to begin recording its Epic debut at the conclusion of its stint on this summer's Vans Warped tour. Alkaline Trio's Vagrant swan song, 2005's "Crimson," reached No. 25 on The Billboard 200 and has sold 196,000 copies in the United States, according to Nielsen SoundScan.

—Jonathan Cohen



POP BY MICHAEL PAOLETTA

Dance Fever

DeLuna Turning Heads At Multiple Formats With Debut Hit

On a recent summer day in New York, newcomer Kat DeLuna would not let a little heat or humidity dampen her spirits. In fact, it appeared to only heighten her overall positivity. Of course, it doesn't hurt that DeLuna's debut single, "Whine Up" (featuring Elephant Man), is being championed across a handful of radio formats, including top 40, rhythmic, Latin rhythmic and rap. The techno-fueled track has even spawned the Whine Up dance, which DeLuna created while she was recording the song in the studio.

In this issue, "Whine Up" ascends

The Billboard Hot 100 and Pop 100 to Nos. 35 and 23, respectively.

"We've been playing [the track] since May, and we immediately got a reaction from the audience," says Sharon Stevens, productions manager of top 40 WHYZ (Z100) New York. "It quickly became the most requested song—we've played it over 600 times."

"The single is going crazy," says DeLuna, a 19-year-old native New Yorker whose family roots can be traced to the Dominican Republic. "And I'm the very first Dominican crossover artist. I couldn't be more excited."

In the coming days, DeLuna is scheduled to return to her family's homeland to shoot the video for her next single, the bachata-fueled "Am I Dreaming." In reference to her label, she adds, "I'm Epic's Carribean girl."

Indeed, Epic has high hopes for DeLuna and her debut album, "9 Lives." Due Aug. 7, the Red One-produced collection finds DeLuna co-writing all but two songs.

Taking cues from Sony BMG artists Shakira and Jennifer Lopez, the label is promoting and marketing DeLuna to English- and Spanish-speaking markets. Epic's partner, Sony BMG Latin, is helping with the latter. (Spanish versions of "Whine Up," "Am I Dreaming" and third single "Run the Show" are included on the album.)

"A major component of our campaign is shining the light on Kat's Latin-Carribean roots," Epic VP of marketing Karim Karmi says, citing a July 10 performance on Univision's "Despierta América."

Surrounding the album's release, DeLuna is confirmed to appear on "Late Late Show With Craig Ferguson," CW 11's "Morning Show in New York," MTV's "TRL" and numerous Spanish programs.

These appearances will coincide with a performance at the Mall of America in Bloomington, Minn., for a back-to-school event.

Additionally, DeLuna is MTV Tr3s' "Descubre & Download" artist and will receive much exposure on "MiTRL," MTV Tr3s Radio, MTV Tr3s Mobile and other related platforms. Free downloads of "Whine Up" and its Spanish

version are available at mtvtr3s.com until Sept. 2.

On Aug. 26, DeLuna will participate in the WWE's SummerSlam event. The sports entertainment company has selected "Whine Up" as its theme song for SummerSlam, held at New Jersey's Continental Airlines Arena. She'll perform three songs during the pre-pay-per-view.

DeLuna's performance, as well as an interview, will be televised as part of a WWE package with heavy promotion. WWE.com is also setting up links to pre-order the singer's album.

And then there is the Whine Up dance, which has become a fan favorite on YouTube. For those in need of lessons, there is whineup.com. Visitors to the site can enter a contest to win a one-on-one dance with DeLuna.

WHYZ, meanwhile, took the lead, launching a Whine Up contest and inviting listeners to send in videos of themselves performing the dance. The winners—a mother and daughter from Westchester, N.Y.—appear in the official video for "Whine Up." Due to the dance's growing popularity, Epic has formed Whine Up street teams in 10 markets.

In addition to this activity, DeLuna stays connected with her fans via her MySpace page, which she launched shortly after being signed to Epic in November. Epic senior director of A&R Brandon Creed recalls DeLuna's November audition well. "She sang a cappella version of 'I Will Always Love You,' did a dance and then played a couple of songs she recorded," he says. "While she didn't come in with any real hits, she had that certain something—that X factor."

ROCK BY WES ORSHOSKI

GRACE UNDER PRESSURE

Grass-Roots Success Leads Rock Act To Hollywood

For the better part of the past two years, as she and the Nocturnals have won over audiences with one sweaty club gig at a time, Grace Potter has always been one of the boys onstage, be it through her demeanor, body language or choice of dress.

But in tandem with the highest visibility the band has enjoyed thus far and the release of its first album recorded for Hollywood, the already fetching Potter has started to sex it up a bit.

"For a few years there, I was really just working to be one of the guys and stand out as sort of a badass," the 24-year-old Vermont native says. "But now, I'm realizing that as long as you're comfortable in your own skin and comfortable with your own sexuality, you can work that. And that's badass. Being a female in this business can be a challenge, and I'm finally embracing the fact that you can play that up."

One would think seeing the normally denim-clad

Potter in a tube dress and knee-length come-hither boots has to be a plus for Hollywood, which releases her third album, "This Is Somewhere," Aug. 7. But Buena Vista Music Group chairman Bob Cavallo says Hollywood is more concerned with staying out of the band's way and keeping it on the road. The label is also making inroads at triple-A radio with first single "Ah Mary."

"They can't fail as long as we continue to support their efforts," he says. "I believe their live performances alone can make them superstars, and I told our staff that even if this record is not successful, we'll still be working it for at least another year. You just don't come across an artist like this too often."

Peers like Bonnie Raitt and Taj Mahal have agreed, as have Steve Lillywhite and Jason Flom, who tried to sign them.

So what's the big deal? Potter, who plays B3 organ and guitar, is the total package. She has plenty of attitude and her voice is massive, a classic fusion of soul, blues and power. Plus, she and the Nocturnals—Matt Burr (drums), Bryan Dondero (bass) and Scott Tournet (guitar)—are so in tune with one another onstage that they quite often leave newbies saying, as Cavallo rightly puts it, "Who the hell was that?"

If their shows succeed through a balance of soft, organ-driven music and wailing rock, so does "This



Is Somewhere," highlighted by the mighty "Stop the Bus" and the big-money ballad "Apologies." The sexy live favorite "If I Were From Paris" was just recorded, and will be available as an iTunes exclusive. Also appearing on YouTube and the band's Web site will be a series of short clips from various tour stops carrying a "This Is Somewhere" theme, manager Justin Goldberg says.

The goal, Potter says, is this simple: "I want to take you where you want to go, and then I want to take you further than you ever thought you could go, because if it's not shit-hot, then it's just shit."



Breaking Hart

Singing Waitress Serves Up Hot Debut

Victoria Hart should never have to wait on tables again. The teenage jazz chanteuse grabbed her chance at fame in May when she performed for Hollywood stars George Clooney and Brad Pitt during the Cannes Film Festival. Shortly after, the 18-year-old student—now dubbed “the singing waitress”—scored a contract with UCJ/Decca worth £1.5 million (\$3.1 million). The integrated deal includes a share of touring and merchandise revenue.

Hart’s first album, “Whatever Happened to Romance?,” opened at No. 61 on the Official U.K. Charts Co.’s albums list in July, and is scheduled for a U.S. release this fall.

“Victoria represents a very 21st-century artist, who records original songs but in a style that harks back to the 1940s—in much the same way that Amy Winehouse has recorded an album that is completely original, in a Motown

style,” Decca head of business affairs Mark Cavell says.

Hart, represented by talent agency giant William Morris, recorded the album through Discrete Recordings, which she co-owns with manager Lynne Pearson and producer Geoffrey Gurd.

“I’ve always wanted a career in singing,” Hart says. “I was always saying, ‘I’m going to be a star.’ I am a hard worker, but I’m also a hard player.” Hart is published by DeMix Music and booked by Beat Markwalder at Panagency.

—Juliana Koranteng

CASSETTE CASE: South Africa’s *Cassette* has pressed play on global plans for its debut, “Welcome Back to Earth.” The retro indie rock act cut the album on its imprint Kryptonite Records, and has licensed it to Sony BMG for South Africa. Sheer Sound’s Johannesburg-based 2Feet label has struck an arrangement to release the set for 35-plus territories,

with Rykodisc distributing.

Spawning two radio hits at home and nabbing a 2007 South African Music Award, the album is set for release in Germany and the Netherlands (through Rough Trade) Aug. 31, with the rest of Europe slated for Oct. 1.

Sheer managing director Damon Forbes reports a buzz from Japan, where the band is due to tour in September. A month of European live dates is being lined up beginning Aug. 25, with bookings made through Johannesburg-based Roadshock Promotions. “We’re under no illusions about the hard work needed to make an impact,” frontman/chief songwriter Jon Savage says, “but if the response to our first set of U.K. and European gigs was anything to go by, there is an audience out there for us.” The band is published by Sheer Publishing.

—Diane Coetzer

MALAY DAY: Malaysian stage



HART

actor Sean Ghazi is taking his “big band” sound into the Asian arena.

Ghazi’s November 2006 recording debut, “Semalam,” has already proved a critical success at home, where it won three categories at the 2007 Anugerah Industri Muzik Awards on April 28. Universal Music has since extended the release into Singapore and Indonesia.

“Although Sean’s album has a niche appeal, we’re

casting our net wide in terms of distribution,” Universal Music South East Asia senior VP Sandy Monteiro says.

“Semalam” combines rearrangements of ‘60s/’70s Malay works with English-language standards. Ghazi co-wrote the title song, the album’s sole original track, with local composer Izlyn Raml. Publishing credits on the album are numerous.

“We reworked these classic Malay gems with a big

band sound, hopeful that a new generation of music fans will rediscover them,” Ghazi’s manager and business partner Deborah Michael says.

Universal Music plans to take Ghazi on the road for mini-concerts and meet-and-greets, while Ghazi is putting together a command performance with full orchestral backing. Ghazi is booked through his management company Baby Grand.

—Christie Leo



Dance-Pop Divas

Samantha James And Colette Bring Fresh Female Energy To Club Culture

The heritage of the female singer/songwriter in dance music is an artistically rich, if commercially bereft one.

From **Kristine W** to **Tracey Thorn**, women with lyrical, folksy tendencies who prefer beats over strums have made timeless music that gets played on mainstream dancefloors (via the remix) throughout the decades. But they have a hard time finding a wide audience for their original work.

Two stunning new releases from San Francisco indie Om Records seek to buck the trend by appealing to audiences outside of electronic’s borders: newcomer **Samantha James’** “Rise” and “Push” from the label’s first lady, **Colette**.

“Both bring a breath of fresh air into the male-dominated DJ culture of the electronic/dance markets, as well as crossing borders into larger pop markets,” Om marketing VP **Gunnar Hissam** says.

James’ album is a long time coming. Om’s been talking her up and circulating remixes of the title track—which went to No. 1 on the



JAMES

Hot Dance/Club Play chart in April—since late 2005.

“The album has been in the works for so long because we didn’t want to rush her, so that the quality level would be as high as the first two songs

we’ve leaked,” Hissam says. “Rise” has sold 12,000 downloads on iTunes alone, and follow-up “Angel Love” has been Om’s most downloaded song for months, selling 3,000 copies so far, according to Nielsen SoundScan.

“We felt that the momentum we were building was perfect for allowing her profile to grow organically,” Hissam says. “The biggest applause so far has been from the fans actively searching out her music and downloading it.”

Produced by **Sebastian Arocha Morton**, aka **ROCA-sound** (who worked on the Grammy Award-nominated “Little Miss Sunshine” soundtrack, and is currently in the studio with **Donna Summer**), “Rise” the album is a ceaselessly smooth collection of

groovy pop, as elegant as **Sade**, and wrapped with the unmistakably warm thump of San Francisco house. It’s undeniable as chill-out club fodder, but also as an adult contemporary “back-to-mine” soundtrack or for high-end retail outlets/poolsides/lobby bars, in real life or on film. Anyone could listen to this anywhere and be seduced.

A singer/songwriter and DJ, Colette’s a dance music triple-threat. Behind the decks, she tours regularly and is a member of girl-jock collective **Superjane** with **Dayhota** and **DJ Heather**. While her sets lean toward bumping house, her productions go pop: 2005 debut “Hypnotized” (Om) featured a cover of **Cherelle’s** ‘84 hit “I Didn’t Mean to Turn You On” and the single “What Will She Do for Love,” a cooing narrative that channeled young **Madonna**.

“Push,” set for a Sept. 4 release, sheds the downtempo

vibe of “Hypnotized” to go more boldly into pop. It recalls Norwegian chanteuse **Annie’s** self-aware hipster bubble gum, but with fully American references. First single “About Us” is crisp four-minute synth-pop with a welcome kick drum in the bridge; “Funny” features a rap from St. Louis’ **Black Spade** that feels surprisingly organic. It’s a big deal—and a definite declaration of mainstream intentions—for a dance artist to include hip-hop in any form these days.

We’re also digging **Faux-liage**, **Leigh Nash’s** dreamy team-up with **Delerium** producers **Bill Leeb** and **Rhys Fulber** on **Netwerk**; **Fontella Bass** (the voice of 1965 hit “Rescue Me”) turning in an aching, somber vocal on **the Cinematic Orchestra’s** “Ma Fleur” (Domino); and **Cirque du Soleil** vocalist **Kristy Thirsk** guesting on **D:Fuse & Hiratska’s** dreamy “Skyline Lounge” (Lost Angeles). ●●●

All That Jazz

Hornsby Takes Left Turn With McBride, DeJohnette

Bruce Hornsby refuses to be counted among the pop stars trying on jazz for size.

"I can see why someone may want to make an album that goes down easy and why a record company would want to put it out because it's a quick way to make a sale," says Hornsby, who makes his all-instrumental jazz debut with "Camp Meeting," due Aug. 7 via Legacy.

"But my record is just the opposite. I have two of the most in-demand jazz artists, Christian McBride on bass and Jack DeJohnette on drums, playing with me, and we go into plenty of dissonant, stark, angular sonic places," he continues. "This is not casual jazz playing; it's been something I've been wanting to do for years."

The genesis of "Camp Meeting" stretches back to Hornsby's jazz studies at the Berklee College of Music and the University of Miami. However, after graduation he gravitated to the songwriter camp as a pianist/vocalist, even though his earliest pop hits like "The Way It Is" and "The Valley Road" featured jazz-informed piano breaks. He has also worked through the years with such top-tier jazz artists as Pat Metheny, Branford Marsalis and Wayne Shorter.

After encounters in recent years with Metheny and DeJohnette, who independently encouraged him to take the jazz plunge, Hornsby embraced the harmonic jazz language that he "hadn't spoken for years," he says. "I was no longer fluent. I knew I had to go into the woodshed."

The refresher shows, as Hornsby not only demonstrates his jazz prowess on "Camp Meeting," but also conjures up that rare alchemy with his rhythm team as they contemporize tunes by Miles Davis, Keith Jarrett, Thelonious Monk (a reharmonized, rumba-flavored "Straight, No Chaser") and Bud Powell (including a hip-hop-spiced take on "Celia"). In addition to Hornsby originals, there's also a never-released Ornette Coleman track, "Ques-

tions and Answers," that the iconoclastic saxophonist played for him years ago.

The CD was recorded in April 2006. Given all their hectic schedules, the threesome's next meeting was May 26 at the B.B. King club in New York, to perform a benefit show for the jazz-in-schools organization Jazz Reach.

Backstage, DeJohnette said, "Bruce doesn't lose himself. He approaches jazz with his own sensibility." McBride was likewise impressed and joked, "But I worry about him. I hope he doesn't get too good and make jazz his thing."

Hornsby laughs when told this. "Rest assured, I love writing songs and it's great fun to sing."

As for the marketing challenges that "Camp Meeting" poses, Hornsby's manager John Scher, co-CEO of New York-based Metropolitan Talent, believes his core audience will be supportive. "Bruce has the unique ability to operate in a lot of different genres," he says, pointing out that his intrepid musical curiosity also paved the way for the "Ricky Scaggs & Bruce Hornsby" CD (Sony BMG/Legacy) that streeted in March and sat atop Billboard's Top Bluegrass Albums chart for nearly three months. "But we recognize that since we're talking about the jazz world, we've had to scale back our expectations. While the CD started out as an experiment, it ended up being something special."

Sony BMG/Legacy senior director of marketing Mandy Eidgah will key in on Hornsby's active fan base. She also points to some prestigious gigs coming up, including the Newport Jazz Festival (Aug. 11), the Hollywood Bowl (Aug. 22) and the Palace of Fine Arts in San Francisco (Aug. 23). "We're having conversations with retail for in-store signings and performances," she says. "It's going to be a piece of cake going after all the different fan bases of the musicians on the CD as well as the artists whose tunes are covered." ■■■



CHRISTIAN BY DEBORAH EVANS PRICE

MANDISA

AMERICAN 'BEAUTY'

Former 'Idol' Contestant Connecting With Christian, Mainstream Audiences

NASHVILLE—The fifth season of "American Idol" has spawned a bumper crop of talented new artists who've landed deals with country, rock and pop labels. Now, with the July 31 release of "True

Beauty," Mandisa is hoping to become the latest success story.

Her debut single, "Only the World," spent five weeks at No. 1 on Billboard's Hot Singles Sales chart (it's currently No. 3). "It's a dream come true for me," says the singer/songwriter, who fielded multiple offers before opting to sign with Sparrow Records, a contemporary Christian label under the EMI Christian Music Group



Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

Mafia Hits

Production Duo Rebounds From Adversity With Fantasia Smash

Riding high. That's what production duo **Midi Mafia** is doing these days, thanks to **Fantasia's** "When I See U," which has been No. 1 on Billboard's Hot R&B/Hip-Hop Songs chart for six weeks (and is No. 32 on The Billboard Hot 100).

This current success mirrors the chart euphoria **Midi Mafia** experienced four years ago with **50 Cent's** "21 Questions." That production reigned at No. 1 on Hot R&B/Hip-Hop Songs and the Hot 100 for seven and four weeks, respectively. But what the duo—DJ/engineer **Dirty Swift** and songwriter/artist **Bruce Wayne**—is determined not to repeat is the between-hits lull from which it is emerging.

Lined up on the pair's Family Ties Entertainment runway is the new **Jennifer Lopez** track, "Hold It, Don't Drop It." Coming after that is buzzed-about Puerto Rican singer/songwriter **Deemi** (single "On the Radio") whose Atlantic debut, "Soundtrack of My Life," is due Oct. 30.

Next up: just-inked SRC/Universal signee **Shiré** (pronounced Sha-Ray). The Baltimore-bred singer's first single is "Miss My Love," to be followed in early 2008 by debut album "Picking Up the Pieces."

"For the last two to three years, we've been going through a lot of adversity," Wayne says. "But our momentum is building up."

Midi Mafia was only 6 months old when the pair scored with "21 Questions." That precipitated collaborations with **Nelly**, **Talib Kweli**, **Young Buck**, **Busta Rhymes** and others. Then a series of setbacks occurred. Motorcycle enthusiast **Swift** suffered a serious spinal injury while riding in California last year. Wayne, meanwhile, was embroiled in a lengthy lawsuit with a former business associate and was simultaneously divorcing his wife.

"We stayed alive and afloat [through other projects], but there was nothing as big as '21,'" Wayne recalls. "It was a low time. Now everyone is starting to call again."

Although **Midi Mafia's** Family Ties is partnered with **Dangerous LLC** for the **Deemi** proj-



Jazz Notes

DAN OUELLETTE douellette@billboard.com

A Full Bill In Italy

The Umbria Jazz Festival Draws A Stellar Roster From Both Sides Of The Pond



RAVA

umbrella.

Mandisa also signed a deal to represent the Ashley Stewart clothing line and wrote a book, "IDOLeyes: My New Perspective on Faith, Fat and Fame," published in May by Tyndale House.

A native of Sacramento, Calif., Mandisa attended Nashville's Fisk University, where she performed with the famed Fisk Jubilee Singers and earned a degree in vocal performance. She honed her skills as a background vocalist with such talents as Trisha Yearwood, Shania Twain, Take 6 and Faith Hill, and also worked in customer service at Lifeway Christian Resources in Nashville.

"People would send in Sunday school orders, and I would sit there and type them in all day long. I had my earphones on and I would just sing," Mandisa says. "I guess I was singing louder than I thought that I was and people started hearing me and noticing that I could sing. Then, they started asking me to sing in chapel services.

On "True Beauty," Mandisa conveys the faith and values that made her a favorite with

much of the "Idol" audience. "The message of true beauty was important to me, especially after having been on 'Idol,'" says Mandisa, who stood up to Simon Cowell's criticism of her weight. "I wanted to record a song about where our true beauty comes from."

The album showcases Mandisa's powerhouse vocals and her ease with a variety of styles. "We really set out to make more of a pop-sounding record," she says. "But it runs the gamut because I run the gamut. I grew up on everything from Chaka Khan to Whitney Houston to Def Leppard."

In marketing "True Beauty," the label plans to capitalize on the exposure generated by "American Idol." "Every promo tour we've been on, there's a tremendous amount of awareness of her," EMI Christian Music Group senior VP/chief marketing officer David Crace says. "But we want to move that dialogue away from just 'I was an 'Idol' contestant' to 'What do I stand for as an artist?' The concept of true beauty is very powerful for her right now and res-

onates. I don't know that we've had an artist that connects that way with the female audience."

"Only the World" is the lead track for AC and CHR Christian stations. Crace says the label is looking at taking another track to gospel radio, but hasn't yet finalized plans. In addition, inserting the CD in a computer will unlock a Web site with a bonus track and video footage. Also on tap are promotions with Verizon and Sprint in the mobile space.

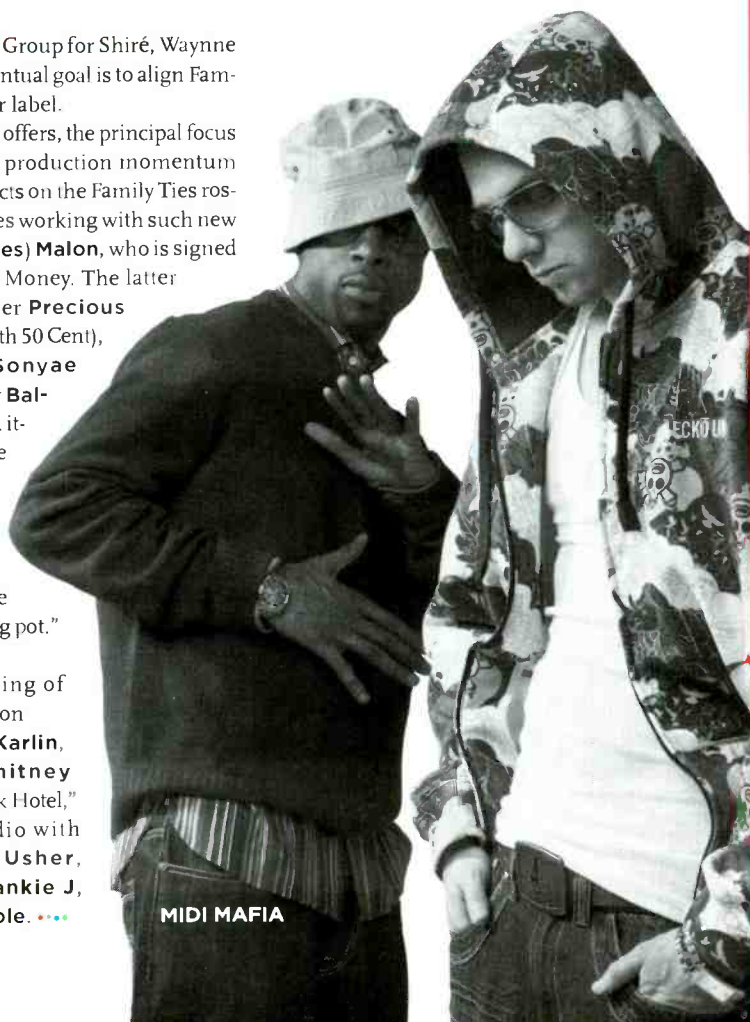
And while Christian retail has lent its support with a presale campaign and in-store positioning, the album will also benefit from appearances in Best Buy and Circuit City circulars during release week.

"It is unusual for a Christian artist to get that slot," Crace says. "And we'll have feature positioning in all the major mainstream retailers. It will be positioned like a major pop record, and there aren't that many Christian records that can garner that kind of retail support from the mainstream." ●●●

ect and Hot City Music Group for Shiré, Wayne says his and Swift's eventual goal is to align Family Ties with one major label.

But as they entertain offers, the principal focus is on rebuilding their production momentum and developing other acts on the Family Ties roster. The former includes working with such new artists as G. (aka Glasses) Malon, who is signed to Hoo Bangin'/Cash Money. The latter includes female rapper Precious Paris (who's worked with 50 Cent), singer/songwriter Sonyae Elise, Bay Area rapper Balance—and Midi Mafia itself. "Our album will be a fusion of a lot of music and turntablism," Wayne says. "We're going to take all the music we love and put it into a melting pot."

QUICK HIT: Speaking of songwriting/production duos, Soulshock & Karlin, the pair behind Whitney Houston's "Heartbreak Hotel," are back in the studio with Houston as well as Usher, Jordin Sparks, Frankie J, JoJo and Keyshia Cole. ●●●



MIDI MAFIA

Every July in the sleepy Italian university city of Perugia in the heart of the province of Umbria, jazz gushes for 10 days in a vibrant torrent from the Etruscan-era piazza to the soccer-stadium arena below the ancient walls. This year's edition of the Umbria Jazz Festival, the largest jazz bash in Italy, featured a full bill of American and, significantly, Italian jazz stars, highlighted by trumpeter Enrico Rava, pianist Stefano Bollani and reeds bandleader Gianluigi Trovesi.

On July 11, Ornette Coleman presented a primo alto sax display of off-kilter, unpredictable jazz, climaxed in the encore by his unusual request for audience members to come onstage and sing. After a buoyant take on "Lonely Woman," a hulking man sang a Polish folk song, followed by an Italian-speaking Japanese woman rendering "Amazing Grace" in English, both accompanied by Coleman's three-bassist, one-drummer band.

In perhaps the most interesting programming twist, two standards-oriented trios were featured: pianist Keith Jarrett performing his straight-up American Songbook improvisations at the 4,500-seat Arena Santa Giuliana July 10 with bassist Gary Peacock and drummer Jack DeJohnette, and Doctor 3, comprising pianist Danilo Rea, bassist Enzo Pietropaoli and drummer Fabrizio Sfera, putting a jazz spin on pop-music fare July 9 at the 1,200-seat Teatro Morlacchi.

Doctor 3 proved to be a pure delight as the trio dynamically segued from the Red Hot Chili Peppers' "Californication" to Wayne Shorter's "Footprints" and back, as well as reharmonized and embellished two Damien Rice tunes, "Cannonball" and "The Blower's Daughter," all without an ounce of schmalz.

Jarrett's show was typically transcendent, but was marred by his profanity-laced tirade against the "asshole" audience members

with their "fucking" cameras and the "god-damn city" of Perugia before he played a single note.

The next day Umbria artistic director Carlos Pagnotta said, "Jarrett, the artist, is sublime, but Jarrett, the man, is very questionable. It is regrettable to witness this sort of schizophrenia involving these two aspects, because we expect an artist we love to behave in an appropriate way."

As for Jarrett's diss of the city, Pagnotta said the fest "won't have anything more to do with him. He will always continue to be part of the history of this festival, but we will do without his music." While three days later, Jarrett, through his manager Steve Cloud, issued an apology for his "choice of words," it seems certain that the pianist will not return to Umbria.

Founded in 1973 but on hiatus for three years during turbulent political times in Italy in the late '70s, Umbria primarily featured American jazz (and pop) stars in its early days, but has increasingly become a marquee showcase for Italian jazz. "I was accused of not booking Italian artists for years," Pagnotta said. "But within the past 10 years the quality of Italian jazz has become world-class. And we've been a part of that growth. Umbria Jazz has become the brand that represents Italian jazz."

In promoting its home-grown music, Umbria Jazz exports top acts to New York every June at Birdland (this year's June 26-30 show featured saxophonist Francesco Cafiso with strings), and inaugurated Umbria Jazz in Tokyo May 14-19 at the Blue Note club, starring Rava and Bollani.

Umbria regular Randall Kline, co-founder and executive director of the San Francisco Jazz Festival, which celebrates its 25th anniversary this fall, says, "Carlo has used the Umbria brand to expose the world to tremendous musicians. He's showing that they deserve a stage everywhere, not just at home." ●●●

6 QUESTIONS

with **LYLE LOVETT**
by **JILL MENZE**

Texas-bred singer/songwriter/actor Lyle Lovett has been as busy as ever in the past year in preparation for his new album, "It's Not Big It's Large." Recorded live in the studio with his longtime collaborator the Large Band, the follow-up to 2003's "My Baby Don't Tolerate" is due Aug. 28 via Lost Highway. Lovett admits he's taking a more proactive approach to marketing this time around, offering the album in a deluxe CD/DVD edition as well as in a Starbucks-exclusive format with extra tracks.

In addition, Lovett will co-headline February's Cayamo Cruise with Emmylou Harris, and, for the new Judd Apatow/Jake Kasdan "Walk the Line" parody "Walk Hard," he recorded the title track alongside the unlikely trio of Jackson Browne, Jewel and Ghostface Killah.

While in the midst of an extensive U.S. tour alongside k.d. lang, Lovett took a moment to chat with *Billboard* about the new album, how he's watched the music industry change and why his band is large, not big.

This is your first album since 2003. What was the game plan this time around?

We went back into the studio last October. With our touring schedule through the end of last year and the beginning of this year, it just took us this long to finish it. I was trying to feature the whole band since we hadn't done that in a while. We recorded everything live. I've always felt as though recordings come out different when you record all together, like you play live. Just being a little less careful in the performing in terms of recording always feels better.

Which songs are you most proud of?

I really like the Lester Young tune ["Tickle Toe"] that we got to do. That's a tune that Steve Marsh, our tenor sax player, suggested a few years back and we would play occasionally live. We hadn't recorded an instrumental since the "Large Band" record [in 1989]. I thought it was a good time to do another one and feature the band a little bit.

Is the album title in reference to the band's name, or are you trying to make a statement about the music?

The name of the band was always sort of a double-meaning thing. It's my way of saying, "I'm not trying to do legit big band," but it hints at it. And there are 36 people on the road every day right now, so it's larger than ever. That was the intent of the name originally, but people still invariably will refer to it as "the big band," and people invariably are asking me, "Are you touring with your big band?" I always just say, "Yes, we are," but [the album title] is a small attempt to clarify.

How do you feel the music industry has changed since when you started recording in the '80s?

It's hard to find records anymore almost. It seems like it's changing every day. Certainly technology has made music so much more accessible in a lot of ways, and it's changed the way people receive music in so many ways. I just feel really fortunate at this point in my career that what's consistent, and what's been consistent in my career, is that the audience has been very supportive and our live business is as good as ever.

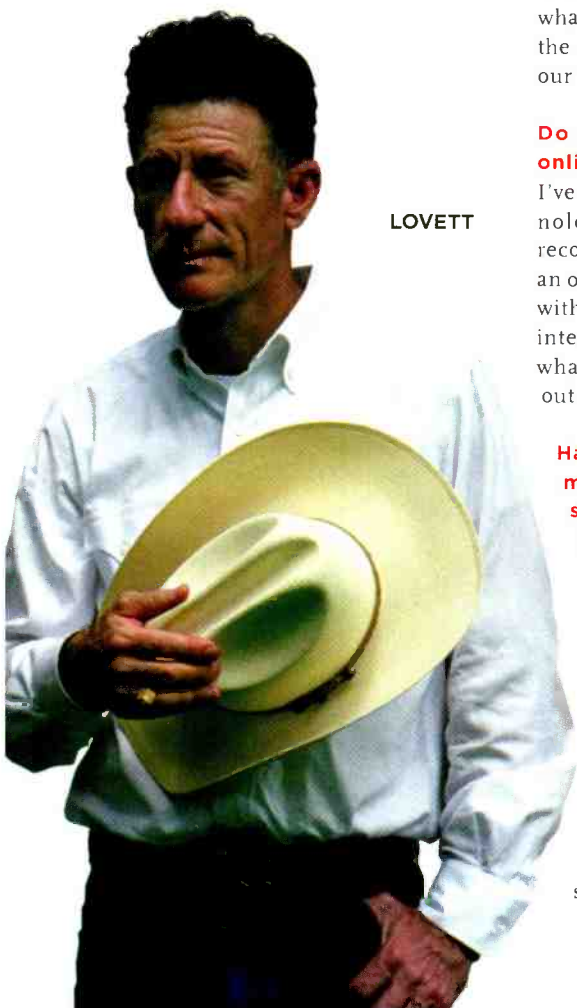
Do you feel like you've embraced the online audience more?

I've actually been slow coming to the technology myself. Since wrapping up this record in May, we've only just now put up an official Web site. I don't see [connecting with the online community] as much as an interactive experience as [a way to] present what you're doing—a way to get the word out to folks.

Have you been previewing a lot of new material live? If so, how has the response been?

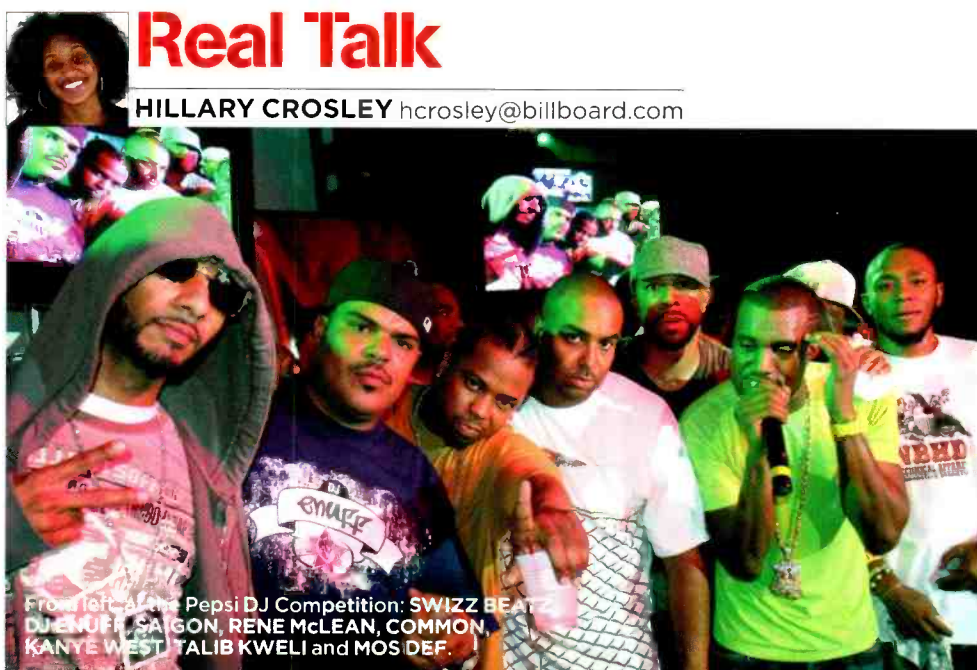
I have been playing quite a few [new] songs. The response has been good, and it's fun to perform songs people haven't heard or they're not used to listening to. I always try to put a set together that features the group that we have out on the road. So some of the bigger songs like "I Will Rise Up" that we're doing, they feature the singers and the horns. We're doing "Don't Cry a Tear" because that enables us to break down and do something in a smaller setup onstage. ●●●

LOVETT



Real Talk

HILLARY CROSLEY hcrosley@billboard.com



From left, at the Pepsi DJ Competition: SWIZZ BEATZ, DJ ENUFF, SAIGON, RENE McLEAN, COMMON, KANYE WEST, TALIB KWELI and MOS DEF.

Hip-Hop Heaven

A Pepsi DJ Contest Delivers

Not only did the cult hip-hop movie "Juice" inspire countless DJs and star **Queen Latifah** as a budding actress, but it was the inspiration behind July's Pepsi DJ Competition. Hosted by national Pepsi DJ and WQHT (Hot 97) New York mixer **DJ Enuff**, the competition was also co-branded with the Mixshow Power Summit. More important, it was a Wednesday night that'll go down in the history books. It was almost better than **Dave Chappelle's** Brooklyn block party a few years ago, where I caught a cold to see **Erykah Badu, the Roots** and **Jill Scott** perform "You Got Me" in operatic stereo. But I digress.

With producers **Just Blaze, Swizz Beatz** and **Kanye West** (see story, page 22) as judges, the numerous DJ contestants went through several rounds of scratching, blending and mic-cracking to get to the final round. In between sets, **A Tribe Called Quest's Q-Tip** spun records while Enuff talked to the crowd. As the sweaty mob prayed for air conditioning, **Mos Def** ambled around the sound booth while **Gil Scott-Heron** chilled in the back. **Joel Ortiz** performed my favorite song, "Brooklyn Bullshit," and **Sean Kingston** performed his hit, "Beautiful Girls." Originally, just **Talib** and **Common** were slated to perform but with Mos Def, West, **Consequence, Saigon, Swizz Beatz, Drag-On** and **Q-Tip** all there, it became a back-packer's haven.

"You all made it to this round because you're talented, but y'all got to crack that mic," Q-Tip warned before the final bout. "Everybody does it. You really have to air out these joints."

After the final round of judging, which pit New Yorkers **Jack the Ripper, G Brown** and **M.O.S.** against each other, Jack the Ripper prevailed. With a good song selection, solid scratches and mic skills perfect for a party, Jack became an official Pepsi DJ and won a trip to the Mixshow Power Summit in September in the Dominican Republic. G Brown, who blended **the Beatles'** "Hey Jude" with



MOS DEF, left, and Q-TIP at the Pepsi DJ Competition.

T.I.'s "What You Know," and **M.O.S.**, who played a New York and California party set, were wonderful, but neither had a very strong presence on their microphones. As Enuff welcomed Jack into the Pepsi fold, filling his head with promises of groupies, Jack just smiled and pointed to his wedding ring.

Then the impromptu concert began. Talib began his set, and Mos Def hopped onstage to help him perform "Get By." Then **Common** came on with "The People," with Mos filling in for **Dwele's** hook. West and **Consequence** drifted onto the stage during **Common's** set, and the guys performed the underground favorite "Get 'Em High" from "The College Dropout."

Dropping a few freestyles, like "the problem ain't I'm very good, I'm scary good," West launched into his own set as Swizz and **Drag-On** joined the stage. Ripping through the '90s hit "Down Bottom," **Drag-On** showed the crowd that though he's been quiet lately, he's still got lyrics to go. Then **Q-Tip** joined the fray and performed "Award Tour."

Meanwhile, as I prayed for a live performance of my personal favorite, "Respiration," the song's beat dropped and everyone screamed. Saigon ran through "The Letter P" and **Rah Digga** randomly popped up with a freestyle, just before **Consequence's** "Don't Forget 'Em." But what officially made the night akin to "Juice" was DJ Enuff shouting out **Queen Latifah** and calling her to the stage. The Queen did a bit of "U.N.I.T.Y." before thanking the crowd for their support. I may never attend another concert again. ●●●

THE BILLBOARD REVIEWS

ALBUMS

POP

KAT DeLUNA

9 Lives

Producer: Red One

Epic

Release Date: Aug. 7

▶ On her debut album, 19-year-old newcomer Kat DeLuna offers a unique blend of pop, R&B, house, hip-hop, bachata, dancehall, merengue and opera—and surprisingly pulls it off. With vocal strength reminiscent of the late, great Selena, the Dominican-bred chanteuse might just be starting a musical movement all on her own. On the Elephant Man-assisted “Whine Up,” the bilingual crooner flirtatiously sings about her desires to get close to a fellow on the dance-floor. She also chants about falling in love with an island boy on the bachata-laden “Am I Dreaming.” But not all tales are of blissful teenage lust. On the conga-tinged “Love Confusion,” DeLuna sings about the perils of loving someone not worth her heart, while “Enjoy Saying Goodbye” might just empower ladies to walk away from a destructive relationship.—MC

CHRIS RICE

What a Heart

Is Beating For

Producer: Monroe Jones

Eb + Flo/INO Records

Release Date: July 17

★ Chris Rice has a marvelous way with words,

creating songs that are sometimes whimsical, often poignant and always entertaining. This album's single “Lemonade” is the ultimate optimist's anthem and a perfect addition to AC radio's summertime playlists. The title track is a beautifully written ballad about what matters most in life, and Rice turns in a brilliant performance filled with passion and insight. The artist broke through last year at AC radio with the hit “When Did You Fall (In Love With Me),” and there's plenty here to help him become a mainstay. In the tradition of great singer/songwriters like James Taylor and John Denver, Rice infuses his music with wit, intelligence and an earnest charm that is impossible to resist.—DEP

ROCK

GRACE POTTER & THE NOCTURNALS

This Is Somewhere

Producers: Mike Daly, Grace

Potter & the Nocturnals

Hollywood

Release Date: Aug. 7

★ Grace Potter & the Nocturnals are a tough act to pin down. A roots-blues band with Muscle Shoals debts fronted by a whiskey-mouthed beauty who could sound like Janis Joplin a capella and throw down on the Hammond B3, the act fits into jam-band soirees, blues festivals and Bonnaroo. Their work

UGK

UGK (Underground Kingz)

Producers: various

Jive

Release Date: Aug. 7

After five years and numerous street-date shifts, a proper UGK album is finally ready to hit stores. Still criminally slept-on by the masses, the duo of Bun B and Pimp C certainly makes up for lost time here with a 29-track double-album that proudly flies the flag for Southern hip-hop. The OutKast-featuring “Int'l Players Anthem” could be the best recent rap song without an obvious hook (don't miss the hysterical video), while “Quit Hatin' the South” contrasts its lyrical bitch-slaps toward East Coast hip-hop with a smooth yet sparse backing track. The production is at times old-school to a fault, but the music is always engaging, even when the same topics get repeatedly recycled (running the game, snitching, the trouble with women). That's the real thrill of “Underground Kingz”: hip-hop unburdened by trends and concerned with nothing more than telling it like it is.—JC



ethic having resulted in a slightly more amenable recording schedule. Potter and her band of muggles have settled in a bit on “This Is Somewhere,” trading the bayou-ready grit and stomp of previous work for a slightly more accessible, pop-oriented sound. Potter can still do grand tricks with her sucker-punch voice on such rave-up bangers as “Ah Mary” and “Stop the Bus,” and ballads like “Apologies” and the faithless love story “Lose Some Time” pack the right amount of piano and pain. There's plenty here to like for fans from all their various stops.—JV

like “The Twentysomething” (“Always running, man, away from something”) and “The Ballad of Elton John” (which hilariously tells “celebrity wankers” to just go home, “we no longer want you”) could be the ones that connect with his generation.—WO

CONSTANTINE

Everybody Loves

Producers: Jim Boggia,

Mark Copely

Sixth Place Records

Release Date: Aug. 7

★ A couple of rockers. Some pop tunes. A few ballads, something with Latin flavor and lots of heartbreak. It sounds like . . . well, an average season's repertoire for an “American Idol” finalist. And so it is with season-four candidate Constantine Mouralis' debut, a stylistic survey that slides the star of Broadway's “The Wedding Singer” into the multiformatted turf of a Maroon 5 or Rob Thomas. The former, in fact, seems something of a model for the hooky “Several Thousand,” while Constantine (who wrote three tracks here) has a little Ricky Martin on the brain for “Girl Like You,” Bon Jovi for “Heaven Help the Lonely” and a compelling combo of the Strokes and Iggy Pop's “Lust for Life” on “I Thought It Was Something.” This is an indie release, so don't expect Kelly

Clarkson- or Carrie Underwood-style sales, but Constantine is on the right track toward making his mark in the biz.—GG

DROWNING POOL

Full Circle

Producers: B. Schigel,

N. Sixx, D. Ashba

Eleven Seven Music

Release Date: Aug. 7

With its third vocalist in as many albums, Drowning Pool has the deck stacked against it. But the constant lead singer turmoil hasn't lessened the band's appetite for meat-and-potatoes hard rock that sometimes borders on the generic (i.e., a weak cover of Billy Idol's “Rebel Yell,” which probably should have hit the cutting room floor). Still, cuts like “Soldiers” are likely to gain interest at active rock radio. With its military drums and “this is for the soldiers” chorus, the track sounds ready-made for an Army recruitment ad. Aside from that and an interesting collaboration with Nikki Sixx and DJ Ashba on “Reason I'm Alive,” the workman-like band seems content with making unspectacular music that could be mistaken for Godsmack or new frontman Ryan McCombs' former band, SOiL.—BT

FOLK

GREG BROWN

Yellow Dog

Producer: Ian Gorman

Earthwork Music

Release Date: Aug. 7

★ Greg Brown is a potent force in most any setting. But give him an acoustic guitar, a chair and a cause, and he's in his natural habitat. That's the setting for “Yellow Dog,” a live album taped at an August 2005 show in Ishpeming in Michigan's Upper Peninsula. The occasion was a show protesting plans to build a metallic sulfide mine in the area's Yellow Dog Watershed Preserve, which gave Brown plenty of meat to program a repertoire. The bulk of “Yellow Dog” is Brown's “notebook songs”—literally performed from a spiral-bound volume he carries on the road. Three were performed publicly for the first time, including the wary but hopeful “Better Days” and the politically charged “Oily Boys.” Brown also reaches into his familiar canon for renditions of “Dream Café” and “Canned Goods” before closing with the 1930s paean “Please Don't Talk About Me When I'm Gone.”—GG

SOUNDTRACK

VARIOUS ARTISTS

The Hottest State

Producers: various

Hickory Records

Release Date: Aug. 7

A wide array of artists lend their talents to interpreting the music of singer/song-

continued on >>p36

OKKERVIL RIVER

The Stage Names

Producers: Brian Beattie,

Okkervil River

Jagjaguwar

Release Date: Aug. 7

It used to be that Okkervil River's Will Sheff couldn't sing worth a damn, but things change. His whirly yelp, still unsteady, is here as much a fantastic destructive force as it is a story's fragile narrator. This nine-song collection revolves around the themes of movies, fiction, fame and (naturally) death. The cerebral lyrics take center stage, as it were, while the band rocks out much harder than it did on 2005's melancholy “Black Sheep Boy.” Opener “Our Life Is Not a Movie or Maybe” sears with poetry and an instrumental freak-out. “A Girl in a Port” is a tender, though jagged, modern ballad that sets up the appropriately titled “You Can't Hold the Hand of a Rock and Roll Man.” Loads of clever pop culture references grace “Savannah Smiles,” while “John Allyn Smith Sails” samples—what else?—“Sloop John B.”—KH



SIMPLE KID

2

Producer: none listed

Yep Roc

Release Date: Aug. 7

★ Irish singer/songwriter Ciaran MacFeely's (aka Simple Kid) 2004 effort, “1,” was one of the most underappreciated debuts of that year, marrying his slack, stoner-y and at times fuzzed-out acoustic slide with elements of Britpop. Musically, it was all lo-fi; lyrically, the songs were clever, catchy and charming. Follow-up “2” gives you just that: It's a headphone record full of more of the same and then some (like the solo acoustic, barely finished demo “Old Domesticated Cat”). With any luck, songs

LUKE BRYAN

I'll Stay Me

Producer: Jeff Stevens

Capitol Nashville

Release Date: Aug. 14

“I'll Stay Me” is the perfect title for Luke Bryan's Capitol debut. Listening to the Georgia native sing about trucks, mama, red-eyed gravy and wrestling hogs and gators, you realize he knows of what he speaks, at least in general terms. And that's the attraction to this fine record. Bryan, who co-wrote 10 of the 11 cuts, doesn't break any new musical ground here (he follows in the well-worn footsteps of greats Randy Travis and Alan Jackson), but he doesn't have to. He's unapologetically country, and that's why he stands out from the pack—authenticity is his greatest trait. Highlights include the chill bump-raising “The Car in Front of Me,” the coming of age “First Love Song,” the down-home romper “Country Man” and the playful tale of getting naughty and naked in the woods, “Over the River.”—KT



THE BILLBOARD REVIEWS

SINGLES

from >>p35

writer Jesse Harris on the soundtrack to this Ethan Hawke-directed film. Harris, widely known for his Grammy Award-winning work with Norah Jones, wrote every song here including two score arrangements, and he and Hawke handpicked the artists to perform their take on the tracks. Of particular note is the bare-bones, intimate performances of Willie Nelson on "Always Seem to Get Things Wrong," Emmylou Harris on "The Speed of Sound" and M. Ward on "Crooked Lines." Elsewhere, Argentinean newcomer Rocha lends her soft, sweet vocals to Spanish and English versions of the film's main track, "Never See You"; Bright Eyes offers a fuzzed-out electronic take on "Big Old House"; and the Black Keys add a welcome blues-rock touch to "If You Ever Slip."—JM

WORLD ZAP MAMA Supermoon

Producers: various

Heads Up

Release Date: Aug. 7

★ Marie Daulne, founder of Zap Mama, has been a major figure in world music since the early '90s, crunching genres from Congolese traditional to rap via what was initially an a cappella quintet. In all that time she's never released a tighter, more immediate record than the new "Supermoon." Daulne wrote four tunes on the album, co-authored the remaining seven songs and produced and handled the vocal chores and vocal arrangements. Drawing on the talents of Tony Allen, Meshell Ndegeocello, Tanja Saw, David Gilmore, Bashiri Johnson and Will Lee, Daulne sketches from a vivid musical

palette. She reworks a song from an African children's game ("Kwenda"), re-creating it as a funkified, beat-heavy bomb track. The title track—Daulne's rejection of the role of superstar—is a midtempo pop song, performed with a basic quartet, while "1000 Ways" features the sort of wildly creative vocalizations that made Zap Mama famous in the first place.—PJV

NEW & NOTEWORTHY

AUGIE MARCH

Moo, You Bloody Choir

Producers: Paul McKercher,

Glenn Richards, Eric Drew

Feldman

Jive/Zomba

Release Date: Aug. 7

★ Having already enjoyed acclaim in its native Australia, Augie March's "Moo, You Bloody Choir" is finally getting a U.S. release via Jive/Zomba. "Moo," the Aussie quintet's third full-length, is another finely crafted collection of dreamy folk pop that has a distinct, timeless quality to its sound. Singer/songwriter/guitarist Glenn Richards' lyrics are poetic and literate, and each song is rich with imagery and subtle emotion. "If love is a bolt from the blue/But what is a bolt but a glorified screw," he sings on "One Crowded Hour" as the song slowly builds into a wash of sound. "Victoria's Secrets" is gorgeously melodic, and "The Cold Acre" is gentle and poppy, layered with piano and harmonies. Even if a major-label marketing push doesn't turn Augie March into a superstar, it seems apparent the group is on the cusp of gaining a lot of new fans in the United States.—JM

POP

HILARY DUFF

Stranger (3:24)

Producer: not listed

Writers: various

Publishers: various

Hollywood

★ Hilary Duff's previous "With Love" became her biggest hit to date, peaking at No. 17 on the Pop 100 and topping the Hot Dance Club Play chart. "Stranger" is another uptempo dance-friendly entry, voted upon by Web site fans as the ideal follow-up. Already, the track has conquered top 10 at dance, with its beat bev of Middle Eastern influences, a hook that slinks sensuously and a lyric about disillusionment over a cheating paramour. Top 40 is a tough call when it comes to gamboling that previous success showed listeners' penchant for pop rhythm. But in any case, Duff delivers as dancefloor heroine, a calling card this nation has long neglected.—CT

VANESSA CARLTON

Nolita Fairytale (3:29)

Producer: Stephan Jenkins

Writers: V. Carlton, S. Jenkins

Publishers: Rosasahn/Songs

of Universal/Three EB, BMI

The Inc.

★ It's been five long years since Vanessa Carlton conjured piano magic with top five Billboard Hot 100 debut "A Thousand Miles." Third album "Heroes and Thieves," due in October, marks her launch with Irv Gotti's the Inc. Carlton is fortunate to still have the major-label machine behind her—relevant because of the autobiographical nature of "Nolita Fairytale," in which she addresses career trials with previous home A&M ("Took away my record deal, spent the last two years getting to what's real"). Melodically, a marching band shuffle beat tempered by outfront keyboards drives the track, with vocal layers adding ethereal air. Produced/co-written by steadfast boyfriend Stephan Jenkins, "Fairytale" is not necessarily a one-listen front-runner, but repeated spins reveal admirable complexity and masterful musicianship.—CT

COUNTRY

RISSI PALMER

Country Girl (3:48)

Producers: Dan Shea, Cory

Rooney

Writers: R. Palmer, S. Majors,

D. Shea, S. Saners

Publishers: various

1720 Entertainment

★ Newcomer Rissi Palmer puts her strong, distinctive voice to good use on this blues-tinged anthem reminding us that being a "Country Girl" is more a state of mind than geographical distinction. Single previews her 1720 debut, due this fall. Palmer's vocal delivery oozes passion and personality that perfectly complement the sassy lyric. She was a finalist on CBS' "Star Search," and has been featured on "Waiting in the Wings," a CMT documentary about African Americans in country music. With a strong, versatile vocal stamp that could find success in any musical genre, Palmer follows her childhood love by choosing to call country home. Programmers would do well to break type and take notice.—DEP

ROCK

FALL OUT BOY

The Take Over, the Breaks

Over (3:33)

Producer: Neal Avron

Writer: Fall Out Boy

Publisher: not listed

Island

Super-producer Babyface oversaw just two tracks on "Infinity on High," Fall Out Boy's

MATCHBOX TWENTY

How Far We've Come (3:31)

Producer: Steve Lillywhite

Writer: Matchbox Twenty

Publisher: not listed

Atlantic

It's been three years since we last heard from Matchbox Twenty as lead singer Rob Thomas has indulged a can't-stop solo career. But new "How Far We've Come," which launched at No. 29 at adult top 40, makes clear that radio has love to give. The song is one of six the band recorded to accompany upcoming greatest-hits package "Exile on Mainstream," due in October. From the uptempo opening drumbeat, it's evident this isn't the late-night-lamenting Matchbox Twenty we heard on "3 A.M." Rather, the group proves how far it's come with stuttering high-hat rhythms and shout-along harmonies more reminiscent of Fall Out Boy than late-'90s alt-rock. After 11 years, a step forward for an act that maintains signature status at radio, while so many others have fallen into obscurity.—TG



latest studio set, but his influence is felt on many, including "The Take Over, the Breaks Over." This groovy, R&B-infused single features crunching funk guitars, '80s-style hand claps and slick, stretchy soul vocals by Patrick Stump, who dazzles in a new role as a falsetto-loving crooner. Maroon 5 fans should dig a manic faux-Motown vibe in the verse, while massive guitars launch a huge stadium-rock chorus ("We do it in the dark/With smiles on our faces"). A little less catchy than "Thnks fr th Mmrs," the band's current chart-buster, but this clever R&B-emo melange will still earn the quartet its third top 40 hit this year.—SP

TRIPLE-A

REGINA SPEKTOR

Better (3:12)

Producer: David Kahne

Writer: R. Spektor

Publishers: Soviet Kitsch/

EMI Blackwood

Sire

▶ The musically adventurous Regina Spektor made radio headway last year with "Fidelity," a pop charmer that only hinted at the New York singer/pianist's grander, more eccentric tendencies. Recut for radio release, "Better" should succeed for the same reason. An appealing, hummable tune, the track has some characteristic Spektor touches—a passage employing clicking sounds she makes with her mouth—but mainly stays true to a polished singer/songwriter template centered on a soaring, seductive chorus. Spektor's elegant vocals and keyboard dexterity always set her apart from the crowd, and if her more straightforward creations draw listeners into her larger, fantastical world, all the better.—SV

FOR THE RECORD

In the last issue, the producers for Pat Monahan's "Her Eyes" should have been listed as Pat Monahan and John Shanks, and the writers should have been listed as P. Monahan, J. Shanks and P. Leonard.

Also, the review for Spoon's "The Underdog" should have been credited to Sarah Kingsbury.

JAMES BLUNT

1973 (3:59)

Producer: Tom Rothrock

Writers: J. Blunt, M. Batson

Publishers: EMI/Bat Future/

Universal, BMI

Custard 60/Atlantic

Is he or isn't he? James Blunt scored a worldwide No. 1 single with 2005's lovesick "You're Beautiful," but in the United States, the buck stopped here, hinting that the U.K. singer/songwriter might gain infamy as a one-hit wonder. "1973," first single from upcoming sophomore album "All the Lost Souls," has the artist reminiscing about nights clubbing with friend Simona . . . odd, since Blunt was born in 1974. Midtempo pacing reminiscent of 10,000 Maniacs' "Trouble Me" meets an easygoing singalong, with Blunt's voice recognizable enough upon mention. Considering that he was the first Brit to top the charts here in a decade, "1973" will be an interesting test of radio's interest in artist development versus its usual a la carte playlist.—CT



LEGEND & CREDITS

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

CONTRIBUTORS: Jonathan Cohen, Mariel Concepcion, Gary Graff, Taylor Grimes, Katie Hasty, Jill Menze, Wes Orshoski, Sven Philipp, Deborah Evans Price, Chuck Taylor, Bram Teitelman, Ken Tucker, Philip Van Vleck, Susan Visakowitz, Jeff Vrbel

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

corresponding format.

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

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

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

MARC ANTHONY



EL CANTANTE

SALSA KING

>>The soundtrack to "El Cantante," Marc Anthony's Hector Lavoe biopic, becomes the singer/actor's sixth No. 1 on Top Latin Albums and seventh No. 1 on Tropical Albums. It bows at No. 33 on The Billboard 200 with 19,000.

FIELD OF STREAMS

>>Streaming and on-demand data from AOL and Yahoo factor into The Billboard Hot 100 for the first time this issue. The song with the most combined streams is Avril Lavigne's "Girlfriend" with 1.02 million, followed closely by Sean Kingston's "Beautiful Girls" at 1.01 million.



40 GOES INTO 17

>>Mariah Carey nabs her 40th entry on Hot R&B/Hip-Hop Songs at No. 67 as a guest on Bone Thugs-N-Harmony's "Lil' Love." Carey has had at least one single enter the chart in each of the past 17 years, dating back to her first one, "Vision of Love," which bowed in the June 2, 1990, issue.

CHART BEAT

>>In a single bound, Sean Kingston's "Beautiful Girls" tops The Billboard Hot 100 and gives songwriters Jerry Leiber and Mike Stoller the longest span of No. 1 hits in the rock era as well as the longest gap between No. 1 songs. This is the first time the legendary tunesmiths have led the Hot 100 since Wilbert Harrison's "Kansas City" reigned in 1959. "Beautiful Girls" gives songwriter Ben E. King his first No. 1 on the Hot 100 48 years after making his chart debut as a member of the Drifters.

>>Another iconic figure who first charted in the '50s also returns to the Billboard charts. Chubby Checker has his first entry on the Adult Contemporary chart, as "Knock Down the Walls" debuts at No. 30.

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

Billboard

CHARTS



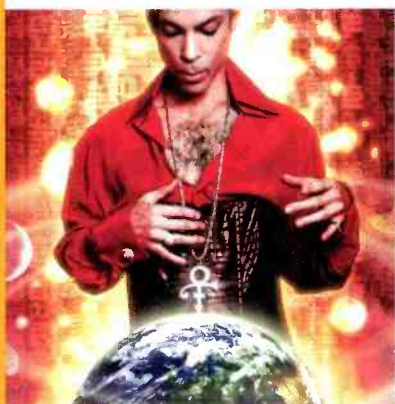
Over the Counter

GEOFF MAYFIELD gmayfielc@billboard.com

Prince Gets Physical; Indies' Hollywood Moment

No falderal this time for the artist once and currently known as Prince.

No "buy a ticket, get a CD." No exclusive or semi-exclusive distribution channel. No newspaper distribution, as happened with this album when it hit the United Kingdom.



Prince earns the Hot Shot Debut on The Billboard 200—and his fourth No. 1 on Top R&B/Hip-Hop Albums—the old-fashioned way, as first-week sales of 95,000 puts "Planet Earth" at No. 3 on the big chart. In fact, his marketing path is so old-school, he starts this time with nary a download sold.

A source at Sony BMG Sales Enterprise says digital distribution could not

commence until after July 31, yielding the unusual sight of a top 10 album with zero downloads. As of Aug. 1, "Planet Earth" was not yet available on iTunes.

This becomes Prince's third straight album to begin at No. 3 or higher, a run that dates to 2004's "Musicology," whose sales were bolstered by a controversial plan in which the purchase of every ticket included a copy of the album. That policy was soon altered; concert/ticket bundles must now include an option to buy tickets untethered by an album purchase to count toward Billboard's charts.

Last year, Prince bowed at No. 1 with "3121," his first No. 1 since 1989.

"Musicology" tallied 191,000 in its first week, with 6% of those (12,600) coming from the concert distribution. That album has tracked 2 million copies to date, according to Nielsen SoundScan, while "3121" has sold 524,000, with 183,000 of those scored in the first week.

How much, if any, did the new Prince album lose by its absence from digital distribution? Hard to say, as "3121" has yet to sell its first download, and only 4,000 of the 2 million copies "Musicology" tallied were sold via download.

Could it be that Prince, who has cofounded retailers with some of his earlier marketing strategies (Retail Track,

Billboard, Aug. 4), bypassed the digital portal to give an edge to store owners?

Not that Prince has become anti-technology. Consumers got their first taste of "Planet Earth" when the track "Guitar" was featured in a promotion with Verizon Wireless.

INDEPENDENT FILM: In the late '90s, major record companies couldn't spend money fast enough on soundtracks, but as the category has declined, the field has begun to shift. Consequently, three of the top 12 titles on Top Independent Albums are soundtracks.

Leader of the indie albums pack is "Hairspray," which also stands tall with a 4-2 jump on The Billboard 200, garnering a 41% increase—and the Greatest Gainer award—in its third chart week.

The boost in album sales comes even as the movie loses ground at the box office. In a week when the soundtrack moves 26,000 downloads, its overall sales spike by 30,000 (101,000 total).

"Hairspray" easily earns the highest Billboard 200 rank in the history of the New Line label and becomes its third No. 1 on Top Independent Albums. New Line's prior peak on the big chart was the No. 43 rank earned last year by the "Snakes on a Plane" soundtrack.

Joining "Hairspray" near the top of the indie deck are the soundtracks to "Once" at No. 8 and "The Simpsons Movie" at No. 12. The former is an Irish musical playing the art-flick circuit, and I don't think I need to explain "The Simpsons."

Although part of the Columbia catalog, the Canvasback soundtrack to "Once" is distributed by RED and thus is tracked as an independent title.

The score album from "The Simpsons Movie" is sold through Adrenaline, the label fielded by one-time Maverick GM Fred Croshal and former Geffen sales exec Kevin Day.

"Hairspray" is the first soundtrack to lead Top Independent Albums since "Snakes on a Plane" was No. 1 in last year's Sept. 2 issue. It's also the first time since the May 13, 2000, issue that three soundtracks have appeared in the indie list's top 15, a distinction held that week when "Love & Basketball," "2gether" and "The Crow—Salvation" were Nos. 1, 8 and 10, respectively.

FOR THE RECORD: A supplier's error caused Nielsen RingScan to rerun charts it processed Aug. 1. The corrected lists were not available at press time, so this issue's Hot RingMasters chart reflects the sales week that ended July 22.

Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	7,973,000	873,000	15,138,000
Last Week	8,119,000	904,000	14,918,000
Change	-1.8%	-3.4%	1.5%
This Week Last Year	9,131,000	559,000	10,917,000
Change	-12.7%	56.2%	38.7%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2006	2007	CHANGE
OVERALL UNIT SALES			
Albums	306,963,000	262,973,000	-14.3%
Digital Tracks	322,209,000	477,234,000	48.1%
Store Singles	2,419,000	1,285,000	-46.9%
Total	631,591,000	741,492,000	17.4%
Albums w/TEA*	339,183,900	310,696,400	-8.4%

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

ALBUM SALES



SALES BY ALBUM FORMAT

	2006	2007	CHANGE
CD	288,815,000	235,074,000	-18.6%
Digital	16,845,000	27,121,000	61.0%
Cassette	774,000	197,000	-74.5%
Other	529,000	581,000	9.8%

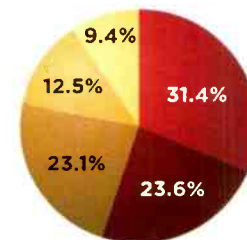
For week ending July 29, 2007. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen SoundScan

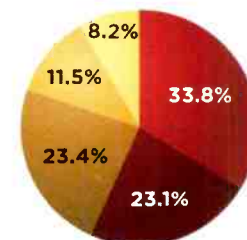
Distributors' Market Share: 07/02/07-07/29/07

● UMG ● Sony BMG ● WMG ● Indies ● EMI

Total Albums



Current Albums



AUG 11 2007 HOT 100 Billboard

THE BILLBOARD HOT 100™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	23	10	#1 BEAUTIFUL GIRLS J.ROTEM (J.ROTEM,K.ANDERSON,S.JORDAN,J.LIBER,M.STOLLER,B.E.KING)	Sean Kingston Ⓢ BELUGA HEIGHTS/EPIC/KOCH		1
2	1	14	HEY THERE DELILAH A RECHTSCHAID (T.HIGGENSEN)	Plain White T's Ⓢ FEARLESS/HOLLYWOOD		1
3	2	13	BIG GIRLS DON'T CRY WILL I AM (S.FERGUSON,T.GAD)	Fergie Ⓢ WILL I AM/A&M/INTERSCOPE		2
4	3	11	UMBRELLA C.STEWART (C.A.STEWART,T.NASH,T.HARRELL,S.C.CARTER)	Rihanna Featuring Jay-Z Ⓢ SRP/DEF JAM/IDJMG		1
5	4	9	THE WAY I ARE TIMBALAND (DANJA) (T.V.MOSLEY,F.N.HILLS,K.L.HILSON,B.MUHAMMAD,C.NELSON,J.MAULTSBY)	Timbaland Featuring Keri Hilson Ⓢ MOSLEY/BLACKGROUND/INTERSCOPE		4
6	10	8	GREATEST GAINER/AIRPLAY BARTENDER T-PAIN (F.R.NAJM,J.ROBINSON)	T-Pain Featuring Akon Ⓢ KONVICT/NAPPY BOY/JIVE/ZOMBA		6
7	5	11	PARTY LIKE A ROCKSTAR J.PITTMAN (J.PITTMAN,W.WHEDEE,B.WARD,R.STEPHENS,D.HARDY,R.HIGHTOWER)	Shop Boyz Ⓢ ONDECK/UNIVERSAL REPUBLIC		2
8	9	6	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN (F.R.NAJM,J.ROBINSON)	T-Pain Featuring Yung Joc Ⓢ KONVICT/NAPPY BOY/JIVE/ZOMBA		1
9	11	10	MAKE ME BETTER TIMBALAND (J.D.JACKSON,T.V.MOSLEY,S.SMITH)	Faboolous Featuring Jay-Z Ⓢ DESERT STORM/DEF JAM/IDJMG		9
10	9	7	A BAY BAY PHUNK DAWG (C.DOO,LYE G.WILLIAMS)	Hurricane Chris Ⓢ POLO GROUNDS/JRMG		7
11	7	-	SORRY, BLAME IT ON ME C.SPARKS,A.THIAM,TOMBS(TON) (C.SPARKS,A.THIAM,D.MOORE)	Akon Ⓢ KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN		7
12	12	20	SHAWTY DRUMMA BOY (SAYNE) (A.WASHINGTON,C.GHOLSON,F.MILES,F.R.NAJM,W.WHITE,V.WHITE,E.DEL.BARRIO)	Plies Featuring T-Pain Ⓢ SLIP/INFLUENCE/ATLANTIC		12
13	14	9	MAKES ME WONDER M.ENDERST,MARON 5 (A.LEVINE,J.CARMICHAEL,M.MADDEN)	Maroon 5 Ⓢ A&M/OCTONE/INTERSCOPE		1
14	20	19	WAIT FOR YOU STARGATE (T.JACKSON,M.S.ERIKSEN,T.E.HERMANSEN)	Elliott Yamin Ⓢ HICKORY		14
15	12	11	BIG THINGS POPPIN' (DO IT) M.FRESH (C.J.HARRIS) (B.THOMAS)	T.I. Ⓢ GRAND HUSTLE/ATLANTIC		9
16	15	22	SHUT UP AND DRIVE E.ROGERS,C.STURKEN (E.ROGERS,C.STURKEN,S.MORRIS,PHOOK,B.SUMNER,G.GILBERT)	Rihanna Ⓢ SRP/DEF JAM/IDJMG		15
17	27	21	HOME H.BENSON (C.DAUGHTRY)	Daughtry Ⓢ RCA/RMG		5
18	30	14	GREATEST GAINER/DIGITAL SEXY LADY R.HOLLADAY (C.WARD,R.WATSON,V.MOLINA,D.BLACK,J.BARRY)	Yung Berg Featuring Junior Ⓢ YUNG BOSS/EPIC/KOCH		18
19	25	18	BEFORE HE CHEATS M.BRIGHT (C.TOMPKINS,J.KEAR)	Carrie Underwood Ⓢ ARISTA/ARISTA NASHVILLE		8
20	26	26	SAME GIRL LIL RONNIE,R.KELLY,RONNIE (R.KELLY,R.JACKSON,J.SMITH)	R. Kelly Duet With Usher Ⓢ JIVE/ZOMBA		20
21	18	14	REHAB M.ROBINSON (A.WINEHOUSE)	Amy Winehouse Ⓢ UNIVERSAL REPUBLIC		9
22	22	16	GIRLFRIEND DR. LUKE (A.LAVIGNE,L.GOTTWALD)	Avril Lavigne Ⓢ RCA/RMG		1
23	6	-	WHAT TIME IS IT M.GERRARD (M.GERRARD,R.NEVIL)	High School Musical 2 Cast Ⓢ WALT DISNEY		6
24	19	12	SUMMER LOVE TIMBALAND (DANJA) (T.V.MOSLEY,F.N.HILLS)	Justin Timberlake Ⓢ JIVE/ZOMBA		6
25	28	47	CRANK THAT (SOULJA BOY) SOULJA BOY (D.WAY)	Soulja Boy Ⓢ COLLIPARK/INTERSCOPE		25
26	46	48	LET IT GO M.ELLIOTT,LAMB (K.COLE,M.ELLIOTT,C.LAMB,K.JONES,J.KNIGHT,M.IJME)	Keyshia Cole Featuring Missy Elliott & Lil Kim Ⓢ IMAN/GEFFEN		26
27	16	15	THNKS FR TH MMR5 BABYFACE (FALL DUT BOY)	Fall Out Boy Ⓢ FUELED BY RAMEN/ISLAND/IDJMG		11
28	24	24	ROCKSTAR NICKELBACK (J.MDI) (C.KROEGER,NICKELBACK)	Nickelback Ⓢ ROADRUNNER/ATLANTIC/LAVA		24
29	21	13	WHAT I'VE DONE R.RUBIN,M.SHINDO (M.SHINDO,C.BENNINGTON,LINKIN PARK)	Linkin Park Ⓢ WARNER BROS		7
30	42	46	DO YOU THE HEAVYWEIGHTS (NE-YO) (S.SMITH,M.SPARKMAN,M.ALLEN)	Ne-Yo Ⓢ DEF JAM/IDJMG		30
31	32	27	THE SWEET ESCAPE A.THIAM,G.TUINFORT (G.STEFANI,A.THIAM,G.TUINFORT)	Gwen Stefani Featuring Akon Ⓢ INTERSCOPE		2
32	48	42	WHEN I SEE U MIDI (MIDI) (S.WATERS,L.BIANCANIELLO,K.RISTO,W.NUGENT,J.SEWELL,ULEPIC,E.NURI)	Fantasia Ⓢ JRMG		32
33	39	40	TEARDROPS ON MY GUITAR N.CHAPMAN (T.SWIFT,L.ROSE)	Taylor Swift Ⓢ BIG MACHINE		33
34	35	35	NEVER WANTED NOTHING MORE B.CANNON,K.CHESEY (R.BOWMAN,C.STAPLETON)	Kenny Chesney Ⓢ BNA		22
35	29	29	WHINE UP REDDNE (K.DELUNA,REDDNE,J.SEWELL,ULEPIC,O'D'BRIAN,T.EDMOND)	Kat Deluna Featuring Elephant Man Ⓢ EPIC		29
36	17	23	POTENTIAL BREAKUP SONG A.ARMATO,T.JAMES (A.MICHALKO,A.MICHALKO,A.ARMATO,T.JAMES)	Aly & AJ Ⓢ HOLLYWOOD		17
37	36	45	FIRST TIME J.COLE (LIFEHOUSE) (J.WADE,J.COLE)	Lifehouse Ⓢ GEFFEN		36
38	34	25	GET IT SHAWTY J.LACHEY (J.LACHEY,R.LOVETT,Z.WALLACE,L.POLITE)	Lloyd Ⓢ THE INC./UNIVERSAL MOTOWN		16
39	31	37	THE GREAT ESCAPE M.SQUIRE (M.JOHNSON,S.HOLLANDER,D.KATZ)	Boys Like Girls Ⓢ COLUMBIA		31
40	51	67	WHO KNEW M.MARTIN,DR. LUKE (PINK,M.MARTIN,L.GOTTWALD)	Pink Ⓢ LAFACE/ZOMBA		40
41	43	52	WHEN YOU'RE GONE B.WALKER (A.LAVIGNE,B.WALKER)	Avril Lavigne Ⓢ RCA/RMG		41
42	40	33	U + UR HAND M.MARTIN,DR. LUKE (PINK,M.MARTIN,L.GOTTWALD,RAMI)	Pink Ⓢ LAFACE/ZOMBA		9
43	45	36	GIVE IT TO ME TIMBALAND (DANJA) (T.V.MOSLEY,F.N.HILLS,T.CLAYTON,N.FURTADO,J.TIMBERLAKE)	Timbaland Featuring Nelly Furtado & Justin Timberlake Ⓢ MOSLEY/BLACKGROUND/INTERSCOPE		1
44	44	38	LOST IN THIS MOMENT J.RICH,B.KENNY (K.ANDERSON,R.CLAWSON,J.D.RICH)	Big & Rich Ⓢ WARNER BROS. (NASHVILLE) WRN		36
45	37	32	LIKE THIS W.THOMAS,D.SCHOFIELD (W.THOMAS,D.SCHOFIELD,S.MIMS)	Mims Ⓢ CAPITOL		32
46	33	28	POP, LOCK & DROP IT THA BAKERY (L.FRANKS, JR. D.SMITH,C.MILLER)	Huey Ⓢ HITZ COMMITTEE/JIVE/ZOMBA		6
47	NOT SHOT DEBUT	1	STRONGER K.WEST (K.WEST,T.BANGALTER,G.DE.HOMEM-CHRISTO,E.BIRDSONG)	Kanye West Ⓢ ROC-A-FELLA/DEF JAM/IDJMG		47
48	55	56	I TOLD YOU SO D.HUFF,K.URBAN (K.URBAN)	Keith Urban Ⓢ CAPITOL NASHVILLE		48
49	41	31	GLAMOROUS POLOW DA DON (S.FERGUSON,J.JONES,W.ADAMS,E.WILLIAMS,C.BRIDGES)	Fergie Featuring Ludacris Ⓢ WILL I AM/A&M/INTERSCOPE		1
50	52	55	TEACHME J.BARIAS,C.HAGGINS (C.HAGGINS,C.WILLIAMS,I.BARIAS,J.SMITH,R.BOWLAND,A.BLACKSTONE,N.TYKE)	MusiQ Soulchild Ⓢ ATLANTIC		50
51	53	50	I NEED YOU B.GALLIMORE,T.MCGRAW,D.SMITH (D.C.LEE,T.LANE)	Tim McGraw With Faith Hill Ⓢ Curb		50
52	66	65	BECAUSE OF YOU R.MCENTIRE,T.BROWN (C.CLARKSON,B.MOODY,D.HODGES)	Reba McEntire Duet With Kelly Clarkson Ⓢ MCA NASHVILLE		52
53	38	41	LEAN LIKE A CHOLO FINGAZZ (J.A.MARTINEZ,J.STARY)	Down A.K.A. Kilo Ⓢ SILENT GIANT/MACHETE		34
54	61	73	LOVESTONED TIMBALAND (J.TIMBERLAKE,DANJA) (J.TIMBERLAKE,T.V.MOSLEY,F.N.HILLS)	Justin Timberlake Ⓢ JIVE ZOMBA		54
55	69	74	THESE ARE MY PEOPLE T.HEWITT (R.RUTHERFORD,D.BERG)	Rodney Atkins Ⓢ CURB		55

Song is the fifth this year to move more than 20 spots to No. 1. Only two made such leaps in all of 2006.

Kanye West has the Hot Shot Debut at No. 47. Song samples Daft Punk's "Harder, Better, Faster, Stronger," which peaked at No. 3 on Hot Dance Club Play in 2002.

A nearly 50% digital jump to 35,000 downloads pushes artist's debut song into chart's top 20.

Singer soars to a new peak with one of the radio-driven songs to benefit from Hot 100's new formula. Tune is No. 16 on Hot 100 Airplay but has never appeared on Hot Digital Songs.

With an 11-10 jump at Adult Top 40, all three of the band's entries on that 11-year-old chart have reached the top 10.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
56	47	43	WIPE ME DOWN J.ALLEN (J.REED,W.GRADNEY,T.HATCH)	Lil Boosie Featuring Foxx & Webbie Ⓢ TRILL/ASYLUM/ATLANTIC		38
57	54	59	4 IN THE MORNING T.KANAL (G.STEFANI,T.KANAL)	Gwen Stefani Ⓢ INTERSCOPE		54
58	56	51	HOW DO I BREATHE STARGATE (M.S.ERIKSEN,T.E.HERMANSEN,T.JACKSON)	Mario Ⓢ 3RD STREET/JRMG		46
59	73	77	A DIFFERENT WORLD M.A.MILLER,D.DLIVER (M.NESLER,J.HANSON,T.MARTIN)	Bucky Covington Ⓢ LYRIC STREET		59
60	49	39	TAMBOURINE SWIZZ BEATZ (E.JEFFERS,K.DEAN,S.GARRETT)	Eve Ⓢ AFTERMATH/FULL SURFACE/RUFF RYDERS/GEFFEN		37
61	57	49	NEVER AGAIN D.KAHNE,J.HALBERT,J.MESSER (K.CLARKSON,J.MESSER)	Kelly Clarkson Ⓢ RCA/RMG		8
62	51	34	LIP GLOSS J.CHAMBERS (N.KIRKLAND,J.CHAMBERS)	Lil Mama Ⓢ JIVE/ZOMBA		10
63	60	54	DO YOU KNOW? (THE PING PONG SONG)/DIMELO S.GARRETT,B.KIDD,E.IGLESIAS,C.PALCAR (S.GARRETT,B.KIDD,E.IGLESIAS,L.GOMEZ ESCOLAR)	Enrique Iglesias Ⓢ UNIVERSAL LATINO/INTERSCOPE		21
64	63	61	EVERYTHING B.ROCK (M.BUBLE,A.CHANG,A.FOSTER GILLES)	Michael Buble Ⓢ 143/REPRISE		46
65	NEW	1	CYCLONE J.SMITH (R.BRYANT,J.H.SMITH,F.R.NAJM)	Baby Bash Featuring T-Pain Ⓢ ARISTA/RMG		65
66	64	66	PARALYZER JOHNNY K (FINGER ELEVEN)	Finger Eleven Ⓢ WIND-UP		64
67	58	44	LIKE THIS POLDW,DADON,S.GARRETT (S.GARRETT,K.ROWLAND,E.JEFFERS,J.JONES,J.L.PERRY)	Kelly Rowland Featuring Eve Ⓢ MUSIC WORLD/COLUMBIA		30
68	78	76	JOHNNY CASH M.KNOX (J.RICH,V.MCGEHE,R.CLAWSON)	Jason Aldean Ⓢ BROKEN BOW		68
69	58	70	GET ME BODIED SWIZZ BEATZ,B.KNOWLES,S.GARRETT (B.KNOWLES,K.DEAN,S.GARRETT,M.RIDDICK,K.BEYINCE,S.KNOWLES)	Beyonce Ⓢ MUSIC WORLD/COLUMBIA		68
70	89	-	BED L.O'S (T.NASH,C.MCKINNEY)	J. Holiday Ⓢ MCG/CAPITOL		70
71	90	-	CAN'T LEAVE 'EM ALONE R.JERKINS (C.PHARRIS,I.DANIELS,R.JERKINS,C.J.JACKSON, JR.)	Ciara Featuring 50 Cent Ⓢ LAFACE ZOMBA		71
72	82	90	CUPID SHUFFLE M.R.PHAT (B.BERHARD,L.WILLIAMS,A.PLATT)	Cupid Ⓢ ASYLUM/ATLANTIC/LAVA		72
73	94	96	EVERYDAY AMERICA B.GALLIMORE,K.BUSH,J.NETTLES (J.NETTLES,K.BUSH,L.CARVER)	Sugarland Ⓢ MERCURY		73
74	62	60	ICKY THUMP J.WHITE III (J.WHITE III)	The White Stripes Ⓢ THIRD MAN/WARNER BROS.		26
75	86	89	I WONDER B.CHANCEY (K.PICKLER,C.LINSEY,A.MAYO,K.ROCHELLE)	Kellie Pickler Ⓢ BNA		75
76	91	94	TOUGH C.MORGAN,P.DONNELL,K.STEGALL (M.CRISWELL,J.LEATHERS)	Craig Morgan Ⓢ BROKEN BOW		76
77	84	82	FIND OUT WHO YOUR FRIENDS ARE T.LAWRENCE,J.KING (C.BEATHARD,E.HILL)	Tracy Lawrence Ⓢ RDCY/COMFORT CO5		61
78	79	88	EASY DANJA (F.N.HILLS,NIKKO,PDEANDA,T.THOMAS,R.FRIERSON,D.CARTER)	Paula DeAnda Featuring Bow Wow Ⓢ ARISTA/RMG		78
79	83	80	LUCKY MAN M.WRIGHT,R.RUTHERFORD (D.C.LEE,D.TURNBULL)	Montgomery Gentry Ⓢ COLUMBIA (NASHVILLE)		65
80	74	72	TICKS F.ROGERS (B.PAISLEY,K.LOVELACE,T.OWENS)	Brad Paisley Ⓢ ARISTA NASHVILLE		40
81	59	57	I TRIED A.THIAM,G.TUINFORT (S.HOWSE,C.SCRUGGS,A.HENDERSON,G.TUINFORT,A.THIAM)	Bone Thugs-N-Harmony Featuring Akon Ⓢ FULL SURFACE/INTERSCOPE		6
82	71	79	YOU KNOW WHAT IT IS W.JEAN,J.DUPLESSIS,S.JEAN (W.JEAN,J.DUPLESSIS,S.JEAN,C.J.HARRIS, JR.)	T.I. Featuring Wyclef Jean Ⓢ GRAND HUSTLE/ATLANTIC		68
83	NEW	1	LOVE ME IF YOU CAN T.KEITH (C.WISEMAN,C.WALLIN)	Toby Keith Ⓢ SHOW OGG NASHVILLE		83
84	NEW	1	TAKE ME THERE D.HUFF,RASCAL FLATTS (K.CHESEY,W.MOBLEY,N.THRAASHER)	Rascal Flatts Ⓢ LYRIC STREET		84
85	87	81	WRAPPED T.BROWN,G.STRAIT (B.ROBINSON)	George Strait Ⓢ MCA NASHVILLE		71
86	99	-	ONLINE F.ROGERS (B.PAISLEY,C.DUBOIS,K.LOVELACE)	Brad Paisley Ⓢ ARISTA NASHVILLE		86
87	100	95	MOMENTS J.LED,T.GENTRY (A.TATE,S.TATE,D.BERG)	Emerson Drive Ⓢ MIOAS/NEW REVOLUTION		56
88	77	68	(YOU WANT TO) MAKE A MEMORY D.HUFF (J.BON JOVI,R.SAMBORA,D.CHILD)	Bon Jovi Ⓢ ISLAND/MERCURY/IDJMG		27
89	NEW	1	PROUD OF THE HOUSE WE BUILT T.BROWN,R.DUNN,K.BROOKS (R.DUNN,M.GREEN,T.MCBRIDE)	Brooks & Dunn Ⓢ ARISTA NASHVILLE		89
90	RE-ENTRY	1	WALL TO WALL S.GARRETT,GREAT SCOT (S.GARRETT,W.SCOTT)	Chris Brown Ⓢ JIVE/ZOMBA		79
91	67	69	TEENAGERS R.CAVALLI (M.CHEMICAL ROMANCE) (MY CHEMICAL ROMANCE)	My Chemical Romance Ⓢ REPRISE		67
92	NEW	1	HOLD ON J.FIELDS (N.JONAS,J.JONAS,K.JONAS II)	Jonas Brothers Ⓢ HOLLYWOOD		92
93	98	97	UNTIL THE END OF TIME TIMBALAND (J.TIMBERLAKE,DANJA) (J.TIMBERLAKE,T.V.MOSLEY,F.N.HILLS)	Justin Timberlake Ⓢ JIVE ZOMBA		93
94	96	-	CAN'T TELL ME NOTHING K.WEST (D.J.TOOM (K.WEST,A.DAVIS)	Kanye West Ⓢ ROC-A-FELLA/DEF JAM/IDJMG		80
95	92	84	ANONYMOUS TIMBALAND (K.LOGAN) (E.LEWIS,J.QUE,B.MUHAMMAD,C.NELSON,T.V.MOSLEY,K.LOGAN,L.HARMON)	Bobby Valentino Featuring Timbaland Ⓢ DTP/DEF JAM/IDJMG		49
96	85	-	READY, SET, DON'T GO F.MOLLIN (B.R.CYRUS,C.BEATHARD)	Billy Ray Cyrus Ⓢ WALT DISNEY		85
97	76	85	FOREVER H.BENSON,PAPA ROACH (T.ESPERANCE,J.HORTON,J.SHADDIX,D.BUCKNER)	Papa Roach Ⓢ EL TONAL/GEFFEN		55
98	95	83	STARTIN' WITH ME J.RITCHEY (J.OWEN,K.MARVELL,J.RITCHEY)	Jake Owen Ⓢ RCA NASHVILLE		83
99	88	-	YOU CAN'T STOP THE BEAT M.SHAIMAN (M.SHAIMAN,S.WITTMAN)	Cast Of Hairspray Ⓢ NEW LINE		88
100	NEW	1	HOOD FIGGA CHRIS FLAME,DEE JAY DANA (A.MATHIS)	Gorilla Zoe Ⓢ BLOCK/BAD BOY SOUTH/ATLANTIC		100

BETWEEN THE BULLETS silvio@billboard.com

KINGSTON TOPS REVAMPED HOT 100

Sean Kingston moves to the top of The Billboard Hot 100 with his first charting single as "Beautiful Girls" bounces 23-1. In the first week of our new Hot 100 formula (see Over the Counter, Aug. 4), the influence of digital sales remains strong, as "Girls" debuts at No. 1 on Hot Digital Songs



with 260,000 sold. That marks the second-highest sum for a new Hot Digital Songs entry, trailing Rihanna's "Umbrella," which opened with 277,000 downloads (June 9). Both were in Hot 100 Airplay's top two before their digital releases.

—Silvio Pietrolongo

AIRPLAY MONITORED BY
nielsen BDS

SALES DATA COMPILED BY
nielsen SoundScan

Billboard HOT 100

AUG 11 2007

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	11	#1 BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)
2	4	11	BIG GIRLS DON'T CRY	FERGIE (WILL I AM A&M/INTERSCOPE)
3	1	17	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
4	5	12	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)
5	3	21	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICIT/NAPPY BOY/JIVE/ZOMBA)
6	7	9	BARTENDER	T-PAIN FEAT. AKON (KONVICIT/NAPPY BOY/JIVE/ZOMBA)
7	8	10	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
8	6	18	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
9	10	7	THE WAY I ARE	TIMBALAND FEAT. KE\$HA (MOSLEY/BLACKGROUND/INTERSCOPE)
10	14	7	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
11	9	10	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/JRMG)
12	18	16	HOME	DAUGHTRY (RCA/RMG)
13	12	14	BIG THINGS POPPIN' (DO IT)	T.I. (GRAND HU\$TLE/ATLANTIC)
14	15	18	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)
15	21	11	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)
16	13	18	WHEN I SEE U	FANTASIA (JRMG)
17	17	7	DO YOU	NE-YO (DEF JAM/IDJMG)
18	20	47	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
19	16	13	SAME GIRL	R. KELLY DUET WITH USHER (JIVE/ZOMBA)
20	23	7	LET IT GO	KEYSHIA COLE (MANNI/GEFFEN)
21	11	16	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
22	22	15	SEXY LADY	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)
23	19	13	TEACHME	MUSIO SOULCHILD (ATLANTIC)
24	28	7	NEVER WANTED NOTHING MORE	KENNY CHESNEY (BNA)
25	30	32	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	31	12	I TOLD YOU SO	KEITH URBAN (CAPITOL NASHVILLE)
27	35	10	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE)
28	27	21	U + UR HAND	PINK (LAFACE/ZOMBA)
29	24	19	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)
30	29	7	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)
31	37	8	THESE ARE MY PEOPLE	RODNEY ATKINS (CURB)
32	34	14	LOST IN THIS MOMENT	BIG & RICH (WARNER BROS. NASHVILLE/WRN)
33	42	3	WHO KNEW	PINK (LAFACE/ZOMBA)
34	32	26	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
35	43	3	CRANK THAT (SOULJA BOY)	SOULJA BOY (COLLIPARK/INTERSCOPE)
36	47	5	REBA OF YOU	REBA MCENTIRE DUET WITH KELLY CLARKSON (MCA NASHVILLE)
37	25	16	WIPE ME DOWN	LIL BOOSIE FEAT. FOX & WEBBIE (TRILL ASYLUM/ATLANTIC)
38	44	8	A DIFFERENT WORLD	BUCKY COVINGTON (LYRIC STREET)
39	41	6	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
40	36	17	WHAT I'VE DONE	LINKIN PARK (WARNER BROS.)
41	39	8	LIKE THIS	MIMS (CAPITOL)
42	48	9	I NEED YOU	TIM MCGRAW WITH FAITH HILL (CORB)
43	58	2	TAKE ME THERE	RASCAL FLATTS (LYRIC STREET)
44	45	13	JOHNNY CASH	JASON ALDEAN (BROKEN BOW)
45	59	2	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
46	54	6	TOUGH	CRAIG MORGAN (BROKEN BOW)
47	33	20	POP, LOCK & DROP IT	HUEY (HITZ COMMITEE/JIVE/ZOMBA)
48	65	18	FIND OUT WHO YOUR FRIENDS ARE	TRACY LAWRENCE (ROCKY COMFORT/CO5)
49	61	2	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
50	57	16	LUCKY MAN	MONTGOMERY GENTRY (COLUMBIA NASHVILLE)

1,307 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	17	#1 HOME	DAUGHTRY (RCA/RMG)	☆
2	2	18	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
3	3	13	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	☆
4	5	8	BIG GIRLS DON'T CRY	FERGIE (WILL I AM A&M/INTERSCOPE)	☆
5	4	13	FIRST TIME	LIFEHOUSE (Geffen)	☆
6	3	29	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	
7	7	29	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
8	3	37	U + UR HAND	PINK (LAFACE/ZOMBA)	☆
9	3	32	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
10	1	18	(YOU WANT TO) MAKE A MEMORY	BON JOVI (MERCURY ISLAND/IDJMG)	☆
11	6	8	BEFORE IT'S TOO LATE (SAM AND MIKAELA'S THEME)	GOO GOO DOLLS (WARNER BROS.)	☆
12	0	33	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	☆
13	2	35	IT'S NOT OVER	DAUGHTRY (RCA/RMG)	☆
14	3	33	SAY IT RIGHT	NELLY FURTAO (MOSLEY/GEFFEN)	☆
15	4	26	LITTLE WONDERS	ROB THOMAS (WALT DISNEY/ELIUS/ATLANTIC)	☆
16	0	6	WHO KNEW	PINK (LAFACE/ZOMBA)	☆
17	0	2	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)	☆
18	8	9	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)	
19	4	5	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)	
20	0	17	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)	☆
21	1	14	DIG	INCUBUS (IMMORTAL EPIC)	
22	2	14	WHAT I'VE DONE	LINKIN PARK (WARNER BROS.)	
23	2	7	THINKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
24	2	10	IF YOU'RE GONNA LEAVE	EMERSON HART (MADHATTER/CAPITOL)	
25	2	7	4 IN THE MORNING	GWEN STEFANI (INTERSCOPE)	☆

ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	18	#1 EVERYTHING	MICHAEL BUBLE (143 REPRISE)	☆
2	2	48	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	
3	5	12	HOME	DAUGHTRY (RCA/RMG)	☆
4	4	41	HOW TO SAVE A LIFE	THE FRAY (EPIC)	
5	3	42	CHASING CARS	SNOW PATROL (POLYDOR/A&M INTERSCOPE)	
6	6	15	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	
7	7	15	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	☆
8	8	28	CHANGE	KIMBERLY LOCKE (CURB/REPRISE)	
9	10	43	STREETCORNER SYMPHONY	ROB THOMAS (MELISMA/ATLANTIC)	☆
10	9	48	FAR AWAY	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
11	13	11	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
12	14	16	LITTLE WONDERS	ROB THOMAS (WALT DISNEY/ELIUS/ATLANTIC)	☆
13	15	5	BIG GIRLS DON'T CRY	FERGIE (WILL I AM A&M/INTERSCOPE)	☆
14	16	20	FEBRUARY SONG	JOSH GROBAN (143 REPRISE)	☆
15	17	11	MY WISH	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	☆
16	19	7	(YOU WANT TO) MAKE A MEMORY	BON JOVI (MERCURY ISLAND/IDJMG)	☆
17	18	19	ANYWAY	MARTINA MCBRIDE (RCA NASHVILLE)	☆
18	20	8	EVER PRESENT PAST	PAUL MCCARTNEY (MPL/HEAR/CONCORD)	
19	21	19	SAY IT RIGHT	NELLY FURTAO (MOSLEY/GEFFEN)	
20	25	4	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)	☆
21	22	7	HEAVEN KNOWS	TAYLOR HICKS (ARISTA/RMG)	
22	23	10	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
23	27	3	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	☆
24	24	8	LEMONADE	CHRIS RICE (IND COLUMBIA)	
25	26	11	I NEEDED TO FALL	RED SPEEDWAGON (SPEEDWAGON/MAILBOAT)	

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	11	#1 BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	
2	1	17	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	
3	3	8	THE WAY I ARE	TIMBALAND FEAT. KE\$HA (MOSLEY/BLACKGROUND/INTERSCOPE)	
4	2	15	BIG GIRLS DON'T CRY	FERGIE (WILL I AM A&M/INTERSCOPE)	
5	4	2	SORRY, BLAME IT ON ME	AKON (KONVICIT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
6	5	10	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	
7	7	6	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/JRMG)	
8	6	10	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	
9	9	8	SHUT UP AND DRIVE	RIHANNA (SRP/DEF JAM/IDJMG)	
10	8	5	POTENTIAL BREAKUP SONG	ALY & AJ (HOLLYWOOD)	
11	10	8	BARTENDER	T-PAIN FEAT. AKON (KONVICIT/NAPPY BOY/JIVE/ZOMBA)	
12	12	22	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)	■
13	11	16	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	
14	20	3	CRANK THAT (SOULJA BOY)	SOULJA BOY (COLLIPARK/INTERSCOPE)	
15	14	12	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)	
16	19	14	ROCKSTAR	NICKELBACK (ROADRUNNER)	
17	13	3	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	
18	16	17	WHAT I'VE DONE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	
19	17	10	BIG THINGS POPPIN' (DO IT)	T.I. (GRAND HU\$TLE/ATLANTIC)	
20	22	12	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)	
21	15	14	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
22	21	10	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)	
23	36	5	SEXY LADY	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC)	
24	18	22	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICIT/NAPPY BOY/JIVE/ZOMBA)	■
25	28	8	FIRST TIME	LIFEHOUSE (Geffen)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	24	7	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)	
27	23	7	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	
28	31	4	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)	
29	1	1	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)	
30	1	1	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
31	29	26	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL I AM A&M/INTERSCOPE)	
32	32	12	LEAN LIKE A CHOLO	DOWN A.K.A. KILO (MILLI/ GIANT/MACHETE)	
33	34	46	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	■
34	33	30	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	
35	27	8	LIP GLOSS	LIL MAMA (JIVE/ZOMBA)	
36	26	15	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	●
37	1	1	HOLD ON	JONAS BROTHERS (HOLLYWOOD)	
38	30	21	POP, LOCK & DROP IT	HUEY (HITZ COMMITEE/JIVE/ZOMBA)	●
39	40	20	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE)	
40	68	2	YOU CAN'T STOP THE BEAT	CAST OF HAIRSPRAY (NEW LINE)	
41	67	2	READY, SET, DON'T GO	BILLY RAY CYRUS (WALT DISNEY)	
42	35	8	LIKE THIS	MIMS (CAPITOL)	
43	50	2	WHO KNEW	PINK (LAFACE/ZOMBA)	
44	37	22	HOME	DAUGHTRY (RCA/RMG)	
45	41	5	NEVER WANTED NOTHING MORE	KENNY CHESNEY (BNA)	
46	38	4	SAME GIRL	R. KELLY DUET WITH USHER (JIVE/ZOMBA)	
47	45	7	TEENAGERS	MY CHEMICAL ROMANCE (REPRISE)	
48	46	14	LOST IN THIS MOMENT	BIG & RICH (WARNER BROS. NASHVILLE/WRN)	
49	39	8	NOBODY'S PERFECT	HANNAH MONTANA (WALT DISNEY)	
50	49	17	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	0	23	U + UR HAND	PINK (LAFACE/ZOMBA)	■
52	0	4	EVERYTHING	MICHAEL BUBLE (143 REPRISE)	
53	0	10	4 IN THE MORNING	GWEN STEFANI (INTERSCOPE)	
54	0	1	THE SIMPSONS THEME	GREEN DAY (WARNER BROS.)	
55	25	2	WHAT TIME IS IT	HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)	
56	0	2	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
57	58	3	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)	
58	54	12	ICKY THUMP	THE WHITE STRIPES (THIRD MAN/WARNER BROS.)	
59	41	14	NEVER AGAIN	KELLY CLARKSON (RCA/RMG)	
60	57	7	I NEED YOU	TIM MCGRAW WITH FAITH HILL (CORB)	
61	47	5	LIFE'S WHAT YOU MAKE IT	HANNAH MONTANA (WALT DISNEY)	
62	43	17	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)	
63	42	7	TAMBOURINE	EVE (MADHATTER/ATLANTIC/DEF JAM/GEFFEN)	
64	61	3	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
65	63	3	PARALYZER	FINGER ELEVEN (WIND-UP)	
66	0	1	LET IT GO	KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM (MANNI/GEFFEN)	
67	59	25	DON'T STOP BELIEVIN'	JOURNEY (LEGACY/COLUMBIA)	
68	56	11	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS (UNIVERSAL LATINO/INTERSCOPE)	
69	0	3	BECAUSE OF YOU	REBA MCENTIRE DUET WITH KELLY CLARKSON (MCA NASHVILLE)	
70	52	21	2 STEP	UNK (BIG DUMP/KOCH)	
71	6	28	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	
72	62				

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	16	11	#1 BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
2	2	15	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
3	19	19	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
4	4	11	THE WAY I ARE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
5	3	17	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
6	8	23	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
7	9	20	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)
8	5	10	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
9	10	10	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
10	11	18	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)
11	12	8	SHUT UP AND DRIVE	RIHANNA (SRP/DEF JAM/IDJMG)
12	15	19	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)
13	2	2	SORRY, BLAME IT ON ME	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
14	13	17	THINKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
15	18	8	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)
16	21	27	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
17	14	6	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)
18	32	17	WHO KNEW	PINK (LAFACE/ZOMBA)
19	6	2	WHAT TIME IS IT	HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
20	26	36	U + UR HAND	PINK (LAFACE/ZOMBA)
21	7	15	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)
22	17	22	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)
23	20	13	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)
24	23	47	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
25	25	22	HOME	DAUGHTRY (RCA/RMG)
26	28	26	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
27	30	8	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)
28	39	7	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
29	7	7	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESSERT STORM/DEF JAM/IDJMG)
30	34	11	4 IN THE MORNING	GWEN STEFANI (INTERSCOPE)
31	42	12	SEXY LADY	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC)
32	19	5	POTENTIAL BREAKUP SONG	ALY & AJ (HOLLYWOOD)
33	22	17	WHAT I'VE DONE	LINKIN PARK (WARNER BROS.)
34	35	12	FIRST TIME	LIFEHOUSE (GEFFEN)
35	33	23	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)
36	36	20	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)
37	47	7	EASY	PAULA DEANDA FEAT. BOW WOW (ARISTA/RMG)
38	27	3	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
39	37	7	CRANK THAT (SOULJA BOY)	SOULJA BOY (COLLIPARK/INTERSCOPE)
40	43	12	LIKE THIS	MIMS (CAPITOL)
41	31	10	BIG THINGS POPPIN' (DO IT)	T.I. (GRAND HUSTLE/ATLANTIC)
42	41	13	LEAN LIKE A CHOLO	DOWN A.K.A. KIL0 (SILENT GIANT/MACHETE)
43	-	-	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
44	45	22	LIKE A BOY	CIARA (LAFACE/ZOMBA)
45	38	9	LIP GLOSS	LIL MAMA (JIVE/ZOMBA)
46	14	15	NEVER AGAIN	KELLY CLARKSON (RCA/RMG)
47	40	22	POP LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)
48	46	23	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
49	50	20	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)
50	-	-	ME LOVE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	69	7	CLOTHES OFF!!	GYM CLASS HEROES (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/LAVA)
52	-	-	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)
53	53	28	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
54	56	25	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)
55	-	-	HOLD ON	JONAS BROTHERS (HOLLYWOOD)
56	52	23	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE)
57	75	7	YOU CAN'T STOP THE BEAT	CAST OF HAIRSPRAY (NEW LINE)
58	73	2	READY, SET, DON'T GO	BILLY RAY CYRUS (WALT DISNEY)
59	16	26	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAO BOY/ATLANTIC)
60	1	1	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
61	46	6	I TRIED	BONE THUGS-N-HARMONY (FULL SURFACE/INTERSCOPE)
62	7	8	TEENAGERS	MY CHEMICAL ROMANCE (REPRISE)
63	65	8	PARALYZER	FINGER ELEVEN (WIND-UP)
64	49	9	SAME GIRL	R. KELLY DUET WITH USHER (JIVE/ZOMBA)
65	5	6	NEVER WANTED NOTHING MORE	KENNY CHESNEY (BNA)
66	82	7	TIME AFTER TIME	QUICKESTRY (RED INK/EPIC)
67	74	4	THE WAY I LIVE	BABY BOY DA PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUBLIC)
68	58	19	LOST IN THIS MOMENT	BIG & RICH (WARNER BROS. (NASHVILLE)/WRN)
69	51	9	NOBODY'S PERFECT	HANNAH MONTANA (WALT DISNEY)
70	67	10	EVERYTHING	MICHAEL BUBLE (143/REPRISE)
71	-	-	THE SIMPSONS THEME	GREEN DAY (WARNER BROS.)
72	91	11	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
73	6	6	LET IT GO	KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM (IMAN/GEFFEN)
74	54	10	TAMBOURINE	EVE (AFTERMATH/FULL SURFACE/RUFF RYDERS/GEFFEN)
75	62	6	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)
76	61	14	ICKY THUMP	THE WHITE STRIPES (THIRD MAN/WARNER BROS.)
77	64	8	I NEED YOU	TIM MCGRAW WITH FAITH HILL (CURB)
78	-	-	DO IT	NELLY FURTADO (MOSLEY/GEFFEN)
79	59	5	LIFE'S WHAT YOU MAKE IT	HANNAH MONTANA (WALT DISNEY)
80	63	11	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS (UNIVERSAL LATINO/INTERSCOPE)
81	92	22	OUTTA MY SYSTEM	BOW WOW FEAT. T-PAIN & JOHNATA AUSTIN (COLUMBIA)
82	60	23	2 STEP	UNK (BIG OOMP/KOCH)
83	66	3	BECAUSE OF YOU	REBA MCENTIRE DUET WITH KELLY CLARKSON (MCA NASHVILLE)
84	-	-	I GOT IT FROM MY MAMA	WILL.I.AM (WILL.I.AM/INTERSCOPE)
85	-	-	OVER YOU	DAUGHTRY (RCA/RMG)
86	-	-	UNDERCLASS HERO	SUM 41 (ISLAND/IDJMG)
87	68	5	HOW DO I BREATHE	MARIO (3RD STREET/J/RMG)
88	-	-	WHATEVER U LIKE	NICOLE SCHERZINGER (INTERSCOPE)
89	-	-	WITHOUT LOVE	ZAC EFRON, NIKKI BLONSKY, ELIJAH KELLEY & AMANDA BYNES (NEW LINE)
90	70	4	YOU KNOW WHAT IT IS	T.I. FEAT. WYCLEF JEAN (GRAND HUSTLE/ATLANTIC)
91	72	10	WIPE ME DOWN	LIL BOOSIE FEAT. FOX & WEBBIE (TRILL/ASYLUM/ATLANTIC)
92	81	24	THIS IS WHY I'M HOT	MIMS (CAPITOL)
93	-	-	BED	J. HOLIDAY (MLG/CAPITOL)
94	77	16	FOREVER	PAPA ROACH (EL TONAL/GEFFEN)
95	71	17	LIKE THIS	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)
96	91	22	ROCK YO HIPS	CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE)
97	76	16	WE TAKIN' OVER	DJ KHALED (TERROR SQUAD/KOCH)
98	78	16	TICKS	BRAD PAISLEY (ARISTA NASHVILLE)
99	85	5	I TOLD YOU SO	KEITH URBAN (CAPITOL NASHVILLE)
100	-	-	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	13	#1 BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
2	2	11	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
3	5	11	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	☆
4	3	17	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	☆
5	1	16	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
6	7	19	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)	☆
7	8	11	THE WAY I ARE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	
8	6	13	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
9	10	13	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
10	9	11	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	
11	25	5	U + UR HAND	PINK (LAFACE/ZOMBA)	☆
12	18	9	WHO KNEW	PINK (LAFACE/ZOMBA)	☆
13	14	8	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)	
14	19	6	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
15	12	27	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
16	13	19	HOME	DAUGHTRY (RCA/RMG)	☆
17	26	6	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	
18	16	15	THINKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
19	20	9	SHUT UP AND DRIVE	RIHANNA (SRP/DEF JAM/IDJMG)	☆
20	22	7	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
21	21	12	4 IN THE MORNING	GWEN STEFANI (INTERSCOPE)	☆
22	17	13	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)	
23	24	9	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)	
24	27	6	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)	☆
25	29	9	EASY	PAULA DEANDA FEAT. BOW WOW (ARISTA/RMG)	

1-27 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	30	5	MAKE ME BETTER	FABOLOUS (DESSERT STORM/DEF JAM/IDJMG)	
27	32	4	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
28	23	21	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)	☆
29	26	16	LIKE A BOY	CIARA (LAFACE/ZOMBA)	☆
30	25	12	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)	
31	28	9	CLOTHES OFF!!	GYM CLASS HEROES (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/LAVA)	
32	45	2	ME LOVE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
33	33	5	FIRST TIME	LIFEHOUSE (GEFFEN)	
34	34	14	SEXY LADY	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC)	
35	43	2	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
36	31	30	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)	
37	47	2	LIKE THIS	MIMS (CAPITOL)	
38	41	3	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)	
39	39	16	NEVER AGAIN	KELLY CLARKSON (RCA/RMG)	
40	36	31	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
41	37	21	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)	☆
42	35	15	WHAT I'VE DONE	LINKIN PARK (WARNER BROS.)	☆
43	38	26	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAO BOY/ATLANTIC)	
44	-	-	DO IT	NELLY FURTADO (MOSLEY/GEFFEN)	
45	-	-	I GOT IT FROM MY MAMA	WILL.I.AM (WILL.I.AM/INTERSCOPE)	
46	42	27	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
47	40	10	LEAN LIKE A CHOLO	DOWN A.K.A. KIL0 (SILENT GIANT/MACHETE)	
48	44	23	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)	
49	50	5	TIME AFTER TIME	QUICKESTRY (RED INK/EPIC)	☆
50	-	-	SORRY, BLAME IT ON ME	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	

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

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	3	#1 WHAT TIME IS IT	HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
2	4	7	GET MY WEIGHT UP	BIGG FACE (IV EVA ENTERTAINMENT/FACE2FACE)
3	3	10	ONLY THE WORLD	MANDISA (SPARROW)
4	2	4	GET ME BODIED	BEYONCE (MUSIC WORLD/COLUMBIA)
5	5	2	BOY WITH A COIN	IRON AND WINE (SUB POP)
6	6	12	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
7	7	10	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
8	13	6	I GET IT IN	CHAOS THA COMMUNITY SERVA (FAM FIRST)
9	11	3	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
10	19	27	UNTIL YOU COME BACK TO ME	CRYSTAL OVE STARRING DICE GAMBLE (KINGS MOUNTAIN)
11	35	21	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)
12	-	-	IN THIS PLACE	M.E. PAIGE (M.E. PAIGE)
13	21	10	OOH WEE	AYANNA (ELESE)
14	12	20	LET ME SEE SOMETHING	A.G. & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT)
15	9	2	BOYZ	M.I.A. (XL/INTERSCOPE)
16	10	10	LIKE THIS	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)
17	30	3	BOOM DI BOOM DI	SKULL (YG)
18	-	-	CASH DROP	CHAIN GANG PAROLEES (SODA FREE/STREET PRIDE)
19	8	8	SUNDAY GIRL	ERASURE (MUTE)
20	15	3	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)
21	33	3	STRONG ARM	J-MIZZ (T2/STREET PRIDE)
22	-	-	STACKS ON DECK	PE.S.O. (LIV YA LIFE/SUGAR WATER)
23	14	14	DO IT AGAIN	THE CHEMICAL BROTHERS (FREESTYLE DUST/VIRGIN)
24	25	22	GET TO THE MONEY	REEC (BULLS EYE/FACE2FACE)
25	34	2	THE PEOPLE	COMMON (G.O.D./GEFFEN)

HITPREDICTOR

DATA PROVIDED BY **promosquad**

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

ARTIST/Title/Score

Chart Rank

POP 100 AIRPLAY

R HANNA	Shut Up And Drive	10JMG (68.3)	-5
N CKELBACK	Rockstar	LAVA (78.1)	26
GWEN STEFANI	4 In The Morning	INTERSCOPE (66.1)	21
AVRIL LAVIGNE	When You're Gone	RMG (71.0)	24
QUICKESTRY	Time After Time	EPIC (78.3)	-9
DAUGHTRY	Over You	RMG (76.8)	-
☆ MATCHBOX TWENTY	How Far We've Come	ATLANTIC (

Billboard **R&B/HIP-HOP** **AUG**
11
2007**TOP**
R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	PRINCE INP/COLUMBIA 12970/SONY MUSIC (18.98)	Planet Earth	1	1
2	1	5	T.I. GRAND HUSTLE/ATLANTIC 202172*/AG (18.98)	T.I. Vs T.I.F	1	1
3	2	2	VARIOUS ARTISTS UNIVERSAL/EMI/SONY BMG/ZOMBA 009055/UMRG (18.98)	NOW 2E	2	2
4	3	8	T-PAIN KONVICT/NAPPY BOY/JIVE 08719/ZOMBA (18.98)	Epiphany	1	1
5	NEW	1	YUNG BERG YUNG BOSS/KOCH/EPIC 10583/SONY MUSIC (8.98)	Almost Famous: The Sexy Lady EP	5	5
6	6	13	NE-YO DEF JAM 008897*/IDJMG (13.98)	Because Of You	1	1
7	4	7	FABOLOUS DESERT STORM/DEF JAM 008162*/IDJMG (13.98)	From Nothin' To Somethin'	1	1
8	5	4	R. KELLY JIVE 08537/ZOMBA (18.98)	Double Up	1	1
9	7	7	RIHANNA SRP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad	1	1
10	8	20	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black	1	1
11	11	43	GREATEST GAINER ROBIN THICKE STAR TRAK/INTERSCOPE 008146*/IGA (13.98)	The Evolution Of Robin Thicke	1	1
12	10	9	CHRISSETTE MICHELE DEF JAM 008774/IDJMG (10.98)	I Am	1	1
13	9	2	KELLY ROWLAND MUSIC WORLD/COLUMBIA 75588/SONY MUSIC (18.98)	Ms. Kelly	1	1
14	16	17	JUSTIN TIMBERLAKE JIVE 88082*/ZOMBA (18.98)	FutureSex/LoveSounds	1	1
15	13	10	YOUNG JEEZY PRESENTS U.S.D.A. CORPORATE THUGZ/DEF JAM 008738*/IDJMG (10.98)	Cold Summer: The Authorized Mixtape	1	1
16	18	21	TIMBALAND MOSLEY/BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)	Timbaland Presents Shock Value	1	1
17	20	27	MUSIQ SOULCHILD ATLANTIC 105404*/AG (18.98)	Luvamusiq	1	1
18	21	12	BONE THUGS-N-HARMONY FULL SURFACE/INTERSCOPE 008209*/IGA (13.98)	Strength & Loyalty	1	1
19	19	15	BEYONCE COLUMBIA 90820*/SONY MUSIC (18.98)	B'Day	1	1
20	12	14	TANK BLACKGROUND/UNIVERSAL MOTOWN 008982/UMRG (13.98)	Sex Love & Pain	1	1
21	15	11	DJ KHALED TERROR SQUAD 4229/KOCH (17.98)	We The Best	1	1
22	17	12	SHOP BOYZ ONDECK/UNIVERSAL REPUBLIC 009138/UMRG (13.98)	Rockstar Mentality	4	4
23	NEW	1	DIPLOMATS PRESENTS FREEKEY ZEKEY DIPLOMATIC MAN 198924/ASYLUM (18.98)	Book Of Ezekiel	23	23
24	22	20	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98)	Konvicted	2	2
25	14	23	FANTASIA J 78982/RMG (18.98)	Fantasia	3	3
26	25	7	LLOYD THE INC./UNIVERSAL MOTOWN 008554/UMRG (13.98)	Street Love	2	2
27	29	7	EDDIE LEVERT SR. & GERALD LEVERT ATLANTIC 199812/AG (18.98)	Something To Talk About	5	5
28	24	24	CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae	3	3
29	27	25	BOBBY VALENTINO DTP/DEF JAM 007226*/IDJMG (13.98)	Special Occasion	1	1
30	28	26	LIL BOOSIE, WEBBIE & FOX TRILL 100454/ASYLUM (18.98)	Survival Of The Fittest	3	3
31	30	29	CARL THOMAS UMBRELLA 970118/BUNGAO (15.98)	So Much Better	4	4
32	26	18	PASTOR TROY MONEY & POWER 185/SMC (16.98)	Tool Muziq	11	11
33	33	7	TOO SHORT UP ALL NITE 0020 (17.98)	I Love The Bay	33	33
34	31	32	DMX RUFF RYDERS/DEF JAM 008988/IDJMG (13.98)	The Definition Of X: Pick Of The Litter	7	7
35	37	34	CIARA LAFACE 03336/ZOMBA (18.98)	Clara: The Evolution	1	1
36	36	35	YOUNG BUCK G-UNIT/INTERSCOPE 008030*/IGA (13.98)	Buck The World	1	1
37	NEW	1	LAYZIE BONE GHENT 7279/MOTHUGS (15.98 CD/DVD) (18.98)	How A Thug Was Born	1	1
38	34	30	JOE JIVE 08704/ZOMBA (18.98)	Ain't Nothing Like Me	1	1
39	40	42	ELLIOTT YAMIN HICKORY 80019 (18.98)	Elliott Yamin	1	1
40	23	2	TECH N9NE CALLABOS STRANGE 04 (18.98)	Misery Loves Kompany	2	2
41	32	28	COLLIE BUDDZ COLUMBIA 78322/SONY MUSIC (11.98)	Collie Buddz	1	1
42	48	45	JOHN LEGEND G.O.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again	1	1
43	39	38	GERALD LEVERT ATLANTIC 100341/AG (18.98)	In My Songs	1	1
44	47	44	TAMIA PLUS 1 3784/IMAGE (15.98)	Between Friends	3	3
45	35	33	HUEY HITZ COMMITTEE/JIVE 08534/ZOMBA (18.98)	Notebook Paper	1	1
46	43	34	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 007227*/IDJMG (13.98)	The Inspiration	1	1
47	42	40	JOSS STONE VIRGIN 78268* (18.98)	Introducing Joss Stone	1	1
48	46	41	LIL WYTE HYPNOTIZE MINDS 88619/ASYLUM (18.98)	The One And Only	1	1
49	40	49	RICH BOY ZONE 4/INTERSCOPE 008558*/IGA (10.98)	Rich Boy	1	1
50	41	51	MIMS CAPITOL 84824* (12.98)	Music Is My Savior	1	1
51	41	36	BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son	1	1
52	44	34	VARIOUS ARTISTS EMI/SONY BMG/UNIVERSAL/ZOMBA 88505/CAPITOL (18.98)	NOW 24	1	1
53	42	50	J MOSS PAJAM/GOSPO CENTRIC 87214/ZOMBA (18.98)	V2...	1	1
54	43	47	LIL WAYNE AND JUELZ SANTANA STARZ 6303/BCD (14.98)	When The North & South Collide	1	1
55	43	47	DJ BEAR HERRON LETHAL SQUAD 009456 (7.98)	Lethal Squad Mixtapes: Dose #1	1	1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	58	66	LIL' BOOSIE TRILL 88587/ASYLUM (18.98)	Bad Azz	2	2
57	59	17	PAUL WALL SWISHHOUSE/ASYLUM/ATLANTIC 101555/AG (18.98)	Get Money Stay True	2	2
58	45	5	PHAROAE MONCH SRC/UNIVERSAL MOTOWN 008096/UMRG (13.98)	Dealre	13	13
59	66	48	PACE SETTER K-RILEY ARISTAKRAT 01 (12.98)	Incredible!: The Life Of Rkley	48	48
60	54	55	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II	1	1
61	53	52	PRETTY RICKY BLUESTAR/ATLANTIC 94603/AG (18.98)	Late Night Special	1	1
62	NEW	1	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 008738*/IDJMG (10.98)	I Am The Street Dream	62	62
63	57	54	SOUNDTRACK ATLANTIC 94676/AG (18.98)	Tyler Perry's Daddy's Little Girls	4	4
64	62	60	SOUNDTRACK MUSIC WORLD/COLUMBIA 88953/SONY MUSIC (18.98)	Dreamgirls	1	1
65	61	59	THE NOTORIOUS B.I.G. BAD BOY 101830*/AG (18.98)	Greatest Hits	1	1
66	55	53	CHUCK BROWN FULL CIRCLE 15/RAW VENTURE (17.98)	We're About The Business	2	2
67	73	56	NE-YO DEF JAM 004934*/IDJMG (13.98)	In My Own Words	1	1
68	64	58	VARIOUS ARTISTS MADACY SPECIAL PRODUCTS 52253/MADACY (13.98)	Forever Soul R&B	58	58
69	77	63	CHRIS BROWN JIVE 82876/ZOMBA (18.98)	Chris Brown	1	1
70	NEW	6	INDIA.ARIE UNIVERSAL MOTOWN 007651/UMRG (13.98)	Testimony: Vol. 1, Life & Relationship	66	66
71	69	61	T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98)	King	1	1
72	67	65	BRIAN MCKNIGHT WARNER BROS. 44468 (18.98)	Ten	4	4
73	60	68	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101	1	1
74	56	79	KIRK FRANKLIN FD YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero	4	4
75	85	1	ANDRE WARD HUSH 959/ORPHEUS (13.98)	Crystal City	75	75

► For a complete listing of the Hot R&B/Hip-Hop Albums, check out www.billboard.com

TOP
BLUES ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	22	SOUNDTRACK NEW WEST 8105	Black Snake Moan	1
2	2	31	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LEGACY/EPIC 81511/SONY MUSIC	The Real Deal: Greatest Hits Vol. 1	1
3	4	5	TAB BENOIT WITH LOUISIANA'S LEROUX TELARC BLUES 83654/TELARC	Power Of The Pontchartrain	1
4	3	27	KENNY WAYNE SHEPHERD REPRISE 49294*/WARNER BROS. (18.98)	10 Days Out: Blues From The Backroads	1
5	6	8	MUDDY WATERS, JOHNNY WINTER, & JAMES COTTON LEGACY/EPIC 07283/SONY BMG	Breakin' It Up, Breakin' It Down	1
6	5	13	JOAN ARMATRADING 42E 17625/SLG	Into The Blues	1
7	7	15	GEORGE THOROGOOD & THE DESTROYERS CAPITOL 11895	The Best Of George Thorogood & The Destroyers	1
8	NEW	1	GARY MOORE EACLE 20112	Close As You Get	8
9	12	73	THE DEREK TRUCKS BAND COLUMBIA 92844/SONY MUSIC	Songlines	1
10	NEW	1	TOO SLIM AND THE TAILDRAGGERS UNICORWORLD 0013	The Fortune Teller	10
11	9	24	RUTHIE FOSTER BLJE CORN 70602	The Phenomenal Ruthie Foster	1
12	14	58	KEB' MO' ONE HAVEN/EPIC 77821/RED INK	Suitcase	1
13	NEW	1	ETTA JAMES HIF-3/CHRONICLES 004010/UME	The Definitive Collection	13
14	NEW	1	JOHNNIE TAYLOR STFX 30303/CONCORD	The Very Best Of Johnnie Taylor	14
15	NEW	1	MARIA MULDAUR STCY PLAN 1319	Naughty Bawdy & Blue	15

BETWEEN THE BULLETS rgeorge@billboard.com

BERG EP SETS STAGE FOR ALBUM

As Prince earns his fourth No. 1 on Top R&B/Hip-Hop Albums with "Planet Earth," Chicago upstart Yung Berg primes his October full-length release with "Almost Famous: The Sexy Lady EP," which starts at No. 4 on this page and at No. 32 on The Billboard 200 (20,000 units). Along with the title track, which is No. 18 on Hot R&B/Hip-Hop Songs, the EP includes four songs and a remix of the lead

single. An iTunes version adds the video and a second remix with Jim Jones, Rich Boy and DJ Khaled. "Almost" is priced \$4.99 at Best Buy, \$5.99 at Apple's iTunes store.

Next week, Berg faces high debuts from fellow Chicago rapper Common and Sean Kingston. The former should lead The Billboard 200 with an estimated 160,000 sold.

—Raphael George



AUG 11 2007 R&B/HIP-HOP Billboard

HOT R&B/HIP-HOP AIRPLAY				RHYTHMIC AIRPLAY			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	22	#1 WHEN I SEE U FANTASIA (J/RMG)	29	30	1	IF I WAS YOUR MAN JOE (JIVE/ZOMBA)
2	3	16	MAKE ME BETTER FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	27	19	16	TAMBOURINE EVE (AFTERMATH/FULL SURFACE/RUFF RYDERS/GEFFEN)
3	5	13	DO YOU NE-YO (DEF JAM/IDJMG)	30	8	1	IF I HAVE MY WAY CHRISTETTE MICHELE (DEF JAM/IDJMG)
4	2	20	TEACHME MUSIQ SOULCHILD (ATLANTIC)	2	33	6	CAN'T LEAVE 'EM ALONE CIARA FEAT. 50 CENT (LAFACE/ZOMBA)
5	4	13	SAME GIRL R. KELLY DUET WITH USHER (JIVE/ZOMBA)	30	2E	40	LOST WITHOUT U ROBIN THICKE (STAR TRAK/INTERSCOPE)
6	13	13	SHAWTY PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	31	32	10	HOOD FIGGA GORILLA ZOE (BLOCK/BAD BOY SOUT-/ATLANTIC)
7	10	10	LET IT GO KEYSHIA COLE (IMANI/GEFFEN)	32	27	21	ANONYMOUS BOBBY VALENTINO FEAT. TIMBALAND (DTP/DEF JAM/IDJMG)
8	6	39	PLEASE DON'T GO TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	33	3	16	DJ DON'T GERALD LEVERT (ATLANTIC)
9	13	10	BARTENDER T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	37	10	10	CAN'T TELL ME NOTHING KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
10	1	11	BIG THINGS POPPIN' (DO IT) T.I. (GRAND HUSTLE/ATLANTIC)	38	4	6	YOU KNOW WHAT IT IS T.I. FEAT. WYCLEF JEAN (GRAND HUSTLE/ATLANTIC)
11	4	20	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	36	34	13	ANOTHER AGAIN JOHN LEGEND (G.O.O.D./COLUMBIA)
12	3	21	WIPE ME DOWN LIL' BOOSIE FEAT. FOX & WEBBIE (TRILL/ASYLUM/ATLANTIC)	39	25	25	MAKE YA FEEL BEAUTIFUL RUBEN STUDDARD (J/RMG)
13	2	16	A BAY BAY HURRICANE CHRIS (POLO GROUNDS/J/RMG)	33	9	9	ME TAMIA (PLUS 1/IMAGE)
14	1	17	UMBRELLA RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	42	20	20	WHAT'S MY NAME BRIAN MCKNIGHT (WARNER BROS.)
15	5	7	BEAUTIFUL GIRLS SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	40	36	22	GET IT SHAWTY LLOYD (THE INC./UNIVERSAL MOTOWN)
16	2	7	CRANK THAT (SOULJA BOY) SOULJA BOY (COLLIPARK/INTERSCOPE)	41	45	26	BECAUSE OF YOU NE-YO (DEF JAM/IDJMG)
17	7	26	GET ME BODIED BEYONCE (MUSIC WORLD/COLUMBIA)	42	40	35	BUDDY MUSIQ SOULCHILD (ATLANTIC)
18	13	13	SEXY LADY YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)	49	11	11	COFFEE SHOP YUNG JOC FEAT. GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)
19	28	7	BED J. HOLIDAY (MLG/CAPITOL)	47	7	30	IN MY SONGS GERALD LEVERT (ATLANTIC)
20	20	13	UNTIL THE END OF TIME JUSTIN TIMBERLAKE (JIVE/ZOMBA)	5	48	14	INT'L PLAYERS ANTHEM (I CHOOSE YOU) UGK FEAT. THREE 6 MAFIA (UGK/JIVE/ZOMBA)
21	24	17	CAN U BELIEVE ROBIN THICKE (STAR TRAK/INTERSCOPE)	3	9	9	MONEY IN THE BANK SWIZZ BEATZ (UNIVERSAL MOTOWN)
22	25	12	CUPID SHUFFLE CUPID (ASYLUM/ATLANTIC)	47	35	27	POP, LOCK & DROP IT HUEY (HITZ COMMITTEE/JIVE/ZOMBA)
23	16	22	LIKE THIS KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)	48	44	20	TATTOO ALLIANCE FEAT. FA-BU (NCE/ASYLUM/ATLANTIC)
24	23	14	HOW DO I BREATHE MARIO (3RD STREET/J/RMG)	51	3	3	FUTURE BABY MAMA PRINCE (NPG/COLUMBIA)
25	2	21	PARTY LIKE A ROCKSTAR SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	53	4	4	I GET MONEY 50 CENT (SHADY/AFTERMATH/INTERSCOPE)

ADULT R&B			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	19	#1 TEACHME MUSIQ SOULCHILD (ATLANTIC)
2	2	22	WHEN I SEE U FANTASIA (J/RMG)
3	3	43	PLEASE DON'T GO TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)
4	4	16	CAN U BELIEVE ROBIN THICKE (STAR TRAK/INTERSCOPE)
5	5	28	IF I WAS YOUR MAN JOE (JIVE/ZOMBA)
6	7	15	ANOTHER AGAIN JOHN LEGEND (G.O.O.D./COLUMBIA)
7	1	10	IF I HAVE MY WAY CHRISTETTE MICHELE (DEF JAM/IDJMG)
8	6	41	LOST WITHOUT U ROBIN THICKE (STAR TRAK/INTERSCOPE)
9	6	16	DJ DON'T GERALD LEVERT (ATLANTIC)
10	5	27	WHAT'S MY NAME BRIAN MCKNIGHT (WARNER BROS.)
11	13	26	MAKE YA FEEL BEAUTIFUL RUBEN STUDDARD (J/RMG)
12	12	30	IN MY SONGS GERALD LEVERT (ATLANTIC)
13	9	4	FUTURE BABY MAMA PRINCE (NPG/COLUMBIA)
14	12	31	BUDDY MUSIQ SOULCHILD (ATLANTIC)
15	4	5	DO YOU NE-YO (DEF JAM/IDJMG)
16	11	17	ME TAMIA (PLUS 1/IMAGE)
17	8	8	HOW DO I BREATHE MARIO (3RD STREET/J/RMG)
18	13	13	CUPID SHUFFLE CUPID (ASYLUM/ATLANTIC)
19	5	9	HATE ON ME JILL SCOTT (HIDDEN BEACH)
20	13	13	CAN U FEEL ME HOWARD HEWETT (GROOVE)
21	13	13	STAY WITH ME NORMAN BROWN (PEAK/CONCORD)
22	23	19	2 PIECES CARL THOMAS (UMBRELLA/BUNGALO)
23	24	5	WHAT I GOTTA DO MACY GRAY (WILL.I.A.M./GEFFEN)
24	27	9	SAME GIRL R. KELLY DUET WITH USHER (JIVE/ZOMBA)
25	36	2	BRUISED BUT NOT BROKEN JOBS STONE (VIRGIN/CAPITOL)

HOT R&B/HIP-HOP SINGLES SALES			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	7	#1 GET MY WEIGHT UP BIGG FACE (IV EVA ENTERTAINMENT/FACE2FACE)
2	4	4	GET ME BODIED BEYONCE (MUSIC WORLD/COLUMBIA)
3	12	26	UNTIL YOU COME BACK TO ME CRYSTAL OOVE STARRING OIDE GAMBLE (KINGS MOUNTAIN)
4	3	6	I GET IT IN CHAOS THA COMMUNITY SERVA (FAM FIRST)
5	10	3	BOOM DI BOOM DI SKULL (YG)
6	1	10	OOH WEE AYANNA (E/ELSE)
7	15	20	INSIDE OUT TEMAR UNDERWOOD (KINGS MOUNTAIN)
8	25	3	CASH DROP CHAIN GANG PAROLEES FEAT. DEM FRANCHISE BOYZ & BOSS HOSS (SODA FREE/STREET PRIDE)
9	13	3	STRONG ARM J-MIZZ (T2/STREET PRIDE)
10	6	24	GET TO THE MONEY REED (BULLS EYE/FACE2FACE)
11	7	11	STACKS ON DECK P.E.S.O. (LIV YA LIFE/SUGAR WATER)
12	18	13	COME OVER CHERYL PEPHIL RILEY (CPR)
13	16	4	STEEL DREAMS EL GRECO (LEVEL 3)
14	11	11	BEAUTIFUL LIAR BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
15	3	4	ME TAMIA (PLUS 1/IMAGE)
16	7	13	LIKE THIS KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)
17	3	3	I LIKE SAKAI (FAMILY TREE)
18	5	19	WHAT BOYZ LIKE PIT & CROW (BLACK 8)
19	19	2	BOYZ M.I.A. (XL/INTERSCOPE)
20	22	10	CHECK ME OUT REMIX (DAMN I LOOK GOOD) B.A. BOYZ FEAT. YOUNG ORO & THE LAST MR. BIGG (REAL/BUNGALO)
21	21	3	DAVE KOOL & THE GANG (KTFA)
22	9	2	KATRINA CREO (HIGH SPEED)
23	20	7	WHEREVER TRUEFUL (FRENCH ROYALTY/STREETPACE)
24	49	16	KOOL AID LIL' BASS FEAT. JT MONEY (PIPELINE)
25	16	16	BUSSA MOVE STEVE AUSTIN FEAT. TUM TUM (VMC)

RHYTHMIC AIRPLAY			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	12	#1 BARTENDER T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)
2	5	12	MAKE ME BETTER FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)
3	12	12	BEAUTIFUL GIRLS SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)
4	3	16	UMBRELLA RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
5	6	8	A BAY BAY HURRICANE CHRIS (POLO GROUNDS/J/RMG)
6	4	15	PARTY LIKE A ROCKSTAR SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
7	8	7	THE WAY I ARE TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)
8	7	21	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
9	6	6	SHAWTY PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
10	11	11	BIG THINGS POPPIN' (DO IT) T.I. (GRAND HUSTLE/ATLANTIC)
11	11	14	LIKE THIS MIMS (CAPITOL)
12	10	19	GET IT SHAWTY LLOYD (THE INC./UNIVERSAL MOTOWN)
13	17	6	LET IT GO KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM (IMANI/GEFFEN/INTERSCOPE)
14	12	21	POP, LOCK & DROP IT HUEY (HITZ COMMITTEE/JIVE/ZOMBA)
15	14	14	LEAN LIKE A CHOLO DOWN A.K.A. KILO (SILENT GIAN/MACHETE)
16	20	7	BIG GIRLS DON'T CRY FERDIE (WILL.I.A.M./INTERSCOPE)
17	21	4	STRONGER KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
18	18	12	CANDY KISSES AMANDA PEREZ (UPSTAIRS)
19	16	18	ROCK YO HIPS CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE/WARNER BROS.)
20	22	6	CYCLONE BABY BASH FEAT. T-PAIN (ARISTA/RMG)
21	15	14	SUMMER LOVE JUSTIN TIMBERLAKE (JIVE/ZOMBA)
22	23	10	SAME GIRL R. KELLY DUET WITH USHER (JIVE/ZOMBA)
23	19	17	SEXY LADY YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)
24	25	8	DO YOU NE-YO (DEF JAM/IDJMG)
25	28	3	SORRY, BLAME IT ON ME AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)

HITPREDICTOR

DATA PROVIDED BY **promosquad**

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

ARTIST/TITLE/LABEL (Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
FABOLOUS FEAT. NE-YO Make Me Better (79.0)	2
NE-YO Do You (79.6)	3
KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM Let It Go (66.4)	7
T-PAIN FEAT. AKON Bartender (65.2)	9
SOULJA BOY Crank Dat (Soulja Boy) INTERSCOPE (68.8)	16
J. HOLIDAY Bed (81.3)	19
ROBIN THICKE Can U Believe INTERSCOPE (82.7)	21
CIARA FEAT. 50 CENT Can't Leave 'Em Alone (73.8)	29
☆ T.I. FEAT. WYCLEF JEAN You Know What It Is (83.3)	35
☆ 50K FEAT. OUTKAST Int'l Players Anthem (I Choose You) ZOMBA (74.7)	45
SWIZZ BEATZ Money In The Bank (84.7)	46
☆ THE-DREAM Shawty Is Da Sh*(10) (80.3)	53
MYA Riddn' (78.1)	57
JACQUEE EDGE FEAT. ASHANTI Put A Little Umph In It (73.4)	69
BONIE T-HUGS-N-HARMONY FEAT. MARIAH CAREY & BOW WOW Lil Love INTERSCOPE (78.5)	66
☆ TIMBALAND FEAT. KERI HILSON The Way I Are INTERSCOPE (66.0)	-
COVE BACK TO ME SHAWTY Tyrese (77.1)	-
RHYTHMIC AIRPLAY	
T-PAIN FEAT. AKON Bartender (65.5)	1
FABOLOUS FEAT. NE-YO Make Me Better (70.0)	2
TIMBALAND FEAT. KERI HILSON The Way I Are INTERSCOPE (66.5)	7
☆ Big Things Poppin' (Do It) ATLANTIC (68.0)	10
KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM Let It Go (66.9)	13
BABY BASH FEAT. T-PAIN Cyclone (71.8)	20
F. KELLY DUET WITH USHER Same Girl (79.3)	22
SOULJA BOY Crank Dat (Soulja Boy) INTERSCOPE (71.7)	26
CIARA FEAT. 50 CENT Can't Leave 'Em Alone (73.3)	28
☆ T.I. FEAT. WYCLEF JEAN You Know What It Is (82.3)	36
☆ THE-DREAM Shawty Is Da Sh*(10) (71.9)	38
☆ JUSTIN TIMBERLAKE LoveStoned ZOMBA (83.2)	39
☆ ELL OTT YAMIN Wait For You HICKORY (77.1)	40
SWIZZ BEATZ Money In The Bank (66.5)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 71 adult R&B stations and 75 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. **HOT R&B/HIP-HOP SINGLES SALES**: this data is used to compile Hot R&B/Hip-Hop Songs. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. **HITPREDICTOR**: © 2007 Promosquad and HitPredictor are trademarks of Think Fast LLC.

AIRPLAY MONITORED BY
nicksen BDS

SALES DATA COMPILED BY
nicksen SoundScan

Billboard R&B/HIP-HOP

AUG 11 2007

HOT R&B/HIP-HOP SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	22	#1 WHEN I SEE U MIDI MAFIA/MZMERIO (S. WATTERS, L. BIANCANELLO, K. RISTO, W. NUGENT, J. SEWELL, ULEPIC, E. NURI)	Fantasia J/RMG		1
2	3	16	MAKE ME BETTER TIMBALAND (J. D. JACKSON, T. V. MOSLEY, S. SMITH)	Fabulous Featuring Ne-Yo DESERT STORM/DEF JAM/IDJMG		2
3	5	13	DO YOU THE HEAVYWEIGHTS-NE-YO (S. SMITH, M. SPARKMAN, M. ALLEN)	Ne-Yo DEF JAM/IDJMG		3
4	2	20	TEACHME I. BARIAS, C. HAGGINS (C. HAGGINS, C. WILLIAMS, I. BARIAS, J. SMITH, R. BOWLAND, A. BLACKSTONE, N. TYKE)	Musiq Soulchild ATLANTIC		2
5	4	13	SAME GIRL LIL RONNIE, R. KELLY, RONNIE (R. KELLY, R. JACKSON, J. SMITH)	R. Kelly Duet With Usher JIVE/ZOMBA		5
6	7	11	SHAWTY DRUMMA BOY/ENSAVNE (A. WASHINGTON, C. GHOLSON, F. MILES, FR. NAJIM, W. WHITE, V. WHITE, E. DEL BARRO)	Plies Featuring T-Pain SLIP-N-SLIDE/ATLANTIC		6
7	11	10	GREATEST GAINER/AIRPLAY LET IT GO M. ELLIOTT, L. LAMB (K. COLE, M. ELLIOTT, C. LAMB, K. JONES, J. KNIGHT, M. TUME)	Keyshia Cole Featuring Missy Elliott & Lil Kim IMANI/GEFFEN		7
8	6	6	PLEASE DON'T GO TANK (TANK, L. BEREAL)	Tank GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN		2
9	13	10	BARTENDER T-PAIN (F. R. NAJIM, A. THIAM)	T-Pain Featuring Akon KONVICT/NAPPY BOY/JIVE/ZOMBA		9
10	8	15	BIG THINGS POPPIN' (DO IT) M. FRESH (C. J. HARRIS, JR., B. THOMAS)	T.I. GRAND HUSTLE/ATLANTIC		7
11	10	13	GET ME BODIED SWIZZ BEATZ, B. KINGWILES, S. GARRETT (B. KINGWILES, K. DEAN, S. GARRETT, R. HODICKA, B. BEYNCES, S. KNOWLES)	Beyonce MUSIC WORLD/COLUMBIA		10
12	15	9	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN (F. R. NAJIM, J. ROBINSON)	T-Pain Featuring Yung Joc KONVICT/NAPPY BOY/JIVE/ZOMBA		1
13	9	10	WIPE ME DOWN J. ALLEN (J. REED, W. GRADNEY, T. HATCH)	Lil Boosie Featuring Foxx & Webbie TRILLA/ASYLUM/ATLANTIC		1
14	14	12	A BAY BAY PHUNK DAWG (C. DOOLEY, E. G. WILLIAMS)	Hurricane Chris POLD GROUNDS/J/RMG		11
15	12	5	UMBRELLA C. STEWART (C. A. STEWART, T. NASH, T. HARRELL, S. C. CARTER)	Rihanna Featuring Jay-Z SRP/DEF JAM/IDJMG		4
16	16	20	BEAUTIFUL GIRLS J. ROTEM (J. ROTEM, K. ANDERSON, S. JORDAN, J. LEIBER, M. STOLLER, B. E. KING)	Sean Kingston BELUGA HEIGHTS/EPIC/KOCH		16
17	22	28	CRANK THAT (SOULJA BOY) SOULJA BOY (D. WAY)	Soulja Boy COLLIPARK/INTERSCOPE		17
18	18	24	SEXY LADY R. HOLLADAY (C. WARD, R. WATSON, V. MOLINA, O. BLACK, J. BARRY)	Yung Berg Featuring Junior YUNG BOSS/EPIC/KOCH		18
19	28	33	BED L. D. S. (T. NASH, C. MCKINNEY)	J. Holiday MLG/CAPITOL		19
20	20	18	UNTIL THE END OF TIME TIMBALAND, J. TIMBERLAKE, DANJA (J. TIMBERLAKE, T. V. MOSLEY, F. N. HILLS)	Justin Timberlake JIVE/ZOMBA		15
21	24	22	CAN U BELIEVE THICKE, PRO J. (R. THICKE, R. DANIELS)	Robin Thicke STAR TRAK/INTERSCOPE		11
22	17	16	LIKE THIS POLOW DA DON, S. GARRETT (S. GARRETT, K. ROWLAND, E. JEFFERS, J. JONES, J. L. PERRY)	Kelly Rowland Featuring Eve MUSIC WORLD/COLUMBIA		7
23	25	25	CUPID SHUFFLE MR. PHAT (B. BERNARD, L. WILLIAMS, A. PLATT)	Cupid ASYLUM/ATLANTIC		23
24	23	14	HOW DO I BREATHE STARGATE (M. S. ERIKSEN, T. E. HERMANSEN, T. JACKSON)	Mario 3RD STREET/J/RMG		18
25	21	17	PARTY LIKE A ROCKSTAR J. PITTMAN (J. PITTMAN, W. WHEED, B. B. WARD, R. STEPHENS, D. HARDON, R. HIGHTOWER)	Shop Boyz ONDECK/UNIVERSAL PUBLIC		3
26	29	26	IF I WAS YOUR MAN STARGATE (M. S. ERIKSEN, T. E. HERMANSEN, T. JACKSON)	Joe JIVE/ZOMBA		19
27	19	16	TAMBOURINE SWIZZ BEATZ (E. JEFFERS, K. DEAN, S. GARRETT)	Eve AFTERMATH/FULL SURFACE/RUFF RYDERS/GEFFEN		17
28	30	32	IF I HAVE MY WAY D. STEWART, K. RANDOLPH (K. RANDOLPH, D. STEWART, C. PAYNE)	Christette Michele DEF JAM/IDJMG		28
29	33	37	CAN'T LEAVE 'EM ALONE R. JERKINS (C. PHARRIS, L. DANIELS, R. JERKINS, C. J. JACKSON, JR.)	Ciara Featuring 50 Cent LAFAGE/ZOMBA		29
30	26	27	LOST WITHOUT U THICKE, PRO J. (R. THICKE, S. HURLEY)	Robin Thicke STAR TRAK/INTERSCOPE		1
31	32	36	HOOD FIGGA CHRIS FLAME, DEE JAY DANA (A. MATHIS)	Gorilla Zoe BLOCK/BAD BOY SOUTH/ATLANTIC		1
32	27	21	ANONYMOUS TIMBALAND, K. LOGAN (E. LEWIS, J. QUE, B. MUHAMMAD, C. NELSON, T. V. MOSLEY, L. GAN, L. HARMON)	Bobby Valentino Featuring Timbaland DTP/DEF JAM/IDJMG		1
33	31	38	DJ DON'T G. LEVERT, E. NICHOLAS (G. LEVERT, E. LEVERT, SR., E. T. NICHOLAS)	Gerald Levert ATLANTIC		31
34	38	44	CAN'T TELL ME NOTHING K. WEST, DJ TOOMP (K. WEST, A. DAVIS)	Kanye West ROC-A-FELLA/DEF JAM/IDJMG		34
35	41	52	YOU KNOW WHAT IT IS W. JEAN, J. DUPLISSIS, S. JEAN (W. JEAN, J. DUPLISSIS, S. JEAN, C. J. HARRIS, JR.)	T.I. Featuring Wyclef Jean GRAND HUSTLE/ATLANTIC		1
36	34	34	ANOTHER AGAIN K. WEST, J. LEGEND (J. LEGEND, K. WEST, J. WILSON, G. PATTERSON)	John Legend G.O.O.D./COLUMBIA		30
37	40	35	MAKE YA FEEL BEAUTIFUL S. TAYLOR (S. TAYLOR, S. SMITH)	Ruben Studdard J/RMG		32
38	35	39	ME S. CRAWFORD (S. CRAWFORD)	Tamia PLUS 1/IMAGE		35
39	42	42	WHAT'S MY NAME B. MCKNIGHT (B. MCKNIGHT)	Brian McKnight WARNER BROS.		33
40	45	41	BECAUSE OF YOU STARGATE, NE-YO (S. SMITH, T. E. HERMANSEN, M. S. ERIKSEN)	Ne-Yo DEF JAM/IDJMG		7
41	37	29	GET IT SHAWTY J. LACKEY (J. LACKEY, R. LOVETT, Z. WALLACE, L. POLITE)	Lloyd THE INC./UNIVERSAL MOTOWN		1
42	39	31	BUDDY LAB RATZ (T. JOHNSON, C. HAGGINS, C. CHURCH, E. GUINN, K. NIX)	Musiq Soulchild ATLANTIC		2
43	49	16	COFFEE SHOP D. VITO, CHEESE (J. ROBINSON, A. MATHIS, T. NASH, J. WILLIAMS, R. RICHARD)	Yung Joc Featuring Gorilla Zoe BLOCK/BAD BOY SOUTH/ATLANTIC		43
44	47	46	IN MY SONGS G. LEVERT, E. NICHOLAS (G. LEVERT, E. LEVERT, SR., E. T. NICHOLAS)	Gerald Levert ATLANTIC		21
45	36	30	POP, LOCK & DROP IT THA BAKERY (L. FRANKS, JR., D. SMITH, C. MILLER)	Huey HITZ COMMITTEE/JIVE/ZOMBA		5
46	48	53	INT'L PLAYERS ANTHEM (I CHOOSE YOU) JUICY, J. D. PAUL (C. BUTLER, B. FREEMAN, J. HOUSTON, P. BEAUREGARD, A. BENJAMIN, A. PATTON, W. HUTCH)	UGK Featuring OutKast UGK/JIVE/ZOMBA		46
47	44	51	MONEY IN THE BANK MIDNIGHT JAZZ (C. YOUNG, R. KING, J. MURPHY, C. YOUNG, J. JONES, S. BARRER, W. DUFFINS, C. WALLACE, S. JACOBS, J. PHILLIPS, D. STYLES, J. JONES, J. ANKRETT, T. TETON, P. LAURE, E. JEFFERS)	Swizz Beatz UNIVERSAL MOTOWN		44
48	46	20	TATTOO SHAWN D. T. CUTTA (T. ORR, S. PARKER, L. WILLIAMS)	The Alliance Featuring Fabo NCE/ASYLUM/ATLANTIC		31
49	53	55	I GET MONEY A. VARGAS (C. J. JACKSON, JR., W. STANBERRY, K. ROBINSON)	50 Cent SHADY/AFTERMATH/INTERSCOPE		49
50	51	59	FUTURE BABY MAMA PRINCE (PRINCE)	Prince NPG/COLUMBIA		50
51	43	45	WALL TO WALL S. GARRETT, GREAT SCOTT (S. GARRETT, W. SCOTT)	Chris Brown JIVE/ZOMBA		22
52	55	60	FREAKY GURL CYBER SAPP (R. DAVIS, K. SAPP)	Gucci Mane SO ICEY/CZAR/ASYLUM/ATLANTIC		52
53	52	56	SHAWTY IS DA SH*! (10) L. O. S. (C. MCKINNEY, T. NASH)	The-Dream DEF JAM/IDJMG		52
54	61	76	GREATEST GAINER/SALES GET MY WEIGHT UP M. STARR (M. D. DANIELSON, G. BAKER)	Bigg Face IV EVA ENTERTAINMENT/FACE2FACE		54
55	50	50	WONDERFUL STEREOTYPES (S. SMITH, J. YIP, M. MCKINNEY, J. REEVES)	Marques Houston T.U.G./UNIVERSAL MOTOWN		14



Songstress leaps into the top 10 for fifth time in her career, garnering chart's largest audience increase in two months (up 8.7 impressions). Videoclip played 74 times on VH1 Soul during tracking week.



It's Stone's bow for relaunched Stax Records after leaving Clive Davis' J Records in 2005. Her new album, "The Art of Love & War," streets Oct. 16.

Each of T-Pain's four appearances as a lead artist have reached the top 10, including "Bartender" (13-9). He is also the first artist this year to score two No. 1s on Rhythmic Airplay (2-1).



The career of UGK, at No. 46, spans more than a decade, but the Houston duo garners its first debut on the 8-year-old Hot Rap Songs chart at billboard.biz (No. 21).

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
56	54	58	FACE LIKE MR. ROGERS, STUNT N. DOZIER (J. HIGH, PHARRIS, A. LEWIS)	B Dub T a'k'a Trap Starz HOLLYWOOD FAME/HIGH 4 LIFE		54
57	62	2	MY DRINK N' MY TWO STEP SWIZZ BEATZ, A. FROST (B. REESE, K. DEAN, D. DAVIS)	Cassidy Featuring Swizz Beatz FULL SURFACE/J/RMG		57
58	73	2	RIDIN' C. STEWART (C. A. STEWART, E. DEAN, T. HALE, J. SIMS, M. HARRISON)	Mya UNIVERSAL MOTOWN		58
59	59	73	HATE ON ME NOT LISTED (NOT LISTED)	Jill Scott HIDDEN BEACH		59
60	56	72	THE PEOPLE K. WEST (NOT LISTED)	Common G.O.O.D./GEFFEN		56
61	65	66	PUT A LITTLE UMPH IN IT J. DUPRI, M. SEAL (J. DUPRI, M. SEAL, B. CASEY, B. CASEY, J. AUSTIN)	Jagged Edge Featuring Ashanti SO SO DEF/JMG		61
62	HOT 9001 DEBUT	1	MY GIRL GOTTA BEST FRIEND A. THIAM (NOT LISTED)	Ray Lavender KONLIVE/GEFFEN		62
63	64	67	GOOD THINGS POLOW DA DON, WILLY WILL, J. PERRY (RICH BOY, J. JONES, J. L. PERRY, T. CLAYTON, K. L. HILSON)	Rich Boy Featuring Polow Da Don & Kerl ZONE 4/INTERSCOPE		63
64	68	10	YOU AIN'T KNOW S. STORCH (B. WILLIAMS, D. CARTER, S. STORCH)	Birdman & Lil Wayne CASH MONEY/UNIVERSAL MOTOWN		56
65	69	2	DUFFLE BAG BOY M-16 (E. CONYERS, T. EPPS, D. CARTER, J. BANKS)	Playaz Circle Featuring Lil Wayne DTP/DEF JAM/IDJMG		65
66	57	63	U AIN'T GOIN NOWHERE DR. DRE, M. BATSON (D. BROWN, A. YOUNG, M. FLOWERS, V. MORGAN)	Young Buck Featuring LaToiya Williams G-UNIT/INTERSCOPE		57
67	NEW	1	LIL LOVE J. DUPRI, L. ROC (J. DUPRI, S. HDWSE, C. SCRUGGS, A. HENDERSON, M. CAREYS, HARRIS, J. PHILLIPS)	Bone Thugs-N-Harmony Featuring Mariah Carey & Bow Wow FULL SURFACE/INTERSCOPE		67
68	67	13	BLOCK PARTY C. THOMPSON (C. THOMPSON, K. BLACKMON, J. LEIBER, B. MANN, M. STOLLER, C. WEIL)	Chuck Brown Featuring DJ Kool FULL CIRCLE/RAW VENTURE		60
69	58	54	LIKE THIS W. THOMAS, D. SCHOFIELD (W. THOMAS, D. SCHOFIELD, S. MIMS)	Mims CAPITOL		54
70	71	74	WOODGRAIN WHEEL NOT LISTED (S. THOMAS)	Slim Thug STAR TRAK/GEFFEN		70
71	63	61	LEAVING TONIGHT KNOBODY, NE-YO (S. SMITH, J. FOSTER, J. DAVI, S. ROBINSON, M. TARPLIN, P. M. DUFFETT, YOUNG)	Ne-Yo Featuring Jennifer Hudson DEF JAM/IDJMG		55
72	76	2	SPEAKER A. THIAM (A. THIAM, L. CRUMPC, B. BROADUS, D. CARTER)	David Banner Featuring Akon, Lil Wayne & Snoop Dogg SRC/UNIVERSAL MOTOWN		72
73	NEW	1	BABY CO-T5 STAR (A. STONE, C. TATUM, K. NORTON, C. MAYFIELD)	Angie Stone Featuring Betty Wright STAX/CONCORD		73
74	74	70	2 PIECES M. CITY (M. FLOWERS)	Carl Thomas UMBRELLA/BUNGALOW		63
75	NEW	1	ROCK ON (DO THE ROCKMAN) M. ARMOUR, D. SMITH, J. PITTMAN (D. SMITH, M. ARMOUR, A. PLATT)	Montana Da Mac Featuring Unk SAVOIR FAIR/KOCH		75
76	98	64	ANYTHING PATTI LABELLE, G. HADDON, S. MCKINNEY (N. STEWART, G. HADDON, T. DEXTER, S. MCKINNEY)	Patti LaBelle Featuring Mary Mary With Kanye West & Consequence UMBRELLA/BUNGALOW		64
77	72	82	ROC-A-FELLA BILLIONAIRES D. WREASE (L. PRIDGEN, D. BLACKMAN, S. C. CARTER, C. COLEMAN, D. FIELDS)	Freeway Featuring Jay-Z ROC-A-FELLA/DEF JAM/IDJMG		69
78	60	57	GRENDER WOMAN DANJA (T. NEVISON, F. N. HILLS, T. TAYLOR, T. RUFFIN)	Trey Songz SONG BOOK/ATLANTIC		54
79	92	19	GLAMOROUS POLOW DA DON (S. FERGUSON, J. JONES, W. ADAMS, E. WILLIAMS, C. BRIDGES)	Fergie Featuring Ludacris WILL.I.AM/A&M/INTERSCOPE		41
80	80	75	KRISPY PLAY-N-SKILLZ (A. COLEMAN, N. COLEMAN, A. HOROVITZ, R. RUBIN, D. MCDANIELS, J. W. SIMMONS)	Kia Shine RAP HUSTLZ/UNIVERSAL MOTOWN		66
81	70	68	SIMPLE THINGS T. GAD (T. GAD, E. WITHERS)	Elisabeth Withers BLUE NOTE/CAPITOL		53
82	85	81	I GET IT IN C. WINN (C. WINN, P. HULLABY)	Chaos Tha Community Serva FAM FIRST		81
83	66	2	ALRIGHT R. RIDEOUT, L. YOUNG (L. YOUNG, R. RIDEOUT)	Ledisi VERVE FORECAST/VERVE		66
84	94	2	BOOM DI BOOM DI SKULL (S. CHO, K. HOLENESS, B. KIM)	Skull YG		84
85	75	71	MAKEYOUHAPPY W. CAMPBELL (T. JOHNSON, W. CAMPBELL)	Musiq Soulchild ATLANTIC		61
86	81	37	WHEN I HUSTLE JAZZE PHA (L. FRANKS, JR., P. ALEXANDER, L. POLITE)	Huey Featuring Lloyd HITZ COMMITTEE/JIVE/ZOMBA		80
87	83	85	I TRIED A. THIAM, G. TUINFORT (S. HDWSE, C. SCRUGGS, A. HENDERSON, G. TUINFORT, A. THIAM)	Bone Thugs-N-Harmony Featuring Akon FULL SURFACE/INTERSCOPE		45
88	97	86	OOH WEE G. CHARLEY (A. HOWARD)	Ayanna ELESEE		77
89	RE-ENTRY	12	INSIDE OUT G. BELLO (T. UNDERWOOD)	Temar Underwood KINGS MOUNTAIN		70
90	89	95	WHITE GIRL DRUMMA BOY (B. FALSON, JR., J. W. JENKINS, R. WHITMAN, C. GHOLSON)	U.S.D.A. CORPORATE THUGZ/DEF JAM/IDJMG		78
91	77	65	NOBODY DO IT BETTER E. SERMON (K. MURRAY)	Keith Murray Featuring Junior & Tyrese DEF SQUAD/KOCH		65
92	RE-ENTRY	10	COME OVER C. RILEY (C. RILEY, GRACE, L. AUSTIN)	Cheryl Pepsii Riley CPR		87
93	RE-ENTRY	2	CASH DROP CHAIN GANG PAROLEES FEATURING DEM FRANCHISE BOYZ & BOSS HOSS RAW BEATZ (M. BELL, R. MURRAY, E. COLLINS, Y. MCCAIN)	Chain Gang Parolees Featuring Dem Franchise Boyz & Boss Hoss SODA FREE/STREET PRIDE		92
94	RE-ENTRY	2	STRONG ARM YOUNG DENIRO (D. MITCHNER, A. WALKER, J. ACAMPORA, JR.)	J-Mizz T2/STREET PRIDE		78
95	90	88	GIVE IT UP THE NEPTUNES (C. MITCHELL, P. L. WILLIAMS)	Twista Featuring Pharrell Williams ATLANTIC		88
96	88	17	GET TO THE MONEY INTERNATIONAL POSTMAN (G. M. SWINEY III)	REEC BULLS EYE/FACE2FACE		80
97	RE-ENTRY	10	STACKS ON DECK S. DAVIS (PROCHESTER, S. DAVIS)	P.E.S.O. LIV YA LIFE/SUGAR WATER		82
98	79	83	VALENTINE W. MORRIS (W. MORRIS, L. POLITE, J. IRBY, T. HALE)	Lloyd THE INC./UNIVERSAL MOTOWN		60
99	82	77	HIP HOP POLICE J. ROTEM (H. SERIKI, J. ROTEM, R. WALTERS)	Chamillionaire Featuring Slick Rick CHAMILLITARY/UNIVERSAL MOTOWN		76
100	96	100	CAME DOWN R. WORLEY JR. (A. GASTON, R. WORLEY JR., D. FOSTER, J. KING, T. MCELROY)	Al Fatz ATLANTIC		57

BETWEEN THE BULLETS | rgeorge@billboard.com

NEW 'GIRL' WORKS FOR LAVENDER

With a controversial tale of a man's girlfriend and her affair with a woman, Ray Lavender takes the highest 2007 bow by a new artist's first single on Hot R&B/Hip-Hop Songs. Despite some programmers' concerns about its lyrics, "My Girl Gotta Best Friend" starts at No. 62 with close to 4 million audience impressions.

The single first hit radio in April, titled "My Girl Gotta Girlfriend." The label recently reworked the hook and some stations complained about the original version. Lavender, the first act in Akon's KonLive label deal with Geffen, is readying "X-Ray-Ted" for release this fall.

—Raphael George

AUG 11 2007 COUNTRY Billboard

TOP COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	40	#1 TAYLOR SWIFT IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) BIG MACHINE 120702 (18.98)	Taylor Swift	■	1
2	2	1	BRAD PAISLEY ARISTA NASHVILLE 07171/SBN (18.98)	5th Gear	■	1
3	HOT 101 DE-UT	1	BILLY RAY CYRUS WALT DISNEY 000707 (18.98)	Home At Last	■	3
4	4	4	CARRIE UNDERWOOD ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts	■	1
5	3	3	TOBY KEITH SHOW DOG NASHVILLE 005 (18.98)	Big Dog Daddy	■	1
6	5	6	TIM MCGRAW CURB 78974 (18.98)	Let It Go	■	3
7	6	5	BIG & RICH WARNER BROS. 43255/WRN (18.98)	Between Raising Hell And Amazing Grace	■	1
8	7	8	RASCAL FLATTS LYRIC STREET 165075/HOLLYWOOD (18.98)	Me And My Gang	■	1
9	8	7	JASON ALDEAN BROKEN BOW 7047 (17.98)	Relentless	■	1
10	10	9	SUGARLAND MERCURY 007411/UMGN (13.98)	Enjoy The Ride	■	2
11	9	14	RODNEY ATKINS CURB 78945 (18.98)	If You're Going Through Hell	■	1
12	13	13	TIM MCGRAW CURB 78891 (18.98)	Greatest Hits Vol 2: Reflected	■	1
13	11	10	KEITH URBAN CAPITOL NASHVILLE 77087 (18.98)	Love, Pain & The Whole Crazy Thing	■	1
14	29	36	GREATEST GAINER KENNY CHESNEY BNA 72960/SBN (18.98)	The Road And The Radio	■	1
15	12	11	BUCKY COVINGTON LYRIC STREET 002930/HOLLYWOOD (18.98)	Bucky Covington	■	1
16	15	17	LITTLE BIG TOWN EQUITY 3010 (13.98)	The Road To Here	■	12
17	20	20	JOSH TURNER MCA NASHVILLE 004744/UMGN (13.98)	Your Man	■	1
18	14	12	ALISON KRAUSS ROUNDER 610555 (17.98)	A Hundred Miles Or More: A Collection	■	3
19	21	28	KELLIE PICKLER BNA 01797/SBN (18.98)	Small Town Girl	●	1
20	17	16	MARTINA MCBRIDE RCA 03674/SBN (18.98)	Waking Up Laughing	■	2
21	16	15	TRACY LAWRENCE ROCKY COMFORT 90012 (12.98)	For The Love	■	1
22	18	18	MIRANDA LAMBERT COLUMBIA 78932/SBN (18.98)	Crazy Ex-Girlfriend	■	1
23	25	27	DIERKS BENTLEY CAPITOL NASHVILLE 67320 (18.98)	Long Trip Alone	●	1
24	19	19	BILLY CURRINGTON MERCURY 003712/UMGN (13.98)	Doin' Somethin' Right	■	1
25	22	22	BLAKE SHELTON WARNER BROS. 44488/WRN (18.98)	Pure BS	■	2
26	24	23	ERIC CHURCH CAPITOL NASHVILLE 60745 (18.98)	Sinners Like Me	■	7
27	23	21	BRAD PAISLEY ARISTA NASHVILLE 69642/SBN (18.98)	Time Well Wasted	■	2
28	26	25	GARY ALLAN MCA NASHVILLE 008196/UMGN (13.98)	Greatest Hits	■	1
29	62	73	PACE SETTER MARTINA MCBRIDE RCA 72425/SBN (18.98)	Timeless	■	1
30	30	33	TRACE ADKINS CAPITOL NASHVILLE 56731 (18.98)	Dangerous Man	●	1
31	27	24	GEORGE STRAIT MCA NASHVILLE 006023/UMGN (13.98)	It Just Comes Natural	■	1
32	32	34	JASON MICHAEL CARROLL ARISTA NASHVILLE 01487/SBN (12.98)	Waitin' In The Country	■	1
33	31	30	MONTGOMERY GENTRY COLUMBIA 94688/SBN (18.98)	Some People Change	■	5
34	39	38	ALAN JACKSON ARISTA NASHVILLE 80281/SBN (18.98)	Precious Memories	■	1
35	35	37	DIXIE CHICKS COLUMBIA 80739/SONY MUSIC (18.98)	Taking The Long Way	■	1
36	34	32	JAKE OWEN RCA 81172/SBN (11.98)	Startin' With Me	■	8
37	33	26	GRETCHEN WILSON COLUMBIA 89201/SBN (18.98)	One Of The Boys	■	1
38	69	-	SARA EVANS RCA 69469/SBN (18.98)	Real Fine Place	●	1
39	40	41	CLAY WALKER CURB 78963 (18.98)	Fall	■	1
40	42	39	EMERSON DRIVE MONTAGE 90068/MIDAS (13.98)	Countrified	■	30
41	37	44	ALAN JACKSON/GEORGE STRAIT/JIMMY BUFFETT MCA NASHVILLE 005894/UMGN (18.98)	Live At Texas Stadium	■	4
42	41	40	HANK WILLIAMS JR. CURB 78891 (18.98)	That's How They Do It In Dixie: The Essential Collection	■	3
43	47	46	THE WRECKERS MAVERICK/WARNER BROS. 48980/WRN (18.98)	Stand Still, Look Pretty	●	1
44	38	35	FAITH HILL WARNER BROS. 48794/WRN (18.98)	Fireflies	■	1
45	36	29	TRACY LAWRENCE ATLANTIC 171708/RHINO (18.98)	The Very Best Of Tracy Lawrence	■	29
46	45	45	BROOKS & DUNN ARISTA NASHVILLE 69946/SBN (18.98)	Hillbilly Deluxe	■	1
47	44	43	LARRY THE CABLE GUY JACK WARNER BROS. 43273/WRN (18.98)	Morning Constitutions	■	1
48	52	48	KENNY CHESNEY BNA 86578/SBN (18.98)	LIVE: Live Those Songs Again	●	1
49	48	49	JOHNNY CASH LEGACY/COLUMBIA/AMERICAN/ISLAND 005288/UME (13.98)	The Legend Of Johnny Cash	■	2
50	46	47	ALAN JACKSON ARISTA NASHVILLE 88172/SBN (18.98)	Like Red On A Rose	●	1
51	51	51	REBA MCENTIRE MCA NASHVILLE 005366/UMGN (19.98)	Reba: #1's	■	3
52	50	50	CRAIG MORGAN BROKEN BOW 7797 (18.98)	Little Bit Of Life	■	13
53	53	53	SOUNDTRACK FOX 13109/WIND-UP (18.98)	Walk The Line	■	3
54	54	52	RODNEY CARRINGTON CAPITOL NASHVILLE 63998 (18.98)	King Of The Mountains	■	15
55	60	58	VARIOUS ARTISTS WORD-CURB 886582/WARNER BROS. (18.98)	Three Wooden Crosses	■	12

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	43	-	RAUL MALO NEW DOOR 00876/UME (13.98)	After Hours	■	4
57	56	54	BIG & RICH WARNER BROS. 49470/WRN (18.98)	Comin' To Your City	■	3
58	55	55	TRAVIS TRITT WARNER BROS. 74817/RHINO (18.98)	The Very Best Of Travis Tritt	■	21
59	57	56	JACK INGRAM BIG MACHINE 13060 (14.98)	This Is It	■	1
60	NEW	1	JOHNNY CASH MERCURY/CHRONICLES 008980/UME (13.98)	The Great Lost Performance	■	60
61	49	-	TEDDY THOMPSON VERVE FORECAST 008908/VG (13.98)	Up Front & Down Low	■	49
62	58	57	JOE NICHOLS UNIVERSAL SOUTH 004796 (13.98)	III	●	1
63	64	68	JIMMY BUFFETT MAILBOAT/RCA 00332/SBN (18.98)	Take The Weather With You	●	1
64	61	60	JOHNNY CASH SUN/MADACY SPECIAL PRODUCTS 52550/MADACY (13.98 CD/DVD)	JC: Johnny Cash	■	26
65	63	62	TRENT TOMLINSON LYRIC STREET 165060/HOLLYWOOD (15.98)	Country Is My Rock	■	20
66	72	66	SOUNDTRACK SHOW DOG NASHVILLE 0001 (18.98)	Broken Bridges	■	4
67	66	61	KENNY ROGERS MADACY SPECIAL PRODUCTS 52554/MADACY (13.98)	Kenny Rogers	■	38
68	59	42	COLE DEGGS & THE LONESOME COLUMBIA 06038/SBN (11.98)	Cole Deggs & The Lonesome	■	42
69	NEW	1	WAYLON JENNINGS AND THE WAYMORE BLUES BAND COLUMBIA NASHVILLE LEGACY 13749/SONY BMG (32.98)	Never Say Die: The Final Concert Film	■	69
70	65	64	VARIOUS ARTISTS SONY BMG WARNER MUSIC GROUP 03828/SONY BMG (18.98)	Totally Country 6	■	1
71	68	67	KENNY ROGERS CAPITOL NASHVILLE 40469/CAPITOL (18.98)	21 Number Ones	■	6
72	70	65	VARIOUS ARTISTS MADACY SPECIAL PRODUCTS 52383/MADACY (13.98)	Forever Country	■	38
73	75	-	VINCE GILL MCA NASHVILLE 006021/UMGN (29.98)	These Days	■	4
74	67	69	KELLY WILLIS RYKODISC 10866 (16.98)	Translated From Love	■	46
75	73	70	TOBY KEITH SHOW DOG NASHVILLE 006270 (18.98)	White Trash With Money	■	2

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	2	2	#1 STEVE IVEY IMI 52776/MADACY	Best Of Bluegrass Gospel: Collector's Edition	■
2	1	19	RICKY SKAGGS & BRUCE HORNSBY LEGACY 06686/SONY BMG	Ricky Skaggs & Bruce Hornsby	■
3	3	18	OLD CROW MEDICINE SHOW NETTWERK 30431	Big Iron World	■
4	6	20	THE GREENCARDS DUALTONE 1265	Viridian	■
5	4	37	NICKEL CREEK SUGAR HILL 4022/WELK	Reasons Why (The Very Best)	■
6	5	7	CHERRYHOLMES SKAGGS FAMILY 2018	Cherryholmes II: Black And White	■
7	14	15	THE INFAMOUS STRINGDUSTERS SUGAR HILL 4001/WELK	Fork In The Road	■
8	13	24	THE GRASCALS ROUNDER 610883	Long List Of Heartaches	■
9	8	55	RHONDA VINCENT ROUNDER 610580	All American Bluegrass Girl	■
10	7	46	SOUNDTRACK NEW LINE 36066	A Prairie Home Companion	■
11	11	5	CAROLINA CHOCOLATE DROPS MUSIC MAKER 76	Dona Got A Ramblin' Mind	■
12	10	104	NICKEL CREEK SUGAR HILL 3990/WELK	Why Should The Fire Die?	■
13	RE-ENTRY	1	UNCLE EARL ROUNDER 610577	Waterloo, Tennessee	■
14	12	56	THE WAILIN' JENNYNS RED HOUSE 195	Firecracker	■
15	RE-ENTRY	1	KING WILKIE ZOE 431112/ROUNDER	Low Country Suite	■

BETWEEN THE BULLETS wjessen@billboard.com

CMA FEST SHINES; IVEY CLIMBS

While Billy Ray Cyrus returns to the top 10 of Country Albums for the first time since 1993 (see story, page 10), ABC's July 23 presentation of "CMA Music Festival: Country's Night to Rock" yields gains for many of its participants.

The biggest increases go to Martina McBride's "Timeless" (No. 29, up 184%), Sara Evans (No. 38, up 174%), Josh Turner (No. 17, up 45%) and Kellie Pickler (No. 19, up 42%). Pickler also played "Good Morning America" July 23, helping her handsome gain.



IVEY

In other chart news, Steve Ivey, who has placed 10 different titles on Top Bluegrass Albums, finally nabs his first No. 1. His "Best of Bluegrass Gospel: Collector's Edition" rises one spot despite a tiny 1% decline in sales in its second chart week.—Keith Caulfield

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	9	NEVER WANTED NOTHING MORE B. GANNON, K. CHESNEY (R. BOWMAN, C. STAPLETON)	Kenny Chesney	Ⓟ	1	31	AS IF J. SHANKS (S. EVANS, H. LINDSEY, J. SHANKS)	Sara Evans	Ⓟ	31
2	2	16	I TOLD YOU SO D. HUFF, K. URBAN (K. URBAN)	Keith Urban	Ⓟ	2	32	SUNDAY MORNING IN AMERICA J. STEELE (K. ANDERSON, R. RUTHERFORD, J. STEELE)	Keith Anderson	Ⓟ	31
3	4	25	TEARDROPS ON MY GUITAR N. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift	Ⓟ	3	33	SHE AIN'T RIGHT D. JOHNSON (N. THRASHER, M. OULANEY, W. MOBLEY)	Lee Brice	Ⓟ	33
4	5	21	THESE ARE MY PEOPLE T. HEWITT (R. RUTHERFORD, D. BERG)	Rodney Atkins	Ⓟ	4	34	LOST B. GALLIMORE, F. HILL (K. DIOGUARDI, M. ALLAN)	Faith Hill	Ⓟ	32
5	3	25	LOST IN THIS MOMENT J. RICH, B. KENNY (K. ANDERSON, R. CLAWSON, J. D. RICH)	Big & Rich	Ⓟ	5	35	YOU NEVER TAKE ME DANCING R. D. JACKSON, T. TRITT (R. MARX)	Travis Tritt	Ⓟ	35
6	10	11	BECAUSE OF YOU R. MCENTIRE, T. BROWN (K. CLARKSON, B. MOODY, D. HODGES)	Reba McEntire Duet With Kelly Clarkson	Ⓟ	6	36	WAY BACK TEXAS D. GEHMAN, J. POLLARD (W. MOBLEY, C. WISEMAN)	Pat Green	Ⓟ	36
7	7	29	A DIFFERENT WORLD M. A. MILLER, D. OLIVER (M. NESLER, J. HANSON, T. MARTIN)	Bucky Covington	Ⓟ	7	37	THIS IS MY LIFE M. WRIGHT, P. VASSAR (P. VASSAR, T. DOUGLAS)	Phil Vassar	Ⓟ	37
8	8	11	I NEED YOU B. GALLIMORE, T. MCGRAW, D. SMITH (D. C. LEE, T. LANE)	Tim McGraw With Faith Hill	Ⓟ	8	38	TANGLED UP J. STROUD, B. CURRINGTON (B. CURRINGTON, A. MAYO, C. LINDSEY)	Billy Currington	Ⓟ	38
9	9	26	JOHNNY CASH M. KNOX (J. RICH, W. MCGHEE, R. CLAWSON)	Jason Aldean	Ⓟ	9	39	THE ONE IN THE MIDDLE J. SCAIFE (S. JOHNS, L. HUTTON, J. SELLERS)	Sarah Johns	Ⓟ	39
10	12	19	TAKE ME THERE D. HUFF, RASCAL FLATTS (K. CHESNEY, W. MOBLEY, N. THRASHER)	Rascal Flatts	Ⓟ	10	40	LAST TRAIN RUNNING W. E. 3 KINGS, F. MYERS (S. WILLIAMS, W. BRANDT, B. BRANDT, F. J. MYERS)	Whiskey Falls	Ⓟ	40
11	13	22	TOUGH C. MORGAN, P. O'DONNELL, K. STEGALL (M. CRISWELL, J. LEATHERS)	Craig Morgan	Ⓟ	11	41	MEN BUY THE DRINKS (GIRLS CALL THE SHOTS) L. MILLER (A. SMITH, A. UNDERWOOD)	Steve Holy	Ⓟ	41
12	13	9	PROUD OF THE HOUSE WE BUILT T. BROWN, R. DUNN, K. BROOKS (R. DUNN, M. GREEN, T. MCBRIDE)	Brooks & Dunn	Ⓟ	12	42	DAISY B. GALLIMORE (D. TOLLIVER, A. SMITH, C. WARRIX)	Halfway To Hazard	Ⓟ	42
13	16	11	EVERYDAY AMERICA B. GALLIMORE, K. BUSH, J. NETTLES (J. NETTLES, K. BUSH, L. CARVER)	Sugarland	Ⓟ	13	43	THE MORE I DRINK B. ROWAN (C. DUBOIS, D. TURNBULL, D. L. MURPHY)	Blake Shelton	Ⓟ	43
14	15	8	LOVE ME IF YOU CAN T. KEITH (C. WISEMAN, C. WALLIN)	Toby Keith	Ⓟ	14	44	I'LL STAND BY YOU R. LYTHGOE, K. WARWICK, R. CURTIS (C. HYNDE, B. STEINBERG, T. KELLY)	Carrie Underwood	Ⓟ	41
15	14	28	I WONDER B. CHANCEY (K. PICKLER, C. LINDSEY, A. MAYO, K. ROCHELLE)	Kellie Pickler	Ⓟ	15	45	WHAT DO YA THINK ABOUT THAT M. WRIGHT, J. STEELE (B. JONES, A. SMITH)	Montgomery Gentry	Ⓟ	45
16	17	11	IF YOU'RE READING THIS R. CLARK (T. MCGRAW, B. WARREN, B. WARREN)	Tim McGraw	Ⓟ	16	46	BAD FOR ME J. STOVER (S. AUSTIN, W. RAMBEAUX)	Danielle Peck	Ⓟ	46
17	20	27	AIR POWER ALL MY FRIENDS SAY J. STEVENS (L. BRYAN, J. STEVENS, L. WILSON)	Luke Bryan	Ⓟ	17	47	READY, SET, DON'T GO E. MOLLIN (B. R. CYRUS, C. BEATHARD)	Billy Ray Cyrus	Ⓟ	47
18	21	10	AIR POWER FREE AND EASY (DOWN THE ROAD I GO) B. BEAVERS (R. HARRINGTON, R. JANZEN, B. BEAVERS, D. BENTLEY)	Dierks Bentley	Ⓟ	18	48	WATCHING AIRPLANES M. WRIGHT, G. ALLAN (J. BEAVERS, J. SINGLETON)	Gary Allan	Ⓟ	48
19	19	15	HOW I FEEL M. MCBRIDE (M. MCBRIDE, C. LINDSEY, A. MAYO, B. WARREN, B. WARREN)	Martina McBride	Ⓟ	19	49	FLIP-FLOP SUMMER B. GANNON, K. CHESNEY (B. JAMES)	Kenny Chesney	Ⓟ	49
20	24	6	GREATEST GAINER ONLINE F. ROGERS (B. PAISLEY, C. DUBOIS, K. LOVEFACE)	Brad Paisley	Ⓟ	20	50	BIKER CHICK J. FLOWERS, J. D. MESSINA (K. ARCHER, M. T. BARNES)	Jo Dee Messina	Ⓟ	50
21	22	24	A LITTLE MORE YOU W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, K. ROADS, P. SWEET, K. FAIRCHILD, J. WESTBROOK)	Little Big Town	Ⓟ	21	51	WHAT KINDA GONE S. HENDRICKS, C. CAGLE (C. CAMERON, D. BERG, C. DAVIS)	Chris Cagle	Ⓟ	51
22	23	22	LIVIN' OUR LOVE SONG D. GEHMAN (J. M. CARROLL, G. MITCHELL, T. GALLOWAY)	Jason Michael Carroll	Ⓟ	22	52	GUITAR SLINGER M. KNOX (B. DIPIERO, J. STONE, R. CLAWSON)	Crossin Dixon	Ⓟ	48
23	27	19	FALL K. STEGALL (C. MILLS, S. LEMAIR, S. MINOR)	Clay Walker	Ⓟ	23	53	HEAVEN, HEARTACHE AND THE POWER OF LOVE G. FUNDIS (C. MILLS, T. STILLER)	Trisha Yearwood	Ⓟ	49
24	26	16	MEASURE OF A MAN J. STOVER (R. FOSTER, G. SAMPSON)	Jack Ingram	Ⓟ	24	54	YOU STILL OWN ME K. FOLLESE, B. ALLEN (J. REID, N. GORDON, P. DOUGLAS)	Emerson Drive	Ⓟ	54
25	28	19	JUST MIGHT HAVE HER RADIO ON L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, A. UNDERWOOD)	Trent Tomlinson	Ⓟ	25	55	DAYS OF THUNDER B. JAMES (B. JAMES, A. MAYO)	Mark Willis	Ⓟ	50
26	29	19	FAMOUS IN A SMALL TOWN F. IDELL, M. WRUCKE (M. LAMBERT, T. HOWARD)	Miranda Lambert	Ⓟ	26	56	THE STRONG ONE J. STROUD, C. BLACK (B. LUTHER, D. POYTHRESS, C. JONES)	Clint Black	Ⓟ	54
27	33	5	FIRECRACKER F. ROGERS (J. TURNER, S. CAMP, P. MCLAUGHLIN)	Josh Turner	Ⓟ	27	57	NOWHERE THAN SOMEWHERE FLYNNVILLE TRAIN, D. BARRIK (C. WISEMAN, B. RODGERS)	Flynnville Train	Ⓟ	56
28	30	18	ANOTHER SIDE OF YOU M. WRIGHT, B. ROWAN (C. CHAMBERLAIN, J. JOHNSON)	Joe Nichols	Ⓟ	28	58	TATTOO ROSE F. MYERS (J. RAMEY, C. DEDGES)	Andy Griggs	Ⓟ	57
29	25	18	I WANNA FEEL SOMETHING C. BEATHARD, K. BEARD, T. ADKINS (D. C. LEE, T. LANE)	Trace Adkins	Ⓟ	29	59	TIL I WAS A DADDY TOO T. LAWRENCE, J. KING, F. ANDERSON (L. BOONE, T. LAWRENCE, P. NELSON)	Tracy Lawrence	Ⓟ	59
30	34	8	NOTHIN' BETTER TO DO D. HUFF (L. RIMES, D. SHERMET, D. BROWN)	LeAnn Rimes	Ⓟ	30	60	JOYRIDE J. HANSON, N. BROPHY (J. HANSON, N. BROPHY, V. SHAW)	Jennifer Hanson	Ⓟ	60

Trio hits top 10 in a career-best four weeks. In 2007, only Kenny Chesney's current No. 1 moved top 10 as quickly. Rascal Flatts' "Still Feel Good" streets Sept. 25.

Singer's latest lighthearted title points and clicks its way to the top 20 with chart's best audience gain (up 3.4 million impressions).

Bang! Airplay at a chart-best 37 new stations leads to a 40% audience increase and the biggest position jump within the top 40.

HITPREDICTOR

DATA PROVIDED BY promsqad.

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

ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank
COUNTRY		SUGARLAND Everyday America MERCURY (78.9)	13	TRENT TOMLINSON Just Might Have Her Radio On LYRIC STREET (75.9)	25
KENNY CHESNEY Never Wanted Nothing More BNA (80.5)	1	TOBY KEITH Love Me If You Can SHOW DOG NASHVILLE (82.4)	14	MIRANDA LAMBERT Famous In A Small Town COLUMBIA (75.7)	26
RODNEY ATKINS These Are My People CURB (75.0)	4	KELLIE PICKLER I Wonder BNA (84.8)	15	☆ JOSH TURNER Firecracker MCA NASHVILLE (88.6)	27
REBA MCENTIRE DUET WITH KELLY CLARKSON Because Of You MCA NASHVILLE (93.0)	6	TIM MCGRAW If You're Reading This CJBW (94.8)	16	JOE NICHOLS Another Side Of You UNIVERSAL SOUTH (94.5)	28
BUCKY COVINGTON A Different World LYRIC STREET (76.7)	7	DIERKS BENTLEY Free And Easy (Down The Road I Go) CAPITOL NASHVILLE (94.1)	18	LEANN RIMES Nothin' Better To Do ASYLUM-CURB (78.1)	30
TIM MCGRAW WITH FAITH HILL I Need You CURB (95.4)	8	MARTINA MCBRIDE How I Feel RCA (84.3)	19	SARA EVANS As If RCA (89.7)	31
RASCAL FLATTS Take Me There LYRIC STREET (86.8)	10	BRAD PAISLEY Online ARISTA NASHVILLE (89.5)	20	☆ BILLY CURRINGTON Tangled Up MERCURY (91.8)	38
CRAIG MORGAN Tough Broken Bow (88.3)	11	JASON MICHAEL CARROLL Livin' Our Love Song ARISTA NASHVILLE (88.6)	22	BLAKE SHELTON The More I Drink WARNER BROS. (81.3)	43
BROOKS & DUNN Proud Of The House We Built ARISTA NASHVILLE (82.7)	12	CLAY WALKER Fall ASYLUM-CURB (90.3)	23		
		JACK INGRAM Measure Of A Man BIG MACHINE (78.2)	24		

Don't miss another important

R&R COUNTRY DAILY UPDATE

Visit www.radioandrecords.com to sign up for your free daily Country Radio Blast.

RadioandRecords.com

HOT COUNTRY SONGS: 130 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2007 Nielsen Business Media, Inc. All rights reserved.

HITPREDICTOR: © 2007 Promosquad and HitPredictor are trademarks of Think Fast LLC.

ALL CHARTS: See Chart Legend for rules and explanations.

BETWEEN THE BULLETS wjessen@billboard.com

FOR CYRUS, TV THRILLS THE RADIO STAR

Billy Ray Cyrus, enjoying renewed popularity from appearing on TV's "Hannah Montana" (starring daughter Miley Cyrus) and "Dancing With the Stars" (see story, page 10), claims his highest career start on Hot Country Songs. "Ready, Set, Don't Go" scores Hot Shot Debut honors at No. 47, his first entry on this chart in more than three years. Cyrus' prior best bow was No. 51 in 1993 for "Somebody New." He last charted with "Face of God" for one week in February 2004.



"Ready" hits radio as Cyrus' "Home at Last" charges onto Top Country Albums at No. 3 and The Billboard 200 at No. 20 with sales of 28,000. His weekly career high: 237,000 copies sold of "Some Gave All" in the Christmas week of 1992. It led The Billboard 200 for 17 straight weeks, a Nielsen SoundScan-era record.

The biggest of Cyrus' 26 placements on Hot Country Songs remains his first, "Achy Breaky Heart," which went No. 1. Five others have reached the top 10. —Gary Trust

2007 **LATIN** Billboard

HOT LATIN SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	14	#1 DIMELO 10 WEEKS GREATEST GAINER PRODUCER (SONGWRITER) ENRIQUE IGLESIAS INTERSCOPE/UNIVERSAL LATINO	Enrique Iglesias	1	26	21	17	DAME UN BESO R. MUNOZ, R. MARTINEZ (VALENTINO)	Intocable EMI TELEVISIA	7
2	15	21	#2 GREATEST GAINER NOT LISTED (E. PAZ)	Duelo UNIVISION	2	27	24	30	LLORARAS LOS MAGNIFICOS (K. VAZQUEZ, J. NIEVES)	R.K.M. & Ken-Y PINA/UNIVERSAL LATINO	9
3	6	26	MI CORAZONCITO A. SANTOS, L. SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	3	28	27	32	LAGRIMAS DE SANGRE NOT LISTED (NOT LISTED)	Los Tigres Del Norte FONOVISA	27
4	2	5	DE TI EXCLUSIVO NOT LISTED (H. PALENCIA CISNEROS)	La Arrolladora Banda El Limon DISA/EDIMONSA	2	29	49	-	PAZ EN ESTE AMOR NOT LISTED (NOT LISTED)	Fidel Rueda MACHETE	29
5	11	14	BASTA YA NOT LISTED (NOT LISTED)	Conjunto Primavera FONOVISA	5	30	38	40	ME DUELE AMARTE K. CIBRIAN (I. LENNOX, O. CRUZ SANCHEZ)	Reik SONY BMG NORTE	27
6	4	9	NO TE VEO DJ BLASS (J. BORGES BONILLA, H. L. PADILLA, R. ORTIZ, J. MUNDO, M. DE JESUS BAEZ)	Casa De Leones WARNER LATINA	4	31	46	34	AYER LA VI NOT LISTED (W. O. LANDRON, M. RIVERA, E. LIND)	Don Omar VI/MACHETE	31
7	6	2	POR AMARTE ASI O. URBINA JR., R. URBINA, R. AVITIA (E. REYES, A. MONTALBAN)	Alacranes Musical UNIVISION	2	32	41	42	UMBRELLA C. STEWART (C. A. STEWART, T. NASH, T. HARRELL, S. C. CARTER)	Rihanna Featuring Jay-Z SRP/DEF JAM/DJMG	32
8	9	10	A TI SI PUEDO DECIRTE NOT LISTED (J. SAN ROMAN)	El Chapo De Sinaloa DISA	4	33	32	26	LO MEJOR DE TU VIDA A. POSSE (A. A. BEIGBEDER CASAS, M. ALEJANDRO)	Alexandre Pires EMI TELEVISIA	23
9	13	13	TE VOY A PERDER A. BAQUEIRO (L. GARCIA, A. BAQUEIRO)	Alejandro Fernandez SONY BMG NORTE	9	34	36	50	NUESTRO AMOR ES ASI T. PINEIRO, MAGNATE (R. OLIVEIRA, A. DUILLES)	Magnate VI/MACHETE	34
10	23	39	NO LLORES E. ESTEFAN JR. (G. ESTEFAN, E. ESTEFAN JR., R. GAITAN, A. GAITAN)	Gloria Estefan BURGUNDY/SONY BMG NORTE	10	35	33	24	MIRAME NOT LISTED (B. DANZA)	Jenni Rivera FONOVISA	24
11	8	8	QUE ME DES TU CARINO J. L. GUERRA (J. L. GUERRA)	Juan Luis Guerra Y 440 EMI TELEVISIA	2	36	44	-	CHUY Y MAURICIO NOT LISTED (J. D. NIVEROS)	El Potro De Sinaloa MACHETE	36
12	7	3	MIL HERIDAS A. MACIAS (E. PAZ)	Cuisillos MUSART/BALBOA	3	37	NOT SHOT DEBUT	1	MI GENTE NOT LISTED (J. PACHERO)	Marc Anthony SONY BMG NORTE	37
13	10	7	ESO Y MAS J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART/BALBOA	6	38	34	25	TORRE DE BABEL K. SANTANDER, D. BETANCOURT (K. SANTANDER)	David Bisbal VALE/UNIVERSAL LATINO	10
14	12	4	OJALA M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis FONOVISA	1	39	NEW	-	CUATRO MESES NOT LISTED (B. SANCHEZ MOTA)	Banda Machos SONY BMG NORTE	39
15	25	41	ELLA ME LEVANTO M. R. G. (R. AYALA)	Daddy Yankee EL CARTEL/INTERSCOPE	15	40	48	-	TU S. KRYS (J. JEREMIAS)	Jeremias UNIVERSAL LATINO	40
16	5	35	UN JUEGO LOS RIELEROS DEL NORTE, O. VALDIVIA (R. GONZALEZ MORA)	Los Rieleros Del Norte FONOVISA	5	41	45	27	BELLA TRACION K. DIOGUARDI, M. ALLAN (B. PEREGRIN, N. PEREGRIN, K. DIOGUARDI, M. ALLAN)	Belinda EMI TELEVISIA	14
17	22	20	Y SI TE DIGO J. GAVIRIA, A. MUNERA EASTMAN (J. E. GAVIRIA)	Fanny Lu UNIVERSAL LATINO	17	42	35	45	CUANDO REGRESA NOT LISTED (NOT LISTED)	Patrulla 81 DISA	35
18	17	11	LAGRIMAS DEL CORAZON NOT LISTED (PSOSA)	Grupo Montez De Durango DISA	11	43	39	37	PERDONAME EN SILENCIO J. FLOREZ (R. BARBA)	Reyli SONY BMG NORTE	33
19	14	18	TODO CAMBIO M. DOMM TEMAS (M. DOMM, J. L. ORTEGA)	Camila SONY BMG NORTE	11	44	NEW	-	EN QUE FALLAMOS R. MERCENARIO (M. I. PESANTE)	Ivy Queen UNIVISION	44
20	16	15	OJALA PUDIERA BORRARTE F. OLVERA (F. OLVERA)	Mana WARNER LATINA	15	45	31	-	MUEVELO NOT LISTED (NOT LISTED)	Cruz Martinez Presenta Los Super Reyes WARNER LATINA	31
21	30	-	MALDITO AMOR ANDY ANDY (J. REMY NUNEZ)	Andy Andy EMI TELEVISIA	21	46	43	46	WHINE UP REDONE (K. DELUNA, REDONE, J. SEWELL, ULEPIC, O. O'BRIAN, T. EDMOND)	Kat Deluna Featuring Elephant Man EPIC	43
22	20	23	THE WAY SHE MOVES A. THIAM (F. G. ORTIZ TORRES, A. THIAM)	Zion Featuring Akon BABY/CMG/SRC/UNIVERSAL MOTOWN	11	47	NEW	-	EL NO ERES TU NOT LISTED (NOT LISTED)	Los Horoscpos De Durango DISA	47
23	29	33	YO TE QUIERO EL NASI, NESTY (J. L. MOREIRA LUNA, L. VEGUILLA MALAVE, V. MARTINEZ, E. F. PADILLA)	Wisn & Yandel WY/MACHETE	23	48	37	44	AHORA QUE TE VAS A. AVILA (P. DOMINGUEZ VILLARRUBIA, J. L. VARGAS)	La 5A Estacion SONY BMG NORTE	26
24	26	22	IMPACTO S. STORCH (R. AYALA, S. STORCH)	Daddy Yankee Featuring Fergie EL CARTEL/INTERSCOPE	2	49	NEW	-	POBRE CORAZON M. SANCHEZ (D. VELAZQUEZ)	Divino UNIVISION	49
25	28	29	QUIEN T. TORRES (R. ARJONA)	Ricardo Arjona SONY BMG NORTE	25	50	NEW	-	CONECTATE E. PEREZ (W. BRAZOBAN, J. FONSECA)	Optimo SONY BMG NORTE	50

Duelo's fifth entry on the chart becomes its biggest as song zooms on a 65% audience increase and reaches No. 1 on Regional Mexican.

The first single from "El Cantante" becomes Anthony's 32nd Hot Latin Songs entry. Soundtrack debuts at No. 1 on Top Latin Albums.

Reggaeton diva's sixth Hot Latin entry enjoys a 125% audience increase, moving to No. 14 on Latin Rhythm.

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	#1 MARC ANTHONY SONY BMG NORTE 11824 (16.98)	El Cantante (Soundtrack)		1	26	35	42	LOS HUMILDES VS. LA MIGRA BCI LATINO 41533/BCI (6.98)	Los Humildes Vs. La Migra		26
2	1	1	GRUPO MONTEZ DE DURANGO DISA 724115 (12.98)	Agarrese		1	27	23	18	BRAZOS MUSICAL DE DUFANGO DISA 721051 (11.98)	Volvio El Dolor		10
3	2	2	DADDY YANKEE EL CARTEL/INTERSCOPE 008937/GA (13.98)	El Cartel: The Big Boss		1	28	19	14	VALENTIN ELIZALDE UNIVERSAL LAT 009376 (11.98)	Mi Ultima Bohemia (En Vivo)		13
4	NEW	1	VARIOUS ARTISTS WY 009208/MACHETE (16.98)	Los Vaqueros The Wild Wild Miles		4	29	34	39	JUAN LUIS GUERRA Y 440 EMI TELEVISIA 86392 (14.98)	La Llave De Mi Corazon		1
5	3	12	CAMILA SONY BMG NORTE 78272 (14.98)	Todo Cambio		3	30	22	25	SERGIO VEGA SONY BMG NORTE 10261 (16.98 CD/CVD)	Lo Mejor De El Shaka		20
6	5	7	AVENTURA PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/OVO)	K.O.B.: Live		2	31	25	24	LOS TUCANES DE TLUJANA UNIVISION 31110/UG (10.98)	La Meor... Coleccion De Corridos		9
7	6	4	VICENTE FERNANDEZ DISCOS 605 07405/SONY BMG NORTE (16.98)	Historia De Un Idol		1	32	36	66	MAZIZO MUSICAL UNIVISION 31180/UG (5.98)	Linea De Oro: Loco Por Ti Y Muchos Exitos Mas		32
8	9	8	MARCO ANTONIO SOLIS FONOVISA 353133/UG (10.98)	La Mejor... Coleccion		3	33	67	-	#2 PACE SETTER FANIA 130144/EMUSICA (19.98)	A Man And His Music		33
9	7	6	ALEJANDRO FERNANDEZ SONY BMG NORTE 10111 (16.98)	Viento A Favor		2	34	41	44	BRONCO / LOS BUKIS / LOS TEMERARIOS FONOVISA 353103/UG (10.98)	B.B.T. 2		10
10	11	10	RBD EMI TELEVISIA 75852/VIRGIN (13.98)	Celestial		1	35	26	32	MARIANO BARBA THREE SOUND #21 (13.98)	En Vivo		11
11	8	3	EL CHAPO DE SINALOA DISA 724118 (12.98)	Te Va A Gustar		3	36	29	30	A.B. QUINTANILLA III PRESENTS KUMBA KINGS EMI TELEVISIA 90331 (13.98)	Greatest Hits Album Versions		7
12	4	5	CHRISTIAN CASTRO UNIVERSAL LATINO 009199 (10.98)	El Indomable		4	37	30	31	VALENTIN ELIZALDE UNIVERSAL LATINO 006611 (9.98)	Vencedor		1
13	12	9	ALACRANES MUSICAL UNIVISION 311054/UG (12.98)	Ahora Y Siempre		1	38	42	37	TIERRA CALI Enamorado De Ti: Edicion Especial VENEMUSIC 65210/UNIVERSAL LATINO (13.98 CD/DVD)			34
14	NEW	1	JOSE LUIS PERALES SONY BMG NORTE 10587/SONY BMG NORTE (14.98)	Y Como Es El? ... Los Exitos		14	39	32	36	WISIN & YANDEL MACHETE 561432 (15.98)	Pal Mundo		1
15	14	16	ZION BABY/CMG/SRC/UNIVERSAL MOTOWN 009029/UMRG (13.98)	The Perfect Melody		2	40	48	47	JENNIFER LOPEZ EPIC 78145/SONY BMG NORTE (18.98)	Como Ama Una Mujer		1
16	13	15	BANDA ARKANGEL R-15 DISCOS 605 10031/SONY BMG NORTE (16.98)	La Historia De La Mera Mera		13	41	45	48	VARIOUS ARTISTS MOCK & HOLL #0201/SONY BMG NORTE (13.98)	30 Bachates Pegaditas: Lo Nuevo Y Lo Mejor 2007		38
17	17	17	LOS BUKIS / BRONCO / LOS TEMERARIOS FONOVISA 353269/UG (10.98)	B.B.T.3		17	42	27	20	CONJUNTO PRIMAVERA FONOVISA 353203/UG (12.98)	Dejando Huella... El Final		20
18	18	19	MANA WARNER LATINA 63661 (18.98)	Amar Es Combatir		2	43	37	29	MIGUEL EOSE WARNER LATINA 699903 (18.98)	Papito		6
19	15	11	DUELO UNIVISION 311056/UG (12.98)	En Las Manos De Un Angel		4	44	31	41	LOS TERRIBLES DEL NORTE FREDDIE 1969 (9.98)	30 Comidos: Historia: Noretas		26
20	16	13	LOS BUKIS FONOVISA 353283/UG (10.98)	30 Recuerdos Inolvidables		12	45	43	35	CALLE 13 SONY BMG NORTE 03170 (16.58)	Residente O Visitante		1
21	46	46	#4 GREATEST GAINER FANIA 130269/EMUSICA (14.98)	El Cantante: The Originals		21	46	39	27	IVY QUEEN UNIVISION 311140/UG (13.98)	Sentimiento		4
22	21	22	VARIOUS ARTISTS DISA 330050/UG (12.98)	Bachata # 1's		21	47	33	28	AKWID UNIVISION 311183/UG (9.98)	Greatest Exitos		26
23	10	51	MENUDO DISCOS 605 09631/SONY BMG NORTE (14.98)	La Historia		10	48	28	23	LOS RIELEROS DEL NORTE FONOVISA 353101/UG (12.98)	Ve Y Dime		11
24	20	21	LUNY TUNES & TAINY MAS FLOW 230013/MACHETE (15.98)	Mas Flow: Los Benjamins		1	49	40	45	VARIOUS ARTISTS WY 008010/MACHETE (13.98)	Los Vaqueros Presents: Los Vaqueros		2
25	24	26	DON OMAR VI 006862/MACHETE (15.98)	King Of Kings		1	50	47	38	JENNI RIVERA FONOVISA 353001/UG (12.98)	Mi Vida Loca		2

LATIN

Billboard DANCE

AUG
11
2007

LATIN AIRPLAY

POP		TITLE		ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK			
1	1	1	DIMELO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
2	2	2	TE VOY A PERDER	ALEJANDRO FERNANDEZ (SONY BMG NORTE)
3	3	3	OJALA PUDIERA BORRARTE	MANA (WARNER LATINA)
4	6	4	QUIEN	RICARDO ARJONA (SONY BMG NORTE)
5	5	5	QUE ME DES TU CARINO	JUAN LUIS GUERRA Y 440 (EMI TELEVISIA)
8	8	8	ME MUERO	LA 5A ESTACION (SONY BMG NORTE)
7	7	7	SI NOS QUEDARA POCO TIEMPO	CHAYANNE (SONY BMG NORTE)
4	4	4	TODO CAMBIO	CAMILA (SONY BMG NORTE)
9	12	9	ME DUELE AMARTE	REIKI (SONY BMG NORTE)
10	9	10	LO MEJOR DE TU VIDA	ALEXANDRE PIRES (EMI TELEVISIA)
11	16	11	TU	JEREMIAS (UNIVERSAL LATINO)
12	11	12	PERDONAME EN SILENCIO	REYLI (SONY BMG NORTE)
13	13	13	TORRE DE BABEL	DAVID BISBAL (VALE/UNIVERSAL LATINO)
14	15	14	BELLA TRACION	BELINDA (EMI TELEVISIA)
15	19	15	Y SI TE DIGO	FANNY LU (UNIVERSAL LATINO)

RHYTHM

TITLE		ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK	
1	2	MI CORAZONCITO
2	1	NO TE VEO
3	5	YO TE QUIERO
4	13	ELLA ME LEVANTO
5	3	LLORARAS
6	4	THE WAY SHE MOVES
7	6	IMPACTO
8	8	NUESTRO AMOR ES ASI
9	9	SIENTE EL BOOM
10	7	IGUAL QUE AYER
11	17	AYER LA VI
12	5	CONECTATE
13	0	ZUN DADA
14	29	EN QUE FALLAMOS
15	4	5 LETRAS

REGIONAL MEXICAN

TITLE		ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK	
1	7	OLVIDAME TU
2	1	DE TI EXCLUSIVO
3	3	POR AMARTE ASI
4	5	A TI SI PUEDO DECIRTE
5	4	MIL HERIDAS
6	10	BASTA YA
7	2	UN JUEGO
8	8	LAGRIMAS DEL CORAZON
9	6	ESO Y MAS
10	9	DAME UN BESO
11	11	LAGRIMAS DE SANGRE
12	19	PAZ EN ESTE AMOR
13	13	MIRAME
14	18	CHUY Y MAURICIO
15	21	CUATRO MESES

LATIN ALBUMS

POP		TITLE		ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK			
1	1	1	CAMILA	TODO CAMBIO (SONY BMG NORTE)
2	3	2	MARCO ANTONIO SOLIS	LA MEJOR... COLECCION (FONOVISA/UG)
3	2	3	ALEJANDRO FERNANDEZ	VIENTO A FAVOR (SONY BMG NORTE)
4	5	4	RBD	CELESTIAL (EMI TELEVISIA/VIRGIN)
5	7	5	JOSE LUIS PERALES	Y COMO ES EL?... LOS EXITOS (DISCOS 605/SONY BMG NORTE)
6	6	6	MANA	AMAR ES COMBATIR (WARNER LATINA)
7	4	7	MENUDO	LA HISTORIA (DISCOS 605/SONY BMG NORTE)
8	7	8	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	GREATEST HITS ALBUM VERSIONS (EMI TELEVISIA)
9	9	9	JENNIFER LOPEZ	COMO AMA UNA MUJER (EPIC/SONY BMG NORTE)
10	8	10	MIGUEL BOJE	PAPITO (WARNER LATINA)
11	10	11	ROBERTO CARLOS	GRANDES EXITOS (DISCOS 605/SONY BMG NORTE)
12	11	12	ANA GABRIEL	CANCIONES DE AMOR (DISCOS 605/SONY BMG NORTE)
13	15	13	JULIETA VENEGAS	LIMON Y SAL (SONY BMG NORTE)
14	16	14	LA 5A ESTACION	EL MUNDO SE EQUIVOCA (SONY BMG NORTE)
15	12	15	KANY GARCIA	CUALQUIER DIA (SONY BMG NORTE)

RHYTHM

TITLE		ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK	
1	1	DADDY YANKEE
2	-	VARIOUS ARTISTS
3	2	ZION
4	3	LUNY TUNES & TAINY
5	4	DON OMAR
6	5	WISIN & YANDEL
7	9	CALLE 13
8	7	IVY QUEEN
9	6	AKWID
10	8	VARIOUS ARTISTS
11	10	R.K.M. & KEN-Y
12	11	CASA DE LEONES
13	12	R.K.M. & KEN-Y
14	13	DADDY YANKEE
15	5	KINTO SOL

REGIONAL MEXICAN

TITLE		ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK	
1	1	GRUPO MONTEZ DE DURANGO
2	2	VICENTE FERNANDEZ
3	3	EL CHAPO DE SINALOA
4	4	CHRISTIAN CASTRO
5	5	ALACRANES MUSICAL
6	6	BANDA ARKANGEL R-15
7	7	LOS BUKIS / BRONCO / LOS TEMERARIOS
8	8	DUELO
9	9	LOS BUKIS
10	10	LOS HUMILDES VS. LA MIGRA
11	11	BRAZEROS MUSICAL DE DURANGO
12	12	VALENTIN ELIZALDE
13	13	MIRAME
14	14	LOS TUCANES DE TIJUANA
15	15	MAZIZO MUSICAL

HOT DANCE CLUB PLAY

TITLE		ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
THIS WEEK	LAST WEEK	
1	3	WHINE UP
2	4	STRANGER
3	2	STAND BACK
4	7	SOUND OF FREEDOM
5	5	DEFYING GRAVITY
6	10	LIKE THIS
7	1	MAKES ME WONDER
8	9	LOST AND FOUND
9	12	TIME
10	11	ROLLERCOASTER
11	16	SO FAR
12	20	DON'T STOP THE MUSIC
13	6	BECAUSE OF YOU
14	11	MY DESTINY
15	19	MY MAN
16	3	DO YOU KNOW? (THE PING PONG SONG)
17	7	LIVE, LUV, DANCE
18	5	STEP INTO THE LIGHT
19	6	DEEP INTO YOUR SOUL
20	10	UMBRELLA
21	12	RAPTURE 2007
22	7	OOH LA LISHIOUS
23	4	OUTTA MY MIND
24	3	POWER PICK
25	8	BE FREE

TOP ELECTRONIC ALBUMS

TITLE		ARTIST (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
THIS WEEK	LAST WEEK		
1	1	THE CHEMICAL BROTHERS	
2	2	JUSTICE	
3	3	Tiesto	
4	7	IMMOGEN HEAP	
5	4	GNARLS BARKLEY	
6	5	Bjork	
7	9	THE COUNTDOWN SINGERS	
8	15	LCD SOUNDSYSTEM	
9	10	JOHNNY BUDZ & CATO K	
10	6	JOHNNY VICIOUS	
11	14	DEPECHE MODE	
12	RE-ENTRY	VARIOUS ARTISTS	
13	11	DIGITALISM	
14	16	DAFT PUNK	
15	13	MADONNA	
16	15	JOHNNY VICIOUS	
17	7	ARMIN VAN BUUREN	
18	RE-ENTRY	RABBIT IN THE MOON	
19	19	VARIOUS ARTISTS	
20	20	SOUNDTRACK	
21	12	KNIFE	
22	14	VARIOUS ARTISTS	
23	1	ULRICH SCHNAUSS	
24	23	THE RIDDLER & TREVOR SIMPSON	
25	22	RAVIN	

HOT DANCE AIRPLAY

TITLE		ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
THIS WEEK	LAST WEEK	
1	2	MAKES ME WONDER
2	1	UMBRELLA
3	3	PUT 'EM UP
4	6	STRANGER
5	7	FEELS LIKE HOME
6	4	WHINE UP
7	5	FEEL TOGETHER
8	NEW	WHITE LIES
9	13	LOVE IS GONE
10	9	NEVER AGAIN
11	8	THE WORLD IS MINE
12	22	STOP ME
13	11	CRY FOR YOU
14	10	LIKE A BOY
15	16	DON'T STOP THE MUSIC
16	17	WORLD, HOLD ON (CHILDREN OF THE SKY)
17	15	SOUND OF FREEDOM
18	NEW	CARRY ME AWAY
19	12	SORRY
20	NEW	YOUNG FOLKS
21	25	ROLLERCOASTER
22	18	BECAUSE OF YOU
23	21	GLAMOROUS
24	19	ALL GOOD THINGS (COME TO AN END)
25	24	I THINK I'M FALLING IN LOVE

HITS OF THE WORLD THE Billboard

AUG
11
2007

THIS WEEK		LAST WEEK		SINGLES		(SOUNDCAN JAPAN)		JULY 21, 2007	
1	NEW	1	NEW	PEACH/HEART (CD/DVD)	AI OOTSUKA AVEX TRAX				
2	NEW	2	NEW	NETTAIYA	RIP SLYME WARNER				
3	NEW	3	NEW	PEACH/HEART	AI OOTSUKA AVEX TRAX				
4	NEW	4	NEW	SHINE AND ETERNITY	KAZUYA YOSHII TOSHIBA/EMI				
5	2	5	2	GLITTER/FATED (CD+DVD)	AYUMI HAMASAKI AVEX TRAX				
6	1	6	1	LINK	PORNOGRAFFITTI SONY				
7	13	7	13	IKENAI TAIYO	ORANGE RANGE SONY				
8	NEW	8	NEW	ON-NA NI SACHI ARE (FIRST LTD VERSION A)	MORNING MUSUME ZETIMA				
9	NEW	9	NEW	FLY AWAY (FIRST LTD VERSION)	SEAMO ZETIMA				
10	9	10	9	AI UTA	GREEN UNIVERSAL				

THIS WEEK		LAST WEEK		SINGLES		(SNEP/IFOP/TITE-LIVE)		JULY 31, 2007	
1	1	1	1	DOUBLE JE	CHRISTOPHE WILLEM VOGUE				
2	2	2	2	RELAX TAKE IT EASY	MIKA CASABLANCA/ISLAND				
3	4	3	4	GARCON	KOXIE AZ				
4	3	4	3	LOVE IS GONE	DAVID GUETTA & CHRIS WILLIS VIRGIN				
5	NEW	5	NEW	4 MOTS SUR UN PIANO	PATRICK FIORI/JEAN-JACQUES GOLDMAN RCA				
6	NEW	6	NEW	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM				
7	5	7	5	DE TEMPS EN TEMPS	GREGORY LEMARCHAL MERCURY				
8	6	8	6	ON A CHANGE	LES OESSES M6 INTERACTIONS				
9	9	9	9	CEST DANS LA JOIE	MOKOBE EPIC				
10	7	10	7	LOLA	SUPERBUS MERCURY				

THIS WEEK		LAST WEEK		SINGLES		(FIMI/NIELSEN)		JULY 30, 2007	
1	1	1	1	VASCO EXTENDED PLAY	VASCO ROSSI CAPITOL				
2	2	2	2	THE SINGLES COLLECTION TOUR EDITION	VASCO ROSSI CAPITOL				
3	6	3	6	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM				
4	3	4	3	E RAFFAELLA E' MIA	TIZIANO FERRO CAPITOL				
5	5	5	5	WHEN YOU'RE GONE	AVRIL LAVIGNE RCA				
6	9	6	9	HEART-SHAPED GLASSES	MARILYN MANSON INTERSCOPE				
7	12	7	12	NIENTE DA PERDERE	SIMONE UNIVERSAL				
8	4	8	4	RELAX TAKE IT EASY	MIKA CASABLANCA/ISLAND				
9	8	9	8	BEAUTIFUL LIAR	BEYONCE & SHAKIRA COLUMBIA				
10	10	10	10	CANOS	VERDENA BLACKOUT				

THIS WEEK		LAST WEEK		SINGLES		(MEDIA CONTROL)		JULY 31, 2007	
1	1	1	1	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM				
2	2	2	2	HOT SUMMER	MONROSE WARNER				
3	3	3	3	RELAX TAKE IT EASY	MIKA CASABLANCA/ISLAND				
4	4	4	4	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS INTERSCOPE				
5	6	5	6	VAYAMOS COMPANEROS	MARQUESS WARNER				

THIS WEEK		LAST WEEK		ALBUMS		(MEDIA CONTROL)		JULY 31, 2007	
1	NEW	1	NEW	PRINCE	PLANET EARTH COLUMBIA				
2	3	2	3	MIKA	LIFE IN CARTOON MOTION CASABLANCA/ISLAND				
3	2	3	2	BON JOVI	LOST HIGHWAY ISLAND				
4	1	4	1	RIHANNA	GOOD GIRL GONE BAD SRP/DEF JAM				
5	4	5	4	LINKIN PARK	MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS				

THIS WEEK		LAST WEEK		SINGLES		(THE OFFICIAL UK CHARTS CO.)		JULY 29, 2007	
1	3	1	3	THE WAY I ARE	TIMBERLAND FT. KERI HILSON INTERSCOPE				
2	2	2	2	FOUNDATIONS	KATE NASH FICTION/POLYDOR				
3	1	3	1	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM				
4	4	4	4	BIG GIRLS DON'T CRY	FERGIE WILL I AM A&M INTERSCOPE				
5	5	5	5	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS INTERSCOPE				
6	6	6	6	WORRIED ABOUT RAY	HOOSIERS RCA				
7	7	7	7	WHEN YOU'RE GONE	AVRIL LAVIGNE RCA				
8	13	8	13	SONG 4 MUTYA (OUT OF CONTROL)	GROOVE ARMADA COLUMBIA				
9	14	9	14	BIG GIRL (YOU ARE BEAUTIFUL)	MIKA CASABLANCA/ISLAND				
10	NEW	10	NEW	AUTUMNSONG	MANIC STREET PREACHERS COLUMBIA				

THIS WEEK		LAST WEEK		SINGLES		(ARIA)		JULY 29, 2007	
1	1	1	1	BIG GIRLS DON'T CRY	FERGIE A&M				
2	2	2	2	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM				
3	3	3	3	DESTINATION CALABRIA	ALEX GAUDINO FT. CRYSTAL WATERS MINISTRY OF SOUND				
4	4	4	4	DANCE FLOOR ANTHEM	GOOD CHARLOTTE EPIC DAYLIGHT				
5	5	5	5	DEAR MR. PRESIDENT	PINK LAFACE/ZOMBA				
6	NEW	6	NEW	LOVE TODAY	MIKA CASABLANCA/ISLAND				
7	6	7	6	THNKS FR TH MMRS	FALL OUT BOY MERCURY				
8	8	8	8	CANDYMAN	CHRISTINA AGUILERA RCA				
9	7	9	7	GIRLFRIEND	AVRIL LAVIGNE RCA				
10	9	10	9	DON'T MATTER	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN				

THIS WEEK		LAST WEEK		SINGLES		(PROMUSICAE/MEDIA)		AUGUST 1, 2007	
1	2	1	2	THE SHOW MUST GO ON	INNOCENCE BLANCO Y NEGRO				
2	1	2	1	EL CEMENTRIO DE MIS SUEÑOS	FRANCIS CABREL				
3	6	3	6	HOT SUMMER NIGHT (OH LA LA LA)	DAVID TAVARE FT. ZELVISA BLANCO Y NEGRO				
4	4	4	4	MISS SANCHEZ REMIXES	MARTA SANCHEZ UNIVERSAL				
5	5	5	5	LOS RAPEROS NUNCA NUEREN	SHOTTA BOA				
6	3	6	3	NO ESTAS CURADA	NANCYS RUBIAS D.R.O.				
7	7	7	7	DO IT AGAIN	THE CHEMICAL BROTHERS VIRGIN				
8	8	8	8	GUARDAME UN SECRETO	COOPER ELEPHANT				
9	NEW	9	NEW	XTREME REMIXES	XTREME BIG MOON				
10	11	10	11	AL FINAL DE LA PALMERA	RAFA GONZALEZ-SERNA UNIVERSAL				

THIS WEEK		LAST WEEK		SINGLES		(YLE)		AUGUST 1, 2007	
1	1	1	1	TYTOT TYKKA	TEA EMI				
2	NEW	2	NEW	(I WANNA SEE YOU) PUSH IT	SEAN PAUL FT. PRETTY RICKY WARNER				
3	6	3	6	KUMMITUSJUNA	KOTITEOLLISUUS MEGAMANIA/JOHANNA KUSTANNUS				
4	2	4	2	DANCING LASHA TUMBAI	VERKA SERDUCHKA CD LAND				
5	4	5	4	VAYAMOS COMPANEROS	MARQUESS WARNER				

THIS WEEK		LAST WEEK		ALBUMS		(YLE)		AUGUST 1, 2007	
1	1	1	1	ARI KOIVUNEN	FUEL FOR THE FIRE EPIC				
2	2	2	2	KRISTIAN MEURMAN	ENSIAKSELEET RCA				
3	3	3	3	IRINA	LIIBA LAABA CAPITOL				
4	5	4	5	JOHANNA KURKELA	MARMORITAIIVAS WARNER				
5	4	5	4	PAULINA RUBIO	ANANDA UNIVERSAL				

THIS WEEK		LAST WEEK		SINGLES		(MEDIA CONTROL)		JULY 31, 2007	
1	1	1	1	YOU CAN GET IT	MARK MEDLOCK/DIETER BOHLEN COLUMBIA				
2	2	2	2	HOT SUMMER	MONROSE WARNER				
3	4	3	4	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM				
4	6	4	6	VOM SELBEN STERN	ICH + ICH POLYDOR				
5	5	5	5	VAYAMOS COMPANEROS	MARQUESS WARNER				
6	3	6	3	PRISON BREAK ANTHEM	AZAD URBAN				
7	7	7	7	BIG GIRLS DON'T CRY	FERGIE WILL I AM A&M INTERSCOPE				
8	11	8	11	THE WAY I ARE	TIMBERLAND FT. KERI HILSON INTERSCOPE				
9	8	9	8	DEAR MR. PRESIDENT	PINK LAFACE/ZOMBA				
10	12	10	12	EIN STERN (DER DEINEN NAMEN TRAGT)	D.J. OETZ/NIK P POLYDOR				

THIS WEEK		LAST WEEK		SINGLES		(NIELSEN BDS/SOUNDCAN)		AUGUST 11, 2007	
1	25	1	25	BEAUTIFUL GIRLS	SEAN KINGSTON BELUGA HEIGHTS/EPIC/SONY BMG				
2	1	2	1	HEY THERE DELILAH	PLAIN WHITE T'S FEARLESS HOLLYWOOD/UNIVERSAL				
3	2	3	2	BIG GIRLS DON'T CRY	FERGIE WILL I AM A&M INTERSCOPE/UNIVERSAL				
4	3	4	3	THE WAY I ARE	TIMBALAND FT. KERI HILSON MOSLEY/BLACKSTONE/INTERSCOPE/UNIVERSAL				
5	4	5	4	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM/UNIVERSAL				
6	5	6	5	MAKES ME WONDER	MAROON 5 A&M/OCTONE/UNIVERSAL				
7	6	7	6	SHUT UP AND DRIVE	RIHANNA SRP/DEF JAM/UNIVERSAL				
8	7	8	7	BEFORE HE CHEATS	CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE/SONY BMG				
9	8	9	8	REHAB	AMY WINEHOUSE ISLAND/UNIVERSAL				
10	11	10	11	REHAB	AMY WINEHOUSE ISLAND/UNIVERSAL				

THIS WEEK		LAST WEEK		SINGLES		(BIMSA)		JULY 30, 2007	
1	1	1	1	ALEJANDRO FERNANDEZ	VIENTO A FAVOR SONY BMG				
2	2	2	2	MIGUEL BOSE	PAPITO WARNER				
3	6	3	6	CAMILA	TODD CAMBIO SONY BMG				
4	3	4	3	LOLA	ERASE UNA VEZ EMI TELEVISIA				
5	4	5	4	PORTER	ATEMAHAWKE UNIVERSAL				
6	NEW	6	NEW	INTERPOL	OUR LOVE TO ADMIRE PARLOPHONE				
7	5	7	5	TIMBRICHE	25 ANOS UNIVISION				
8	7	8	7	VARIOUS ARTISTS	INSTANT KARMA: AMNESTY SAVE DARFUR WARNER				
9	11	9	11	AVRIL LAVIGNE	THE BEST DAMN THING RCA				
10	8	10	8	ALEKS SYNTEK	LECCION DE VUELO EMI				

THIS WEEK		LAST WEEK		SINGLES		(ZWI.ZEK PRODUCCENTOW AUDIO VIDEO)		JULY 27, 2007	
1	2	1	2	VARIOUS ARTISTS	RMF FM NAJLEPSZA MUZYKA POD SLONCEM POMATON				
2	1	2	1	VARIOUS ARTISTS	THE BEST DISCO... EVER! EMI				
3	3	3	3	KOMBII	SLAD IZABELIN				
4	4	4	4	NELLY FURTADO	LOOSE MOSLEY/GEFFEN				
5	5	5	5	VARIOUS ARTISTS	RMF FM NAJLEPSZA MUZYKA PO POLSKU IZABELIN				
6	7	6	7	RIHANNA	GOOD GIRL GONE BAD SRP/DEF JAM				
7	13	7	13	VARIOUS ARTISTS	BRAVO HITS LATO 2007 MAGIC RECORDS				
8	8	8	8	VARIOUS ARTISTS	RADIO ZET SILA MUZYKI - PRZEBOJE NA LATO MAGIC				
9	6	9	6	ANNA MARIA JOPEK	ID IZABELIN				
10	10	10	10	VARIOUS ARTISTS	ESKA HITY NA CZASIE 10 MAGIC				

THIS WEEK		LAST WEEK		SINGLES		(NIELSEN SOUNDCAN INTERNATIONAL)		MONTH XX, 2007	
1	4	1	4	FOUNDATIONS	KATE NASH FICTION/POLYDOR				
2	1	2	1	THE WAY I ARE	TIMBALAND FT. KERI HILSON MOSLEY/BLACKGROUND/INTERSCOPE				
3	3	3	3	BIG GIRLS DON'T CRY	FERGIE WILL I AM A&M INTERSCOPE				
4	2	4	2	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM				
5	5	5	5	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS UNIVERSAL/LATINO/INTERSCOPE				
6	6	6	6	WHEN YOU'RE GONE					

EUROCHARTS

SINGLE SALES

THIS WEEK	LAST WEEK	EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. AUGUST 1, 2007
1	1	UMBRELLA RIHANNA FT. JAY-Z SRP/DEF JAM
2	2	RELAX TAKE IT EASY MIKA CASABLANCA/ISLAND
3	5	THE WAY I ARE TIMBEHLAND FT. KERI HILSON INTERSCOPE
4	3	BIG GIRLS DON'T CRY FERGIE WILL I AM/A&M/INTERSCOPE
5	4	DO YOU KNOW? (THE PING PONG SONG) ENRIQUE IGLESIAS INTERSCOPE
6	6	DOUBLE JE CHRISTOPHE WILLEM VOGUE
7	8	YOU CAN GET IT MARK MEDLOCK/DIETER BOHLEN COLUMBIA
8	9	HOT SUMMER MONROSE WARNER
9	10	FOUNDATIONS KATE NASH FICTION/POLYDOR
10	7	LOVE IS GONE DAVID GUETTA & CHRIS WILLIS VIRGIN
11	14	GARCON KOKIE AZ
12	11	WHEN YOU'RE GONE AVRIL LAVIGNE RCA
13	12	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN
14	25	LOVESTONED/I THINK SHE KNOWS INTERLUDE JUSTIN TIMBERLAKE JIVE/ZOMBA
15	24	VOM SELBEN STERN ICH + ICH POLYDOR

ALBUMS

THIS WEEK	LAST WEEK	AUGUST 1, 2007
1	2	MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND
2	1	NELLY FURTADO LOOSE MOSLEY/GEFFEN
3	10	TIMBALAND TIMBALAND PRESENTS SHOCK VALUE INTERSCOPE
4	6	AMY WINEHOUSE BACK TO BLACK ISLAND
5	4	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM
6	NEW	PRINCE PLANET EARTH COLUMBIA
7	5	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.
8	8	PAUL POTTS ONE CHANGE SYCO
9	19	BEFOUR ALL 4 ONE UNIVERSAL
10	3	TRAVELING WILBURYS THE TRAVELING WILBURYS COLLECTION RHINO
11	7	BON JOVI LOST HIGHWAY ISLAND
12	13	MICHAEL BUBLE CALL ME IRRESPONSIBLE REPRISE
13	12	LAFFEE JETZT ERST RECHT CAPITOL
14	15	AVRIL LAVIGNE THE BEST DAMN THING RCA
15	17	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS JIVE/ZOMBA

RADIO AIRPLAY

THIS WEEK	LAST WEEK	RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. AUGUST 1, 2007
1	1	UMBRELLA RIHANNA FT. JAY-Z SRP/POLYDOR
2	2	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN
3	4	LOVESTONED/I THINK SHE KNOWS INTERLUDE JUSTIN TIMBERLAKE
4	5	HOW TO SAVE A LIFE THE FRAY EPIC
5	6	LAST NIGHT P DIDDY FT. KEYSHIA COLE BAD BOY/ATLANTIC
6	7	RELAX, TAKE IT EASY MIKA CASABLANCA/ISLAND
7	3	MAKES ME WONDER MAROON 5 A&M/INTERSCOPE
8	13	WHEN YOU'RE GONE AVRIL LAVIGNE RCA
9	8	CUPID'S CHOKEHOLD (GIRLFRIEND) GYM CLASS HEROES DECADE/DANCE/FULLED BY RAMEN/ATLANTIC/LAVA
10	20	BIG GIRLS DON'T CRY FERGIE WILL I AM/A&M/INTERSCOPE
11	9	DO YOU KNOW? (THE PING PONG SONG) ENRIQUE IGLESIAS INTERSCOPE
12	10	THE SWEET ESCAPE GWEN STEFANI FT. AKON INTERSCOPE
13	11	REAL GIRL MUTYA BUENA FOURTH & BROADWAY/ISLAND
14	17	WHAT I'VE DONE LINKIN PARK MACHINE SHOP/WARNER BROS.
15	15	WHAT GOES AROUND...COMES AROUND JUSTIN TIMBERLAKE JIVE/ZOMBA

TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	1	1	BARLOWGIRL	HOW CAN WE BE SILENT FERVENT 887197/WORD-CURB	◆	26	30	44	MARK SCHULTZ	BROKEN & BEAUTIFUL WORD-CURB 886570	
2	2	2	MICHAEL W. SMITH	STAND REUNION 10109/PROVIDENT-INTEGRITY		27	23	23	ANBERLIN	CITIES TOOTH & NAIL 3673/EMI CMG	◆
3	3	84	GREATEST GAINER FLYLEAF	FLYLEAF A&M/OCTONE 650005/IGA	●	28	33	46	VARIOUS ARTISTS	THREE WOODEN CROSSES WORD-CURB 886582	
4	4	1	THE ALMOST.	SOUTHERN WEATHER TOOTH & NAIL 2481/EMI CMG		29	36	21	VARIOUS ARTISTS	WOW HYMNS PROVIDENT-INTEGRITY/EMI CMG 887145/WORD-CURB	
5	5	2	TOBYMAC	(PORTABLE SOUNDS) FOREFRONT 0379/EMI CMG		30	NEW		POCKET FULL OF ROCKS	MANIFESTO MYRRH 687094/WORD-CURB	
6	3	2	TODD AGNEW	BETTER QUESTIONS ARDENT/INO/COLUMBIA 2547/PF PROVIDENT-INTEGRITY		31	9	2	CHRIS RICE	WHAT A HEART IS BEATING FOR EB + FLO/INO 4215/PROVIDENT-INTEGRITY	
7	12	4	CHRIS TOMLIN	SEE THE MORNING SIXSTEPS/SPARROW 2828/EMI CMG		32	43	16	NICHOLE NORDEMAN	RECOLLECTION: THE BEST OF NICHOLE NORDEMAN SPARROW 8635/EMI CMG	
8	1	2	MXPX	SECRET WEAPON TOOTH & NAIL 0117/EMI CMG	◆	33	26	12	RUSH OF FOOLS	RUSH OF FOOLS MIDAS 0150/EMI CMG	
9	15	10	CASTING CROWNS	LIFESONG BEACH STREET/REUNION 10770/PROVIDENT-INTEGRITY	◆	34	34	31	SWITCHFOOT	OHI GRAVITY SPARROW/COLUMBIA 0113/EMI CMG	
10	10	7	ALAN JACKSON	PRECIOUS MEMORIES ACR/ARISTA NASHVILLE 80281/PROVIDENT-INTEGRITY	◆	35	35	8	AARON SHUST	WHISPERED AND SHOUTED BRASH 0033/WORD-CURB	
11	6	2	RELIENT K	FIVE SCORE AND SEVEN YEARS AGO GOTEЕ/CAPITOL 0592/EMI CMG	◆	36	31	91	THIRD DAY	WHEREVER YOU ARE ESSENTIAL 10795/PROVIDENT-INTEGRITY	●
12	11	4	VARIOUS ARTISTS	WOW HITS 2007 WORD-CURB/PROVIDENT-INTEGRITY 7196/EMI CMG		37	32	95	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/PROVIDENT-INTEGRITY	◆
13	8	5	RED	END OF SILENCE ESSENTIAL 10807/PROVIDENT-INTEGRITY		38	29	6	AUGUST BURNS RED	THE MESSENGERS SOLID STATE 9352/EMI CMG	
14	13	6	MAT KEARNEY	NOTHING LEFT TO LOSE AWARE/COLUMBIA/INPOP 1380/EMI CMG		39	RE-ENTRY		HAWK NELSON	SMILE, IT'S THE END OF THE WORLD TOOTH & NAIL 5613/EMI CMG	
15	14	4	SKILLET	COMATOSE ARDENT/SRE/LAVA 2546/PROVIDENT-INTEGRITY		40	44	3	BRANDON HEATH	DON'T GET COMFORTABLE MONOMODE/REUNION 10105/PROVIDENT-INTEGRITY	
16	17	8	JON MCLAUGHLIN	INDIANA ISLAND 008882/EMI CMG		41	27	3	DA' T.R.U.T.H.	OPEN BOOK CROSS MOVEMENT 30029/PROVIDENT-INTEGRITY	
17	16	2	LEELAND	SOUND OF MELODIES ESSENTIAL 10812/PROVIDENT-INTEGRITY		42	37	54	UNDEROATH	DEFINE THE GREAT LINE SOLID STATE/TOOTH & NAIL 2658/EMI CMG	◆
18	20	3E	JEREMY CAMP	BEYOND MEASURE BEC 3723/EMI CMG	◆	43	RE-ENTRY		AARON SHUST	ANYTHING WORTH SAYING BRASH 0017/WORD-CURB	
19	7	10	UNITED	ALL OF THE ABOVE HILLSONG AUSTRALIA/INTEGRITY 4174/PROVIDENT-INTEGRITY		44	39	17	VARIOUS ARTISTS	SONGS 4 WORSHIP: SHOUT TO THE LORD: SPECIAL EDITION INTEGRITY 19404/TIME LIFE	◆
20	24	6E	MERCYME	COMING UP TO BREATHE INO 3872/PROVIDENT-INTEGRITY		45	NEW		KJ-52	THE YEARBOOK UPROK/BEC 8295/EMI CMG	◆
21	21	3E	NEWSBOYS	GO INPOP 1383/EMI CMG		46	NEW		SELAH	BLESS THE BROKEN ROAD - THE QUETS ALBUM CURB 78944/WORD-CURB	
22	19	1E	THIRD DAY	CHRONOLOGY: VOLUME ONE: 1996-2000 ESSENTIAL 10838/PROVIDENT-INTEGRITY	◆	47	NEW		VARIOUS ARTISTS	WORSHIP PLATINUM INTEGRITY 4077/PROVIDENT-INTEGRITY	
23	NEW		MARK ROACH	EVERY REASON WHY MYRRH 887049/WORD-CURB		48	-1	17	NICOLE C. MULLEN	SHARECROPPER'S SEED: VOLUME 1 WORD-CURB 887144	
24	28	17	FAMILY FORCE 5	BUSINESS UP FRONT/PARTY IN THE BACK MAVERICK/MONO VS STEREO/GOTEЕ 9139/EMI CMG		49	RE-ENTRY		SELAH	GREATEST HYMNS CURB 78890/WORD-CURB	
25	22	17	J MOSS	V2... PAJAM/GOSPO CENTRIC 87214/PROVIDENT-INTEGRITY		50	47	21	VARIOUS ARTISTS	GLORY REVEALED: THE WORD OF GOD IN WORSHIP REUNION 10823/PROVIDENT-INTEGRITY	

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	1	4	MARVIN SAPP	THIRSTY VERITY 09433/ZOMBA	◆	26	RE-ENTRY		DAVID G. EVANS	HEALED WITHOUT SCARS ABUNDANT HARVEST 0849	
2	15	14	GREATEST GAINER MAVIS STAPLES	WE'LL NEVER TURN BACK ANTI- 86830/EPITAPH	●	27	25	43	FRED HAMMOND	FREE TO WORSHIP VERITY 85990/ZOMBA	◆
3	2	12	VARIOUS ARTISTS	WOW GOSPEL #1'S: 30 OF THE GREATEST GOSPEL HITS EVER! EMI CMG/VERITY/WORD-CURB 08764/ZOMBA		28	32	95	HEZEKIAH WALKER & LFC	20/85 THE EXPERIENCE VERITY 62829/ZOMBA	
4	5	17	J MOSS	V2... PAJAM/GOSPO CENTRIC 87214/ZOMBA		29	30	5	TRIN-I-TEE 5:7	HOLLA: THE BEST OF TRIN-I-TEE 5:7 LEGACY/GOSPO CENTRIC 11291/SONY BMG	
5	4	26	VARIOUS ARTISTS	WOW GOSPEL 2007 VERITY/WORD-CURB/EMI CMG 02499/ZOMBA		30	28	44	JUANITA BYNUM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL FLOW 1894/MARANATHA!	
6	7	81	JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301	◆	31	27	97	BYRON CAGE	AN INVITATION TO WORSHIP GOSPO CENTRIC 71281/ZOMBA	
7	3	16	THE CLARK SISTERS	LIVE...ONE LAST TIME EMI GOSPEL 81094		32	23	24	DEWAYNE WOODS & WHEN SINGERS MEET	INTRODUCING DEWAYNE WOODS & WHEN SINGERS MEET QUIET WATER/VERITY 85333/ZOMBA	
8	9	96	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA	◆	33	29	33	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 94893/SONY MUSIC	◆
9	10	8	RICHARD SMALLWOOD WITH VISION	JOURNEY: LIVE IN NEW YORK VERITY 62226/ZOMBA		34	33	22	REV. TIMOTHY WRIGHT & THE NEW YORK FELLOWSHIP MASS CHOIR	JESUS, JESUS, JESUS MOM/JEG 5987/KOCH	
10	6	3	DA' T.R.U.T.H.	OPEN BOOK CROSS MOVEMENT 30029		35	35	43	SMOKIE NORFUL	LIFE CHANGING EMI GOSPEL 33347	
11	9	62	TYE TRIBBETT & G.A.	VICTORY LIVE! INTEGRITY GOSPEL/COLUMBIA 77526/SONY MUSIC		36	31	20	THE MCCURRUP PROJECT	WE PRAISE YOU GOSPO CENTRIC 69697/ZOMBA	
12	12	12	YOLANDA ADAMS	THE BEST OF ME ELEKTRA/ATLANTIC 156604/AG		37	41	40	KELLY PRICE	THIS IS WHO I AM GOSPO CENTRIC 88167/ZOMBA	
13	NEW		JOANN ROSARIO	JOYOUS SALVATION: F HAMMOND/VERITY 08065/ZOMBA		38	34	19	BISHOP T.D. JAKES AND THE POTTER'S HOUSE MASS CHOIR	LIVE IN KENYA: GRACE: THE KENYA EXPERIENCE DEXTERITY SOUNDS 10342/RHINO	
14	11	17	NICOLE C. MULLEN	SHARECROPPER'S SEED: VOLUME 1 WORD-CURB 887144/WARNER BROS.		39	43	6	116 CLIQUE	13 LETTERS REACH 8006	
15	16	25	AYIESHA WOODS	INTRODUCING AYIESHA WOODS GOTEЕ 72966		40	31	8	THE CROSS MOVEMENT	HISTORY: OUR PLACE IN HIS STORY CROSS MOVEMENT 30024	
16	24	25	BISHOP G.E. PATTERSON	HAVING CHURCH WITH THE SAINTS: VOLUME 1 PODIUM 2506		41	38	54	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	FINALE: ACT TWO EMI GOSPEL 54835	◆
17	18	5	BISHOP NOEL JONES PRESENTS THE CITY OF REFUGE SANCTUARY CHOIR	WELCOME TO THE CITY TYSOT 984159/TASEIS		42	49	9	DAVID MANN	MR. BROWN'S GOOD OL' TIME CHURCH TILLYMANN 100	
18	14	8	JONATHAN BUTLER	BRAND NEW DAY MARANATHA! 971902		43	42	3	WILLIAM MURPHY III	THE SOUND: LIVE IN ATLANTA M3M 8020	
19	13	8	VARIOUS ARTISTS	GOTTA HAVE GOSPEL! WORSHIP INTEGRITY GOSPEL/INTEGRITY/GOSPO CENTRIC/ZOMBA/COLUMBIA 02669/SONY MUSIC		44	41	2	TAMELA MANN	THE LIVE EXPERIENCE TILLYMANN 101	◆
20	16	31	LECRAE	AFTER THE MUSIC STOPS REACH 30021/CROSS MOVEMENT		45	RE-ENTRY		MAURETTE BROWN CLARK	THE DREAM AIR GOSPEL 10292/MALACO	
21	17	36	PATTI LABELLE	THE GOSPEL ACCORDING TO PATTI LABELLE UMBRELLA 970109/BUNGALO		46	RE-ENTRY		YOLANDA ADAMS	DAY BY DAY ELEKTRA/ATLANTIC 83789/AG	
22	22	34	NICOLE C. MULLEN	REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 86569/WARNER BROS.		47	RE-ENTRY		MR. DEL	HOPE DEALER HOLY HIP HOP 0016/EMI GOSPEL	
23	20	38	BISHOP PAUL S. MORTON	STILL STANDING TELLAH 6528/LIGHT	◆	48	RE-ENTRY		BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY VOLUME 2 PODIUM 2505	
24	26	17	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	THE GRAND FINALE: ENCOURAGE YOURSELF EMI GOSPEL 84547		49	50	-4	SHIRLEY MURDOCK	SOULFOOD TYSOT 4155	
25	21	38	KIRK FRANKLIN	SONGS FROM THE STORE, VOLUME 1 FO YO SOUL/GOSPO CENTRIC 88401/ZOMBA		50	48	59	VARIOUS ARTISTS	THE VERY BEST OF PRAISE & WORSHIP LEGACY/VERITY 81605/ZOMBA	

CHARTS LEGEND

See below for complete legend information.

SALES DATA
COMPILED BY
nielsen
SoundScan

AUG 11 2007 ALBUMS

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres. ● Albums with the greatest sales gains this week.

GREATEST GAINER GG Where included, this award indicates the title with the chart's largest unit increase.

PACE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓢ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓣ DualDisc available. Ⓤ CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Airplay, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections. ● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Songs for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below No. 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Songs are removed from the Adult Top 40, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below No. 15 (No. 20 for Rhythmic Airplay and Modern Rock) or if they have been on the chart for more than 52 weeks and rank below No. 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan. ● Singles with the greatest sales gains.

CONFIGURATIONS

Ⓢ CD single available. Ⓣ Digital Download available. Ⓤ DVD single available. Ⓤ Vinyl Maxi-Single available. Ⓤ Vinyl single available. Ⓤ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential, although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs. ● Titles with the greatest club play increase over the previous week.

AWARD CATEGORIES

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ⊠ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's multiplatinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP INDEPENDENT

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE)	GENRE
1	1	3	#1 GREATEST GAINER SOUNDTRACK	HAIRSPRAY NEW LINE 39089 (16.98)	
2	4	9	JASON ALDEAN	RELENTLESS BROKEN BOW 7047 (17.98)	
3	2	3	SPOON	GA GA GA GA GA MERGE 295* (15.98)	
4			HOT SHOT DEBUT HANSON	THE WALK 3GG 10792 (15.98)	
5	5	8	VARIOUS ARTISTS	VANS WARPED TOUR: 2007 TOUR COMPILATION SIDEDNEUMMY 1331 (9.98)	
6	NEW		SILVERCHAIR	YOUNG MODERN ELEVEN 255548/EAST WEST (13.98) ⊕	
7	NEW		YEAH YEAH YEAHS	IS IS (EP) DRESS UP 009381/INTERSCOPE (7.98)	
8	9	10	SOUNDTRACK	ONCE CANNASBACK SONY MUSIC SOUNDTRAX 10586/COLUMBIA (13.98)	
9	7	19	ELLIOTT YAMIN	ELLIOTT YAMIN HIGH RYRY 90019 (18.98)	
10	12	95	LITTLE BIG TOWN	THE ROAD TO HERE FORTY 3010 (13.98)	
11	8	7	DJ KHALED	WE THE BEST TERROR SQUAD 4229/KOCH (17.98)	
12	NEW		SOUNDTRACK	THE SIMPSONS MOVIE EXTREME 40088/AORENALINE (16.98)	
13	6	3	BAD RELIGION	NEW MAPS OF HELL EPITAPH 86863* (13.98)	
14	13	26	TRACY LAWRENCE	FOR THE LOVE ROCKY COLUMBIA 90012 (12.98)	
15	3	2	TECH N9NE CALLABOS	MISERY LOVES COMPANY STRANGE 04 (18.98)	
16	10	4	SILVERSTEIN	ARRIVALS & DEPARTURES VICTORY 350 (16.98)	
17	15	5	ISRAEL "IZ" KAMAKAWIWO'OLE	WONDERFUL WORLD BIG BOY 5911 MOUNTAIN APPLE (16.98)	
18	11	3	CROWDED HOUSE	TIME ON EARTH ATO 21580 (15.98)	
19	NEW		TREY ANASTASIO	THE HORSESHOE CURVE RUBBER JUNGLE 04* (13.98)	
20	18	21	PETER BJORN AND JOHN	WRITER'S BLOCK ALMOSTGOLD 002* (12.98)	
21	NEW		THE RED CHORD	PREY FOR EYES METAL BLADE 14629 (13.98)	
22	19	69	BULLET FOR MY VALENTINE	THE POISON TRUSTKILL 74 (13.98) ⊕	
23	23	15	RED	END OF SILENCE ESSENTIAL 10807 (12.98)	
24	33	25	EMERSON DRIVE	COUNTRIFIED MONTAGE 98088 MIDAS (13.98)	
25	29	32	SILVERSUN PICKUPS	CARNAS DANGEROUS 009* (11.98)	
26	RE-ENTRY		PATTY GRIFFIN	CHILDREN RUNNING THROUGH ATO 0036 (15.98)	
27	30	2	TOO SHORT	I LOVE THE BAY UP ALL NITE 0020 (17.98)	
28	35	9	CIRCA SURVIVE	ON LETTING GO EQUAL VISION 139 (14.98)	
29	14	2	EDITORS	AN END HAS A START FADER/KITCHENWARE 10703*/EPIC (13.98)	
30	26	21	ARCADE FIRE	NEDN BIBLE MERGE 265* (14.98)	
31	31	5	SOCIAL DISTORTION	GREATEST HITS TIME BOMB 435-48* (16.98)	
32	34	5	MARC BROUSSARD	S.O.S. SAVE OUR SOUL VANIGARD 79826/WELK (16.98)	
33	24	3	GOGOL BORDELLO	SUPER TARANTAL SIDEDNEUMMY 1334* (13.98)	
34	NEW		EVERGREEN TERRACE	WOLFBIKER HIGH IMPACT 14625/METAL BLADE (13.98)	
35	NEW		HIDDEN IN PLAIN VIEW	RESOLUTION DRIVE-THRU 83651 (12.98)	
36	NEW		PETER CRISS	ONE FOR ALL SILVER CAT 01* (15.98)	
37	21	4	PASTOR TROY	TOOL MUZIO MONEY & POWER 185/SMC (16.98)	
38	38	33	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA ATO 21557 (13.98) ⊕	
39	NEW		UNKLE	WAR STORIES SURRENDER ALL 005 (13.98)	
40	40	11	PINK MARTINI	HEY EUGENE! HEINZ 3 (18.98)	
41	25	3	MARK RONSON	VERSION ALLI00 10031*/RCA (13.98)	
42	RE-ENTRY		MAVIS STAPLES	WELL NEVER TURN BACK ANTI- 86830/EPITAPH (17.98)	
43	36	27	THE SHINS	WINNING THE NIGHT AWAY SUB POP 705* (15.98)	
44	27	3	REEL BIG FISH	MONKEYS FOR NOthin' AND THE CHIMPS FOR FREE ROCK RIDGE 61122 (14.98)	
45	20	3	DARKEST HOUR	DELIVER US VICTORY 347 (16.98)	
46	32	3	PATTON OSWALT	WEREWOLVES AND LOLLIPOPS SUB POP 737 (15.98 CD/DVD) ⊕	
47	47	6	PLAIN WHITE T'S	HEY THERE OELILAH FEARLESS 30086 (9.98)	
48	28	4	TWIZTID	INDEPENDENTS DAY PSYCHOPATHIC 4200 (12.98)	
49	RE-ENTRY		NICK LOWE	AT MY AGE YEP RUC 2102* (15.98)	
50	NEW		LAYZIE BONE	HOW A THUG WAS BORN GHENT 7279/MOTHUGS (15.98 CD/DVD) ⊕	

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical albums ordered through internet merchants based on data collected by Nielsen SoundScan. Catalog titles are included TOP DIGITAL: Release sold as a complete album bundle through digital download services. BILLBOARD.BIZ CHART: See Chart Legend for rules and explanations. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TASTEMAKERS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	GENRE
1	NEW		#1 PRINCE	PLANET EARTH NPG/COLUMBIA 12970/SONY MUSIC	
2	1	4	T.I.	T.I. VS T.I.P. GRAND HUSTLE ATLANTIC 202172*/AG	
3	2	6	THE WHITE STRIPES	ICKY THUMP THIRD MAN 162940*/WARNER BROS.	
4	NEW		TEGAN AND SARA	THE CON VAPOR/SIRE 257532/WARNER BROS. ⊕	
5	4	3	SPOON	GA GA GA GA GA MERGE 295*	
6	NEW		YEAH YEAH YEAHS	IS IS (EP) DRESS UP 009381/INTERSCOPE	
7	3	3	INTERPOL	OUR LOVE TO ADMIRE CAPITOL 76538*	
8	6	20	AMY WINEHOUSE	BACK TO BLACK UNIVERSAL REPUBLIC 008428*/UMRG	
9	5	3	THE SMASHING PUMPKINS	ZEITGEIST MARTHA'S MUSIC/REPRISE 138620/WARNER BROS.	
10	NEW		SUM 41	UNDERCLASS HERO ISLAND 008967/DJMJG	
11	7	5	RYAN ADAMS	EASY TIGER LOST HIGHWAY 008760*	
12	8	8	T-PAIN	EPIPHANY KONVICT/NAPPY BOY/JIVE 08719/ZOMBA	
13	NEW		MF DOOM	MM. FOOD RHYMESAYERS ENTERTAINMENT 0084* ⊕	
14	NEW		THE DOORS	LIVE IN BOSTON 1970 DMC/ELEKTRA 216124/RHINO	
15	NEW		SOUNDTRACK	HAIRSPRAY NEW LINE 39089	

TOP WORLD

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	GENRE
1	1	5	#1 ISRAEL "IZ" KAMAKAWIWO'OLE	WONDERFUL WORLD BIG BOY 5911/MOUNTAIN APPLE	
2	2	26	CELTIC WOMAN	A NEW JOURNEY MANHATTAN 75110/BLG	
3	3	43	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA ATO 21557 ⊕	
4	6	13	ANGELIQUE KIDJO	DJIN DJIN STARBUCKS 82967 RAZOR & TIE	
5	5	39	VARIOUS ARTISTS	CELTIC FAVORITES MADACY SPECIAL PRODUCTS 52247/MADACY	
6	4	17	CEU	CEU URBAN JUNGLE/HEAR/STARBUCKS 361129/SIX DEGREES	
7	8	5	VARIOUS ARTISTS	PUTUMAYO PRESENTS: LATIN JAZZ PUTUMAYO 265	
8	7	36	LOREENA MCKENNITT	AN ANCIENT MUSE QUINN AN ROAD/VERVE 007920/VG	
9	12	14	BEBEL GILBERTO	MOMENTO ZIRIGUIBOOM/CRAMMED DISCS 1133/SIX DEGREES	
10	10	5	RAIATEA	HAWAIIAN BLOSSOM RAIATEA HELM 8601/MOUNTAIN APPLE	
11	9	8	12 GIRLS BAND	SHANGHAI MANHATTAN 78957/BLG	
12	13	33	VARIOUS ARTISTS	RHYTHMS DEL MUNDO: CUBA APE VISION/UNIVERSAL MUSIC TV/hip-o 007891/UME	
13	11	28	CIRQUE DU SOLEIL	CORTEO CIRQUE DU SOLEIL 25 ⊕	
14	15	22	THE STARLITE SINGERS	IRISH FAVORITES MADACY SPECIAL PRODUCTS 52835/MADACY	
15	RE-ENTRY		CIRQUE DU SOLEIL	KA CIRQUE DU SOLEIL 20024	

TOP COMPILATION ALBUMS FROM: .biz

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)	GENRE
1	1	2	#1 NOW 25	VARIOUS ARTISTS (UNIVERSAL/EMI/SONY BMG/ZOMBA/UMRG)	
2	2	8	VANS WARPED TOUR: 2007 TOUR COMPILATION	VARIOUS ARTISTS (SIDEDNEUMMY)	
3	—	1	MONSTERS OF ROCK: PLATINUM EDITION	VARIOUS ARTISTS (RAZOR & TIE)	
4	3	18	NOW 24	VARIOUS ARTISTS (EMI/SONY BMG/UNIVERSAL/ZOMBA/CAPITOL)	
5	—	1	WISIN Y YANDEL PRESENTAN: LOS VAQUEROS THE WILD WILD MIXES	VARIOUS ARTISTS (WY/MACHETE)	
6	4	7	INSTANT KARMA: THE AMNESTY INTERNATIONAL CAMPAIGN TO SAVE DARFUR	VARIOUS ARTISTS (WARNER BROS.)	
7	5	16	DISNEYMANIA 5: MUSIC STARS SING DISNEY... THEIR WAY!	VARIOUS ARTISTS (WALT DISNEY)	
8	6	45	WOW HITS 2007	VARIOUS ARTISTS (WORD-CURB/PROVIDENT-INTEGRITY/EMI CMG)	
9	8	20	RADIO DISNEY JAMS 9	VARIOUS ARTISTS (WALT DISNEY)	
10	7	13	HIGH SCHOOL MUSICAL: THE CONCERT	VARIOUS ARTISTS (WALT DISNEY)	
11	12	12	WOW GOSPEL #1S: 30 OF THE GREATEST GOSPEL HITS EVER!	VARIOUS ARTISTS (EMI CMG/VERITY WORD-CURB ZOMBA)	
12	10	4	BACHATA # 1'S	VARIOUS ARTISTS (LA CALLE/UG)	
13	13	27	FOREVER SOUL R&B	VARIOUS ARTISTS (MADACY SPECIAL PRODUCTS/MADACY)	
14	22	48	THREE WOODEN CROSSES	VARIOUS ARTISTS (WORD-CURB/WARNER BROS.)	
15	14	26	WOW GOSPEL 2007	VARIOUS ARTISTS (VERITY/WORD-CURB/EMI CMG/ZOMBA)	

MUSIC VIDEO

LAUNCH PAD

AUG
 11
 2007

TOP MUSIC VIDEOS		Principal Performers		CERT.
THIS WEEK	LAST WEEK	TITLE		
WEEKS ON CHART		LABEL / DISTRIBUTING LABEL & NUMBER (PRICE)		
1	1	#1 ALL EXCESS WARNER MUSIC VIDEO/WARNER MUSIC VISION 121404 (17.98 DVD)	Averged Sevenfold	
2	2	777 TOOTH & NAIL VIDEO/EMM MUSIC VIDEO 96630 (14.98 DVD)	Underoath	
3	140	GREATEST HITS WIND-UP VIDEO/SONY BMG VIDEO 13103 (13.98 CD/DVD)	Creed	
4	11	FAREWELL I TOUR: LIVE FROM MELBOURNE RHINO HOME VIDEO/WARNER MUSIC VISION 70423 (29.98 DVD)	Eagles	
5	NEW	ABSOLUTE GARBAGE ALMO SOUNDS/GEFFEN/UMI/UNIVERSAL MUSIC & VIDEO DIST. 009380 (4.98)	Garbage	
6	179	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS ELEKTRA RHINO HOME VIDEO/WARNER MUSIC VISION 73932 (16.98 CD/DVD)	Pantera	
7	186	PAST, PRESENT & FUTURE GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001041 (18.98 CD/DVD)	Rob Zombie	
8	31	GET READY: THE DEFINITIVE PERFORMANCES 1965-1972 HIP-O VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 007422 (14.98 DVD)	The Temptations	
9	11	LINEA DE ORO UNIVERSAL LATINO/UNIVERSAL MUSIC & VIDEO DIST. 311185 (7.98 DVD)	Alacranes Musical	
10	18	ROCKET MAN: NUMBER ONES CHRONICLES ROCK/ISLAND/MERCURY/UMI/UNIVERSAL MUSIC & VIDEO DIST. 008660 (13.98 CD/DVD)	Elton John	
11	53	THE WALL-LIVE IN BERLIN USA HOME ENTERTAINMENT 0826493 (9.98/13.98)	Roger Waters	
12	4	LINEA DE ORO FONOVISA/UNIVERSAL MUSIC & VIDEO DIST. 353286 (7.98 DVD)	Marco Antonio Solis Y Los Bukis	
13	RE-ENTRY	CHRIS BOTTI: LIVE WITH ORCHESTRA & SPECIAL GUESTS COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 80458 (19.98 CD/DVD)	Chris Botti	
14	8	LIVE IN DUBLIN COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 10139 (19.98 CD/DVD)	Bruce Springsteen With The Sessions Band	
15	5	COME WHAT(EVER) MAY ROADRUNNER VIDEO/WARNER MUSIC VISION 617994 (21.98 CD/DVD)	Stone Sour	
16	46	ELVIS: ALOHA FROM HAWAII RCA/SONY BMG VIDEO 70507 (19.98 DVD)	Elvis Presley	
17	23	PULSE COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 54171 (24.98 DVD)	Pink Floyd	B
18	21	ELVIS LIVES: THE 25TH ANNIVERSARY CONCERT SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44759 (19.98 DVD)	Elvis Presley	
19	4	MINDCRIME AT THE MOORE RHINO HOME VIDEO/WARNER MUSIC VISION 972720 (29.98 DVD)	Q Jeensryche	
20	47	ELVIS: '68 COMEBACK SPECIAL RCA/SONY BMG VIDEO 70505 (19.98 DVD)	Elvis Presley	
21	11	A TRIBUTE TO HOWARD & VESTAL GOODMAN GAITHER MUSIC VIDEO/EMM MUSIC VIDEO 44590 (19.98 DVD)	Bill & Gloria Gaither And Their Homecoming Friends	
22	201	LED ZEPPELIN ATLANTIC VIDEO/WARNER MUSIC VISION 70198 (29.98 DVD)	Led Zeppelin	
23	22	FAMILY JEWELS EPIC MUSIC VIDEO/SONY BMG VIDEO 58843 (19.98 DVD)	AC/DC	
24	4	LINEA DE ORO FONOVISA/UNIVERSAL MUSIC & VIDEO DIST. 353287 (7.98 DVD)	Conjunto Primavera	
25	38	UNDER THE DESERT SKY SUGAR/DECCA/UNIVERSAL MUSIC & VIDEO DIST. 007831 (25.98 CD/DVD)	Andrea Bocelli	

HOT VIDEOCLIPS		ARTIST TITLE	
THIS WEEK	LAST WEEK		
WEEKS ON CHART			
1	11	#1 SHAWTY PLIES FEATURING T-PAIN SLIP-N-SLIDE/ATLANTIC	
2	9	BIG THINGS POPPIN' (DO IT) T.I. GRAND HUSTLE/ATLANTIC	
3	4	INT'L PLAYERS ANTHEM (I CHOOSE YOU) UGK FEATURING OUTKAST UGK/JIVE/ZOMBA	
4	4	WALL TO WALL CHRIS BROWN JIVE/ZOMBA	
5	10	BEAUTIFUL GIRLS SEAN KINGSTON BELUGA HEIGHTS/EPIC	
6	19	CAN'T LEAVE 'EM ALONE CIARA FEATURING 50 CENT LAFACE/ZOMBA	
7	3	A BAY BAY HURRICANE CHRIS PDLO GROUNDS/J/RMG	
8	7	SEXY LADY YUNG BERG FEATURING JUNIOR YUNG BOSS/EPIC/KOCH	
9	5	BARTENDER T-PAIN FEAT. AKON KONVICT/NAPPY BOY/JIVE/ZOMBA	
10	18	BIG GIRLS DON'T CRY FERGIE WILL I AM/A&M/INTERSCOPE	
11	20	STRONGER KANYE WEST ROC-A-FELLA/DEF JAM/DJMG	
12	2	REHAB AMY WINEHOUSE UNIVERSAL REPUBLIC	
13	NEW	COFFEE SHOP YUNG JOC FEAT. GORILLA ZOE BLOCK/BAD BOY SOUTH ATLANTIC	
14	13	HEY THERE DELILAH PLAIN WHITE T'S FEARLESS/HOLLYWOOD	
15	NEW	LET IT GO KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM I/MANI/GEFFEN	
16	14	DO YOU NE-YO DEF JAM/DJMG	
17	15	UMBRELLA RIHANNA FEATURING JAY-Z SRP/DEF JAM/DJMG	
18	16	(YOU WANT TO) MAKE A MEMORY BON JOVI MERCURY/ISLAND/DJMG	
19	21	YOU KNOW WHAT IT IS T.I. FEATURING WYCLEF JEAN GRAND HUSTLE/ATLANTIC	
20	6	SAME GIRL R. KELLY DUET WITH USHER JIVE/ZOMBA	
21	22	MAKE ME BETTER FABLOUS FEAT. NE-YO DESERT STORM/DEF JAM/DJMG	
22	RE-ENTRY	THE GREAT ESCAPE BOYS LIKE GIRLS COLUMBIA	
23	NEW	THE PEOPLE COMMON G.O.O.D./GEFFEN	
24	RE-ENTRY	4 IN THE MORNING GWEN STEFANI INTERSCOPE	
25	23	ICKY THUMP THE WHITE STRIPES THIRD MAN/WARNER BROS.	

VIDEO MONITOR		ARTIST TITLE	
THIS WEEK	LAST WEEK		
1	1	SEAN KINGSTON, BEAUTIFUL GIRLS	
2	2	FERGIE, BIG GIRLS DON'T CRY	
3	3	BOYS LIKE GIRLS, THE GREAT ESCAPE	
4	4	PARAMORE, MISERY BUSINESS	
5	5	YUNG BERG FEAT. JUNIOR, SEXY LADY	
6	6	KANYE WEST, STRONGER	
7	7	PLIES FEAT. T-PAIN, SHAWTY	
8	8	PLAIN WHITE T'S, HEY THERE DELILAH	
9	9	WHITE STRIPES, ICKY THUMP	
10	10	CHRIS BROWN, WALL TO WALL	

CMT		ARTIST TITLE	
THIS WEEK	LAST WEEK		
1	1	BIG & RICH, LOST IN THIS MOMENT	
2	2	KELLIE PICKLER, I WONDER	
3	3	TRACE ADKINS, I WANNA FEEL SOMETHING	
4	4	KEITH URBAN, I TOLD YOU SO	
5	5	BRAD PAISLEY, ONLINE	
6	6	RODNEY ATKINS, THESE ARE MY PEOPLE	
7	7	TOBY KEITH, LOVE ME IF YOU CAN	
8	8	TIM MCGRAW W/FAITH HILL, I NEED YOU	
9	9	DIERKS BENTLEY, FREE AND EASY (DOWN THE ROAD I GO)	
10	10	TRACY LAWRENCE, FIND OUT WHO YOUR FRIENDS ARE	

MuchMusic Canada		ARTIST TITLE	
THIS WEEK	LAST WEEK		
1	1	RIHANNA, SHUT UP AND DRIVE	
2	2	TIMBALAND FEAT. KERI HILSON, THE WAY I ARE	
3	3	SEAN KINGSTON, BEAUTIFUL GIRLS	
4	4	T.I. FEAT. WYCLEF JEAN, YOU KNOW WHAT IT IS	
5	5	HILARY DUFF, STRANGER	
6	6	PLAIN WHITE T'S, HEY THERE DELILAH	
7	7	BELLY FEAT. NINA SKY, DON'T BE SHY	
8	8	FINGER ELEVEN, FALLING ON	
9	9	J DIGGZ, GIMMIE DAT	
10	10	AVRIL LAVIGNE, WHEN YOU'RE GONE	

TOP HEATSEEKERS		ARTIST		Title
THIS WEEK	LAST WEEK	LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)		
1	1	#1 WITHIN TEMPTATION ROADRUNNER 618021 (11.98)	The Heart Of Everything	
2	5	PETER BJORN AND JOHN ALMOSTGOLD 002* (12.98)	Writer's Block	
3	NEW	THE RED CHORD METAL BLADE 14629 (13.98)	Prey For Eyes	
4	3	A FINE FRENZY VIRGIN 73825 (12.98)	One Cell In The Sea	
5	6	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98) +	The Poison	
6	NEW	JOSE LUIS PERALES DISCOS 605 10587/SONY BMG NORTE (14.98) +	Y Como Es El? ...Los Exitos	
7	11	EMERSON DRIVE MONTAGE 90088/MIDAS (13.98)	Countrified	
8	14	SICK PUPPIES RMR 89752/VIRGIN (12.98)	Dressed Up As Life	
9	1	EDITORS FADER KITCHENWARE 10703/EPIC (13.98)	An End Has A Start	
10	2	BEHEMOTH CENTURY MEDIA 18374 (12.98)	The Apostasy	
11	16	LEELAND ESSENTIAL 10812 (13.98)	Sound Of Melodies	
12	8	GOGOL BORDELLO SIDEONEDUMMY 1334 (13.98)	Super Taranta!	
13	NEW	EVERGREEN TERRACE HIGH IMPACT 14625/METAL BLADE (13.98)	Wolfbiker	
14	NEW	HIDDEN IN PLAIN VIEW DRIVE-THRU 83651 (12.98)	Resolution	
15	17	RODRIGO Y GABRIELA ATO 21557 (13.98) +	Rodrigo Y Gabriela	
16	NEW	UNKLE SURRENDER ALL 005 (13.98)	War Stories	
17	9	MARK RONSON ALLIANCE 10031*/RCA (13.98)	Version	
18	7	DARKEST HOUR VICTORY 347 (16.98)	Deliver Us	
19	10	PATTON OSWALT SUB POP 737 (15.98 CD/DVD) +	Werewolves And Lollipops	
20	4	NILE NUCLEAR BLAST 11721 (15.98)	Ithyphallic	
21	37	GREATEST GAINER FAMILY FORCE 5 MAVERICK/MONO VS STEREO/GOTEE 49462/WARNER BROS. (13.98)	Business Up Front/Party In The Back	
22	18	COLD WAR KIDS DOWNTOWN 70009 (13.98)	Robbers & Cowards	
23	20	MAYDAY PARADE FEARLESS 30099 (11.98)	A Lesson In Romanticism	
24	10	DOWN A.K.A. KILO SILENT GIANT 388010/MACHETE (16.98 CD/DVD) +	The Definition Of An Ese	
25	44	MINNIE DRIVER TRAMPOLINE/ZOE 431087/ROUNDER (17.98)	Seastories	
26	34	LOS HUMILDES VS. LA MIGRA BCI LATINO 41593/BCI (6.98)	Los Humildes Vs. La Migra	
27	NEW	POCKET FULL OF ROCKS MYRRH/WORD-CURB 887094/WARNER BROS. (13.98)	Manifesto	
28	13	JUSTICE ED BANGER/VICE 24892/ATLANTIC (13.98)	Cross	
29	12	RAUL MALO NEW DOOR 008761/UMI (13.98)	After Hours	
30	NEW	PORTUGAL. THE MAN FEARLESS 30100 (13.98)	Church Mouth	
31	23	SERGIO VEGA SONY BMG NORTE 10261 (16.98 CD/DVD) +	Dueno De Ti... Lo Mejor De El Shaka	
32	43	THE KOOKS VIRGIN 50723/ASTRALWERKS (14.98)	Inside In / Inside Out	
33	3	MAZISO MUSICAL UNIVISION 311180/UG (5.98)	Linea De Oro: Loco Por Ti Y Muchos Exitos Mas	
34	11	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself	
35	31	SAY ANYTHING DOGHOUSE/J 71805/RMG (11.98)	...Is A Real Boy	
36	25	FAIR TO MIDLAND SERJICAL STRIKE/UNIVERSAL REPUBLIC 008996/UM/RG (9.98)	Fables From A Mayfly: What I Tell You Three Times Is True	
37	19	TEDDY THOMPSON VERVE FORECAST 008908/VG (13.98)	Up Front & Down Low	
38	29	MARIANO BARBA THREE SOUND 621 (13.98)	En Vivo	
39	41	TIERRA CALI VENEMUSIC 653210/UNIVERSAL LATINO (13.98 CD/DVD) +	Enamorado De Ti: Edicion Especial	
40	RE-ENTRY	ALL TIME LOW HOPELESS 690 (8.98)	Put Up Or Shut Up	
41	RE-ENTRY	QUETDRIVE EPIC 93896/RED INK (12.98)	When All That's Left Is You	
42	NEW	ST. VINCENT BEGGARS BANQUET 254*/BEGGARS GROUP (14.98)	Marry Me	
43	32	LOS TERRIBLES DEL NORTE FREDDIE 1969 (9.98)	30 Corridos: Historias Nortenas	
44	40	UNK BIG DIMP 5973/KOCH (17.98)	Beat'n Down Yo Block	
45	33	SYMPHONY X INSIDE OUT 7925/SPV (17.98)	Paradise Lost	
46	42	SECONDHAND SERENADE GLASSNOTE 63020/EAST WEST (13.98)	Awake	
47	24	MUTEMATH TELEPROMPT 44462/WARNER BROS. (13.98)	Mutemath	
48	15	EMERSON HART MANHATTAN 80566/BLG (12.98)	Cigarettes & Gasoline	
49	36	GRUPO EXTERMINADOR FONOVISA 353030/UG (12.98)	Adicto A Ti	
50	48	EUGE GROOVE NARADA JAZZ 78763/BLG (18.98)	Born 2 Groove	

THIS WEEK ON: BREAKING & ENTERING

With a new album on the horizon this month, Virgin signee the Last Goodnight earns its first chart in with "Pictures of You" at No. 40 on the Hot AC/Adult Top 40 chart. Discover developing artists making their inaugural chart runs each week in Breaking & Entering on billboard.com.

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard

MARKETPLACE

For ad placement in print and online call Jeff Serrette 800-223-7524 or email: jserrette@billboard.com

HELP WANTED

Billboard

Global Correspondents Wanted

The world's No. 1 magazine for the music industry is looking to boost its team of freelance global correspondents to enhance our world-renowned coverage of the international music business.

To apply, you should be based outside of the United States of America, and be an experienced journalist with an expert knowledge of the music business in your territory. You should be a self-starter, passionate about music, able to turn around news stories at short notice and be bursting with ideas for coverage on all of Billboard's platforms.

A good command of written English is essential.

To apply, please send your CV/résumé, a cover letter, two examples of your published work and three ideas for 600 word stories in Billboard's Global Section to:

Mark Sutherland
London Bureau Chief, Billboard
5th Floor, Endeavour House, 189 Shaftesbury Avenue London
WC2H 8JT

or e-mail msutherland@eu.billboard.com. No calls please.

nielsen

Nielsen Business Media

DUPLICATION/REPLICATION

CDs • DVDs • SHAPED DISCS • SPECIALTY PACKAGING • CASSETTES

NEED CDs? THE CHOICE IS CRYSTALCLEAR
DISC AND TAPE

CHECK OUT OUR CURRENT SPECIALS!

1000 CDs • \$999 (COMPLETE WITH ARTWORK)

1000 PROMO CD PACK • \$599

1000 DVDs • \$1499 (COMPLETE WITH ARTWORK)

TRUSTED EXPERIENCE FOR OVER 35 YEARS!

WWW.CRYSTALCLEARCOS.COM • 1-800-880-0073

PROFESSIONAL SERVICES

1,000 CDs
in full-color jackets for just
\$990!

Call today for your free catalog!

1-800-468-9353
www.discmakers.com/bb

DISC MAKERS®

LEGAL SERVICES

FATHER'S RIGHTS!!

Call attorney
Jeffery Leving
312-356-DADS or visit
www.dadsrights.com

BUSINESS OPPORTUNITIES

- RECORD-RAMA SOUND ARCHIVES
- PUBLISHING CO. (Est. 300 SONGS)
- SEVEN RECORD LABELS, (MASTERS)
- SPIN-CLEAN RECORD WASHER
- DISCMIST CD CLEANER
- MUSICMASTER DATABASE+
- 3,000,000 RECORDINGS-45-LPS-CDS
- ALL FOR SALE - CALL - 412-367-7330

MUSIC MERCHANDISE

BUY DIRECT AND SAVE!

While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢. Your choice from the most extensive listings available.

For free catalog call (609) 890-6000.

Fax (609) 890-0247 or write

Scorpio Music, Inc.

P.O. Box A Trenton, N.J. 08691-0020

email: scorpio@scorpio.com

WANTED TO BUY

CDs DVDs VINYL

Posters, Memorabilia, Awards, Concert Swag, Sheet Music & more!
We specialize in rare collectibles.

TOP PRICES PAID!!

We travel worldwide for valuable collections.

ROCKAWAY RECORDS

323-664-3525 wj@rockaway.com

CATALOG WANTED
SUCCESSFUL INDIE LABEL WITH MAJOR DISTRIBUTION LOOKING TO PURCHASE OR LICENSE AUDIO/VIDEO CATALOGS.

NO SIZE LIMIT.

info@toucancove.com

NOTICES/ANNOUNCEMENTS

AFTER YOU'VE ADVERTISED YOUR HELP WANTED MESSAGES ONLINE...

The Hollywood Reporter, Mediaweek, Brandweek, ADWEEK, Editor & Publisher and Billboard seeking to hire that ideal candidate to fill a recently vacated position. If you're still NOT happy with the responses, please consider the use of Billboard PRINT to reach all serious music professionals directly! I'll knock 50% OFF whatever size ad you select to run on the Billboard pages.

This offer is limited so call Jeff Serrette at
1-800-223-7524
TODAY for rate information

PUBLICATIONS

Your Definitive Source for Industry Information

RECORD RETAILING DIRECTORY:



The essential tool for those who service or sell products to the retail music community. With over 5,000 listings, this directory is the most comprehensive compilation of record retailers, featuring independent and chain store operations, chain headquarters, audio-book retailers and online retailers. Listings include: store names and addresses, owners, operators, phone and fax numbers, e-mail addresses, chain store planners and buyers, and store genre or music specialization. And its handy 6X9 inch format makes it easy to carry and easy to use.

\$215

ORDER ONLINE

www.orderbillboard.com or call 1-800-562-2706 • 818-487-4582

FREE
(Advice)

HOW DO YOU MAKE YOUR CLASSIFIED AD PAY?

By running it consistently — consecutive weeks — for impact!!

Rarely does a prospective customer reply to an ad the very first time it appears. When that customer is ready to buy. Remember, the very week he or she is ready your advertisement should be in POSITION. Stay ALIVE and SATISFIED with an ACTIVE CLASSIFIED!!

TOLL FREE

800-233-7524 or 646-654-4697

CALL US TODAY AND ASK ABOUT

THE BILLBOARD
CLASSIFIEDS

INTRODUCTORY OFFER FOR NEW ADVERTISERS!

1-800-223-7524 or

jserrette@billboard.com

HAVE A POSITION TO FILL? WANT TO REACH HIGHLY QUALIFIED PEOPLE FAST?

LOOK NO FURTHER CALL

BILLBOARD CLASSIFIEDS

1800-223-7524

OR CALL

JEFF SERRETTE

646-654-4697

OR EMAIL ME AT

jserrette@billboard.com

BEVERLY HILTON • LOS ANGELES
NOVEMBER 1-2, 2007

SAVE THE DATE

REGISTER BY
SEPT 4
& SAVE
\$125

FILM & TV MUSIC CONFERENCE Now in its 6th year, The Hollywood Reporter and Billboard join forces to deliver a cutting-edge, two-day seminar on the role of music in film and television. This must-attend event provides a dynamic forum for the exchange of ideas among film/TV and music professionals.

This unique event connects you to key industry leaders. Don't miss your chance to network with influential record label executives, publishing professionals, award-winning composers, music supervisors, and VIPs from the advertising, gaming and commercial fields.

The Hollywood Reporter **Billboard** **FILM & TV** MUSIC CONFERENCE

GENERAL INFO: 646.654.4660
REGISTRATION: 646.654.4643
SPONSORSHIPS: 646.654.4718

REGISTER TODAY! EARLY BIRD RATE \$375
WWW.BILLBOARDEVENTS.COM



EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Sony BMG Music Entertainment in Hong Kong appoints **Edwin Yee** VP of business and legal affairs for the Asian region. He was a senior associate at Hong Kong-based law firm Dibb Lupton Alsop.



TOURING: Live Nation in New York names **Bruce Moran** president of its newly formed Latin division. Moran will oversee the company's business development in Latin America, with a special focus on Mexico and Brazil. "It will be my mission to create new opportunities in those markets," Moran says. "The most passionate music fans in the world reside in Mexico and South America." Previously, Moran served as president at Live Nation New York. Prior to joining Live Nation last summer, he served as CEO at OCEA Presents/CIE USA Entertainment, Mexico's largest promoter. Moran has also had stints at New York's Madison Square Garden and International Creative Management.

AEG in Los Angeles taps **Andrew Messick** as executive VP of marketing and international. He was senior VP of international at the National Basketball Assn.

VenuWorks (formerly Compass Facility Management) appoints **Monty Jones Jr.** executive director for the Emil and Patricia A. Jones Convocation Center at Chicago State University. He was director of event services at the Colonial Center at the University of South Carolina.

MANAGEMENT: IMG Artists names **Elizabeth Sobol** managing director for the firm's North and South American activities. She was senior VP/associate director.

RETAIL: HMV in the United Kingdom appoints **Gerry Johnson** executive director and **Steve Napleton** supply chain director. Johnson was managing director of HMV-owned bookseller Waterstone's, and Napleton was product director at Blockbuster.

—Edited by Mitchell Peters

BACKBEAT



Self-proclaimed ping-pong expert **Joe King** of the Fray enjoyed a few games backstage during the act's July 18-19 stop at Los Angeles' Greek Theatre. From left are the Fray's **Dave Welsh**, **Niederlander** president **James L. Niederlander**, Greek Theatre GM **Rena Wasserman**, King and the band's **Ben Wysocki** and **Isaac Slade**.



Acts including **Cyndi Lauper**, **Eras Jre**, **Debbie Harry**, the **Dresden Dolls**, the **Gossip** and the **Missnazes** took the stage for the first **True Colors** tour in support of the **HUMAN Rights Campaign**. Backstage at the tour's sold-out **Radio City Music Hall** stop in New York are, from left, **Lauper**, tour producer/agent **Jonny Podell** and **Rosie O'Donnell**. PHOTO: COURTESY OF BOB GRUEN



Mya, center, poses with **Paul Krug** and **Jennifer Worthington**, owners of **Spotlight Live** in New York's Times Square, where she performed at **R&B Live**, a new weekly supper club where music executives and established artists enjoy the best in R&B music. PHOTO: COURTESY OF ROZANO JOHNSON



ART FOR LIFE

Rush Philanthropic Arts Foundation co-founders **Russell Simmons** and **Danny Simmons** raised \$1.4 million July 28 at their eighth annual **Art for Life Not So Mellow Yellow** East Hampton, N.Y., fund-raising gala to benefit the organization, which supports underserved New York youth through arts education. PHOTOS: COURTESY OF JOHNNY NUNEZ/411BUZZPHOTO.COM

ABOVE: From left are RFAF executive director **Tangie Murray**, **Russell Simmons**, **Danny Simmons** and event honoree **Forest Whitaker**.

BELOW: Warner Music Group executive VP **Kevin Liles** with actress **Nia Long**.



GOODWORKS

RAISING FUNDS FOR THE HOMELESS

Appleseed Recordings' Sept. 25 release, "Give US Your Poor," will raise funds and awareness to help fight homelessness. The multi-artist benefit CD features exclusive new songs by Bruce Springsteen, Jon Bon Jovi, Pete Seeger, Madeleine Peyroux, Natalie Merchant and others. The recording shines the light on Give US Your Poor, a national platform for the homeless established by the University of Massachusetts in Boston.

BREAKFAST OF CHAMPIONS

On July 24, nearly 30 major radio stations in Atlanta donated their morning drive-time shows to supporting Breakfast for Babies, a fund-raiser for the March of Dimes Georgia Chapter. Listeners were encouraged to make donations to the March of Dimes. To further connect with consumers, several stations set up shop at area restaurants, with some of the restaurants offering matching donations.

HARVEST FOR THE WORLD

Beyoncé held a food drive—in conjunction with Pastor Rudy Rasmus, the Atlanta Community Food Bank and the Survivor Foundation—at her July 20 Experience Tour stop at the Phillips Arena in Atlanta. Fans were encouraged to bring along nonperishable food items for Atlanta's neediest cases.

INSIDE TRACK

SAMSUNG, AT&T PARTNER FOR SUMMER CONCERTS

Queens of the Stone Age, **Ludacris**, **Big & Rich**, **Plain White T's** and others will perform as part of the **Samsung/AT&T Summer Krush**, a free summer concert series designed to highlight a line of music-centric Samsung mobile phones. The trek launches Aug. 13 in Los Angeles with a performance from **Queens of the Stone Age** at the **Music Bx** at the **Fonda**. From there, the trek visits 1,000- to 1,500-capacity venues in Atlanta (**Ludacris**), Chicago (**the Bravery**), Miami (**Kinky**), Dallas (**Big & Rich**), New York (**the All-American Rejects**) and San Francisco (**Plain White T's**) through mid-September. A limited number of free tickets will be available through radio promotions, AT&T retail outlets and consumer contests.

"For AT&T and Samsung, this [concert series] makes sense because of the

music aspect of the products and the services we'll end up promoting," Samsung director of PR **Kim Titus** tells *Track*. "We're always looking at opportunities to expand our marketing reach and get the word out to potential consumers."

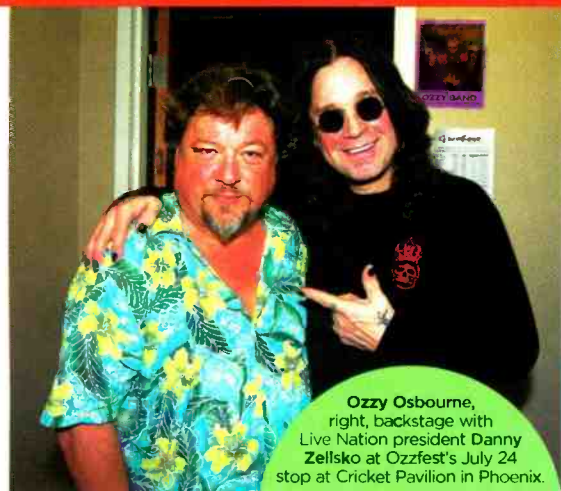
Each concert will feature an hour-long music performance and provide product-sampling kiosks to showcase the music capabilities of the **Samsung BlackJack**, **Samsung Sync**, **Samsung a717** and **Samsung a727** mobile phones. Along with prize giveaways and rock-'n'-roll-themed (temporary) tattoo parlors, fans will have the opportunity to "bling" their mobile phones at customization bars.

Additionally, as part of the sampling kiosks, memory product manufacturer **Kingston Technology** will provide concertgoers with a 1 GB Sam-



PLAIN WHITE T'S

sung-compatible memory card, providing extra space for music, photos and games.



Ozzy Osbourne, right, backstage with Live Nation president Danny Zellsko at Ozzfest's July 24 stop at Cricket Pavilion in Phoenix.



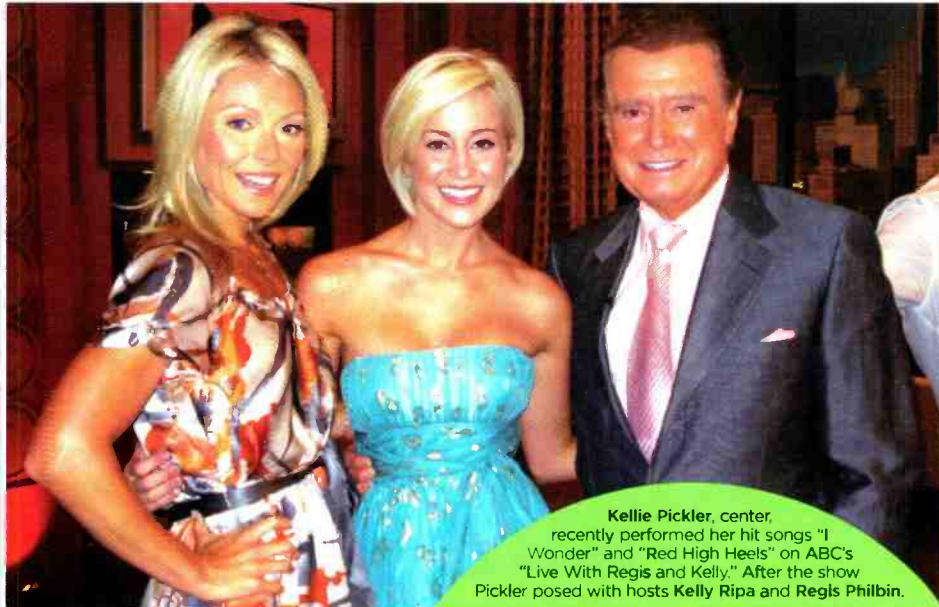
Public Enemy's Chuck D, left, and TuneCore CEO Jeff Price presented the TuneCoreExpress event July 26 at the Guitar Center in New York. TuneCoreExpress provided a hands-on demonstration of TuneCore's newest service, which allows musicians to walk into Guitar Center stores and make their music available for sale worldwide—ripped, uploaded and available on iTunes and other major download sites in approximately three to four weeks—for a \$49.95 fee. PHOTO: COURTESY OF NICK LOSS-EATON/SHORE FIRE MEDIA



From left, actors Romi Dias and Manny Perez, mun2 VP of marketing Lisa Hackett and actor Federico Castelluccio at the New York International Latino Film Festival screening of "El Cantante" after-party presented by mun2 July 28 in New York. PHOTO: COURTESY OF BRAD BARKET/GETTY IMAGES FOR MUN2



Blues legend B.B. King, right, and gospel/soul great Al Green met with the media July 24 at the Hard Rock Cafe at the Seminole Hard Rock Hotel & Casino in Hollywood, Fla., to discuss their music careers and upcoming tour together.



Kellie Pickler, center, recently performed her hit songs "I Wonder" and "Red High Heels" on ABC's "Live With Regis and Kelly." After the show Pickler posed with hosts Kelly Ripa and Regis Philbin.

INSIDE TRACK

CARIBBEAN QUEEN

Olivia—the lifestyle community for lesbians, which offers luxury travel and social networking—celebrates its 35th anniversary next year. To help with the festivities, singer k.d. lang will perform at the launch of Olivia's first Caribbean cruise of 2008. The performance is exclusive to those boarding the ship that sets sail Jan. 26. For this cruise, Olivia will extend lang's brand via in-cabin music videos and complimentary lang CDs for all guests. According to Olivia GM Lisa Henderson, the company is discussing similar multiplatform branding experiences with other marquee entertainers for upcoming cruises. "These deeper, richer partnerships will result in once-in-a-lifetime experiences for our guests and extend the reach of our partners," she says.

Staying with Olivia, for the first time it will dedicate an entire Caribbean cruise to raise awareness and funds in the fight against breast cancer. Olivia's inaugural Cruise for a Cause (March 30-April 6) benefits the Dr. Susan Love Research Foundation. An on-ship auction, co-chaired by Chastity Bono, will feature items from Melissa Etheridge and other celebrities. Female rock duo Heart is scheduled to perform.



LANG



STARRY NIGHT

The Grammy Foundation's Starry Night benefit honoring Quincy Jones at the UCLA Tennis Center was held July 28 in Los Angeles. This week, Jones debuted his new video podcast series, the first installment aptly called "Episode 1." The first season will feature at least 26 episodes. Done in partnership with podcast aggregator/distributor Wizzard Media, the series features a behind-the-scenes look at Jones' many projects. PHOTOS: COURTESY OF THE RECORDING ACADEMY and MAURY PHILLIPS/WIREIMAGE.COM

LEFT: From left are Grammy Foundation board chairman Steve Schnur, Grammy Foundation/Recording Academy president Neil Portnow, honoree Quincy Jones, Jones' guest Heba Elawadi, Grammy Foundation senior VP Kristen Madsen and Grammy Foundation VP Dana Tomarken.

BELOW: From left are singer BeBe Winans, singer Alice Smith, musician John Legend, Grammy Foundation board chairman Steve Schnur, singer Nancy Wilson, Grammy Foundation/Recording Academy president Neil Portnow, honoree Quincy Jones, Jones' guest Heba Elawadi, singer Patti Austin, singer James Ingram, musician Steve Tyrell and former Grammy Foundation board member David Foster.



LANG: MARK SULLIVAN/WIREIMAGE.COM

Copyright 2007 by Nielsen Business Media, Inc. All rights reserved. No part of this publication may be reproduced, stored in any retrieval system or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher. BILLBOARD MAGAZINE (ISSN 0006-2510; USPS 056-100) is published weekly except for the first week in January, by Nielsen Business Media, Inc., 770 Broadway, New York, N.Y. 10003-9595. Subscription rate, annual rate, Continental U.S. \$299.00, Continental Europe 229 pounds, Billboard, Tower House, Sovereign Park, Market Harborough, Leicestershire England LE16 9EF. Registered as a newspaper at the British Post Office, Japan 109,000 yen. Periodicals postage paid at New York, N.Y., and at additional mailing offices. Postmaster: Please send changes of address to Billboard, P.O. Box 15158, North Hollywood, CA 91615-5158. Current and back copies of Billboard are available on microfilm from Kraus Microform, Route 100, Millwood, N.Y. 10546 or Xerox University Microfilms, P.O. Box 1346, Ann Arbor, MI 48106. For reprints contact: Nancy M. Rothman, nrothman@fosterreprints.com, 1-866-379-9144, Unistar. Canadian Publication Mail Agreement No. 40031729 return undeliverable Canadian addresses to DHL Global Mail, 7496 Bath Rd #2, Mississauga, ON L4T 1L2, Vol. 119 Issue 32. Printed in the U.S.A. For group subscription information, call 646-654-5863. For subscription information, call 800-562-2706 (outside U.S.: 916-437-4582) or e-mail billboard@espcmp.com. For any other information, call 646-654-4400.

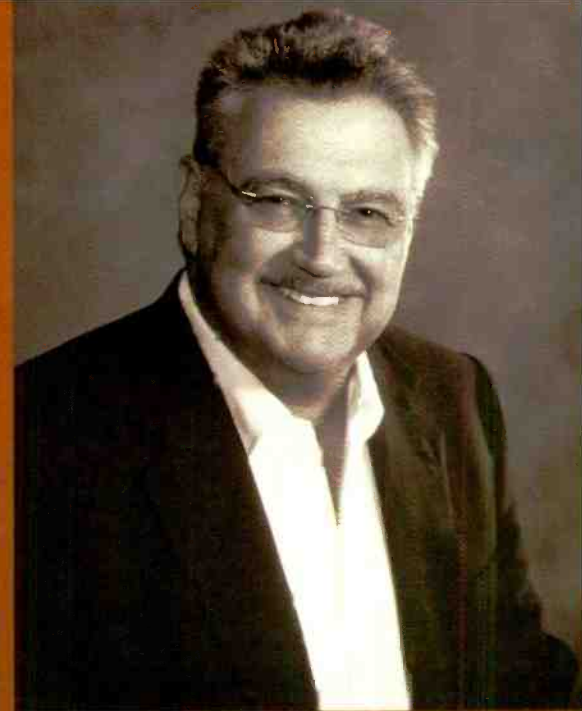
The Music and Entertainment Industry presents

CITY OF HOPE

2007

Spirit of Life® Award Dinner Honoring **Bob Cavallo**

Thursday, September 27, 2007
Pacific Design Center
Los Angeles



Bob Cavallo

Music and Entertainment Industry Executive Board

Chair
Gregg Harris

President
David Renzer

National Campaign Chair
Gary Stiffelman

Board Members
Steve Bartels
John Frankenheimer
Scott Goldman
Charles Goldstick
Zach Horowitz
Mary Jo Mennella
Kathy Nelson
Richard Palmese
Don Passman
Alissa Pollack
Neil Portnow
Philip Quartararo
Bruce Resnikoff
David Simoné

Dinner Campaign Chairs
David Agnew
Bob Cavallo
Randy Goodman
Abbey Knowlton

Honorary Dinner Campaign Chairs
Irving Azoff
Dick Cook
Clive Davis
Michael Eisner
Simon Fuller
David Geffen
Bob Iger
Doug Morris
Mo'Nique
Joe Roth
Charles Rovin

Honorary Dinner Committee

Roger Ames
Jeff Ayeroff
Martin Bandier
Jim Beach
Lenny Beer
Alan Bergman
John Branca
Gerry Cagle
Tamara Conniff
Hilary Duff
Julie Enzer
Jeff Frasco
Eric Greenspan
Michael Guido
Collin Hoggson
Zach Horowitz
Dennis Lavinthal
Mitchell Leib
Rob Light
Pat Magrarella
Gary Marsh
Larry Mazer
Chris Montan
Rob Moore
Jim Morey
Kathy Nelson
Guy Oseary
Don Passman
Peter Paterno
Lee Phillips
Neil Portnow
Marjorie Randolph
Bruce Resnikoff
Rich Ross
Brian Schall
Gary Stiffelman
Cathleen Taff
Jim Lurie
Jim Weatherson
Tom Whalley
Maurice White
Johnny Wright
Jamie Young



City of Hope™

For more information regarding tickets and sponsorship opportunities please contact Mary Carlzen at 213-202-5735, ext. 26540, mcarlzen@cch.org or visit www.cityofhope.org/music



BEVERLY HILLS ON THE GOLD COAST

of Long Island, NY



Capture a Moment of Time in History in this 1910 Film Pioneer's Estate Compound where Presidents and Movie Stars enjoyed lavish parties at the turn of the century. Magnificently designed and crafted four acre estate compound consisting of five separate buildings, totaling over 20,000 square feet of living space. Perfectly located in Cove Neck , one of the North Shore's most exclusive waterfront communities. Web#1827663. Price Upon Request.



MAIN MANOR HOME

Newly constructed with the finest materials and workmanship, with "Smart House" Technology and floor plan suitable for today's living at its best. 8,500 sq. ft. of living space.



RECORDING STUDIOS WITH OFFICES

Designed by Fran Manzella Consisting of: Isolation booth, control room, recording studio, computer room. (All Floating) Complete with living quarters.



CARRIAGE HOUSE

Grand Mahogany Ball Room complete with exquisite custom bar area, fireplace, and 12 seat Hollywood home theatre. Ideal for Power Meetings.



GUEST COTTAGE

Recently renovated 1 bedroom residence with living room, kitchen, and full bathroom.

JOHN J. MARTIN, LBA

Director of Sales

Brookville / East Norwich

516.624.9000 x.213 / 516.971.0138

john.martin@prudentialelliman.com

BARBARA J. BRUNDIGE, LBA

Certified International Property Specialist

Certified Luxury Home Specialist

516.624.9000 x.209 / 516.242.7878

barbara.brundige@prudentialelliman.com

For more beautiful investments **PRUDENTIAL ELLIMAN.COM**