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ALBUM OF THE DECADE?

After 100+ Weeks Near The Top Of
The Chart, NICKELBACK Keeps
Rolling With 'All The Right Reasons'

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It was a music festival disguised as an award show. From the main stage to the suite parties, from the poolside to the rooftop, this year's performers truly made this a VMA weekend to remember. THANK YOU.



No. 1

ON THE CHARTS

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ON THE COVER: Nickelback photographed by Andrew McNaughtan. KANYE WEST: DIMITRIOS KAMBOURIS/WIREIMAGE.COM

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360 DEGREES OF BILLBOARD

HOME FRONT

Events

FILM & TV MUSIC
The Hollywood Reporter/Billboard event includes discussions with top entertainment executives, artists, directors and composers, and a full day of programming dedicated to music supervision. Info at billboardevents.com.

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

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

Blogs

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

OPINION

EDITORIALS | COMMENTARY | LETTERS

GEOFF MAYFIELD
Director of Charts/Senior Analyst
Billboard



Tower Of Hope

Russ Solomon Boosts Brick-And-Mortar With R5 Launch

Same weekend. Different coasts. Events of entirely different scope.

In the same week that Trans World Entertainment, the largest music chain to emerge from a Darwinian survival of the fittest, held its annual convention in upstate New York, a single store staged a grand opening in Northern California. Billboard attended both, because each, in their own ways, were significant events in music retailing.

The weight of a chain that owns almost a third of this nation's traditional music stores is obvious, but why would a single store mean anything? For a couple of reasons, the first and foremost being that its proprietor is Russ Solomon, founder of the august super-store chain Tower Records, which drew gobs of media attention when bankruptcy erased it from the landscape last year.

In fact, the underlying tone of how Tower's demise played out in the consumer and business press is precisely the reason the launch of Solomon's new R5 store intrigues. A variety of market conditions—none the least of them being the labels' unrelenting drive to pump key releases' first-week sales—means it's no longer news when a music retailer closes its doors. After all, the 2006 exits of Tower and Musicland were just the latest beats in a parade that had seen such music chains as Warehouse, National Record Mart, Disc Jockey and Music Network march out of business in recent years, along with countless independent stores.

But seeing a respected music retailer on the brink of his 82nd birthday with enough confidence and optimism to open a store in today's climate? There's your classic Man Bites Dog headline. And, if you'd seen the line of consumers waiting to make purchases throughout R5's Sept. 8-9 opener, you might be a believer, too.

The store is located in the exact same space as one of Tower's first stores, just across the street from the real estate where, as a teenager, Solomon first started selling records in his father's drugstore. The yellow and red colors on the signage are familiar, too, designed by the same artist who devised Tower's logo, albeit without the italic slant.

A wave of advertising and publicity drew attention to the event. A long lineup of local bands and musicians who played in the parking lot plus free food from a hot dog stand and the neighboring Tower Cafe gave shoppers incentive to hang around, but the genuine attraction seemed to be the store itself, if not the force of the owner's personality.

The aisles were already hopping when

Solomon reached the store that Saturday afternoon. As soon as he walked in the door, a woman with a fistful of CDs and her teen daughter in tow grabbed him and shook his hand. "Thank you so much for opening this store. I've been buying music from you for 27 years, and we've really missed Tower." She was the first of many customers who gave similar affirmations to Solomon during the course of the next five hours, but he refused to accept it as praise for him, preferring instead to think of those compliments as an endorsement for the concept of a well-stocked music store.

"It's not about me as much as it is that they're happy for themselves," Solomon insisted more than once. "They've been hungry for a place with a wide selection of records at decent prices."

The activity at the store's three cash registers seemed to confirm his view. Some shopped for hours, stocking up several CDs and DVDs at a time. Figure that if purchases that day were merely souvenirs of the event, or gestures of good will for Solomon's comeback attempt, folks would have just bought one or two titles. But throughout the day, most people waiting for the next available register did so with hands full.

Solomon credits the store's stock and ambiance to longtime Tower store manager Paul Brown, buyer Dal Basi and his young store crew, most of whom were born in the '80s, when the Tower chain was conquering new frontiers.

If, during the grand-opening weekend, someone tried to describe Solomon as an industry or local icon, he immediately scoffed. "You know what an icon is, don't you? It's a piece of metal you nail to a door." But he shouldn't discount entirely the notion that his hometown cheers his

scrappy attempt to start anew in the shadow of Tower's demise.

There was a psychologist who made a point to introduce herself this summer shortly after she heard him on a radio interview. She termed his attempt to get back in business "an inspiration," and it seems as though Sacramento locals who see him enter a restaurant these days notice him more than they did during Tower's glory days.

When Ed Christman reported R5's informal opening a couple of months back (Billboard, July 21), he opined that Solomon should not be viewed as a modern-day Don Quixote. Shoppers who attended his store's opener would likely agree.

Beyond Solomon's own story, Sacramento may stake civic pride in R5's prospects. In a state where the capital can be overshadowed by glamorous San Francisco, star-filled Los Angeles or the coastal glory of San Diego, this city seemed to take pride in being the home of a music chain that was known internationally for its coolness.

Although confident that R5 will pay its own bills, Solomon hasn't deluded himself into thinking the store will throw off enough cash to fuel expansion. This, after all, is a different time and place than the '60s, when a relatively modest investment paved Tower's critical move into San Francisco. That said, Solomon would clearly love to see R5 prove successful enough to draw interest from investing partners.

Certainly one great weekend does not ensure this store's success, and market conditions don't suggest that launching a new music chain would be an easy proposition. But, if this acorn can grow into a tree, it won't just be a win for Solomon or Sacramento, but a big triumph for the music industry, too. ■■■

NOTE: Billboard was able to further clarify information presented in the Indies column on page 18, after that page had gone to the printer. Label payments from eMusic are based on a revenue-sharing model, and may vary. As well, labels using third-party aggregators for digital distribution may see their payments reduced by additional fees.

FOR THE RECORD

■ In the Sept. 22 issue, Joss Stone's name was misspelled in the headline to the "Making the Brand" column and on the lead upfront page.

■ On the Table of Contents page in the Sept. 22 issue, the name of the new Sprint Center in Kansas City was misspelled.

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**>>>MYSPACE
LAUNCHES NEW
AD PLATFORM**

Social networking giant MySpace has unveiled a new targeted advertising technology designed to let advertisers tailor their message to MySpace members based on information contained in their profiles. MySpace says the new system increased the chances of a user clicking on a banner ad by 80%. MySpace parent company NewsCorp will roll out the service this fall.

**>>>NEW ZUNES
EXPECTED IN
FALL**

Rumors are rife over a new version of Microsoft's Zune, expected this fall. Tech blog Engadget reports a mid-October street date for new devices code-named Draco and Scorpio, including a flash-based device. Sources tell Billboard that Microsoft planned an earlier launch, but had to delay it due to manufacturing problems with the hard-drive-based version.

**>>>HAMMETT
PREPS AMP LINE**

Metallica guitarist Kirk Hammett has teamed with Randall Amplifiers to help design a line of signature products including amps, heads, combos and preamp modules. Hammett is recording Metallica's ninth studio album, which is expected to be released next year. The Rick Rubin-produced project and will be the band's first release since "St. Anger" in 2003.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Susan Butler, Jonathan Cohen, Wolfgang Spahr and Chris M. Walsh.

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6 QUESTIONS
with **GEORGE CARLIN**
by **CHRIS M. WALSH**

The irascible George Carlin—voted, through a Comedy Central poll of network executives and industry veterans, the second-best stand-up comedian of all time behind Richard Pryor—turned 70 May 12. To mark his 50 years in entertainment, MPI Home Video is releasing a 14-DVD career retrospective boxed set, "George Carlin: All My Stuff," Sept. 25.

Never one to rest on his laurels, Carlin does 80 shows a year and is in the process of preparing an hour's worth of new material for his next HBO comedy special, which will air live in March 2008. Billboard caught up with him during a break from his current stint in Las Vegas.

1 What's driving you to do 80 dates a year after 50 years in the business?

It's what I do, and there's two things going. One, I'm an entertainer and two, I'm an artist. And the artist never really finishes his job—the writer is never finished. Some of it goes to the books, some of it goes to the shows, and the shows become HBO concerts.

2 A review of your Billboard chart history reveals that comedians today don't chart as consistently as you did throughout your career, especially your work in the '70s.

People used to say albums were hot, then they were cold, then they were hot for comedians. There's just too much going on in the popular culture for that to work—too many things competing for people's attention.

3 What can fans expect from the boxed set?

It goes from 1977, the first HBO show I did, through the most recent in 2005. There are 12 pure stand-up shows in the boxed set, and they represent the evolution of a particular comedy. I go from being very tentative in 1977, to the 1992 show, which was my favorite because that's when my comedy voice changed. Right around 1990, 1992 the writer took over and the pieces became more thoughtful and more extended and more like essays.

4 Is that what you mean when you say "the writer not just looking for a laugh" and delving into heavier subjects?

I discovered around that time that there

was something I could do with an audience that didn't involve getting a laugh every 20-30 seconds, and that was to engage their imaginations and hold their attention with ideas and language. There are really three things going on in my comedy now: One is the humor, the jokes; second is the ideas, and points of views and attitude; and thirdly, the way it's couched—I hope in colorful language. And by that I don't mean foul language necessarily—that's included, too—but I mean language that's interesting to listen to.

5 Any thoughts on what's going on in the political world right now?

I've never done topical humor. I've never cared for it. I like writing for the long span. So I talk about things that seem timely, but are actually sort of timeless: race, religion, big business, consumerism, ignorance of the average American, false patriotism. I just watch the current political [process] like a sport. It is a blood sport to the ones involved, and it's great, great theater. And now they're changing all the rules in the primaries and maybe even with the distribution of electric votes in particular states—so the rules are shifting on the run.

6 Is there any wisdom that comes with turning 70 that you could share?

I don't notice numbers of years as much as I notice periods of life. It's very interesting to have lived through the golden age of radio, the golden age of television, the golden age of movies, the golden age of American popular standard music. It's fun to live life. ♦♦♦

DIGITAL BY ANTONY BRUNO

**DECOY
DEBACLE**

MediaDefender E-Mail Leak Reveals Doubts About Anti-Piracy Efforts' Effectiveness

Along with exposing the company's dirty laundry, an e-mail leak suffered by anti-piracy firm MediaDefender is calling into question the very effectiveness of the company's efforts.

Formed in 2000, MediaDefender attempts to foil unauthorized file sharing by flooding peer-to-peer (P2P) networks with decoy files, among other tactics. It counts all four major labels and a host of TV and film outlets as clients and focuses on such popular networks as eDonkey, Gnutella, BitTorrent and Soulseek.

The leaked e-mails outline the cost of these efforts—\$2,000 to protect a specific track for a month and \$4,000 to do the same for an entire album. The e-mails, which span the last nine months, also contain multiple label requests to protect hundreds of recently released albums and tracks.

Yet the e-mails also reveal some skepticism about whether such efforts justify their cost.

"We're still not seeing you guys perform well on

Soulseek," one Sony BMG anti-piracy executive wrote. "Can you please investigate the problem and *actually* solve it [going on for months now]? In my most recent search I selected [Beyoncé's] 'Beautiful Liar' and was able to download almost everything . . . As it stands right now it's a waste of our resources at this level of protection."

Major labels are declining to comment on the record about their anti-piracy activities, but one source speaking on background says that they don't expect such strategies as file spoofing to stop piracy completely. Rather, the goal is to keep piracy from getting worse.

Eric Garland, CEO of P2P tracking firm BigChampagne, uses another analogy. "It's like acne cream," he says. "All these teenagers are walking around with horrible cases of acne, and they're all buying cream, but they can see everybody else still has acne. What are you going to do? How much worse might your pizza face be if you did not buy the acne cream?"

It's virtually impossible to quantify whether decoy files reduce piracy at all. P2P users typically select multiple files of the same song to download, preview them while downloading and then delete useless files from the queue. While the strategy may add a layer of frustration to the

P2P process that could discourage some fans from using the sites, P2P traffic remains at an all-time high, according to BigChampagne.

"It does not have an effect on traffic," Garland says. "It doesn't necessarily impede access to the real content, which almost inevitably ends up freely disseminated without a real barrier."

Most of the companies that offered file-spoofing services in the early days of P2P are no longer in business. Those still around—including MediaDefender, which ArtistDirect acquired in 2005—now position their technology more as a way to push promotional files into P2P networks. Atlantic Records for instance tapped MediaDefender to push 16 million tracks by hip-hop artist Plies into P2P networks, and wireless operator Sprint sponsored the move as an advertising ploy.

The full fallout from the leaked e-mails remains to be seen. Many of the messages contain unflattering references to the company's clients, derisive jokes about the music industry's anti-piracy lawsuit campaign and attempts to skew data in their favor.

MediaDefender did not return requests for comment. ♦♦♦

MediaDefender helped Atlantic Records push 16 million tracks by PLIES into P2P networks.



BMI ⁰⁷Urban Awards

TOP PRODUCERS

Kanye West

T-Pain

will.i.am

Lil Jon

Polow Da Don

Sean Garrett

Bubba Sparxxx

Rodney Jerkins

Jazze Pha

8 Ball

Jasper Cameron

Jacoby "Jody Breeze" White

Zukhan Bey Jim Jones

Jim Jonsin

Jason "Pit" Pittman

Jordan "Juicy J" Houston

Josh "Redd" Burke

Curtis Lundy

Kaine

Leon Haywood

Kirk Franklin

Alphonzo "Goldy" Bailey

RINGTONE OF THE YEAR

"I'm N Luv (Wit A Stripper)"

Mike Jones

T-Pain

BMI ICON



Joseph "Rev Run" Simmons

PUBLISHER OF THE YEAR EMI MUSIC PUBLISHING

SONGWRITERS OF THE YEAR

Curtis Mayfield

Darion "Smoke" Crawford

Yung Joc

Darnell "Crunchy Black" Carlton

David Richardson (SOCAN)

Theodore "Ted" Lucas

Delisha Thomas (SOCAN)

Tony Love

DJ Toomp

Don Corleon

Doug Edwards (SOCAN)

NE-YO

Donny Hathaway

Shawn "Shawr J." Johnson

D-Roc

Doug E. Fresh

8 Ball

Amund Bjørklund (TONO)

Dwain "Kochease" Warren

Jasper Cameron

Slam

Slick Rick

Jacoby "Jody Breeze" White

T.I.

SONG OF THE YEAR

"Check On It"

Earl "E-40" Stevens

Billy Roberts

Espen Lind (TONO)

Fred Jerkins

Richard A. Jones, Jr.

Freddie Washington

Gipp

Gordon Strozier

Gary Kemp

Harold Lilly, Jr.

Teedra Moses

Bigg D

Rodney "Don Vito" Richard

Shawn Mims

PRODUCER OF THE YEAR

"CedKeyz International"

Sean Garrett

Slim Thug

Leroy Hutson

Lil Wayne

Lil' C "C Gutta"

Makeba Riddick

Michael Hartnett

Mayhem

Miss B

Roger "Mista Raja" Greene, Jr.

Calvin "Snoop Dogg" Broadus

Melvin Riley, Jr.

Big Zak Wallace

Nicole Scherzinger

Paul "DJ Paul" Bearegard

Ray J

R. Kelly

Rich Harrison

Albert "Prodigy" Johnson

Richard "Young Lord" Frierson



Pharrell Williams





At the Latin Rap Conference, rapper DON DINERO recommended that artists make labels come to them.

Rhyme And Reason

Online Initiatives A Hot Topic At Latin Rap Conference

How to succeed in the Latin rap business—by really trying digital distribution and other alternatives to a label deal—was the main theme at this year's Latin Rap Conference.

Throughout the Sept. 13 Los Angeles event, discussion centered on the potential of new technology to open doors for a genre that has yet to find its footing in the mainstream.

Filmmaker Jokes (Jorge Yanes), who shot the "Lean Like a Cholo" video for \$5,000 and put it on YouTube as an afterthought, said videos—even low-budget ones—"are more important than ever because of the on-demand power that you have."

Part of the strategy for the song was putting out DVDs with videos through street teams, Yanes said.

Mun2 VP of program-

ming Flavio Morales said video channels are filling a void for urban music at ballad-heavy Latin radio. Talitha Mahadeo, marketing manager at SiTV, pointed to unsigned group Upground as one that took a camera on the road, blogged about its experiences and was able to offer the channel much more than a music video.

Online discovery was also seen as key in opening up touring opportunities in Europe and Latin America for rap artists. Luis Ramirez, who runs somoshiphop.com, cites Latin Grammy-nominated Colombian rap group Tres Coronas as a beneficiary of such exposure.

With or without a label, personal hustle—in putting out well-produced, original-sounding music; consistently pitching radio and

club DJs; and going on the road—were seen as indispensable. In fact, one of the conference's biggest stars, rapper Sick Jacken (aka Jack Gonzalez) of the Psycho Realm, has succeeded so well in developing his own fan base that he was able to secure a favorable joint venture with Universal Latino.

"I'm getting more money than they are on my records, and I'm in full control," said Gonzalez, who cited national retail distribution and a bigger marketing budget as motivations for linking up with a major late in his career.

As rapper Don Dinero put it, "Your vision should be that you make so much noise that labels come to you." ...

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

EN BREVE

JUMBO'S RETAIL ALLIANCE

Mexican rock band Jumbo's new album, "Superficie," on independent label Noiselab, is enjoying a branding alliance with retail giant Grupo Sanborns.

The Sept. 10 release in Mexico is exclusive to Sanborns and Mixup stores. Jumbo will accompany it with 16 acoustic in-store performances.

The performances will be scheduled around Jumbo's headlining dates on the Rockampeonato TelCel tour. The outing also features Kinky, Porter and Hong Kong Blood Opera. It kicks off Sept. 22 in Hermosillo.

Jumbo has filmed two commercials for the tour, and two songs from its new album were used for TelCel TV campaigns. Like Grupo Sanborns, wireless company TelCel is part of the telecom



Latin Notas

LEILA COBO lcobo@billboard.com

A Simultaneous Solution?

La Curacao/MusicNet Partnership Aims To Boost Internet Use, Digital Sales

It's no secret that U.S. Latinos use the Internet less than other segments of the population. And it's no secret that digital sales of Latin music lag way behind the physical.

According to a study the Pew Hispanic Center released earlier this year, only 56% of U.S. Latinos use the Internet, far less than the 71% of non-Hispanic whites and 60% of non-Hispanic blacks who do so.

This may partly account for the lag in digital sales of Latin music. According to Nielsen SoundScan, less than 1% of all digital albums sold so far this year were Latin. In contrast, Latin music accounted for 7% of all albums sold.

Now, a new alliance between Hispanic retailer La Curacao and content provider MusicNet will address both

problems simultaneously, promoting online sales of Latin music and sales of media players and computers to Latin buyers.

The Curacao/MusicNet partnership, slated to go into effect by December, will have MusicNet providing content for Pasito Tunes, a Hispanic-focused digital music service. Pasito will offer a music subscription service and a download store, both accessible on computers and portable media players. Pasito will have access to MusicNet's 4.5 million tracks, but will appeal to Hispanic buyers with its own editorial voice.

This marks MusicNet's first partnership with a Latin retailer. But what makes the enterprise stand out is its promotion and marketing at the retail level.

La Curacao, a chain of eight large department stores in California and Arizona (three more will open in the next nine months), caters to some 9 million customers per year and is best-known for electronics. Approximately 1 million consumers hold Curacao credit cards.

When Pasito Tunes launches, all La Curacao stores will feature Internet pavilions where staff will instruct customers on how to use the service.

Customers who do not have media players or computers will have the option to buy them at a discount price together with a Pasito subscription service.

"We'll be able to capitalize on foot traffic to subscribe people to the service," says Reuven Hayun, sales and marketing manager for La Curacao's business development group. "It's going to enhance my profit margin because I can sell bundles of

●●●●
Less than 1% of all digital albums sold this year were Latin. In contrast, Latin music accounted for 7% of all albums sold.

media players and subscriptions. What we're doing is putting the hardware and the software together. And everything is bilingual and very easy to understand."

The Curacao model will not allow for CDs to be burnt in-store, partly because the stores already sell CDs. However, if a buyer doesn't have a major credit card or Internet access, but does have a laptop computer, the buyer can pay cash and download the tracks in-store.

This isn't MusicNet's first partnership with a retailer.

But MusicNet Digital president/CEO Alan McGlade says the one with La Curacao is unique, since "they will actually help educate the consumer and help them get started."

That may well be one of the missing links in pushing along digital sales of Latin music. And in launching Pasito, Curacao is, of course, hoping to make a profit. But it's also recognizing that Latin consumers want to get savvy about new media—even if they have economical constraints. ...

.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.



and retail empire controlled by tycoon investor Carlos Slim Helu and his family.

Grupo Sanborns' Beon.com download store offered registrants to its site who are TelCel users a free mobile download of single "Fuerza de la Gravedad" last month. —ABY

DURANGUENSE RENEWAL

Duranguense group Los Creadores del Pasito Duranguense has renewed its contract with Univision Music Group label Disa Records. Creadores, a spinoff from another popular duranguense group, Grupo Montez de Durango, was created by former Montez lead singer Alfredo Ramirez Corral. The group's debut studio album, "Recio, Recio Mis Creadores," debuted at No. 1 on Billboard's Top Latin Albums chart in January.

The group's renewal precedes the release of its second studio album, "Las Favoritas de los Creadores... Corridos, Rancheras y Más..." due in October. —LC

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THE MONTH OF
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TACUBA
BIGGER
ON mun2



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TOURING BY MITCHELL PETERS

THEY HEAR A SYMPHONY

Four Things To Know About Orchestral Touring



THE DECEMBERISTS, left, and JOANNA NEWSOM, above, are among the acts playing multiple concerts accompanied by orchestras this year.



special event."

Newsom will be accompanied by different orchestras in each city, some of which cost up to \$40,000 to hire for a one-night performance, according to Hedrick. "We're trying for more dates, but it's very difficult because of the expense of the orchestras," she says.

The costliness of hiring an orchestra has also raised the ticket price. "Most of the tickets for

Joanna's last tour were around \$15 or less, and now we're jumping to the \$30-\$50 range," Hedrick says. But the higher price was necessary to at least break even. "There are a few places where she'll be able to make money," she continues, "but it's a huge risk because she's not getting paid upfront."

PAYMENT IN ADVANCE

Instead of hiring out orchestras separately, French worked out a risk-free deal for the De-

Before planning to jam with an orchestra, here are four things to keep in mind:

HIGHER EXPENSES, HIGHER PRICES

Musically, Newsom is the perfect match for an orchestra, says her agent, Ali Hedrick with the Billions Corp. But economically the shows aren't feasible. "Joanna is making less money doing this tour than if she went out soio or with a band—a lot less money," Hedrick says. "But she's only doing this once, so it's a very

as Milwaukee, Seattle, Los Angeles, Atlanta and Austin. For the six scheduled shows, which play 430- to 2,300-capacity venues, Newsom will perform "Ys" in its entirety, followed by material from earlier albums.

Earlier this summer, the Decemberists visited five amphitheatres with the accompaniment of local orchestras, drawing approximately 3,000-4,000 fans in most markets, according to Kevin French, the band's agent with Bigshot Touring Artists.

While promoters and booking agents agree that pairing an act with a full-piece orchestra gives fans a unique concert experience while potentially attracting new ticket buyers, the expense and timeliness of routing an orchestral tour presents big challenges.

This fall, in support for her 2006 orchestral album "Ys," indie singer/songwriter Joanna Newsom will perform a handful of concerts alongside a 29-piece orchestra in such markets

GLOBAL BY JULIANA KORANTENG

Second Degree Burns

U.K. Promoters Feel Heat From Secondary Ticketing

LONDON—Concert promoters in the United Kingdom are urging the government to clamp down on a primary threat to their business—the country's burgeoning secondary-ticketing sector.

Unlike authorized online ticket sellers like Ticketmaster, such secondary-ticket agents as Seatwave and Viagogo—which specialize in reselling tickets to sold-out events—are not accredited by event organizers.

"Anyone that makes a margin on the transfer of a ticket can't be good for customers," says Rob Ballantine, director of SJM Concerts and spokesman for the Concert Promoters Assn.

(CPA). They are "taking money out of the industry and away from the artists."

Live entertainment research company Tixdaq, which assesses the most traded events, estimates this year's U.K. online secondary-ticket market for music events will generate more than £250 million (\$507 million).

In May, Ticketmaster said its analysis of the secondary-ticketing market for Prince's current 21 shows at the O2 in London showed 7,000 tickets with a total face value of £223,000 (\$453,000) were resold for £983,000 (\$2 million).

According to online research firm Hitwise, Seatwave was the biggest U.K. secondary-ticketing Web site in August with a 3.4% share of the total (primary and secondary) events tickets sector. Ticketmaster is market leader with 28.6%.

The CPA says it considered setting up its own ticket-exchange Web site, but first wants the U.K. government to declare all secondary-ticket sellers illegal, as it has for soccer matches and London's 2012 Olympics.

The CPA and the Society of Ticket Agents and Retailers, whose members include

Ticketmaster and several U.K. venues, have expressed their discontent at four summits with the government's Department for Culture, Media and Sport. In February, the DCMS asked ticketing stakeholders, including promoters and secondary-ticket operators, to come up with a code of practice for its consideration.

"There is a reflexive response from promoters who are against what we're doing," says Seatwave founder Joe Cohen, whose site features more than 500,000 tickets. "But that's because they have an economic interest in stopping what we're trying to do. I don't think our primary aim is to get the good will of the promoters or the venues; we want to be consumer-focused."



BAKER



IAIA





'Joanna Newsom is making less money this tour than if she went out solo or with a band—a lot less money.'

—ALI HEDRICK, BILLIONS CORP.

emberists. "We were paid a flat guarantee to play each show with the orchestras," he says. In scheduling the concerts, French worked closely with Los Angeles Philharmonic senior program manager Johanna Rees, who booked the band's orchestral gig at Los Angeles' 17,300-seat Hollywood Bowl.

To help organize the tour, Rees, who also books L.A.'s Walt Disney Concert Hall, reached out to various venue and orchestra promoters around the country.

"I told her that if she could come up with 'this' amount of money in each market, then we could do it," French recalls. "These shows were different than somebody saying, 'We want to tour with an orchestra, and it's your responsibility to pay them.'"

STUDY THE SCHEDULE

Rees, who has booked past orchestral concerts with Air (2004) and Belle and Sebastian (2006) at the Hollywood Bowl, says one of the main challenges with such shows is scheduling. "Orchestras are planning their services about year or so out," she says. "So when you have an artist who can only tour during a finite period of time, the services aren't always available."

Margo Saulnier, assistant director of artistic planning for the Boston Pops, has also found this to be a problem when booking Edgfest, an annual concert series that pairs multigenre artists with the Boston Pops at the 2,200-seat Symphony Hall.

"The 2008-2009 season is being booked right now for symphony orchestras, whereas in the indie-rock world, [shows are booked] a few months in advance," Saulnier says, adding that orchestral concerts with bands aren't typically presented outside of Edgfest. "It's all about timing."

A CREATIVE ARRANGEMENT

Even after the shows are booked, another daunting task is creating the orchestral arrangements. Bright Eyes' Nate Walcott spent nearly eight months writing the approximately 60-piece orchestral score for the band's Sept. 29 orchestral concert at the Hollywood Bowl. "While everybody else out on tour is having fun, I'm in the back of the goddamn bus writing timpani parts," he says. "It's hard to do anything on tour, let alone put together 15 song arrangements for the Los Angeles Philharmonic."

Secondary-ticketing sites make money by charging commission to the seller (Seatwave charges 10%) and the buyer (15%). Seatwave and Viagogo insist they offer a secure consumer environment, but others in the industry warn of the dangers of purchasing tickets not authorized by the promoters.

\$507M

The estimated value of U.K. online secondary-ticketing sales in 2007.

"People are paying a lot of money for seats," Ticketmaster Europe senior director of music services Vito Iaia says. "And that money is going to a [scalper], a broker or someone with no affiliation to the show. They offer guarantees of the transaction, but that doesn't mean a guarantee to get you into the show."

But there are signs of wider industry acceptance. Viagogo, launched in August 2006, recently auctioned authorized tickets for the Police, Linkin Park and Peter Dinklage. A groundbreaking pact with Warner Music International (billboard.biz, May 9) allows it to auction concert tickets by Warner acts for charity.

"We're continuing to find ways that work for both the fans and the artists," Viagogo founder/CEO Eric Baker says.

Viagogo and Seatwave are not members of the Assn. of Secondary Ticket Agents, which represents 44 other operators. Spokesman Graham Burns says his members will cooperate with government requests for the industry to self-regulate.

But the sites still face tough opposition. "Touts [scalpers] will always exist," Ballantine says. "Viagogo and Seatwave are just modern-day versions of the traditional tout."

AN AUDIENCE OF ONE. WHAT A CROWD.

Hello Dave on tour for Armed Forces Entertainment in Southwest Asia



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

— Mike Himebaugh -Hello Dave

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



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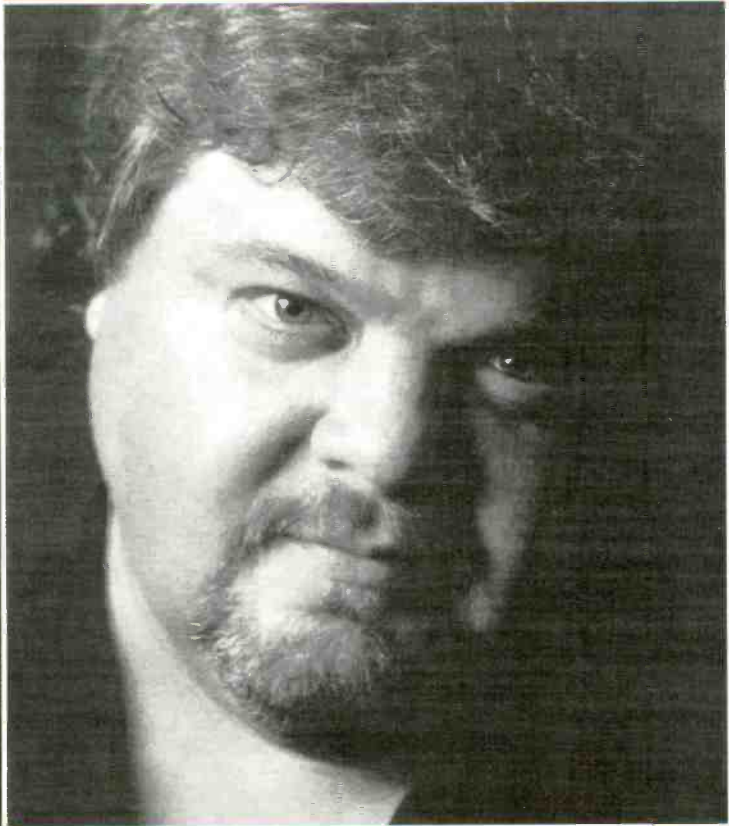


PRINCE'S 21-show run at London's O2 Arena saw heavy secondary-ticketing act on.



CRAIG WISEMAN

NASHVILLE HITMAKER



Celebrate with Billboard as we honor the work of Craig Wiseman. One of Nashville's top hitmakers, Craig ranked as Billboard's No. 1 Hot Country Songwriter of 2006, as writer or co-writer of nine charting titles for artists including Kenny Chesney, LeAnn Rimes, Brooks & Dunn and others.

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BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,867,617 \$225/\$175/ \$127.50/\$87.50	CELINE DION Colosseum at Caesars Palace, Las Vegas, Sept. 5-9	20,740 five sellouts	Concerts West/AEG Live
2	\$2,293,291 (\$2,413,330 Canadian) \$85.52/\$60.82	VIRGIN FESTIVAL: THE SMASHING PUMPKINS, BJÖRK & OTHERS Olympic Island, Toronto, Sept. 8-9	33,153 41,070 two shows	Goldenvoice/AEG Live, Emerge Entertainment
3	\$2,158,208 \$61.50/\$36.50	DAVE MATTHEWS BAND, UMPHREY'S MCGEE Verizon Wireless Music Center, Noblesville, Ind., Aug. 17-18	50,411 two sellouts	Live Nation
4	\$2,013,388 (\$2,156,979 Canadian) \$164.28/\$70.47	JUSTIN T. MBERLAKE, GOOD CHARLOTTE Bell Centre, Montreal, Aug. 18	19,599 sellout	AEG Live, Gillett Entertainment Group
5	\$1,740,261 \$81/\$41	MANÁ Toyota Center, Houston, Sept. 2	26,195 sellout	Live Nation
6	\$1,182,615 \$175/\$55	RASCAL FLATTS, JASON ALDEAN Boardwalk Hall, Atlantic City, N.J., Aug. 23	9,202 sellout	Atlantic City Hilton
7	\$1,148,369 \$65/\$30	RASCAL FLATTS, JASON ALDEAN Post-Gazette Pavilion, Burgettstown, Pa., Aug. 31-Sept. 1	30,012 35,000 two shows	Live Nation
8	\$1,123,272 \$65/\$30	RASCAL FLATTS, JASON ALDEAN Nissan Pavillion at Stone Ridge, Bristow, Va., Sept. 8	24,796 sellout	Live Nation
9	\$1,079,520 (\$1,257,595 Australian) \$102.92/\$85.75	THE CURE Sydney Entertainment Centre, Sydney, Aug. 9-10	13,144 22,499 two shows	Michael Coppel Presents
10	\$1,022,675 \$125/\$45	RUSH Madison Square Garden, New York, Sept. 17	11,786 12,125	The Next Adventure (A Live Nation Company)
11	\$976,975 \$65/\$30	RASCAL FLATTS, JASON ALDEAN Tweeter Center, Mansfield, Mass., Aug. 25	18,103 19,897	Live Nation
12	\$847,695 \$83.75/\$17.75	RUSH First Midwest Bank Amphitheatre, Tinley Park, Ill., Sept. 8	16,613 18,174	The Next Adventure (A Live Nation Company)
13	\$841,365 \$95/\$55	MANÁ El Paso County Coliseum, El Paso, Texas, Sept. 5	11,312 14,467	Live Nation, Latino Event & Marketing Services, Stardate Concerts, In-house
14	\$826,251 (\$874,524 Canadian) \$118.10/\$33.07	JOSH GROBAN, ANGELIQUE KIDJO Pengrowth Saddledome, Calgary, Alberta, Aug. 15	8,273 12,383	Live Nation
15	\$786,633 \$70/\$24.50	PROJEKT REVOLUTION TOUR, LINKIN PARK & OTHERS First Midwest Bank Amphitheatre, Tinley Park, Ill., Sept. 1	20,604 28,630	Live Nation
16	\$784,465 \$38	VANS WARPED TOUR Nassau Coliseum, Uniondale, N.Y., Aug. 4	22,835 sellout	AEG Live
17	\$752,618 \$85/\$42.50	RUSH Xcel Energy Center, St. Paul, Minn., Sept. 9	11,402 14,956	The Next Adventure (A Live Nation Company)
18	\$745,630 (\$785,229 Canadian) \$118.70/\$33.23	JOSH GROBAN, ANGELIQUE KIDJO Rexall Place, Edmonton, Alberta, Aug. 14	8,075 12,931	Live Nation
19	\$742,793 (\$879,034 Australian) \$101.32/\$84.42	THE CURE Rod Laver Arena, Melbourne, Australia, Aug. 12	9,117 12,875	Michael Coppel Presents
20	\$737,688 (\$796,149 Canadian) \$115.82/\$32.43	JOSH GROBAN, ANGELIQUE KIDJO General Motors Place, Vancouver, Aug. 17	8,748 13,353	Live Nation
21	\$725,978 \$65/\$30	RASCAL FLATTS, JASON ALDEAN New England Dodge Music Center, Hartford, Conn., Aug. 24	17,579 21,000	Live Nation
22	\$709,848 \$65/\$30	RASCAL FLATTS, JASON ALDEAN Verizon Wireless Amphitheater, Virginia Beach, Va., Sept. 7	15,919 19,789	Live Nation
23	\$695,255 (\$731,863 Canadian) \$118.75/\$33.25	JOSH GROBAN MTS Centre, Winnipeg, Manitoba, Aug. 12	8,025 11,281	Live Nation
24	\$689,123 (\$729,911 Canadian) \$80.72/\$10.49	PROJEKT REVOLUTION TOUR, LINKIN PARK & OTHERS Molson Amphitheatre, Toronto, Aug. 21	12,710 13,000	Live Nation
25	\$681,235 \$125/\$25	DEF LEPPARD, STYX, FOREIGNER Smirnoff Music Centre, Dallas, Sept. 1	16,957 19,840	Live Nation
26	\$627,749 (\$657,887 Canadian) \$75.86/\$52.96	RUSH John Labatt Centre, London, Ontario, Sept. 12	8,608 8,936	Live Nation
27	\$601,591 (\$633,107 Canadian) \$66.04/\$37.53	NICKELBACK, PUDDLE OF MUDD, YELLOWCARD, STATE OF SHOCK General Motors Place, Vancouver, Aug. 9	10,456 12,270	Live Nation
28	\$582,040 (\$784,167 New Zealand) \$88.99/\$74.15	THE CURE Vector Arena, Auckland, New Zealand, Aug. 14	8,547 9,968	Michael Coppel Presents
29	\$562,948 \$59.50/\$49.50	NICKELBACK, PUDDLE OF MUDD, DAUGHTRY Jobing.com Arena, Glendale, Ariz., Aug. 15	10,444 sellout	The Messina Group/AEG Live, Fastlane Concerts
30	\$553,877 \$49.50	BEASTIE BOYS Greek Theatre, Los Angeles, Aug. 19-20	10,747 two sellouts	Nederlander Concerts
31	\$549,957 (\$674,827 Australian) \$129.58/\$56.23	COUNTDOWN SPECTACULAR 2: RICK SPRINGFIELD & OTHERS Acer Arena, Sydney, Aug. 24	6,651 7,491	Frontier Touring
32	\$549,035 \$55.50/\$47.50	NICKELBACK, PUDDLE OF MUDD, FINGER ELEVEN Sommet Center, Nashville, Aug. 30	10,456 sellout	The Messina Group/AEG Live, Fastlane Concerts
33	\$535,193 \$25.25	VANS WARPED TOUR Old Bridge Township Raceway Park, Englishtown, N.J., Aug. 5	20,981 25,000	AEG Live, Concerts East
34	\$524,852 \$118.63/\$45	JOSH GROBAN, ANGELIQUE KIDJO Rose Garden, Portland, Ore., Aug. 22	6,703 8,151	Live Nation
35	\$516,155 \$67.25/\$27.25	RUSH Marcus Amphitheatre, Milwaukee, Sept. 6	12,100 13,299	The Next Adventure (A Live Nation Company)



On The Road

RAY WADDELL rwaddell@billboard.com

Brands And Bands

How Sponsorships Add Value To The Concert Experience

When was the last time you heard an artist called a sellout for taking on a tour sponsorship?

Thought so. Tour sponsorships aren't about pimping one's stage presence to sell widgets anymore. In today's concert market, a tour sponsorship is about uniting a band and a brand to sell tickets and widgets. And it is now essential that this goal be accomplished while giving fans a better concert experience through increased production values, interactive programs and more touch points with the artists.

In short, for today's generation, sponsorships are as much a part of the concert experience as service charges. For artists, they've become not just a payday, but a hugely important marketing tool. With that in mind, the Billboard Touring Conference & Awards has initiated its inaugural concert marketing/promotion award (see Home Front, page 10).

The six finalists for the award exemplify the added value a sponsorship can offer:

■ The Jägermeister Mobile Stage at Ozzfest, other events: The \$1 million Jägermeister Mobile Stage served as the all-important second stage at Ozzfest in 2007, where an estimated 500,000 people saw bands rock hard on Jäger's dime. Ozzfest went out as a free, sponsor-driven event in 2007, so the fact that the Live Nation-produced tour did not have to spring for a second-stage production was crucial. Overall, Jäger's involvement with live music sponsorship has helped the company more than triple North American sales in less than a decade.

■ U.S. Cellular/Milwaukee Summerfest: The tele-

com title-sponsored Summerfest's U.S. Cellular Connection Stage wanted to connect with Gen-Yers and demonstrate its technology. The company accomplished that goal through a number of on-site promotions, including free downloadable music from emerging artists that perform on the stage and text-message promotions.

■ Jeep with Tim McGraw/Faith Hill Soul2Soul: The objective of the Jeep-sponsored McGraw/Hill Soul2Soul 2007 tour was to align the brand with a powerhouse tour by artists with a genuine affinity for Jeep. The multiplatform campaign pulled in fans through the "My Favorite

Jeep Story" contest that awarded tickets and VIP perks for the final show.

Jeep also toured and displayed the autographed V7S Customized Jeep Wrangler, which Jeep donated to McGraw's and Hill's personal charity, Neighbor's Keeper Foundation, and was auctioned on eBay for \$70,100.

■ BlackBerry-sponsored John Mayer 2007 tour: This was the first tour sponsorship deal for both BlackBerry and Mayer. Throughout, the BlackBerry Curve device was portrayed as a way for Mayer and his fans to stay connected. At each tour stop, BlackBerry product specialists were on-site at the Experience Centers to demonstrate the device's music, video and photo capabilities to fans.

BlackBerry also hosted exclusive sound-check parties for its employees and AT&T's workers. (AT&T had passed-through carrier rights.) Mayer performed for 450,000 fans, all of whom were exposed to the BlackBerry brand, and ticket sales in some markets increased by more than 50% from his previous tour.

■ Brad Paisley/Hershey's: This pairing involved a national media and retail campaign around the album "5th Gear" and Paisley's Bonfires & Amplifiers 2007 tour. The best prize: the "S'more Access to Brad Paisley" promotion gave five fans the chance to be temporary members of Paisley's road crew.

"It gave him a platform for his music and tour to be mass-marketed in a way that only national TV and millions of impressions could do," his agent Rob Buckham says. "We were also able to get out to nontraditional sources to sell his music and market his new album and tour."

■ Verizon Wireless/Fergie: Verizon Wireless'



Verizon's sponsorship of FERGIE's tour demonstrates how telecom companies can connect with consumers.

sponsorship of Fergie's tour illustrates the many ways telecommunications companies can leverage deals and connect with consumers. This tour helped Verizon accomplish multiple objectives: gain new customers while rewarding existing ones, demonstrate new products and services, drive revenue through the sale of products/services, build relationships with a hardware partner and gain exposure in nontraditional retail outlets.

The tour did not offer tickets for sale. With the exception of a limited number that were given away through radio station promotions, tickets were available by taking one of the following actions: downloading Fergie video or music content through Verizon's V Cast service, purchasing a Motorola handset or attending an in-store event at Verizon Wireless or co-sponsor Kohl's outlets.

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DENISE TRUSCELLO/WIREIMAGE.COM



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

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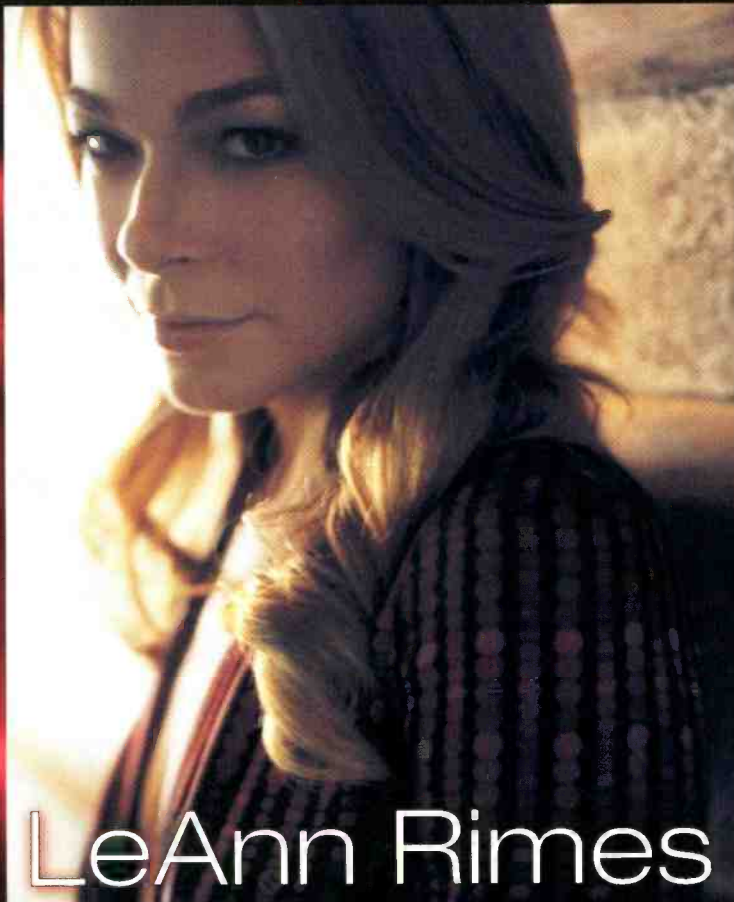
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*APR = Annual Percentage Rate. 5.90% APR is the preferred rate for new vehicles up to 60 months at a monthly payment of approximately \$19.62 per \$1,000 borrowed. Rates shown include a 0.50% discount for automatic payment from a First Entertainment Credit Union account. Rate of 6.60% APR is for used (Maximum age 6 years old) vehicles up to 60 months at a monthly payment of approximately \$24.62 per \$1,000 borrowed. Additional rates and terms may apply, call for details. Amount financed may not exceed the MSRP or 120% of the high Kelley Blue Book NADA value for new (115% for used), including tax, license and Mechanical Breakdown Protection. First loan payment due on day 91. Auto Loans may not be refinanced under the terms of this offer. Offer expires 11/15/07.

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★ STARS ★



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UPFRONT



The Indies

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eMusic's Long Tail

Some Key Indie Labels Use The Service As A Catalog Destination



PINBACK'S 'Autumn of the Seraphs,' one of Touch and Go's biggest new records, is not available on eMusic.

It's been an up-and-down couple of months for digital retailer eMusic. On Aug. 16, it announced that it had surpassed the 150 million-download mark, and on Aug. 30 came word that the site had renewed contracts with four high-profile independent labels, including Beggars Group and Concord. A few weeks later, though, Epitaph Records announced it would not be renewing its agreement with the site, a departure that follows on the heels of Victory Records' break with eMusic last spring.

While a few other important indie labels told Billboard they are not planning on exiting the service, they've emphasized using eMusic primarily to sell their back catalog and posting major, newer releases after their initial street date. A search of eMusic's site for releases by Touch and Go Records, for example, finds 53 records that were released before 2007, but only two albums that were released this year. One of the label's biggest new records—Pinback's "Autumn of the Seraphs," which was released Sept. 11 and has sold 9,000 copies, according to Nielsen SoundScan—is nowhere to be found on the site. Touch and Go publicist **Miranda Lange** says the label plans to continue using eMusic to sell smaller new releases and will post major releases after a yet-to-be-determined lag time.

Similarly, eMusic subscribers were unable to download **the New Pornographers'** "Challengers" on its Aug. 21 release date. This wasn't the first time Matador has waited to release an album to eMusic; there was an eight-week lag time between the official release of **Blonde Redhead's** "23" and its appearance on the site. Matador seems to be employing a strategy similar to Touch and Go's. "eMusic has been very good for developing artists and back catalog," Matador sales VP **Rusty Clarke** says, emphasizing that the site's "discovery" aspect lets new fans "experiment and try out a song or two by an artist they are unfamiliar with."

The site remains a credible destination for front-line titles—recent releases from **Caribou**, **Aesop Rock** and **Manu Chao**, for example—but the business model is also "very much a Long Tail model," eMusic CEO **David Pakman** says. "We sell stuff that is not on iTunes

and create an economic reason for labels to put out stuff that would not otherwise be available. Part of our core mission is to market unreleased or out-of-print tracks." Examples include unreleased songs from Sun Records artist **Charlie Rich** and an out-of-print **Beck** single from his Bong Load Records days.

This emphasis has not escaped eMusic's customer base. One commenter on eMusic's boards compared the site to a second-run movie theater, "where movies that are weeks or months past their premiere date play for a reduced price." In fact, one reason some labels are holding their larger, newer releases is because they know they'll make more selling them on iTunes initially; whereas eMusic will pay the labels as little as 12 cents per track, iTunes generally pays around 70 cents.

After the record has been out for a while, though, labels can take advantage of the discovery aspect. Because the downloads included in eMusic's monthly subscriptions do not roll over from one pay period to another, customers have an incentive to use them up, driving some to explore previously unknown artists.

Currently, the site offers three subscriptions plans, which range from \$9.99 per month for 30 downloads to \$19.99 per month for 75 tracks. Pakman has stated on his company's blog that the 99 cents per-track model that has become accepted as the industry norm might not be the right price for every track. In May, he wrote: "The customer now decides which music is successful and how much they're willing to pay for it."

Despite this logic, not every label is comfortable with selling their older material at a lower price. In May, **Rian Murphy**, head of digital sales for Chicago-based Drag City, told Billboard he had no plans to leave the service; during the summer, he reversed his decision and pulled the label's entire catalog. When asked why he didn't leave back-catalog albums on the site, Murphy said, "It's the digital equivalent of mid-lining, and we didn't want to present our older artists as simply being things we need to sell for less."

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DREW REYNOLDS



Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

Got Milk

Reaching Kids With Music—While Helping Their Health

Advertising to kids is a hot topic these days. Last month, for instance, in an attempt to determine how food and beverage companies market to children, the Federal Trade Commission issued subpoenas to more than 40 brands, including Coca-Cola and McDonald's. One ultimate goal is to stem the tide of childhood obesity.

A new multiplatform program from 10-year-old company MilkMedia works to a similar end, placing the spotlight firmly on healthy eating habits—and music.

The music and entertainment experience, Milk Rocks, is built on a sturdy foundation: More than 25 million milk crates (from MilkMedia) are available in 98,000 U.S. school cafeterias on a daily basis, reaching up to 39 million (tween and teen) students. MilkMedia "owns" the milk carton side panels—prime real estate for reaching today's youth. No wonder Milk Rocks has already attracted such acts as Elliott Yamin (Hickory Records) and Bratz (Geffen).

The points of entry for Milk Rocks are the milk carton side panels. Extensions to the program encompass the Internet (milkrocks.com), a tour (Milk Rocks Live, featuring Vanguard Records acts Matt Nathanson and the Alternate Routes), contests (Be a Milk Rock Star) and in-school posters and banners.

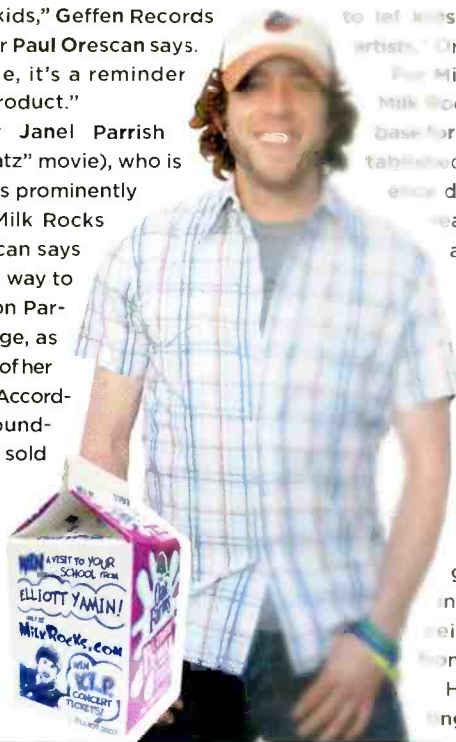
"This [program] is a way to present our

music directly to kids," Geffen Records marketing director Paul Orescan says. "At the same time, it's a reminder about a healthy product."

Bratz member Janel Parrish ("Jade" in the "Bratz" movie), who is signed to Geffen, is prominently featured on the Milk Rocks home page. Orescan says this has paved the way to increased traffic on Parrish's MySpace page, as well as sales bumps of her single "Rainy Day." According to Nielsen SoundScan, the track has sold 1,000 downloads.

"In the truest form, Milk Rocks provides a vehicle

ELLIOTT YAMIN is among the artists promoted by the Milk Rocks campaign.



to let kids hear new and established artists," Orescan says.

MilkMedia CEO Richard Long, Milk Rocks helps build a "bigger fan base for growing acts" and keeps "established stars in front of their audience day after day . . . And what's really exciting is the way artists and labels have gotten behind the whole pro-health message." To illustrate, Long points to videoclips and special promotions starring featured Milk Rocks artists.

For his part, "American Idol" graduate Yamin is offering winning students concert tickets, signed CDs and posters, and meet-and-greets. A grand-prize winner in the Bratz promotion will receive a "school wake-up call" from a Bratz character.

Hollywood Records is also getting in on the act. Hollywood VP

of strategic marketing and promotions Rob Souriall says the label is in the process of starting a relationship with Milk Rocks for its many tween-targeted pop acts, including Vanessa Hudgens, Corbin Bleu, the Cheetah Girls, Aly & AJ, Jonas Brothers and Jordan Pruitt.

"We are giving kids the opportunity to discover artists—without going to MySpace," MilkMedia VP of business development John Brda says.

Nutrition, of course, is a goal as well. "This program is about encouraging kids to drink milk," Souriall says. "The program rewards kids with the Web site and acts like ours."

In coming weeks and months, Milk Rocks will continue to grow, Brda says. In the pipeline is a mobile push, a partnership with AEG (for a larger-scale, non-school auditorium concert trek) and expansion into Europe, Asia and South America.

Souriall says Milk Rocks is a "great way to get into schools and expose our new music and videos to kids. We'll be reaching them where they hang out—in school and online. If Milk Rocks can create a hub, a new distribution channel, then it's where we need to be. It's one more impression for us."

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PROJECT KATRINA KIDS

LEAD BY DESTINE' WOOLEY

After all this time, we still need tremendous help. With the **BIG** question, "Why weren't the city buses used to move people out of the way of the storm?" The answer will bring **tears to your eyes**. With so much money misplaced, misused, or lost, we still have families that need help **RIGHT NOW**. We have found kids that can't get into public schools because they don't have shoes that meet the school code. **Just think that** a simple pair of shoes could stop a child from being educated. We, the people, must stand up and **help our American children**. Criminals aren't born, they're made. We don't need more prisons built. We need more schools and people to care.

Thanks to Dixie Rose, Cleat Wooley, Kevin Johnson, Donald **Randel**, **Dolemite**, Tine Lee, Managin James, and Drae Jackson. For help and support, please contact: **KATRINAKIDS@hotmail.com**, or call **(225) 892-1433**. Thank you.



★ EXPERIENCE THE BUZZ ★

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UPFRONT

LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

So there I was onstage at the Emmy Awards rehearsal on Saturday surrounded by Sopranos, technicians and big cards on chairs reading "Tony Bennett," "Ellen DeGeneres" and "Conan O'Brien." The rest of the cast had flown in on Friday but I was at a rehearsal for my other thing so me and Knuckles we dropped the bags and jumped right into the eternal rush hour they like to call L.A.

Anyway, **Kenny Ehrlich**, executive producer, is walking us through the routine and he gets to the "family emerges from below the stage" part and Jimmy gives me a look with no expression on his face which would have said nothing to the average passerby but to me it was clearly a "if he means one of those platforms that comes up like an elevator this is going to be the shortest tribute in history" type of look.

Luckily Kenny was talking about stairs so it worked out.

Alright, so here's my take from ringside.

First of all I dug the theater-in-the-round because for the first time in seven seasons the whole cast was together and within six rows of the stage. I've heard mixed things as to how it looked on TV, but you've got to give Ehrlich credit for being one of the few producers willing to try anything new.

The other thing I heard nothing but bad things about was the host, **Ryan Seacrest**. Was he a bizarre choice? Yes. Especially with Conan, Ellen, **Jon Stewart** and **Ray Romano** actually there. But geez, give the kid a break. He wasn't bad—he wasn't exactly **Johnny Carson**, but then, who is? Alright,

Dave Letterman kind of is. And Conan is awfully good. **Lewis Black** would have been interesting. But then again, my first choice would have been **Bill Maher**, and if I couldn't get him, I would have gone even more politically incorrect with **Andrew Dice Clay**, so just ignore me.

Quickly now, I'm already out of space, so in no particular order:

Stewart, **Stephen Colbert** and **Steve Carell**—a great bit, I begrudgingly admit (since I'm still pissed at Stewart and Colbert for firing my brother-in-law).

Brad Garrett's tasteless, offensive remarks were hilarious.

Romano always fantastic.

Black right on.

Tony Bennett remains the greatest (in spite of **Christina Aguilera** singing 10 notes for every one written, which is the unfortunate pop rage) and, by the way, won seven Emmys (see page 52 for more Bennett/Emmys coverage), proving once again everyone should have their son as their manager.

And OK, I might have gone "Rag Doll" into "Walk Like a Man" to better emotionally sync up with our montage, instead of the too happy "Who Loves You." But the biggest screw-up of the night was—and for this we must all share responsibility—why wasn't **Frankie Valli** onstage with us to tie it all together?

But all in all, even with our actors losing (I love **James Spader** but I'm sorry!), we came off the canvas behind on points for a 15th round knockout and, maybe of equal significance, **David Chase** won for the script to the last show.

You know, the one that everyone hated? Cut to black. ...

COOLEST GARAGE SONGS

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

COOLEST GARAGE ALBUMS

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

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



Retail Track

ED CHRISTMAN echristman@billboard.com

How Many More Times

New Dino And Zep Releases Illustrate Two Ways To Revive A Catalog

The catalogs of two of Retail Track's favorite acts—**Dean Martin** and **Led Zeppelin**—are getting attention from their respective labels this fall, each with a different approach.

EMI Music Marketing is attempting an ambitious, and I'll bet more costly, strategy in trying to reposition the Martin catalog to a new audience. The vehicle is a posthumous duets record, with some big names and some—at least to me—not so well-known.



MARTIN

Atlantic took the more traditional approach in putting out a greatest-hits package, "Mothership," in time for holiday gift-giving. But in the case of Led Zeppelin, that's almost akin to reaching out to a new audience, considering the band appears to be rediscovered every two or three years as each new generation of kids comes of age.

The Capitol Records Martin album is named "Forever Cool"—apt, since he just might be the coolest dude ever to draw breath on the planet. And though it includes some more obscure numbers as well as some of his most famous songs, it's superb.

The album—on which Martin duets with **Robbie Williams**, **Joss Stone**, **Shelby Lynne** and **Kevin Spacey**, among others—came out Aug. 14, debuted at No. 39 on The Billboard 200 and still remains in the top half after four weeks of availability and 42,000 scans. Capitol backed the album with a Target circular for street date, some TV spots and "a lot of things online with Yahoo and Artist Direct," EMI Catalog Marketing president **Bill Gagnon** says. "In an attempt to broaden his appeal, we tried to hit the younger demos, who aren't up to speed on who Dean is."

Who Martin was, as far as I'm concerned, was the Man. I wouldn't have predicted an entire

album of duets would be the best idea, but I've got to admit that I once suggested a "Baby It's Cold Outside" collaboration with either **Björk** or **Madonna** to Dino's label. And the pairing of **Big Bad Voodoo Daddy** on "Who's Got the Action" and **Paris Bennett** on "Baby-O" both sound great.

But it isn't my job to nitpick the execution. What's important is the overriding idea: EMI took a creative approach to reworking Martin's catalog, and that's to be applauded. After all, the label could have just pieced together another greatest-hits package—a concept that, in Martin's case, has reached the saturation point in most retailers' eyes.

On the other hand, "Mothership" is actually just the second Led Zeppelin hits package, if you don't count the double-CD version of "Remasters." In 1999, the label put out "The Early Days," which has scanned 1.1 million units, according to Nielsen SoundScan; then in 2000, "The Latter Days," which has scanned 367,000. Then in 2002, the label combined both of those for a 23-song, double-CD package, which has scanned 1.6 million. And even if 20 of that set's songs show up again on the 24-song "Mothership" package, there are plenty of scans left to be had.

"There will always be an interest in Led Zeppelin product, but there is an opportunity to take it to the next level," says indie retailer **Gus Joannides**, owner of Sound City in Astoria, N.Y. "Why doesn't Atlantic add some of the Zep members' solo stuff and make it a triple?"

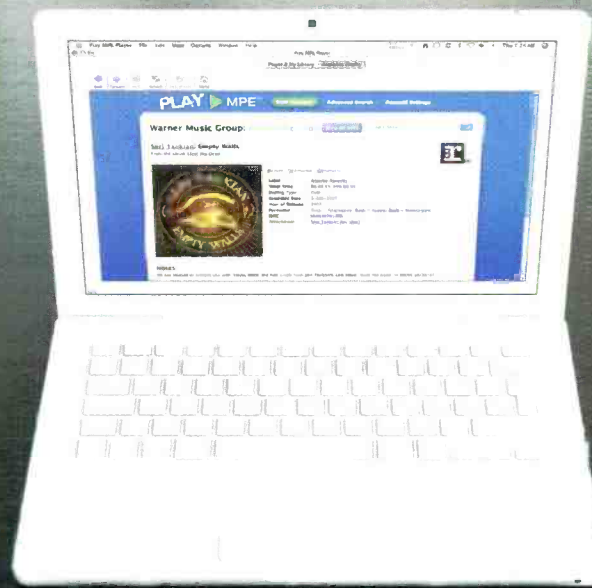
But Retail Track wonders if an even more innovative package might be possible. Amazing versions of Zeppelin covering **Garnet Mimms'** "As Long As I Have You" and **the Yardbirds'** "For Your Love" are floating around the Internet, as are alternate studio versions of some of Zeppelin's best-known songs. There are some amazing demos, too—a dark, haunting version of "In the Light," for instance, and an electric version of "Bron-Y-Aur-Stomp." Not to mention the raucous "Sugar Mama," rumored to be an outtake from one of the first two albums, and unreleased snippets of Zeppelin's version of "Swan Song," which would evolve into "Midnight Moonlight," on **the Firm's** first album.

Another option might be to go after a different audience entirely by compiling an acoustic album—something Zep fans used to do on their cassette players back in the day. It could start off with "Bron-Y-Aur" and end with "Bron-Y-Aur Stomp." In between, you could include "Your Time Is Gonna Come," "Black Mountain Side," "Thank You," "Tangerine," "That's the Way," "Going to California," "The Rain Song," "Black Country Woman," "All of My Love," "Poor Tom," "Hey Hey What Can I Do" and "The Battle of Evermore."

Talk about creatively working a catalog! Such a set could be positioned to all the people who like such acts as **Jackson Browne** or **Crosby, Stills, Nash & Young**, but who always figured Zeppelin were too heavy. You could call it "Bonham, Jones, Page & Plant."

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UPFRONT



GLOBAL BY LARS BRANDLE

A LABEL'S LAST

Shutting The Door On Sanctuary

LONDON—A brief statement from Universal Music Group on Sept. 5 hammered the last nail into the coffin of Sanctuary Group's much-vaunted "360-degree" business model, leaving artists and staffers in limbo.

"In consultation with senior management of the Sanctuary Group," UMG said, "it has been decided that its Sanctuary Records U.K. division will no longer continue as a stand-alone, front-line record label."

Although Universal declines to comment on its Sanctuary plans, informed sources say solid-performing divisions like merchandising business Bravado, booking agency Heltter Skelter and management arm Trinifold will become stand-alone UMG operations.

The major's ambition is "to grow [that side of the] business," an executive close to the deal says, adding that UMG will begin that process "very soon." However, the

source emphasizes, "Universal doesn't need a front-line Sanctuary record company."

Sanctuary's front-line labels have long underachieved, with one recent notable exception being the European performance of Morrissey's 2004 album "You Are the Quarry."

Morrissey is no longer with Sanctuary, but other artists on the roster have been told to "sit tight," says 19 Management's Mark Langthorne, who handles former Soft Cell singer/songwriter Marc Almond.

Earlier this year, Almond signed a three-album deal with Sanctuary imprint Sequel, which released his "Stardom Road" set in June. UMG has "about three months left" to decide if it wants to continue with Almond, Langthorne says. "We can't decide anything until they decide to take up the option," he says. "I hope they don't. [It would be] fantastic to go out and get a new deal; we have two

other companies waiting."

Sequel also issued former Cranberries vocalist Dolores O'Riordan's debut solo album, "Are You Listening?," in May. But, her manager Don Burton says, "we're in limbo at the moment. We don't have a label. We're raring to go with a new single, the video is done, and we're stuck. Until I hear back from Universal, I don't know what plans they have."

Universal has until November to pick up O'Riordan's option, Burton says. Ironically, he adds, "we went with an indie because the Cranberries spent their entire career with Universal and we wanted to go with something smaller."

Rod Smallwood and Andy Taylor co-founded Sanctuary in 1976 as an artist management business. Three years later, the pair signed Iron Maiden for management, and they still handle the EMI-signed act.

After acquiring U.K. cata-

GLOBAL NEWSLINE

>>>VIRGIN SELLS OFF U.K. MEGASTORES

Richard Branson's Virgin Group has sold off its Virgin Megastores U.K. and Ireland chain—its last wholly owned music retail business—for an undisclosed sum. The management buy-out sees a team led by Virgin Megastores managing director Simon Douglas and finance director Steve Peckham taking over the 125-store chain, which accounted for 11.8% of albums and 6.5% of 2006 singles expenditure in the United Kingdom, according to labels body the BPI. The U.K. business will be rebranded as Zavvi by November; the Irish busi-

ness and the U.K. online presence will be rebranded by January 2008. Douglas, who becomes managing director of Zavvi, declines to identify the MBO's financial backers. The decision to drop the Virgin moniker was a condition of the deal. In the joint statement, Branson said, "In the last six years, we have been withdrawing from entertainment retailing, which is no longer viewed as core to the group's future." —Lars Brandle

>>>WARNER JAPAN BUYS INTO MANAGEMENT

Warner Music Japan has bought a 70% stake in

IRON MAIDEN is still handled by Sanctuary co-founders Rod Smallwood and Andy Taylor, who signed the band for management in 1979.



DAYS

log specialist Castle Communications in 2000, Sanctuary embarked on a bullish series of label, publishing, management and merchandising acquisitions. It boasted annual revenue in excess of £220 million (\$396 million) at its peak in 2003-04. But subsequent financial problems (Billboard, June 17, 2006) brought about an operating loss of £56.7 million (\$107.2 million) in 2005-06.

Sanctuary divested its recording studio and publishing interests, plus its stake in the Rough Trade label, before UMG bought it Aug. 2 for £44.5 million (\$87.7 million), and took on £60 million (\$120 million) of debt.

Sanctuary began winding down front-line U.S. operations earlier this year. UMG has now entered a period of consultation regarding redundancies with the group's 60-plus U.K. staffers. The catalog

SANCTUARY'S FAMOUS FIVE

Execs Who Moved And Shook The Label

ANDY TAYLOR

Co-founder Taylor drove Sanctuary's development into a multitiered entertainment business. After taking much flack for its later financial problems, he switched from executive chairman to CEO in late 2005, but was sacked a few months later. Currently co-manages Iron Maiden.

ROD SMALLWOOD

Sanctuary's other co-founder—later, worldwide head of artist relations—exited in late 2006, admitting it was “a bit of a wrench leaving after all these years.” Iron Maiden followed him to his Phantom Music Management; under Taylor and Smallwood's guidance, the veteran heavy metal band begins a world tour in February 2008.

JOE COKELL

Former BMG, Universal and Warner Music marketing and sales director Cokell was managing director of Castle Music when Sanctuary bought its parent Castle Communications from U.K. investment firm Rutland Trust in 2000. Most recently Sanc-

tuary Records Worldwide CEO, he is understood to be a casualty of Universal Music Group's closure of the front-line U.K. labels. Sources say he is poised to unveil a new venture.

FRANK PRESLAND

CEO of Sanctuary-owned Twenty-First Artists Management, which represents Elton John and James Blunt, Presland sold his firm to Sanctuary for £16 million (\$30.1 million) in 2005. He became CEO of Sanctuary Group after Taylor's departure and is expected to play a key role as the UMG operations evolve.

MERCK MERCURIADIS

Rising through the ranks to become New York-based CEO of Sanctuary U.S., Mercuriadis was involved in managing Elton John, Morrissey and Guns 'N Roses, but split with Sanctuary on Oct. 31, 2006. GNR's Axl Rose sacked him last December in an open letter released online; Mercuriadis has since been linked with a move to Irving Azoff's Front Line Management. —LB

unit—handling repertoire from Black Sabbath, Motörhead and the Kinks—will operate alongside Universal Music U.K.'s existing catalog division. But a source close to the deal admits few Sanctuary Records jobs will remain.

Billboard understands senior casualties include Sanctuary Records Group Worldwide

CEO Joe Cokell and Sanctuary Records Group COO Roger Semon; neither could be reached, and Universal declined to comment.

As the survivors wait to learn their fate, one insider says: “The walls have finally caved in.” But, he adds, “it's one of life's great mysteries it's taken so bloody long.”

Tokyo-based artist management company Taisuke for an undisclosed sum. Taisuke, launched in 1991, also has interests in copyright administration and digital distribution of music. Its management roster includes two leading WMJ-signed domestic acts, rock band Ulfus and singer/songwriter Bonnie Pink. Company founder Taisuke Morimoto will continue to head the company, reporting to Warner Music Asia Pacific president Lachie Rutherford, who divides his time between Hong Kong and Tokyo. WMJ president Takashi Yoshida, who will work closely with Morimoto going forward, calls the deal “an important strategic investment.” He adds, “Bringing someone of Mr. Morimoto's calibre onboard also strengthens our expertise in areas we plan to develop further, such as live performance, ticketing, merchandise and endorsement.” —Steve McClure

>>>QUIRK ENTERS NEW ERA

Veteran independent record store owner Paul Quirk has been elected chairman of U.K. trade body the Entertainment Retailers Assn. Quirk, who runs Quirks Records in Ormskirk, Lancashire, was voted into the role by the body's council at its annual general meeting Sept. 18 in London. Since the departure of previous incumbent Steve Knott—the former HMV U.K. and Ireland managing director—earlier this year, Quirk had served as deputy co-chairman alongside Woolworths head of trading, entertainment and mobile communications Jim Batchelor.

—Lars Brandle

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NORTHERN LIGHTS

Polaris Shines Bright For Canadian Alternative Acts

TORONTO—Canada's Polaris Music Prize is making rising stars from the country's mushrooming alternative scene.

The second edition of the award, loosely based on the United Kingdom's Nationwide Mercury Prize, and its accompanying \$20,000 Canadian (\$19,400) check, will be handed out at a gala Sept. 24 in Toronto. And the 10 nominees are already feeling the benefits of being shortlisted.

"The nomination has certainly extended awareness for us and that's very cool," says Jace Lasek, singer/guitarist with Montreal alternative act the Besnard Lakes, tipped by many to triumph with their sophomore set "The Besnard Lakes Are the Dark Horse" (Jagjaguwar). "People in major areas like Toronto and Montreal know about us, but I ran into people in Regina—where I'm from—who talked to me about being nominated."

The award has led to a sales jump for all nominated artists, even those—like electronic act Miracle Fortress—who operate below the radar of mainstream media. Nielsen SoundScan Canada reports that 36% of the 1,400 total sales of Miracle Fortress' "Five Roses" (Secret City/Rough Trade) set have been sold since the July 11 nominations.

Last year's 10 nominees saw collective weekly sales more than double—from an average 600 units to 1,300—between the nominations and awards ceremony, according to Ken Kirkwood, director of product for HMV Canada, the country's largest retailer. HMV stores feature prominent endcap displays for nominated albums, with the shortlist also receiving widespread media attention. Most national dailies cover the award, which is broadcast live on public broadcaster CBC Radio 3.

Kirkwood says sales of this year's nominated albums have

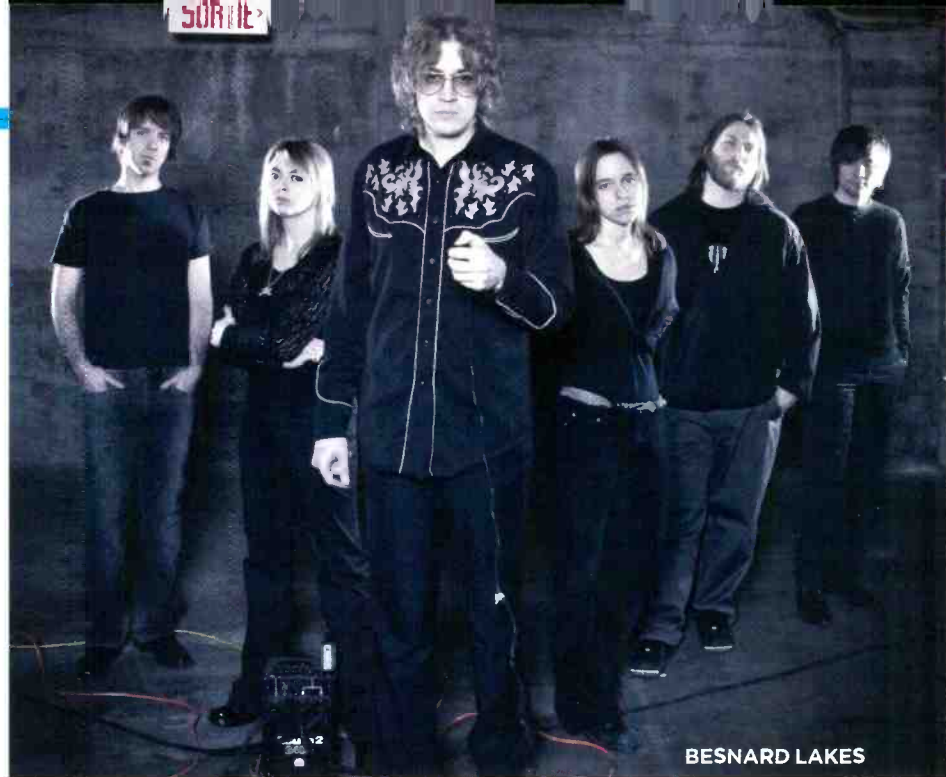
jumped 53% since the nominees were announced, a significant margin considering several of the acts, including Feist (77,000 total sales) and Arcade Fire (80,000), have already made inroads commercially.

"This is Canada's chance to grab a hold of this, get behind these bands and bring attention to them," he says.

The other nominated acts are alternative band the Dears, rock group Joel Plaskett, synth-poppers Junior Boys and singer/songwriters Patrick Watson, Julie Doiron and Chad Vangaalen. The shortlist is compiled by 170 music journalists, bloggers and radio programmers, with the winner chosen by 11 jurors selected from the larger group.

The award was conceived by Steve Jordan, who had formerly worked in A&R for Warner Music Canada. He says the prize—which receives funding from several corporations, including cable giant Rogers Communications—was not designed to raise sales, but adds, "Last year we definitely saw our bands get albums in stores where they hadn't [been stocked] previously. The reaction by retail was pretty phenomenal."

Last year's winner, "He Poos Clouds" (Sonic Unyon) by folk act Final Fantasy—a vehicle for occasional Arcade Fire member Owen Pallett—was considered a surprise by many, especially given some of the better-known competition, which included the New Pornographers and Broken Social Scene.



BESNARD LAKES

Final Fantasy's North American booking agent, Steven Himmel-farb of Toronto-based Paquin Entertainment, says the award opened doors outside Canada. Offers to play 2007 festivals came more readily than expected, and Pallett could have commanded higher booking fees. According to Nielsen SoundScan Canada, the album—released in the United States by Tomlab—has sold 4,000 units, an impressive figure for such a left-field release.

"He didn't want to milk the award," Himmel-farb says. "But he's pretty unique in that. It was nice that the award had an interesting first winner."

Jordan says that by awarding the prize to Pallett, whose main instrument is the violin, the jurors demonstrated they were not swayed by commercial concerns.

"Final Fantasy proved that anyone could win this award," Jordan says. "And if you knew Owen and the band, you were cheering for them."

JOHN LONDINO

Frame A Piece of Billboard History

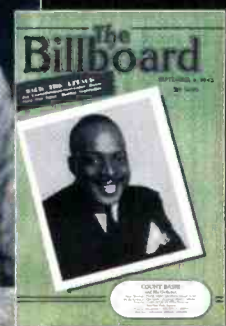
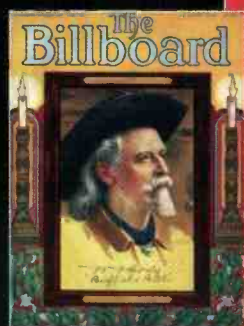
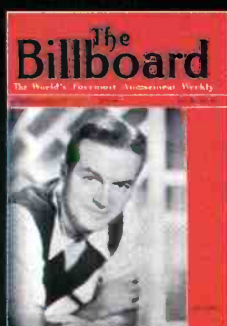
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The Publishers Place

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Sharing The Funds

Publishers' Settlement With Bertelsmann: A Step-By-Step Guide

When publishers as a "class" sued Bertelsmann AG four years ago for the media company's investment in the original Napster, I wondered whether any of my indie publisher clients whose music was shared over the peer-to-peer network would ever receive part of a settlement someday. My then-clients weren't signed up with the Harry Fox Agency, which spearheaded the suit. Now that Bertelsmann has settled with the class members for \$130 million, and the parties have filed the proposed settlement plan for distribution with the court, my question is answered: Indie publishers could share in the fund if they qualify as part of the class or take immediate action to become part of the class.

Qualified indie publishers—even ones who aren't HFA-affiliated at the present time—may be able to share in the settlement funds, but only if they hurry. If the court approves the proposed plan as described in the document on file with the court, here's how it will work.

WHO SHARES

The class members that will share in the fund will be all music publishers signed up with HFA at any time from Oct. 30, 2000, to the date of the court's preliminary approval of the settlement (which could be as soon as Oct. 1). This means there might be time to quickly sign up with HFA to share in the settlement (see story, this page).

To qualify as a class member, publishers don't have to give HFA the right to handle all their mechanical licensing. Some publishers currently have HFA handling only license requests from labels and services that want to make 2,500 or fewer CDs or digital phonorecord deliveries (DPDs, such as downloads); these publishers continue to handle their own mechanical licensing and collecting (i.e., direct licensing) for larger requests. But they still qualify.

But publishers that have already settled their claims with Bertelsmann (such as Universal Music Publishing Group, EMI Music Publishing, Warner/Chappell Music and Bridgeport Music) may not participate in this settlement fund.

The settlement fund is for publishers that have owned, controlled or ad-

ministered copyrighted compositions on or after Oct. 30, 2000, and that have the legal or contractual right to release Bertelsmann from liability on behalf of their songwriters and other publishers whose compositions they control or administer. But, as described below, funds will only go to publishers (domestic or foreign) that can show mechanical and DPD royalties were paid to them in 2001 and 2002 for use of copyrighted compositions in the United States.

HOW MUCH

Bertelsmann has already placed \$130 million in escrow. The money will first be used to pay: the parties named in the suit as class representatives (**Jerry Leiber**, Jerry Leiber Music, **Mike Stoller**, Mike Stoller Music, Frank Music, Peer International) for certain services in an amount to be approved by the court, but not more than \$150,000 in total; costs for the settlement notices to class members and administration costs; attorney fees and costs to be approved by the court, but not more than \$32 million; any necessary tax payments; and any additional expenses the court approves. Then, the remaining amount, the "net settlement fund," is to be distributed to the class members.

WHO GETS WHAT SHARE

The class members will receive a share of the fund based on their 2001-2002 U.S. mechanical and DPD market share. Here's how the market share will be determined.

The class' lawyers will retain a court-approved claims administra-



JERRY LEIBER (left) and **MIKE STOLLER**, along with peermusic chairman/CEO **MIKE PEER'S** (inset) Peer International, were among the parties leading the class action suit.

tor. Once the court approves the settlement and distribution notices will be sent by publishers" affiliated with HFA and address on record with HFA, but more of them have their control and administered half of songwriters and other publishers. For more than 30,000 publishers with HFA, but more of them have their control by other publishers means that less than 100 of affiliates are top-level publishers who they will receive the money for themselves and for the publishers they administer.

Notices will also be sent to HFA and the National Music Publishers' Assn. (NMPA) Web sites of the court preliminary settlement plan.

the plan to be approved by HFA and FA. For each class member, the date to be stated in the notice, these publishers must submit to the claims administrator certain documents, including a certified financial statement, showing mechanicals received during calendar years 2001 and 2002. Portions of the material submitted that do not relate to the relevant income may be redacted to ensure privacy.

At some point after the court approves the plan, HFA will submit each class member's HFA income received in 2001-2002 to the claims administrator.

In addition, class members may provide proof to the claims administrator of their 2001-2002 U.S. mechanical and DPD royalties received from direct licenses. By a deadline to be stated in the notice, these publishers must submit to the claims administrator certain documents, including a certified financial statement, showing mechanicals received during calendar years 2001 and 2002. Portions of the material submitted that do not relate to the relevant income may be redacted to ensure privacy.

The claims administrator will then submit the information from HFA and directly from class members to

a court-approved, independent auditor. Class members must permit the auditor to review their supporting books and records to verify that income upon request. The auditor certifies the information and then sends a report to the claims administrator.

Then, the administrator determines the total mechanical and DPD revenue for 2001-2002 and calculates the total market-share percentage for each class member that hasn't opted out of the class (explained below). The net settlement fund is to be paid in proportion to each class member's market share. The share attributed to those class members that opt out

of the settlement is to be returned to Bertelsmann.

Since everyone is required to keep this information confidential, the claims administrator and the auditor are not to share the revenue or market-share information with HFA, the NMPA, Bertelsmann or the lawyers.

OPT OUT

Notices sent to publishers will explain how each one may opt out of the class settlement and pursue an individual claim. New claims, though, may be barred by the statute of limitations; even if not barred, the opting-out publisher would likely have to start a case from scratch (i.e., could not use the years' worth of evidence other parties gathered during this hard-fought litigation). Publishers should consult an experienced copyright attorney before opting out.

Also, Bertelsmann has the right to renege on the class settlement if those members who opt out of the settlement total more than 15% of the entire class members' market share. If the deal is terminated this way, then the entire settlement fund, less some expenses, will be returned to Bertelsmann.

Keep in mind that, consistent with a defendant's settlement in any litigation, Bertelsmann did not admit any liability or wrongdoing by entering into this settlement. ...

FIVE MUSTS TO SHARE THE MILLIONS

Indie publishers shouldn't assume that their share of the \$130 million class action settlement with Bertelsmann will be made minuscule by major publishers taking big pieces of the pie. Sony/ATV Music Publishing is the only major that might share in this settlement: Bertelsmann previously settled claims by all the other majors, taking them out of the mix. If you're a domestic or foreign publisher with U.S. mechanical revenue in 2001-02, you may be able to share in the millions if you:

- 1 Become a Harry Fox Agency publisher affiliate for either a portion or all of your mechanical licensing—and do it before the court's preliminary approval

- 2 Complete affiliation applications according to deadlines at harryfox.com, providing every single detail requested in the application; then, fax it to HFA so you're accepted (not rejected) in time.
- 3 If you're already an affiliate, make sure your address with HFA is current.
- 4 Check harryfox.com and nmpa.org regularly for updated settlement information to comply with all requirements and deadlines.
- 5 Talk to an experienced copyright lawyer before opting out of the class settlement. —SB

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DIGITAL MUSIC BY ANTONY BRUNO

The Art Of The Matter

Album Art Getting Short Shrift In Digital Marketplace

Does album art have a place in the future of digital music?

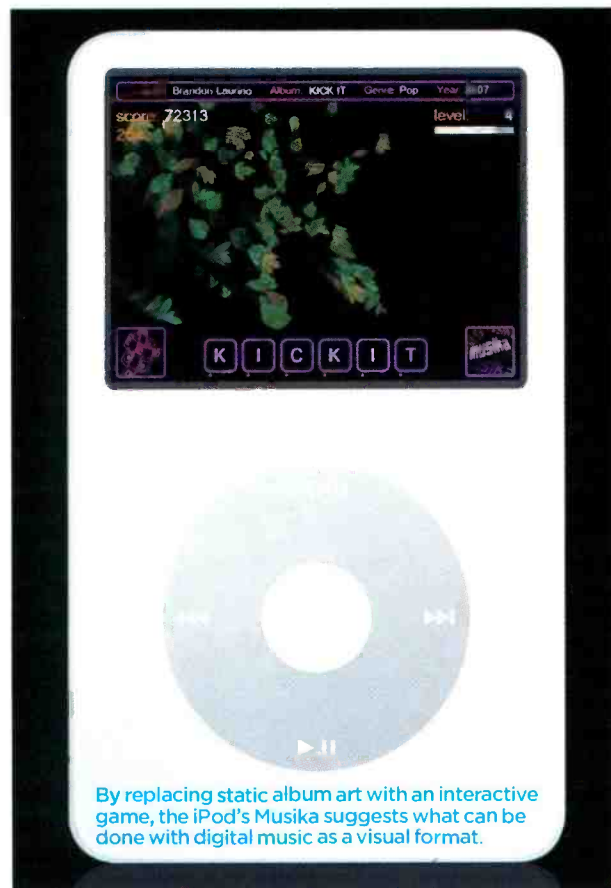
After all, in today's digital music environment, album art—like liner notes, lyrics and other extras considered commonplace in the physical world—exists as a mere afterthought, if that. Its primary purpose is to serve as icons when scrolling through vast music libraries on the computer or iPod.

In a move that was part protest and part publicity stunt, English band Hard-Fi last month released its album "Once Upon a Time in the West" with just the words "No Cover Art" printed on it, citing the irrelevance of album art in the digital space.

It doesn't have to be this way. There's no reason digital distribution channels can't spark the greatest innovations in cover art since the days of the vinyl LP. Animated album covers, interactive booklets and liner notes that link to other Web sites and multimedia material, customized album art where fans can place their own images—all are possible in the digital distribution future.

Look at the Musika game for the iPod in which Sony BMG recently participated. Technically, it's not an album art innovation, but rather a game that draws on the metadata of Sony BMG titles. But it is a good example of what can be done with digital music as a visual format.

Consider this: When given the choice, fans downloading full albums from pirate BitTorrent sites almost universally choose files that include scans of the album art and booklet



By replacing static album art with an interactive game, the iPod's Musika suggests what can be done with digital music as a visual format.

over those that don't.

"It's always more extensive than the album art included in the official package," Warner Music Group (WMG) senior VP of strategy and product development George White says of the art available on pirate sites. "That alone shows that people who aren't bothering to pay for music value the album artwork enough to look for packages that contain it."

So if fans want digital album art and related material as part of their digital music download, why aren't the labels and digital music services

making that available?

For starters, the services don't have the capabilities to offer it yet. According to White, none of today's digital retailers or device manufacturers—save Apple—have implemented the technology needed to support advanced album art or other interactive features—such as Flash or Java—nor added a display mechanism capable of anything other than a static image. Of all the services, only iTunes has a downloadable video feature.

WMG tried adding interactive booklets to about 75 albums sold on iTunes this spring, providing extra photos, lyrics and links to multimedia content much like extras on a DVD. However, the booklets require Flash technology, which Apple later disabled in Quicktime due to a security flaw for which it has yet to release a patch. White says WMG planned to make the digital booklets a standard element for all top-line releases, but the initiative is on hold indefinitely as a result.

But they don't carry all the blame. The music industry needs to get its act together

and agree upon technological and operational standards for how to provide this material across multiple services. It's not fair to expect iTunes or others to create different album art features and technology for each label.

The only thing that will motivate labels to do that is the promise of more sales. White says advanced cover art and interactive features would be limited to full-album sales or that of smaller EP bundles, not individual tracks. The hope is that fans will buy more digital albums rather than cherrypicking singles if more features were attached.

At this early stage, the evidence is at best circumstantial. Instead, the message is focused on digital album art as a new form of creative expression.

"One of my major goals is to keep artists in the loop with what the capabilities are and get them to think through [it] as they're creating new records," White says. "That's where you're likely to see some very cool artist uptake... It's about providing a platform for artists to get their creative vision across to consumers who have moved on to a new generation of devices that have a whole new set of capabilities and have acquired new habits for how they acquire music."

We've seen some interesting new innovations in the physical format recently as the music industry desperately tries to keep the CD on life support. WMG's music video interactive (MVI) initiative is one. The industry-wide ringle effort is another.

Applying those same ideas to the nascent digital space means coordinating with more partners and perhaps making a few concessions, but in the long run, they could have a greater payoff.

"We see this as being a transitional standard in the presentation of this type of content," White says. "If we can achieve what we are achieving with the MVI in the digital space, we'd be very, very happy right now."

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

BITS & BRIEFS

SURFING THE RADIO

According to new research from the Media Audit, 18% of Internet surfers visit a radio station Web site at least once a month. With 70% of the U.S. population online—about 212 million—that's 38.6 million unique visitors per month. The Media Audit says most of these visitors do so from work, often streaming the radio feed through their computers. Of the top 10 cities where listeners log on the most, Minneapolis, Seattle and Atlanta are in the top three. New York and Los Angeles didn't make the top 10.

TEXTING T-PAIN'S TAB

Rapper T-Pain is tapping Facebook via its partner Mozes. Fans can use the company's Text Me application to send each other cocktail-themed T-Pain wallpa-

per images to their mobile phones, and charge the "virtual drinks" to T-Pain's "tab." The fan who gifts the most wallpaper images will get a free custom voicemail from T-Pain. Mozes says this is the first use of its text-messaging fan club application integrated into the popular Facebook social networking site.

MYSTORES MOSH PIT

Fans of the Circle Jerks and Agent Orange can download their final performances on this year's Vans Warped tour via the Snocap MyStores widget, available via the Warped tour Web site and each band's individual site. The performances are from the Aug. 25 stop in Los Angeles. Individual tracks cost 99 cents. Agent Orange is also making the entire show available as a sort of live album for \$15.

AOL Music

TOTAL MONTHLY STREAMS

SEP 29 2007

Top Songs

1	JORDIN SPARKS Tattoo 19/JIVE	406,181
2	BRITNEY SPEARS Gimme More JIVE	340,019
3	SOULJA BOY Crank That (Soulla Boy) COLLIPARK/INTERSCOPE	231,473
4	AKON Sorry, Blame It On Me KONVICT/UNIVERSAL MOTOWN	174,783
5	KANYE WEST Stronger ROC-A-FELLA/DEF JAM	161,049
6	SEAN KINGSTON Beautiful Girls BELUGA HEIGHTS/EPIC	158,598
7	T-PAIN BarTender KONVICT/NAPPY BOY/JIVE	153,716
8	FERGIE Big Girls Don't Cry (Personal) WILL.I.AM/A&M	142,351
9	HURRICANE CHRIS A Bay Bay POLO GROUNDS/J	127,015
10	FERGIE Big Girls Don't Cry (Personal) [Remix] WILL.I.AM/A&M	119,309

The Black Eyed Pea is inescapable on AOL, where multiple versions of the song are in demand.



Top Videos

The act's self-titled album has shifted 216,000, while all of the set's tracks have moved a combined 754,000 downloads.



1	SOULJA BOY Crank That (Soulla Boy) COLLIPARK/INTERSCOPE	605,566
2	ELVIS PRESLEY & LISA MARIE PRESLEY In The Ghetto RCA	557,761
3	ALY & AJ Potential Breakup Song HOLLYWOOD	414,199
4	HURRICANE CHRIS A Bay Bay POLO GROUNDS/J	386,244
5	SEAN KINGSTON Beautiful Girls BELUGA HEIGHTS/EPIC	298,669
6	TIFFANY EVANS Promise Ring COLUMBIA	292,223
7	KELLY CLARKSON Sober RCA	262,440
8	FERGIE Big Girls Don't Cry (Personal) WILL.I.AM/A&M	245,599
9	JONAS BROTHERS Hold On HOLLYWOOD	205,603
10	FERGIE Big Girls Don't Cry (Personal) WILL.I.AM/A&M	199,741

* First Listen/First View ** Network Live * Breaker Artist ** AOL Sessions Source: AOL Music for the four weeks ending Sept. 13.

GOT A TV EYE ON ME

That iPhone not generating the stares you were hoping for? Try donning a pair of these bad boys. The iWear AV920 from Vuzix is a wearable big-screen TV of sorts that projects a virtual 62-inch screen directly before your eyes in high-definition and—if applicable—3-D. Just plug it into your portable DVD or digital video player and enjoy. It also includes sound, with earbuds jutting out of the arms.

The device has a battery life of about five hours of continuous video, and weighs about three ounces. It will be available later this year for \$350.

—Antony Bruno



DISNEY
MUSIC GROUP
CHAIRMAN

Bob Cavallo

By successfully embracing the changing music market, Bob Cavallo and his Disney Music crew are creating the stars of today and tomorrow.



Many executives have found ways to give back to the music community for their success. How do you give back to the music community?

My wife, Judy, and I gave you [hit producer/Reprise Records executive] Rob Cavallo. I've also taken the time to mentor many people.

Are you involved in any community charities?

I'm currently involved with City of Hope. They actually chose me [as this year's honoree], but now that I've seen the life-changing work they've been able to achieve, it's a cause I will be involved with for a long time to come. We also give to Stop Cancer, among many others.

Before joining Disney, what was your most enjoyable role in the industry?

It was always the creative part of the management business I enjoyed the most. Any little creative contribution, for example, to artists like Lovin' Spoonful; Earth, Wind & Fire; and yes, dare I say, Prince, is what I enjoyed most. Producing "Purple Rain," the movie, with my partners Joe Ruffalo and the late Steve Fagnoli, was definitely one of the most rewarding experiences.

What do you see in the music industry that gives you faith that the industry will flourish in the coming years?

Musical creativity is boundless, and there will always be a new artist to surprise us. Music is very personal and it is still a part of everyone's life. It creates memories and evokes old ones. My version of the mechanics of the future is too complicated and too uninteresting to elaborate further, but no one could have foreseen the Beatles, no one could have foreseen Nirvana, no one could have foreseen the rise of hip-hop. Creative breakthroughs always change the rules. It will happen again. ...

Nearly a decade ago, Walt Disney Co. swept its recorded-music and music publishing operations into one business entity, planting Bob Cavallo at the helm. Today, the chairman of Disney Music Group has led the companies to unprecedented highs. Think "Hannah Montana" and "High School Musical 2" soundtracks, both debuting at No. 1 on The Billboard 200, and Rascal Flatts scoring the second-best-selling album of 2006—just behind "High School Musical." And Cavallo didn't even need a magic wand to turn Walt Disney Records and its fledgling sister labels into a real powerhouse. He already had the magic touch.

From Georgetown University graduate to nightclub owner, from event promoter to one of the music world's pre-eminent personal managers, Cavallo and his companies helped guide the careers of a veritable who's who in music history, including the Lovin' Spoonful, Little Feat, Weather Report, Prince, Seal, Green Day, Goo Goo Dolls and Alanis Morissette.

Cavallo also made his mark in film. His credits include producing "Purple Rain" and executive-producing "Twelve Monkeys" (Bruce Willis, Brad Pitt), "Fallen" (Denzel Washington) and "City of Angels" (Nicolas Cage, Meg Ryan).

On Sept. 27, City of Hope, a leading research and treatment center for life-threatening diseases, will present its 2007 Spirit of Life Award to Cavallo for the executive's contributions to his community and to his profession.

Indeed, "contribution" is an understatement, as Cavallo leads companies that are feeding a declining music market with hit after hit for audiences young and not-so-young alike.

What are some of the ways you keep your finger on the pulse of the young music market?

We have a young team who pays a great deal of attention to what our groups' fans are saying on blogs and in chat rooms. It's what led us to release Jonas Brothers' album on CDVU+. We found that fans wanted more photos and more access to their favorite bands. Also, our association with Disney Channel is undeniable.

Do you have the staff to react quickly to audience responses to your music and artists?

Our staff is quite lean, but very attuned to what's going on. It works to our advantage, because it's much easier to turn around a sailboat than the Queen Mary. That lended a lot to our success with Plain White T's. "Hey There Delilah" was the track fans wanted and the track radio wanted to play. We quickly stripped it on our album and turned every stone to get retail on-board with the new version.

How are you tapping into the popularity of social networking sites?

We have a great situation right now with YouTube and Marié Digby. She recorded Rihanna's "Umbrella" acoustically in her

living room and posted it on YouTube. [Hot AC KYSR] Star 98.7 in Los Angeles picked it up and put it on their Web site, and it started requesting. It's a huge hit for the station, and now we have six major markets playing the record. Carson Daly saw her on YouTube and booked her a week later. With Atreyu, we ran an online contest where their fans could piece together their new single, solving a sonic puzzle that drew over 350,000 fans to their Web site. We also do traditional things like premiere videos on Yahoo and the like.

What is the label group doing to help develop new artists?

For Jordan Pruitt, we were able to have her be the only opening act for the "High School Musical" tour last year. We also got her on various soundtracks in the Disney system. With Grace Potter & the Nocturnals, it's all about word-of-mouth, press and touring. For Breaking Benjamin, we achieved platinum status with long-term touring and radio, and key television appearances. After putting in a lot of effort, many of these can become a successful brand, like Aly & AJ. The girls are on cereal-box covers and have their own line at Target, as well as dolls, games [and] major Hello Kitty tour sup-

port. Same with the Hot AC Girls; they are everywhere whether it's on a billboard and cheese or on the radio and the Stars."

Is Disney among the labels that acquire rights in the future in all areas of their music activities?

Yes, we've done deals with many of our artists, including Jesse McCartney, Aly & AJ, and Miley Cyrus. We do our own concert tours. Our first two tours were with the Hot AC Girls and "High School Musical"—both sold out. We did Miley Cyrus with Jonico. Her arena shows are sold out in under 30 minutes.

Other than online and wireless distribution of music, are you seeing any evidence that there are other growth areas in music?

Yes, there is a major presence of music now being licensed in television shows. Even one of our acts on "The Hills" premiere. The overall music business is growing in all areas, be it commercial television shows or TV influenced buyers. "High School Musical."

Our staff is quite lean, but very attuned to what's going on. It works to our advantage, because it's much easier to turn around a sailboat than the Queen Mary.





A VIEW FROM THE TOP

**With More Than 100 Weeks In The Top 30 Of
The Billboard 200—And Still Going Strong—
Nickelback's 'All The Right Reasons'
Is A Historical Success By Gary Graff**

Photograph by Marina Chavez

Nickelback's Chad Kroeger recalls the words of caution he received at the end of the cycle for 2001's "Silver Side Up"—a five-times-platinum juggernaut that launched three hit singles including the monster "How You Remind Me." /// "A lot of different people told us that 'Silver Side Up' was the biggest record we'll ever have," Kroeger says, "that we'll never, ever have another big record like that again and our career would probably decline and then we'd probably just trail off and that would be the end of Nickelback. /// I didn't want to accept that. I didn't want to accept that we couldn't make a better record than 'Silver Side Up.' " /// Thanks to "All the Right Reasons," Kroeger and his bandmates don't have to. /// Nickelback's fifth album, released Oct. 4, 2005, has become a phenomenon that's not only eclipsed "Silver Side Up" but is arguably the biggest rock album of the century so far. It's been in the top 30 of The Billboard 200 for 102 consecutive weeks and is currently No. 7. The last artist in that rarefied position was fellow Canadian Shania Twain, whose 1997 release "Come On Over" spent its first 123 weeks in the top 30.>>>

>> During the course of its run, "All the Right Reasons" has also notched a head-spinning array of accomplishments that have contributed to its longevity. The album is six-times-platinum in the United States, with more than 8 million copies sold worldwide. After debuting at No. 1 with first-week sales of 325,000, it's never sold fewer than 25,000 copies in a given week and has enjoyed significant spikes during each of the last two holiday seasons. A two-disc special edition of the album released in July has also bolstered its sales life.

It has spun off seven multiformat singles—"Photograph," "Animals," "Savin' Me," "Far Away," "If Everyone Cared," "Side of a Bullet" and the current "Rockstar"; five of those scaled the top 40 charts, making Nickelback the first band in Nielsen BDS history to achieve that feat. All five of the group's videos hit No. 1 on VH1's playlist and power rotation on MTV. The group has sold more than 7 million singles downloads and more than 5 million ringtones.

"All the Right Reasons" snagged the American Music Award for favorite pop/rock album and helped the quartet to three Billboard Music Awards in 2006 and a pair of Juno Awards in Canada. And on the road, Nickelback played more than 200 shows for 3 million-plus fans.

Now off tour and ensconced in their homes, Nickelback's members are taking stock of what's happened during the past couple of years. Chad's older brother, bassist Mike Kroeger—the band also includes guitarist Ryan Peake and drummer Daniel Adair—notes that "the last three or four months, every Wednesday, when we get the chart positions, have just been 'pinch me so I'm not dreaming' moments. And before that, it was, like, nine months of the same.

"It's just crazy. I think we're very shocked, surprised and very pleased. I don't understand it, but I'm not complaining about it."

Chad Kroeger, meanwhile, says that Nickelback was "very proud" of the album when it was finished, but "it wasn't like we all sat back and said, 'Oh, my God, this is going to be the biggest record of our lives.' It was us sitting around saying, 'Wow, we're really proud of this record, and I hope that everyone else is going to love it half as much as we do.'"

But Bryan Coleman, the band's manager, contends that the camp's expectations for "All the Right Reasons" were more than modest.

"People laughed at us when we were saying, 'Yeah, when we get to our sixth single we'll do this and that . . .' They said, 'You guys are crazy.'" Coleman says. "But it wasn't like [the band] accidentally wrote songs people relate to and love to sing. The thinking really was, 'Let's make a record to make a statement. Let's make a record where every song on the album could be a single.'"

"It was that, so then it was, 'Let's go out and work hard behind it.'"

The record's long-term success is more than the story of just one album, however. It is in many ways the culmination of eight years of artist development, of synchronicity between band and label and carefully built relationships with radio, fans and other constituencies that created a foundation for



Picture this: NICKELBACK performs its hit "Photograph" at Indiana's Verizon Wireless Music Center in July.

Nickelback to achieve at a phenomenal kind of level.

The group—formed in 1995 in Hannah, Alberta—was already cementing parts of that foundation before Roadrunner Records signed it in 1999 as part of the company's plan to expand from its metal base and enter the mainstream rock market.

"They were a self-starting group of musicians who had accomplished some good things up in Canada and done it really on their own," Roadrunner president Jonas Nachsin recalls. "Chad was the one who was calling radio stations to get airplay. Mike was working retail. They had this whole system for going about trying to expose themselves.

"We were very impressed by what they had done. It boded well for their future success."

From the time Roadrunner released the group's second album, "The State," in 1999, the label and band constructed an old-school, brick-and-mortar kind of campaign for establishing and maintaining Nickelback's identity. New media was certainly employed, but radio and touring were priorities—as were shaking hands and getting face time with as many programmers, DJs and fans as possible.

"What it really comes down to is work ethic," Mike Kroeger says. "We work hard to make quality songs, and that just isn't enough. You also have to work the system. You work with the radio people and try to make friends at radio. You go out and make them feel connected to you, like they're on the team, and then when they have to choose between all the great songs out there, they'll pick yours because they feel that connection."

Ralph Cipolla of consulting firm Jacobs Media says Nickelback's efforts have indeed paid off. The group, he says, has a "hall pass" of automatic listens—and usually adds—from most programmers and music directors, especially with the group's rock radio core.

"If there's a band in rock today that doesn't need to stop by the radio station, do a little unplugged set, see people backstage, do giveaways, glad-hand . . . it's them," Cipolla says.

"But to remember what it was like when they were trying to get their first song played in Hanna, Alberta, that speaks volumes about why they're successful.

"[Radio] knows when something new is coming from Nickelback, and they're ready for it—'We're holding a slot for that'—even before they hear it."

Nachsin contends this is simply the result of being "just more determined, more hungry and hell-bent on exposing the band and their music to people. Everybody talks about artist development; it's really hard to do it, and it's really hard to do it right. This is clearly a case of it being done right." But Rick Balis, VP of rock for Emmis Radio and PD for rock KSHE-FM St. Louis, says that the quality of the group's songs has only made it that much easier to support Nickelback.

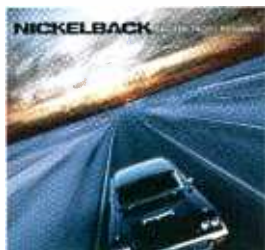
"Chad Kroeger definitely has the Midas touch," Balis says. "The music's just solid, straight-ahead, good vocals, good guitars . . . That combination really makes it accessible to a multiformat array. It's just very right in the groove for so many radio stations these days."

With that kind of radio support and a pair of multiplatinum albums behind it, Nickelback was on solid footing when it started working on "All the Right Reasons" in January 2005 at Chad Kroeger's studio in a converted barn on his property near Vancouver. The group had followed "Silver Side Up" with 2003's "The Long Road," which Mike Kroeger calls "a miserable failure of 4 million copies in America." But as far as the band was concerned, the pressure of following up the big album was now behind it, and the band approached "All the Right Reasons" in a more relaxed frame of mind.

Having a home studio to work in also made a big difference. "You can take your time and explore and go down every single avenue until you find out whether or not you're hitting a dead end, and we did that," Chad Kroeger says. He particularly remembers seemingly endless tinkering with "Savin' Me"—rerecording parts, rewriting the chorus a couple of times, "just an absolute gutting of the song."

THE NICKELBACK WAY

Five Lessons Learned From The Band's Success



To Roadrunner Records president Jonas Naschin, Nickelback's long chart and radio run with "All the Right Reasons" should not be an anomaly. "Maybe the question should be, 'Why doesn't this happen more often with bands?'" he says.

Certainly any number of other label executives would concur—and would probably be willing to pay for the secrets. While the entire Nickelback camp refutes the idea of a proven formula, here are five keys to a long, successful album cycle that can be gleaned from the success of "All the Right Reasons":

1 MAKE THE MUSIC GOOD. That's easier said than done, of course, but no matter what you may think critically about Nickelback's tunes, the group certainly comes with—and labors for—the goods that connect with a broad, mass audience at rock and pop radio. As Chad Kroeger says, "If someone has two good songs on an album, I would call that album a failure. Those songs could be great, but as an album, overall, I think, 'Why didn't they write more songs that I like?'"

2 RADIO STILL WORKS. Nickelback has built a career primarily on nurturing relationships with the terrestrial dial—first rock, then pop. It has used new-media and marketing techniques to bolster that support, but the ticket to 100-plus weeks on the chart and

multiple hit singles is still punched with call letters.

3 TOUR. A LOT. Even before it was a platinum concern, Nickelback logged tens of thousands of road miles. And it still takes the music to the people, albeit with a bigger stage and more pyrotechnics.

4 COLLABORATE—with the label, the booking agent and anyone else who stands to benefit from your success. Nickelback and Roadrunner speak of an idyllic partnership that, truthfully, doesn't sound too hard to achieve. And the results speak for themselves.

5 EMBRACE NEW IDEAS. The atypical "Photograph" proved to be a brilliant way to launch the album, energize Nickelback's fan base and also grab some new ears. Making "If Everyone Cared" a charity single brought fresh life to a 15-month-old album. Surprises pay off—for the audience and for the band. —GG

"Six weeks later we wound up finishing it up," Kroeger says with a laugh. "Everyone finally sat back and said, 'OK... I like it, but that song was just so much effort. It was like giving birth.'"

Conversely, Kroeger adds, "Animals" was conceived and completed in about 24 hours, with the lyrics written and recorded in a two-and-a-half-hour period just before the group left to film the video for "Photograph."

During the seven months of recording, Roadrunner executives would visit the band "in waves" to listen to the new material. Nachsin says they were impressed with what was transpiring—particularly in the range of material that ran from the metallic "Side of a Bullet" and "Animals" to such gentler fare as "If Everyone Cared" and "Far Away" to more down-the-middle rock like "Savin' Me."

"It was pretty obvious to those of us who had been working with the band for a long time that this was a very special album," Nachsin says. "They had always recorded very strong albums, but this one in particular stood out just because of the clear quality of the material and the recording. It just had an energy to it that was pretty outstanding, and you could tell that from the beginning."

With that in mind, he adds, the label "realized our job was to clearly roll out the material to the public in a methodical, patient but very strong way and convince people one by one, or in this case million by million, what an incredible album this was."

During the early listens Nachsin says that he and other label execs were particularly blown away by the sentimental "Photograph," ultimately deciding to make it the first single rather than "Savin' Me," which was initially the leading contender. The song went to rock formats in early August 2005 and to adult top 40 and mainstream top 40 about five weeks later.

"It was not, perhaps, the kind of song the marketplace would've expected from Nickelback," Nachsin says. "But we thought it was the song that could appeal to a lot of different kinds of people, be they current Nickelback fans or not."

Chad Kroeger says Nickelback was "stoked" that Roadrunner connected with the song's emotional content enough to get behind it as a single. "All of us coming from a small town, it just really struck a chord for us," he says. "But sometimes those things don't translate into a record company office that's based in New York." And he was pleased that, as the song rolled out, "I definitely heard people say, 'I've never been a fan of the band before, but I really like that "Photograph" song.' So I definitely think it opened up some new doors."

Kicked them open is a more apt description. "Photograph" snapped up the top spots on the Adult Top 40, Hot Digital Songs, Mainstream Rock Songs and Pop 100 charts, and made its way to the top five of The Billboard Hot 100 and CHR/Top 40. It made for an impressive start that gave all concerned a sense that the album could have a long road of its own ahead.

"It removes a lot of doubt, that's for sure," Mike Kroeger says. "Not only do you have a good debut and a good follow-up week, but you don't fall off, like, 60% the third week. That's what typically happens, and that's what we were ready for. And it hasn't happened to us."

After "Photograph" clicked, Roadrunner was, in Nachsin's words, "extremely careful and deliberate" in rolling out and timing the album's other singles. "We were just extremely careful in our thought pattern as to what single should come next and when it should come," Nachsin says. "And we realized we should be patient and let a song penetrate as much as we can and then move on to the next one."

Employing that strategy, Roadrunner took "Animals" to rock radio in November 2005 while waiting until February 2006 to follow up "Photograph" with "Savin' Me" at mainstream top 40 and AC. (The band, meanwhile, was on the road and also made high-profile appearances at NASCAR's Rock'n'Roll 400 race and VH1's Super Bowl XL concert in Detroit.) Summer 2006 brought "Far Away" to top 40 and AC, and "Rockstar" to rock formats. In spring 2007, "Side of a Bullet"—Nickelback's tribute to slain Pantera guitarist "Dimebag" Darrell Abbott—went to rock and "If Everyone Cared" went to the pop side, with proceeds from the latter (around \$700,000 so far) going to Amnesty International and International Children's Awareness.

"We realized the different roles that both pop and rock radio have in the band's career," Nachsin says. "We felt it was important to superserve both communities."

Not many bands have succeeded in crossing over to pop from the rock world while still retaining the latter's support, but Chad Kroeger finds nothing unusual about exist-

THE BILLBOARD 200

TITLE	WEEKS ON CHART	PEAK	PEAK DATE	WEEKS ON CHART	LABEL	SALES
"The State"	18	130	9/23/2000	18	Roadrunner	701,000
"Silver Side Up"	2	2	9/29/2001	80	Roadrunner/IDJMG	5,296,000
"Curb"	182	182	7/13/2002	1	Roadrunner/IDJMG	151,000**
"The Long Road"	6	6	10/11/2003	80	Roadrunner/IDJMG	3,301,000
"All The Right Reasons"	1	1	10/22/2006	102	Roadrunner	5,894,000

SOURCE: The Billboard 200 through the chart dated Sept. 29. Sales through the week ending Sept. 9. **elf-released by Nickelback in 1996. SoundScan did not begin tracking the album until its Roadrunner debut in 2002.

MULTIFORMAT MASTERS

Top 40? Hot AC? Active Rock? As shown in the charts below, Nickelback rules the radio roost seemingly across the dial.



The Billboard Hot 100
CHR/Top 40
Hot AC/Adult Top 40
Active Rock

Grant Hill and various Playboy bunnies lip-synching to the song.

"From the minute we recorded 'Rockstar,' I was saying it could be a single," Chad Kroeger says, though the rest of the band and even Roadrunner execs disagreed. But his instinct was confirmed when rock stations began playing the song

without a label push, and Nickelback's concert crowds backed him up even further.

"We started playing the song, and I could stop singing at any point in time and listen to an entire arena full of people sing the words," he says. "And I'm just looking at my band members going, 'How can you guys say that this song couldn't be a single? You guys are crazy.'"

But Mike Kroeger, for one, is happily "eating my words constantly. I wasn't ready for the connection that song made with people, but it turns out everybody wants to be a rock star."

CRITICS DON'T BUY RECORDS

If there's a dark cloud in Nickelback's silver-side-up lining, it's that the critical respect continues to elude the quartet. In a two-star (out of five) review, Rolling Stone dubbed "All the Right Reasons" "so depressing, you're almost glad Kurt [Cobain's] not around to hear it." The New York Times declared that "for hard-rock ridiculousness, Nickelback is tough to beat," while Britain's Mojo opined that "fans of relentless riffing may be sated, anyone else will be left feeling a little awkward."

Despite the critical bashings, Nachsin says Roadrunner still gets plenty of interview requests for Nickelback. But reviews and print media in general don't have quite the same priority as the band's other avenues of exposure. "They're one of the largest-selling acts of the last few years," Nachsin says, "so it's not that it's hard to [get press]. But we don't try. We have other ways of marketing the band. And they work."

Chad Kroeger says that the group has "just accepted that we're never going to be the critics' darlings, and we're OK with that."

"And I think a lot of pens have been placed back down on the desk 'cause a lot of critics are like, 'Y'know what? We've criticized this band. We've done our best to try and get the word out there that as many people as possible should hate this band because we hate this band. But we cannot convince anyone else to hate this band as much as we do because Nickelback has lots of fans and their fans buy their records and they go and watch them play whenever they come to a city.'

"And if you're a member of Nickelback, you're pretty happy about that."

Though the band is off the road and "Rockstar" is definitely the album's final single, the consensus is that "All the Right Reasons" probably still has some legs left—especially with another holiday season ahead and the special edition still relatively new on the shelves. The group also stays visible with its rendition of Elton John's "Saturday Night's Alright for Fighting" kicking off "Hockey Night in Canada" broadcasts, while National Hockey League goalies Cam Ward and Jamie McLennan feature Nickelback art on their masks.

Chad Kroeger says that in terms of the next Nickelback album, "there's no timetable, there's no game plan and no one's in a hurry to do anything," and his brother notes that "when you're popular, I think it's important to go away." But those around the band are already anticipating the opportunity to make the lightning strike yet again.

"The pressure will be huge," manager Coleman says, "but they refuse to settle. They're not complacent. They're always wanting to improve. They're competitive with themselves and always wanting to better themselves. I guarantee you they're going to want to make the next album even better." ...

ing comfortably on both sides of the divide

"A lot of people use pop as a bad word but pop is short for popular," he says. "So Korn is a pop band. Tool is a pop band. Slipknot, they get played on the radio, which makes them a pop band. But if you called them a pop band, they'd be insulted."

"I'm not insulted by the word pop, just means we're popular. Last time I checked, popular is a good thing in the music business."

The real surprise from "All the Right Reasons" has been "Rockstar," which had a successful rock run more than a year ago but has been tearing up the top 40 and AC worlds since May and is a top 10 smash on the Hot 100—partly thanks to a spirited video that features fans and such guests as ZZ Top's Billy Cobham, Kid Rock, Ted Nugent, Kiss' Gene Simmons, hockey legend Wayne Gretzky, racing champ Dale Earnhardt Jr. and his hero



Irrep

In his hometown of Modena, Italy, Luciano Pavarotti was laid to rest Sept. 9 at a funeral that attracted more mourners than any other commemoration in Italy since Pope John Paul II's death two years ago. The funeral for the tenor, who died of pancreatic cancer Sept. 6, was broadcast on RAI state TV, and brought together a group of friends and admirers that spanned from Bono to former United Nations secretary general Kofi Annan to Italian prime minister Romano Prodi. ¶ The turnout came as little surprise to those who knew the singer. "Pavarotti and I actually used to argue about who was more globally famous: him or the Pope," says Chris Roberts, president of Universal Classics and Jazz International and chairman of Universal Classics Group (US), the label group that includes Decca, Pavarotti's 40-year recording home. ¶ The tenor conquered the world's most prestigious opera houses and the hearts of pop music lovers. In the wake of his passing, media around the world haven't been able to resist the opportunity to speculate about who might be "the next Pavarotti." (For a roundup of candidates, see story, page 34.)

Quite possibly, no one. Pavarotti had already been a legend for decades within classical music before the early '90s, when the Three Tenors made him ubiquitous. And while some within the current crop of charismatic, talented young singers might already have something of Pavarotti's stature within the relatively limited realm of opera, at this point their overall influence and popularity doesn't reach similar heights of pop culture megastardom.

"I don't believe there's another classical artist who can compare with Pavarotti," Universal Classics' Roberts says. "To say what singer, or even what tenor, might step into his shoes is an impossible question."

Who can fill the shoes of—or line coffers like—an artist who took in more than \$70 million from a mere 38 live performances that were reported to Billboard Boxscore between 1990 and 2005? Who else has enough draw to be featured on more than 110 recordings (selling more than 12.9 million copies since Nielsen SoundScan began tracking U.S. sales in 1991), or claim 18 No. 1 titles on Billboard's Top Classical Albums chart? In more intangible terms, are there performers who can bridge the chasm that generally exists today between the worlds of pop culture and "art" music the way Pavarotti did?

And given the more hardened dividing lines among "classical," "crossover" and "pop" music,

Opera's Top Sellers

Using, as a qualifying factor, titles containing at least three core opera selections, these albums have moved the most units since the advent of Nielsen SoundScan in 1991.

ARTISTS	ALBUM	LABEL	UNITS
1. Carreras, Domingo, Pavarotti	"In Concert"	(London-Sire/Universal Classics Group)	1,874,000
2. Carreras, Domingo, Pavarotti (Mehta)	"The 3 Tenors in Concert"	(Atlantic/AG)	1,472,000
3. Andrea Bocelli	"Aria—The Opera Album"	(Philips/Universal Classics Group)	1,371,000
4. Andrea Bocelli	"Viaggio Italiano"	(Philips/Universal Classics Group)	884,000
5. Andrea Bocelli	"Verdi"	(Philips/Universal Classics Group)	756,000
6. Russell Watson	"The Voice"	(Decca/Universal Classics Group)	402,000
7. Carreras, Domingo, Pavarotti (Levine)	"The 3 Tenors: Paris 1998"	(Atlantic/AG)	309,000
8. Carreras, Domingo, Pavarotti	"Favorite Arias by World's Favorite Tenors"	(Sony Classical MDK/Sony Music)	256,000
9. Cecilia Bartoli	"Mozart Portraits"	(London-Sire/Universal Classic Group)	175,000
10. Amici Forever	"The Opera Band"	(RCA Victor)	173,000

WITH PAVAROTTI'S PASSING, THE CLASSICAL WORLD WONDERS IF ANOTHER SINGER WILL EVER ATTAIN HIS STATURE

BY ANASTASIA TSIOLCAS and HAZEL DAVIS

Unreplaceable?

a better question might be: Which younger artists will step into which aspect of Pavarotti's career? (See Classical Score, page 51.)

The year that Pavarotti truly catapulted into a household name was 1990. By the time Pavarotti's rendition of "Nessun Dorma" was used as the theme music to the BBC's TV coverage of soccer's 1990 World Cup—and subsequently reached No. 2 on the U.K. singles chart—the tenor was already an instantly identifiable pop culture figure, and his team had already been long crafting a career transition.

In particular, the success of the Three Tenors (Pavarotti, Plácido Domingo and José Carreras) ushered in the final era of Pavarotti's career. By the time of the trio's first concert, which took place during the 1990 World Cup finals and was broadcast to 800 million viewers worldwide, Pavarotti was already well past his vocal zenith, and his stage appearances were becoming more difficult to manage due to his weight and physical ailments. In the preceding decade, he had already begun showing up on talk shows, riding horses at parades and equestrian events and even starred as the romantic lead in the 1982 movie "Yes, Giorgio." In the wake of the Three Tenors' success, he also used his fame to organize charity concerts, singing alongside artists ranging from Bono to Mariah Carey to James Brown. And despite what critics frequently interpreted as lapses in taste, it was in the last 15 years or so of his career that Pavarotti reached the most listeners.

"Pavarotti became the symbol of opera for the whole world," EMI Classics president Costa Pilavachi says. "He reached out beyond the opera house to sing for the broadest public, in arenas, sports venues, at special events on TV and with pop artists."

"It's ironic that today, when opera is doing all it can to make itself more popular, the lessons of Pavarotti's career—specifically, the way that he cannily went about developing his brand—aren't better-learned by singers and managers," says New York Times critic Anne Midgette, who co-authored the Pavarotti biography "The King and I."

Still, Pavarotti's pop culture successes paved the way for a whole new generation of



THE THREE TENORS

"popera" crossover artists. And as with the current crop of opera singers, industry watchers are looking at today's crossover stars to see who might capture the public's imagination the way Pavarotti did.

By appealing more to pop fans than pure opera listeners, tenor Paul Potts—who as an

amateur once sang for Pavarotti in a master class—has become the latest international crossover sensation, seemingly overnight. After platinum success in his native United Kingdom, his debut album, "One Chance," was released stateside Sept. 18 on Columbia (see story this page).

Another candidate is certainly tenor Andrea Bocelli, who sang at Pavarotti's funeral and who has sold some 60 million recordings worldwide, according to his Italian label, Sugar. Unlike most other popera singers, Bocelli has performed and recorded core operatic repertoire, although such efforts have generally received poor critical reviews.

"If there is an heir to Pavarotti," Sugar managing director Filippo Sugar says, "it will be the public that decides, rather than critics, journalists or even record label managers."

And if some young vocalist—or vocalists—were able to re-create some of Pavarotti's magic, how might the late tenor have responded? According to Universal's Roberts, who says that Pavarotti spent much of the last part of his life advising young singers, "I don't think anything would have pleased him more."

Additional reporting by Mark Worden in Milan.

continued on >>p34

Paul Potts' Popera Success

U.K. Tenor Takes International Public By Storm

In the United Kingdom at the moment, the public's favorite tenor is Paul Potts—who was selling mobile phones in south Wales until he won first place on the Simon Cowell-created "Britain's Got Talent" TV show in June, singing "Nessun Dorma" (from Puccini's opera "Turandot") and a selection that was, perhaps not coincidentally, Pavarotti's signature aria). The YouTube clip of that performance has been viewed more than 30 million times, according to Syco, Potts' label in the United Kingdom.

"The numbers on YouTube speak for themselves," says Jay Krugman, New York-based senior VP of marketing at Columbia, which put out his debut album, "One Chance," Sept. 18

in the United States. "His reputation is translating worldwide immediately."

Signed in the United Kingdom to Cowell's Syco (which is also home to another popera creation, Il Divo) with a \$2 million deal, Potts saw "One Chance" achieve platinum status this summer in the United Kingdom (300,000 units), Denmark (40,000), Ireland (15,000) and Australia (70,000), plus double-platinum in New Zealand (30,000).

Potts cuts a nondescript figure, with his crooked teeth and portly frame, and has spoken at length about his lack of self-confidence, which he blames on being bullied earlier in his life. Like Pavarotti, he comes from humble stock (Pavarotti in Modena,

Italy; Potts in Port Talbot, south Wales) and was headed in a career direction other than singing (Potts as a mobile phone salesman in the Carphone Warehouse, Pavarotti as a fledgling soccer player) until fate intervened. Furthermore, both suffered from a physical condition that enforced a break from singing—in Potts' case an adrenal gland tumor and a bike accident; in Pavarotti's vocal chord nodules—before returning to the art form refreshed. In the United Kingdom, such "common touch" details have helped ensure strong sales among audiences not usually considered opera buffs.

Now Columbia has Potts on a similar populist trajectory in the States, with planned appearances



POTTS

on "Oprah" and "The Ellen DeGeneres Show," a forthcoming tour and an expectation that by using marketing techniques more usually employed by pop acts, he could carry opera to audiences even Pavarotti struggled to reach.

The man himself, however, is less sure. "Just to hear my name in the same sentence as Pavarotti's makes me laugh," Potts says. "He had the most amazing technique, and his singing appeared effortless." —Hazel Davis

Five VOICES On The Rise

Within the opera scene, a number of young singers possess the vocal talent, charisma, star power and movie-star looks that make them candidates for mainstream success. While they have yet to cross over quite like Luciano Pavarotti did, these artists are among the most likely to become household names.

The Appearance Of Effortlessness

JUAN DIEGO FLÓREZ: Thirty-four-year-old Peruvian Juan Diego Flórez already has some of the credentials required to step into Pavarotti's place. "Flórez is an incredible artist," London-based Universal Classics & Jazz GM Dickon Stainer says. "He has a voice which is developing pretty quickly, and he has in common with Pavarotti that effortlessness—that 'I can hit that top note and hold it for longer than you think' [approach]. He makes it look like he can do it in his sleep." Flórez has released five solo recital albums on Decca—also Pavarotti's label; his "Great Tenor Arias" album

reached No. 8 on Billboard's Classical Albums chart and has sold 9,000 copies in the United States, according to Nielsen SoundScan. A relative newcomer, Flórez has nonetheless sold more than 250,000 units worldwide, according to Decca, and his face even adorns a postage stamp in his native country. While he specializes in Rossini's opera, he sang "You'll Never Walk Alone" at the Berlin Live 8 concert in 2005. He is so popular with audiences that in February, he became the first artist in 74 years to break the ban on singing encores at Milan's La Scala opera house. —Hazel Davis

Across-The-Board Appeal

NATHAN GUNN: Nathan Gunn, a 36-year-old American baritone, could be the guy living next door. He loves his Triumph Thunderbird motorcycle, football and his wife and five kids. He also happens to be one of opera's fastest-rising stars. In 2006, he won the New York Metropolitan Opera's inaugural Beverly Sills Artist Award for young American singers.

His first solo recording for Sony BMG Masterworks, "Before Sunrise," was released Aug. 7. The album, on which Gunn tackles songs from composer Ben Moore to Sting and Tom Waits, has climbed to No. 10 on Billboard's Classical Crossover chart and shifted 1,000 units, ac-

cording to SoundScan. "Nathan Gunn is a rising star," Sony BMG Masterworks U.S. GM Alex Miller says, praising his "warm, rich tones and sparkling personality. The result appeals as much to fans at the Met Opera as to the 'Good Morning America' audience."

Gunn was to appear at the Metropolitan Opera this September and October in Gounod's opera "Romeo et Juliette" alongside Anna Netrebko and Roberto Villazón (see below) in a run that is turning out to be utterly star-crossed. Both Villazón and Gunn have pulled out, citing health reasons. —Anastasia Tsioulcas

Stepping In For The Great Man

SALVATORE LICITRA: Critic Elvio Giudici once described Italian tenor Salvatore Licitra's voice (in Italian newsweekly L'Espresso) as being "kissed by the gods." "He's blessed with a passionate musical temperament and great musical intelligence," BMG Italy classical director Luciano Rebelli says. But Licitra was also frequently dubbed "the new Pavarotti" during the maestro's own lifetime.

That term became widespread after a flu-stricken Pavarotti pulled out hours before curtain time at a May 2002 production of "Tosca" at the Metropolitan Opera, and Licitra stepped in to a rapturous reception and rave reviews.

Born in 1968 in Switzerland but raised in Milan, Licitra began

training as a singer at the age of 19. He made his professional debut in 1998, appearing for the first time at La Scala the following year. Licitra has mainly concentrated on live performances, but his first Sony Classical album, "The Debut" (2002), shipped 100,000 units worldwide, according to the label. In the States, it has sold 33,000, according to SoundScan, and reached No. 2 on Billboard's Classical Albums chart. The "Duetto" album with Argentine tenor Marcelo Alvarez (2003) and a sophomore recital album "Forbidden Love" (2006) followed, and respectively reached No. 1 and No. 4 on Classical Albums. He is currently working on a disc of Neapolitan love songs. —Mark Worden

Opera's 'It Girl'

ANNA NETREBKO: Russian soprano Anna Netrebko cuts a glamorous figure as opera's "It Girl"—notably, she showed up in March 2006 as a fashion icon in the pages of Vogue. But critics around the world also hail her as one of today's vocal greats.

"Netrebko has that star power to reach beyond the core audience, as Pavarotti did," says London-based Jeffrey D. Vanderveen, director of the vocal division at her management firm IMG Artists. The 36-year-old has "a unique set of talents, vocally, theatrically and musically," Vanderveen says, "and gives an exciting, committed performance. In the past 10 years, there has been a significant shift in the aesthetic of opera. People are looking for that full package now, and she has it."

After three successful solo recital recordings for Deutsche Grammophon and with the March 2007 album "Duets" with tenor and frequent stage partner Rolando Villazón finally released Sept. 11 in the United States, the Netrebko juggernaut shows no sign of slowing down. Her most recent solo release, "The Russian Album" (2006), made the top 10 on various European charts, including Germany and Austria. (In the States, it has sold 15,000 copies, according to SoundScan, reaching No. 3 on Classical Albums.) And in March, "Duets" peaked at No. 3 on Germany's Media Control chart—the highest entry ever for a classical release on that country's mainstream listings. —AT/HD

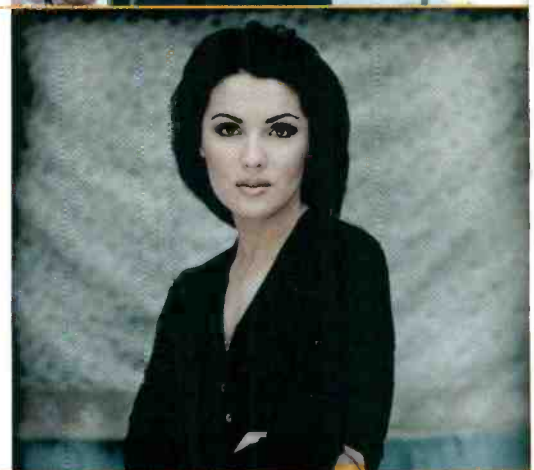
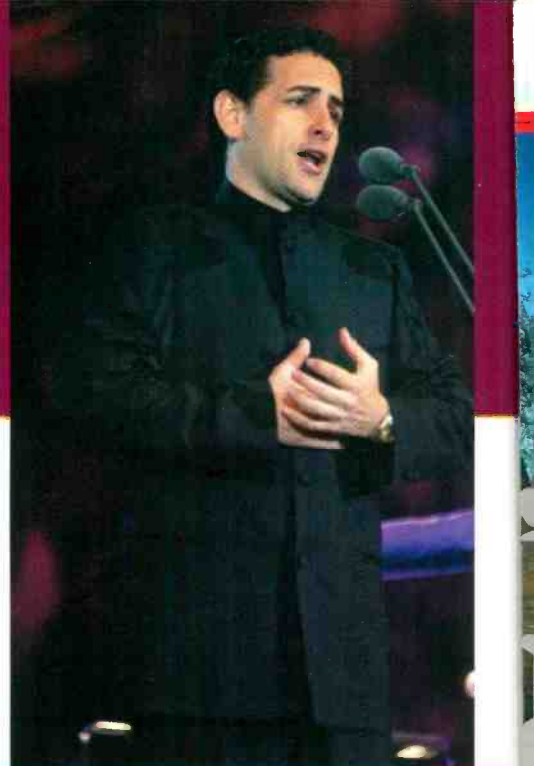
Embracing The Audience

ROLANDO VILLAZÓN: Fans and critics alike often cite dashing 35-year-old tenor Rolando Villazón as a contender to be "the new Pavarotti," even though his performance style is more reminiscent of a fellow Mexican artist, Plácido Domingo.


"Rolando Villazón is the first Rolando Villazón, not a replacement," London-based EMI Classics president Costa Pilavachi says. "But he is immensely gifted, he has a huge voice, enormous personality and a love of life." After a string of solo recordings for the Virgin Classics label, Villazón will issue his first solo recital album for Deutsche Grammophon in spring 2008. It follows the international success of the "Duets" album with Anna Netrebko and the

starry pair's headlining turns on the 2005 DG recording of Verdi's "La Traviata," which peaked at No. 7 on Classical Albums and has sold 8,000 copies in the States, according to SoundScan. Villazón and Netrebko have been a huge draw in Europe; scalped tickets to see them perform in 2005 in Salzburg, Austria, were reportedly going for \$7,000 each.

The tenor recently canceled all performances until at least next spring, citing unspecified "health reasons." Despite that, "You see him on TV and, crucially, he doesn't look like the suffering tenor," Pilavachi says. "He looks like he loves being onstage. He embraces his audience just like Pavarotti did." —AT/HD



FLÓREZ: MICHAEL PUTLAND/RETNA; GUNN: BILL PHELPS; LICITRA: JAMES DEANE/WIREIMAGE.COM; NETREBKO: KASSARA/DG; VILLAZÓN: VOLKER HARTMANN/AFP/GETTY IMAGES



WITH THE ARRIVAL
OF 'ONE MAN
BAND MAN,' THE HOT
PRODUCER BOUNCES
INTO THE LIMELIGHT

SWIZZ

SPECIAL FEATURE

STARS

BEATZ

EARNED

**HARDWORKING,
TRAILBLAZING PRODUCER
SWIZZ BEATZ JOINS THE RANKS
OF HIP-HOP'S A-LIST ARTISTS**

BY KERRI MASON

INTEREST

The Aug. 22 sold-out crowd at Madison Square Garden was there for the New York stop of the *Screamfest* tour, with T.I. and Ciara. But they got more than their tickets promised when, one by one, a galaxy of current hip-hop heroes joined the headliners onstage for an unannounced, extended jam, orchestrated by T.I.

First 50 Cent. Then Jay-Z. Then Kanye West. Then Sean "Diddy" Combs. The superstars temporarily buried their beefs in an unprecedented show of hip-hop unity. But contrary to the usual way of things, the last legend to take the stage was the least recognizable. In fact, his solo debut hadn't even been released. But when hit producer Swizz Beatz bounded out of New York traffic, past the security guards who recognized him without a laminate and onto the Garden stage just in time, the crowd went as wild as it did for the other four stars.

"It was kind of surprising to me, I'm not going to front," Combs says two weeks later. "It was a lot of iconic veterans on the stage. Between me and Jay and 50 and Kanye, that's over 100 million records sold. Not underestimating him, but as an artist, we didn't expect Swizz to get the response he got. But he got an overwhelming response, up to the caliber of the one we all got when we came out onstage. It was a true testament to the impact he's had this year, and the last couple years, on hip-hop. And I was very proud of him because he actually started

in my studio. It brought a smile to my face."

With a legacy already assured, a production career on fire and a solo career just beginning, 2007 is definitely Swizz Beatz' year. In just under a decade, the 28-year-old producer helped guide hip-hop out of the disco-sampling late '90s, incorporating the gritty street ethos into bouncing club jams for DMX, Eve, Busta Rhymes and more than 50 other artists. After giv-

'He keeps you jumping. He keeps you dancing.'

—ALICIA KEYS

ing Beyoncé uncharacteristically aggressive cuts for "B'Day," he went into the studio this summer with Mariah Carey and Alicia Keys, to work on material for their next albums. And after creating countless hits for others, his solo debut "One Man Band Man" (Universal Motown/Full Surface)—a 38-minute onslaught of crackling jams, with moments of groove and polish—streeted Sept. 4, powered by leaked track "It's Me

Bitches" and minimalist first single "Money in the Bank," which he performed that night at the Garden.

"Swizz is a prime example of how when you stay on your grind, everything is possible," Keys says. "He's so young and already being a 10-year veteran says a lot about his work ethic. He's one of the only dudes I've met as driven as me."

Beatz' grind is his sound, and it's inimitable. "I think a lot of us producers, we have certain similarities. A lot of us have classic inspirations, like the Motown stuff, the Curtis Mayfield stuff, what we grew up listening to. You can tell the difference, but a lot of us have similarities," Combs says. "Swizz is one of the only producers who has a unique sound, a sound like no other. He keeps you jumping, he keeps you bouncing, he keeps you dancing. I think that's the job of a producer."

Behind artists from diva Beyoncé to his own young rapper protégé Cassidy, Beatz weaves city symphonies; combinations of string stabs, looped found sounds, choppy chants and "big drums that could breathe," R&B/hip-hop WQHT (Hot 97) New York PD Ebro Darden says. His music "sounds big and has that original hip-hop boom-bap feel without sounding dated."

When the teenage producer started getting attention through his work with DMX and the Ruff Ryders crew in the late '90s, the aggressiveness of his original beats was in stark contrast to the groovy pop fodder

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from >>p36

dominating the charts.

"It was a step away from the formulaic sample-a-record-that-was-already-popular-and-you'll-get-a-hit equation," Darden says.

"When hip-hop was R&B'd out, Swizz' sound was loud and rambunctious," Keys says. "He's always been able to capture the excitement in a track, utilizing voices and crazy sounds to create that energy."

But while he's known for club scorchers, Beatz also co-produced one of the most elegant soul ballads of the past decade, Angie Stone's "I Wish I Didn't Miss You," as well as British rapper Ms. Dynamite's throwback jam "Dy-Na-Mi-Tee." And while a good deal of "One Man Band Man" is spent talking about the size of his bank account, he's not your usual moneyed, oblivious star. The married father of two plays Fela Kuti and Chick Corea for his team while traveling. He recently referred to the forgiveness prescribed in the Koran while quelling a beef between his and 50 Cent's camp. He is a shareholder in the artistic toy and apparel company Kid Robot, and collects pop art by the likes of Andy Warhol and Keith Haring.

"That's starting to come out now, his love for art," Beatz' executive assistant Monique Blake says.

"Him being so creative musically, sometimes people want to know where that comes from. He stays free, not only through art, but different music. When we get to new cities, he wants to know who's popular out there, because the music is different, and that particular artist or artists set the tone for their region."

Universal Motown Records president Sylvia Rhone says, "He never chases trends. He never repeats himself. He believes in pushing the envelope and bringing the hip-hop audience with him. His only rule is to make the best record possible for the clubs, street and radio."

The decision to release a solo album was anything but abrupt. "It's been coming for a while," Blake says. "There are songs on the album that are 2 years old. It wasn't one of those where we



SWIZZ BEATZ, right, earned cheers as loud as those for **SEAN 'DIDDY' COMBS**, left, and **JAY-Z** at the **Screamfest** tour stop at New York's **Madison Square Garden** in August.

went in the studio in February and delivered it in April."

Rhone says that she and Universal Motown executive VP of A&R Samuel Tone Barnes "met with Swizz on potential production work and he started playing a few tracks he was working on for himself," she says.

"When I heard them I knew he was ready. The timing was right. The chemistry was right. Most importantly, we knew we had a shared vision when it came to creating a platform that would show the world you can make a successful transition from producer to artist."

If the scene at the Garden is any indication, the public is accepting Beatz as frontman as readily as they bounce to his behind-the-curtain creations. With distinctive neon snipe posters

advertising "One Man Band Man" in every major city, Beatz sporting his Kid Robot bling in photo shoots and a video with Chris Martin—who cleared a sample of Coldplay's "X&Y" for "One Man" track "Part of the Plan"—in the works, the full breadth of the Swizz Beatz brand is being introduced organically.

"Swizz Beatz has established himself in the A-list of the best and most consistent hip-hop/crossover writer/artist/producers working today," Universal Music Publishing Group chairman/CEO David Renzer says. "His incredible work ethic and innovative talent assure that he will continue to deliver the hits. For those of us who know him, his kind heart and humble demeanor are what also make him so special. It's an honor for us to represent such an amazing talent."

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SWIZZ STEPS OUT

THE PRODUCER TALKS ABOUT WHY HIS SOLO TIME HAS COME AFTER A DECADE OF MAKING HITS FOR OTHERS

Bronx-born, Atlanta-raised Swizz Beatz (aka Kasseem Dean) is the latest hitmaking hip-hop producer to cross over to the artist side. But what sets him apart from his MC contemporaries is his timeline: how young he was when he dropped his first beat, and how long he waited to make the switch.

At the tender age of 18, Beatz was giving Fred Durst his street swagger on Limp Bizkit's "Rollin'." During the next few years, he racked up a string of top 10 hits for Ruff Ryders/Interscope: DMX's "Ruff Ryders' Anthem," Eve's "What Ya Want" and Down Bottom's "Drag-On." The visceral bounce of his club-ready tracks changed the idea of the perfect party record, and put his Ruff Ryders crew at the forefront of year-2000 hip-hop.

But although he had the hits, a distinctive style and an industrious drive, Beatz didn't immediately start planning his solo debut. Instead, he spent the next decade amassing a bulky body of production work, now containing more than 250 titles, with more than 50 different artists. Last year, he contributed four tracks to Beyoncé's "B'Day," including the gritty, unhinged "Ring the Alarm." This year, Mariah Carey and Alicia Keys came calling.

So why is 2007 the year for the name Swizz Beatz to be in lights, rather than in the fine print? We asked the man himself, the day before the release of his debut solo record, "One Man Band Man" (out on his own Full Surface imprint).

What made you decide at this point in your career to strike out on your own? I've been in the business for 10 years now and I've seen a lot of people in the tabloids getting to be in more places, and I was like "I put in my work and I got more hits than them." I had to identify what was going wrong. What I identified was that I wasn't being publicized like that, which I was cool with, because I like being behind the scenes. But also it's just like, you got an older generation that needs to be reminded who Swizz is, what Swizz did, what Swizz continues to bring to the table.

I could have done this for years and years. I just decided not to, because it's all about timing. I felt like I came off a great '06, with all the Beyoncé stuff and everything, and in 2007, I want to switch the pitch. I put out a record called "It's Me": I didn't say my name on the record, but the whole time I'm saying, "It's meeee!" I'm kind of telling you who it is. If you listen close, but I'm not stuck on myself.

Have you always been able to rhyme?

These songs that come out, I'm the one who's writing them and

performing them, and giving them to the artists for them to do over. I haven't heard of nobody in the industry being surprised that I'm rapping. It's not like, "Damn, Swizz is rapping?" You don't really hear that. They embrace me.

You used other producers on your album. What was that like?

Using other producers is very important because it shows the type of person I am. There are very few chances for people to show who they are, and really flex. A lot of people get their chance and they do the obvious, and

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SWIZZ BEATZ, right, and PAUL PUNDITZ, founder of the Kid Robot clothing and toy store, at the company's New York store.

SCREAMFEST: WALK GOSHORN/RETNA; KID ROBOT OPENING: JOHNNY NUNEZ/WIREIMAGE.COM

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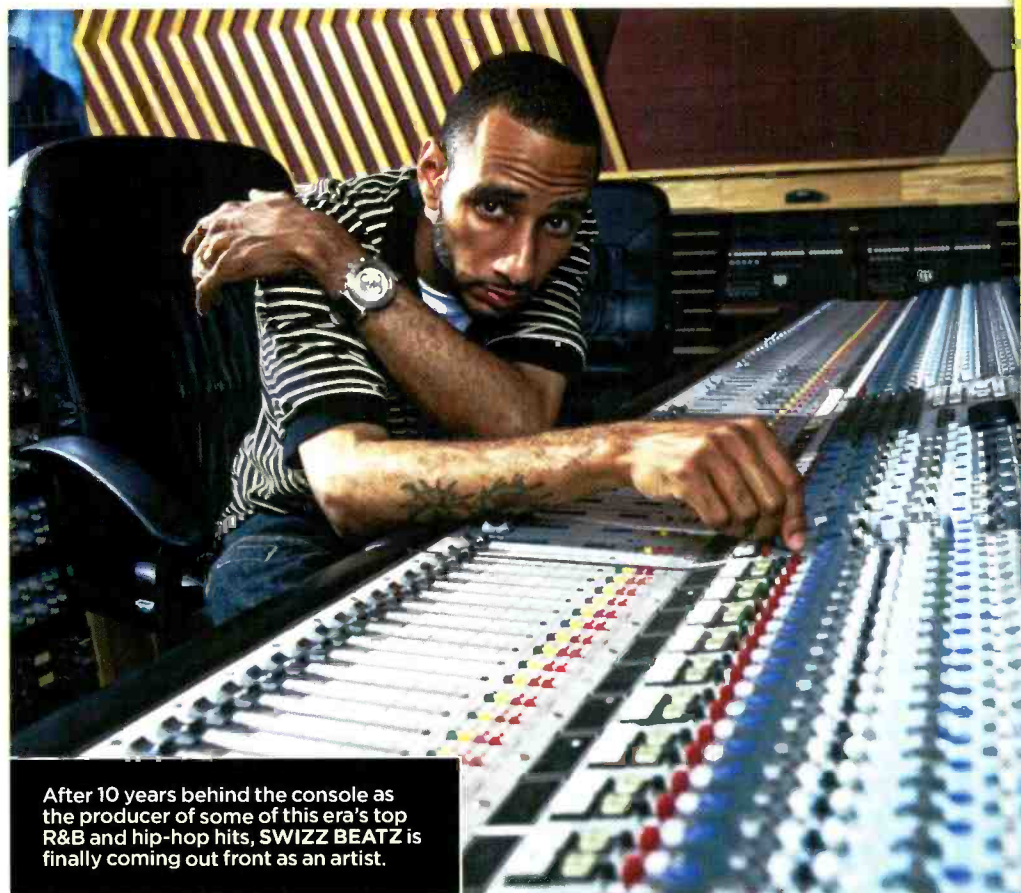
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Shelia, Paz & Duffy



After 10 years behind the console as the producer of some of this era's top R&B and hip-hop hits, SWIZZ BEATZ is finally coming out front as an artist.

from >>p39 then try to clean up the second time around. There's some new energy on this album; have some people check out some new producers. There's a lot of producers out there who do their thing, but the producers who hold the name like I do, they're taking their credits and posing, and people never even know who the real producers are. If you produce a track for me, that's what your credit's going to say.

You grew up in the South Bronx. What was your youth like?

I started out as a local DJ, playing parties, the clubs, in the park. I was young, young, young, like 11. Then I moved to Atlanta and I started DJ'ing all the high school and college parties. In New York I was playing reggae and hip-hop, and in Atlanta I was playing reggae, East Coast hip-hop, West Coast hip-hop. I was the first DJ out there to play all those different sets in one party.

Was there music in your house?

My father, he was a DJ, so it was in the blood. My mother, she would sing old songs in the house all the time. And in the South Bronx it was so musical, I would go outside and there was all the hip-hop you wanted to hear. I came from a balance, and I respect all levels because I've been on every one of them.

Tell me about your art collection.

I love the art world, I think it's the next biggest thing as far as investing. My collection goes from Peter Max to Salvador Dali to Basquiat to Andy Warhol to Keith Haring.

What do you like about pop art?

It just blends with my lifestyle. Andy Warhol is taking stuff that we see every day and making it iconic; that's what's special about that. Keith Haring, he's a part of the b-boy era: I used

to see his stuff on the wall in the '80s talking about "Crack Is Wack." He was a part of that whole movement, and I can relate to that movement, because it was the beginning of the b-boy era. And Basquiat was in the middle of all that; he was running with Fab Five Freddy. That's crazy to me.

How have things changed from 1998 for you?

I'm a different person. I'm a man, I was a boy then. I developed a lot of skills within the industry, as far as I've been assigned hits, I've been assigned talent, understanding the business. I know how to create longevity. I've grown as a performer, as an artist, grown as a producer, instead of just being a DJ.

You've already had a full career at the age of 28. What is it like to look back?

I look back and see that I came in the industry at an early age, and I changed immediately what was going on in the industry. When I came out everyone was doing Puff Daddy, shiny suits, sampling James Brown. Then this kid who just got out of middle school comes out

with this synthesized sound that sounds kind of weird, but it was making people move, on a ton of records.

And I got the chance to go on some great tours; Cash Money, Ruff Ryders, Hard Knock Life, that was mint. Being a part of those tours, to be able to look back and see, like, wow, pretty much I partied like a rock star, but I wrote and produced [2000 track "Rollin' "] for Limp Bizkit when I was like 18. I wrote the drums for Marilyn Manson [1998 track "The Omen" with DMX]. There are so many moments, so many memorable moments. I remember producing [2000's "Ruff Ryders' Anthem"]. It's 2007, I just performed the song last night, and they were singing it like it just came out.

—Kerri Mason

'I've grown as a performer. I've grown as producer, instead of just being a DJ.'

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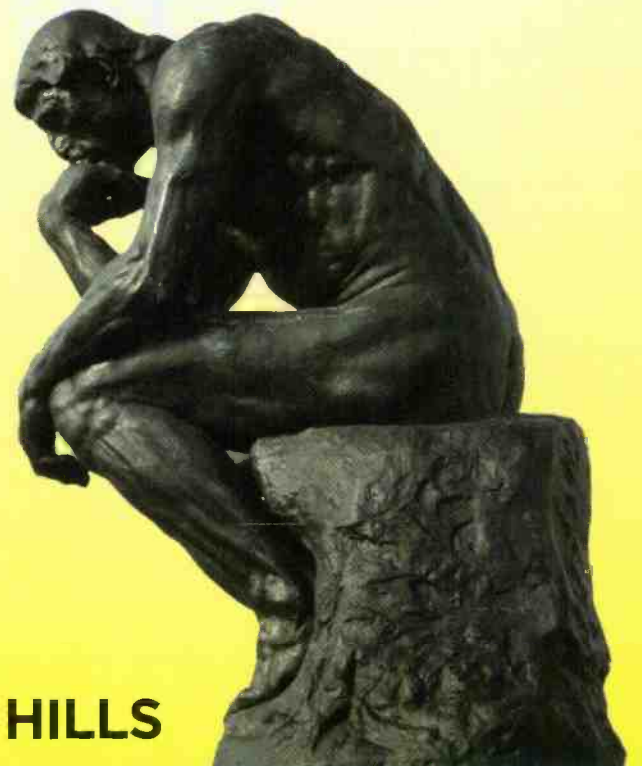
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TOP 10 BRAND-MAKERS

The Biggest Artist-Brand Partnerships Make The Most Of Shared Messages

BY MICHAEL PAOLETTA

Twelve months ago, label executives, artists, managers and brand marketers were full of questions: Will it be a traditional or nontraditional execution? Will there be a viral component? Will it be interactive? Will it be a one-off or long-term partnership? What's the look and feel of the creative? Today, these questions remain omnipresent in the world of branded entertainment—and are poised to be top of mind during Advertising Week 2007 (Sept. 24-28) in New York. Consumers are accessing content across a rapidly increasing variety of platforms. To be sure, the need for brand marketing opportunities and initiatives continues rising, with more and more bands and brands coming together to leverage their respective assets. In each partnership, it is important to consider many factors, including timing, category, brand association and other drivers in the marketplace. Such elements become “important in the decision for brand association,” says Music World Entertainment founder/CEO Mathew Knowles, father and manager of superstar Beyoncé. ■ On the eve of Advertising Week 2007, Billboard takes a look at 10 acts that have been successful in creating and nurturing marketing partnerships with ad agencies and their clients. Indeed, today's brandmakers are as comfortable in the studio and onstage as they are appearing in an ad or endorsing a product. >>>

Artists offering their perfect pitch to advertisers include, from left, BRAD PAISLEY, 50 CENT and ALY & AJ.



MISSY ELLIOTT

A new campaign finds Missy Elliott partnering with Doritos Collisions. The multiplatform business arrangement encompasses TV spots, an interactive online experience and exclusive content. Goodby, Silverstein & Partners masterminded the campaign. According to Doritos brand manager Rudy Wilson, the campaign's multimillion-dollar buy is the brand's biggest advertising spend of the year, outside of its Super Bowl ad buy.

Violator Management's Mona Scott, who oversees Elliott's career, says the campaign offered her client the perfect creative outlet. "The fact that the campaign takes place in a studio means that Missy remains in her element, which makes the whole thing authentic."

But it was the Internet platform that clinched the deal for Scott and Elliott. In addition to remixing one of Elliott's tracks, fans logging on to snackstrongproductions.com can follow a link that takes them to the artist's Web site, where they can learn more about her forthcoming new album (tentatively titled "The Countdown"), due in December from the Gold Mind/Atlantic Records. "We see this as a great way to maximize Missy the artist and the new album," Scott says.

JOHN MAYER

It was a first for artist and brand: BlackBerry presented John Mayer's North American summer tour. The 40-date BlackBerry Presents John Mayer in Concert trek kicked off June 1 in Ridgefield, Wash. BlackBerry used the tour and Mayer—currently a Gap spokesmodel—to help launch its new AT&T-carried mobile phone, Curve.

"This partnership spoke to me and John, because it extended beyond the business sector," the artist's manager Michael McDonald says. "We also like to be at the forefront of technology, as that's part of John's life."

For its part, BlackBerry marketed the partnership, set up by Creative Artists Agency (CAA), via traditional and new media. In addition to a print campaign, BlackBerry launched a Web site spotlighting the tour. BlackBerry also received much exposure at concert venues, including signage, VIP parties and backstage meet-and-greets. Throughout, BlackBerry's marketing and promotion pointed to Mayer, his music and the tour, McDonald says.

RIHANNA

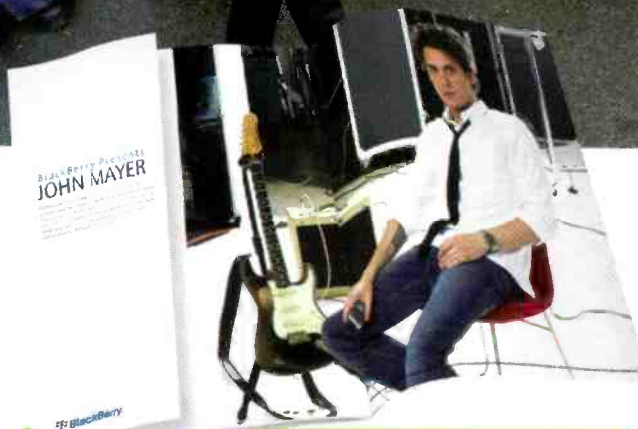
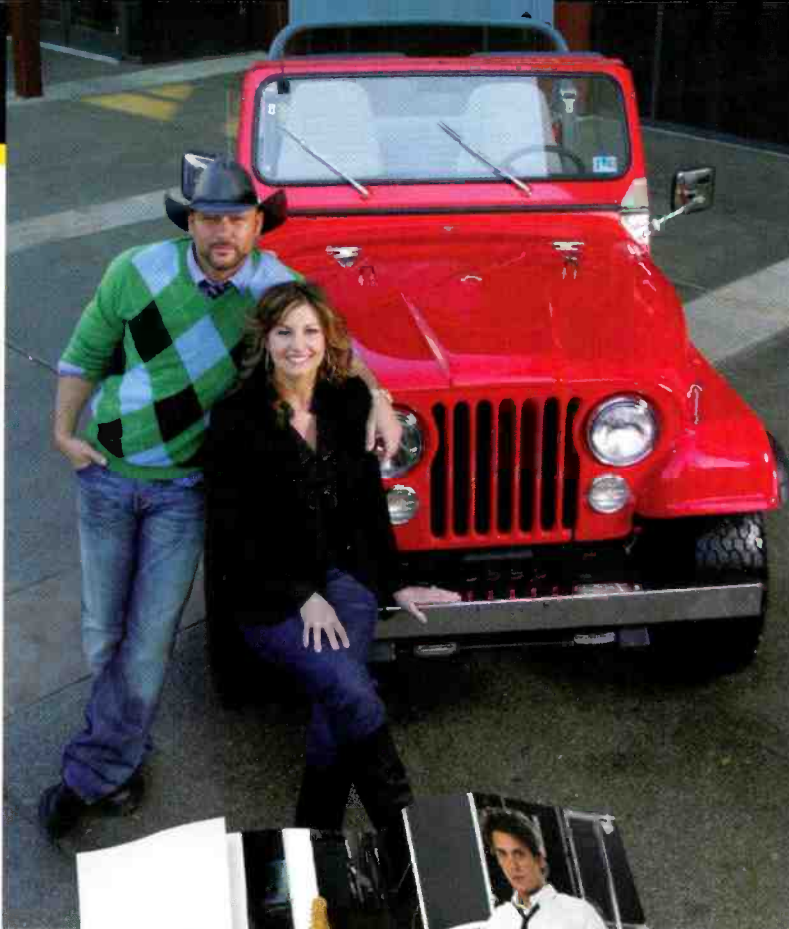
Rihanna is no stranger to brand marketing; the singer has worked with numerous brands, including JCPenney, Nike and LG mobile phones. To help launch her third album, "Good Girl Gone Bad" (SRP/Def Jam), and lead single "Umbrella," the singer entered a partnership with CoverGirl earlier this year. The multi-year, multiplatform deal finds Rihanna as the spokesmodel for CoverGirl's new lip gloss, Wetslicks Fruit Spritzers.

Earlier this year, Rihanna's manager, Marc Jordan of Rebel One, told Billboard that he and his client were always looking for the right beauty endorsement. "But the timing had to be right. Both sides must benefit," he said. Since brand and artist were launching new products, Jordan reasoned it was beneficial to all. Def Jam and Rebel One worked closely with the Alliance and Grey Worldwide agencies to craft and seal the deal between Rihanna and CoverGirl.

50 CENT

50 Cent's latest brand partner is Pontiac. The rapper's manager, Chris Lighty, CEO of Violator Management and Brand Asset Group, calls the arrangement "360-degree brand immersion," with Pontiac focusing on "guerrilla strategic marketing." The deal encompasses "cooler" product placement in videos, print and viral ad campaigns and tour sponsorship/marketing platforms. The rapper is also helping design Pontiac's new G6 street edition.

But there's more to the branding of 50 Cent. Though he doesn't drink alcohol, he has entered an arrangement with Absolut Black and Vitaminwater's new Vitaminenergy drink, which includes a print ad campaign, Absolut Energy. And with his Formula 50 Vitaminwater a success, the artist is now branching out into vitamin supplements. If all goes according to plan, the line of 50-branded protein powders and amino fat burners will be sold exclusively at GNC stores. According to Lighty, the products should hit shelves in September or October.



TIM MCGRAW and FAITH HILL, top, have a personal connection to Jeep, while JOHN MAYER embraces BlackBerry as a marketing partner.

BRAD PAISLEY

Earlier this year, Brad Paisley made perhaps the sweetest deal of his life. The country singer partnered with Hershey's for a national media and retail campaign that spotlighted his latest album, "5th Gear" (Arista Nashville), and Hershey's products. The multimillion-dollar, multiplatform campaign included TV spots, a print component and sponsorship of Paisley's Bonfires & Amplifiers 2007 tour. Paisley's image also appeared on more than 100 million Hershey's product bags and candy wrappers.

At the time of the deal, Paisley's manager—Bill Simmons of Fitzgerald Hartley Management—told Billboard that he was seeking a partnership that could expose Paisley to a wider audience. Hershey's, meanwhile, desired an artist who was authentically country yet contemporary. Kathy Armistead, VP of artist and brand alliance at the William Morris Agency in Nashville, brought Paisley and the brand together.

ALY & AJ

In true Mary-Kate and Ashley Olsen fashion—as well as Disney juggernauts "High School Musical" and "Hannah Montana"—Aly & AJ push branded entertainment to the max. The duo's newest Hollywood Records disc "Insomniatic," received support from brand partners Post Honey-Comb, MTV, Wal-Mart and Samsung.

Earlier this year, Aly told Billboard that she and her sister AJ are "involved in all aspects of our business." From writing their own songs and starring in MTV's "Super Sweet 16: The Movie" to aligning themselves with selected products, Aly & AJ are active participants in building their brand. On tap are Aly & AJ-branded products from Xbox and Nintendo (videogames), Trends International (a 2008 calendar), Huckleberry Toys (dolls), FEA Merchandising (apparel), Accessory Network (accessories) and others. Unlike other Disney-certified acts, Aly & AJ do not have a contract with the global titan, says their manager Gerry Cagle of Crysis Management. "We control all activity with our brand partners," he says. But, he adds, "The label is an active partner in searching out opportunities for us."

TIM MCGRAW & FAITH HILL

Eleven years ago, a red 1976 CJ6 Jeep provided the wheels for a date between Tim McGraw and his then-girlfriend Faith Hill. In 2007, the couple and Jeep remain entwined. The company sponsored the couple's North American Soul2Soul 2007 summer trek. Jay Kuhnie, director of Jeep Brand communications, acknowledged that being involved in concert tours is not great for a car manufacturer.

But with McGraw and Hill, the link to Jeep was omnipresent. "They have an affinity for our brand," Kuhnie said. "So, our messages become reasonable to the audience we're going after. It makes sense to our consumer." Creative Artists Agency—working with managers Scott Siman and Gary Borman (who oversee the careers of McGraw and Hill, respectively), Jeep and marketing agency George P. Johnson—crafted the deal.

FALL OUT BOY

In March, the video for Fueled by Ramen/Island Records rock band Fall Out Boy's "Thanks fr the Mmrs" debuted exclusively at falloutboyrock.com. Procter & Gamble's men's body spray TAG sponsored and presented the video premiere (and free video download). Within days, more than 100,000 downloads were given away to Fall Out Boy fans, according to Island Records VP of strategic marketing Jeff Straughn. Additionally, there were more than 500,000 video streams at falloutboyrock.com during the promotion. The video is bookended by TAG branding, so when fans upload it to YouTube, the "total branding experience continues," Straughn says.

On the heels of its P&G deal, Fall Out Boy partnered with Honda Civic, which sponsored the group's 43-date tour that wrapped in June, in a deal assembled by Creative Artist Agency.

JUSTIN TIMBERLAKE

Fashion, film, music and lifestyle form the foundation of Justin Timberlake's multitiered deal with Verizon Wireless. With Timberlake at its side, Verizon launched JT-TV, an exclusive channel available on the Verizon Wireless V Cast service. JT-TV will feature four channels (fashion, film, music and lifestyle) that are updated regularly with exclusive content.

The channel is a means for the multi-Grammy Award winner to leverage his other business endeavors. For example, the fashion channel featured highlights from the first William Rast fashion show, along with comments from the singer regarding the launch of his clothing line. In addition to JT-TV, the partnership offers a high level of fan interaction at Timberlake's concerts, including an interactive text-messaging component whereby fans can text Timberlake during the concert preshow.

"We were looking for a partner with vision to create something unique," says CAA agent Kevin Gelbard, who brokered the deal. "Justin likes to push the envelope. We needed a partner who thinks similarly."

BEYONCÉ

Beyoncé is spokesmodel for the new Emporio Armani Diamonds fragrance. In the TV spot, she sings "Diamonds Are a Girl's Best Friend." Beyoncé's newest brand partner is American Express, where the singer-turned-actress appears in just-launching print and TV campaigns. Samsung and L'Oreal, meanwhile, sponsor Beyoncé's world tour, the Beyoncé Experience.

Mathew Knowles, the singer's father and manager, acknowledges that, in each partnership, all the participants operate as a team, which he calls "Team Beyoncé." The team consists of Beyoncé's agency, attorney, label and "team captain" Knowles. When bringing a new partner into the fold, Knowles says he likes to incorporate the synergy from Beyoncé's other partnerships (Dereon fashions, Sony BMG, L'Oreal and Samsung, for example) so that all sides are working together on the same initiative.

To illustrate, he points to a new Samsung commercial for the new Beyoncé-branded B'Phone, available exclusively at Wal-Mart. In the spot, which identifies the artist's "B'Day" album, Beyoncé asks, "What is the status of the samples for House of Dereon?" while "Irreplaceable" plays in the background. Coinciding with the launch of the B'Phone is a new Beyoncé DVD. "Now, you've broadened the scope and the opportunity."

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Don't Call 'Em Duets

Plant, Krauss Get Creative On Burnett-Produced Album

Robert Plant shocked many by agreeing to play a one-off show with Led Zeppelin in November in London. But he isn't particularly concerned that his fans might be taken by surprise by "Raising Sand," his new collaboration with bluegrass bigwig Alison Krauss, due Oct. 23 from Rounder. "If people have enjoyed my career, then they'll know that not a single record that I've made since 1968 has had anything to do with the one before," the former Led Zeppelin singer says via phone from his home in England.

Instead, what vexes Plant is the idea that "Raising Sand" will be the victim of the D-word. "The worst thing in the world is to say, 'Hey, these guys are making a duet album,'" he says. "A duet is normally something that's kind of sugarcoated and has a kind of saccharine quality to it. This is nothing like that. These are visitations, really, where Alison will bolster me or I'll augment her. [Making this album] was like opening the bottle and out pops the genie that nobody expected."

If that sounds like big talk, the album's big sound backs Plant up. Produced by T-Bone Burnett, the 13-track collection finds the two singers applying their considerable interpretative skills to a shrewdly selected set of American roots-music gems, including Gene Clark's "Polly," the Everly Brothers' "Gone, Gone, Gone" and "Trampled Rose" by Tom Waits and Kathleen Brennan. The sound is dark and groove-oriented, with rich guitar work by Marc Ribot and Norman Blake. As Plant suggests, he and Krauss don't simply harmonize; rather, their vocals engage in a loose back-and-forth that creates what Plant calls "a sort of musical landscape."

The two singers met and performed together for the first time in 2004 at a Leadbelly tribute at Cleveland's Rock and Roll Hall of Fame. Inspired by an "inquisitiveness about what it would sound like to blend two radically different vocal styles together," Plant suggested they collaborate. "I had no preconceived ideas about what this record would be," Krauss says with a laugh. She suggested Burnett as a producer. "Robert was like, 'Yeah!,'" she recalls.

Krauss says "Raising Sand" started taking shape once Burnett began sending material to her and Plant for their consideration. "I remember thinking, 'Oh, my goodness, look what we have here,'" she says. ("I came up with some ideas but Alison said I needed to be darker than that," Plant admits.)

Burnett says his criteria for selecting songs was simple: "I wanted to find stuff I could imagine them killing." The producer says they steered clear of chestnuts, preferring to tackle lesser-known songs that forced Plant and Krauss to venture beyond their comfort zones. "Robert's interest is primarily in Delta blues, and

**KRAUSS, left, and PLANT**

Alison's is mostly Appalachian music. So his tendency was to give him the Appalachian stuff and her the Delta blues. By the end of the record, Robert's doing a Doc Watson tune, "Year Long Journey." He's never gotten close to that kind of country music before."

Rounder executive VP Sheri Sands says, "Both of these artists have always shown a willingness to expand the boundaries of what they do. With this album, they've created something really special that's really hard to define." That challenge doesn't worry Sands from a marketing standpoint, though. "The response has been positive from every account: mass merchants, indie chains. I don't remember the last time there was this much enthusiasm across the board for a project," she says.

The first phase of Rounder's radio plan is to launch the record at triple-A, noncommercial, college, rock and NPR stations. "Once we go into those areas, we'll look to expand whether it be

country or hot AC," she says. "We're looking at all possibilities."

Rounder plans to produce a video from the record, possibly for the song "Gone, Gone, Gone." "We're also talking about filming an episode of CMT's 'Crossroads' in October," she adds. CMT senior VP of music strategy Jay Frank says, "Our audience is looking forward to seeing what this collaboration holds, and we're enthusiastically awaiting the first video they will create."

Plant, Krauss and Burnett plan to support "Raising Sand" on the road, perhaps with a tour next summer. (Plant declined to answer questions about potential further activity in the Zeppelin camp.) "We'll definitely be doing stuff not on the record," Burnett says. "There's too many fun possibilities not to." Plant adds that he absolutely intends to make another record with Krauss: "Listen to how good it is. You wouldn't want to say goodbye to that quickly, would you?"

PAMELA SPRINGSTEEN

LATEST BUZZ

>>>QUICK HIT

Britney Spears may have drawn criticism for her seemingly lethargic performance at the MTV Video Music Awards, but her new single, "Gimme More," is racing up the charts at top 40 radio. The cut posted the most increased plays on R&R's CHR/Top 40 chart for a second straight week (up 976 spins) and climbs 25-20 on the tally, marking Spears' first top 20 appearance since "Every Time" in summer 2004.

—Jonathan Cohen

>>>'MIX' AND MATCH

The Beastie Boys are moving ahead with plans for a vocal version of their latest album, the all-instrumental "The Mix-Up." Adam "MCA" Yauch tells billboard.com the trio is "talking to some different artists who might do kind of like remixes and put vocals on it," including M.I.A., Lily Allen and Pulp's Jarvis Cocker. "It'll be interesting to see what they do with the stuff."

—Gary Graff

>>>'ROOM' WITH A VIEW

Fat Joe is eyeing an early 2008 release for his eighth album, "The Elephant in the Room," via Imperial Records. In addition to longtime production collaborators Scott Storch, Cool and Dre, DJ Khaled, Danjahandz and the Runners, the album will feature guest turns from Sean "Diddy" Combs, Rick Ross and Fabolous.

—Hillary Crosley

>>>'GENRE' BENDING

Members of My Chemical Romance, Dashboard Confessional, Taking Back Sunday, Rainer Maria, Saves the Day and the Alkaline Trio can be heard on Say Anything's new album, "In Defense of the Genre," due Oct. 23 via J Records. MCR's Gerard Way sings on the title track, while Dashboard's Chris Carrabba takes the mic for "Retarded in Love" and Taking Back Sunday's Adam Lazzara contributes on "Surgically Removing the Tracking Device."

—Jonathan Cohen

COUNTRY BY KEN TUCKER

THIS IS THEIR COUNTRY

Van Zant Comes Back For More With Sophomore Album

Johnny and Donnie Van Zant didn't really come to the country genre when they released "Get Right With the Man" in 2005—country came to them.

"It was pretty natural for us," Donnie says. "Country isn't country compared to what I grew up on. It sounds like stuff that we sort of did 20 years ago." The duo's new album, "My Kind of Country," is due Oct. 9 via Columbia.

As accomplished rockers—Johnny with Lynyrd Skynyrd and Donnie with .38 Special—they have seen it all, done it all and have sold the T-shirts to prove it. But the brothers did what any new country act does when it starts out: They hit the road. "We wanted to go out there and see country radio and let them know who we are," Johnny says.

"Radio's been our partner since day one and we have believers and true fans out there," Columbia Nashville director of artist development and mar-

keting Tanya Welch says.

Van Zant's debut, which sold 459,000 copies in the United States, according to Nielsen SoundScan, yielded a top 10 country airplay single, "Help Somebody," and the top 20 "Nobody Gonna Tell Me What to Do."

And opening a tour for Gretchen Wilson, part of a younger generation influenced by the brothers, just comes with the territory. "We're babies in this genre of music, we really are. We're rookies here," Johnny says. "You got to get out and work hard just like a younger band would."

The duo's experience pays off in the studio. "Our whole philosophy is just to go in and have a good time, and that's the way we approached this," Donnie says of the project, which was produced by Mark Wright and Justin Niebank. "We don't know who's going to be singing what song. We sort of put the mics out there

and whoever sounds the best on it gets to sing it."

While both brothers contributed songs to the album, they didn't feel like they had to write everything. "I know what a good song is, and I look for songs that are going to push me emotionally and spiritually," Donnie says. "We're very open to that, probably more so with Van Zant than we are with our own bands."

The single "Goes Down Easy," No. 58 on Billboard's Hot Country Songs chart, is one of those songs. Donnie, who admits that the feel-good rocker could easily work for .38 Special, says it was "a hoot to do in the studio. I think we did it in two or three takes."

Van Zant won't tour until the new year, but the label will spread the word through the brothers' bands' Web sites and MySpace pages. "What we've found is that a Van Zant fan is a Skynyrd fan is a .38 fan," Welch says.



VAN ZANT

Spreading The Soundclash

Bedouin Gospel Connects In Canada, Makes Headway Abroad

It took a year for the Canadian public to pick up on Kingston, Ontario-based reggae/rock fusion band **Bedouin Soundclash's** second album—but only a week for them to connect with its third.

Summer 2005 radio hit "When the

Night Feels My Song" introduced Canadian buyers to the band's previous album, 2004's "Sounding a Mosaic" (Stomp Records), which peaked at No. 36 on the Canadian Recording Industry Assn. chart. The new "Street Gospels"—which was released Aug. 20 in the United Kingdom and Aug. 21 in North America—entered the Canadian charts Aug. 26 at No. 2 on sales of slightly more than 8,000 copies, according to Nielsen SoundScan.



BEDOUIIN SOUNDCLASH

Global Pulse

TOM FERGUSON tferguson@eu.billboard.com



The band is with Dine Alone Records/Universal in Canada; U.K./U.S. releases were through Hollywood-based indie SideOneDummy Records.

"Street Gospels" offers a more sophisticated-sounding version of the trio's unique take on reggae mixed with punk, dub and soul accents. Despite the band's chart status, Bedouin Soundclash singer/guitarist **Jay Malinowski** says that "success for us goes beyond first-week sales—it's about where the band is creatively."

"When the Night Feels My Song" was also a top 30 hit in the United Kingdom, and once Bedouin Soundclash wraps current North American dates in October, it will hit British shores for 11 November shows. Bookings are through the Agency Group; publishing is with the band's own Root Fire company. —Robert Thompson

ATHLETE ON TRACK: They might be winners, but the members of London-based alt-rock act **Athlete** haven't been resting on their laurels since collecting the Ivor Novello award for best contemporary song (with "Wires") in May 2006. Within three days, the Chrysalis Music-published quartet was in the studio, work-

ing on third album "Beyond the Neighbourhood" (Parlophone).

The album, which adds electronica elements to the band's guitar template, is rolling out globally through EMI during September, and appears Sept. 25 in the United States on Astralwerks. In Britain, it entered the Official U.K. Charts Co. albums listing at No. 5 one week after its Sept. 3 release.

Athlete's sophomore album "Tourist" (2005) has shipped more than 600,000 copies domestically, EMI International senior project manager **Matt Osborne** says. "International sales haven't matched the U.K.," he says, "but we've seen development in Australia, Germany, Switzerland, Holland, Belgium, Canada and the U.S. from [2003 debut] 'Vehicles & Animals' to 'Tourist.' We want to build on that by focusing on these markets."

The band launches a 13-date U.K. tour Oct. 2, booked through 13 Artists. U.S. marketing efforts include November shows (through Little Big Man), an exclusive iTunes campaign offering bonus tracks and a major college radio push for lead single "Hurricane." A full-length remix of the album will be released later this year.

—Steve Adams

BEDOUIIN SOUNDCLASH: MATT BARNES; VAN ZANT: CHARMAN BAEHLER; FATS DOMINO: BARRY PEAKE/REX USA; PRESERVATION HALL: JAZZ BAND; RICK OLIVER: BLANCHARD; JENNY BAGERT

R&B BY LARRY BLUMENFELD

A Star-Studded Walk To New Orleans

Fats Domino Tribute Disc Revives A Legacy And Raises Money

The cover of "Goin' Home: A Tribute to Fats Domino," a two-disc collection of stars covering Domino's familiar classics (due Sept. 25), features Danny Clinch's moody black-and-white photo, taken from behind; it's Domino, walking into the bedroom of his Lower Ninth Ward home in New Orleans.

The shot was taken in July, the first time Domino had entered that room since the floods that followed Hurricane Katrina engulfed his neighborhood. In the days afterward, graffiti scrawled on the side of Domino's house read, "R.I.P. Fats—You Will Be Missed." Domino is still with us, his music perhaps more alive than ever—now helping support efforts of a community and a city still fighting to recover.

"I'll be back here," Domino said in late spring, wearing his customary captain's hat as he

stood outside his home and connected publishing house. "We all will."

That resilient spirit underscores the new 30-track Vanguard Records collection, conceived and produced by the Tipitina's Foundation, a nonprofit musicians-aid organization named for an iconic Uptown club.

That it is stunningly star-studded—contributors include Neil Young, Lenny Kravitz, Paul McCartney, Willie Nelson, Herbie Hancock and Elton John—should come as no surprise. During his career, Domino has had 39 top 10 hits on Billboard's R&B chart, including nine No. 1s; his influence runs deep. And his reach is notably broad—the album's tracks range in style from rock to ska, pop to jazz.

"Goin' Home" is the latest expression of an alliance between

the reclusive music legend and the Tipitina's Foundation that has blossomed since Katrina in powerful ways—beginning with the 2006 album "Alive and Kickin'." Domino had been a friend for about a decade with Roland von Kurnatowski, who owns Tipitina's with his wife, Mary; he would occasionally play tracks for von Kurnatowski from an album he'd recorded but not released. After the storm, the foundation's executive director, Bill Taylor, brought up the idea of releasing Domino's CD through the organization.

"Fats was immediately receptive," Taylor says. The "Alive and Kickin'" title took on new meaning, and the CD made waves. Marketed solely through the nonprofit's Web site, it raised approximately \$150,000 for the foundation's programs, Taylor says, including music



education with grants to local schools and office space for music technology development. The Lowery and Taylor are behind the star-studded tribute. Taylor says he decided to get the album's version of "Shakin' the Blues Away" (The Creation) "Walking to New Orleans" after a long period of planning. He says he would be honored to have the Preservation Hall Jazz Band on the album.

Taylor says the album will fund existing programs. The remaining 20% will help rebuild the Lower Ninth Ward publishing house and a new office space on the street, on a lot vacated by Domino.

Some tracks on "Goin' Home" find artists and collaborators stepping in for Domino in New Orleans. The album features a girl Josephine, a girl named Mahal and the New Orleans Jazz Club, an all-star collective that came up in the music business during the days following his death. Singer Robert Johnson's "New Orleans" (Columbia) keeps Rainin' in New Orleans blues group the Barons of the Groove. The album ends with a week and a half of other tracks, including the haunting "Walking to New Orleans" with the Sowerby Gospel Choir, which happened to be booked at Tipitina's.

Among the album's funkier tracks is "Whole Lotta Lovin'," featuring Troy Aikman's Shorty Rogers. Taylor says one of his regular players, Lenny Krav-

itz, along with Fred Wesley, Pee Wee Ellis, Maceo Parker and the Rebirth Brass Band. Andrews, one of New Orleans' fastest-rising players, grew up hearing the Rebirth Band playing "I'm Walkin'." "He is everything New Orleans tradition is about," Andrews says, "plus he was able to make music that was commercial. That's what I try to do today."

Norah Jones, who sings and plays guitar and overdubbed piano on the new CD's solo version of "My Blue Heaven," considers Domino "one of those artists who define the American sound, as much as, say, Duke Ellington or Hank Williams. I was always aware of his music and his general badassness."

According to Vanguard Records president Kevin Welk, "When Bill Taylor came in to my office and showed me the lineup, I said, 'OK, good luck. Call me when you get these artists cleared for rights,' and I figured that would be the last of it. But then the artists signed on, the

tracks came in and here we are in an exciting spot." Welk created a label within his company for Tipitina's to maximize the fund-raising potential.

Vanguard has some aggressive promotions planned, ranging from iTunes advertising to distribution through more than 200 Burger King outlets across the South. And Welk reports an outpouring of media support for the project: More than a dozen national magazines have donated advertising space, with free placements offered by some movie theaters and in-flight audio networks. "Everyone wants to see this project succeed," he says. Welk expects to sell at least 100,000 units in the first year and sees potential for a gold record.

For Taylor, the project has been a crash course in music producing with A-list artists. "This is the perfect marriage of music and mission," he says. "On that level, we've already succeeded." ...



MUSIC TO THE RESCUE

Since Katrina, New Orleans music has consistently been employed to spearhead aid.

Among many benefit CDs, "Our New Orleans" (Nonesuch, 2005) raised more than \$1 million for Habitat for Humanity's Musician's Village. "Higher Ground Hurricane Relief Benefit Concert" (Blue Note, 2005), drawn from a Jazz at Lincoln Center concert, contributed to the nearly \$3 million raised for the organization's relief fund. And Tab Benoit's "Voice of the Wetlands" (Rykodisc, 2005) raised funds for coastal restoration and protection.

On the horizon is a powerful double-disc created by drummer/producer Fabian Joliviet. "The Congo Square Project" features

a long list of notable drummers and percussionists—among them, Herlin Riley, Jimmy Cobb, Airtio Moreira and Bill Bruford—within an all-star cast to conjure New Orleans' African heritage and raise funds for the city's musical future. A label has not yet been announced.

Preservation Hall Jazz Band's "Made in New Orleans: The Hurricane Sessions," released on the venerable club's own label in late July, blends archival tapes rescued from floodwaters with new takes and a wealth of historical text and photos. The boxed set, which also comes in a signed, limited-edition version, benefits the hall's Renew Our Music Fund. —LB

CRESCENT CITY'S CURRENT SOUNDS

More notable new jazz releases from New Orleans:

■ **Terence Blanchard's "A Tale of God's Will (A Requiem for Katrina)"** (Blue Note, Aug. 14) adapts the trumpeter's score for Spike Lee's 2006 film "When the Levees Broke" for his quintet and orchestra.

■ **Trumpeter Christian Scott, who grew up in the Upper Ninth Ward, followed his Grammy Award-nominated major-label debut with "Anthem"** (Concord, Aug. 28), an album that blends jazz and rock, fury and hope.

■ **Trumpeter Shamarr Allen, among the brightest young lights on the city's scene, releases his debut CD, "Meet Me on Frenchmen Street,"** Oct. 11 online (shamarrallen.com).

■ **On the heels of the label's successful New Orleans Christmas collection, Putumayo Records will release "New Orleans Brass,"** an 11-track collection of some of the city's strongest horns, Oct. 23. A portion of proceeds benefits the Renew Our Music Fund. —LB





Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

'Spirits' Having Flown

Patterson Enjoys Rebirth While Out Of The Spotlight

What a nice change of pace. The **Kanye West vs. 50 Cent** sales derby marked one of the record industry's more exciting weeks of the last couple of years. And as we wind our way into the pivotal fourth quarter, it will be interesting to see whether anticipated releases from such high-profilers as **Nelly**, **Mary J. Blige**, **Alicia Keys** and **Mariah Carey** reach the same pitch of excitement.

Beyond these superstar projects, however, are other 2007 entries that deserve a share of the spotlight. Among those are **Rahsaan Patterson's** fourth album, "Wines & Spirits" (Artistry Music, Sept. 25).

Patterson may have never charted a top 10 or even a top 20 R&B single of his own (though he did pen **Brandy's** 1995 No. 1 R&B/No. 4 pop hit "Baby"). But mention his name to anyone who truly knows R&B and you'll hear, "Oh, wow, what's he up to?," followed by a litany of favorite Patterson songs dating back to his MCA days: "Stop By," "Spend the Night," "Where You Are."

His trademark smooth, sensual style and

sexy, roller-coaster vocals—influenced by **Stevie Wonder**, **Donny Hathaway** and **Luther Vandross**—come full circle on "Wines & Spirits." Laced with gritty funk, rock, jazz and R&B/hip-hop fed by Patterson's Pentecostal upbringing, such tracks as "Cloud 9," "Water" and "Higher Love" shout out a creative rebirth stemming from the death of his father (while recording 2004's pleasurable "After Hours") and frustration with the music industry's commercial confines.

"This album is very much about being in the calm of the storm as opposed to being in it," a contemplative Patterson says with a gentle laugh. "It was about being able to articulate all my pain, trials and tribulations from an outside perspective."

Among the album tracks outlining that journey is a moving cover of **Janis Ian's** "Stars."

"I'd heard **Nina Simone's** live version at Montreux," Patterson says of why he chose the song. "But I hadn't heard Janis'. She [lan] captures in 'Stars' what I've felt as an artist: the pressures put on you that you may not aspire to; that it's not always about the fame. Artists have fears, insecurities, good and bad days. This song reflects that."

Co-producers and co-writers for "Wines & Spirits" include **Keith Crouch**, **Jamey Jaz** and several new writers, notably **Audius Mtawaira**, **Ian Read** and **Timothy "Twizz" Bailey Jr.**, whom Patterson found through MySpace. Another album track, the easy-grooved "Feels Good," will be featured in the forthcoming **Bill Duke** movie "Cover."

As partners with smooth jazz musician **Brian Bomberg** and others in indie label Artistry Music, the creatively rejuvenated Patterson wants to sign and develop new acts. He's also a member of an international group called **Suga-Rush Beat Company**. Joining forces with a Danish vocalist and an Australian producer, Patterson describes their music as "new wave/pop/soul with an '80s punch like early **Prince**." Plans are to release an album first in the United Kingdom in early 2008.

THE FEMALE FACTOR: Sony Music Label Group executive VP **Lisa Ellis** and Violator Management president **Mona Scott** are among the chairwomen for the 2007 International Women's Leadership Summit (Oct. 3-7). Presented by the National Assn. of Black Female Executives in Music & Entertainment at the Hilton Charlotte Center City Hotel in Charlotte, N.C., this year's conference addresses the theme "Diversity in Entertainment: The Female Factor."

Panelists include Fox Entertainment Group senior VP **Andrea Berry** and Disturbing Tha Peace president **Chaka Zulu**. ...



PATTERSON



Nashville Scene

KEN TUCKER ktucker@billboard.com

The Long And Winding 'Road'

Brent Keith Tastes Nashville Glory With 'Dale' Soundtrack

Scan the song list for the soundtrack to "Dale," the fascinating **Paul Newman**-narrated documentary about the late **Dale Earnhardt** that's drawing record audiences on CMT—and you'll see a lot of familiar names and classic hits. There's **Creedence Clearwater Revival**, **Bruce Springsteen**, **Alabama**, **Brooks & Dunn** and **Lynyrd Skynyrd**, just to name a few. And then there's, who? **Brent Keith**?

In more ways than one, it's actually fitting that Keith's "Looking for a Road (Theme From Dale)" is on the Wal-Mart-exclusive soundtrack of the CMT Films and NASCAR Images production, which was the most-watched tele-

cast in the network's history when it first aired Sept. 4.

"It was a long road," the 27-year-old Keith says of his path from Blanchester, Ohio, to Nashville. After teaching himself to play guitar, Keith started performing "every chance I got, getting up in bars and playing whenever I could."

Watching the first season of USA Network's "Nashville Star," Keith decided he'd try his hand. He drove to an audition in Huntington, W.Va., where he ended up topping 200 other hopefuls. Keith eventually won a spot on the show's 2004 season.

Although he finished sixth, Keith and his wife moved to

Nashville after the conclusion of the competition and began knocking on doors. He hooked up with producer, songwriter, publisher and Combustion Music principal **Chris Farren** (**Deana Carter**) and cut a deal to record a few demos together.

"Looking for a Road," which was written by Farren and **Tommy Lee James**, was the first song Keith recorded with Farren.

Enter CMT executive VP/GM **Brian Philips**, who was looking for a song for "Dale." "I thought the project needed one song that sort of had its own voice," Philips says. "I thought it would be nice if it had a current song, because



Higher Ground

DEBORAH EVANS PRICE dprice@billboard.com

Family Values

Skaggs, Whites Mine Shared Experiences On First Album

Some collaborations are so obvious, yet for whatever reason, it takes them a long while to come to fruition. "Salt of the Earth," the new album from **Ricky Skaggs** and **the Whites**, is an example of a long-anticipated project that was well worth the wait.

"We've recorded with each other over the years, but have never done a Skaggs/Whites record, so this is a first for us," Skaggs says of recording with the Whites, a veteran group that comprises his wife of 26 years, **Sharon**; her sister, **Cheryl**; and their father, **Buck**. "We did the Christmas album with the kids involved, but never have we done a Skaggs/White album from start to finish and really focused on the four of us. We're thrilled with the way it came out."

Due Sept. 25 via Skaggs Family Records, "Salt of the Earth" features Skaggs and the Whites trading lead vocals on such classic gospel songs as "This Old House," "Wreck on the Highway" and "Wings of a Dove" alongside such timeless hymns as "Farther Along," "Blessed Assurance" and "The Solid Rock." The project also includes five new tunes, among them "Love Will Be Enough," "Home-

sick for Heaven" and "Let It Shine."

"I really do think it's what people expect from us, and that was one of the main reasons to do a hymns record," Skaggs says. "So many of our fans would call in or e-mail us wanting for us to do something together."

Sharon White says the timing just felt right. "The Lord knows the time. That sounds kind



RICKY SKAGGS, second from right, and THE WHITES will release 'Salt of the Earth' Sept. 25.



KEITH

then the channel could combine the song with footage from the film and celebrate the film in a video. It was an abstract concept that became real when we heard the Brent Keith song."

Philips heard the song playing on the stereo of his assistant, who was going through a stack of music the video channel had been pitched for its various shows. "All of the sudden I hear this lilting, pretty piano open and a melody that I liked, and then I started paying attention to the lyric," he says. "I said, 'Play it all the way through again.'"

It was a perfect fit. "Here's a song that sounds as if writ-

ten exactly for our film," Philips remembers thinking. "It almost sent a shiver up my spine. Verse by verse, this is Dale's story." Earnhardt's family and NASCAR agreed.

That the song doesn't have a final verse that ties the story up neatly in a bow was a bonus. "Dale is a bundle of contradictions," Philips says. "Dale is a human being, and he doesn't resolve as easily as a cheap three-minute country song. Not everything has a perfectly happy ending."

Keith has been part of the media blitz for the movie. A video began airing on CMT in early August, and he has appeared on a variety of CMT

shows and platforms. The video channel is sponsoring his radio tour, and he'll visit various NASCAR events.

Later this fall, Keith will head into the studio with Farren to record his debut album, with his next single coming in early 2008. The record will be released on Combustion Records, which is being launched by Combustion Music.

No matter what happens, it's likely Keith won't have to go back to his first job: carny. "I traveled around with the carnival and made French fries and lemonade when I was 15," he says with a laugh. "I finally moved on out of that phase." ...

of simplistic, but that's exactly the way we believe," she says. "And we enjoyed the process almost more than anything we ever worked on."

Skaggs Family Records is distributed by Universal's Fontana Distribution, and for the first time, Skaggs Family product will be released to the Christian retail market via EMI Christian Music Group. In addition to "Salt of the Earth," EMI CMG will also take Skaggs' previous Christian CD "Soldier of the Cross" and "Skaggs Family Christmas" to Christian retail.

"Ricky's label has never had gospel distribution before. We'd practically completed this project when all that came together," Sharon says.

Skaggs says the plan for radio is to service the entire CD to country, Christian and bluegrass outlets and let stations choose the tracks they want to play. "There are a lot of choices," he says. "If country radio wanted to play something like 'Salt of the Earth' or 'Love Will Be

Enough,' they certainly could play those. Gospel radio could play 'Farther Along' or 'Big Wheel' or 'The Solid Rock' or 'Blessed Assurance.' We never looked at each other and said, 'This would be a great radio record.' That never entered into our minds when we were finding material. We just found songs that we love and we thought our fans would like."

In choosing songs, the message was key. "Lyrical content was really important," Skaggs says, citing songs like "Homesick for Heaven." "That's just such a great tune, a Kelly Willard song, and Sharon sang it so well. It's like you can hear the homesickness in her voice because her mama's there [in heaven] now and her mama's sister just passed away during the recording process."

Another first for the album is the inclusion of Skaggs' photography. He took the image of the sunrise that provides the background for the foursome's cover photo, and the CD packaging includes other Skaggs shots as well. "We live up on top of a hill in Hendersonville, Tenn., and we get some beautiful sunsets and sunrises up here, so I had taken quite a few pictures," Skaggs says. He gave those photos along with some shots of a church to art director Erick Anderson, who worked them into the CD design.

Though it might have taken years for the Whites and Skaggs to complete an album, it won't be the last one. "We've started a list for Volume II," White says, saying they couldn't possibly include all their favorites on one collection. "Dad and Cheryl and I have been singing almost as long as I can remember, and there are a lot of good choices when it comes to hymns." ...

PAVAROTTI: JUAN CARLOS ULATE/REUTERS



Classical Score

ANASTASIA TSIOLCAS atsioulcas@billboard.com

Addio, Pavarotti

Late Tenor Was Hero To Pop, Classical Audiences

The outpouring of grief, fond remembrances and loving tributes that continue to pour out in the aftermath of Luciano Pavarotti's death are a testament to a singular artist.

Opera buffs had known and loved Pavarotti for decades, of course, before the 1990 creation of the Three Tenors (and the inevitable hordes of second- and third-tier wannabes who have tried through the years to follow in the wake of Pavarotti, Plácido Domingo and José Carreras).

The fans whose hearts Pavarotti won at the World Cup or on his Three Tenor or Pavarotti and Friends outings didn't necessarily know or care about how many high C's he hit performing Donizetti's "La Fille du Regiment" or how well he sang Rodolfo in Puccini's "La Bohème." What they saw was a jovially rotund, handkerchief-wielding and thoroughly larger-than-life character who joyfully paired up with Elton John, Lisa Minnelli or the Spice Girls. What they heard was sheer beauty in a voice like no other: a sound that could never be mistaken for anyone else.

While the incredibly shrewd Pavarotti might be the ultimate current-day example of a classical "crossover" success, he certainly wasn't the first: His vocal idol and career model was Neapolitan legend Enrico Caruso, who died in 1921. Like Pavarotti, Caruso was equally at home on the world's greatest opera stages and in the recording studio; the earlier tenor was the gramophone industry's very first superstar.

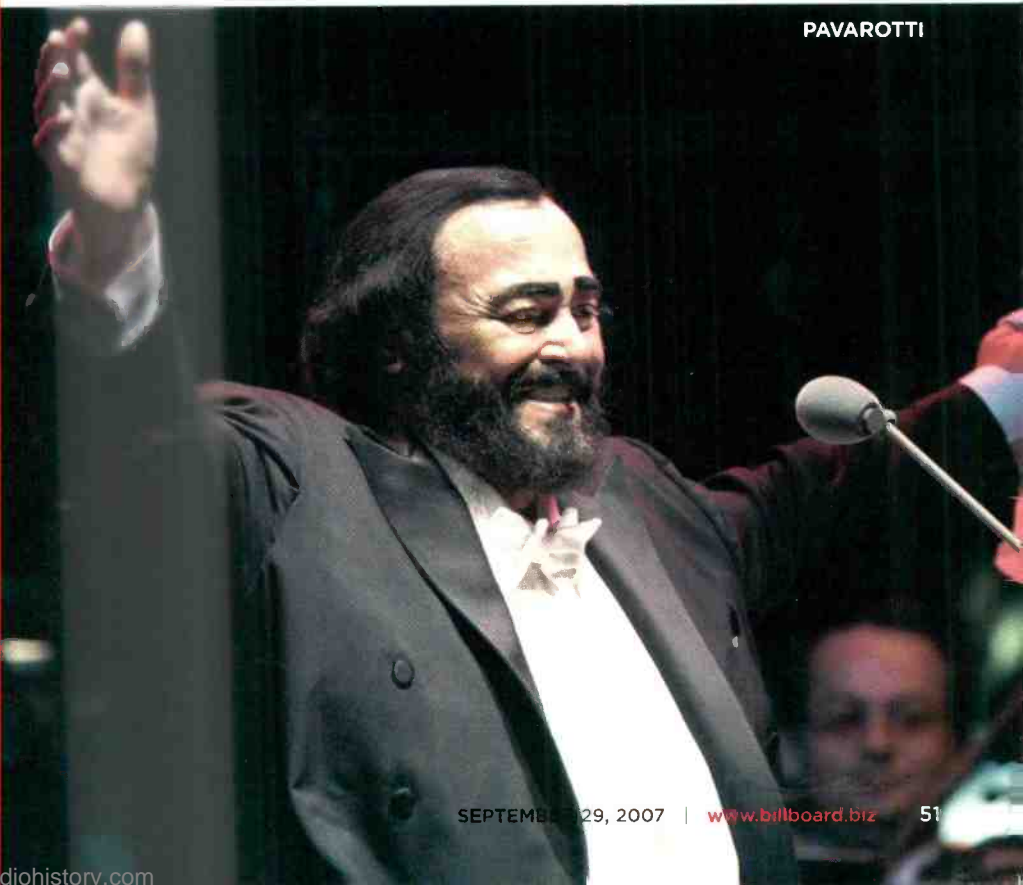
Caruso was the leading tenor at the Metropolitan Opera for going on two decades, and his 1902 recording of the famous "Vesti la Giubba" aria from the Leoncavallo opera "Pagliacci" sold more than 1 million copies, the first recording to ever manage that feat.

Like Pavarotti, Caruso didn't see a necessary split between "serious" and "light" music (and of course the term "crossover" hadn't yet been coined). Good music was good music, period, and a mass audience certainly already knew tunes Caruso recorded like Verdi's "La Donna e Mobile" (from "Rigoletto") anyway, even if they never actually entered an opera house.

By the time Pavarotti rose to fame, however, the genre lines among "classical," "opera" and "pop" music had been drawn fairly firmly. So when he began reaching exuberantly out to a pop audience, he truly was "crossing over." (These days, there's no pinpointing where many "crossover" artists are crossing over from or to; their careers began and exist only in a pop-focused realm.) And even late in his career, when he coasted and projects to generate income often outpaced true artistic effort, it was clear that he still loved to sing.

In the wake of Pavarotti's death, a passel of young, or at least youngish, tenors' names are being tossed about as potential heirs to the throne (see story, page 32). But heirs to what exactly? In these days of ever-increasing splintering between genres and entertainment outlets, it's hard to imagine any single artist taking on as many life roles as Pavarotti. He was at once a hero to audiences who crowd balconies from the Met to La Scala (Rolando Villazon? Juan Diego Florez?), a happy-go-lucky stadium entertainer (Andrea Bocelli?) and a supporter of charities around the globe (well, Bono's already claimed that mantle). And in the end, maybe that's another reason why Pavarotti was Pavarotti—and not just because of that phenomenal, gloriously colored voice. ...

PAVAROTTI



AWARDS BY GARY GRAFF

TOTALLY TONY

Emmy Wins Stoke Interest In Bennett's Fall Projects

Winning seven Emmy Awards couldn't have come at a better time for Tony Bennett.

On Sept. 16, the venerable singer took home seven of the TV industry's top prizes for his 2006 NBC special "Tony Bennett: An American Classic," including outstanding variety, music or comedy special and outstanding individual performance in a variety or music program. It was the most-honored of any single program at the ceremony.

And it certainly gives a boost to a trio of projects Bennett is releasing in the next 10 days. A new compilation, "Tony Bennett Sings the Ultimate American Songbook Vol. 1" on Sony Legacy, comes out Sept. 25, as does the DVD issue of the documentary "Clint Eastwood Presents Tony Bennett: The Music Never Ends," which premiered on PBS' "American Masters" series earlier this month. The latter is part of a "Rent it at Netflix, Buy it at Target" partnership that gives those companies exclusive sales rights to the film for two months.

On Oct. 1, Barnes & Noble will publish "Tony Bennett in the Studio: A Life of Art and Music," featuring Bennett's paintings as well as a preface by former New York Gov. Mario Cuomo and a foreword by author Mitch Albom.

And all this comes in the wake of his Grammy Award-winning "Duets: An American Classic" album, which has sold about 1.8 million copies in the United States and almost 2.5 million worldwide.

"All of a sudden it's like Tony Bennett season again," says Bennett's son and manager, Danny Bennett. "It's great to see."

The younger Bennett and his RPM Music Production company haven't wasted any time in parlaying the Emmy sweep into prof- it for these upcoming releases. He placed full-page ads in People, Time and Entertainment



CHRISTINA AGUILERA, left, and BENNETT performing at the Emmys.

Weekly magazines touting the Emmys along with the products. Full-page ads will also run in The New York Times and Los Angeles Times, while Target and Barnes & Noble are planning to include the Emmy wins in advertising for their respective Bennett products.

Danny Bennett says he's also in discussions for additional airings of the Eastwood documentary, which will be eligible for Emmy consideration in 2008.

"I'm always concerned in this challenging environment that we really stack the deck and make sure that not only do we have great products but we have creative marketing and retail partners that believe in what we're doing as much as we do," Bennett says. "It's the sum of all the parts. We're sure to see spikes on all the product—especially the 'Duets' record, 'cause it's got a lot of legs."

As for an encore, Bennett says a "collaboration" is likely for fourth-quarter 2008. Tony Bennett previously told billboard.com that he's pursuing a full-scale duets project with Stevie Wonder, with whom he won a Grammy for their "Duets" rendition of "For Once in My Life." ...

AND THE WINNER IS . . .

"Tony Bennett: An American Classic" took home the lion's share of this year's Emmy Awards with seven, but it wasn't alone among TV's musical honorees at this year's ceremony. Here are some other highlights:

- **OUTSTANDING TECHNICAL DIRECTION, CAMERAWORK, VIDEO FOR A MINISERIES, MOVIE OR A SPECIAL:** "American Idol—Idol Gives Back"
- **GOVERNORS AWARD:** "American Idol—Idol Gives Back"
- **OUTSTANDING ORIGINAL MUSIC AND LYRICS:** "Dick in a Box," Justin Timberlake, Andy Samberg, Jorma Taccone, Asa Taccone, Akiva Schaffer, Katreese Barnes
- **OUTSTANDING VARIETY, MUSICAL OR COMEDY SERIES:** "The Daily Show With Jon Stewart"
- **OUTSTANDING LIGHT DIRECTION:** 49th annual Grammy Awards
- **OUTSTANDING MUSIC DIRECTION:** 79th annual Academy Awards
- **OUTSTANDING SOUND MIXING FOR NONFICTION PROGRAMMING:** "Atlantic Records: The House That Ahmet Built"
- **OUTSTANDING ORIGINAL MAIN TITLE THEME MUSIC:** Trevor Morris, "The Tudors"
- **OUTSTANDING MUSIC COMPOSITION FOR A MINISERIES, MOVIE OR SPECIAL (ORIGINAL DRAMATIC SCORE):** Jeff Beal, "Nightmares & Dreamscapes: From the Stories of Stephen King"
- **OUTSTANDING ORIGINAL MUSIC COMPOSITION FOR A SERIES:** George Fenton, "Planet Earth: Pole to Pole"



Clip from 'Dick in a Box'

—GG



PHIL COLLINS, inset, says the gorilla is a better drummer.

Monkey Business

Ad With Ape Returns Phil Collins Hit To U.K. Chart

It's gorilla marketing at its finest.

Phil Collins' 1981 hit "In the Air Tonight" is back on the U.K. singles chart thanks to a TV advertising campaign for chocolate—featuring a drum-playing great ape.

As the campaign for Cadbury's Dairy Milk chocolate bars launched, the track hit the Official U.K. Charts Co.'s top 75 dated Sept. 15, climbing 42-23 the following week entirely on download sales.

The 90-second ad—lengthy by U.K. standards—was directed by Juan Cabral for Lon-

don advertising agency Fal-lon. Soundtracked by Collins' single, it begins with a close-up of the gorilla (in reality U.S. actor Garon Michael, whose credits include similar simian simulation in movies "Congo" and "Planet of the Apes") before pulling back midsong to show the gorilla hammering out Collins' trademark drum break.

The ad, accessible online at aglassandahalfproductions.com, has become hugely popular on YouTube, with several postings logging hundreds of thousands of hits. Collins, currently on the North American leg of Genesis' world tour, has made one widely quoted comment on the ad, namely: "Not only is

the gorilla a better drummer than me, he's also got more hair. Can he sing too?"

Virgin is reissuing Collins' 1998 "Hits" compilation Sept. 24 as a midprice item. "Sales of 'Hits' have already picked up as a result of the download's success," London-based HMV rock and pop buyer John Hirst says. "For us, that proves downloads can impact positively—and immediately—on a physical release."

And the link with chocolate? The agency and Cadbury admit there isn't one. They say the ad, part of a campaign that Cadbury claims has a total spend of £9 million (\$17.9 million), simply aims to entertain.

—Tom Ferguson

HOLDING OUT FOR THE HEROES

A Legendary Spanish Rock Band Returns To The Road

Legendary Spanish rock band Heroes del Silencio is breaking its 10-year silence for a 10-gig sold-out tour that many fans thought they would never see.

Singer Enrique Bunbury had always said the band would never re-form—and even now he insists the tour is a one-off before he returns to his solo work.

"It never crossed my mind to do a Heroes tour," Bunbury said prior to hitting the road. "But ever since I temporarily abandoned my solo career midtour [in August 2005], the pressure from fans and the rest of the band to do something like this has been growing. This tour will close the Heroes circle."

Some 500,000 fans will enjoy Bunbury and the other three Heroes—Juan Valdivia (guitar), Pedro Andreu (drums) and Joaquin Cardiel (bass)—on the tour, which kicked off Sept. 15 in Guatemala and ends Oct. 27 in Valencia, Spain. The band will also appear in sports stadiums in Buenos Aires, Mexico City (twice), Monterrey, the band's home city of Zaragoza (twice) and Seville, as well as Los Angeles Galaxy stadium.

The band has sold more than 6 million

copies of its 11 albums, EMI Spain international exploitation manager Leticia Giménez says. She adds that the group's most important territories before its 1997 breakup were Spain (2.8 million units), Mexico (1.3 million), Germany (975,000) and the United States (421,000).

Spain's biggest media group, Prisa, is a partner in the tour, and for 15 weeks beginning Oct. 21 a promotion with its top-selling daily El País will see Heroes and Bunbury solo albums available with the paper at point of sale at a reduced price.

A live album and DVD of the tour will be released Dec. 18, tour promoter and Bunbury manager Nacho Royo says. "It is certain to be the No. 1 Christmas album in Spain and Mexico," he says. "The band are treated like gods in Mexico. The fans hold vigils at the hotels they stay in, and extra security is brought in." —Howell Lewellyn



HEROES DEL SILENCIO

THE BILLBOARD REVIEWS

ALBUMS

ROCK

STEVE EARLE

Washington Square

Serenade

Producer: John King

New West

Release Date: Sept. 25

★ "Goodbye, 'Guitar Town,'" Steve Earle sings in "Tennessee Blues." That opening track of his New West debut is an ode to New York, his new hometown. The city is also the focus of "Down Here Below," the wittiest, most sardonic song you'll ever hear about the impact of Wall Street wealth on New York real estate; and "City of Immigrants," featuring New York-based Brazilian roots band Forro in the Dark. There are love songs as pretty as any Earle has ever recorded ("Sparkle and Shine" and, with wife Allison Moorer, "Days Aren't Long Enough"), but "Serenade" is most compelling when Earle snarls in his irrefutable way at Middle East warmakers ("Jericho Road") and rural drug pushers ("Oxycontin Blues"). And on "Steve's Hammer (For Pete)," Earle recommits himself to the principles of Pete Seeger and fighting for justice.—WR

IRON & WINE

The Shepherd's Dog

Producer: Brian Deck

Sub Pop

Release Date: Sept. 25

▶ On "The Shepherd's Dog," Iron & Wine's

Sam Beam takes the expansive sound he developed during his collaboration with Calexico and manages to make it even bigger. The result is an album of tremendous fullness: The sound is dense, the lyrics are complex, and the production is top-drawer. For the hip kids who recently decided that Jerry Garcia was a cool dude after all, this album is sure to be held up as an example of the Dead man's influence. The opener, "Pagan Angel and a Borrowed Car," seems simple and melodic until careful listens reveal a complex arrangement underneath. Elsewhere, "Boy With a Coin" gets upbeat with hand claps, and things get downright strange on the Eastern-sounding "White Tooth Man." Throughout, Beam manages to prove half of the old adage, you can never be too rich, at least when it comes to sound.—CH

POP

JONI MITCHELL

Shine

Producer: Joni Mitchell

Hear Music

Release Date: Sept. 25

▶ The latest top-tier artist to seek refuge at Starbucks' Hear Music, Joni Mitchell's first album of new material in nearly 10 years is a return to the form that made

GLORIA ESTEFAN

90 Millas

Producers: Emilio Estefan, Gait

Brothers

Burgundy

Release Date: Sept. 18

Gloria Estefan's newest is an homage to her Cuban roots. But don't expect a vintage album, nor a purist one. "90 Millas" is a collection of new tracks, which right away gives it a contemporary edge. Although its vast array of guests include Arturo Sandoval, Chocolate Armenteros, Paquito D'Rivera and the late Generoso Jiménez, it also turns to the pop sounds of José Feliciano and Carlos Santana seeking to place one foot in Cuba but another most decidedly here. The results are far more lush and produced than your typical Cuban album, notwithstanding the slow son beat and soulful trumpet heard on "Te Odio" and the call and response of the single "No Llores." Traditionalists will enjoy the straight-ahead "Píntame"; romantics will prefer the simple but effective bolero "Lo Nuestro." Best are tracks like "Morenita," which marry folklore with brash brass and traces of rock, truly blending two worlds.—JM



her a star. It even includes "Big Yellow Taxi (2007)," a reprise of her 1970 hit. Now, Mitchell's lament that "they paved paradise and put up a parking lot" is more concrete in its vision of environmental doom. On the best tunes, her somber mood is offset by agile musicianship and inspired arrangements. Challenging time signatures abound; the dynamics provided by mixing and matching saxophone and steel guitar ("This Place"), as well as her own piano playing, is ingenious, as is her practiced deployment of the burbling Pan-American percussion propelling "Night of the Iguana" and "Hana." The title song, a seven-minute variation on "This Little Light of Mine," offers hope, as does an adaptation of Rudyard Kipling's poem "If."—WR

NELLIE MCKAY

Obligatory Villagers

Producers: Nellie McKay,

Robin Pappas

Hungry Mouse

Release Date: Sept. 25

★ From its opening line of "Feminists don't have a sense of humor" ("Mother of Pearl") through the closing snarls and growls courtesy of the living dead ("Zombie"), Nellie McKay's "Obligatory Villagers" is a brief (by her standards) near-32-minute rush of

cheerful, jaunty, and playful jazz, unabashedly and through here a previous effort, she jabs at every female chauvinist ("Mother of Pearl") and just a bit general ("Live a bunch of shit," she chafes at the length of her self-imposed engagements, with the somewhat less from chille out jazz to disco, theatre, pop.—JM

JAZZ

HERBIE HANCOCK

River The Joni Letters

Producers: Herbie Hancock,

Herbie Hancock

Verve

Release Date: Sept. 25

▶ Much like his pop possibilities," Herbie Hancock again invited a variety of vocal guest artists to his latest effort, "The Joni Letters," an homage to Joni Mitchell that while a previous CD was a foray for expression, this one borders with the funk of Cristina Aguilera. Her previous work was only partially pop, here Hancock's more narrative focus, largely concentrating on Mitchell's songs, is a sublime effort. —N.J. Jones

("Court and Spark") and Corinne Bailey Rae ("River") both score, but the muse herself luminously steals the show with an emotive read of her "Tea Leaf Prophecy." Leonard Cohen ends the affair rendering "The Jungle Line" as a spoken-word piece with Hancock on solo piano. The jazz ante is upped with four instrumentals starring saxophonist Wayne Shorter, both a longtime Hancock and Mitchell buddy.—DO

R&B

KEYSHIA COLE

Just Like You

Producers: various

Geffen

Release Date: Sept. 25

▶ Not much has changed musically for Keyshia Cole since her breakthrough 2005 debut, "The Way It Is." Like that set, "Just Like You" is rife with sincere lyrics about troubled relationships paired with soaring vocals and top-notch production. The Scott Storch-produced "Give Me More," on which Cole pleads her lover to show her affection, embodies piano riffs and vocal arrangements reminiscent of Mary J. Blige's "My Life." "Work It Out," about a relationship that is falling apart, is this set's pinnacle in the same way "Love" was for "The Way It Is." Throughout, Cole leaves behind her staple vibrato, which is refreshing. Still, odd pairings like the Too

Short-assisted "Didn't I Tell You" and "Shoulda Let You Go," featuring Cole's rap protégé Amina, are weak links and probably could have been left on the cutting room floor.—MC

JILL SCOTT

The Real Thing: Words & Sounds Vol. 3

Producers: various

Hidden Beach Recordings

Release Date: Sept. 25

▶ The third volume in Scott's exploration of words and sounds finds the singer/songwriter in a cathartic mood. Reflecting on life in the aftermath of fame and divorce, Scott delivers an unflinchingly honest and nuanced look at who the artist/woman is seven years after her critically acclaimed debut. Each of the 15 tracks read like entries in Scott's personal journal. Those jealous of her fame and career are summarily dismissed on the rock-edged "Hate on Me," while she channels old-school hip-hop on the revealing "Epiphany." It's a more assured Scott who ups the sexual quotient on the playful R&B/jazz-fused quickie "Crown Royal." "Vol. 3" exudes the same free-flowing, musically adventurous, no-holds-barred appeal that made Scott click the first time around. And she's still got it.—GM

continued on >>p54

FOO FIGHTERS

Echoes, Silence, Patience and Grace

Producer: Gil Norton

Roswell/RCA

Release Date: Sept. 25

On their sixth album, Foo Fighters have renewed their membership in the "if it ain't broke..." school of songwriting. And essentially, there's nothing wrong with that. "Echoes" hosts plenty of the Foes' usual soft-louder-loudest "radio friendly unit shifters" (to borrow a phrase from frontman Dave Grohl's old band): Lead single "The Pretender" and "Let It Die" start with near-whispers before kicking into giddily catchy, fuzz box-driven hollered hooks, while "Erase/Replace" chugs with shouts and power chords from the top. Amid a brace of undifferentiated midtempo rockers and a couple of quieter pieces (hence "Echoes, Silence..."), the only truly disappointing track is the treacly strings-and-piano closer, "Home." Meanwhile, the brooding, melodic "Stranger Things Have Happened" and "Summers End" stand out for their delicious sundown grooves.—JL



WILL.I.AM

Songs About Girls

Producers: various

Will.i.am/Interscope

Release Date: Sept. 25

Will.i.am has spent time producing

Fergie, Chrisette Michele, Common and Sergio Mendes, but now it's finally his turn on "Songs About Girls." Showing off his own frat-boy humor, the tracks also betray his eclectic musical influences, from electronic to Brazilian. "Songs" has no stereotypical hip-hop joints, but it's chock-full of fun pop and lounge-ready singles. "Impatient" is a jazzy house track that sounds like a lost Jamiroquai jam, while "Invisible" displays Will's talent for melody. First single "I Got It From My Mama" comically exposes Will's love for older women (particularly an attractive girl's mother) atop a fun guitar lick and a repetitive chorus. Thanks to its humorous lyrics and relaxing beats, "Songs About Girls" is a diverse album that's perfect for that last beach day.—HC



THE BILLBOARD REVIEWS

SINGLES

from >>p53

JAGGED EDGE

Baby Makin' Project

Producers: various

So So Def/Island Def Jam

Release Date: Sept. 25

▶ For artists like Jagged Edge, whose careers bank on crafting solid (but not groundbreaking) albums for their core fans, consistency is often confused with complacency. Luckily, the group's super-harmonious ballad formula works well on "Baby Makin' Project." Making it clear that they're not venturing far beyond the bedroom, the quartet sets the mission-to-please mood with songs like "Get This" and "Turn You On." Elsewhere, the 11-track disc offers suave jams like "Say I Love You" and the Ashanti-assisted lead single "Put a Little Umph in It," which gives a nod to ladies with that magic touch. Six albums deep, JE still isn't immune to cliché come-ons and hit-or-miss one-liners, and the act often goes into harmony overload (there is such a thing). Yet, the guys still have a way of making too much of a good thing sound good.—CGH

BETTYE LAVETTE

The Scene of the Crime

Producers: David Barbe,

Patterson Hood

Anti-

Release Date: Sept. 25

★ Bettye LaVette's résumé is a peculiar one, mostly because of the 40-year gap in the middle of it. Now 61, she smirkingly recounts her sideways trip through the record business on "Before the Money Came (The Battle of Bettye LaVette)" from this new disc, a swamplier, groovier ride than its predecessor. That's a bit of a surprise, given LaVette's choice of hammer-

ing Southern-rock all-stars the Drive-By Truckers as her backing band. But despite her co-conspirators, LaVette proves again that she's the star of the show. When she lets her perfectly ragged pipes tear into meaty rockers like "Take Me Like I Am," shattered-soul ballads like "I Guess We Shouldn't Talk About That Now" and bruised narratives like her cover of Elton John's "Talking Old Soldiers," the startling effects work in any decade. The comeback continues.—JV

CHRISTIAN

RICKY SKAGGS & THE WHITES

Salt of the Earth

Producers: Ricky Skaggs,

the Whites

Skaggs Family Records

Release Date: Sept. 25

▶ Though Ricky Skaggs and the Whites have worked together from time to time through the years, they've never recorded an entire album together until now. "Salt of the Earth" was worth the wait. The collection features a mix of such classic hymns as "Farther Along" and "The Solid Rock" and newer fare like "Love Will Be Enough" and "Homesick for Heaven." Sharon White's lead vocal on the latter track is perfection. Skaggs sings lead on the title tune and the Whites (Sharon, sister Cheryl and father Buck) contribute those gorgeous family harmonies to the Jim Rushing/Ronnie Scaife composition. They also revive the Wilma Lee and Stony Cooper classic "Wreck on the Highway" with Buck singing lead. The combination of great songs and heartfelt performances make this a project sure to be embraced by fans of country and Christian music.—DEP

POP

I NINE

Seven Days of Lonely

(3:34)

Producer: Brian Howes

Writers: K. Keigans, B. Howes

Publishers: Uhmatakah/High

Buck/EMI Blackwood, BMI

J Records

▶ Once in a great while, a new act perks ears after a single listen to its debut. Columbia, S.C.-based quartet I Nine's "Seven Days of Lonely" is one of those songs whose inherent hook, vocal finesse and hearty production quicken the pulse of music fans searching for an act whose melodic persona instills immediate faith that one of the potential great ones has been discovered. The acoustic-cum-electric guitar-propelled midtempo pop rocker, led by vocalist Carmen Keigans, owns up to one of the most immediate choruses of the year, with driving verses that mesh so organically, it's hard to believe "Lonely" isn't a remake of some beloved song from bygone days. Production by Brian Howes (Hinder, Hedley, Skillet) adds a polished edge, giving I Nine enough crossover appeal to seduce top 40, adult top 40 and AC in a single sweep. There's enough talent expressed in a mere 3:34 to declare this group one of 2007's brightest lights.—CT

E.G. DAILY

Changing Faces (3:42)

Producers: E.G. Daily, Rich

Dickerson, Gigi Meroni

Writers: E.G. Daily, G. De

Belles

EGDP/Immortal Access

★ E.G. Daily spent much of the past decade as a sought-after animated voice-over artist as Tommy Pickles in "Rugrats" and Babe the Pig. But there's a generation previous that remembers the indelible rainbow she cast across late-'80s dancefloors as the siren behind "Say It Say It" and "Love in the Shadows," arguably two of the greatest dance tracks of all time. Daily returns with the title cut from upcoming fourth album "Changing Faces," a reflective, beautifully layered ballad she co-helmed about the masks we front in relationships: "I'd like to be myself for a while/Stop

changing faces, I'm so tired of this game we play." Without the frenetic beats, Daily proves herself all the more an accomplished vocalist, though fans will warm to the familiar sandpaper edge that has always made the diminutive entertainer such a powerhouse. All the same, it's hard not to hope for an uptempo remix so that the diva in Daily can emerge from the shadows once more. For more info, contact Lou Raymond at lou@immortal-access.com.—CT

COUNTRY

TAYLOR SWIFT

Our Song (3:27)

Producer: Nathan Chapman

Writer: T. Swift

Publishers: Sony/ATV/Taylor

Swift, BMI

Big Machine

▶ With her sweet, unaffected voice and enviable songwriting skills, this 17-year-old high school senior has become one of country's biggest successes this year. She made history as the only female artist to have written or co-written every cut on a platinum-selling debut and recently nabbed her first Country Music Assn. nom (for the Horizon Award). Taylor Swift's hot streak looks to continue with the third single from her self-titled debut, a delightfully crisp and breezy offering with a conversational lyric that will take the masses back to tender memories of uncompli-

ALICIA KEYS

No One (4:12)

Producers: Kerry Brothers, Alicia

Keys, Dirty Harry

Writers: A. Keys, K. Brothers,

D. Harry

Publishers: various

J Records

It has been four years since Alicia Keys' last studio CD, "The Diary of Alicia Keys," which won four Grammy Awards and was nominated for album of the year. A mite bit of pressure following up, perhaps? Launch single for upcoming "As I Am" shows the soulful chanteuse acting her age, in the best possible way. While a number of her hits have mimicked the elegant template of debut "Fallin'"—all well and good—"No One" heralds her youth, while maintaining Keys' lockdown on penetrating hooks and soul-sopped production with a buoyancy that makes it a blast to sing along with. We all know the 27-year-old is a singer's singer, and it's refreshing that she's comfortable enough here to hold back on the mastery of vocal craft to let cool, crisp production lead. Mind you, she still sings piranha circles around most of the ladies in R&B land, but Keys doesn't have to prove it with every performance. "No One" is an ideal understated launch to what promises to be one of the big ones of 2008.—CT



cated young love. Production is clean and unfettered, placing the focus on Swift's well-crafted lyric and charming performance. Country radio will gobble this up like teens sinking their teeth into sugary, caramel apples at the county fair.—DEP

AC

FIVE FOR FIGHTING

I Just Love You (4:02)

Producers: John Ondrasik,

Curt Schneider, Andrew

Williams

Writers: J. Ondrasik, S. Smith

Publishers: EMI Blackwood/
Five for Fighting/Shaye
Smith, BMI

Aware/Columbia

▶ Five for Fighting's John Ondrasik spends a seeming eternity working through radio singles—a positive, actually, since each penetrates AC and adult top 40 with steely tenacity. "The Riddle" was released a full year ago, and in that time, fourth album has spawned just two hits: its title track and "World." At last, we're primed for the third, "I Just Love You," a syrupy, love-sodden ballad about being on the road and a phoner from his 4-year-old daughter: "I thought she was sleeping when the call came through/Silence took over the room till she said, 'I just love you, when are you coming home?'" Reminiscent of John Mayer's "Daughters" or Michael Bublé's "Home," the song will endear soccer moms, despite emasculating potential. Still, Ondrasik knows his place; "Love You" is a bull's-eye for AC's core.—CT

FOR THE RECORD

Due to an editing error, the review for Little Big Town in the Sept. 22 issue listed the four members as all-male. In fact, it comprises two men and two women.

CHRIS BROWN FEATURING T-PAIN

Kiss Kiss (4:11)

Producer: T-Pain

Writers: C. Brown, F. Najm

Publishers: Songs of Universal/
Culture Beyond Your Experience/Nappy Boy, BMI

CBE/Jive/Zomba

"Kiss Kiss," the second single from Chris Brown's sophomore "Exclusive," drops his good-boy persona to showcase a more confident, sexual R&B don. Paired with labelmate T-Pain, the superstar tag team delivers a potent follow-up to "Wall to Wall," which found tepid acceptance at radio. Brown puts forth his best effort to woo a lady's interest, while acknowledging any haters who doubt his chances of winning the girl's heart. T-Pain plays double duty, adding vocals to a catchy hook, while proficiently rapping to close out this hit single. With a new album, tour and movie on Brown's fourth-quarter to-do list, expect huge holiday dividends for R&B's new prince.—CP



LEGENDS & CREDITS

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

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

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

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

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



VICE-LIKE GRIP

>> With 50 Cent, above, in its hand, Interscope becomes the first label in 29 years to lock four of the top five spots on The Billboard Hot 100. RSO, with Eric Clapton's "Lay Down Sally" and three hits from "Saturday Night Fever" (two by the Bee Gees, one by Yvonne Elliman), was the last label to do so in the April 15, 1978, issue.

FAST TIMES

>> Juanes bows at No. 1 on Hot Latin Songs with only the eighth track to do so in this chart's history. Just six other acts have rung that bell, the last being Maná in the Aug. 5, 2006, issue.

ACROSS THE UNIVERSE



'ACROSS' OPRAH

>> It took only three days of iTunes sales to place the deluxe "Across the Universe" soundtrack at No. 49 on The Billboard 200. The set was rush-released to maximize exposure from "The Oprah Winfrey Show" and is now available to all retailers.

CHART BEAT

>> Four weeks ago, Carrie Underwood's "Before He Cheats" was just outside of the top 20 longest-running songs in the history of The Billboard Hot 100. Now, "Cheats" is in the top 10 (which, thanks to a four-way tie, is really a top "2"). Five weeks from now, "Cheats" could be one of only five songs to remain on the chart for 60 weeks or more.

>> Fred Bronson also reports on Dolly Parton's 105th entry on Hot Country Songs, her highest-ranked solo hit in nearly 16 years. On that same chart, Joe Walsh makes his first appearance under his own name, thanks to a collaboration with Kenny Chesney.

>> Plus, Pink has back-to-back top 10 hits on the Hot 100 for the third time in her career.

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

Billboard

CHARTS



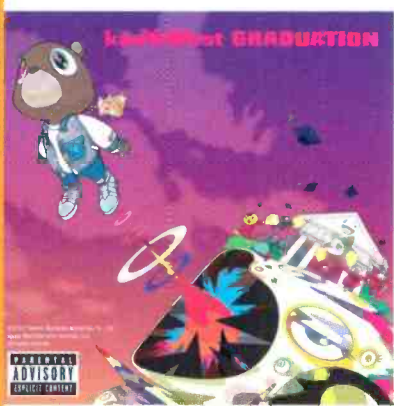
Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Super Tuesday Delivers: Rap Fans Buy Rapidly

The album's obituary was written prematurely, a point made quite clear by the arrivals of new ones by Kanye West, 50 Cent and Kenny Chesney

Certainly Sept. 11 represented the most talked-about album slate we've seen



in years, with media attention stretching from the cover of Rolling Stone and MTV's Video Music Awards stage to coast-to-coast newspaper headlines. So, while West's "Graduation" easily won the showdown between rap stars by a score of 957,000 copies to 691,000 (see story, page 8), music merchants truly emerged as the week's big winners.

In case you missed the headlines, the one-two punch thrown by West and 50

marked the first time that two new albums enter the big chart with totals above 600,000 since 1991, overpowering the totals that Guns N' Roses piled up when September releases "Use Your Illusion II" and "Use Your Illusion I" started at 770,000 and 685,000, respectively.

West's total is first to surpass 800,000 copies since his own August 2005 album "Late Registration" entered at No. 1 with 860,000, and the biggest since "The Massacre" powered 1.1 million in March of that year. Since "Late Registration" arrived, there happens to be only one other week besides this one when the starting sum for 50's new "Curtis" would not have been large enough to lead The Billboard 200.

And, with 387,000 units, Chesney's "Just Who I Am: Poets & Pirates" marks the best sales week on Top Country Albums since May of last year when Dixie Chicks' "Taking the Long Way" arrived with 526,000 sold.

Most significant, the top four albums alone on this week's Billboard 200 moved more volume, 2.2 million units than the 2.1 million by all 200 titles combined on last issue's list.

Tempering that excitement is the almost startling realization that even with huge tonnage at the top of the page, over

all album volume still falls almost 9% shy of the same week last year, when Justin Timberlake's first-week sum of 84,000 scored the second-largest sales week of 2006.

Finally, beyond the media attention, did West and 50 help each other or cut into each other's sales by arriving on the same day? Billboard polled field staff at the 25-store, Nashville-based Music City chain to get a read.

Most store managers and supervisors said 25% or less of the consumers who bought one of the two rap albums also bought the other, several estimating those twofers in the range of 10%-20%. But, three managers said half or more of the fans who got one ended up buying both.

MIDTERMS: As those big Sept. 11 titles heated up cash registers, Nielsen SoundScan's new Building charts got a workout. The reports post unweighted sales from eight leading accounts through Tuesday—when new releases go on sale—and sales through Thursday from that same panel of retailers (Over the Counter, Sept. 15).

Billboard estimates those eight merchants—Trans World Entertainment, Barnes & Noble, Best Buy, Circuit City, Borders,

Target, Anderson Merchandisers and Handleman—account for 79% of the U.S. music market. Anderson and Handleman are the racks that stock Wal-Mart.

The through-Tuesday numbers that posted Sept. 12 confirmed the long-held view that rap fans are keenly aware of street date and buy fast. Opening-day volume from those eight companies alone ended up representing 45.6% of the final U.S. total that SoundScan culled and extrapolated from all reporting accounts on its final charts for Kanye West's "Graduation," and 44.8% of the closing number for 50 Cent's "Curtis."

Sales through Thursday, posted on the Sept. 14 Building charts, represented almost 63% of West's full-week total, and a similar 62% of 50's.

Those reports also confirm that country fans, with some older consumers included in that genre's base, don't react as quickly. First-day action drew only 27.6% of the final sum on Kenny Chesney's "Just Who I Am: Poets & Pirates," but by close of business Thursday, the Building accounts posted 59.8% of his sum, more in line with the rappers' shares.

The Sept. 19 Building chart suggests Reba McEntire's new "Reba Duets" will top next issue's big chart, as she led West midterm by 8.8%. ■■■■

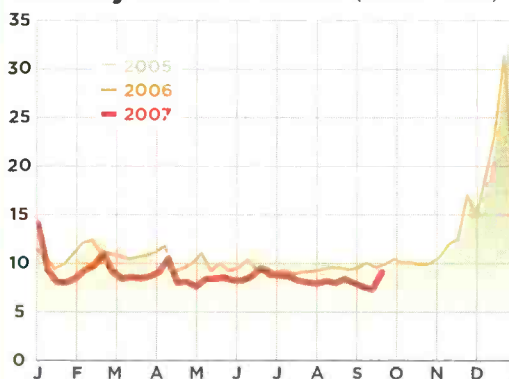
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	9,169,000	1,101,000	14,933,000
Last Week	7,360,000	886,000	14,810,000
Change	24.6%	24.3%	0.8%
This Week Last Year	10,056,000	387,000	12,197,000
Change	-8.8%	24.1%	22.4%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2006	2007	CHANGE
OVERALL UNIT SALES			
Albums	373,585,000	319,992,000	-14.3%
Digital Tracks	398,278,000	382,234,000	46.2%
Store Singles	2,847,000	1,679,000	-41.0%
Total	774,710,000	703,905,000	16.7%
Albums w/TEA*	413,412,800	378,215,400	-8.5%

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

DIGITAL TRACKS SALES



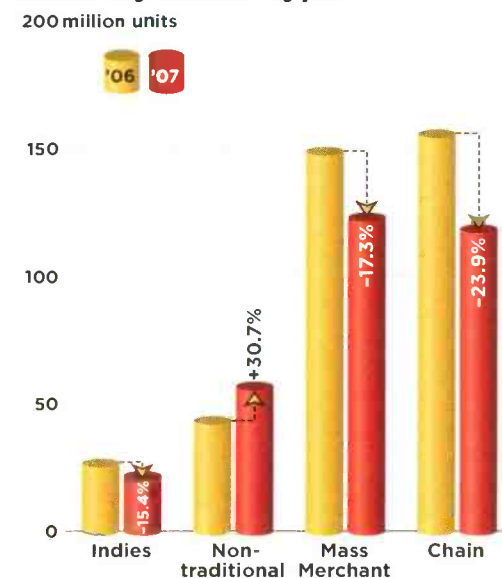
SALES BY ALBUM FORMAT

	2006	2007	CHANGE
CD	360,828,000	385,393,000	-18.7%
Digital	21,226,000	33,657,000	58.6%
Cassette	681,000	229,000	-74.0%
Other	650,000	713,000	9.7%

For Week ending Sept. 16, 2007. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

Year-To-Date Album Sales By Store Type



SEP 29 2007 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	KANYE WEST ROC-A-FELLA/DEF JAM 009541/0JMG (13.98)	Graduation	1	1
2	2	1	50 CENT SHADY/AFTERMATH/INTERSCOPE 008931*/IGA (13.98)	Curtis	2	2
3	NEW	1	KENNY CHESNEY BNA 11457/RSN (18.98)	Just Who I Am: Poets & Pirates	1	1
4	1	1	SOUNDTRACK WALT DISNEY 006651 (18.98)	High School Musical 2	1	1
5	3	4	MILEY CYRUS WALT DISNEY HOLLYWOOD 000465 (23.98)	Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus	2	2
6	2	5	FERGIE WILL.I.AM/A&M/INTERSCOPE 007490/IGA (13.98)	The Dutchess	2	2
7	8	10	NICKELBACK ROADRUNNER 618300 (18.98) ⊕	All The Right Reasons	6	1
8	14	29	COLBIE CAILLAT UNIVERSAL REPUBLIC 009219/UMRG (10.98)	Coco	1	1
9	7	7	VARIOUS ARTISTS UNIVERSAL/EMI/SONY BMG/ZOMBA 009055/UMRG (18.98)	NOW 25	1	1
10	12	32	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds	3	1
11	10	11	LINKIN PARK MACHINE SHOP 44477/WARNER BROS. (18.98) ⊕	Minutes To Midnight	1	1
12	4	2	CASTING CROWNS BEACH STREET 10117/REUNION (17.98)	The Altar And The Door	1	1
13	26	35	GREATEST TIMBALAND MOSLEY/BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)	Timbaland Presents Shock Value	5	5
14	6	6	SOUNDTRACK NEW LINE 39089 (16.98)	Hairspray	2	2
15	17	19	MAROON 5 A&M/OCTONE 008917/IGA (18.98)	It Won't Be Soon Before Long	1	1
16	NEW	1	SOUNDTRACK HOLLYWOOD 000458 (18.98)	Grey's Anatomy 3	16	16
17	20	21	COMMON G.O.D./Geffen 009382*/IGA (13.98)	Finding Forever	7	7
18	21	24	RIHANNA SRP/DEF JAM 008968*/DJMG (13.98)	Good Girl Gone Bad	15	15
19	15	12	T.I. GRAND HUSTLE/ATLANTIC 202172*/AG (18.98)	T.I. Vs T.I.P.	1	1
20	9	13	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black	1	1
21	22	30	DAUGHTRY RCA 88660/RMG (18.98)	Daughtry	3	3
22	NEW	1	TRISHA YEARWOOD MCA NASHVILLE 008776/UMGN (13.98)	Greatest Hits	22	22
23	13	15	TAYLOR SWIFT BIG MACHINE 110702 (18.98)	Taylor Swift	13	13
24	18	22	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)	The Real Testament	6	6
25	16	14	JONAS BROTHERS HOLLYWOOD 000282 (18.98)	Jonas Brothers	5	5
26	19	17	SOUNDTRACK WALT DISNEY 861426 (12.98)	High School Musical	4	4
27	NEW	1	B5 BAD BOY 116156/AG (13.98)	Don't Talk, Just Listen	27	27
28	39	20	TALIB KWELI BLACKSMITH 277244*/WARNER BROS. (13.98)	Eardrum	2	2
29	27	25	MICHAEL BUBLE 143/REPRISE 100313/WARNER BROS. (18.98)	Call Me Irresponsible	1	1
30	11	3	YUNG JOC BLOCK/BAD BOY SOUTH 157180*/AG (18.98)	HustlenomicS	1	1
31	30	36	AVRIL LAVIGNE RCA 03774/RMG (18.98) ⊕	The Best Damn Thing	1	1
32	34	33	T-PAIN KONVICT/NAPPY BOY/JIVE 08719/ZOMBA (18.98)	Epiphany	1	1
33	35	37	BRAD PAISLEY ARISTA NASHVILLE 07117/RSN (18.98)	5th Gear	1	1
34	37	31	TIM MCGRAW CURB 78974 (18.98)	Let It Go	1	1
35	23	27	PARAMORE FUELED BY RAMEN/159912/AG (13.98)	RIOT!	15	15
36	28	34	BON JOVI MERCURY/ISLAND 008902/UMGN/DJMG (13.98)	Lost Highway	1	1
37	33	23	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98) ⊕	Konvicted	2	2
38	31	28	PLAIN WHITE T'S FEARLESS 000377/HOLLYWOOD (11.98) ⊕	Every Second Counts	1	1
39	32	26	SEAN KINGSTON BELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC (18.98)	Sean Kingston	6	6
40	25	16	UGK UGK/JIVE 02633 ZOMBA (18.98) ⊕	Underground Kingz	1	1
41	40	41	SOUNDTRACK WALT DISNEY 161698 (18.98) ⊕	Hannah Montana	3	1
42	5	2	CHIODOS EQUAL VISION 141 (15.98)	Bone Palace Ballet	5	5
43	24	9	BEN HARPER & THE INNOCENT CRIMINALS VIRGIN 93385 (18.98) ⊕	Lifeline	9	9
44	95	107	PACE FEIST CHERRYTREE/POLYDOR/INTERSCOPE 008819/IGA (10.98)	The Reminder	16	16
45	38	18	LYLE LOVETT AND HIS LARGE BAND CURB LOST HIGHWAY 008966/UMGN (13.98) ⊕	It's Not Big It's Large	13	13
46	45	59	SUGARLAND MERCURY 007411/UMGN (13.98)	Enjoy The Ride	4	4
47	43	48	PINK LAFACE 80320/ZOMBA (18.98) ⊕	I'm Not Dead	6	6
48	44	46	CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts	6	2
49	NEW	1	SOUNDTRACK INTERSCOPE 009973/IGA (19.98)	Across The Universe: Deluxe Edition	49	49
50	47	52	TOBY KEITH SHOW DOG NASHVILLE 005 (18.98)	Big Dog Daddy	1	1

Singer's fifth ga n in as many weeks returns her to the top 10 for the first time since her debut week. Her "Bubbly" bullets at No. 16 or The Billboard Hct 100.

A \$9.99 sale tag at Best Buy, along with a lot o' screen time on the Sept. 9 MTV Video Music Awards telecast, push a 43% gain.

At No. 69, band's fourth set earns its best sales frame (\$9,000) and highest album chart peak.

The latest "Grey's Anatomy" soundtrack begins with 27,000 (No. 16). The first two volumes have sold a combined 706,000.

The album earns its second straight increase (up 120%) thanks to the use of the artist's song "1234" in Apple's new iPod Nano TV commercials.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	49	55	RASCAL FLATTS LYRIC STREET 165075/HOLLYWOOD (18.98)	Me And My Gang	4	1
52	29	8	ATREYU HOLLYWOOD 000386 (16.98)	Lead Sails Paper Anchor	1	1
53	36	38	DAVE MATTHEWS & TIM REYNOLDS ATO/RCA 13102/RMG (19.98)	Live At Radio City	1	1
54	42	40	KORN VIRGIN 03878* (18.98) ⊕	Untitled	1	1
55	55	58	FABOLOUS DESEPT 5-TORM/DEF JAM 008162*/DJMG (13.98)	From Nothin' To Somethin'	1	1
56	46	43	MERCYME IND COLUMBIA 80646/SDNY MUSIC (18.98)	Coming Up To Breathe	13	13
57	60	79	CHRISSETTE MICHELE DEF JAM 008774/DJMG (10.98)	I Am	29	29
58	NEW	1	CUPID ASYLUM 242364/AG (18.98)	Time For A Change	58	58
59	52	51	THE WHITE STRIPES THIRD MAN 162940*/WARNER BROS. (18.98)	Icky Thump	2	2
60	58	62	NE-YO DEF JAM 008697*/DJMG (13.98)	Because Of You	1	1
61	48	2	ISRAEL & NEW BREED INTEGRITY/COLUMBIA 11986/SONY MUSIC (16.98) ⊕	A Deeper Level: Live	48	48
62	57	68	FLYLEAF A&M/OCTONE 650005/IGA (9.98)	Flyleaf	57	57
63	73	83	FALL OUT BOY FUELED BY RAMEN/ISLAND 008109/DJMG (13.98)	Infinity On High	1	1
64	67	77	BOYS LIKE GIRLS COLUMBIA 05572/SONY MUSIC (11.98)	Boys Like Girls	56	56
65	51	45	KIDZ BOP KIDS RAZOR & TIE 89151 (18.98)	Kidz Bop 12	1	1
66	56	49	M.I.A. XL/INTERSCOPE 009859*/IGA (9.98)	Kala	18	18
67	62	61	GWEN STEFANI INTERSCOPE 008099/IGA (13.98)	The Sweet Escape	1	1
68	59	69	ROBIN THICKE STAR TRAK/INTERSCOPE 006146*/IGA (13.98)	The Evolution Of Robin Thicke	1	1
69	NEW	1	PINBACK TOUCH AND GO 306* (15.98)	Autumn Of The Seraphs	69	69
70	68	74	THREE DAYS GRACE JIVE 83504/ZOMBA (18.98)	One - X	5	5
71	53	53	KELLY CLARKSON RCA 06900/RMG (18.98)	My December	1	1
72	NEW	1	ANIMAL COLLECTIVE DOMINO 156* (15.98)	Strawberry Jam	72	72
73	61	71	FINGER ELEVEN WING UP 13112 (18.98)	Them Vs. You Vs. Me	31	31
74	50	39	AS I LAY DYING METAL BLADE 14632 (13.98)	An Ocean Between Us	1	1
75	81	96	SOUNDTRACK CANVASBACK/SONY MUSIC SOUNDTRAX 10586/COLUMBIA (13.98)	Once	60	60
76	69	67	BIG & RICH WARNER BROS. (NASHVILLE) 43255/WRN (18.98)	Between Raising Hell And Amazing Grace	1	1
77	63	64	ELLIOTT YAMIN HICKORY 90019 (18.98)	Elliott Yamin	1	1
78	78	76	NELLY FURTADO MOSLEY/GEFFEN 006300*/IGA (13.98)	Loose	1	1
79	NEW	1	ICED EARTH STEAMHAMMER 9818/SPV (17.98)	Framing Armageddon: Something Wicked Part 1	79	79
80	65	57	RILO KILEY WARNER BROS. 189372 (13.98)	Under The Blacklight	22	22
81	74	90	DJ KHALED TERROR SQUAD 4229/KOCH (17.98)	We The Best	1	1
82	54	42	SWIZZ BEATZ UNIVERSAL MOTOWN 008895/UMRG (13.98)	One Man Band Man	1	1
83	64	81	LIFEHOUSE GEFFEN 009153/IGA (13.98)	Who We Are	14	14
84	66	65	ALY & AJ HOLLYWOOD 162642 (18.98)	Insomniatic	15	15
85	75	75	R. KELLY JIVE 08537/ZOMBA (18.98)	Double Up	1	1
86	NEW	1	HOT HOT HEAT SIRE 162108/WARNER BROS. (13.98) ⊕	Happiness LTD.	86	86
87	89	93	JASON ALDEAN BROKEN BOW 7047 (17.98)	Relentless	1	1
88	80	86	JOHN MAYER AWARE COLUMBIA 79019*/SONY MUSIC (18.98)	Continuum	1	1
89	NEW	1	ANI DIFRANCO RIGHTeous BABE 055 (19.98)	Canon	89	89
90	85	87	HINDER UNIVERSAL REPUBLIC 005390/UMRG (13.98)	Extreme Behavior	2	2
91	70	47	TRAVIS TRITT CATEGORY 5 500103 (18.98)	The Storm	28	28
92	84	89	CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae	1	1
93	72	60	JOE NICHOLS UNIVERSAL SOUTH 008888 (13.98)	Real Things	23	23
94	82	97	CAMILA SONY BMG NORTE 78272 (14.98)	Todo Cambio	76	76
95	91	84	THE SMASHING PUMPKINS MARTHA'S MUSIC REPRISE 138620/WARNER BROS. (18.98)	Zeitgeist	1	1
96	97	116	A FINE FRENZY VIRGIN 73825 (12.98)	One Cell In The Sea	96	96
97	102	50	AESOP ROCK DEFINITELY JUX 144* (15.98)	None Shall Pass	50	50
98	106	114	KEITH URBAN CAPITOL NASHVILLE 77087 (18.98)	Love, Pain & The Whole Crazy Thing	3	3
99	79	73	PRINCE NPG/COLUMBIA 12970/SONY MUSIC (18.98)	Planet Earth	1	1
100	88	91	MY CHEMICAL ROMANCE REPRISE 44427/WARNER BROS. (18.98)	The Black Parade	2	2

THE BILLBOARD 200 ARTIST INDEX

30 SECONDS TO MARS	193	ALY & AJ	84	B5	27
40 CAL	151	ANIMAL COLLECTIVE	72	THE BEATLES	102
50 CENT	2	PAUL ANKA	198	MARC ANTHONY	104
AESOP ROCK	97	RICARDO ARJONA	139	DIERKS BENTLEY	155
AKON	37	AS I LAY DYING	74	BEYONCE	103, 156
JASON ALDEAN	87	ATREYU	52	BIG & RICH	76
GARY ALLAN	197	ROONEY ATKINS	108	BLACK AUDIO	172
LILY ALLEN	111	AVENTURA	161	BONE THUGS-N-	17

HARMONY	109	CARROLL	149	BILLY RAY CYRUS	123
BON JOVI	36	CARTEL	136	MILEY CYRUS	5
BOYS LIKE GIRLS	36	CASTING CROWNS	12	EVERY TIME I DIE	113
BREAKING BENJAMIN	131	CHRISTIAN CASTRO	174	FLIGHT OF THE CONCHORDS	186
LUKE BRYAN	106	CELTIC WOMAN	199	FLYLEAF	62
MICHAEL BUBLE	29	MANU CHAO	116	THE FRAY	133
BUCKCHERRY	114	ANI DIFRANCO	21	NELLY FURTADO	78
CHIODOS	42	KENNY CHESNEY	3	BEN HARPER & THE INNOCENT CRIMINALS	43
COLBIE CAILLAT	8	CHIODOS	42	HELLS BELL	134
CAMILA	94	KELLY CLARKSON	42	HILLSONG	141
JASON MICHAEL	1	DJ SKRIBBLE	194	HINDER	90
CLIPID	58	BUCKY COVINGTON	182	ELTON JOHN	115
		EVANESCENCE	191	JONAS BROTHERS	25
		ELLA FITZGERALD	192	NORAH JONES	146

RODRIGO Y GABRIELA	165	ENRIQUE IGLESIAS	145	TOBY KEITH	50
GENESIS	138	INCUBUS	180	R. KELLY	85
THE GOOD LIFE	195	INTERPOL	200	KIDZ BOP KIDS	65
THE GO! TEAM	142	ISRAEL & NEW BREED	61	KILL SWITCH ENGAGE	173
JOSH GROBAN	166	ICED EARTH	79	LEDISI	153

ALAN JACKSON	168	MIRANDA LAMBERT	128
ELTON JOHN	115	AVRIL LAVIGNE	31
JONAS BROTHERS	25	TRACY LAWRENCE	124
NORAH JONES	146	LIFEHOUSE	83
		LINKIN PARK	11
		LITTLE BIG TOWN	190
		LYLE LOVETT AND HIS LARGE BAND	45

LEGEND FOR HOT 100 AIRPLAY LOCATED BELOW CHART. HOT DIGITAL SONGS
The Billboard Hot 100 and Pop 100. ADULT TOP 40/ADULT CONTEMPORARY MODERN ROCK

The songs compiled from Internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both
the Hot 100 and Pop 100. ADULT TOP 40/ADULT CONTEMPORARY MODERN ROCK stations and 71 modern rock stations are electronically monitored 24 hours a day.
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AIRPLAY
MONITORED BY
nielsen
BDS

SALES DATA
COMPILED BY
nielsen
SoundScan

Billboard HOT 100

SEP
29
2007

HOT 100 AIRPLAY		
THIS WEEK	LAST WEEK	TITLE
		ARTIST (IMPRINT / PROMOTION LABEL)
1	1	#1 BIG GIRLS DON'T CRY 7 WKS FERGIE (WILL.I.AM/A&M/INTERSCOPE)
2	5	CRANK THAT (SOULJA BOY) SOULJA BOY (COLLIPARK/INTERSCOPE)
3	2	THE WAY I ARE TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
4	4	LET IT GO KEYSHIA COLE (MANI/GEFFEN)
5	3	SHAWTY PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
6	7	BED J. HOLIDAY (MUSIC LINE/CAPITOL)
7	9	STRONGER KANYE WEST (ROC-A-FELLA/DEF. JAM/IDJMG)
8	11	WHO KNEW PINK (LAFACE/ZOMBA)
9	6	MAKE ME BETTER FABOLOUS FEAT. NE-YO (DESERT STORM/DEF. JAM/IDJMG)
10	8	BARTENDER T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)
11	10	HEY THERE DELILAH PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
12	12	WAIT FOR YOU ELLIOTT YAMIN (HICKORY)
13	17	LOVESTONED JUSTIN TIMBERLAKE (JIVE/ZOMBA)
14	16	ROCKSTAR NICKELBACK (ATLANTIC/ROADRUNNER/LAVA)
15	14	HOME DAUGHTRY (RCA/RMG)
16	15	UMBRELLA RIHANNA FEAT. JAY-Z (SRP/DEF. JAM/IDJMG)
17	18	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
18	22	I GET MONEY 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
19	43	NO ONE ALICIA KEYS (J/RMG)
20	24	TAKE ME THERE RASCAL FLAITS (LYRIC STREET)
21	19	BEFORE HE CHEATS CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
22	21	MAKES ME WONDER MAROON 5 (A&M/OCTONE/INTERSCOPE)
23	41	AYO TECHNOLOGY 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
24	13	BEAUTIFUL GIRLS SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)
25	39	4 BAY BAY BABY BASH FEAT. T-PAIN (ARISTA/RMG)

1,299 stations. comprised of top 40, adult contemporary, R&B/hlo-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	TITLE
		ARTIST (IMPRINT / PROMOTION LABEL)
1	1	#1 BIG GIRLS DON'T CRY 7 WKS FERGIE (WILL.I.AM/A&M/INTERSCOPE)
2	2	HERE DELILAH PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
3	3	DO YOU NE-YO (DEF. JAM/IDJMG)
4	4	UNTIL THE END OF TIME JUSTIN TIMBERLAKE (JIVE/ZOMBA)
5	5	LOVE ME IF YOU CAN TOBY KEITH (SHOW DOG NASHVILLE)
6	6	THE GREAT ESCAPE BOYS LIKE GIRLS (COLUMBIA)
7	7	PROUD OF THE HOUSE WE BUILT BROOKS & DUNN (ARISTA NASHVILLE)
8	8	CAN'T LEAVE 'EM ALONE CIARA FEAT. 50 CENT (LAFACE/ZOMBA)
9	9	OVER YOU DAUGHTRY (RCA/RMG)
10	10	DON'T BLINK KENNY CHESNEY (BNA)
11	11	ALL MY FRIENDS SAY LUKE BRYAN (CAPITOL NASHVILLE)
12	12	TEACHME MUSIQ SOULCHILLO (ATLANTIC)
13	13	THE SWEET ESCAPE GWEN STEFANI FEAT. AKON (INTERSCOPE)
14	14	WHEN YOU'RE GONE AVRIL LAVIGNE (RCA/RMG)
15	15	FIRST TIME LIFEHOUSE (Geffen)
16	16	MORE THAN A MEMORY GARTH BROOKS (PEARLY/BIG MACHINE)
17	17	ME LOVE SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
18	18	IF YOU'RE READING THIS TIM MCGRAW (CURB)
19	19	THESE ARE MY PEOPLE ROONEY ATKINS (CURB)
20	20	SO SMALL CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
21	21	BECAUSE OF YOU REBA MCKENTRE DUET WITH KELLY CLARKSON (MCA NASHVILLE)
22	22	THINKS FR TH MMRS FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
23	23	FREE AND EASY (DOWN THE ROAD I GO) DIERKS BENTLEY (CAPITOL NASHVILLE)
24	24	NEVER WANTED NOTHING MORE KENNY CHESNEY (BNA)
25	25	A BAY BAY HURRICANE CHRIS (POLO GROUNDS/J/RMG)

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

HOT DIGITAL SONGS		
THIS WEEK	LAST WEEK	TITLE
		ARTIST (IMPRINT / PROMOTION LABEL)
1	2	#1 STRONGER 2 WKS KANYE WEST (ROC-A-FELLA/DEF. JAM/IDJMG)
2	1	CRANK THAT (SOULJA BOY) SOULJA BOY (COLLIPARK/INTERSCOPE)
3	10	AYO TECHNOLOGY 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
4	-	GOOD LIFE KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF. JAM/IDJMG)
5	4	THE WAY I ARE TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)
6	3	HOW FAR WE'VE COME MATCHBOX TWENTY (MELISMA/ATLANTIC)
7	8	BUBBLY COLBIE CAILLAT (UNIVERSAL REPUBLIC)
8	5	ROCKSTAR NICKELBACK (ROADRUNNER)
9	-	NO ONE ALICIA KEYS (J/RMG)
10	29	WAKE UP CALL MAROON 5 (A&M/OCTONE/INTERSCOPE)
11	15	SHUT UP AND DRIVE RIHANNA (SRP/DEF. JAM/IDJMG)
12	6	BIG GIRLS DON'T CRY FERGIE (WILL.I.AM/A&M/INTERSCOPE)
13	7	ME LOVE SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
14	-	I GET MONEY 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
15	17	UMBRELLA RIHANNA FEAT. JAY-Z (SRP/DEF. JAM/IDJMG)
16	25	APOLOGIZE TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
17	12	A BAY BAY HURRICANE CHRIS (POLO GROUNDS/J/RMG)
18	13	HEY THERE DELILAH PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
19	9	BEAUTIFUL GIRLS SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)
20	23	LOVESTONED JUSTIN TIMBERLAKE (JIVE/ZOMBA)
21	-	1, 2, 3, 4 FEIST (CHERRYTREE/POLYDOR/INTERSCOPE)
22	15	SORRY, BLAME IT ON ME AKON (KONVICT/UPFRONT SRC/UNIVERSAL MOTOWN)
23	16	BARTENDER T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)
24	18	WHO KNEW PINK (LAFACE/ZOMBA)
25	19	THE GREAT ESCAPE BOYS LIKE GIRLS (COLUMBIA)

MODERN ROCK		
THIS WEEK	LAST WEEK	TITLE
		ARTIST (IMPRINT / PROMOTION LABEL)
1	1	#1 THE PRETENDER 5 WKS FOO FIGHTERS (ROSWELL/RCA/RMG)
2	2	BLEED IT OUT LINKIN PARK (WARNER BROS.)
3	3	NEVER TOO LATE THREE DAYS GRACE (JIVE/ZOMBA)
4	4	PARALYZER FINGER ELEVEN (WIND-UP)
5	5	MISERY BUSINESS PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)
6	6	SUPERMASSIVE BLACK HOLE MUSE (WARNER BROS.)
7	7	ICKY THUMP THE WHITE STRIPES (THIRD MAN/WARNER BROS.)
8	8	ALL AROUND ME FYLIFE (A&M/OCTONE/INTERSCOPE)
9	9	OIL AND WATER INCUBUS (IMMORTAL EPIC)
10	10	WHAT I'VE DONE LINKIN PARK (WARNER BROS.)
11	11	BIG CASINO JIMMY EAT WORLD (TINY EVIL/INTERSCOPE)
12	12	STRAIGHT LINES SILVERCHAIR (ELEVEN/ILG ATLANTIC/LAVA)
13	13	ALL THE SAME SICK PUPPIES (RMR/VIRGIN)
14	14	FAKE IT SEETHER (WIND-UP)
15	15	SO HOT KID ROCK (TOP DOG/ATLANTIC)
16	16	FOREVER PAPA ROACH (EL TONAL/GEFFEN)
17	17	THRASH UNREAL AGAINST ME! (SIRE REPRISE)
18	18	BREATH BREAKING BENJAMIN (HOLLYWOOD)
19	19	TIME IS RUNNING OUT PAPA ROACH (EL TONAL/GEFFEN)
20	20	THE GOOD LEFT UNDONE RISE AGAINST (Geffen)
21	21	STIFF KITTENS BLACK AUDIO (TINY EVIL/INTERSCOPE)
22	22	I GET IT CHEVELLE (EPIC)
23	23	EVERYTHING'S MAGIC ANGELS AND AIRWAVES (SURETONE/GEFFEN)
24	24	EVOLUTION KORN (VIRGIN)
25	25	YOU DON'T KNOW WHAT LOVE IS (YOU JUST DO AS YOU'RE TOLD) THE WHITE STRIPES (THIRD MAN/WARNER BROS.)

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	8	#1 STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
2	1	18	THE WAY I ARE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
3	4	10	CRANK THAT (SOULJA BOY)	SOULJA BOY (COLLIPARK/INTERSCOPE)
4	3	22	BIG GIRLS DON'T CRY	FERGIE (WILL.I.A.M./A&M/INTERSCOPE)
5	5	24	WHO KNEW	PINK (LAFACE/ZOMBA)
6	7	34	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
7	20	8	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
8	8	14	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
9	6	26	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
10	10	22	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)
11	9	27	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)
12	11	8	ME LOVE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
13	12	15	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)
14	14	6	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMAT/ATLANTIC)
15	28	8	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)
16	26	18	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
17	15	14	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)
18	-	1	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)
19	18	24	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
20	16	15	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)
21	32	12	APOLOGIZE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
22	22	8	OVER YOU	DAUGHTRY (RCA/RMG)
23	13	16	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
24	17	15	SHUT UP AND DRIVE	RIHANNA (SRP/DEF JAM/IDJMG)
25	19	30	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
26	21	24	THNKS FR TH MMR5	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
27	24	19	FIRST TIME	LIFEHOUSE (GEFFEN)
28	-	1	NO ONE	ALICIA KEYS (J/RMG)
29	23	4	I GOT IT FROM MY MAMA	WILL.I.A.M. (WILL.I.A.M./INTERSCOPE)
30	25	9	SORRY, BLAME IT ON ME	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
31	36	8	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)
32	27	13	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)
33	29	25	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)
34	43	4	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)
35	-	1	I GET MONEY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
36	40	13	LET IT GO	KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM (IMANI/GEFFEN)
37	34	10	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
38	41	3	GIMME MORE	BRITNEY SPEARS (JIVE/ZOMBA)
39	31	20	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)
40	33	19	SEXY LADY	YUNG BORG FEAT. JUNIOR (YUNG BOSS/EPIC)
41	30	24	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
42	35	17	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
43	38	29	HOME	DAUGHTRY (RCA/RMG)
44	-	1	1, 2, 3, 4	FEIST (CHERRYTREE/POLYDOR/INTERSCOPE)
45	48	3	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)
46	42	15	PARALYZER	FINGER ELEVEN (WIND-UP)
47	1	1	DON'T BLINK	KENNY CHESNEY (BNA)
48	44	23	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)
49	39	6	S.O.S.	JONAS BROTHERS (HOLLYWOOD)
50	49	7	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)	GOOD CHARLOTTE (DAYLIGHT/EPIC)

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.

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	8	#1 THE WAY I ARE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	
2	3	6	WHO KNEW	PINK (LAFACE/ZOMBA)	☆
3	20	3	BIG GIRLS DON'T CRY	FERGIE (WILL.I.A.M./A&M/INTERSCOPE)	
4	6	3	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
5	1	26	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)	☆
6	8	7	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
7	7	16	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)	
8	4	18	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	☆
9	14	14	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
10	9	12	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	
11	11	11	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
12	12	23	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
13	13	11	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)	☆
14	16	7	OVER YOU	DAUGHTRY (RCA/RMG)	☆
15	14	9	ME LOVE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
16	25	3	GIMME MORE	BRITNEY SPEARS (JIVE/ZOMBA)	
17	17	22	THNKS FR TH MMR5	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
18	18	24	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	☆
19	15	18	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
20	33	3	APOLOGIZE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
21	22	12	FIRST TIME	LIFEHOUSE (GEFFEN)	
22	27	6	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
23	20	21	SEXY LADY	YUNG BORG FEAT. JUNIOR (YUNG BOSS/EPIC)	
24	29	9	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
25	23	25	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)	

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

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	#1 WHAT TIME IS IT	HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
2	3	5	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)
3	7	4	SWERVING	TIMI BOYZ (T.M.I./FACE2FACE)
4	-	1	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
5	-	1	FOUNDATIONS	KATE NASH (FICTION/GEFFEN)
6	11	13	I GET IT IN	CHAOS THA COMMUNITY SERVA (FAM FIRST)
7	25	4	PEACEBONE	ANIMAL COLLECTIVE (DOMINO)
8	20	8	SHE IS	BETTINA (TBD)
9	17	17	ONLY THE WORLD	MANDISA (SPARROW)
10	10	19	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
11	5	11	GET ME BODIED	BEYONCE (MUSIC WORLD/COLUMBIA)
12	4	3	STAND BACK	STEVIE NICKS (REPRISE)
13	35	4	YE AIN'T BOUT DAT	KELZ (NO TYZE/FACE2FACE)
14	8	5	BACK DOWN	BIGG FACE (IV EVA ENTERTAINMENT/FACE2FACE)
15	13	28	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)
16	9	5	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
17	16	27	LET ME SEE SOMETHING	A.G. & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT)
18	15	9	BOY WITH A COIN	IRON AND WINE (SUB POP)
19	16	17	OOH WEE	AYANNA (ELEESE)
20	12	4	SAVE A LIFE	SMOOT FEAT. ES (KWIK/FACE2FACE)
21	14	9	BOOM DI BOOM DI	SKULL (YG)
22	17	17	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
23	19	10	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
24	21	2	BOSS STATUS	KUZ (AVENUE ENTERTAINMENT)
25	37	49	SHUT ME UP	MINOLESS SELF INDOLENCE (UCR/METROPOLIS)

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	
RIHANNA FEAT. NE-YO	
Hate That I Love You IDJMG (71.6)	27
MATCHBOX TWENTY	
How Far We've Come ATLANTIC (65.2)	36
JORDIN SPARKS	
Tattoo ZOMBA (65.0)	40
BACKSTREET BOYS	
Inconsolable ZOMBA (68.3)	42
COLBIE CAILLAT	
Bubbly UNIVERSAL REPUBLIC (69.2)	46
THE LAST GOODNIGHT	
Pictures Of You VIRGIN (68.7)	-
☆ FALL OUT BOY	
I'm Like A Lawyer... (Me & You) IDJMG (70.2)	-
THE RED JUMP SUIT APPARATUS	
You're Guardian Angel VIRGIN (65.0)	-
ADULT TOP 40	
JAMES BLUNT	
1973 ATLANTIC (66.4)	31
MICHAEL BUBLE	
Lost In This Moment WARNER BROS. (77.3)	32
J B NE	
Even Days Of Lonely RMG (67.8)	30
QUETORIFE	
Time After Time EPIC (71.1)	-
ADULT CONTEMPORARY	
KIMBERLEY LOCKE	
Band Of Gold CURB/REPRISE (72.2)	17
BIG & PICT	
Lost In This Moment WARNER BROS. (65.0)	18
POK Who knew ZOMBA (72.8)	19
NICKELBACK	
If Everyone Cared LAVA (78.0)	20
GREN STEFANI	
4 In The Morning INTERSCOPE (76.5)	25
☆ KELLY SWEET	
Dream On RAZOR & TIE (71.0)	-
MODERN ROCK	
JIMMY EAT WORLD	
Big Casino INTERSCOPE (73.5)	11
SEETHER	
Fake It WIND-UP (68.4)	14
REBECCA	
Against The Good Left Undone GEFFEN (79.1)	20
CHEVELLE	
I Get It EPIC (67.3)	22
A-ANGELS AND AIRWAYS	
Everything's Magic GEFFEN (69.2)	23
THE WHITE STRIPES	
You Don't Know What Love Is (You Just Do As You're Told) WARNER BROS. (74.4)	25
THE SHAKING PUMPKINS	
That's The Way (My Love Is) REPRISE (78.4)	31
SMASH	
Walking Disaster IDJMG (72.2)	34
☆ QUEENS OF THE STONE AGE	
3's & 7's INTERSCOPE (70.9)	-

Billboard R&B/HIP-HOP

SEP
29
2007

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	KANYE WEST ROCA-FELLA/DEF JAM 009541/IDJMG (13.98)	Graduation	1	1
2	2	2	GREATEST GAINER 50 CENT SHADY/AFTERMATH/INTERSCOPE 008931*/JGA (13.98)	Curtis	2	2
3	5	7	COMMON G.O.O.D./Geffen 009382*/JGA (13.98)	Finding Forever	1	1
4	6	6	PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)	The Real Testament	1	1
5	NEW	1	B5 BAD BOY 116156/AG (13.98)	Don't Talk, Just Listen	1	1
6	4	2	T.I. GRAND HUSTLE/ATLANTIC 202172*/AG (18.98)	T.I. Vs T.I.P.	1	1
7	2	7	UGK UGK/JIVE 02633/ZOMBA (18.98) ⊕	Underground Kingz	1	1
8	1	3	YUNG JOC BLOCK/BAD BOY SOUTH 157180*/AG (18.98)	Hustlenomic\$	1	1
9	NEW	1	CUPID ASYLUM 242364/AG (18.98)	Time For A Change	1	1
10	6	1	TALIB KWELI BLACKSMITH 277244*/WARNER BROS. (13.98)	Eardrum	2	2
11	16	13	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds	3	1
12	13	13	CHRISSETTE MICHELE DEF JAM 008774/IDJMG (10.98)	I Am	1	1
13	11	15	T-PAIN KONVICT/NAPPY BOY/JIVE 08719/ZOMBA (18.98)	Epiphany	1	1
14	15	15	RIHANNA SRP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad	1	1
15	24	24	TIMBALAND MOSLEY/BLACKGROUND/INTERSCOPE 008594*/JGA (13.98)	Timbaland Presents Shock Value	1	1
16	8	27	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black	1	1
17	11	21	NE-YO DEF JAM 008697*/IDJMG (13.98)	Because Of You	1	1
18	1	14	DJ KHALED TERROR SQUAD 4229/KOCH (17.98)	We The Best	1	1
19	13	8	SWIZZ BEATZ UNIVERSAL MOTOWN 008895/UMRG (13.98)	One Man Band Man	1	1
20	13	14	FABOLOUS DESERT STORM/DEF JAM 008162*/IDJMG (13.98)	From Nothin' To Somethin'	1	1
21	41	41	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98) ⊕	Konvicted	2	2
22	1	31	ROBIN THICKE STAR TRAK/INTERSCOPE 006146*/JGA (13.98)	The Evolution Of Robin Thicke	1	1
23	1	1	R. KELLY JIVE 08537/ZOMBA (18.98)	Double Up	1	1
24	10	7	SEAN KINGSTON BELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC (18.98)	Sean Kingston	1	1
25	1E	8	VARIOUS ARTISTS UNIVERSAL/EMI/SONY BMG/ZOMBA 009055/UMRG (18.98)	NOW 25	1	1
26	2	11	TANK BLACKGROUND/UNIVERSAL MOTOWN 008982/UMRG (13.98)	Sex Love & Pain	1	1
27	NEW	1	40 CAL. DIPSET 4436/KOCH (17.98)	Broken Safety 2	1	1
28	20	24	PRINCE NPG/COLUMBIA 12970/SONY MUSIC (18.98)	Planet Earth	1	1
29	4	4	FANTASIA J 78962/RMG (18.98)	Fantasia	1	1
30	7	7	YOUNG JEEZY PRESENTS U.S.D.A. CORPORATE THUGZ/DEF JAM 008738*/IDJMG (10.98)	Cold Summer: The Authorized Mixtape	1	1
31	1	1	KELLY ROWLAND MUSIC WORLD/COLUMBIA 75588/SONY MUSIC (18.98)	Ms. Kelly	1	1
32	3	3	LEDISI VERVE 008909/VG (10.98)	Lost & Found	16	16
33	25	25	BEYONCE COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day	1	1
34	1E	5	CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae	1	1
35	5	5	WC LENCH MOB 03881 (18.98)	Guilty By Affiliation	1	1
36	3	3	LIL' MO DRAKEWEB 2 (17.98)	Pain & Paper	14	14
37	1	1	YUNG BERG YUNG BOSS/KOCH/EPIC 10583/SONY MUSIC (8.98)	Almost Famous: The Sexy Lady EP	1	1
38	26	27	BONE THUGS-N-HARMONY FULL SURFACE/INTERSCOPE 008209*/JGA (13.98)	Strength & Loyalty	1	1
39	13	27	MUSIQ SOULCHILD ATLANTIC 105404*/AG (18.98)	Luvanmusiq	1	1
40	55	4	PACE SETTER STEVIE WONDER UNIVERSAL MOTOWN 009479/UME (13.98)	Number 1's	40	40
41	35	13	LLOYD THE INC./UNIVERSAL MOTOWN 008554/UMRG (13.98)	Street Love	2	2
42	37	34	ELLIOTT YAMIN HICKORY 90019 (18.98)	Elliott Yamin	11	11
43	44	44	TAMIA PLUS 1 3784/IMAGE (15.98)	Between Friends	9	9
44	NEW	1	KRAYZIE BONE NO THUGS 7291 (15.98 CD/DVD) ⊕	Thugline Boss	1	1
45	1	25	JOSS STONE VIRGIN 76268* (18.98) ⊕	Introducing Joss Stone	1	1
46	1	1	BIZZY BONE REAL TALK 33 (17.98)	Trials & Tribulations	46	46
47	11	11	SHOP BOYZ ONDECK/UNIVERSAL REPUBLIC 009138/UMRG (13.98)	Rockstar Mentality	1	1
48	NEW	1	YOUNG BLEED DA'ENTENTION HOME ENT./WEST COAST MAFIA 2031/RBC (17.98)	Once Upon A Time In Amedica	48	48
49	1	1	CIARA LAFACE 03336/ZOMBA (18.98) ⊕	Ciara: The Evolution	1	1
50	11	11	JOHN LEGEND G.O.O.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again	1	1
51	5	5	2PAC DEATH ROW 5930 (17.98)	Nu Mixx Klazzics Vol. 2 (Evolution: Duets And Remixes)	1	1
52	2	2	JOE JIVE 06704/ZOMBA (18.98)	Ain't Nothing Like Me	1	1
53	3	3	BEYONCE MUSIC WORLD/COLUMBIA 12804/SONY MUSIC (8.98)	Irremplazable (EP)	1	1
54	NEW	1	LIONEL RICHIE ISLAND 007744/IDJMG (21.98 CD/DVD) ⊕	Live In Paris	1	1
55	15	15	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II	1	1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	BOOSIE, WEBBIE & FOXX 100454/ASYLUM (18.98)	Survival Of The Fittest	1	1
2	4	4	C WIZ PRESENTS PROJECT PAT HOTIZE MINDS 3618 (16.98)	What Cha Starin' At?: Mixtape	23	23
3	30	30	JONES 5964 (17.98)	Hustler's P.O.M.E. (Product Of My Environment)	1	1
4	16	16	CARL THOMAS DELLA 970118/BUNGALO (15.98)	So Much Better	4	4
5	31	31	GERALD LEVERT ATLANTIC 100341/AG (18.98)	In My Songs	1	1
6	46	46	ERDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son	1	1
7	14	14	BOBIE LEVERT SR. & GERALD LEVERT ATLANTIC 199612/AG (18.98)	Something To Talk About	3	3
8	3	3	OP ROCK HOTIVE JUX 144* (15.98)	None Shall Pass	1	1
9	19	19	BOBY VALENTINO DEF JAM 007226*/IDJMG (13.98)	Special Occasion	1	1
10	22	22	VARIOUS ARTISTS MADACY SPECIAL PRODUCTS 52253/MADACY (13.98)	Forever Soul R&B	51	51
11	18	18	LIL WAYNE AND JUELZ SANTANA CASH 6303/BGD (14.98)	When The North & South Collide	33	33
12	19	19	LUCCI MANE DEF JAM 3080*/TOMMY BOY (18.98)	Hard To Kill	13	13
13	94	94	CHRIS BROWN JIVE 876/ZOMBA (18.98) ⊕	Chris Brown	2	2
14	34	34	PRETTY RICKY STAR/ATLANTIC 94603/AG (18.98)	Late Night Special	1	1
15	4	4	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 007227*/IDJMG (13.98)	The Inspiration	1	1
16	3	3	EMILY KING UNIVERSAL/INT/J 85092/RMG (11.98)	East Side Story	63	63
17	1	1	RAEKWON PRESENTS ICEWATER CASH 20320/BABYGRANDE (17.98)	Polluted Water	23	23
18	2	2	ICE CUBE PROPERTY 97253/CAPITOL (18.98)	In The Movies	34	34
19	24	24	J. COSS GOSPO CENTRIC 87214/ZOMBA (18.98)	V2...	17	17
20	26	26	THE NOTORIOUS B.I.G. A&Y 101830*/AG (18.98)	Greatest Hits	1	1

TOP REGGAE ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	46	BOB MARLEY MADACY SPECIAL PRODUCTS 52245/MADACY	Forever Bob Marley	1	1
2	2	2	COLLIE BUDDZ COLUMBIA 6322/SONY MUSIC	Collie Buddz	1	1
3	3	3	STEPHEN MARLEY WHITE WITCHES/TUFF GONG/UNIVERSAL REPUBLIC 008354/UMRG	Mind Control	1	1
4	4	4	VARIOUS ARTISTS WIP 1785*	Reggae Gold 2007: Treasure Of The Caribbean	1	1
5	5	5	MATISIAHU QUEPAC 8935*/SONY MUSIC	Youth	1	1
6	6	6	KATCAFIRE ONDISC 1000*	Say What You're Thinking	1	1
7	7	7	BOB MARLEY AND THE WAILERS QUASAR 89*	Roots, Rock, Remixed	1	1
8	8	8	MARBO WIP 1785*	Gangsta For Life / The Symphony Of David Brooks	1	1
9	9	9	TOOTS AND THE MAYTALS NORTON 835/CONCORD	Light Your Light	1	1
10	10	10	SEAN PAUL WOLFELOW 83788*/AG	The Trinity	1	1
11	NEW	1	MR VELAS MELANGE NYL 75449*	Hot It Up	1	1
12	NEW	1	JAR CURE WIP 1785*	True Reflections...A New Beginning	1	1
13	13	13	BEDOUIN SOUNDCLASH REPRODUCTION 1333	Street Gospels	1	1
14	14	14	NOTCH CASH MONEY WCO 008970/MACHETE	Raised By The People	1	1
15	15	15	MATISIAHU R/EPIC 03374/SONY MUSIC ⊕	No Place To Be	1	1

BETWEEN THE BULLETS rgeorge@billboard.com

WEST, 50 PUMP CHART VOLUME

Coming off last issue's soft sales week, sales volume on the 100-position Top R&B/Hip-Hop Albums chart increases 344% this week, thanks to the Nos. 1 and 2 placings of Kanye West and 50 Cent.

50's "Curtis" sold 36% more than the remaining 98 titles. (The chart runs 100 titles deep at billboard.biz.)

Remove West and 50, and the rest of the chart is still up 4% in sales over last week's 100 titles. Among the big increases: Stevie Wonder at No. 40, up 81%; Timbaland at No. 15, up 61%; and Rihanna at No. 14, up 31%. —Raphael George



TIMBALAND

SEP 29 2007 R&B/HIP-HOP Billboard

HOT R&B/HIP-HOP AIRPLAY™				
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	14	#1 BED J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
2	1	17	LET IT GO KEYSHIA COLE (IMANI/GEFFEN)	☆
3	4	14	CRANK THAT (SOULJA BOY) SOULJA BOY (COLLIPARK/INTERSCOPE)	☆
4	3	20	SHAWTY PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	☆
5	5	29	WHEN I SEE U FANTASIA (J/RMG)	☆
6	6	26	UNTIL THE END OF TIME JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
7	10		NO ONE ALICIA KEYS (J/RMG)	☆
8	7		TEACHME MUSIQ SOULCHILD (ATLANTIC)	☆
9	8	20	DO YOU NE-YO (DEF JAM/IDJMG)	☆
10	12		I GET MONEY 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
11	9		CAN'T LEAVE 'EM ALONE CIARA FEAT. 50 CENT (LAFACE/ZOMBA)	☆
12	13		YOU KNOW WHAT IT IS T.I. FEAT. WYCLEF JEAN (GRAND HUSTLE/ATLANTIC)	☆
13	11		MAKE ME BETTER FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	☆
14	14	21	INT'L PLAYERS ANTHEM (I CHOOSE YOU) UGK FEAT. THREE 6 MAFIA (UGK/JIVE/ZOMBA)	☆
15	15		DUFFLE BAG BOY PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)	☆
16	19	17	HOOD FIGGA GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
17	15	24	CAN U BELIEVE ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
18	17	17	BARTENDER T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
19	18	33	GET ME BODIED BEYONCE (MUSIC WORLD/COLUMBIA)	☆
20	16	46	PLEASE DON'T GO TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
21	25	11	SHAWTY IS A 10 THE-DREAM (DEF JAM/IDJMG)	☆
22	27	8	BABY ANGIE STONE FEAT. BETTY WRIGHT (STAX/CONCORD)	☆
23	23	16	MONEY IN THE BANK SWIZZ BEATZ (UNIVERSAL MOTOWN)	☆
24	22		CAN'T TELL ME NOTHING KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	☆
25	25		FREAKY GURL GUCCI MANE (BIG CAT/ASYLUM/ATLANTIC)	☆

HOT R&B/HIP-HOP AIRPLAY™				
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	43	5	KISS KISS CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	☆
27	21	19	CUPID SHUFFLE CUPID (ASYLUM/ATLANTIC)	☆
28	40		CAN'T HELP BUT WAIT TREY SONGZ (SONG BOOK/ATLANTIC)	☆
29	29		MY DRINK N' MY 2 STEP CASSIDY FEAT. SWIZZ BEATZ (FULL SURFACE/J/RMG)	☆
30	30		STRONGER KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	☆
31	30	5	WADSYANAME NELLY (DERRTY/UNIVERSAL MOTOWN)	☆
32	15		IF I HAVE MY WAY CHRISTE MICHELE (DEF JAM/IDJMG)	☆
33	47		LOST WITHOUT U ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
34	14		I'M SO HOOD DJ KHALED (TERROR SQUAD/KOCH)	☆
35	3	16	ME TAMIA (PLUS 1/IMAGE)	☆
36	36		SHOULDA LET YOU GO KEYSHIA COLE INTRODUCING AMINA (IMANI/GEFFEN)	☆
37	24	22	SEXY LADY YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)	☆
38	48		HOW DO I BREATHE MARIO (3RD STREET/J/RMG)	☆
39	35	28	WIPE ME DOWN LIL' BOOSIE FEAT. FOXX & WEBBIE (TRILL/ASYLUM/ATLANTIC)	☆
40	63		GOOD LIFE KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	☆
41	36	7	HYDROLIC B5 FEAT. BOW WOW (BAD BOY/ATLANTIC)	☆
42	31	22	BIG THINGS POPPIN' (DO IT) T.I. (GRAND HUSTLE/ATLANTIC)	☆
43	57	10	HATE ON ME JILL SCOTT (HIDDEN BEACH)	☆
44	39	33	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
45	26	20	SAME GIRL R. KELLY DUET WITH USHER (JIVE/ZOMBA)	☆
46	45	23	DJ DON'T GERALD LEVERT (ATLANTIC)	☆
47	42	10	FUTURE BABY MAMA PRINCE (NPG/COLUMBIA)	☆
48	47	6	ANGEL CHAKA KHAN (BURGUNDY/COLUMBIA)	☆
49	51	10	PUT A LITTLE UMPH IN IT JAGGED EDGE FEAT. ASHANTI (50 50 DEF/IDJMG)	☆
50	37	5	HEARTBREAKER TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆

ADULT R&B™				
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	26	#1 TEACHME MUSIQ SOULCHILD (ATLANTIC)	☆
2	2	23	CAN U BELIEVE ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
3	3	29	WHEN I SEE U FANTASIA (J/RMG)	☆
4	5	50	PLEASE DON'T GO TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
5	7	9	BABY ANGIE STONE FEAT. BETTY WRIGHT (STAX/CONCORD)	☆
6	4	17	IF I HAVE MY WAY CHRISTE MICHELE (DEF JAM/IDJMG)	☆
7	6	11	FUTURE BABY MAMA PRINCE (NPG/COLUMBIA)	☆
8	8	12	DO YOU NE-YO (DEF JAM/IDJMG)	☆
9	3		NO ONE ALICIA KEYS (J/RMG)	☆
10	12	7	ANGEL CHAKA KHAN (BURGUNDY/COLUMBIA)	☆
11	10	26	DJ DON'T GERALD LEVERT (ATLANTIC)	☆
12	9	17	ME TAMIA (PLUS 1/IMAGE)	☆
13	15	37	IN MY SONGS GERALD LEVERT (ATLANTIC)	☆
14	11	35	IF I WAS YOUR MAN JOE (JIVE/ZOMBA)	☆
15	13	12	HATE ON ME JILL SCOTT (HIDDEN BEACH)	☆
16	4		BED J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
17	16	6	MY LOVE JOE (JIVE/ZOMBA)	☆
18	17	9	BRUISED BUT NOT BROKEN JOSS STONE (VIRGIN/CAPITOL)	☆
19	19	6	HEARTBREAKER TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
20	22	8	ALRIGHT LEDISI (VERVE FORECAST/VERVE)	☆
21	21	15	HOW DO I BREATHE MARIO (3RD STREET/J/RMG)	☆
22	23	9	WALK IN MY SHOES EMILY KING (LIFEPRINT/J/RMG)	☆
23	24	6	ONLY ONE U FANTASIA (J/RMG)	☆
24	27	4	STOP BREAKING MY HEART HAHSAAN PATTERSON (ARTISTRY)	☆
25	25		UNTIL THE END OF TIME JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆

HOT R&B/HIP-HOP SINGLES SALES™				
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	5	#1 BED J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
2	16	4	YE AIN'T BOUT DAT KELZ (NO TYZE/FACE2FACE)	☆
3	3	13	I GET IT IN CHAOS THA COMMUNITY SERVA (FAM FIRST)	☆
4	27		INSIDE OUT TEMAR UNDERWOOD (KINGS MOUNTAIN)	☆
5	4		SUPERSTAR JACOB LATIMORE (CROWN WORLD/FACE2FACE)	☆
6	5	10	BOOM DI BOOM DI SKULL (YG)	☆
7	7		OOH WEE AYANNA (ELESE)	☆
8	4		BOSS STATUS KUZ (AVENUE ENTERTAINMENT)	☆
9	23	2	GET UP ON IT EL GRECO FEAT. TERRAH (LEVEL 3)	☆
10	12	11	GET ME BODIED BEYONCE (MUSIC WORLD/COLUMBIA)	☆
11	3		SAVE A LIFE SMOOT FEAT. ES (KWIK/FACE2FACE)	☆
12	24	2	U KNOW U WANT DAT STINGEE FEAT. DJ DRAMA & DEM FRANCHISE B0YZ (UNKNOWN SUSPECTS)	☆
13	10	10	STRONG ARM J-MIZZ (T2/STREET PRIDE)	☆
14	11	3	LETS GO REEC (BULLS EYE)	☆
15	17	33	UNTIL YOU COME BACK TO ME CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)	☆
16	15		CHECK ME OUT REMIX (DAMN I LOOK GOOD) B.A. BOYZ FEAT. YOUNG DRO & THE LAST MR. BIGG (REAL/BUNGALO)	☆
17	13	10	CASH DROP CHAIN GANG PAROLEES FEAT. DEM FRANCHISE BOYZ & BOSS HOSS (SODA FREE/STREET PRIDE)	☆
18	18		STEEL DREAMS EL GRECO (LEVEL 3)	☆
19	20	18	BEAUTIFUL LIAR BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)	☆
20	15	9	ME TAMIA (PLUS 1/IMAGE)	☆
21	19	20	LIKE THIS KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)	☆
22	6		BOYZ M.I.A. (XL/INTERSCOPE)	☆
23	18	56	KOOL AID LIL' BASS FEAT. JT MONEY (PIPELINE)	☆
24	21		STACKS ON DECK P.E.S.O. (LIV YA LIFE/SUGAR WATER)	☆
25	21		WHAT BOYZ LIKE PIT & CROW (BLACK 8)	☆

RHYTHMIC AIRPLAY™				
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	9	#1 CRANK THAT (SOULJA BOY) SOULJA BOY (COLLIPARK/INTERSCOPE)	☆
2	13		SHAWTY PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	☆
3	3		LET IT GO KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
4	4		STRONGER KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	☆
5	4		THE WAY I ARE TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
6	5		BED J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
7	8		CYCLONE BABY BASH FEAT. T-PAIN (ARISTA/RMG)	☆
8	5	10	MAKE ME BETTER FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	☆
9	9		BARTENDER T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
10	9		A BAY BAY HURRICANE CHRIS (POLD GROUNDS/J/RMG)	☆
11	9		YOU KNOW WHAT IT IS T.I. FEAT. WYCLEF JEAN (GRAND HUSTLE/ATLANTIC)	☆
12	14		BIG GIRLS DON'T CRY FERGIE (WILL.I.AM/AS&M/INTERSCOPE)	☆
13	11	6	BABY DON'T GO FABOLOUS FEAT. JERMAINE DUPRI (DESERT STORM/DEF JAM/IDJMG)	☆
14	14	8	AYO TECHNOLOGY 50 CENT FEAT. JUSTIN TIMBERLAKE & TIMBALAND (SHADY/AFTERMATH/INTERSCOPE)	☆
15	0		SORRY, BLAME IT ON ME AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MDTOWN)	☆
16	17	4	WADSYANAME NELLY (DERRTY/UNIVERSAL MOTOWN)	☆
17	18	6	I GOT IT FROM MY MAMA WILL.I.AM (WILL.I.AM/INTERSCOPE)	☆
18	9		CAN'T LEAVE 'EM ALONE CIARA FEAT. 50 CENT (LAFACE/ZOMBA)	☆
19	23		UMBRELLA RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	☆
20	21	9	ME LOVE SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	☆
21	15	19	BEAUTIFUL GIRLS SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	☆
22	22	8	SHAWTY IS A 10 THE-DREAM (DEF JAM/IDJMG)	☆
23	23	4	HATE THAT I LOVE YOU RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)	☆
24	28	0	I GET MONEY 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
25	29	6	HOOD FIGGA GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆

HITPREDICTOR

DATA PROVIDED BY **promosquad**

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

ARTIST/Title (Label) (Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
JUSTIN TIMBERLAKE <i>Until The End Of Time</i> ZOMBA (88.6)	6
ALICIA KEYS <i>No One</i> RMG (79.1)	7
T.I. FEAT. WYCLEF JEAN <i>You Know What It Is</i> ATLANTIC (83.3)	12
UGK FEAT. OUTKAST <i>Int'l Players Anthem (I Choose You)</i> ZOMBA (74.7)	14
THE-DREAM <i>Shawty Is A 10</i> IDJMG (80.3)	21
SWIZZ BEATZ <i>Money In The Bank</i> UNIVERSAL MOTOWN (84.7)	23
CHRIS BROWN FEAT. T-PAIN <i>Kiss Kiss</i> ZOMBA (84.0)	26
TREY SONGZ <i>Can't Help But Wait</i> ATLANTIC (75.0)	28
CASSIDY FEAT. SWIZZ BEATZ <i>My Drink N' My 2 Step</i> RMG (77.7)	29
NELLY <i>Wadysaname</i> UNIVERSAL MOTOWN (70.8)	31
JAGGED EDGE FEAT. ASHANTI <i>Put A Little Umph In It</i> IDJMG (73.4)	49
☆ FANTASIA <i>Only One U</i> RMG (84.5)	53
MARIO <i>Crying Out For Me</i> RMG (86.3)	55
NE-YO <i>Can We Chill</i> IDJMG (73.1)	58
TIMBALAND FEAT. KERI HILSON <i>The Way I Are</i> INTERSCOPE (66.0)	65
RIHANNA FEAT. NE-YO <i>Hate That I Love You</i> IDJMG (75.8)	-
RHYTHMIC AIRPLAY	
SOULJA BOY <i>Crank That (Soulja Boy)</i> INTERSCOPE (71.7)	1
KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL' KIM <i>Let It Go</i> GEFFEN (66.9)	3
J. HOLIDAY <i>Bed</i> CAPITOL (68.1)	6
BABY BASH FEAT. T-PAIN <i>Cyclone</i> RMG (71.8)	7
T.I. FEAT. WYCLEF JEAN <i>You Know What It Is</i> ATLANTIC (82.3)	11
50 CENT FEAT. JUSTIN TIMBERLAKE & TIMBALAND <i>Ayo Technology</i> INTERSCOPE (69.9)	14
NELLY <i>Wadysaname</i> UNIVERSAL MOTOWN (65.6)	16
CIARA FEAT. 50 CENT <i>Can't Leave 'Em Alone</i> ZOMBA (73.3)	-
THE-DREAM <i>Shawty Is A 10</i> IDJMG (71.9)	22
RIHANNA FEAT. NE-YO <i>Hate That I Love You</i> IDJMG (75.1)	23
DJ FELLI FEL FEAT. DIDDY AKON, LUDACRIS & LIL JON <i>Get Buck In Here</i> ROCK HILL (70.2)	28
CHRIS BROWN FEAT. T-PAIN <i>Kiss Kiss</i> ZOMBA (75.5)	30
ELLIOTT YAMIN <i>Wait For You</i> HICKORY (77.1)	31
KANYE WEST <i>Can't Tell Me Nothing</i> IDJMG (80.7)	36
☆ PITBULL FEAT. LLOYD <i>Secret Admirer</i> TVT (70.1)	-
NE-YO <i>Can We Chill</i> IDJMG (70.7)	-
☆ R. KELLY FEAT. LUDACRIS & KID ROCK <i>Rock Star</i> ZOMBA (66.8)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 71 adult R&B stations and 75 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. **HOT R&B/HIP-HOP SINGLES SALES:** This data is used to compile Hot R&B/Hip-Hop Songs. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. **HITPREDICTOR:** © 2007, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	3	TAKE ME THERE D. HUFF, RASCAL FLATTS (K. CHESNEY, W. MOBLEY, N. THRASHER)	Rascal Flatts		1
2	3	6	LOVE ME IF YOU CAN T. KEITH (C. WISEMAN, C. WALLIN)	Toby Keith		2
3	2	7	ONLINE F. ROGERS (B. PAISLEY, C. DUBOIS, K. LOVELACE)	Brad Paisley		3
4	4	5	PROUD OF THE HOUSE WE BUILT T. BROWN, R. DUNN, K. BROOKS (R. DUNN, M. GREEN, T. MCBRIDE)	Brooks & Dunn		4
5	7	7	ALL MY FRIENDS SAY J. STEVENS (L. BRYAN, J. STEVENS, L. WILSON)	Luke Bryan		5
6	10	14	GREATEST GAINER DON'T BLINK B. CANNON, K. CHESNEY (C. BEATHARD, C. WALLIN)	Kenny Chesney		6
7	8	1	MORE THAN A MEMORY A. REYNOLDS (L. BRICE, K. JACOBS, B. MONTANA)	Garth Brooks		7
8	9	11	IF YOU'RE READING THIS R. CLARK (T. MCGRAW, B. WARREN, B. WARREN)	Tim McGraw		8
9	5	4	BECAUSE OF YOU Reba McEntire Duet With Kelly Clarkson R. MCENTIRE, T. BROWN (K. CLARKSON, B. MODDY, D. HODGES)	Reba McEntire		9
10	14	12	FREE AND EASY (DOWN THE ROAD I GO) B. BEAVERS (R. HARRINGTON, R. JANZEN, B. BEAVERS, D. BENTLEY)	Dierks Bentley		10
11	12	13	SO SMALL M. BRIGHT (C. UNDERWOOD, L. LAIRD, H. LINDSEY)	Carrie Underwood		11
12	13	8	NEVER WANTED NOTHING MORE B. CANNON, K. CHESNEY (R. BOWMAN, C. STAPLETON)	Kenny Chesney		12
13	15	15	LIVIN' OUR LOVE SONG D. GEHMAN (J. M. CARROLL, G. MITCHELL, T. GALLOWAY)	Jason Michael Carroll		13
14	16	17	HOW 'BOUT THEM COWGIRLS T. BROWN, G. STRAIT (C. BEATHARD, E. M. HILL)	George Strait		14
15	17	16	FALL K. STEGALL (C. MILLS, S. LEMAIRE, S. MINOR)	Clay Walker		15
16	11	10	EVERYDAY AMERICA B. GALLIMORE, K. BUSH, J. NETTLES (J. NETTLES, K. BUSH, L. CARVER)	Sugarland		16
17	18	19	FIRECRACKER F. ROGERS (J. TURNER, S. CAMP, P. MCLAUGHLIN)	Josh Turner		17
18	19	21	FAMOUS IN A SMALL TOWN F. LIDDELL, M. WRUCKE (M. LAMBERT, T. HOWARD)	Miranda Lambert		18
19	20	20	MEASURE OF A MAN J. STOVER (R. FOSTER, G. SAMPSON)	Jack Ingram		19
20	21	22	AS IF J. SHANKS (S. EVANS, H. LINDSEY, J. SHANKS)	Sara Evans		20
21	26	26	EVERYBODY D. HUFF, K. URBAN (R. MARX, K. URBAN)	Keith Urban		21
22	22	23	JUST MIGHT HAVE HER RADIO ON L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, A. UNDERWOOD)	Trent Tomlinson		22
23	23	24	ANOTHER SIDE OF YOU M. WRIGHT, B. ROWAN (C. CHAMBERLAIN, J. JOHNSON)	Joe Nichols		23
24	24	25	WHAT DO YA THINK ABOUT THAT M. WRIGHT, J. STEELE (B. JONES, A. SMITH)	Montgomery Gentry		24
25	25	26	NOTHIN' BETTER TO DO D. HUFF (L. RIMES, D. SHERMET, D. BROWN)	LeAnn Rimes		25
26	2	29	HOW LONG EAGLES (J. D. SOUTHER)	Eagles		26
27	27	27	HEAVEN, HEARTACHE AND THE POWER OF LOVE G. FUNDIS (C. MILLS, T. STILLER)	Trisha Yearwood		27
28	3	30	YOU NEVER TAKE ME DANCING R. D. JACKSON, T. TRITT (R. MARX)	Travis Tritt		28
29	31	32	WATCHING AIRPLANES M. WRIGHT, G. ALLAN (J. BEAVERS, J. SINGLETON)	Gary Allan		29
30	36	42	OUR SONG N. CHAPMAN (T. SWIFT)	Taylor Swift		30

Third song from "Alone" and second consecutive to crack the top 10 (25.3 million impressions)

Duo posts second highest debut (1.6 million impressions)

Unsold album debuts from "Poets & Pirates" hurts sales (appears on the chart at No. 29)

WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
31	2	33	THE MORE I DRINK B. ROWAN (C. DUBOIS, D. TURNBULL, D. L. MURPHY)	Blake Shelton	31
32	0	31	WAY BACK TEXAS D. GEHMAN, J. POLLARD (W. MOBLEY, C. WISEMAN)	Pat Green	29
33	3	34	TANGLED UP J. STROUD, B. CURRINGTON (B. CURRINGTON, A. MAYO, C. LINDSEY)	Billy Currington	30
34	34	35	LAST TRAIN RUNNING WE 3 KINGS, F. MYERS (S. WILLIAMS, W. BRANDT, B. BRANDT, F. J. MYERS)	Whiskey Falls	34
35	5	39	LAUGHED UNTIL WE CRIED M. KNOX (K. LOVELACE, A. DORLEY)	Jason Aldean	35
36	2	52	STEALING CINDERELLA M. POWELL, D. HUFF (C. WICKS, R. RUTHERFORD, G. G. TERENCE III)	Chuck Wicks	36
37	7	40	WHAT KINDA GONE S. HENDRICKS, C. CAGLE (C. CAMERON, D. BERG, C. DAVIS)	Chris Cagle	37
38	9	43	YOU STILL OWN ME K. FOLLESE, B. ALLEN (J. REID, N. GORDON, P. DOUGLAS)	Emerson Drive	38
39	8	41	I GOT MY GAME ON F. ROGERS (J. JOHNSON, G. G. TERENCE III, J. COLLINS)	Trace Adkins	38
40	1	44	BETWEEN RAISIN' HELL AND AMAZING GRACE M. KENNY, J. RICH (W. K. ALPHIN, E. JAMES)	Big & Rich	40
41	1	45	STAY B. GALLIMORE, K. BUSH, J. NETTLES (J. NETTLES)	Sugarland	41
42	47	2	SHIFTWORK B. CANNON, K. CHESNEY (T. JONES)	Kenny Chesney Duet With George Strait	42
43	5	46	JOYRIDE J. HANSON, N. BROPHY (J. HANSON, N. BROPHY, V. SHAW)	Jennifer Hanson	42
44	47	5	ROLLIN' WITH THE FLOW J. RITCHEY (J. HAYES)	Mark Chesnut	44
45	2	47	IT'S GOOD TO BE US M. A. MILLER, D. OLIVER (D. BERG, T. JAMES)	Bucky Covington	45
46	3	36	SUNDAY MORNING IN AMERICA J. STEELE (K. ANDERSON, R. RUTHERFORD, J. STEELE)	Keith Anderson	28
47	0	38	MEN BUY THE DRINKS (GIRLS CALL THE SHOTS) L. MILLER (A. SMITH, A. UNDERWOOD)	Steve Holy	38
48	1	48	INTERNATIONAL HARVESTER C. MORGAN, P. DONNELL, K. STEGALL (S. MINOR, D. MYRICK, J. STEELE)	Craig Morgan	48
49	6	45	THE STRONG ONE J. STROUD, C. BLACK (B. LUTHER, D. POYTHRESS, C. JONES)	Clint Black	45
50	0	3	TILL WE AIN'T STRANGERS ANYMORE D. HUFF (J. BON JOVI, R. SAMBORA, B. JAMES)	Bon Jovi Featuring LeAnn Rimes	50
51	6	54	SOMETHIN' ABOUT A WOMAN J. RITCHEY (J. OWEN, B. REGAN, J. RITCHEY)	Jake Owen	51
52	5	55	WHEN IT RAINS J. J. LESTER, E. HERBST (J. YOUNG)	Eli Young Band	52
53	8	53	I'M WITH THE BAND W. KIRKPATRICK, LITTLE BIG TOWN (K. FAIRCHILD, W. KIRKPATRICK, K. ROADS, P. SWEET, J. WESTBROOK)	Little Big Town	48
54	0	51	NOWHERE THAN SOMEWHERE FLYNNVILLE TRAIN, D. BARRIK (C. WISEMAN, B. RODGERS)	Flynnville Train	50
55	3	56	READY, SET, DON'T GO F. MOLLIN (B. R. CYRUS, C. BEATHARD)	Billy Ray Cyrus	47
56	1	56	WILD RIDE B. CANNON, K. CHESNEY (D. YOAKAM)	Kenny Chesney Featuring Joe Walsh	56
57	1	57	BETTER GET TO LIVIN' K. WELLS, D. PARTON (D. PARTON, K. WELLS)	Dolly Parton	57
58	39	58	GOES DOWN EASY M. WRIGHT, J. NIEBANK (T. HAMBRIDGE, D. L. MURPHY, G. NICHOLSON)	Van Zant	58
59	14	37	THIS IS MY LIFE M. WRIGHT, P. VASSAR (P. VASSAR, T. DOUGLAS)	Phil Vassar	59
60	1	50	BAD FOR ME J. STOVER (S. AUSTIN, W. RAMBEAUX)	Danielle Peck	60

HITPREDICTOR

See chart legend for rules and explanations. * indicates New Release

ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank
RASCAL FLATTS Take Me There LYRIC STREET (86.8)	1	CLAY WALKER Fall ASYLUM-CURB (90.3)	14	GARY ALLAN Watching Airplanes MCA NASHVILLE (80.5)	29
TOBY KEITH Love Me If You Can SHOW DOG NASHVILLE (83.4)	2	JOSH TURNER Firecracker MCA NASHVILLE (89.5)	15	BLAKE SHELTON The More I Drink WARNER BROS. (81.3)	31
BRAD PAISLEY Online ARISTA NASHVILLE (89.5)	3	MIRANDA LAMBERT Famous In A Small Town MCA NASHVILLE (88.6)	17	BILLY CURRINGTON Tangled Up MERCURY (91.8)	33
BROOKS & DUNN Proud Of The House We Built ARISTA NASHVILLE (82.7)	4	JACK INGRAM Measure Of A Man RCA (89.7)	18	JASON ALDEAN Laughed Until We Cried BROKEN BOW (88.5)	35
KENNY CHESNEY Don't Blink BNA (85.6)	6	SARA EVANS As If RCA (89.7)	19	CHUCK WICKS Stealing Cinderella RCA (76.0)	36
GARTH BROOKS More Than A Memory BIG MACHINE (91.5)	7	KEITH URBAN Everybody CAPITOL NASHVILLE (88.3)	20	CHRIS CAGLE What Kinda Gone CAPITOL NASHVILLE (88.3)	37
TIM MCGRAW If You're Reading This CURB (94.8)	8	TRENT TOMLINSON Just Might Have Her Radio On MCA NASHVILLE (75.9)	22	EMERSON DRIVE You Still Own Me MIDAS (86.6)	38
DIERKS BENTLEY Free And Easy (Down The Road I Go) CAPITOL NASHVILLE (94.1)	10	JOE NICHOLS Another Side Of You UNIVERSAL SOUTH (89.7)	23	TRACE ADKINS I Got My Game On CAPITOL NASHVILLE (84.4)	39
CARRIE UNDERWOOD So Small ARISTA NASHVILLE (83.0)	11	MONTGOMERY GENTRY What Do Ya Think About That COLUMBIA (89.7)	24	MARK CHESNUTT Rollin' With The Flow LOFTON CREEK (88.5)	44
JASON MICHAEL CARROLL Livin' Our Love Song ARISTA NASHVILLE (88.6)	13	LEANN RIMES Nothin' Better To Do ASYLUM-CURB (89.7)	25	JAKE OWEN Somethin' About A Woman RCA (79.1)	51

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CHART QUEEN PARTON PADS RECORD BOOK
Country Music Hall of Fame member Dolly Parton bows on Hot Country Songs for her 105th time, the most by any female artist on this chart.
Released on Parton's recently launched Dolly imprint, "Better Get to Livin'" is her first chart single since "Hello God" spent one week on the list in November 2002. This week's No. 57 bow is Parton's highest debut in the 17-year Nielsen BDS era. Her previous highest arrival in this period was a No. 50 start for "Romeo" in 1993 and her best peak in that span happened when "Silver and Gold" reached No. 15 in 1991.
Parton will perform "Better Get to Livin'" on the third of the three-day season premiere for ABC-TV's "Dancing With the Stars." The show's new season kicks off Sept. 24, and Parton is slated to perform Sept. 26.
Meanwhile, Garth Brooks recaptures a bullet with "More Than a Memory" on a 1.9 million audience gain (8-7).
—Wade Jesser



SEP 29 2007 **LATIN Billboard**

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	PEAK POSITION	THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	PEAK POSITION	
1	1	1	1	#1 ME ENAMORA <small>(G. SANTIAGALLA, JUANES)</small>	Juanes	1	26	NEW	1	1	SOLO DIME QUE SI <small>(E. MARTINEZ, TITO EL BAMBINO)</small>	Tito "El Bambino"	26	
2	2	8	16	ELLA ME LEVANTO <small>(MR. G, R. AYALA)</small>	Daddy Yankee	2	27	36	33	2	2	ESTOS CELOS <small>(J. SEBASTIAN, J. R. GARDENAS, J. SEBASTIAN)</small>	Vicente Fernandez	27
3	4	3	33	MI CORAZONCITO <small>(A. SANTOS, L. SANTOS, A. SANTOS)</small>	Aventura	3	28	30	24	3	3	CUANDO REGRESAS <small>(J. A. MEDINA, M. A. SOLIS)</small>	Patrulla 81	24
4	13	19	15	GREATEST GAINER OJALA PUDIERA BORRARTE <small>(F. OLVERA, F. OLVERA)</small>	Mana	4	29	21	15	4	4	MUEVELO <small>(C. "CK" MARTINEZ, C. "CK" MARTINEZ, J. GOMEZ, M. SIFUENTES, T. BUTLER)</small>	Cruz Martinez Presenta Los Super Reyes	11
5	1	2	10	NO LLORES <small>(E. ESTEFAN, JR., GAITAN BROTHERS, G. ESTEFAN, E. ESTEFAN, JR., R. GAITAN, A. GAITAN)</small>	Gloria Estefan	5	30	23	28	5	5	TE PIDO QUE TE QUEDES <small>(A. RAMIREZ CORRAL, A. RAMIREZ CORRAL)</small>	Los Creadores Del Pasito Duraguense De Alfredo Ramirez	23
6	8	4	19	BASTA YA <small>(J. GUILLEN, M. A. SOLIS)</small>	Conjunto Primavera	6	31	22	23	6	6	HOY YA ME VOY <small>(M. GIL, R. GARCIA)</small>	Kany Garcia	22
7	3	1	21	DIMELO <small>(S. GARRETT, B. KIDD, E. IGLESIAS, C. PAUCAR, IS. GARRETT, B. KIDD, E. IGLESIAS, L. GOMEZ ESCOLAR)</small>	Enrique Iglesias	7	32	40	37	7	7	CHUY Y MAURICIO <small>(NOT LISTED, J. ONTIVEROS)</small>	El Potro De Sinaloa	32
8	10	9	16	NO TE VEO <small>(D.J. BLASS, J. BORGES BONILLA, H. L. PADILLA, R. ORTIZ, J. MUNOZ, M. DE JESUS BAEZ)</small>	Casa De Leonas	8	33	32	35	8	8	PAZ EN ESTE AMOR <small>(NOT LISTED, NOT LISTED)</small>	Fidel Rueda	22
9	6	6	19	DE TI EXCLUSIVO <small>(NOT LISTED, H. PALENCIA CISNEROS)</small>	La Arrolladora Banda El Limon	9	34	33	31	9	9	ME DUELE AMARTE <small>(K. CIBRIAN, T. LENOX, D. CRUZ SANCHEZ)</small>	Reik	26
10	16	22	11	AYER LA VI <small>(NOT LISTED, W. D. LANDRON, M. RIVERA, E. LIND)</small>	Don Omar	10	35	35	46	10	10	BEAUTIFUL GIRLS <small>(J. ROTEM, J. ROTEM, K. ANDERSON, S. JORDAN, J. LEIBER, M. STOLLER, B. E. KING)</small>	Sean Kingston	35
11	9	11	18	A TI SI PUEDO DECIRTE <small>(E. PEREZ, J. SAN ROMAN)</small>	El Chapo De Sinaloa	11	36	41	40	11	11	LAGRIMAS DE SANGRE <small>(LOS TIGRES DEL NORTE, N. HERNANDEZ)</small>	Los Tigres Del Norte	27
12	7	10	14	LAGRIMAS DEL CORAZON <small>(J. L. TERRAZAS, J. P. SOSA)</small>	Grupo Montez De Durango	12	37	37	27	12	12	MIRAME <small>(PRIVERA, B. DANZA)</small>	Jenni Rivera	19
13	17	14	11	POR AMARTE ASI <small>(O. URBINA JR., R. URBINA, R. AVITIA, E. REYES, A. MONTEALBAN)</small>	Alacranes Musical	13	38	44	-	13	13	BESAME SIN MIEDO <small>(C. LAHA, J. INGOLDSBY, C. BENNETT)</small>	RBD	38
14	28	-	10	ZUN DADA <small>(DJ MEMO, G. A. C. PADILLA, R. DIAZ, F. G. ORTIZ TORRES)</small>	Zion	14	39	31	26	14	14	MI GENTE <small>(NOT LISTED, J. PACHECO)</small>	Marc Anthony	23
15	19	17	11	TU <small>(S. KRYS, J. JEREMIAS)</small>	Jeremias	15	40	24	18	15	15	Y SI TE DIGO <small>(J. GAVIRIA, A. MUNERA EASTMAN, J. E. GAVIRIA)</small>	Fanny Lu	1
16	15	25	7	BASTO <small>(R. MUNOZ, R. MARTINEZ, M. MENDOZA)</small>	Intocable	16	41	49	-	16	16	POR AMARTE <small>(PAGUILAR, L. ARRAGA, J. E. MURGIA)</small>	Pepe Aguilar	41
17	27	41	5	LA TRAVESIA <small>(J. L. GUERRA, J. L. GUERRA)</small>	Juan Luis Guerra Y 440	17	42	39	39	17	17	NUESTRO AMOR ES ASI <small>(T. PINEIRO, MAGNATE, R. OLIVEIRA, A. QUILES)</small>	Magnate	21
18	5	7	7	TUYA <small>(S. KRYS, J. PENA, J. PENA, O. BERMUDEZ)</small>	Jennifer Pena	18	43	43	-	18	18	CARITA DE ANGEL <small>(NOT LISTED, NOT LISTED)</small>	Invasion Featuring Angel & Khriz	43
19	12	13	24	TODO CAMBIO <small>(M. DOMM TEMAS, M. DOMM, J. L. ORTEGA)</small>	Camila	19	44	50	-	19	19	THE WAY I ARE <small>(TIMBALAND, DANJA, TV. MOSLEY, H. L. S. K. L. HILSON, B. MUHAMMAD, C. NELSON, J. MAULTSBY)</small>	Timbaland Featuring Keri Hilson	44
20	11	16	17	TE VOY A PERDER <small>(A. BAQUEIRO, L. GARCIA, A. BAQUEIRO)</small>	Alejandro Fernandez	20	45	NEW	1	20	20	SIN QUE LO SEPAS TU <small>(LOS TEMERARIOS, M. A. VAZQUEZ)</small>	Los Temerarios	45
21	18	20	11	OLVIDAME TU <small>(DUERO, E. PAZ)</small>	Duelo	21	46	38	32	21	21	MALDITO AMOR <small>(ANDY ANDY, J. REMY NUNEZ)</small>	Andy Andy	19
22	29	38	11	QUIEN <small>(T. TORRES, L. LEVIN, D. WARNER, R. ARJONA, T. TORRES)</small>	Ricardo Arjona	22	47	RE-ENTRY	1	22	22	BIG GIRLS DON'T CRY <small>(WILL I AM, J. FERGUSON, T. GAD)</small>	Fergie	47
23	14	5	12	UN JUEGO <small>(LOS RIELEROS DEL NORTE, O. VALDIVIA, R. GONZALEZ MORA)</small>	Los Rieleros Del Norte	23	48	46	-	23	23	POBRE CORAZON <small>(M. SANCHEZ, D. VELAZQUEZ)</small>	Divino	45
24	25	29	11	LLORARAS <small>(LOS MAGNIFICOS, K. VAZQUEZ, J. NIEVES)</small>	R.K.M. & Ken-Y	24	49	47	-	24	24	TRADICIONAL A LO BRAVO <small>(ALMONTE, T. CALDERON)</small>	Tego Calderon	45
25	26	34	13	YO TE QUIERO <small>(EL NASI, NESTY, J. L. MORERA, LUNAL, VEGUILLA MALAVE, V. MARTINEZ, E. PADILLA)</small>	Wisn & Yandel	25	50	NEW	1	25	25	SOLO PARA TI <small>(M. DOMM TEMAS, PHURIAO, M. DOMM)</small>	Camila	50

Juanes confirms his superstar status with fifth career No. 1, his first to enter this chart at that coveted spot.

Mana achieves its 11th top 10 as song scoots 13-4 on 26% audience gain.

As Camila hits No. 1 on Latin Albums, its third single debuts at 50. Eastern cities help song's 39% gain.

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	1	#1 CAMILA <small>(SONY BMG NORTE 78272 (14.98))</small>	Todo Cambio	1	1	26	20	17	8	VARIOUS ARTISTS <small>(WY 009208/MACHETE (16.98 CD/DVD))</small>	Los Vaqueros: Wild Wild Mixes	4	51
2	3	1	8	MARC ANTHONY <small>(SONY BMG NORTE 11824 (16.98))</small>	El Cantante (Soundtrack)	1	2	27	NEW	1	1	UNIVERSAL LATINO 009698 (12.98)	Tengo Tanto	27	52
3	1	-	2	MANU CHAO <small>(BECAUSE 68496/NACIONAL (16.98))</small>	La Radiolina	1	3	28	37	63	3	GREATEST GAINER EMI TELEVISION 04451 (14.98)	25	28	53
4	5	4	4	RICARDO ARJONA <small>(SONY BMG NORTE 11335 (15.98))</small>	Quien Dijo Ayer	2	4	29	25	25	17	TIERRA CALI <small>(VENEMUSIC 653210 UNIVERSAL LATINO (13.98 CD/DVD))</small>	Edicion Especial	25	54
5	11	9	14	MARCO ANTONIO SOLIS <small>(FONOVISA 353133/UG (10.98))</small>	La Mejor... Coleccion	1	5	30	30	28	16	ZION <small>(BABY/CMG/SRC/UNIVERSAL MOTOWN 009029/UMRG (13.98))</small>	The Perfect Melody	2	55
6	4	3	3	BEYONCE <small>(MUSIC WORLD/COLUMBIA 12804/SONY MUSIC (8.98))</small>	Irreemplazable (EP)	3	6	31	27	26	10	BRAZOS MUSICAL DE DURANGO <small>(Linea De Oro: La Abeja Mope Y Muchos Exitos Mas. DISA 729376 (5.98))</small>	Linea De Oro	21	56
7	9	10	24	VICENTE FERNANDEZ <small>(DISCOS 605 07405/SONY BMG NORTE (16.98))</small>	Historia De Un Idol	1	7	32	33	32	16	VARIOUS ARTISTS <small>(30 Bachatas Pegadizas: Lo Nuevo Y Lo Mejor 2007. MCK & HOLL 60201/SONY BMG NORTE (13.98))</small>	30 Bachatas Pegadizas: Lo Nuevo Y Lo Mejor 2007	32	57
8	6	8	39	AVENTURA <small>(PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/DVD))</small>	K.O.B.: Live	2	8	33	24	21	3	DISA 729333 (8.98)	15 Autenticos Exitos	21	58
9	NEW	NEW	1	VARIOUS ARTISTS <small>(DISCOS 605 14450/SONY BMG NORTE (14.98))</small>	Top Latino V3	9	9	34	31	27	7	EL TRONO DE MEXICO <small>(UNIVERSAL LATINO 009532 (11.98))</small>	Fuego Nuevo	13	59
10	12	13	11	VARIOUS ARTISTS <small>(LA CALLE 330050/UG (12.98))</small>	Bachata # 15	10	10	35	26	24	12	ALEJANDRO FERNANDEZ <small>(SONY BMG NORTE 10111 (18.98))</small>	Viento A Favor	2	60
11	8	5	12	CHRISTIAN CASTRO <small>(UNIVERSAL LATINO 009199 (10.98))</small>	El Indomable	1	11	36	34	29	4	RAMON AYALA Y SUS BRAVOS DEL NORTE <small>(FREDDIE 1999 (7.98))</small>	Cruzando Fronteras	23	61
12	10	11	11	GRUPO MONTEZ DE DURANGO <small>(DISA 724115 (12.98))</small>	Agarrese!	1	12	37	35	36	12	MAZIZO MUSICAL <small>(Linea De Oro: Loco Por Ti Y Muchos Exitos Mas. UNIVISION 311180/UG (5.98))</small>	Linea De Oro: Loco Por Ti Y Muchos Exitos Mas	31	62
13	7	7	4	LOS TIGRES DEL NORTE <small>(FONOVISA 353166/UG (12.98))</small>	20 Corridos Prohibidos	7	13	38	36	33	12	LOS BUKIS <small>(FONOVISA 353283/UG (10.98))</small>	30 Recuerdos Inolvidables	12	63
14	14	12	15	DADDY YANKEE <small>(EL CARTEL INTERSCOPE 008937/GA (13.98))</small>	El Cartel: The Big Boss	1	14	39	32	34	11	LOS BUKIS / BRONCO / LOS TEMERARIOS <small>(FONOVISA 353269/UG (10.98))</small>	B.B.T.3	17	64
15	17	20	56	MANA <small>(WARNER LATINA 63661 (18.98))</small>	Amar Es Combatir	2	15	40	29	30	12	EL CHAPO DE SINALOA <small>(DISA 724118 (12.98))</small>	Te Va A Gustar	3	65
16	13	6	6	TEGO CALDERON <small>(WARNER LATINA 285692 (15.98))</small>	El Abayarde Contraataca	6	16	41	28	22	5	VARIOUS ARTISTS <small>(LOS GREYS. Linea De Oro: Dos Gotas De Agua Y Muchos Exitos Mas. FONOVISA 352848/UG (5.98))</small>	Echo Presenta: Invasion	10	66
17	15	14	6	MARTINEZ CRUZ PRESENTA LOS SUPER REYES <small>(WARNER LATINA 262652 (15.98))</small>	El Regreso De Los Reyes	3	17	42	57	74	3	PACE SETTER <small>(RBD. EMI TELEVISION 75852/VIRGIN (13.98))</small>	Celestial	1	67
18	NEW	NEW	1	BELANOVA <small>(UNIVERSAL LATINO 009668 (13.98))</small>	Fantasia Pop	18	18	43	43	42	40	LALO MORA <small>(Linea De Oro: El Hombre Que Mas Te Amo Y Muchos Exitos Mas. DISA 729338 (5.98))</small>	Linea De Oro: El Hombre Que Mas Te Amo Y Muchos Exitos Mas	44	68
19	NEW	NEW	1	LOS TUCANES DE TIJUANA <small>(UNIVISION 311054/UG (10.98))</small>	La Mejor... Coleccion: De Canciones	19	19	44	NEW	1	1	DON OMAR <small>(EMI 006662/MACHETE (15.98))</small>	King Of Kings	1	69
20	21	-	7	LOS CUATES DE SINALOA <small>(SONY BMG NORTE 13903 (12.98))</small>	Los Gallos Mas Caros	20	20	45	38	41	7	LOS TUCANES DE TIJUANA <small>(UNIVISION 311110/UG (10.98))</small>	La Mejor... Coleccion De Comidos	9	70
21	16	16	17	ALACRANES MUSICAL <small>(UNIVISION 311054/UG (12.98))</small>	Ahora Y Siempre	1	21	46	40	38	10	LUNY TUNES & TAINY <small>(MAS FLOW 230013/MACHETE (15.98))</small>	Mas Flow: Los Benjamins	1	71
22	23	23	32	LOS HUMILDES VS. LA MIGRA <small>(BCI LATINO 41593/BCI (6.98))</small>	Los Humildes Vs. La Migra	20	22	47	50	45	81	ALEJANDRA GUZMAN <small>(DISCOS 605 11622/SONY BMG NORTE (14.98))</small>	Reina De Corazones: La Historia...	22	72
23	18	15	11	HECTOR LAVOE <small>(FANIA/EMUSICA 130269/UNIVERSAL LATINO (14.98))</small>	El Cantante: The Originals	5	23	48	39	31	7	LOS TERRIBLES DEL NORTE <small>(FREDDIE 1989 (9.98))</small>	30 Corridos: Historias Nortenas	26	73
24	22	19	6	HECTOR LAVOE <small>(FANIA 130144/EMUSICA (19.98))</small>	A Man And His Music	15	24	49	42	35	28	DUELO <small>(UNIVISION 311056/UG (12.98))</small>	En Las Manos De Un Angel	4	74
25	19	18	12	BANDA ARKANGEL R-15 <small>(DISCOS 605 10591/SONY BMG NORTE (16.98))</small>	La Historia De La Mera Mera	13	25	50	41	39	12	VARIOUS ARTISTS <small>(30 Corridos: Muy Perones. FONOVISA 353170/UG (10.98))</small>	30 Corridos: Muy Perones	24	75

LATIN

Billboard DANCE

SEP
29
2007

LATIN AIRPLAY

POP

LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
24	ME ENAMORA	JUANES (UNIVERSAL LATINO)
1	DIMELO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
4	OJALA PUDIERA BORRARTE	MANA (WARNER LATINA)
3	SI NOS QUEDARA POCO TIEMPO	CHAYANNE (SONY BMG NORTE)
2	TE VOY A PERDER	ALEJANDRO FERNANDEZ (SONY BMG NORTE)
10	QUIEN	RICARDO ARJONA (SONY BMG NORTE)
6	TU	JEREMIAS (UNIVERSAL LATINO)
5	TODO CAMBIO	CAMILA (SONY BMG NORTE)
8	TUYA	JENNIFER PENA (UNIVISION)
7	HOY YA ME VOY	KANY GARCIA (SONY BMG NORTE)
11	ME DUELE AMARTE	REIK (SONY BMG NORTE)
12	NO LLORES	GLORIA ESTEFAN (BURGUNDY/SONY BMG NORTE)
17	POR AMARTE	PEPE AGUILAR (EMI TELEVISION)
9	ME MUERO	LA SA ESTACION (SONY BMG NORTE)
16	BESAME SIN MIEDO	RBD (EMI TELEVISION)

LATIN ALBUMS

POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	CAMILA	TODO CAMBIO (SONY BMG NORTE)
2	1	MANU CHAO	LA RADIOHOLICA (BEGAUSE/NACIONAL)
3	4	RICARDO ARJONA	QUIEN DIJO AYER (SONY BMG NORTE)
4	5	MARCO ANTONIO SOLIS	LA MEJOR... COLECCION (FONOVISIA/UG)
5	3	BEYONCE	IRREEMPLAZABLE (EP) (MUSIC WORLD/COLUMBIA/SONY MUSIC)
6	-	VARIOUS ARTISTS	TOP LATINO V3 (DISCOS 605/SONY BMG NORTE)
7	6	MANA	AMAR ES COMBATIR (WARNER LATINA)
8	-	BELANOVA	FANTASIA POP (UNIVERSAL LATINO)
9	8	TIMBIRICHE	25 (EMI TELEVISION)
10	7	ALEJANDRO FERNANDEZ	VIENTO A FAVOR (SONY BMG NORTE)
11	10	RBD	CELESTIAL (EMI TELEVISION/VIRGIN)
12	9	ALEJANDRA GUZMAN	REINA DE CORAZONES: LA HISTORIA... (DISCOS 605/SONY BMG NORTE)
13	15	MIGUEL BOSE	PAPITO (WARNER LATINA)
14	11	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	GREATEST HITS ALBUM VERSIONS (EMI TELEVISION)
15	14	KANY GARCIA	CUALQUIER DIA (SONY BMG NORTE)

TROPICAL

LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	NO LLORES	GLORIA ESTEFAN (BURGUNDY/SONY BMG NORTE)
2	MI GENTE	MARC ANTHONY (SONY BMG NORTE)
3	LA TRAVESIA	JUAN LUIS GUERRA Y 440 (EMI TELEVISION)
4	ELLA ME LEVANTO	DADDY Yankee (EL CARTEL/INTERSCOPE)
5	MI CORAZONCITO	AVENTURA (PREMIUM LATIN)
6	NO TE VEO	CASA DE LEONES (WARNER LATINA)
7	MALDITO AMOR	ANDY ANDY (EMI TELEVISION)
8	AYER LA VI	DON OMAR (V/MACHETE)
9	SI NOS DUELE	VICTOR MANUELLE (SONY BMG NORTE)
10	DIME QUE FALTO	ZACARIAS FERREIRA (M.P./JUN/J & N)
11	ZUN DADA	ZION (BABY/CMG/SRC/UNIVERSAL MOTOWN)
12	TU	JEREMIAS (UNIVERSAL LATINO)
13	ANTES DE QUE TE VAYAS	TITO ROJAS (M.P./JUN/J & N)
14	ME ENAMORA	JUANES (UNIVERSAL LATINO)
15	SONE/LA CAMPANA	ISSAC DELGADO FEATURING FRAGANCIA (LA CALLE/UNIVISION)

TROPICAL

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	MARC ANTHONY	EL CANTANTE (SOUNDTRACK) (SONY BMG NORTE)
2	2	AVENTURA	K.O.B.: LIVE (PREMIUM LATIN/SONY BMG NORTE)
3	3	VARIOUS ARTISTS	BACHATA # 15 (LA CALLE/UG)
4	4	HECTOR LAVOE	EL CANTANTE: THE ORIGINALS (FANIA/MUSICA/UNIVERSAL LATINO)
5	5	HECTOR LAVOE	A MAN AND HIS MUSIC (FANIA/EMUSICA)
6	-	MANNY MANUEL	TENGO TANTO (UNIVERSAL LATINO)
7	-	VARIOUS ARTISTS	30 BACHATAS PERGANTAS: LO NUEVO Y LO MEJOR 2007 (MOCK & ROLL/SONY BMG NORTE)
8	7	JUAN LUIS GUERRA Y 440	LA LLAVE DE MI CORAZON (EMI TELEVISION)
9	8	MONCHY & ALEXANDRA	EXITOS (J & N/SONY BMG NORTE)
10	9	ANDY ANDY	TU ME HACES FALTA (EMI TELEVISION)
11	11	XTREME	HACIENDO HISTORIA (LA CALLE/UG)
12	12	MARC ANTHONY	SIGO SIENDO YO (SONY BMG NORTE)
13	-	FANNY LU	LAGRIMAS CALIDAS (UNIVERSAL LATINO)
14	14	ELVIS CRESPO	REGRESO EL JEFE (MACHETE)
15	13	TITO NIEVES	CANCIONES CLASICAS DE MARCO ANTONIO SOLIS (LA CALLE/UG)

REGIONAL MEXICAN

LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	DE TI EXCLUSIVO	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
2	A TI SI PUEDO DECIRTE	EL CHAPO DE SINALOA (DISA)
3	LAGRIMAS DEL CORAZON	GRUPO MONTEZ DE DURANGO
4	POR AMARTE ASI	ALACRANES MUSICAL (UNIVISION)
5	BASTA YA	CONJUNTO PRIMAVERA (FONOVISIA)
6	BASTO	INTOCABLE (EMI TELEVISION)
7	OLVIDAME TU	DUERO (UNIVISION)
8	UN JUEGO	LOS RIELEROS DEL NORTE (FONOVISIA)
9	MIL HERIDAS	CUISILLOS (MUSART/BALBOA)
10	CUANDO REGRESAS	PATRULLA 81 (DISA)
11	TE PIDO QUE TE QUEDES	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)
12	ESTOS CELOS	VICENTE FERNANDEZ (SONY BMG NORTE)
13	CHUY Y MAURICIO	EL POTRO DE SINALOA (MACHETE)
14	PAZ EN ESTE AMOR	FIDEL RUEDA (MACHETE)
15	LAGRIMAS DE SANGRE	LOS TIGRES DEL NORTE (FONOVISIA)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
3	3	VICENTE FERNANDEZ	HISTORIA DE UN IDOLO (DISCOS 605/SONY BMG NORTE)
2	2	CHRISTIAN CASTRO	EL INDOMABLE (UNIVERSAL LATINO)
3	4	GRUPO MONTEZ DE DURANGO	AGARRASE! (DISA)
4	1	LOS TIGRES DEL NORTE	20 CORRIDOS PROHIBIDOS (FONOVISIA/UG)
5	5	MARTINEZ CRUZ PRESENTA LOS SUPER REYES	EL REGROSO DE LOS REYES (WARNER LATINA)
6	-	LOS TUCANES DE TIJUANA	LA MEJOR... COLECCION: DE CANCIONES (UNIVISION/UG)
7	6	LOS CUATES DE SINALOA	LOS GALLOS MAS CAROS (SONY BMG NORTE)
8	6	ALACRANES MUSICAL	AHORA Y SIEMPRE (UNIVISION/UG)
9	9	LOS HUMILDES VS. LA MIGRA	LOS HUMILDES VS. LA MIGRA (BOL LATINO/BCI)
10	7	BANDA ARKANGEL R-15	LA HISTORIA DE LA MERA MERA (DISCOS 605/SONY BMG NORTE)
11	11	TIERRA CALI	ENAMORADO DE TI: EDICION ESPECIAL (VENEMUSICA/UNIVERSAL LATINO)
12	12	BRAZOS MUSICAL DE DURANGO	LINEA DE ORO: LA ARBEJA MIOPE Y MUCHOS EXITOS MAS... (DISA)
13	10	EL CHAPO DE SINALOA	15 AUTENTICOS EXITOS (DISA)
14	14	EL TRONO DE MEXICO	FUEGO NUEVO (UNIVERSAL LATINO)
15	16	RAMON AYALA Y SUS BRAVOS DEL NORTE	CRUZANDO FRONTERAS (FREDDIE)

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	LOVESTONED	JUSTIN TIMBERLAKE JIVE/ZOMBA
2	2	LOVE VIBRATIONS	BARBARA TUCKER B STAR/MUSIC PLANT
3	3	ACTIVATE MY BODY	PERRY TWINS FEATURING JANIA PERRY TWINS
4	4	WALK AWAY	RY MOHRAN FEAT. KRISTINE W. DANCE MUSIC PRODUCTIONS INC.
5	5	TAKE IT LAST	JOE AUDE FEATURING JESSICA SUTTA AUDACIOUS
6	6	STAY	EMPLY RED SIMPLYRED.COM
7	7	NOT FEATURING YOU	FLOR DAYNE SILVER LABEL/TOMMY BOY
8	8	DON'T STOP THE MUSIC	JANNA SRP/DEF JAM/IDJMG
9	9	WHITE LIES	PAUL VAN DYK FEATURING JESSICA SUTTA MUTE
10	10	DEEP INTO YOUR SOUL	SCIA & LAMBOY NERVOUS
11	11	LOVE ME DANGER	ANGEROUS MUSE SIRE/WARNER BROS.
12	12	JUST BEAUTIFUL	ILLIE HOLIDAY LEGACY/COLUMBIA
13	13	MY MAN	MIKA JVM
14	14	HOLD IT, DON'T DROP IT	JENNIFER LOPEZ EPIC
15	15	LOVE TODAY	MIKA CASABLANCA/UNIVERSAL REPUBLIC
16	16	STEP INTO THE LIGHT	MAREN HAYES POWDERED SUGAR
17	17	EVERYBODY DANCE (CLAP YOUR HANDS)	BORAH COX DECO
18	18	GIRL, I TOLD YA	GLORIA INTERSCOPE
19	19	MY ARMS	JUMB CURB
20	20	THANKS FR TH MMRS	HELL OUT BOY FUELED BY RAMEN/ISLAND/IDJMG
21	21	EVOLUTION	BRN VIRGIN
22	22	CUTTA MY MIND	SHA KAI ACT 2/MUSIC PLANT
23	23	POWER SALALA	ANGELIQUE KIDJO FEAT. PETER GABRIEL, STARBUCKS/RADOR & TIE
24	24	HE'S MADONNA	ROBBIE WILLIAMS WITH PET SHOP BOYS VIRGIN
25	25	LIKE THIS	MILY ROWLAND FEATURING EVE MUSIC WORLD/COLUMBIA

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	M.I.A.	KALA XL INTERSCOPE 009659*/IGA
2	2	BLAQ AUDIO	CELLS TINY EVIL/INTERSCOPE 009512/IGA
3	3	SKRIBBLE	TRIVEMIX 04 THRIVEDANCE 90766/THRIVE
4	4	PAUL VAN DYK	BETWEEN MUTE 9354*
5	5	MOGEN HEAP	FEAR FOR YOURSELF RCA VICTOR 72532
6	6	THE CHEMICAL BROTHERS	ARE THE NIGHT FREESTYLE DUST 94158*/ASTRALWERKS
7	7	WE COUNTDOWN SINGERS	NEVER DISCO MADACY SPECIAL PRODUCTS 52379/MADACY
8	8	JUSTICE	LOSS ED BANGER/BECAUSE 24892/VICE
9	9	VESTO	MENTS DE LIFE MAGIC MUZIK 1515/ULTRA
10	10	NARLIS BARKLEY	ELSEWHERE DOWNTOWN 70003*/ATLANTIC+
11	11	MIAN MOBILE DISCO	BACK DECAY SUSTAIN RELEASE INTERSCOPE 009861/IGA
12	12	ARCHITECTURE IN HELSINKI	ACES LIKE THIS POLY/VINYL 139*
13	13	JORK	ULTA ELEKTIRA/ATLANTIC 135868/AG+
14	14	AFT PUNK	SIQUE VOL. I: 1993-2005 VIRGIN 58405
15	15	EPECHE MODE	BEST OF DUPERE MODE VOLUME 1 SREMUTE/EPIC 44256/HARPER BROS.+
16	16	CD SOUND SYSTEM	UND OF SILVER DFA 85114/CAPITOL
17	17	OHNNY VICIOUS	TRIVEMIX PRESENTS DANCE ANTHEMS THRIVEDANCE 90766/THRIVE
18	18	ASKADE	ING THE NIGHT ULTRA 1567
19	19	ALVIN HARRIS	REATED DISCO ALMOSTGOLD 7824
20	20	ADONNA	MISSIONS ON A DANCE FLOOR WARNER BROS. 49460*
21	21	ARIOUS ARTISTS	REVER FREESTYLE RAZOR & TIE 89147
22	22	OHNNY BUDZ & CATO K	TRA.WEKKENO 3 ULTRA 1532
23	23	ILLIE HOLIDAY	MIXED & REIMAGINED LEGACY/COLUMBIA 85088/SONY BMG
24	24	UNIOR SENIOR	Y HEY MY MY YO YO CRUNCHY FROG 10927/RYKODISC
25	25	HE WANTS REVENGE	WANTS REVENGE PERFECT/MISS/FLAMESS/GEFFEN 05655*/RCA

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	LOVE IS GONE	DAVID GUETTA FEAT. CHRIS WILLIS PERFECT/ULTRA
2	2	LOVESTONED	JUSTIN TIMBERLAKE JIVE/ZOMBA
3	3	WHITE LIES	PAUL VAN DYK FEATURING JESSICA SUTTA MUTE
4	4	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON MOSLEY/BLACKGROUND/INTERSCOPE
5	5	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM/IDJMG
6	6	UMBRELLA	RIHANNA FEATURING JAY-Z SRP/DEF JAM/IDJMG
7	7	STOP ME	MARK RONSON FEAT. DANIEL MERRIWEATHER ALLI/O/RCA/RMG
8	8	FEELS LIKE HOME	MECK FEATURING DINO YOSHI/OSHI/DEEP DISH
9	9	AGAIN	KIM LEONI ROBBINS
10	10	PUT 'EM UP	EDUN ROBBINS
11	11	STRANGER	HILARY DUFF HOLLYWOOD
12	12	GET DOWN	TODD TERRY STRICTLY RHYTHM
13	13	CARRY ME AWAY	CHRIS LAKE FEATURING EMMA HEWITT NERVOUS
14	14	I WANT YOUR SOUL	ARMANO VAN HELDON ULTRA
15	15	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN
16	16	SOUND OF FREEDOM	BOB SINCLAR YELLOW/SILVER LABEL/TOMMY BOY
17	17	GLAMOROUS	Fergie FEATURING LUDACRIS WILL.I.A.M./A&M/INTERSCOPE
18	18	RELAX, TAKE IT EASY	MIKA CASABLANCA/UNIVERSAL REPUBLIC
19	19	HOLD IT, DON'T DROP IT	JENNIFER LOPEZ EPIC
20	20	TIME	SPEAKERBOX FEAT. MICHELLE SHAPROW TRACKWORKS
21	21	STRONGER	KANYE WEST ROC-A-FELLA/DEF JAM/IDJMG
22	22	ELECTROPOP	JUPITER RISING CHIME
23	23	WAIT FOR YOU	ELLIOTT YAMIN HICKORY
24	24	WHINE UP	KAT DELUNA FEATURING ELEPHANT MAN EPIC
25	25	D.A.N.C.E.	JUSTICE VICE/DOWNTOWN/ATLANTIC/LAVA

SEP 29 2007 HITS OF THE WORLD Billboard

JAPAN		ALBUMS	
THIS WEEK	LAST WEEK	(SOUNDSCAN JAPAN)	SEPTEMBER 18, 2007
1	1	KETSUMEISHI KETSU NO PORISU 5 TOY'S FACTORY	
2	2	DRAGON ASH THE BEST OF DRAGON ASH WITH CHANGESVOL 2 VICTOR	
3	3	DRAGON ASH THE BEST OF DRAGON ASH WITH CHANGESVOL 1 VICTOR	
4	NEW	THE CROMAGNONS CAVE PARTY (FIRST LTD VERSION) BMG JAPAN	
5	8	HIDEAKI TOKUNAGA VOCALIST3 UNIVERSAL	
6	NEW	V6 VOYAGER (FIRST LTD VERSION A CO/OVO) AVEV TRAX	
7	4	KREVA YOROSHIKU ONEGAI SHIMASU (FIRST LTD/OVO) PONY CANYON	
8	NEW	V6 VOYAGER (FIRST LTD VERSION B 2CD) AVEV TRAX	
9	6	BOOWY THIS BODYWY DRAMATIC (FIRST LTD CO/DVD) EMI	
10	5	BOOWY THIS BODYWY DRASTIC (FIRST LTD CO/DVD) EMI	

FRANCE		ALBUMS	
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE)	SEPTEMBER 18, 2007
1	1	VANESSA PARADIS OIVINDYLLE UNIVERSAL	
2	2	MANU CHAO LA RADIOLINA BECAUSE	
3	NEW	50 CENT CURTIS AFTERMATH/G-UNIT/INTERSCOPE	
4	3	AMY WINEHOUSE BACK TO BLACK ISLAND	
5	4	BEN HARPER AND THE INNOCENT CRIMINALS LIFELINE VIRGIN	
6	5	MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND	
7	6	CHRISTOPHE MAE MON PARADIS WARNER	
8	NEW	LUKE LES ENFANTS DE SATURNE RCA	
9	NEW	KANYE WEST GRADUATION ROC-A-FELLA/DEF JAM	
10	7	ROSE ROSE SOURCE	

ITALY		ALBUMS	
THIS WEEK	LAST WEEK	(FIMI/NIELSEN)	SEPTEMBER 17, 2007
1	5	BIAGIO ANTONACCI VICKY LOVE IRIS/MERCURY	
2	4	TOKIO HOTEL SCREAM ISLAND	
3	1	BEN HARPER AND THE INNOCENT CRIMINALS LIFELINE VIRGIN	
4	2	MANU CHAO LA RADIOLINA BECAUSE	
5	6	ELISA SOUNDTRACK'96-06 SUGAR	
6	3	MIGUEL BOSE PAPITO CAROSELLO	
7	7	TAZENDA VIDA RADIORAMA	
8	10	NEGRAMARO LA FINESTRA SUGAR	
9	NEW	50 CENT CURTIS AFTERMATH/G-UNIT/INTERSCOPE	
10	8	MICHAEL BUBLE CALL ME IRRESPONSIBLE REPRISE	

NORWAY		SINGLES	
THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY)	SEPTEMBER 18, 2007
1	1	BIG GIRLS DON'T CRY FERGIE WILL I AM/A&M/INTERSCOPE	
2	2	F**K DEG SICHELLE ECCENTRIC	
3	4	THE WAY I ARE TIMBALAND UNIVERSAL	
4	5	BRIEF AND BEAUTIFUL MARIA ARREDONDO UNIVERSAL	
5	7	RELAX TAKE IT EASY MIKA CASABLANCA/ISLAND	

ALBUMS		
1	1	RAGA ROCKERS UBERMENSCH VIRGIN
2	NEW	KANYE WEST GRADUATION ROC-A-FELLA/DEF JAM
3	5	MINOR MAJORITY CANDY STORE (2CD SPECIAL EDIT) SONET
4	NEW	50 CENT CURTIS AFTERMATH/G-UNIT/INTERSCOPE
5	2	JOHNNY LOGAN & FRIENDS IRISH CONNECTION MY WAY

UNITED KINGDOM		ALBUMS	
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.)	SEPTEMBER 16, 2007
1	NEW	KANYE WEST GRADUATION ROC-A-FELLA/DEF JAM	
2	NEW	50 CENT CURTIS AFTERMATH/G-UNIT/INTERSCOPE	
3	NEW	KT TUNSTALL DRASTIC FANTASTIC RELENTLESS/VIRGIN	
4	2	AMY WINEHOUSE BACK TO BLACK ISLAND	
5	NEW	NATALIE IMBRUGLIA GLORIOUS: THE SINGLES 97-07 RCA	
6	1	HARD-FI ONCE UPON A TIME IN THE WEST EMIGRATE	
7	3	PLAIN WHITE T'S EVERY SECOND COUNTS HOLLYWOOD	
8	NEW	ULTRABEAT THE ALBUM ALL AROUND THE WORLD	
9	4	NEWTON FAULKNER HAND BUILT BY ROBOTS UGLY TRUTH	
10	6	MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND	

AUSTRALIA		ALBUMS	
THIS WEEK	LAST WEEK	(ARIA)	SEPTEMBER 16, 2007
1	NEW	50 CENT CURTIS AFTERMATH/G-UNIT/INTERSCOPE	
2	1	PAUL POTTS ONE CHANCE SYCO	
3	2	THE WAIFS SUN DIRT WATER JARRAH RECORDS	
4	6	FERGIE THE DUTCHESS WILL I AM/A&M/INTERSCOPE	
5	18	FALL OUT BOY INFINITY ON HIGH INTERSCOPE	
6	NEW	ANGUS & JULIA STONE A BOOK LIKE THIS CAPITOL	
7	NEW	VARIOUS ARTISTS HIGH SCHOOL MUSICAL 2 WALT DISNEY	
8	7	PINK I'M NOT DEAD LAFACE/ZOMBA	
9	5	MICHAEL BUBLE CALL ME IRRESPONSIBLE REPRISE	
10	10	POWDERFINGER DREAM DAYS AT THE HOTEL EXISTENCE UNIVERSAL	

SPAIN		ALBUMS	
THIS WEEK	LAST WEEK	(PROMUSICAE/MEGIA)	SEPTEMBER 19, 2007
1	NEW	ISMAEL SERRANO SUENOS DE UN HOMBRE DESPIERTO UNIVERSAL	
2	NEW	ANDRES CALAMARO LA LENGUA POPULAR DRD	
3	1	MANU CHAO LA RADIOLINA BECAUSE	
4	2	PEREZA APROXIMACIONES SONY BMG	
5	NEW	SORAYA DOLCE VITA VALE	
6	3	MIGUEL BOSE PAPITO CAROSELLO	
7	4	BANGHRA LA DANZA DEL VIENTRE VALE	
8	5	LOS LUNNIS DAME TU MANO EL BAILE DEL VERANO SONY BMG	
9	9	LUCIANO PAVAROTTI PAVAROTTI FOREVER UNIVERSAL	
10	11	DAVID BISBAL PREMONICION VALE	

DENMARK		SINGLES	
THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH)	SEPTEMBER 18, 2007
1	1	THE WAY I ARE TIMBALAND FT. KERI HILSON INTERSCOPE	
2	2	BEAUTIFUL GIRLS SEAN KINGSTON SONY BMG	
3	3	MY SECRET LOVER PRIVATE UNIVERSAL	
4	4	RELAX TAKE IT EASY MIKA CASABLANCA/ISLAND	
5	8	DO YOU KNOW ENRIQUE IGLESIAS INTERSCOPE	

ALBUMS		
1	2	PAUL POTTS ONE CHANCE SYCO/SONY BMG
2	1	TINA DICKOW COUNT TO TEN ALARM
3	NEW	RUGSTED & KREUTZFELDT GAR GENNEM TIDEN 1977-2007 SONY BMG
4	NEW	MONRAD & RISLUND PLATHEDED PA ET FUNDAMENT AF SJOFELHEDER UNIVERSAL
5	22	ENRIQUE IGLESIAS INSOMNIAC INTERSCOPE

GERMANY		ALBUMS	
THIS WEEK	LAST WEEK	(MEDIA CONTROL)	SEPTEMBER 18, 2007
1	1	BUSHIDO 7 ERSGUTERJU	
2	NEW	50 CENT CURTIS AFTERMATH/G-UNIT/INTERSCOPE	
3	2	ANNETT LOUISAN DAS OPTIMALE LEBEN 105	
4	3	BEFOUR ALL 4 ONE EOEL	
5	4	AMIGOS DER HELLE WAHNSINN MCP	
6	5	MANU CHAO LA RADIOLINA BECAUSE	
7	NEW	DIE FLIPPERS KEIN WEG ZU WEIT ARIOLA	
8	10	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM	
9	12	TIMBALAND TIMBALAND PRESENTS SHOCK VALUE INTERSCOPE	
10	NEW	KANYE WEST GRADUATION ROC-A-FELLA/DEF JAM	

CANADA		ALBUMS	
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDSCAN)	SEPTEMBER 29, 2007
1	NEW	KANYE WEST GRADUATION ROC-A-FELLA/DEF JAM/UNIVERSAL	
2	NEW	50 CENT CURTIS SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL	
3	RE	BON JOVI LOST HIGHWAY MERCURY/ISLAND/UNIVERSAL	
4	NEW	PAUL BRANDT RISK BRAND-T/UNIVERSAL	
5	1	SOUNDTRACK HIGH SCHOOL MUSICAL 2 WALT DISNEY/UNIVERSAL	
6	3	TIMBALAND TIMBALAND PRESENTS SHOCK VALUE MOSLEY/BLACKGROUND/INTERSCOPE/UNIVERSAL	
7	NEW	KENNY CHESNEY JUST WHO I AM: POETS & PIRATES BNA/SONY BMG	
8	5	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM/UNIVERSAL	
9	2	PAUL ANKA CLASSIC SONGS: MY WAY DECCA/UNIVERSAL	
10	4	VARIOUS ARTISTS NOW! 12 UNIVERSAL	

THE NETHERLANDS		SINGLES	
THIS WEEK	LAST WEEK	(MEGA CHARTS BV)	SEPTEMBER 14, 2007
1	2	RELAX TAKE IT EASY MIKA CASABLANCA/ISLAND	
2	3	JIJ BENT ZO JEROEN VAN DER BOOM RED BULLET	
3	1	PROOSTEN GUUS MEEUWIS EMI	
4	10	NIET NORMAAL WOLTER KROES RED BULLET	
5	5	BLIJF BIJ MIJ ANDRE HAZES/GERARD JOLING NRGV	

ALBUMS		
1	NEW	GLORIA ESTEFAN 90 MILLAS EPIC
2	NEW	PETE PHILLY & PERQUISITE MYSTERY REPEATS SONY BMG
3	NEW	50 CENT CURTIS AFTERMATH/G-UNIT/INTERSCOPE
4	14	GERARD - RENE - GORDON TOPPERS IN CONCERT 2007 EMI
5	4	UB40 THE BEST OF - VOL 1 & 2 VIRGIN

PORTUGAL		ALBUMS	
THIS WEEK	LAST WEEK	(RIM)	SEPTEMBER 18, 2007
1	1	CHIQUITITAS CHIQUITITAS SOM LIVRE	
2	5	MARIZA CONCERTO EM LISBOA CAPITOL	
3	4	VIKY A FESTA DOS GOLFINHOS SONY BMG	
4	2	MAFALDA VEIGA/JOAO PEDRO PAIS LADO A LADO SOM LIVRE	
5	3	AVO CANTIGAS FANTASMINHA BRINCALHO COLUMBIA	
6	9	VANESSA DA MATTA SIM SONY BMG	
7	6	JORGE PALMA VOO NOCTURNO EMI	
8	7	IRMAOS VERDADES VERDADES 10 ANOS FAROL	
9	8	BEN HARPER AND THE INNOCENT CRIMINALS LIFELINE VIRGIN	
10	11	MARIZA FADO EM MIM EMI	

EURO		DIGITAL TRACKS	
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	SEPTEMBER 29, 2007
1	1	1973 (ALBUM VERSION) JAMES BLUNT CUSTARD/ATLANTIC	
2	2	BEAUTIFUL GIRLS SEAN KINGSTON BELUGA HEIGHTS/KOCH/EPIC	
3	3	STRONGER KANYE WEST ROC-A-FELLA/DEF JAM	
4	4	HEY THERE DELILAH PLAIN WHITE T'S FEARLESS/HOLLYWOOD	
5	5	AYO TECHNOLOGY (EXPLICIT VERION) 50 CENT FT. JUSTIN TIMBERLAKE & TIMBALAND SHADY/AFTERMATH/INTERSCOPE	
6	8	AYO TECHNOLOGY 50 CENT FT. JUSTIN TIMBERLAKE & TIMBALAND SHADY/AFTERMATH/INTERSCOPE	
7	6	BIG GIRLS DON'T CRY FERGIE WILL I AM/A&M/INTERSCOPE	
8	13	UMBRELLA RIHANNA FT. JAY-Z SRP/DEF JAM	
9	10	THE WAY I ARE TIMBALAND FT. KERI HILSON MOSLEY/BLACKGROUND/INTERSCOPE	
10	12	THE WAY I ARE (RADIO EDIT) TIMBALAND FT. KERI HILSON MOSLEY/BLACKGROUND/INTERSCOPE	
11	9	SHUT UP AND DRIVE RIHANNA SRP/DEF JAM	
12	14	UMBRELLA (ALBUM VERSION) RIHANNA FT. JAY-Z SRP/DEF JAM	
13	15	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM	
14	7	HAMMA! CULCHA CANDELA HOMEGROUND/STYLEHEADS	
15	16	SHE'S SO LOVELY SCOUTING FOR GIRLS EPIC	
16	11	SEXY! NO NO NO... GIRLS ALDOU POLYDOR	
17	17	THE PRETENDER FOO FIGHTERS ROSWELL/RCA	
18	18	FOUNDATIONS KATE NASH FICTION/POLYDOR	
19	RE	BIG GIRL (YOU ARE BEAUTIFUL) MIKA CASABLANCA/ISLAND	
20	NEW	LAMENTO BOLIVIANO (XTM REMIX) DANI MATA UNIVERSAL	

AUSTRIA		SINGLES	
THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TDP 40)	SEPTEMBER 17, 2007
1	1	1973 JAMES BLUNT ATLANTIC	
2	7	THE QUESTION IS WHAT IS THE QUESTION SCOTTER SHEFFIELD	
3	2	BIG GIRLS DON'T CRY FERGIE WILL I AM/A&M/INTERSCOPE	
4	3	ALLES VERLOREN BUSHIDO ERSGUTERJU	
5	4	UMBRELLA RIHANNA FT. JAY-Z SRP/DEF JAM	

ALBUMS		
1	1	STS NEUER MORGEN UNIVERSAL
2	4	AMIGOS DER HELLE WAHNSINN MCA
3	2	BUSHIDO 7 ERSGUTERJU
4	NEW	50 CENT CURTIS AFTERMATH/G-UNIT/INTERSCOPE
5	3	ELVIS PRESLEY THE KING SONY BMG

GREECE		SINGLES	
THIS WEEK	LAST WEEK	(IFPI GREECE/DELLOITTE & TOUCHE)	SEPTEMBER 14, 2007
1	1	PIO POLI MIKHALIS KHATZIGIANNIS UNIVERSAL	
2	3	FOS HELENA PAPANIZOU SONY BMG	
3	4	GIRNA SE MENA PANOS KIAMOS UNIVERSAL	
4	7	TA RAILIA GEORGIU MIRIAN MINOS	
5	8	MATIA MOU NIKOS IKONOMOPOULOS SONY BMG	

ALBUMS		
1	NEW	MANU CHAO LA RADIOLINA BECAUSE
2	13	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM
3	6	NELLY FURTADO LOOSE MOSLEY/GEFFEN
4	7	AMY WINEHOUSE BACK TO BLACK ISLAND
5	9	TOKIO HOTEL SCREAM ISLAND

CHARTS LEGEND

See below for complete legend information.

SALES DATA COMPILED BY

nelsen
SoundScan

SEP 29 2007 ALBUMS

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

GREATEST GAINER Where included, this award indicates the title with the chart's largest unit increase.

FACE 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/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 listeners and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.
● Titles with the greatest club play increase over the previous week.

AWARD CREDENTIALS

ALBUM CHARTS

● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). Ⓛ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). Ⓜ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numeral within platinum symbol indicates song's multi-platinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP POP CATALOG

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE)	CERT
1	1	352	#1 TIM MCGRAW	GREATEST HITS (JWB 77978) (18.98/12.98)	5
2	2	136	MICHAEL BUBLE	IT'S TIME 143/REPRISE 48946/WARNER BROS. (18.98) Ⓟ	2
3	3	182	KANYE WEST	THE COLLEGE DROPOUT ROC-A-FELLA/DEF JAM 002030*/DJJMG (16.98/8.98)	2
4	3	182	GUNS N' ROSES	GREATEST HITS GEFEN 00174/IGA (16.98)	3
5	5	RE-ENTRY	50 CENT	GET RICH OR DIE TRYIN' SHADY/AFTERMATH/INTERSCOPE 493544*/IGA (13.98/8.98)	6
6	NEW	NEW	KANYE WEST	LATE REGISTRATION ROC-A-FELLA/DEF JAM 004813*/DJJMG (13.98)	3
7	4	129	EAGLES	THE VERY BEST OF WARNER STRATEGIC MARKETING 73971 (25.98)	3
8	5	1572	PINK FLOYD	DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	Ⓟ
9	NEW	NEW	LUCIANO PAVAROTTI	THE BEST. FAREWELL TOUR DECCA 005183/UNIVERSAL CLASSICS GROUP (17.98)	4
10	7	796	AC/DC	BACK IN BLACK LEGACY/EPIC 80207*/SONY MUSIC (18.98) Ⓜ	Ⓟ
11	9	126	ORIGINAL BROADWAY CAST RECORDING	WICKED DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP (18.98)	■
12	6	724	JOURNEY	JOURNEY'S GREATEST HITS LEGACY/COLUMBIA 85889/SONY MUSIC (18.98/12.98)	Ⓟ
13	8	25	GENESIS	TURN IT ON AGAIN -- THE HITS ATLANTIC 121276/RHINO (11.98)	●
14	14	143	KELLY CLARKSON	BREAKAWAY RCA 64491/RMG (18.98)	Ⓟ
15	12	669	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS CAPITOL 30334 (16.98)	8
16	10	556	CREDENCE CLEARWATER REVIVAL	CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)	8
17	25	155	GREATEST GAINER RASCAL FLATTS	FEELS LIKE TODAY LYRIC STREET 165049/HOLLYWOOD (18.98)	4
18	13	700	QUEEN	GREATEST HITS HOLLYWOOD 161265 (18.98/11.98)	8
19	11	166	MICHAEL BUBLE	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)	■
20	8	812	METALLICA	METALLICA ELEKTRA 61113*/AG (18.98/11.98)	Ⓟ
21	15	812	BOB MARLEY AND THE WAILERS	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904/UME (13.98/8.98) Ⓟ	Ⓟ
22	18	26	FOREIGNER	THE VERY BEST AND BEYOND ATLANTIC 125820/RHINO (11.98/7.98)	2
23	23	156	MAROON 5	SONGS ABOUT JANE A&M/DCTONE 650001*/IGA (18.98)	Ⓟ
24	19	57	JIM CROCE	PHOTOGRAPHS & MEMORIES HIS GREATEST HITS 21 RECORDS/ATLANTIC 92570/RHINO (11.98/5.98)	●
25	NEW	NEW	50 CENT	THE MASSACRE SHADY/AFTERMATH/INTERSCOPE 004092*/IGA (13.98/8.98) Ⓟ	5
26	17	289	LINKIN PARK	[HYBRID THEORY] WARNER BROS. 47755 (18.98/12.98)	Ⓟ
27	33	85	CHICAGO	CHICAGO IX: CHICAGO'S GREATEST HITS RHINO 73229 (12.98)	5
28	21	117	CREED	GREATEST HITS WIND-UP 13103 (18.98 CD/DVD) Ⓟ	Ⓟ
29	28	357	THE BEATLES	1 APPLE 29325/CAPITOL (18.98/12.98)	Ⓟ
30	26	583	JAMES TAYLOR	GREATEST HITS WARNER BROS. 78094/RHINO (11.98)	Ⓟ
31	29	217	THE BEACH BOYS	THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82710 (18.98) Ⓟ	2
32	20	452	DEF LEPPARD	VAULT -- GREATEST HITS 1980-1995 MERCURY 528718/UME (18.98/11.98)	4
33	31	86	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	THE BABY EINSTEIN: LULLABY CLASSICS BUENA VISTA 861085/WALT DISNEY (7.98)	●
34	RE-ENTRY	RE-ENTRY	KENNY CHESNEY	GREATEST HITS BNA 67976/SBN (18.98/12.98)	4
35	32	33	LEANN RIMES	GREATEST HITS CURB 78829 (18.98)	■
36	30	157	ELVIS PRESLEY	ELVIS: 30 #1 HITS RCA 68079*/RMG (19.98/12.98)	4
37	37	286	NORAH JONES	COME AWAY WITH ME BLUE NOTE 32088*/BLG (17.98)	Ⓟ
38	35	201	EVANESCENCE	FALLEN WIND-UP 13063 (18.98)	6
39	22	40	BON JOVI	CROSS ROAD MERCURY 526013/UME (18.98/11.98)	4
40	27	131	JACK JOHNSON	IN BETWEEN DREAMS JACK JOHNSON/BRUSHYPER/UNIVERSAL REPUBLIC 004149*/UMRG (13.98)	2
41	38	38	BREAD	ANTHOLOGY OF BREAD ELEKTRA 60414/RHINO (11.98)	■
42	24	189	JOHNNY CASH	16 BIGGEST HITS LEGACY/COLUMBIA 69739/SONY BMG (11.98/7.98)	2
43	34	385	THE BEATLES	SGT. PEPPER'S LONELY HEARTS CLUB BAND APPLE 46442*/CAPITOL (18.98/12.98)	Ⓟ
44	39	149	TOBY KEITH	GREATEST HITS 2 DREAMWORKS (NASHVILLE) 002323/UMGN (13.98)	3
45	45	197	LED ZEPPELIN	EARLY DAYS & LATTER DAYS: THE BEST OF LED ZEPPELIN VOLUMES ONE AND TWO ATLANTIC 83619/AG (19.98)	■
46	36	230	JIMI HENDRIX	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/UME (18.98/12.98)	2
47	49	185	STEVIE WONDER	THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 066164/UME (18.98)	■
48	46	109	BRAD PAISLEY	TIME WELL WASTED ARISTA NASHVILLE 69642/SBN (18.98)	2
49	42	510	TOM PETTY AND THE HEARTBREAKERS	GREATEST HITS MCA 110813/UME (18.98/12.98)	Ⓟ
50	41	174	JOSH GROBAN	CLOSER 143/REPRISE 48450/WARNER BROS. (18.98) Ⓟ	Ⓟ

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical 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.
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TOP DIGITAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	CERT
1	NEW	NEW	#1 KANYE WEST	Graduation ROC-A-FELLA/DEF JAM /DJJMG	1	■
2	NEW	NEW	50 CENT	SHADY/AFTERMATH/INTERSCOPE /IGA	2	■
3	NEW	NEW	KENNY CHESNEY	Just Who I Am: Poets & Pirates BNA /SBN	3	■
4	1	9	COLBIE CAILLAT	UNIVERSAL REPUBLIC /UMRG	8	■
5	NEW	NEW	SOUNDTRACK	Across The Universe: Deluxe (iTunes & Best Buy Exclusive) INTERSCOPE /IGA	16	■
6	NEW	NEW	SOUNDTRACK	HOLLYWOOD Grey's Anatomy 3	16	■
7	2	5	SOUNDTRACK	WALT DISNEY High School Musical 2	16	■
8	21	9	FEIST	CHERRYTREE/POLYDOR/INTERSCOPE /IGA	44	■
9	13	17	MAROON 5	A&M/DCTONE /IGA	15	■
10	12	18	TIMBALAND	MOSLEY/BLACKGROUND/INTERSCOPE /IGA	13	■
11	8	40	JUSTIN TIMBERLAKE	JIVE /ZOMBA	10	3
12	10	27	AMY WINEHOUSE	UNIVERSAL REPUBLIC /UMRG	20	■
13	3	5	DAVE MATTHEWS & TIM REYNOLDS	ATO/RCA /RMG	52	■
14	6	3	BEN HARPER & THE INNOCENT CRIMINALS	VIRGIN 93365 +	43	■
15	RE-ENTRY	RE-ENTRY	SOUNDTRACK	CANVASBACK/SONY MUSIC SOUNDTRAX /COLUMBIA	74	■

TOP INTERNET

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	CERT
1	NEW	NEW	#1 KENNY CHESNEY	Just Who I Am: Poets & Pirates BNA 11457/SBN	3	■
2	NEW	NEW	KANYE WEST	Graduation ROC-A-FELLA/DEF JAM 009541/10JMG	1	■
3	NEW	NEW	50 CENT	SHADY/AFTERMATH/INTERSCOPE 008931*/IGA	2	■
4	2	5	SOUNDTRACK	WALT DISNEY 000651 High School Musical 2	4	■
5	3	3	LYLE LOVETT AND HIS LARGE BAND	CURB/LOST HIGHWAY 008966/UMGN Ⓟ	15	■
6	6	10	SOUNDTRACK	NEW LINE 39089 Hairspray	14	●
7	10	27	AMY WINEHOUSE	UNIVERSAL REPUBLIC 008428*/UMRG	20	■
8	9	16	SOUNDTRACK	CANVASBACK/SONY MUSIC SOUNDTRAX 10586/COLUMBIA	74	■
9	8	12	MILEY CYRUS	Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus WALT DISNEY/HOLLYWOOD 000465	5	2
10	NEW	NEW	THE GOOD LIFE	SADDLE CREEK 108* Help Wanted Nights	194	■
11	12	20	MICHAEL BUBLE	143/REPRISE 100313/WARNER BROS.	29	■
12	NEW	NEW	SOUNDTRACK	HOLLYWOOD D00458 Grey's Anatomy 3	16	■
13	5	3	BEN HARPER & THE INNOCENT CRIMINALS	VIRGIN 93365 +	43	■
14	17	40	DAUGHTRY	RCA 88860/RMG	21	3
15	13	17	MAROON 5	A&M/DCTONE 008917/IGA	15	■

TOP R&B/HIP-HOP CATALOG ALBUMS FROM: biz

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	4	237	#1 GET RICH OR DIE TRYIN'	50 CENT (SHADY/AFTERMATH/INTERSCOPE/IGA)
2	101	101	THE COLLEGE DROPOUT	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)
3	56	56	LATE REGISTRATION	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)
4	83	83	THE MASSACRE	50 CENT (SHADY/AFTERMATH/INTERSCOPE/IGA)
5	1	562	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS	BOB MARLEY AND THE WAILERS (TUFF GONG/ISLAND/UME)
6	12	575	THE BEST OF SADE	SADE (EPIC/SONY MUSIC)
7	5	93	THE WAY IT IS	KEYSHIA COLE (A&M/INTERSCOPE/IGA)
8	2	148	GREATEST HITS	BONE THUGS-N-HARMONY (RUTHLESS)
9	10	192	THE DEFINITIVE COLLECTION	STEVIE WONDER (UNIVERSAL MOTOWN/UTV/UME)
10	7	456	GREATEST HITS	2PAC (AMARU/DEATH ROW/INTERSCOPE/IGA)
11	3	112	LET'S GET IT: THUG MOTIVATION 101	YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/DJMG)
12	6	70	CONFESSIONS	USHER (LAFACE/ZOMBA)
13	18	325	THE MISEDUCATION OF LAURYN HILL	LAURYN HILL (RUFFHOUSE/COLUMBIA/SONY MUSIC)
14	8	3	THE VERY BEST OF EN VOGUE	EN VOGUE (ELEKTRA/RHINO)
15	9	3	THE VERY BEST OF SPINNERS	THE SPINNERS (ATLANTIC/RHINO)

VIDEO

LAUNCH PAD

SEP
29
2007

TOP DVD SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.	RATING
1	1	2	#1 BLADES OF GLORY DREAMWORKS HOME ENTERTAINMENT/PARAMOUNT HOME ENTERTAINMENT 131064 (29.98)	Will Ferrell/Jon Heder	PG-13	
2	NEW		THE OFFICE: SEASON THREE NBC HOME VIDEO/UNIVERSAL STUDIOS HOME VIDEO 61100979 (49.98)	Steve Carell/Jenna Fischer	NR	
3	NEW		DISNEY PRINCESS ENCHANTED TALES: FOLLOW YOUR DREAMS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 54392 (26.98)	Animated	NR	
4	3	4	WILD HOGS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 53736 (29.98)	Tim Allen/John Travolta	PG-13	
5	NEW		GEORGIA RULE UNIVERSAL STUDIOS HOME VIDEO 61100796 (29.98)	Jane Fonda/Lindsay Lohan	R	
6	4	6	300 WARNER HOME VIDEO 73662 (28.98)	Gerard Butler/Lena Headey	R	
7	NEW		DELTA FARCE LIONSGATE HOME ENTERTAINMENT 21809 (28.98)	Larry The Cable Guy/Bill Engvall	PG-13	
8	2	2	HEROES: SEASON 1 NBC HOME VIDEO/UNIVERSAL STUDIOS HOME VIDEO 61100131 (59.98)	Hayden Panetiere/Masi Oka	NR	
9	NEW		NIP/TUCK: THE COMPLETE FOURTH SEASON WARNER BROS. TELEVISION/WARNER HOME VIDEO 114229 (59.98)	Dylan Walsh/Julian McMahon	NR	
10	NEW		PRISON BREAK: SEASON 2 20TH CENTURY FOX 2245834 (59.98)	Wentworth Miller/Dominic Purcell	NR	
11	NEW		DESPERATE HOUSEWIVES: THE COMPLETE THIRD SEASON TOUCHSTONE TELEVISION/BUENA VISTA HOME ENTERTAINMENT 54054 (59.98)	Teri Hatcher/Felicity Huffman	NR	
12	NEW		ROBOT CHICKEN: SEASON TWO CARTOON NETWORK VIDEO/WARNER HOME VIDEO 7987 (29.98)	Animated	NR	
13	NEW		CHILL OUT, SCOOBY-DOO! WARNER HOME VIDEO 113386 (19.98)	Animated	NR	
14	5	3	PERFECT STRANGER SONY PICTURES HOME ENTERTAINMENT 18384 (28.98)	Halle Berry/Bruce Willis	R	
15	7	5	DISTURBIA DREAMWORKS HOME ENTERTAINMENT/PARAMOUNT HOME ENTERTAINMENT 348344 (29.98)	Shia LaBeouf/David Morse	PG-13	
16	6	2	MICKEY MOUSE CLUBHOUSE: MICKEY'S TREAT WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 55359 (19.98)	Animated	NR	
17	9	4	FRACTURE NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 10703 (28.98)	Anthony Hopkins/Ryan Gosling	R	
18	NEW		IT'S ALWAYS SUNNY IN PHILADELPHIA 20TH CENTURY FOX 2244416 (39.98)	Danny DeVito/Charlie Day	NR	
19	RE-ENTRY		THE DEPARTED WARNER HOME VIDEO 73674 (19.98)	Leonardo DiCaprio/Matt Damon	R	
20	11	5	TMNT WARNER HOME VIDEO 115766 (28.98)	Animated	PG	
21	RE-ENTRY		HAPPY FEET WARNER HOME VIDEO 112092 (19.98)	Animated	PG	
22	17	43	HIGH SCHOOL MUSICAL: ENCORE EDITION WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 49549 (26.98)	Zac Efron & Vanessa Anne Hudgens	NR	
23	21	1	SHOOTER PARAMOUNT HOME ENTERTAINMENT 330304 (29.98)	Mark Wahlberg/Michael Pena	R	
24	RE-ENTRY		PAN'S LABYRINTH NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 10717 (19.98)	Sergi Lopez/Maribel Verdu	R	
25	8	6	HOT FUZZ UNIVERSAL STUDIOS HOME VIDEO 62033218 (29.98)	Simon Pegg/Nick Frost	R	

TOP TV DVD SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	2	#1 THE OFFICE: SEASON THREE NBC/UNIVERSAL STUDIOS 61100979 (49.98)
2	1	2	HEROES: SEASON 1 NBC/UNIVERSAL STUDIOS 61100131 (59.98)
3	NEW		NIP/TUCK: THE COMPLETE FOURTH SEASON WARNER BROS. TELEVISION/WARNER 114229 (59.98)
4	NEW		PRISON BREAK: SEASON 2 20TH CENTURY FOX 2245834 (59.98)
5	NEW		DESPERATE HOUSEWIVES: THE COMPLETE THIRD SEASON TOUCHSTONE TELEVISION/BUENA VISTA 54054 (59.98)
6	NEW		ROBOT CHICKEN: SEASON TWO CARTOON NETWORK/WARNER 7987 (29.98)
7	2	2	MICKEY MOUSE CLUBHOUSE: MICKEY'S TREAT WALT DISNEY/BUENA VISTA 55359 (19.98)
8	NEW		IT'S ALWAYS SUNNY IN PHILADELPHIA 20TH CENTURY FOX 2244416 (39.98)
9	6	66	HIGH SCHOOL MUSICAL: ENCORE EDITION WALT DISNEY/BUENA VISTA 49549 (26.98)
10	5	3	HOUSE M.D.: SEASON THREE UNIVERSAL STUDIOS 61100973 (59.98)
11	4	3	SOUTH PARK: THE COMPLETE TENTH SEASON COMEDY CENTRAL/PARAMOUNT 851844 (49.98)
12	NEW		30 ROCK: SEASON 1 BROADWAY VIDEO/UNIVERSAL STUDIOS 61101033 (49.98)
13	7	3	LITTLE EINSTEINS: ROCKET'S FIREBIRD RESCUE WALT DISNEY/BUENA VISTA 54360 (26.98)
14	3	2	FRIDAY NIGHT LIGHTS: THE FIRST SEASON NBC/UNIVERSAL STUDIOS 61101115 (29.98)
15	9	20	PLANET EARTH: THE COMPLETE SERIES BBC VIDEO/WARNER 2938 (79.98)
16	8	5	THE SIMPSONS: THE COMPLETE TENTH SEASON 20TH CENTURY FOX 2246041 (49.98)
17	21	11	HANNAH MONTANA: POP STAR PROFILE WALT DISNEY/BUENA VISTA 54088 (19.98)
18	RE-ENTRY		NIP/TUCK: THE COMPLETE THIRD SEASON WARNER BROS. TELEVISION/WARNER 76277 (59.98)
19	20	52	TOM AND JERRY'S GREATEST CHASES WARNER 65306 (9.98)
20	11	3	DEXTER: THE FIRST SEASON SHOWTIME/PARAMOUNT 851364 (42.98)
21	RE-ENTRY		THE OFFICE: SEASON TWO NBC/UNIVERSAL STUDIOS 61030378 (49.98)
22	23	11	HIGH SCHOOL MUSICAL: THE CONCERT WALT DISNEY/BUENA VISTA 54629 (19.98)
23	RE-ENTRY		THE OFFICE: SEASON ONE NBC/UNIVERSAL STUDIOS 61028505 (29.98)
24	17	7	WEEDS: SEASON TWO LIONSGATE 21567 (39.98)
25	RE-ENTRY		PRISON BREAK: SEASON ONE 20TH CENTURY FOX 2238082 (59.98)

TOP VIDEO RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Rating
1	1	2	#1 BLADES OF GLORY DREAMWORKS HOME ENTERTAINMENT/PARAMOUNT HOME ENTERTAINMENT	PG-13
2	NEW		DELTA FARCE LIONSGATE HOME ENTERTAINMENT	PG-13
3	2	4	WILD HOGS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT	PG-13
4	NEW		GEORGIA RULE UNIVERSAL STUDIOS HOME VIDEO	R
5	3	3	PERFECT STRANGER SONY PICTURES HOME ENTERTAINMENT	R
6	4	4	FRACTURE NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO	R
7	7	4	VACANCY SONY PICTURES HOME ENTERTAINMENT	R
8	6	5	DISTURBIA DREAMWORKS HOME ENTERTAINMENT/PARAMOUNT HOME ENTERTAINMENT	PG-13
9	8	8	PREMONITION MGM HOME ENTERTAINMENT/SONY PICTURES HOME ENTERTAINMENT	PG-13
10	NEW		BOBBY Z SONY PICTURES HOME ENTERTAINMENT	PG

TOP VIDEO GAME RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Manufacturer	Rating
1	1	4	#1 PS2: MADDEN NFL 08	EA SPORTS	E
2	3	4	X360: MADDEN NFL 08	EA SPORTS	E
3	7	1	PS2: NCAA FOOTBALL 08	EA SPORTS	E
4	2	3	X360: BIOSHOCK	2K GAMES	M
5	RE-ENTRY		PS2: NASCAR 08	EA SPORTS	E
6	5	6	X360: NCAA FOOTBALL 08	EA SPORTS	E
7	4	2	X360: TWO WORLDS	SOUTH PEAK INTERACTIVE	M
8	NEW		PS2: GOD OF WAR II	SONY COMPUTER ENTERTAINMENT	M
9	6	11	PS2: TRANSFORMERS: THE GAME	ACTIVISION	T
10	NEW		X360: MEDAL OF HONOR: AIRBORNE	ELECTRONIC ARTS	T

TOP HEATSEEKERS

ARTIST	Album & Number / Distributing Label (Price)	Title	CERT.
#1 ANN WILSON	ZOE 431085/ROUNDER (47.98)	Hope & Glory	
VHE GO! TEAM	POP 750* (15.98)	Proof Of Youth	
40 CAL.	MPSET 4436/KOCH (17.98)	Broken Safety 2	
FLIGHT OF THE CONCHORDS	POP 746 (4.98)	The Distant Future (EP)	
OJ SKRIBBLE	RIVEDANCE 90766/THRIVE (19.98)	ThriveMix 04	
THE GOOD LIFE	DIDDLE CREEK 108* (13.98)	Help Wanted Nights	
SHOUT OUT LOUDS	RGE 310* (15.98)	Our Ill Wills	
GREATEST HITS MARK RONSON	ALLIUM 10031*/RCA (13.98)	Version	
PETER BJORN AND JOHN	MOSTGOLD 002* (12.98)	Writer's Block	
THE BIRTHDAY MASSACRE	TROPOLIS 505 (15.98)	Walking With Strangers	
ELANOVA	UNIVERSAL LATINO 009868 (13.98)	Fantasia Pop	
BULLET FOR MY VALENTINE	MUSTKILL 74 (13.98)	The Poison	
ECRO	PSYCHO + LOGICAL-RECORDS 0047 (15.98)	Death Rap	
LOS CUATES DE SINALOA	SONY BMG NORTE 13905 (12.98)	Los Gallos Mas Caros	
OJ MUGGS VS SICK JACKEN FEATURING CYNIC	UNIVERSAL LATINO 009884 (10.98)	Legend Of The Mask & The Assassin	
ROGUE WAVE	MUSHPHIRE 009805/UMRG (13.98)	Asleep At Heaven's Gate	
LOS HUMILDES VS. LA MIGRA	SONY LATINO 41593/BCI (6.98)	Los Humildes Vs. La Migra	
BLACK LIPS	RCE 80001 (13.98)	Good Bad Not Evil	
JOE HENRY	ANTI- 86890/EPITAPH (17.98)	Civilians	
WICK PUPPIES	WR 89752/VRGIN (12.98)	Dressed Up As Life	
FIVE FINGER DEATH PUNCH	RM 70118 (12.98)	The Way Of The Fist	
FLYNNVILLE TRAIN	HOW DOG NASHVILLE 011 (11.98)	Flynnville Train	
EMERSON DRIVE	MONTAGE 90088/MIDAS (13.98)	Countrified	
TIMBIRICHE	TELEVISIA 04451 (14.98)	25	
ERIC HUTCHINSON	LET'S BREAK RECORDS 0158 (9.98)	Sounds Like This	
HORSE THE BAND	MUTO/COMBAT 4228/KOCH (13.98)	A Natural Death	
TIERRA CALI	VENEMUSIC 653210/UNIVERSAL LATINO (13.98 CD/DVD) ⊕	Enamorado De Ti: Edicion Especial	
PAUL VAN DYK	MUTE 9364* (15.98)	In Between	
LORI MCKENNA	TYLESonic/WARNER BROS. (NASHVILLE) 44299/WRN (13.98)	Unglamorous	
CARIBOU	WERGE 308* (15.98)	Andorra	
EL TRONO DE MEXICO	UNIVERSAL LATINO 009532 (11.98)	Fuego Nuevo	
LEELAND	ESSENTIAL 10812 (13.98)	Sound Of Melodies	
SARAH JOHNS	MA 09636/SBN (11.98)	{Big Love In A Small Town}	
JOE BONAMASSA	& R ADVENTURES 60283 (17.98)	Sloe Gin	
WITHIN TEMPTATION	OADRUNNER 618021 (11.98)	The Heart Of Everything	
MAZIZO MUSICAL	INVISION 311180/UG (5.98)	Linea De Oro: Loco Por Ti Y Muchos Exitos Mas	
MOGEN HEAP	CA VICTOR 72532 (11.98)	Speak For Yourself	
JUSTICE	O BANGER/BECAUSE 24892/VICE (13.98)	Cross	
COLD WAR KIDS	OWNTOWN 70009 (13.98)	Robbers & Cowards	
DOWN A.K.A. KILO	ILENT GIANT 388010/MACHETE (16.98 CD/OVD) ⊕	The Definition Of An Ese	
JOSHUA BELL	ONY CLASSICAL 88060/SONY BMG MASTERWORKS (18.98)	Corigliano: The Red Violin Concerto	
BLACK FRANCIS	LOOKING VINYL 4808 (15.98)	Bluefinger	
KIRK WHALUM	ENOZVOUS 51322 (17.98)	Roundtrip	
LOS GREYS	ONOVISA 352848/UG (5.98)	Linea De Oro: Dos Gotas De Agua Y Muchos Exitos Mas...	
CHINGO BLING	IG CHILE 123452/ASYLUM (18.98)	They Can't Deport Us All	
ROLANDO VILLAZON & ANNA NETREBKO	IG 008845/UNIVERSAL CLASSICS GROUP (16.98) ⊕	Duets	
LALO MORA	ISA 729338 (5.98)	Linea De Oro: El Hombre Que Mas Te Amo Y Mucho Exitos Mas...	
GRACE POTTER AND THE NOCTURNALS	AGGED COMPANY 000385/HOLLYWOOD (11.98)	This Is Somewhere	
EMILY KING	IFPRINT/J 85092/RMG (11.98)	East Side Story	
NEEDTOBREATHE	ATLANTIC 236924/AG (13.98)	The Heat	

THIS WEEK ON: **BREAKING & ENTERING**
Singer/songwriter the Dream, who has penned such chart-toppers as Rihanna's "Umbrella" and J. Lo's "Bed," reaches No. 21 on Hot R&B/Hip-Hop Songs. 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 and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations.
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SINGLES & TRACKS

SONG INDEX



SEP
29
2007

Chart Codes: CS (Hot Country Songs), H100 (Hot 100 Songs), LT (Hot Latin Songs), POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs), TITLE (Publisher - Licensing Org.) Sheet Music Dist. Chart Position

1, 2, 3, 4 (Runaway Music, SOCAN/BMG Canada)
SOCAN) HL 100 61, POP 44

A

ALL MY FRIENDS SAY (Murrain Music Corporation, BMJ/House Of Full Circle, BMJ/Full Circle, BMJ/Black In The Saddle, ASCAP/Groove Puppy Music, ASCAP) CS 5, H100 59

ALRIGHT (Blue Toes Music Publishing/Designee, ASCAP/Unice Buddies Music, ASCAP) RBH 63

ANGEL (Coke Khan, ASCAP/J Brandt Music Works, ASCAP/Metropolis Guys Music, ASCAP/EMI April, ASCAP) HL RBH 48

ANOTHER AGAIN (John Legend Publishing, BMJ/Cherry River, BMJ/Please Gimme My Publishing, BMJ/EMI Blackwood, BMJ/Homeschool Publishing, BMJ/Dimp Taco Music, BMJ/Kama Sutra Music, BMJ) HL RBH 69

ANOTHER SIDE OF YOU (Universal Songs Of The World, BMJ/EMI Blackwood, BMJ/WCCB, BMJ) HL CS 23

APOLGIZE (Virginia Beach, ASCAP/WB Music, ASCAP/Midnight Music Music, ASCAP/Sony/ATV Tunes, ASCAP) HL/WBM 1100 33, POP 21

AS IF (Careers-BMG Music Publishing, BMJ/Gingerdog Songs, BMJ/Rayline Music, ASCAP) WBM CS 20

AYER LA VI (Crown P, BMJ/Sebastian, BMJ) LT 10

AYO TECHNOLOGY (50 Cent Music, ASCAP/Universal Music Corporation, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Danjahndz Muzik, SESAC/WBM Music, SESAC/Tennan Tunes, ASCAP/Zomba Enterprises, ASCAP) HL/WBM 1100 5, POP 7, RBH 57

B

BABY (Soul Insurance, BMJ/Careers-BMG Music Publishing, BMJ/Comp Co Publishing, ASCAP/Mayfield, BMJ/Todd Mayfield Publishing, BMJ) WBM, RBH 22

BABY DON'T GO (J. Brasco, ASCAP/EMI April, ASCAP/Shanah Cymone Music, ASCAP/EMI April, BMJ/Zomba Songs, BMJ/Universal Music Corporation, ASCAP) HL/WBM 1100 68, POP 99, RBH 52

BAD FOR ME (Maggi Mustang, BMJ/Oven Music, BMJ) CS 60

BARTENDER (Zomba Songs, BMJ/Nappy Boy Publishing, BMJ/Famous, ASCAP/Beytall Music, ASCAP) HL/WBM 1100 11, POP 13, RBH 19

BASTA (Coma Music, ASCAP) LT 38

BASTO (Soc-CA, BMJ) LT 16

A BAY BAY (Polo Grounds Songs, BMJ/EMI Blackwood, BMJ) HL 1100 25, POP 32

BEAUTIFUL GIRLS (Jonathan Rotem Music, BMJ/Southside Independent Music, BMJ/Eyes Above Water, ASCAP/Beluga Heights Music, BMJ/FreddyMoez, ASCAP/Almo Music, ASCAP/Sony/ATV Tunes, BMJ) HL/WBM 1100 1, LT 35, POP 23, RBH 54

BECAUSE OF YOU (EMI April, ASCAP/Smelly Songs, ASCAP/Dwight Frye Music, BMJ/Smells Like Metal, SOCAN/EMI Blackwood, BMJ) HL/WBM CS 9, H100 64

BECAUSE OF YOU (Super Sayin Publishing, BMJ/Zomba Songs, BMJ/Sony/ATV Tunes, ASCAP/EMI April, ASCAP) HL/WBM, POP 63

BE0 (2002 Music Publishing, ASCAP/UL Music, ASCAP/Famous, ASCAP/WB Music, ASCAP) HL/WBM 1100 6, POP 45, RBH 11

BEFORE HE CHEATS (That Little House, ASCAP/Mighty Underdog, ASCAP/Sony/ATV Cross Keys, ASCAP) HL 1100 39

BESAME SIN MIEDO (The Royalty Network, ASCAP/Wild Music, ASCAP/Rotem Music, ASCAP) LT 38

BET ON IT (Walt Disney, ASCAP) POP 90

BETTER GET TO LIVIN' (Velvet Apple, BMJ/Lap Of Lou-ry, BMJ) CS 57

BETWEEN RAISING HELL AND AMAZING GRACE (Big Love Music, BMJ/Caroli Vincent And Associates, BMJ) CS 40

C

BEARS DON'T CRY (Headphone Junkie Publishing, ASCAP/Cat Songs, ASCAP) H100 4, LT 47, POP 4

BIG THINGS POPPIN' (DO IT) (Crown Cup Publishing, BMJ/Warner-Tamela Publishing, BMJ/Fresh In The World, BMJ) WBM, H100 77, POP 93, RBH 42

BLED IT OUT (Zomba Songs, BMJ/Chesterchaz, BMJ/Big Bad M. Hahn, BMJ/Rondis/Sokute Agreement, BMJ/Rob Boudin, BMJ/Kenji Koboishi, BMJ/Pancakey Cakes, BMJ) WBM, H100 53, POP 56

BLOCK PARTY (Sony/ATV Tunes, ASCAP/Life Print, ASCAP/One-Hit Publishing, ASCAP/Screen Gems-EMI, BMJ) HL RBH 85

BODM DI BODM DI (YG Entertainment, ASCAP/EMI April, ASCAP/Mighty Mystic Music, ASCAP) HL RBH 96

BOSS STATUS (Avenus Publishing, ASCAP) RBH 89

BRUISED BUT NOT BROKEN (RealSongs, ASCAP) RBH 68

BUBBLY (Cocoraine Music, BMJ/Dancing Squirrel, ASCAP/PAF Music, ASCAP) WBM, H100 16, POP 16

BUY U A DRANK (SHAWTY SNAPPIN') (Nappy Boy Publishing, BMJ/Zomba Songs, BMJ/Crown M Publishing, BMJ/Rotem Music, BMJ/Balmetri Funk South, ASCAP) WBM, H100 35, POP 25, RBH 44

C

CAN'T HELP BUT WAIT (Chrysalis Music, ASCAP/Sony/ATV Tunes, ASCAP/EMI April, ASCAP) HL RBH 28

CAN'T LEAVE 'EM ALONE (Universal Music Corporation, ASCAP/Royalty Rights, ASCAP/Lashawn Daniels Productions, ASCAP/EMI April, ASCAP/Rodney Jenkins Productions, BMJ/50 Cent Music, ASCAP/EMI Blackwood, BMJ) HL 1100 52, POP 84

CAN'T TELL ME NOTHING (Please Gimme My Publishing, BMJ/EMI Blackwood, BMJ/Tomstone Publishing, BMJ) HL 1100 41, POP 55, RBH 24

CAN U BELIEVE (I Like Em Thicke, ASCAP/EMI Virgin, ASCAP) Big Kidd Music, BMJ) HL RBH 17

CAN WE CHILL (Super Sayin Publishing, BMJ/Zomba Songs, BMJ/E Hudson Music, BMJ/Warner-Tamela Publishing, BMJ) WBM, H100 58

CARITA DE ANGEL (Niac, RBH) LT 43

CHAMPION (Universal Music Corporation, ASCAP) HL POP 94

CHUY Y MAURICIO (Arpa, BMJ) LT 32

CLOTHES OFFN' (Epileptic Caesar Music, ASCAP/EMI April, ASCAP/Mayday Malone, ASCAP/Dimensional Music Of 1031, ASCAP/Cherry Lane, ASCAP/EMI Blackwood, BMJ/WB Music, ASCAP/Warner-Tamela Publishing, BMJ) HL/WBM, H100 81, POP 60

CRANK THAT (SOULJA BOY) (Element 9 Recordings, ASCAP/Crossroads Music, BMJ) H100 2, POP 3, RBH 3

CRYING OUT FOR ME (My Diet Starts Tomorrow, BMJ/Songs Of Universal, BMJ/Pretty Girls & Big Love Songs, BMJ) WBM, H100 13, POP 9

CUANDO REGRESA (Crisma, SESAC) LT 28

CUPO SHUFFLE (The Only Cupid Publishing, ASCAP/Art Publishing Group West, ASCAP/Top Quality, BMJ) H100 87, POP 97, RBH 27

CYCLONE (Latin Velvet, BMJ/Songs Of Universal, BMJ/Li Jizzi Music Publishing, BMJ/Cookes And Milk, ASCAP/Nappy Pub, BMJ/Zomba Songs, BMJ/Dance Music, BMJ/Swooze Music, BMJ/EMI Blackwood, BMJ) HL/WBM, H100 27, POP 31

D

DE TI EXCLUSIVO (Editors Arpa Musical, BMJ) LT 9

DJ DONT (Songs Of Universal, BMJ/Divided, BMJ/Ramat, BMJ/Nay Publishing Company, BMJ/Warner-Tamela Publishing, BMJ) HL/WBM, RBH 46

DO IT (Netstar Publishing, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Danjahndz Muzik, SESAC) WBM, H100 88, POP 61

DO IT WELL (Write 2 Live, ASCAP/EMI April, ASCAP/Ludacris Universal Publishing, ASCAP/Stone Diamond Music, BMJ) HL, POP 81, WBM Music

DOY BLINK (Soy/ATV Tree, BMJ/WB Music, ASCAP/Manna's Dream ASCAP) HL/WBM, CS 6, H100 30, POP 47

DO YOU (Super Sayin Publishing, BMJ/Zomba Songs, BMJ/JoJo Beats, ASCAP/The Alien Boy Publishing, ASCAP) WBM, H100 49, RBH 9

DO YOU KNOW? (THE PING PONG SON) (DIMELO Team S Dot Publishing, BMJ/Hito Music, BMJ/Dolanare Publishing, BMJ/Songs Of Universal, BMJ/Enrique Iglesias, ASCAP/EMI April, ASCAP) H100 97, LT 7

OUFLE BAG BOY (Dolla Boy Publishing, ASCAP/T Epps Music, ASCAP/Young Money Publishing, BMJ/Warner-Tamela Publishing, BMJ/Star Satz Music, BMJ) WBM, RBH 15

E

EASY (Danjahndz Muzik, SESAC/WBM Music, SESAC/B14 Music, BMJ/Morenia Publishing, ASCAP/GiveMeAImy Publishing, ASCAP/Wi Publishing, BMJ/Janice Combs Publishing, BMJ/EMI Blackwood, BMJ/Janice Combs Publishing, BMJ/Warner-Tamela Publishing, BMJ) WBM, POP 69

ELLA ME LEVANTO (Los Canaris, ASCAP) LT 2

ESTOS CELOS (Juliana Music, BMJ) LT 27

EVERYBODY (Chi-Boy, ASCAP/Babble On Songs, BMJ/Third Tier Music, BMJ) WBM, CS 21

EVERYDAY AMERICA (Jennifer Nettles, ASCAP/DiKort, BMJ/Sony/ATV Cross Keys, ASCAP/Big Alpha Writer Group, BMJ) HL, CS 18

EVE THING (The Last Man Standing, SOCAN/Warner-Chappell, SOCAN/Juan Zahn Music, BMJ/Sony/ATV Songs, BMJ/Songs Of Universal, BMJ/Almost October Songs, BMJ) HL/WBM, H100 71, POP 76

F

FABULOUS (Walt Disney, ASCAP) POP 82

FALL MIX (ASCAP/EMI April, ASCAP) WBM, CS 53

FAMOUS IN A SMALL TOWN (Soy/ATV Songs, BMJ/Star/Waksy Publishing, ASCAP) HL, CS 18

FREACKER (International Dog Music, BMJ/Traveler Arkansasway, BMJ/Com Country, BMJ/Josh Turner's Publishing, Designee, ASCAP) CS 17, H100 96

FIRST TIME (G-Chills, BMJ/Jessem Music, BMJ) H100 32, POP 27

FREAKY GURL (Street Certified Publishing, BMJ/Cyber-50, BMJ) WBM, CS 18

FREE AND EASY (OWN THE ROAD I GO) (Home With The Armadillo, BMJ/Big White Tracks, ASCAP) CS 10, H100 70

FUTURE BABY MAMA (Controversy, ASCAP/Universal Music Corporation, ASCAP) HL RBH 47

G

GET IT HIGH (High 4 Life Publishing, ASCAP) RBH 76

GET IT SHAWTY (J Lack Music, ASCAP/Pat Publishing, ASCAP/EMI April, ASCAP/Ry Love Music, ASCAP/UR-V Music, ASCAP/Shmool Music, BMJ/Young Goldie, BMJ/Warner-Tamela Publishing, BMJ) HL/WBM, POP 67

GET ME BOOIEO (B-Day Publishing, ASCAP/Universal Music, SESAC/Songs Of Universal, SESAC/Team S Dot Publishing, BMJ/Hito Music, BMJ/Songs Of Windswept Pacific, BMJ/Yoga Flames Music, BMJ/Angela Bence, ASCAP/EMI April, ASCAP/Sonjag MW, ASCAP/Music World, ASCAP/Monaz Ronza, SESAC) HL, H100 92

GET UP ON IT (Thes Four, BMJ) RBH 95

GIMME MORE (WBM Music, SESAC/Danjahndz Muzik, SESAC/Millennium Kid Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Keroney Music, ASCAP/Marcella Araica Publishing, Designee, ASCAP) HL/WBM, H100 75, POP 38

GIRLFRIEND (Ariani Lavigne, SOCAN/Almo Music, ASCAP/Kees Money Publishing, ASCAP/Roball Music Publishing, ASCAP) HL, POP 48

GOES DOWN EASY (EMI April, ASCAP/Sarachel, ASCAP/Old Desperados, ASCAP/NZD, ASCAP/Caroli Vincent And Associates, BMJ/Sony/ATV Cross Keys, ASCAP/Gary Nicholson, ASCAP) HL, CS 58

GOOD LIFE (Please Gimme My Publishing, BMJ/EMI Blackwood, BMJ/Tomstone Publishing, BMJ/Nappy-Pub, BMJ/Zomba Songs, BMJ/John Legend Publishing, BMJ/Cherry River, BMJ/Yellowbrick Road, ASCAP/Cherry Lane, ASCAP/Ecceman, BMJ/Warner-Tamela Publishing, BMJ) CLM HL/WBM, H100 14, POP 18, RBH 40

GOOD THINGS (SneefRich Music, BMJ/Ry Diet Stars Tomorrow, BMJ/Songs Of Universal, BMJ/Jasons Lyrics, SESAC/Beach Global Tunes, SESAC/Six M Stoned, ASCAP/Keroney Music, ASCAP) HL, RBH 72

GOTTA GO MY OWN WAY (Walt Disney, ASCAP) POP 85

THE GREAT ESCAPE (Martin Johnson Music, ASCAP/Mayday Malone, ASCAP/Dimensional Music Of 1031, ASCAP/Cherry Lane, ASCAP/EMI Blackwood, BMJ/Arlian Music, BMJ/EMI April, ASCAP) HL, H100 26, POP 10

H

THE HAND CLAP (Building 2 Music, BMJ/Philly Dawg, BMJ/Soul Life Publishing, ASCAP/PAF Music, ASCAP/2 Girls & A Boy, ASCAP/An What Music, BMJ/Croomstacut Music, BMJ) RBH 62

HATE ON ME (Adback Productions, ASCAP/Mo'ke Beats, ASCAP) RBH 43

HATE THAT I LOVE YOU (Super Sayin Publishing, BMJ/Zomba Songs, BMJ/Sony/ATV Tunes, ASCAP/EMI April, ASCAP) HL/WBM, H100 54, POP 34

HEARTBREAKER (Rank 1176 Music, ASCAP/D And Antonio Dixons Muzik, ASCAP/Black Fountain Publishing, ASCAP/BMG Songs, ASCAP/Underdogs West Songs, ASCAP/Inving, BMJ/Anthony Nance Music, ASCAP/EMI April, ASCAP) HL/WBM, RBH 51

HEAVEN HEARTACHE AND THE POWER OF LOVE (KAC Music, ASCAP/Working For The Woman, ASCAP/JC Music, BMJ/Ensign Music, BMJ/Line Like Wine Music, BMJ) CS 27

HEY THERE DELILAH (So Happy Publishing, ASCAP/WB Music, ASCAP/Farmore Music, ASCAP) WBM, H100 13, POP 9

HIP HOP POLICE (Chamillary Camp Music, ASCAP/Universal Music Corporation, ASCAP/Jonathan Rotem Music, BMJ/Southside Independent Music, BMJ/Slick Rick Music, BMJ) HL, POP 96

HOLD ON (Jonas Brothers Publishing, BMJ/Sony/ATV Songs, BMJ) HL, POP 86

HOMIE (Surface Pretty Deep Ugly Music, BMJ/Careers-BMG Music Publishing, BMJ) WBM, H100 36, POP 43

HOOD LEGS (Ariani Lavigne Publishing, Designee/Urban Publishing, ASCAP/EMI April, ASCAP) HL, H100 65, RBH 16

HOW BOUT THEM COWGIRLS (Soy/ATV Tree, BMJ/Lavender Zoo Music, BMJ/Careers-BMG Music Publishing, BMJ/Sagorbeaux Songs, BMJ) HL/WBM, CS 14, H100 60

HOW DO I BREATHE (Soy/ATV Songs, BMJ/EMI April, ASCAP/Sleater Songs, ASCAP) HL, RBH 38

HOW FAR WE'VE COME (U Rule Music, ASCAP/EMI April, ASCAP/Luanda Panic Music, BMJ/Grand Line Music, ASCAP/Pooke Stuff, BMJ) H100 12, POP 14

HOW LONG (EMI April, ASCAP/WB Music, ASCAP) HL/WBM, CS 26

HOY YA ME VOY (WB Music, ASCAP) LT 31

HYDROLIC (62 Laxential Music, ASCAP/Majaro Publishing, ASCAP/Armin Watson Publishing, ASCAP/Street Lyrics Publishing, ASCAP/WB Music, ASCAP/Heavz Music, SESAC/Shago, SESAC/Carlos Hassan Publishing, BMJ) WBM, RBH 41

HYPNOTIZED (First N Gold, BMJ/Warner-Tamela Publishing, BMJ/Bretal Music, ASCAP/Famous, ASCAP) HL/WBM, RBH 61

I

I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM) (EMI Blackwood, BMJ/The Madden Brothers Publishing, BMJ/High Speed Chase, ASCAP) HL, H100 85, POP 50

IF I HAVE MY WAY (EMI Music Publishing UK, SESAC/Foray Music, SESAC/Christie Michele Music, SESAC/Four Kings Production Inc., SESAC/Stankin Music, ASCAP/Underdogs West Songs, ASCAP/Almo Music, BMJ/Janice Combs, BMJ/Underdog East Hills, BMJ/Janice Combs, HL, RBH 32

IF YOU'RE READING THIS (Soy/ATV Tree, BMJ/Lie Des Autuers, ASCAP/Bucky And Clyde, ASCAP) HL, CS 8, H100 48, POP 78

I GET IT IN (Kevin Me Me Music, ASCAP) RBH 81

I GET MONEY (50 Cent Music, ASCAP/Universal Music Corporation, ASCAP/Songs Of Universal, BMJ/First Priority, BMJ/Rot Butter Milk, ASCAP/100 Alliance, ASCAP/Kee-Nee Music, ASCAP/EMI April, ASCAP) HL, H100 21, POP 35, RBH 10

I GOT IT FROM MY MAMA (William Music, BMJ/Cherry Lane, ASCAP/KlugerPartners Music, ASCAP) CLM, H100 43, POP 29, RBH 96

I GOT MY GAYNE ON (EMI Blackwood, BMJ/Gassed Hits, BMJ/Forer, ASCAP/PA, ASCAP) BMJ/Sony Tractor, BMJ/CA IV Entertainment, BMJ) HL, CS 39

ILL STILL KILL (50 Cent Music, ASCAP/Universal Music Corporation, ASCAP/Mandi And Jaleesa's Music, ASCAP/Beytall Music, ASCAP/Famous, ASCAP) HL, POP 39

IM 'N 30 HOOD (DJ Khalid, BMJ/NappyPub, BMJ/Zomba Songs, BMJ/First N Gold, BMJ/Warner-Tamela Publishing, BMJ/4 Elements Ltd At Once, BMJ/A, Lanier Publishing, Designee, ASCAP/Trac-N-Field Entertainment, BMJ/Notting Dale Songs, ASCAP) WBM, H100 93, RBH 35

IM WITH THE BAND (Warner-Tamela Publishing, BMJ/Sell The Cow, BMJ/Tower One, BMJ/WB Music, ASCAP) WBM, H100 93, RBH 35

INCONSOLABLE (Right Bank Music, ASCAP/Universal-PolyGram International, ASCAP/Angelou Music, ASCAP) HL, H100 86, POP 53

INSIDE OUT (Stribal Bello Music, BMJ) RBH 82

INTERNATIONAL HARVESTER (EMI Blackwood, BMJ/Shane Minor, BMJ/Songs Of Windswept Pacific, BMJ/L'ing Circus, BMJ/Jeffrey Steele, BMJ/BPJ, BMJ) HL, CS 48

IN THE GHETTO (Songpartner, BMJ/Sony/ATV Tree, BMJ) POP 84

INTL PLAYERS ANTHEM (I CHOOSE YOU) (Zomba Enterprises, ASCAP/Debra Publishing, BMJ/Music Resources, BMJ/We Dont Play Even When We Be Playin, ASCAP/Mosquero Pass, ASCAP/Chrysalis Music, ASCAP/Jobete Music, ASCAP) HL/WBM, H100 78, RBH 14

IT'S GOOD TO BE US (Cal IV Songs, ASCAP/BergBrain, ASCAP/Ring Circus, BMJ/Music Of Windswept Pacific, ASCAP) CS 46

I WANT YOU (Songs Of Universal, BMJ/Senseless, BMJ/Willie 'n' A Music, BMJ/Cherry River, BMJ/Skylofers, BMJ/Spirit One, BMJ) HL, RBH 66

J

JOYRIDE (Soy/ATV Tree, BMJ/Cherry Lane, BMJ/EMI April, ASCAP/Bresly Music, ASCAP/Mullions BMG SESAC/Avaru Music, SESAC) HL, CS 43

JUST MIGHT HAVE HER RADIO ON (Hope-N-Cat, BMJ/Trent Tompkins Songs, BMJ/Geomatic Publishing, SESAC) CS 22

K

KISS KISS (Songs Of Universal, BMJ/Culture Beyond Ur Experience Publishing, BMJ/Zomba Songs, BMJ/Nappy-Pub, BMJ) HL/WBM, H100 100, RBH 28

L

LAGRIMAS DEL CORAZON (Edimonsa, ASCAP/Siemens, ASCAP) HL, RBH 12

LAGRIMAS DE SANGRE (Once Rios SA, de C/V/TN Ediciones, BMJ) LT 36

LAST TRAIN RUNNING (One Mad King Publishing, ASCAP/Trac Myers Music, BMJ/Sixteen Stars, BMJ) CS 34

LA TRAVESIA (E. Ocasio, BMJ/Rodomi, BMJ) LT 17

LAUGHTER UNTIL WE CRIED (EMI Blackwood, SESAC/To Be Music, ASCAP/Songs Of Combustion Music, ASCAP/Universal Music Corp, ASCAP/Janique Joints, SESAC) WBM, H100 72, POP 54

LEAVE TONIGHT (Super Sayin Publishing, BMJ/Zomba Songs, BMJ/Songs Of 0a Red Drum, ASCAP/Sio Gray Music, ASCAP/Jobete Music, ASCAP) WBM, RBH 60

LET IT GO (She Wrote II, ASCAP/BMG Songs, ASCAP/Music Confusion, ASCAP/EMI April, ASCAP/Cannons Land Music Publishing, ASCAP/Notorious K.I.M., BMJ/2 Daughters Music, SESAC/Christian Combs Publishing, SESAC/Froy Music, SESAC/Murme, BMJ) HL/WBM, H100 7, POP 36, RBH 2

LIKE A BOY (Universal Music Corporation, ASCAP/Royal-Lyghtings, ASCAP/Boolliggers Stop, ASCAP/Royal-Lyghtings, ASCAP/Champion Tunes, SESAC/Jahane Joints, SESAC/Christopher Mathew, BMJ/Hito Music, BMJ/Ezee International Music, BMJ/Revolutionary Jazz, BMJ/Gedness, BMJ) HL, POP 74

LIKE THIS (Kendrick, ASCAP/Blondie Rockwell, ASCAP/2590 Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Team S Dot Publishing, BMJ/Hito Music, BMJ/Songs Of Windswept Pacific, BMJ/Jasons Lyrics, SESAC/Beach Global Tunes, SESAC/Songs Of Universal, BMJ) HL, RBH 50

LIKE THIS (Shawn Mirns, BMJ/The Blackout Legacy, ASCAP/Schoteids, ASCAP) H100 83, POP 58

LIVIN' OUR LOVE SONG (Careers-BMG Music Publishing, BMJ/More Than Rhymes Music, BMJ/Li Ninja Time-Music, ASCAP/Amberell, ASCAP) CS 13, H100 79

LLORARAS (Mater, ASCAP/Sony/ATV Discos, ASCAP) LT 29

LOST WITHOUT U (I Like Em Thicke, ASCAP/Dos-DuetsMusic, ASCAP) RBH 34

LOVE ME IF YOU CAN (Big Loud Shri Industries, ASCAP/Music Of Windswept Pacific, ASCAP/Songs Of Bud Eby, E. Waller, ASCAP) CS 2, H100 51

LOVOSTONED (Tennan Tunes, ASCAP/Zomba Enterprises, ASCAP/Virginia Beach, ASCAP/Warner-Tamela Publishing, BMJ/Danjahndz Muzik, SESAC/WBM Music, SESAC/Warner, SESAC) WBM, H100 18, POP 8

M

MAKE ME BETTER (J. Brasco, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Super Sayin Publishing, BMJ/Zomba Songs, BMJ/EMI April, ASCAP/No Question Entertainment, ASCAP) HL/WBM, H100 19, POP 17, RBH 13

MAKES ME WONDER (Careers-BMG Music Publishing, BMJ/February Twenty Second, BMJ) WBM, H100 34, POP 33

MAKEYOUHAPPY (Southco, ASCAP/Universal Music Corporation, ASCAP/Wet Ink Red Music, ASCAP/EMI April, ASCAP) HL, RBH 90

MALDITO AMOR (J & N, ASCAP) LT 46

ME (Step In Shep, ASCAP/Armo Music, ASCAP/Universal Music Corporation, ASCAP) HL, RBH 33

MEASURE OF A MAN (Universal-PolyGram International, ASCAP/Spunker Songs, ASCAP/Passing Stranger, ASCAP/Songs Of Combustion Music, ASCAP/Music Of Windswept Pacific, ASCAP/No Such Music, SOCAN) HL, CS 49

ME DUELE AMARTE (LeCova Music Publishing, BMJ/J & N, ASCAP) LT 34

ME ENAMORA (Songs Of Camateon, BMJ/Permusic III, BMJ) H100 99 1, LT 3

ME LOVE (WB Music, ASCAP) WBM, H100 24, POP 12

MEN BUY THE DRINKS (GIRLS CALL THE SHOTS) (Marigat Music, SESAC/Mullions BMG SESAC/Armo Music, ASCAP/Geomatic Publishing, SESAC/Caltoun Enterprises, SESAC) CS 47

MI CORAZONITO (Premium Latin, ASCAP) LT 3

MI GENTE (Fania, BMJ) LT 39

MIRAME (V.B.M. Music, ASCAP) LT 37

MISERY BUSINESS (WB Music, ASCAP/Father I, Just Want To Smi Music, ASCAP/Joehs Music, ASCAP) WBM, H100 73, POP 59

MONEY IN THE BANK (Swiz Beat, SESAC/Universal Music, SESAC/Songs Of Universal, SESAC/Mayleeze Tunes, BMJ/Caristie Young Music, ASCAP/Got Heat Entertainment, SESAC/Universal-Songs Di PolyGram International, BMJ/Justin Combs Publishing, ASCAP/EMI April, ASCAP/Young Money Music, ASCAP/Street Luchter Publishing, ASCAP/AeW Publishing, ASCAP/Pantris Publishing, ASCAP/Notorious K.I.M., BMJ/Undeas Music, BMJ/Warner-Tamela Publishing, BMJ/Deric Angelle Music, BMJ/EMI Blackwood, BMJ/Sa-Vette Music, BMJ/Unchappell Music, BMJ/My Baby's Music Company, ASCAP/Chappell & Co., ASCAP/Excuse Moi Music, ASCAP/BMG Songs, ASCAP/PH & R Records, ASCAP/Sony/ATV Tunes, ASCAP) HL/WBM, H100 84, RBH 23

THE MORE I DRINK (EMI April, ASCAP/New Sea Gayle, ASCAP/Old Desperados, ASCAP/NZD, ASCAP) HL, CS 2

MORE THAN A MEMORY (Mike Curb Music, BMJ/House Of Moraine, BMJ/Sweet Hysteria Music, ASCAP/Jacobson, ASCAP/Fortune Favors The Bold, ASCAP) WBM, CS 7, H100 69

MUEVELO (Ensign Music, BMV/C. Jointz, BMJ/Swizz-Whoppy, BMJ) LT 29

MY DRINK N MY 2 STEP (Larsity, ASCAP/Swiz Beat, SESAC/Entertrance Music, BMJ) HL, H100 95, RBH 29

MY GIRL GOTTA BEST FRIEND (LaRay Music Publishing, ASCAP/Gimme Some Hot Love, ASCAP/The Royal-ly Network, ASCAP/J Hot Lyrics, ASCAP) RBH 79

MY LOVE (WB Music, SESAC/Songs In The Key Of B Flat, SESAC/Nonnie South, SESAC/Songs Under My Clothes, ASCAP/Chrysalis Music, ASCAP/The Bears Ltd, SESAC/December First Publishing Group, SESAC/Cardoye, SESAC/Universal Tunes, SESAC/Songs Of Universal, SESAC) HL/WBM, RBH 75

N

NEVER AGAIN (Smelly Songs, ASCAP/EMI April, ASCAP/Almyr Messer Music, ASCAP/WB Music, ASCAP) WBM, POP 98

NEVER TOO LATE (EMI April Canada, SOCAN/3 Days Grace, ASCAP/EMI April, ASCAP) HL, H100 74, POP 77

NEVER WANTED NOTHING MORE (Soy/ATV Tree, ASCAP/EMI April, ASCAP/New Sea Gayle, ASCAP/Son Of A Manx Songs, ASCAP) HL, CS 12, H100 50, POP 71

NO LLORES (Foreign Imported, BMJ) WBM, LT 5

NO ONE (Lallow Productions, ASCAP/EMI April, ASCAP/Book Of Daniel, ASCAP/D Harry Productions, BMJ) HL, H100 15, POP 28, RBH 49

NO TO VEO (Don Blanco, BMJ/EMI Blackwood, BMJ/Las Lencinas Music Publishing, ASCAP/Sandungero Music Publishing, BMJ) LT 8

NOTHING BETTER TO DO (Curb Songs, ASCAP/Lucky In Love, ASCAP/Laney Beth Publishing, ASCAP/Kobalt Music Publishing, ASCAP/Grey Ink, BMJ/The Last Man Standing, ASCAP/EMI April, ASCAP) WBM, CS 25

NOWHERE THAN SOMEWHERE (Big Loud Shri Industries, ASCAP/Soramble, ASCAP/Carnival, ASCAP) CS 54

NUESTRO AMOR ES ASI (Magenta Music Publishing, ASCAP/Sebastian Publishing, ASCAP/King Publishing, ASCAP) LT 42

O

OJALA PUOIERA BORRANTE (Tulum, ASCAP) LT 4

OLVIDATE TU (Arpa, BMJ) LT 2

ONCE UPON A TIME (New Sea Gayle, ASCAP/Direct Have To Be Music, ASCAP) HL, CS 3, H100 42, POP 100

ONLY ONE (WB Music, SESAC/Songs In The Key Of B Flat, SESAC/Nonnie South, SESAC/Tabulous Music, ASCAP/Hico South, ASCAP/Music Of Windswept Pacific, ASCAP/Universal Music Corp, BMJ/Hito Music, BMJ/Songs Of Windswept Pacific, BMJ/Boolliggers Stop, ASCAP/Universal Music Corp, ASCAP/Janique Joints, SESAC/Universal-PolyGram International Tunes, SESAC) HL/WBM, RBH 53

OOH WEE (Beary Publishing, ASCAP/Notting Hill, BMJ) RBH 1

OUR SONG (Soy/ATV Tree, BMJ/Taylor Swift Music, BMJ) HL, CS 30

OVER YOU (Surface Pretty Deep Ugly Music, BMJ/Careers-BMG Music Publishing, BMJ/High Back Publishing, BMJ/EMI Blackwood, BMJ) HL/WBM, H100 37, POP 22

P

PARALYZER (Finger Eleven, SOCAN/Rienfield, ASCAP) WBM, H100 45, POP 46

PARTY LIKE A ROCKSTAR (Preciate That Music, BMJ/Crest And Muz Publishing, ASCAP/Peaches Children Publishing, ASCAP/EMI April, ASCAP) HL, H100 46, POP 42

PAZ EN ESTE AMOR (Not Listed) LT 33

PEEP SHOW (50 Cent Music, ASCAP/Universal Music Corporation, ASCAP/Shok Jesus, BMJ/Eight Mile Style, BMJ/2Kerby Music, BMJ) HL, POP 81

THE PEOPLE (Universal Music Corporation, ASCAP/Senseless, BMJ/Please Gimme My Publishing, BMJ/EMI Blackwood, BMJ/Brounha, ASCAP/TVT Music, ASCAP) HL, RBH 93

PICTURES OF YOU (Blue Ladder, BMJ/Say Beautiful Songs, BMJ/Zomba Songs, BMJ/Crown M Entertainment, BMJ/The Last Man Standing, BMJ) WBM, H100 32, POP 52

PLAYER'S PRYZER (Pretty Girls & Big Love Songs, BMJ/Young Goldie, BMJ) RBH 78

PLEASE DON'T GO (Rank 1176 Music, ASCAP/Black Fountain Publishing, ASCAP/EMI April, ASCAP/Lt48, ASCAP/EMI April, ASCAP) HL, RBH 23

POBRE COPAZON (Ovidio Music Publishing, BMJ) LT 19

POP BOTTLES (Young Money Publishing, BMJ/Warner-Tamela Publishing, BMJ/Soram Sound, BMJ/Middle James Songs, ASCAP) WBM, POP 88, RBH 74

POP AMARTE (San Angel, ASCAP) LT 41

POP AMARTE ASI (WB Music, ASCAP/Armi, ASCAP) WBM, H100 18, POP 8

POTENTIAL BREAKUP SONG (Hall Heart Music, BMJ/Seven Summit, BMJ/Antonia Songs, ASCAP/In The Mouth Of The Wolf, BMJ) H100 67, POP 57

THE PRETENDER (M.J. Twelve, BMJ/Love The Punk Rock Music, BMJ/Songs Of Universal, BMJ/Living Under A Rock, ASCAP/Flying Carrot, BMJ) HL, H100 58, POP 64

PROMISE RING (Ezee International Music, BMJ/Christopher Mathew, BMJ/Hito Music, BMJ/Songs Of Windswept Pacific, BMJ/Universal-PolyGram International Tunes, SESAC/Jahane Joints, SESAC/Universal Music Corporation, ASCAP/Boolliggers Stop, ASCAP/DeNaul Publishing, ASCAP/EMI Blackwood, BMJ/Collifark

Music, BMJ) HL, RBH 67

PROUD OF THE HOUSE WE BUILT (Soy/ATV Tree, BMJ/Showbiz Music, BMJ/Warner-Tamela Publishing, BMJ/Sycamore Canyon Music, BMJ/Turn Me On Music, BMJ/Still Working For The Man Music, BMJ/CG, BMJ) HL/WBM, CS 4, H100 60

PUT A LITTLE UMPH IN IT (Shanah Cymone Music, ASCAP/EMI April, ASCAP/Seal Music, BMJ/BMG-Careers, BMJ/Travis Garm Taylor, ASCAP/Beard Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Air Control Music, ASCAP) HL, RBH 49

Q

QUEIM (Soy/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 22

R

READY SET, DON'T GO (Sunnaeronimo, BMJ/Sony/ATV Acut Rose, BMJ/Lavender Zoo Music, BMJ) HL, CS 55

REHAB (EMI Blackwood, BMJ) HL, POP 62

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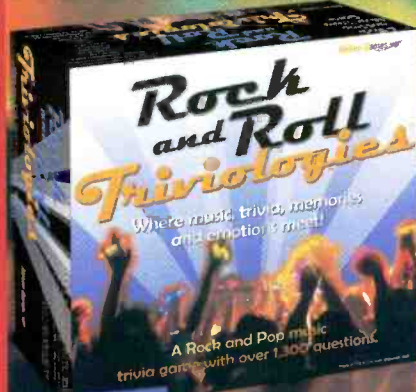
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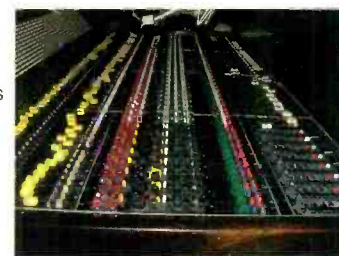
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LEGAL NOTICE

NOTICE OF PUBLIC SALE OF ASSETS OF THE SONGWRITER COLLECTIVE, LLC

Notice is hereby given that Fortress Credit Opportunities I LP, a Delaware limited partnership, as a lender and as agent on behalf of the lenders (the "Agent") under that certain Loan Agreement, dated as of March 1, 2004, as amended (the "Loan Agreement"), among The Songwriter Collective, LLC, a Delaware limited liability company, as borrower (the "Debtor"), the Agent and the lenders, having postponed the public sales scheduled for November 4, 2005, December 14, 2005, January 31, 2006, March 14, 2006, April 25, 2006, June 6, 2006, July 18, 2006, August 29, 2006, October 17, 2006, November 29, 2006, January 9, 2007, February 20, 2007, April 10, 2007, May 22, 2007, July 3, 2007, August 14, 2007 and September 18, 2007, intends to sell at public sale in accordance with the provisions of the New York Uniform Commercial Code, certain personal property assets of the Debtor, generally described as all of the Debtor's right, title and interest of every kind and nature in and to all accounts, chattel paper, deposit accounts, documents, electronic chattel paper, equipment, general intangibles, goods, instruments, inventory, investment property, payment intangibles and software belonging to the Debtor, in each case whether tangible or intangible, wherever located or situated, including all rights to a portfolio of musical compositions, including, in some instances, copyrights of the musical compositions, the right to and interest in any and all revenues and licenses derived from such musical compositions, and all claims and causes of action related to the musical compositions accruing at any time and all other rights of the Debtor of any nature whatsoever in the musical compositions (the "Collateral"). A more detailed description of the Collateral will be provided to you upon execution of a confidentiality agreement.

The public sale will take place at the office of Sidley Austin LLP at 787 Seventh Avenue, New York, New York 10019, on Tuesday, October 30, 2007 at 11:00 a.m., New York time. The Agent reserves the right to cancel the sale, without notice, in its entirety, or to adjourn the sale to a future date. The Agent may further adjourn the sale herein described to another date from time to time, before, during or after commencement of bidding, without written notice, by announcement at the time and place appointed for such auction, or any adjournment thereof, and, without further notice, such auction may be made at the time and place to which the auction may have been so adjourned. Interested persons should take notice that the Collateral will be sold on the following terms and conditions:

1. All bids must be given orally at the public sale.
 2. The Agent reserves the right to bid for and purchase the Collateral and to credit the purchase price against the expenses of sale and principal, interest and any and all other amounts due and payable to the Agent pursuant to the terms of any and all indebtedness secured by the security interest in the Collateral.
 3. The Agent has sole discretion to determine which offer is the highest or best offer, and to reject any offer which it deems to be insufficient.
 4. Concurrently with the acceptance of any bid, the prospective purchaser shall be required to execute and deliver to the Agent the Asset Purchase Agreement, a copy of which may be obtained by contacting one of the person's identified in the final paragraph of this notice, containing terms of sale and conditions precedent to the Agent's obligation to sell, in each case, in addition to those set forth herein, including, without limitation, the requirement that the sale of the Collateral pursuant to the Asset Purchase Agreement be consummated no earlier than 30 days following execution thereof.
 5. Upon acceptance of any bid, the prospective purchaser shall be required to deposit (the "Deposit") with the Agent earnest money in an amount equal to ten percent of the purchase price. Such Deposit shall only be refunded to such prospective purchaser as, and to the extent, provided in the Asset Purchase Agreement. In all other cases, the Agent shall have the right to retain such Deposit. If such sale of the Collateral is consummated with such prospective purchaser, the full amount of such Deposit shall be applied to the purchase price. If such sale is not consummated, the Agent shall have the right, but shall have no obligation, to reoffer the Collateral for sale, without further notice. The prospective purchaser shall not be entitled to any interest on the Deposit held by the Agent, whether or not the Deposit is required to be refunded to such prospective purchaser by the Agent pursuant to the Asset Purchase Agreement.
 6. No bids may be withdrawn once made, but no sale is final until accepted by the Agent.
 7. Only cash or cashier's check or other immediately available funds will be accepted for the Deposit or for payment of the purchase price. The bid of any prospective purchaser who fails to tender proper payment may be rejected and the Agent may, subject to the other terms hereof, (i) accept any alternative bid made at the sale, in which case the Agent shall have no obligation to reconvene the sale, accept additional bids, or notify any other bidders of the acceptance of such bid, or (ii) reoffer the Collateral for sale without further notice, in each case, at the Agent's option. Notwithstanding anything contained herein to the contrary, the Agent shall not be obligated to make any sale of the Collateral pursuant to this notice.
 8. In the event the Agent is unable to consummate any sale and deliver the Collateral to a purchaser, then the sole liability of the Agent to such purchaser shall be to refund the purchase price, if any, previously paid to the Agent.
 9. The Agent will announce at the outset of the public sale whether the Collateral will be sold in whole or in part, and whether the Collateral will be sold in one or more lots.
 10. Subject to satisfaction of all of the conditions precedent to the Agent's obligation to sell the Collateral pursuant to the Asset Purchase Agreement and the terms and conditions hereof, consummation of the sale of the Collateral will be made immediately upon receipt by the Agent of the purchase price and shall be evidenced by delivery of the Collateral to the purchaser thereof, BUT WITHOUT DELIVERY OF A BILL OF SALE, WITHOUT GUARANTEE OF SIGNATURES, WITHOUT PAYMENT OF ANY TRANSFER OR OTHER TAX, AND WITHOUT REPRESENTATION OR WARRANTY BY THE AGENT, AND SUBJECT TO ALL DEFENSES.
 11. The above terms and conditions of sale may be subject to additional or amended terms and conditions to be announced at the time of sale.
 12. If any dispute arises between two or more bidders, the Agent may decide the same or put the Collateral up for sale again and resell to the purchaser submitting the best bid, as determined by the Agent. In all cases, the Agent's decision shall be final.
 13. All bidders and other persons attending this auction agree that they have full knowledge of the terms set forth above and contained in the Asset Purchase Agreement and agree to be bound by the terms hereof and thereof.
 14. The Debtor shall have the right to redeem the Collateral in accordance with, and only to the extent provided for, under applicable law.
- Persons desiring further information as to the public sale of the Collateral, and the terms and condition relating thereto, and/or desiring to obtain copies of the confidentiality agreement or the Asset Purchase Agreement, may contact either Martin Jackson (212/839-6726) of Sidley Austin LLP, 787 Seventh Avenue, New York, New York 10019 or Colleen McDonald (415/772-1207) of Sidley Austin LLP, 555 California Street, San Francisco, California 94104, counsel for the Agent.

September 22, 2007

MILEPOSTS

COMPILED BY KRISTINA TUNZI ktunzi@billboard.com

BIRTHS

BOY: Ethan Graham, Aug. 21 in Yardley, Pa., to **Glenn and Kathleen Rosekein**. Father is senior director of digital media for Madacy Entertainment.

BOY: Oliver Milo Rubenstein, Aug. 23 to **Eric and Rebecca Rubenstein**. Father is assistant general counsel for Billboard, and mother is finance director of MLB.com.

DEATHS

Paul Calabretta, 47, a longtime sales executive who divided his career between Sony and BMG, died July 18 of cancer in Dix Hills, N.Y.

Calabretta began his career at CBS in 1983, staying with the company through its Sony Music days before switching to BMG Distribution in 1993. During the next decade he worked his way up to senior director of national sales. When BMG merged with Sony, he eventually became VP of sales and media for Sony BMG U.S. Sales.

Calabretta is survived by his wife, Karen, and sons Jamie and Anthony.

Sekou Sundiata, 58, music/theater/poetic performer, died July 18 of heart failure in Valhalla, N.Y.

Born in Harlem, Sundiata served as a professor at the New School in Manhattan and performed on HBO and PBS, and alongside such artists as Craig Harris, Vernon Reid and Ani DiFranco.

Sundiata—whose full name was Robert Franklin Feaster—is survived by his wife, Maurine Knighton, and daughters Myisha Gomez and Aida Riddle.

Ron Miller, 74, Motown songwriter/producer, died July 23 of cardiac arrest after a long battle with cancer and emphysema in Santa Monica, Calif.

Motown founder Barry Gordy spotted the Chicago-born Miller playing in a piano bar. He soon became one of Motown's first songwriter/producers in the 1960s. He wrote such classics as "Touch Me in the Morning" and co-wrote with Orlando Murden "For Once in My Life." It is one of the most-recorded songs in history, with more

than 270 versions.

Miller is survived by his wife, Aurora, and his children.

Joe Zawinul, 75, jazz performer, composer, original member of the band Weather Report and a pioneer of jazz fusion, died Sept. 11 from Merkel cell carcinoma, a form of skin cancer, in Vienna.

Zawinul was classically trained on piano and also played accordion. His interest in American jazz and attendance at Berklee College of Music landed him a spot on piano for Dinah Washington in 1959. He made his international recording debut playing the electric piano for Cannonball Adderley's band.

Playing keyboard on Miles Davis' album "In a Silent Way," Zawinul led the way as artists began to explore the electric jazz movement. Founding Weather Report in 1970 with saxophonist Wayne Shorter, Zawinul produced numerous albums including "8:30," a live recording that won a Grammy Award.

Zawinul is survived by his sons, Anthony, Erich and Ivan.

Bobby Byrd, 73, singer/songwriter, arranger and musician, died Sept. 12 of complications due to lung cancer at his Loganville, Ga., home.

Byrd began singing gospel at a Baptist church. Playing baseball with and performing for prisoners at a local facility, he met James Brown, who, after his release, joined Byrd's group, the Gospel Starlighters. After renaming themselves the Flames and releasing their hit "Please, Please, Please" on King Records, the group garnered international success and helped catapult Brown's career. In addition to his roles performing backup vocals and playing the organ for TV appearances and on Brown's landmark "Live at the Apollo" album, Byrd was an integral part of writing and arranging for Brown.

Byrd is survived by his wife and former James Brown singer, Vicki Anderson; four children from two marriages; two sisters; and a brother.

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RECORD COMPANIES: CBS Records in Los Angeles appoints **Larry Jenkins** to executive VP/GM. He previously headed his own management/consultancy firm, LJ Entertainment.

Sony BMG U.K. names **Nick Bray** director of promotions for RCA Label Group. He was head of national radio at Polydor Records.

Warner Music International in London names **Isabel Garvey** senior VP of new business enterprises. She was VP of global digital at EMI Music.

Sony BMG Nashville elevates **David Fitzgerald** to director of sales. He served in the same role at the former RCA Label Group Nashville.

Warner Music Germany in Hamburg appoints **Bettina Krings** marketing director. She was marketing director of pop.



PUBLISHING: Bug Music VP **John Allen** now oversees the combined Bug Music/Windswept Nashville office. Crossroads Media and Bug acquired Windswept Holdings earlier this year. **Steve Markland**, who was VP of Windswept Nashville, exits to pursue a new publishing venture.

Sony BMG Entertainment U.K.'s Columbia Label Group appoints **Nick Huggett** head of A&R. He has worked in A&R at XL Recordings.

TOURING: Australian venue operator Arena Management taps **Ross Cunningham** as managing director. He was GM of entertainment-casinos at Tabcorp.

Ticketmaster appoints **Matt Huxley** COO of Australia and New Zealand. He was senior director of product management.

DIGITAL: We7, the London-based ad-supported download community, names **Clive Gardiner** VP of digital content. He was U.K. managing director of retail group Cafédirect.

Qtrax, a free peer-to-peer music service, appoints **J. Christopher Roe** chief technology officer. He served in the same role at AFG Interactive.

LEGAL: Music lawyer **Gary Gilbert** is named a partner at entertainment practice group Manatt Phelps & Phillips in Los Angeles. He left Baker Hostetler in early September.

—Edited by Mitchell Peters

GOODWORKS

ACADEMY HONORS

Bon Jovi, Alicia Keys, Donnie McClurkin and the creators of "West Side Story"—Leonard Bernstein, Arthur Laurents, Jerome Robbins and Stephen Sondheim—are the honorees of the Recording Academy's New York Chapter's Honors 2007. The gala benefit, set for Sept. 26 at Cipriani Wall Street, benefits advocacy, education and professional development programs of the New York Chapter.

MOTION CITY SIGNING

Rock band Motion City Soundtrack is hosting a special benefit signing Sept. 21 to help rebuild Long Island, N.Y., music store Looney Tunes, which was recently destroyed in a fire. The band will sign copies of its new Epitaph album, "Even If It Kills Me," at Chosen One Collectible Toys, located next door to the former Looney Tunes shop. For this event, the CD will be sold for \$10, with all proceeds going to Looney Tunes.

ESTEFAN: JIM SPELLMAN/WIREIMAGE.COM

BACKBEAT



SOCIETY OF SINGERS 16TH ANNUAL ELLA AWARD

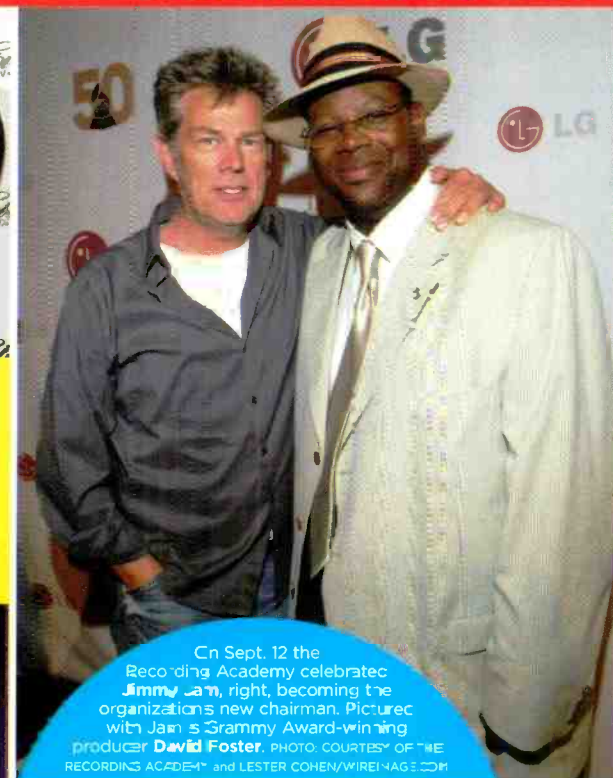
The Society of Singers honored musical icon Gladys Knight for her musical achievements and humanitarian accomplishments with its ELLA Award in a ceremony held Sept. 10 at the Beverly Hilton.

ABOVE: From left are Johnny Mathis, Gladys Knight, SOS president/CEO Jerry Sharell, SOS founder/chairman emeritus Ginny Mancini and Universal Music Group president/COO Zach Horowitz.

BELOW: Gladys Knight, with SOS president/CEO Jerry Sharell accepting her award.



Joss Stone stopped by the Current TV studios in Los Angeles for an interview before her show at the Great Western. Current TV won an Emmy Award Sept. 16 for outstanding creative achievement in interactive television. From left are Current TV VP of music programming Ceanna Cohen, Stone, Current TV director of music programming Davis Powers, Current TV senior VP of programming and scheduling Gayle Allen, Current TV director of music licensing Harvey Greenstein and Current TV VP/L.A. studio Patrick Newall.



On Sept. 12 the Recording Academy celebrated Jimmy Iovine, right, becoming the organization's new chairman. Pictured with James Grammy Award-winning producer David Foster. PHOTO: COURTESY OF THE RECORDING ACADEMY and LESTER COHEN/WIREIMAGE.COM



Universal Motown artist Mya, whose new album "Liberation" dropped Sept. 18, was joined by designer Riche Rich of Heatherette Sept. 15 at the finale of the 10 Cane Cloud 9 event series at Ava Lounge on the rooftop of the Dream Hotel in New York. PHOTO: COURTESY OF PAUL PORTER

INSIDE TRACK

ESTEFANS, UMPG RENEW THEIR (ADMINISTRATIVE) VOWS

Universal Music Publishing Group has renewed its exclusive administration agreement for the music catalogs belonging to superstar Gloria Estefan and husband/producer Emilio Estefan Jr. These are considered some of the most valuable Latin music catalogs in the world, and include the works of Estefan and her husband, as well as other authors whose works fall under the Estefans' independent music publishing companies, Foreign Imported Productions & Publishing and Estefan Music Publishing.

The long-term deal originated through UMPG's Latin America division and covers a full territory outside North America. It was brokered by

UMPG chairman/CEO David Renzer and UMPE senior VP of Latin America Eddie Fernandez. It has UMPG administering more than 3,000 titles, including "Conga," "Don't Wanna Lose You" and "Words Get in the Way." The catalog also includes a vast array of film music and tracks recorded by a broad range of artists, including Shakti and Jennifer Lopez. The deal continues to consolidate the Estefans' publishing companies. Prior to joining UMPG, FIFP and EMPI were administered by Sony/ATV and Gloria Estefan's publishing was with EMI.

News of UMPG's renewal of its deal with the Estefans comes in the wake of Gloria Estefan's just-released new



GLORIA ESTEFAN

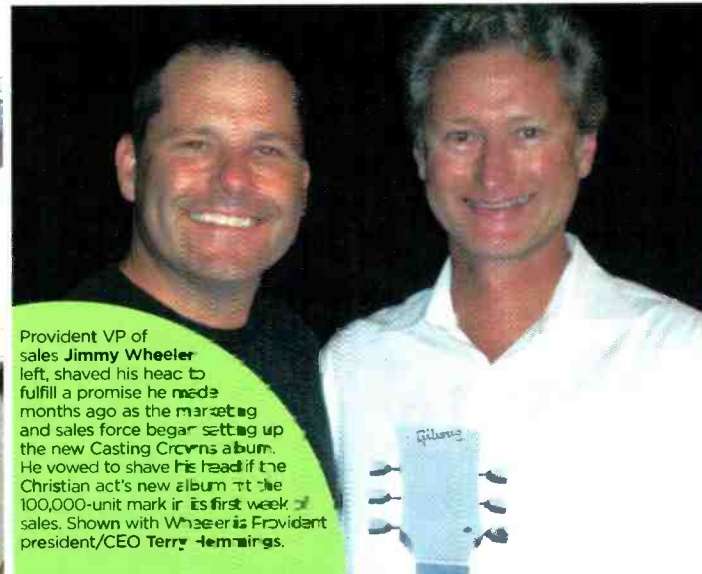
album, "90 Millas." FIFP and EMPI will still administer their own catalogs inside North America.



From left, Blu Hammock Music's Nichelle Sanders and Jaylaan Llewellyn hang out with Blu Hammock artist Cary Brothers and party attendee Russell Simmons at the Blu Party in Bridgehampton, N.Y. The event featured a special performance by Brothers and celebrated the launch of BluHorse Clothing. PHOTO: COURTESY OF PATRICK McMULLEN PHOTOGRAPHY



Boston's own Dropkick Murphys kicked off the release of their new CD "The Meanest of Times" with a Sept. 15 performance at New York's Roseland Ballroom. Bruce Springsteen and his son Evan attended the show and posed for a picture backstage. From left are Dropkick Murphys' Marc Orrell, Scruffy Wallace, Al Barr, Matt Kelly and Ken Casey; Bruce and Evan Springsteen; Dropkick Murphys' Tim Brennan and James Lynch; and a friend of Evan's. PHOTO: COURTESY OF DROPKICK MURPHYS



Provident VP of sales Jimmy Wheeler left, shaved his head to fulfill a promise he made months ago as the marketing and sales force began setting up the new Casting Crowns album. He vowed to shave his head if the Christian act's new album hit the 100,000-unit mark in its first week of sales. Shown with Wheeler's Provident president/CEO Terry Jennings.



DJ/producer Paul van Dyk appeared at the pre-Vegas Music Experience party Sept. 9 at Empire Ballroom in Las Vegas. VME, presented by Billboard and Vegas Alliance, will be held Oct. 4-7 in Las Vegas and feature a full week of parties in the city's hottest nightclubs as part of the Billboard Dance Music Summit (Oct. 9-10). For more info, go to billboardevents.com. PHOTO: COURTESY OF AL POWERS



HOPELESS/SUB CITY RECORDS \$1 MILLION COMMEMORATION

Independent record label Hopeless/Sub City Records commemorated a major milestone by surpassing \$1 million in its donations to charity since launching its philanthropic label Sub City in 1999. The celebration was held at the Troubadour in West Hollywood and featured performances from Hopeless/Sub City artists Amber Pacific and All Time Low, as well as a special performance by students of Project MuszEd, a Los Angeles-based music nonprofit and the charity benefiting from the evening. The event raised more than \$12,000 for Project MuszEd, including all the proceeds from ticket sales and a donation from Billboard, along with impromptu and inspired donations from Vans Warped tour founder Kevin Lyman and Koch Entertainment Canada president Dominique Zgarka. PHOTOS: COURTESY OF JUNGLE

ABOVE: WEA CEO John Espoito.

BELOW: Koch Entertainment Canada president Dominique Zgarka.

INSIDE TRACK

A&S: SOLID AS A ROCK

Nickolas Ashford and Valerie Simpson know their way in and around a chart-topping song. The husband-and-wife team—more commonly known as Ashford & Simpson—has penned hits for many iconic artists, including Diana Ross, Chaka Khan and Marvin Gaye. (They also share writing credits on Amy Winehouse's "Tears Dry on Their Own.") These days, the duo is treating New Yorkers to its latest performance piece, *An Evening With Ashford & Simpson*, at Feinstein's at Loews Regency. Opening the power-packed, emotionally charged show with their early-'80s R&B/club jam "It's Much Deeper," Ashford & Simpson deftly take fans on a beat-smart journey into their songbook. In addition to performing their own hits, Ashford & Simpson inject new life into songs they wrote for others; these include "I'm Every Woman," "Ain't Nothing Like the Real Thing" and "Ain't No Mountain High Enough." Track is happy to report that, come Jan. 8, 2008, Rhino/Warner Bros. will issue "The Warner Bros. Years—Hits, Remixes & Rarities." The two-disc set will feature original versions of Ashford & Simpson's uptempo songs on one disc and contemporary remixes on the other.

Robert Plant autographed an oversized Gibson Les Paul that forms part of the Gibson Guitar Town London charity exhibition on London's South Bank. Plant designed the 10-foot fiberglass guitar, named Armas Prydein, which is one of 30 sets to go under the hammer Nov. 9 to raise funds for the Prince's Trust, Teenage Cancer Trust and Nordoff-Robbins Music Therapy Foundation.



ASHFORD & SIMPSON

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