

Billboard

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**With His
New Album,
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POTTER
Helps Music
Merchants**

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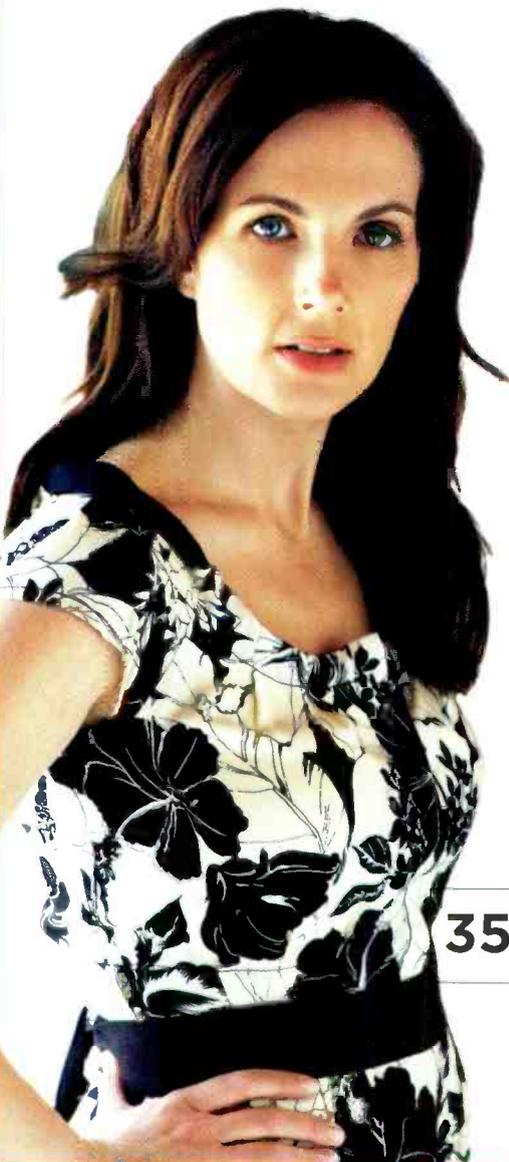
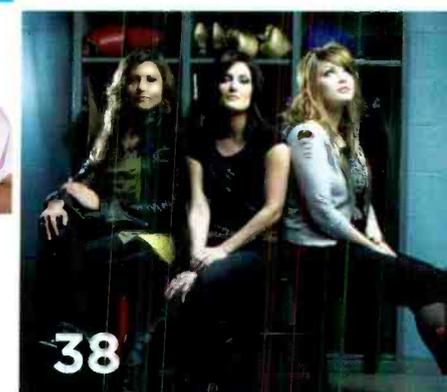
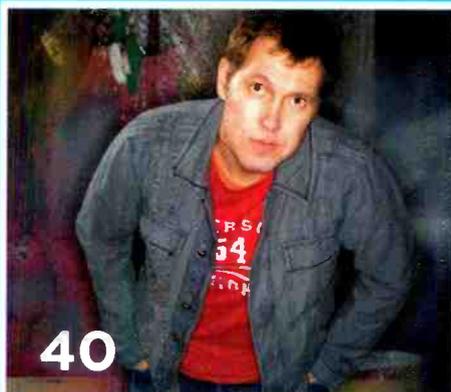
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ON THE COVER: Kid Rock photographed by Clay Patrick McBride.

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HOME FRONT

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

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

MOBILE ENTERTAINMENT LIVE
This conference offers interactive interviews with industry influencers, a full exhibit floor, networking opportunities and a live performance by Josh Kelley at the Bash. For more, go to billboardevents.com.

Blogs MOBILE BEAT

Our music-fan army is blogging (and shooting photos) from the front row all summer. Check out the uproar at billboard.com/mobilebeat.

OPINION

EDITORIALS | COMMENTARY | LETTERS

Pay For Play

A Performance Royalty For Radio Is Long Overdue

BY IRVING AZOFF; JAY COOPER, ESQ.; and SIMON RENSHAW

As any good artist rep knows, for every performer making a living through music, there are thousands of singers, musicians, session musicians and background singers barely getting by.

Yet, there is a question about the inherent value of an artist's performance and the value of an artist's work. This is the fundamental point in the growing debate over a full performance right for artists.

The consumption of music is at an all-time high, yet for a very significant part of that consumption—the radio performances of the artists' work—those performers are not paid.

The United States is one of the few countries that do not pay performers a full performance right—a royalty—when their music is broadcast on the AM and FM dials. It does not take the undersigned (two managers and a lawyer) to explain that the music community as a whole has a substantial vested interest in the outcome of this effort.

For decades, over-the-air radio has received special treatment. While Internet, satellite and cable broadcasters all pay a full performance right, "corporate radio" has a free pass to play music without paying a single penny for the content of their business—a massive corporate radio loophole.

We all know that no one listens to radio for the commercials.

Radio chooses and plays music to attract listeners, which in turn, attracts advertisers, who as a result of the amount of listeners, pays radio a lot of money for that access. Thus, corporate radio has built its success on the backs of singers, musicians and background singers and musicians, but are unwilling to pay for the use of their performances.

Radio will tell you it "promotes" music—don't you believe it. It plays music that it knows will get listeners. Radio calls paying for artists' performances a "tax." Should we be calling payment to performers for their work a tax, or are they

like the rest of the working community, in that they should be paid fair compensation for their endeavors—in this case, a creative endeavor?

Creation of a full performance right would compensate the performers, background singers, studio musicians and copyright holders for the talent and hard work that brings music to life.

Today, the United States finds itself in the company of China, North Korea, Rwanda, the Congo and many other less-than-stellar countries that do not pay a performance right. In fact, all of Europe, Canada, Australia and Japan, which do pay a performance right, withhold royalty payments to American performers to protest the lack of payments made to foreign artists when their material is broadcast in the United States. Thus,

The United States is one of the few countries that do not pay performers a performance royalty for radio play.

American creators and our government lose millions upon millions of dollars.

As the way we listen to, learn about and sell music becomes more diverse, it is important that we establish the value of a musical performance. While we do not know what new technology is just over the horizon, today we have the opportunity to establish the value of an artist's work whether it is broadcast over the air to our radio this afternoon or beamed to a microchip tomorrow.

A great performance seems effortless and polished—but it is far from easy. Most Americans hear artists for the first time when they break onto the national stage. They do not see the years of hard work, the shopping mall gigs,

the hours of practice and endless studio sessions that introduce America to the next big thing.

Despite the odds, the hard work and hurdles, occasionally songs reach the American public and find a place in the internal soundtrack that people carry with them as they go about their lives.

No one doubts a good performer's talent and skill, yet corporate radio does not want to pay for it. In fact, many performers from years ago—the same artists who laid the foundation for today's hits—are forced to tour into their 70s because it's their sole source of income. All the while, corporate radio makes billions of dollars playing their hits.

It's time for the United States to join the global industry standard and provide a full performance right for performances broadcast over the air. Congress is poised to make a decision that will dramatically affect our artists' careers.

The Recording Artists' Coalition has joined with others in the music community—including AFM, AFTRA, American Assn. of Independent Music, Music Managers Forum, the Recording Academy, the RIAA and SoundExchange—to form the musicFIRST (Fairness in Radio Starting Today) coalition (musicfirst-coalition.org). With the support of more than 150 founding artists, musicFIRST is the voice that will ensure that aspiring performers, local musicians, background singers and well-known artists are fairly compensated for their music whenever and wherever it is played.

MusicFIRST is mobilizing the music business to join forces and engage in a conversation with policymakers, opinion leaders and industry insiders. We have been well-received, but we cannot move forward alone. We must ensure that we have a fair and level playing field in the United States—as it exists in other countries—by achieving a full performance right for all artists.

Irving Azoff; Jay Cooper, Esq.; and Simon Renshaw are board members of the Recording Artists' Coalition. For more information, see recordingartistscoalition.com.

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FOR THE RECORD

In the July 28 issue, the pull quote for the Legal Matters column should have identified a Latham & Watkins partner as Brad Bugdanowitz.

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CUP OF JONI
Starbucks release
excites other retailers



BOOK BOOST
Why music merchants
love Harry Potter



SWIFT BUT SLOW
Country album hits top
after months on chart



WHEN STORES CRY
Prince's retail vision is
a sign o' the times



CELEBRATION DAY
A Led Zep live reunion:
touring's holy grail

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**>>>XM CEO
EXITS**

XM Satellite Radio CEO Hugh Panero will leave the company in August and Nate Davis, current XM president/COO, has been named interim CEO. In February, XM and Sirius announced they had entered an agreement to merge. The merger is pending shareholder and regulatory approval.

**>>>WAMU
PARTNERS
WITH VENUES**

Banking company Washington Mutual is expanding its music presence with WaMu Live, a new program that gives customers exclusive benefits to concerts at venues in Los Angeles, Seattle, New York and San Francisco. Fans who flash a WaMu credit, ATM or home equity card at select venues will have access to on-site VIP lounges, designated parking, special entrance and concession lines, concert e-mail alerts and online ticketing via wamulive.com.

**>>>EMI GOES
VIRTUAL**

EMI has partnered with teen-focused virtual world Habbo Hotel to promote the upcoming U.K. compilation album "Now 67." Members can preview and comment on the album by entering a private "room" where the music will be streamed. The deal will also include in-game events, a launch party and live debates that take place in the Habbo Hotel community.

UP FRONT

DIGITAL BY ANTONY BRUNO

Selling Yourself

Are Fan And Band Sites
The New Record Stores?

Record labels big and small are working toward the goal of turning every social network profile, blog and fan site into a digital music storefront.

Their ultimate objective is an environment where music fans could stream their favorite music from their personal Web pages and post a "buy" button next to each track. If every site's visitor could, with the click of a button, place that same buy button on his or her own site as well, every fan could become a point of purchase and a channel for promotion.

By sidling up to the social networking scene, labels hope to goose a digital download market that is not yet making up for falling CD sales. However, despite their popularity, it's hard to say whether social networks can translate their promotional prowess into sales.

At first blush, it seems like a slam-dunk. Social networks are enormously popular, with MySpace counting 70 million active monthly users alone. Adding to their sheer size is their ability to instantly connect like-minded users based on shared interests, location or real-life associations. These "friends" can virally pass along content from one to another quickly and easily by simply sharing a small bit of code—called a widget—between in-

dividual profiles.

For instance, artists on MySpace often allow fans to post a stream of their latest single to their individual profiles. More than 9 million fans have posted Fall Out Boy's "A Little Less 'Sixteen Candles,'" a Little More "Touch Me" to their respective sites.

Leading the charge is Snocap. The company's MyStore service enables artists to sell tracks from their MySpace pages, and the new Spread the Word feature allows fans to copy the store to their own blog sites, Web pages and virtually any other Internet presence. CEO Rusty Rueff compares it to a distribution network of vending machines.

The system has been adopted by major labels Warner Music Group (WMG) and EMI Music, allowing their acts to sell music directly from their Web sites and MySpace pages, and for fans to do the same.

The model is a far cry from the traditional digital retail model, where fans must visit dedicated online retailers like iTunes to find and purchase digital music.

"It just completely decentralizes it," EMI head of digital Barney Wragg says. "Obviously you can place a 'buy' button [on] iTunes and any other retailer. But this is a real easy way for us to do something specifically for



that artist."

However, the model is not without challenges. For starters, social networks have not yet proved themselves as significant retail outlets. Even MySpace president Tom Anderson thinks members are more likely to merely hang out on such online communities than shop for music.

"The music-buying experience is different from what you do on MySpace," he told South by Southwest attendees during a panel in March. "We're not investing a ton of energy in that. It's not a big part of our business."

Instead social networks will likely be limited to impulse purchases—a source of incremental revenue for sure but hardly likely to give iTunes a run for its money.

Which brings up obstacle No. 2: digital rights management. Any digital music file incompatible with the iPod will

be difficult to sell, regardless of who's selling it. At launch, the MyStore program focused on indie and unsigned artists who have no qualms selling their music unprotected. Earlier this month, EMI became the first major label to adopt the platform as part of its ongoing DRM-free campaign.

But the only other major label participating in the MyStore program—WGM—has insisted on using Microsoft's WMA technology, which even Snocap's Rueff says will hinder adoption. "Your sales will follow where your content can be played," he says. "If it plays on an iPod, it's got a better chance of selling. And the only way to do that is with MP3s."

Yet early results show promise. While the company declined to provide specific numbers, Snocap says the number of consumers regis-

tering for MyStore accounts—necessary to buy tracks via the service—has increased 50% month over month since the service went live in December, and the number of a la carte downloads is rising by 40% per month.

And Snocap is hardly alone (see Digital Entertainment, page 12). In addition to a la carte downloads, there are efforts under way to monetize streaming music online from such social networks as Last.fm and Imeem. Beyond social networks are more dedicated blog services like TypePad, BlogSpot and Wordpress.

"Social networks are the [peer-to-peer] networks of the future," Rueff says. "They're this generation's MTV. If you want to be at a point of sale at the highest point of desire and consumption, be where the fan is." ♦♦♦

>>> U.S. REP PUTS SQUEEZE ON LIMEWIRE

The chairman of the House's investigating committee has criticized peer-to-peer program LimeWire for failing to take steps to ensure sensitive data can't be easily obtained. Rep. Henry Waxman, D-Calif., said the panel's investigators found such sensitive data as personal bank records and tax forms, attorney-client communications and corporate strategies via the service. LimeWire chairman Mark Gorton defended the company, saying that it has taken steps to warn users of the risks of file-sharing and said new technologies were coming that will help curb inadvertent file-sharing.

>>> WATCH-MUSICHERE BOOSTS CATALOG

CinemaNow's WatchMusicHere music video service will now include content from Sony BMG, EMI Music Group and Sanctuary Records. The service relaunched in June with 1,600 music videos exclusively from Warner Music Group. That exclusive deal ended July 21 and the new agreements increase the service's catalog to 6,000 videos.

>>> EMI, BURGER KING TEAM

EMI Music will be giving away free downloads from its catalog in a U.K. promotion with Burger King. The record company has teamed up with digital agency VerveLife for the push, which is the first in a planned series of global campaigns with VerveLife's brand partners. Under the campaign, consumers will be able to search for, sample and download a prepaid EMI Music track from a specially created microsite by inputting a unique code.

INDIES BY ANTONY BRUNO

FILM FOCUS

Indie Music Distributors Branch Out Into Video

Digital music distributors that have focused on independent music are setting their sights on a new type of content: video.

For the last several years, the Independent Online Distribution Alliance, the Orchard and other aggregators were focused on acquiring distribution rights for independent and unsigned artists looking to place their songs on iTunes and similar digital music services.

With that land grab now behind them—at least in the United States—the Orchard and IODA have taken steps this month to broaden their respective portfolios into video. The Orchard's merger with Digital Music Group brought it 4,000 hours of video footage, while rival IODA began building its video strategy in-house by licensing content from a handful of independent filmmakers.

"While there will always be some improvement and growth

in [music distribution], it's pretty mature," IODA CEO Kevin Arnold says. "The [video] market is still quite a bit behind music. It's still very young. There is a need for the same types of services."

Today, most video content tends toward either top-line releases from major studios and TV networks or user-generated fare. As they have done with music, IODA and the Orchard plan to acquire the content needed to flesh out their partners' video offerings to include independent and catalog titles currently either missing or hard to find.

"It's going to be an aggregation of a lot of niche offerings that together make something interesting," Orchard CEO Greg Scholl says. "It's important to develop more of a channel offering, particularly in the mobile market, and have those arrows in the quiver."

Over time, these aggregators hope to bundle their music and video assets in ways that may provide promotional opportunities to their indie-artist clients.

For instance, an online movie

rental service could make a film's soundtrack available as a separate download or let users stream the songs from the site.

"There's a lot of opportunity for creativity and new ideas regarding the marking of that kind of content," Arnold says. "We definitely see opportunities to package music video, or perhaps a music download as a free giveaway or a bundled item that might be given away with the film."

Neither IODA nor the Orchard believe their video assets will generate any meaningful revenue for at least another year or two. Arnold says revenue from the new video business will likely remain less than 10% for immediate future.

Internet and mobile video, at this point, are not as user-friendly an experience as digital and mobile music. Visual images often appear fragmented and are frequently plagued by pauses caused by

long load times. However, this is expected to change as Internet and mobile networks grow in sophistication.

Already, 75% of active home Internet users are connected via broadband networks, up from 65% last year, according to Nielsen/Net Ratings. And according to Comscore, 75% of active U.S. Internet users stream video in a given month.

Mobile usage is growing as well. Data tracking firm Telephia (which is owned by Billboard parent company Nielsen) says mobile TV/video subscription revenue increased 198% to \$146 million in first-quarter 2007. By comparison, mobile music revenue (including ringtones, ringback tones and full

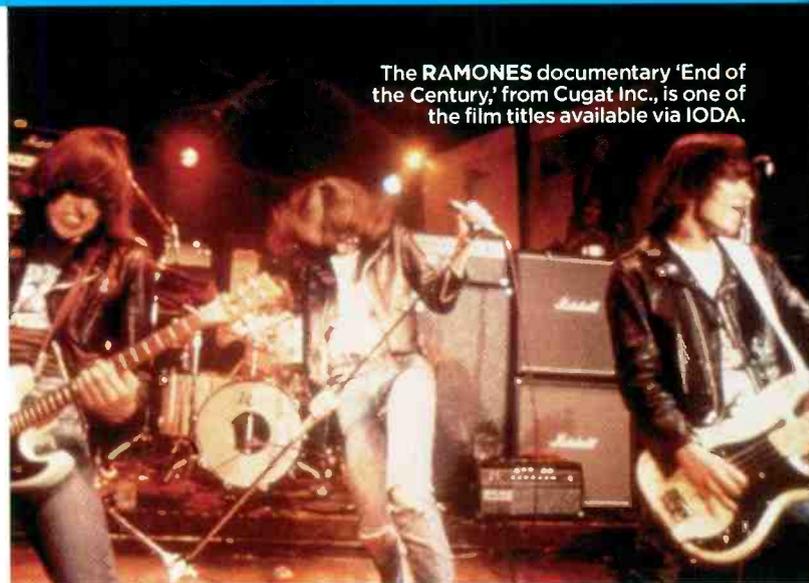
songs) generated \$239 million for the same quarter.

Parks Associates predicts U.S. Internet video revenue will total more than \$7 billion by 2010, while mobile video will generate more than \$500 million by that same time.

"There's not a lot of money from digital sales of video content yet," Scholl says. "But the time is now to gain a strong position in that channel."

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

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



The RAMONES documentary 'End of the Century,' from Cugat Inc., is one of the film titles available via IODA.

RETAIL BY ED CHRISTMAN and JONATHAN COHEN

Starbucks Steers Stores' Stance

Traditional Retailers Begin To Accept Coffee Chain As Hear Music Signs Joni Mitchell

With each new project it brings to market, Starbucks continues to quell the traditional music retail sector's initial hostile reaction to its 2004 incursion into selling front-line CDs.

Hot on the heels of Starbucks' Paul McCartney triumph, retailers are welcoming news of its Hear Music imprint signing Joni Mitchell (billboard.com, July 25). Her new album, "Shine," will be released Sept. 25 through the coffee chain's stores as well as traditional outlets.

"While I had mixed thoughts about the competition to our core customers, anything that brings attention to music the way they do, it benefits all of us," Baker & Taylor VP of music Steve Harkins says. "Plus, [Starbucks] are not loss-leadering. I am a fan of anybody who helps the music industry."

Mike Dreese, CEO of Newbury Comics in Newton, Mass, says, "It's fab-

ulous to see great marketers market music, regardless of how old the artists are. Paul is no longer a superstar in terms of unit sales, but if Starbucks is doing for Paul McCartney what they did for [developing act] Antigone Rising, this is good."

Since its June 5 release, McCartney's "Memory Almost Full" has scanned 468,000 units, according to Nielsen SoundScan. While the exact number of Starbucks' "Memory" sales are not available, 56% of sales are from nontraditional stores, with the Seattle merchant presumably contributing most of those.

Meanwhile, Mitchell's signing with Starbucks represents an about-face for the artist, who had grown increasingly frustrated with the music industry. Her

last album, "Travelogue," has scanned about 72,000 units.

Mitchell's work with Starbucks on a 2005 "Artist's Choice" compilation helped encourage her to not throw in the towel on the industry just yet. "Joni acknowledged back in 2005 that not only was she very, very impressed with our commitment to music and our customers' love of music, but that [the compilation] really helped to re-energize her passion for music," Starbucks Entertainment president Ken Lombard says. "As we continue to have discussions with respect to this new [album], it is obvious to us that she's back, in a big way."

Lombard adds that "Shine" is the album that Mitchell fans "have been waiting for. This is true Joni—it is almost the return of her as a storyteller."

The release includes nine new songs plus a new version of Mitchell's "Big Yellow Taxi." The album is part of a series of new work from the artist, including a ballet based on her music, "The Fiddle and the Drum," and a visual art exhibit that opens in the fall in New York.

Hear Music launched as a joint ven-

ture between Concord Music Group and Starbucks in June with the release of McCartney's "Memory Almost Full," but had its origins with the two companies' collaboration on Ray Charles' "Genius Loves Company" album in 2004. Concord handles marketing, promotion and distribution outside Starbucks.

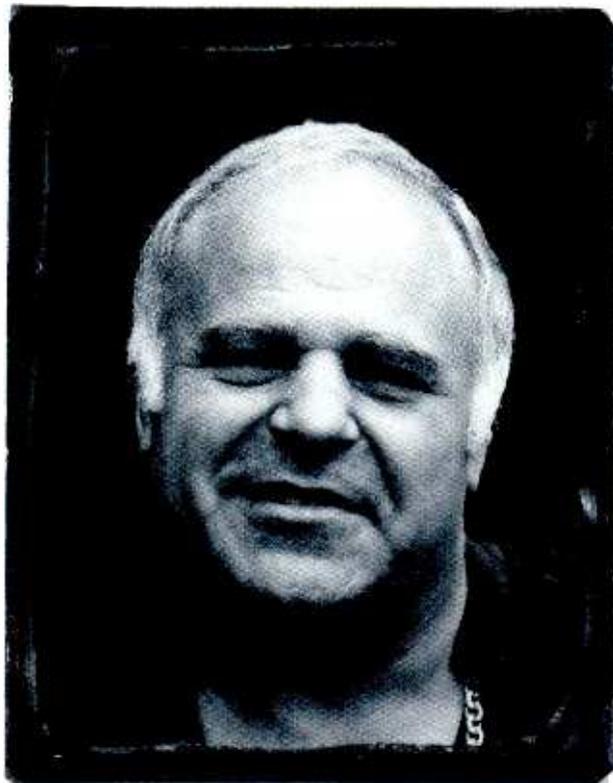
Initially, traditional music retailers were disturbed by reports that Starbucks was making money on every copy of "Genius" sold. Their hostility toward Starbucks accelerated when labels granted the store exclusive windows to sell albums like Alanis Morissette's acoustic reworking of "Jagged Little Pill" and Bob Dylan's "Live at the Gaslight." But two years have past since Starbucks' last exclusive window arrangement, which undoubtedly plays into the good will some traditional merchants now exhibit toward the chain.

Lombard's bigger concern, though, is how artists feel about the chain. "Paul was very pleased with the commitment we displayed toward really generating excitement around the launch of 'Memory Almost Full,'" he says. "As we move forward with Joni, you'll see that same level of commitment."



MITCHELL

IN LOVING MEMORY OF A MUSIC INDUSTRY GIANT



DON ARDEN

JANUARY 4, 1926 – JULY 21, 2007

DON ARDEN WAS LARGER THAN LIFE
AND WAS BORN WITH AN INCREDIBLE PASSION FOR MUSIC
HE WILL BE MISSED

>>> SATCASTERS TO OFFER A LA CARTE PROGRAMMING

Hoping to win favor with federal regulators and win approval of their proposed merger, Sirius Satellite Radio and XM Satellite Radio have offered to implement a la carte programming as a combined company. The offer is part of a broader pricing and programming plan filed with the FCC and includes lower- and higher-tier options.

>>> ARTISTS OFFER WEB LESSONS

KT Tunstall, Blur and Supergrass are among the acts that have signed up to a new Web site that aims to get music fans playing along to their favorite hits. The digital rights management-free downloadable video tutorials at nowplayit.com show the artists providing techniques, guidance and stories about the tracks that made them famous. Each tutorial costs £3.99 (\$8.20) to download.

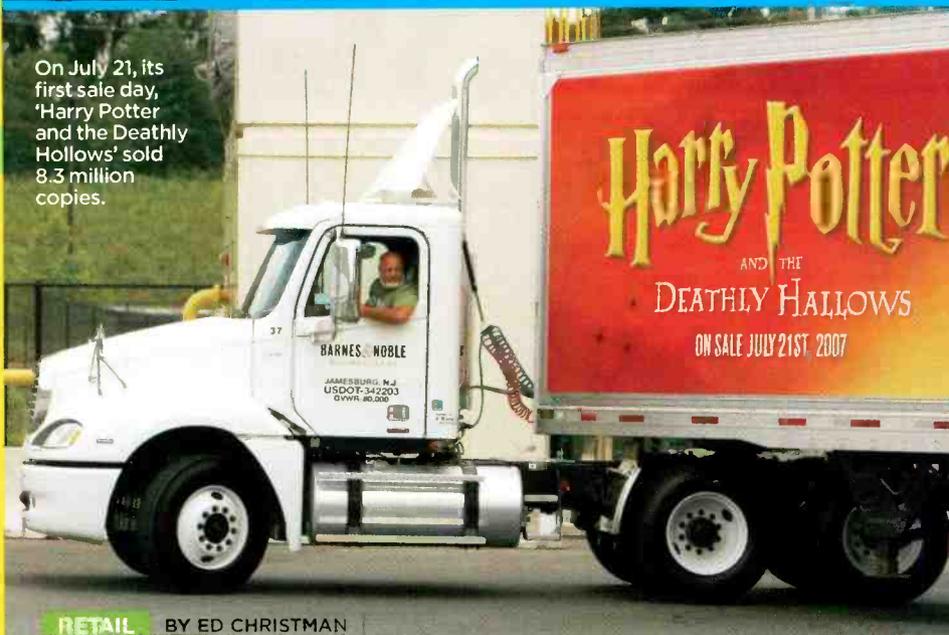
>>> LEWIS TO RESUME TREK

Staind frontman Aaron Lewis is set to resume his solo tour July 27 at the Washington Pavilion in Sioux Falls, S.D. The current leg of the trek, titled *Have Guitar, Will Travel II*, has 18 dates scheduled. The tour will make its way west to Spokane, Wash.; Portland, Ore.; Seattle; Los Angeles; and San Diego before hitting the East Coast in late August for its final stops in New York and Hampton Beach, N.H.

Compiled by Chris M. Walsh. Reporting by Brooks Boleik, Antony Bruno, Mitchell Peters, Charles Riley, Jody Thompson, Susan Visakowitz and Reuters.

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

On July 21, its first sale day, 'Harry Potter and the Deathly Hallows' sold 8.3 million copies.



RETAIL BY ED CHRISTMAN

HOOPLA OVER HARRY

The New Potter Book Lures Customers Into Record Stores

Bookstores all over the world have been celebrating a party out of bounds, but Harry Potter's magic is so powerful that it's even been bringing traffic into record stores.

"Harry Potter and the Deathly Hallows" sold a mind-blowing 8.3 million copies on July 21, its first day of availability, according to its publisher, Scholastic. Amazon claimed 1.4 million U.S. pre-orders and 2.2 million worldwide. Borders Books & Music says it sold 1.2 million copies on the first day, while Barnes & Noble says it sold 1.9 million on July 21 and 22.

And though selling books doesn't generally tend to be the first thing on the mind of broad entertainment stores and other retailers, that seems to be working in their favor from a profit-margin standpoint. A waitress at Sparrow Bar in Astoria, N.Y., who says she bought her copy of the new Potter book at Best Buy to avoid the madness going on in bookstores, was far from alone.

"It seemed like the whole world stopped and revolved around Harry Potter," says Steve Harkins, VP of music at Charlotte, N.C.-based Baker & Taylor, the large wholesaler that specializes in books. "It was a great story for us, and many of our music accounts carried the book."

At Newbury Comics in Newtown, Mass., director of purchasing Carl Mello says that the chain's sales of the seventh and final Potter title would

have placed the book at No. 8 on his store's CD best-sellers list and No. 1 on the DVD list.

"Potter is a cultural phenomenon, and it's a powerful brand that ties in with other product areas," Mello says. Newbury Comics stocked the book in all 27 of its stores, but its big seller was the outlet in Harvard Square, where "everyone was dressed up as witches and warlocks. It was absolute madness out there."

Midnight sales on release date—a marketing strategy pioneered by the record industry nearly two decades ago—were once again the order of the day with Harry Potter, as practically every chain that carried the book opened at 12:01 Saturday morning.

"All of our stores ran midnight sales," Hastings Entertainment CFO Dan Crow says. "One of our stores was having so much hoopla and decorations around the event that the local TV channel decided to do a live remote from our store instead of its initial plan of filming one of our competitor's stores."

Hastings Entertainment, a 151-store multimedia chain based in Amarillo, Texas, sold 80,000 units on opening day, 10% ahead of the July 16, 2005, release of "Harry Potter and the Half-Blood Prince." Like most merchants, Hastings saw the release as a way to do cross-merchandising, with its trend category up 70%, thanks to Potter-related goods, Crow reports. He also

says new book releases were up 100% over last year and even used books were way up.

But for his chain, at least, the Potter excitement didn't translate into an increase in overall music sales, Crow says.

In addition to Hastings, Value Music and the Virgin Megastore chain report increased sales in other merchandise, thanks to Potter. "Along with strong book sales we also did extremely well with our Harry Potter apparel line," Virgin Entertainment Group North America VP of product Kevin Milligan says.

"From what I am hearing, the basket was favorable," says Rob Perkins, president of the Value Music chain in Marietta, Ga. The "basket"—other, regularly priced merchandise bought by each customer buying the Potter book—is important because the Potter book was highly discounted throughout the marketplace. Amazon is selling the book at \$17.99, nearly half its \$34.99 list price. Most merchants are selling it at about \$18.99.

At Virgin Megastore, the new Potter book outsold the previous one by more than 50%, Milligan says. "We had a terrific turnout with the sale of the new Harry Potter book," he says. "Most of our stores offered up a midnight sale with in-store costume parties and events while the customers waited in line to pick up one of the highly anticipated books of the summer." ■■■

GLOBAL BY LARS BRANDLE and LEO CENDROWICZ

Shifting The Copyright Fight

U.K. Battle For Term Extension Moves To Europe

Britain's music industry says it will take its copyright fight to Europe, after the U.K. government rejected its call for term extension—but insiders say Brussels may prove even harder to convince.

The Department of Culture, Media and Sport unraveled years of music biz campaigning by backing the Gowers Review and ruling that the term for sound recordings should remain at 50 years (billboard.biz, July 24).

"This is a blow," says Frances Moore, IFPI regional director for Europe. "But the U.K. is just one country amongst 27" in the European Union (EU).

John Whittingdale—chairman of the parliamentary select committee whose advice to extend the term was ignored by the government—says the industry faces an even bigger challenge in Europe.

"The task of persuading the [European] Commission [EC]



to back the change will be much more difficult if the U.K. government doesn't support it," he says. "They need to continue to try and persuade ministers."

Music lawyer Paddy Gardner of Eversheds, whose practice counts Elton John, U2 and Apple Corps among its clients, notes that Beatles recordings will begin to fall into the public domain in 2012. He says lobbyists will increasingly need to lean on campaigning artists like Who frontman Roger Daltrey.

"The argument to date has been, 'Let's follow what's happened in the U.S.,'" he says, referring to an extension of the period of protection stateside. "I'm not sure that message is going to go down particularly well with a lot of our European neighbors. A different tack might be required, focusing on the artists and their being rewarded for creative endeavors."

The EC launched a review of the EU's term of protection rules in 2004, as part of a wider reform of European copyright legislation. When the EC began, its initial assessment was that extending terms was unnecessary and, three years on, meager progress has been made as the review has become mired in bureaucracy. "There will be nothing before 2008," an EC internal market spokeswoman says.

The industry also has to persuade skeptical EU internal market commissioner Charlie McCreevy, who last year angered the artistic community when he pushed for an end to copyright levies on recording media and equipment.

But Moore says delays within the EC could actually help the U.K. cause.

"By the time this issue gets to the Council of Ministers, Gordon Brown could be gone as prime minister and replaced by [Conservative Party leader] David Cameron," she says. "And Cameron has already said he is ready to support an extension." ■■■



Left: BEENIE MAN. Inset, top: BERES HAMMOND; middle, from left: MOJO of Morgan Heritage, TARRUS RILEY, UNA of Morgan Heritage; bottom: SHAGGY.



REGGAE BY PATRICIA HERTHINO

SUMFEST STILL SMOKING

After 15 Years, Reggae Festival Is Jamaica's Premier Showcase

Created in just six weeks in 1993 by a consortium of successful Montego Bay businessmen after its predecessor, Reggae Sunsplash, relocated from the resort to Kingston, Reggae Sumfest has established itself as Jamaican music's premier annual live showcase.

Fifteen years on—despite a proliferation of U.S. and European summer reggae festivals—label A&Rs and live promoters from the United States, Europe, Japan and the Caribbean say that Sumfest remains the most reliable reggae event at which to spot new artists and book talent for upcoming shows.

This month, enduringly popular singer Half Pint—who will release his 22nd album, "No Stress Express," later this year—was offered a 21-city U.S. tour immediately after concluding his 2007 Sumfest set, his manager Loyal Haylett says. "I refer to Sumfest as 'the Super Bowl of stage shows,'" Haylett says. "Sumfest is a major launching pad for anyone who wants a career in reggae."

Similarly, sibling reggae group Morgan Heritage was invited to perform on the punk-leaning Vans Warped tour in 2001 after a Warped tour booking agent saw its 2000 Sumfest set. The group, which first appeared at Sumfest in 1995, has since toured the world. But it returned to the event this year, the band says, because it believes performing at the festival is as important for established artists as it is for young hopefuls.

"People from all over the world come to Sumfest to see what's happening," the group's lead singer Peter Morgan says. "Artists get all kinds of shows after performing there."

In its early years, the festival was marred by interminably long band changes and an outdoor venue, Catherine Hall, that offered little more than a dirt floor. But those days are long gone as corporate sponsorship from Air Jamaica, telecommunications company Digicel, Ocean Spray and the title sponsor, Jamaica's Red

Stripe beer, attest. According to one of the festival directors, Robert Russell, Sumfest is estimated to generate nearly \$1 billion Jamaican (\$26 million) into the local economy. The festival costs \$90 million Jamaican (\$1.3 million) to put on, Russell says, and while sponsors offset many of the expenses, the profit margin tops out at 10%-15%. "We believe we are doing something good for Jamaica," Russell says. "Many artists who have performed at Sumfest have gone on to sign deals, and we are convinced that the exposure they have gotten here has helped their careers to skyrocket."

Kingston-based entertainment attorney Lloyd Stanbury says, "The promoters approach Sumfest first and foremost as a business project. They make sure the audience gets value for their money and have done an excellent job managing the festival, which sets them apart from other festivals here."

But Jerome Hamilton, director of Kingston-based publicity company/booking agency Headline Entertainment, says the festival's "commercially driven" aspect makes for a somewhat disconcerting strategy. "Sunsplash was created because we are exporters of music, but we have now become importers and we use non-Jamaican artists to sell this event," Hamilton says. "If Sunsplash started out like this, purely business, you wouldn't have a Sumfest today."

Sumfest 2007, held July 19-21 in Montego Bay, presented more than 70 acts and attracted 40,000-plus local and visiting patrons. LL Cool J and Mary J. Blige headlined alongside an exhaustive lineup of reggae talent, including dancehall superstars Shaggy and Beenie Man, whose animated interplay with the audience reaffirmed their supreme status in the genre; raspy-voiced, lovers' rock crooner Beres Hammond; and contemporary roots singer Tarrus Riley—who, in his fifth Sumfest appearance, made the transition from promising opening act to an impressive prime-

time performer, accompanied for the first time by his own band. Riley's current album, "Parables" (VP Records), has spawned three No. 1 hits in Jamaica and has placed tracks on several reggae radio program charts internationally.

"We have always given exposure to young talent," Sumfest executive director Johnny Gourzong says. "Tarrus Riley is now the fastest-rising star in Jamaica,

so we are proud when artists who perform here go on to big things in the industry."

"I look for artists who can really rock the Sumfest crowd," says Neil "Diamond" Edwards, an A&R executive at VP Records. The label's most recent project, dancehall artist Mavado's debut, "Gangsta for Life/The Symphony for Life," is No. 7 this week on Billboard's Top Reggae Albums chart and features the morbid hit "Dying," currently in rotation on R&B/hip-hop WQHT (Hot 97) New York. "If an artist can move an audience that has been standing on their feet for hours," Edwards says, "they can move a crowd anywhere."

Mavado's commanding renditions of his wildly popular blood-splattered musical exploits (he has topped Jamaican charts several times in the past year) moved the audience to approvingly light butane torches and ignite firecrackers throughout his set. But the crowd's most rapturous response was reserved for his heartfelt rendition of "Born and Raised," accompanied by a choir.

The all-embracing presentation of Jamaican music's various strains—from righteous Rastafarian roots rock to dancehall's gangster posturing—coupled with the overwhelming home-court advantage of celebrating reggae in the land where it was created, have helped sustain Sumfest's reputation, its sponsors say.

"Jamaica recognizes that reggae is now established worldwide, but we refuse to relinquish the title of the world's No. 1 reggae event," says Basil Smith, director of the Jamaica Tourist Board, another Sumfest sponsor. "If another festival reaches this size and stature, we will make ours bigger and better because we will not relinquish that lock on reggae."

COUNTRY BY KATIE HASTY

Swift's Un-Swift Climb

After 39 Weeks, Teenage Artist Finally Tops Country Chart

It may have taken her 39 weeks, but Taylor Swift has finally ascended to the summit of Billboard's Top Country Albums chart with her self-titled debut. The 17-year-old Big Machine signee can be counted among the youngest artists to earn that particular accolade (joining performers like LeAnn Rimes, who was only 13 when "Blue" topped out), but her feat also distinguishes her in another regard: her gradual ascent to the top.

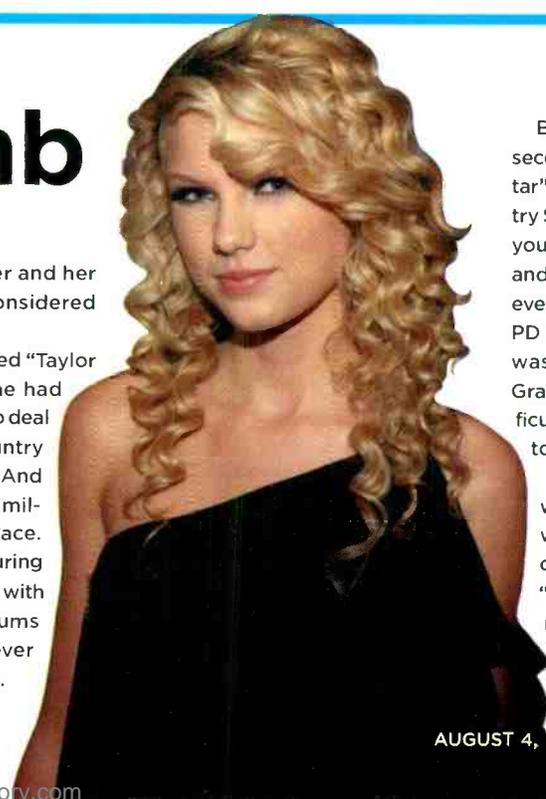
The last time it took any artist so long to reach the pinnacle of the Top Country Albums tally was when the

Dixie Chicks' major-label debut, "Fly," climbed to No. 1 in 1999 after 51 weeks on the chart. Prior to that, George Strait needed to wait 40 weeks before "Pure Country"—the soundtrack to his movie debut—reached the penthouse in 1992.

"Everything depended on grassroots traction and build for Taylor," says Big Machine president/CEO Scott Borchetta, who signed the singer/songwriter when she was 15. "We wanted her to be viral, and she was—particularly with the younger, Internet-savvy crowd. We wanted 100

million impressions of her and her songs before we even considered going to radio."

By time the label released "Taylor Swift" last November, she had scored an early music video deal with Great American Country for her hit "Tim McGraw." And to date, she's tallied 20.9 million impressions on MySpace. Sales got an extra boost during the busy Christmas season, with a No. 3 Top Country Albums debut, and the album never dropped lower than No. 16.



By the time radio was adding her second single, "Teardrops on My Guitar" (which ascends 5-4 on Hot Country Songs this week), in February, the young artist had "proved her talent and potential to program directors everywhere," country KMPS Seattle PD Becky Brenner says. The station was an early adopter of "Tim McGraw" last July, despite frequent difficulties for young, new female artists to break into country radio.

"Her popularity on MySpace was a big deal for us, in that here was her exact audience who clearly loves her," Brenner says. "We did a special concert promotion with her for the station through MySpace, and it really worked."

SUMFEST: ROY SWEETLAND/SWEETLAND PHOTOGRAPHICS; SWIFT: LARRY BUSACCA/WIREIMAGE.COM



Latin Notas

LEILA COBO lcobo@billboard.com

Let's Talk About Mex

Billboard Regional Mexican Summit Back For Second Year

Jenni Rivera, Diana Reyes and Grupo Montez de Durango leader José Luis Terrazas are among the marquee artists confirmed to speak at Billboard's Regional Mexican Summit, taking place Oct. 1-3 at the Universal Hilton in Los Angeles.

The summit, now in its second year, will focus on themes that affect the regional Mexican music industry, the top-selling subgenre of Latin music in the United States.

A series of live showcases will take place throughout the summit, including performances by Voces del Rancho, Pablo Montero and Mazizo Musical. The event will culminate with the first Premios Premusa Awards, presented by concert promotion association Promotores Unidos. Confirmed performers for the awards, taking place Oct. 3 at the Gibson Amphitheatre, include Montez de Durango, Alacranes Musical, El Chapo de Sinaloa and Conjunto Primavera.

While the inaugural edition of the summit—the only music conference in the world dedicated to regional Mexican music—provided an overview of

the genre and its main issues, this second installment takes a progressive look at its short- and long-term possibilities.

Radio will, naturally, be a topic of discussion, but this year's summit also recognizes that the Latin music industry in general and the regional Mexican music industry in particular are evolving, and applying the same business models is no longer viable.

To that effect, panel discussions will turn to new sources of revenue and promotion and new retail and pricing models. Among the topics to be discussed are digital and mobile marketing and sales, branding and licensing possibilities, the role of radio hosts in shaping opinion and making hits, and an in-depth discussion with a leading music industry executive.

A special Nielsen BDS presentation will serve as a guide to how best to take advantage of the data and services provided by the country's premier radio monitoring system, while the Latin Recording Acad-



GRUPO MONTEZ DE DURANGO, above, DIANA REYES and JENNI RIVERA (inset, from left) are confirmed to speak at the summit.

emy will guide attendees through the Latin Grammy Award membership, entry and nominating processes.

Billboard launched the Regional Mexican Summit last year in recognition of the genre's importance and unique needs. Nearly 1,000 executives, artists, concert promoters, new-media experts and others attended the two-day event, which complements the annual Billboard Latin Music Conference.

For more information on the summit, including registration and accommodations, go to billboardevents.com.

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

EN BREVE

RYING FOR VIÑA

Authors, composers and performers from around the world are invited to enter the musical competition portion of the 2008 Viña del Mar International Song Festival, taking place Feb. 20-25. The event, now entering its 49th year, is the longest-running and most prestigious music fest in Latin America and typically showcases more than 20 top Latin and mainstream acts in a four-day series of performances at the seaside resort city of Viña del Mar, Chile.

This year's songwriting contest will accept 10 songs, one from Chile and nine other countries. All songs must be original and may have been published, edited and/or disseminated since March 1. The deadline for submissions is Sept. 28. In a departure from previous years, where individual countries submitted their competing song, this year all songs will be chosen from among a panel of judges in Chile. The author and/or composer of the winning song will receive a cash prize of \$30,000, and its performer will receive \$10,000. The artist winning the prize for best performance will receive \$7,000. For more on requirements and the festival, go to canal13.cl, festivalvaldevina.cl or tvn.cl. The Viña del Mar Festival is produced by the City of Viña, Chile's Universidad Católica and TV channels Canal 13 and TVN.

MUSIC FOR MEGA

Cuban singer Albita Rodríguez has created a musical theme for MSBS-Mega TV (channel 22), the Miami TV station owned by Spanish Broadcasting System. The campaign, whose slogan is "La Mega Se Pega" (The Mega Sticks), will be used to promote all of La Mega's original shows. Rodríguez, who wrote the La Mega theme, will also appear in spots promoting the station. She is not currently promoting an album of her own. —LC

Shares Stay Stable

Univision Music Group Holds On To Biggest Slice Of The Latin Pie

Sales have dipped but proportions remain relatively stable within the Latin music market for the first six months of 2007.

According to Nielsen SoundScan, the leading Latin label in the market remains Univision Music Group, whose holdings include Univision Records, Fonovisa and Disa. All told, the three labels—which have separate marketing and promotion departments but share a sales team—have 36.24% of the total U.S. Latin marketplace, up from 31.91% for the same time period in 2006.

As has been the case for several years, Sony BMG Norte was the runner-up in market share, with 19.48% of the Latin marketplace, a slight dip compared with the 20.62% registered in 2006.

In third place is Universal Music Latino, which registered almost two percentage points of growth, going from

FIRST-HALF LATIN MARKET SHARE BY LABEL

	2006	2007
Univision Music Group (Univision)	31.91%	36.24%
(Fonovisa)	6.55%	9.3%
(Disa)	10.45%	13.93%
Sony BMG	14.92%	13.01%
Universal Music Latino	20.62%	19.48%
EMI Latin	7.27%	9.13%
Machete/Universal	8.68%	6.5%
WEA Latina	5.51%	4.82%
Others	2.89%	3.91%
	14.21%	14.08%

FIRST-HALF LATIN MARKET SHARE BY DISTRIBUTOR, 2007

Universal Music Global Distribution	53.29%
Sony Music Distribution	21.03%
EMI Music Marketing	6.66%
WEA	4.91%

7.27% of the market in the first half of 2006 to 9.13% in 2007.

The combined growth of Universal Music Latino and Univision further beefed up Universal Music Global Distribution's dominance as the primary distributor of Latin music in the country. According to Nielsen SoundScan,

UMGD accounted for 53.29% of the market in the first six months of 2007, up from 50.41% in 2006.

In contrast, runner-up Sony Music Distribution had 21.03% of the Latin market for the same time period, less than half of UMG's share.

Much further below was

EMI Music Marketing, whose total market share dipped from 9% in 2006 to 6.66% in 2007, and WEA, which slightly increased its percentage from 3.75% to 4.91%.

Univision's performance was widely anticipated.

Although none of the top five albums of the year so far fell under its realm, the label group, run by José Behar, has consistently had a handful of titles in the top 10 of the Top Latin Albums sales chart since the beginning of the year.

This week, for example, four of the top 10 titles on the chart, including chart-toppers Grupo Montez de Durango's "Agárese," are Univision Music Group titles. Further down the chart, eight out of the top 20 albums are Univision titles.

Of course, Univision has amply dominated the Latin marketplace for the past four years. But by the same token, its main genre—regional Mexican—has been disproportionately affected by outside factors, namely immigration unrest and economic concerns (see Latin Notas, this page).

—LC

.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.

LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

Die, Greedy Swine! Die! Die!

When we last tuned in, pun intended, our stalwart record companies had completely given up on the idea of actually making great records people might want to buy, and had instead decided to charge radio stations for having the audacity to broadcast their records over the airwaves willy nilly so that even the unwashed unsubscribed could hear them.

Now it's the rights societies turn to go after those thieving huckleberries who run nightclubs, coffee shops, restaurants and

hair salons.

And don't think for a minute you sneaking, sniveling dentists are safe either. It'll take more than laughing gas to save your ass.

The license fee in Australian nightclubs playing records just went from 7 Aussie cents per customer to \$1.05—and if there is dancing, from 20 cents to \$3.07 per person.

Just in case you're thinking that might bode well for live music, think again, my friend. Performance rights organizations are now going after coffee shops where folk duos play to 50 people.

In Canada the Society of Composers, Authors and Music Publishers is going after barbers, hairdressers and, yes, dentists who play music of any kind that their customers can hear.

Have you had enough yet? No?

OK, just one more, then we can all go back to denial.

A restaurant in Florida was contacted by a company that said it had to pay a license fee for music or it would be fined.

"But we don't play music," the conning scoundrel claimed.

"You broadcast 'Monday Night Football' don't you?" our protector and saviour asked.

"Yeah, so what?"

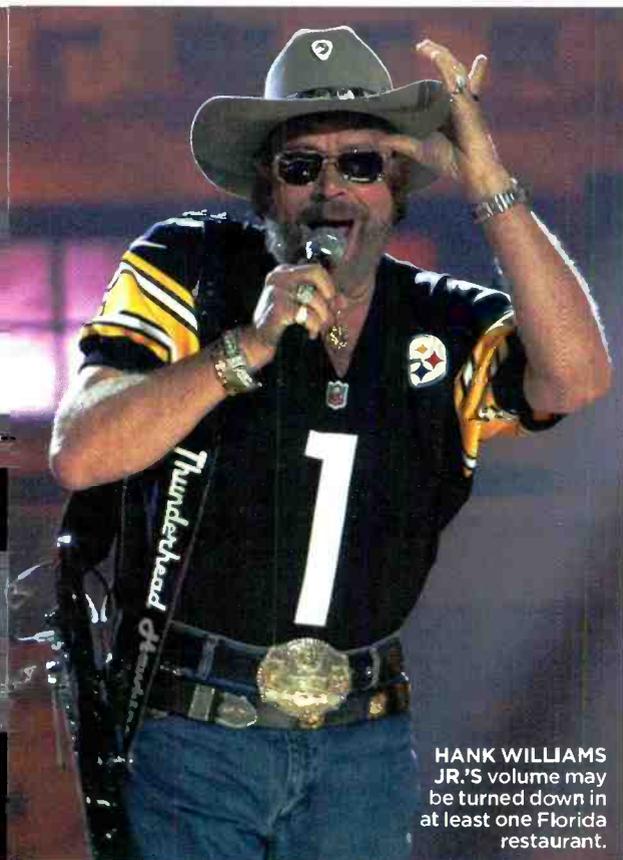
"We own the rights to Hank Williams Jr.'s 'Are You Ready for Some Football,' and you're broadcasting it."

Long pause. Looking for the Candid Camera, no doubt.

"I'll tell you what," the former New Jerseyan restaurant guy says. "Next Monday, when Hank comes on, I'll turn the sound down."

Click.

See you on the radio.



HANK WILLIAMS JR.'S volume may be turned down in at least one Florida restaurant.

COOLEST GARAGE SONGS

TITLE	ARTIST / LABEL
1 SALAD DAYS <small>COOLEST SONG IN THE WORLD THIS WEEK</small>	THE GRIP WEEDS / GROUND UP
2 CRUEL GIRL	THE RED BUTTON / GRIMBLE
3 DO THE ROBOT	SISELY & THE SAFETY PIN-UPS / TEENACIDE
4 LINDSAY NEVER GETS LONLEY	THE ACTUAL / SOFT DRIVE
5 99%	THE MOONEY SUZUKI / ELIXIA
6 SOME OTHER GUY	THE HENCHMEN / ITALY RECORDS
7 CODE FUN	BLACK TIE REVUE / GEARHEAD
8 SHE'S MY GIRL	THE SHAKE / RAINBOW QUARTZ
9 RENTACROWD	THE LEN PRICE 3 / WICKED COOL*
10 DANNY SAYS	FOO FIGHTERS / CBGB FOREVER

COOLEST GARAGE ALBUMS

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

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



THE ORIGINALS

EL CANTANTE

Héctor Lavoe

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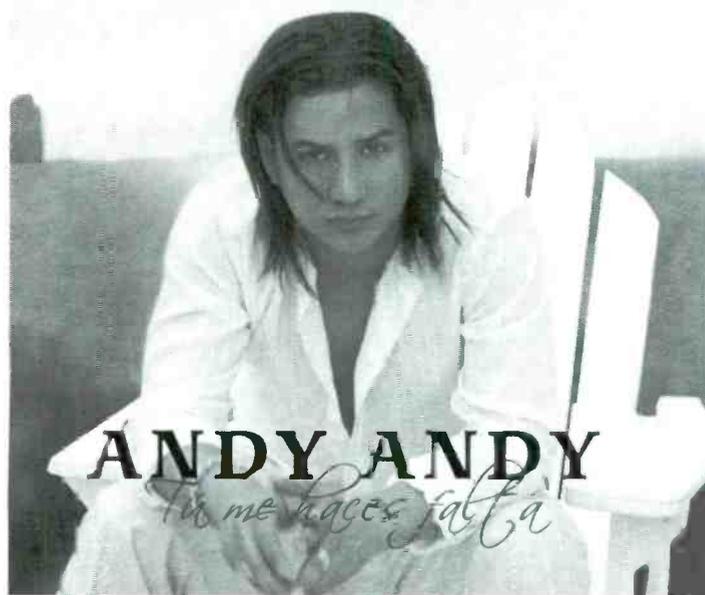
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ANDY ANDY

Superstar Andy Andy has joined with EMI Televisa to release his much anticipated album.

"TU ME HACES FALTA" In stores 7-31-2007

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TODO EN MUSICA * EVERYTHING YOU NEED IN MUSIC

DIGITAL RETAIL BY ANTONY BRUNO

MORE STORES

Widgets Sell Music On Your Web Site

Having struck deals with EMI Music, Warner Music Group and MySpace, Snocap's MyStore program is quickly becoming the leading provider of digital music storefronts for social networking sites (see story, page 5).

But it is hardly alone. A number of smaller technology providers and music communities are carving out their own niche by offering a wider range of features designed to bring even more discovery capabilities into the picture.

While each have different functionalities, they also share a common trait—all of them are Web widgets. Widgets are small applications that act like little Web sites within a Web site, offering all the elements of a stand-alone Web site but designed for a specific purpose: in this case, selling music.

The real power behind widgets is that they can easily be copied, shared and dragged-and-dropped into most any social network profile, personal Web site or blog. And the result, in this case, is a viral, mass-produced storefront that is the polar opposite of the traditional retail sales model. Rather than asking all users to converge on a single point of sale (such as iTunes), widgets distribute the point of sale throughout the Internet.



HOOKA

It's a model the Barenaked Ladies know well. No stranger to the concept of virally spreading its work online, the Canadian act not only was one of the first bands to adopt Snocap's MyStore service, it also jumped at the chance to create a portable digital music store with Indie911's HOOKA service when it launched in March.

Indie911 began as an Internet radio station in 2004 and in November 2005 morphed into a music-based social network dedicated to independent acts. The HOOKA app lets any artist with an Indie911 profile sell music and videos directly to fans in unprotected formats.

But unlike other sites offering a similar service, it cuts fans in on the action. Anyone posting a HOOKA widget gets 10% from each purchase made through it, Indie911

takes 20%, and the artist gets the rest. Prices are mandated at 99 cents per song.

It also lets users customize their HOOKAs. So rather than posting three different widgets for three different bands, users can fill their HOOKA with any track they want (like a playlist) and still make money selling each track. Fans can also fill the application with their own photo slide show. Plus, a chat feature lets fans simultaneously viewing an artist's HOOKA chat with each other from different locations.



REVERBNATION

Newer to the game is ReverbNation—a music social network that went live last October. The site lets fans view artist profiles, stream music and videos, and watch upcoming concerts. It also uses a version of Snocap's MyStore technology to let artists sell their music from the ReverbNation service.

The company has had a MySpace widget for some time that allows fans to stream ReverbNation artists' music and view their tour schedule, but not purchase anything. Earlier this month, however, it debuted a My Band feature built on the Facebook platform that extends all the features of the ReverbNation network to Facebook profiles, including streaming and selling music.

Participating artists can use the application to post and sell an unlimited number of songs, provide tour dates and sell tickets from their Facebook profiles. Fans can then post the same application on their own Facebook profiles.

Any of the 20,000 artists already using ReverbNation can pull their existing informa-

tion from ReverbNation into the Facebook application. New users have to fill out a profile from scratch.

The company does not take any extra commission from what Snocap already charges for selling individual songs. But it does take 50% of any revenue from advertising on artists' ReverbNation profiles, which may appear on the My Band widget soon.



NIMBIT

Nimbit, another recent entrant, provides independent and unsigned artists with a variety of Internet tools to sell and promote their music and merchandise. In June, it launched the Nimbit Online Merch Table, a marketing widget designed specifically for independent artists who want to work outside the label structure.

Like HOOKA and ReverbNation, Nimbit allows artists and fans to sell full songs in MP3 format. But it also lets them sell tickets to upcoming shows from an event calendar, as well as merchandise and CDs. Fans can use the widget to join the artists' mailing lists and view their bio and photos.

Artists can set their own per-track prices, but there is a 49-cent minimum charge. They keep 80% of all sales. Additionally, costs for using the widget run from free for the most basic version to \$25 per month for extra management, promotion, hosting and technology services.

It may be too early to measure how effective these widgets will be in driving additional sales. But with such major online retailers as Amazon, Wal-Mart and eBay also designing similar "distributed commerce" applications to join in the game, it's an easy guess that the strategy is not going away soon.

BITS & BRIEFS

DEAD END VIDEO

Throughout the game, Wind-up Records act Strata is asking fans to submit clips of their videogame activities set to one of four new songs from the band's new release "Strata Presents the End of the World." Videoclips of in-game videogame action are known as "machinima" videos. Wind-up has teamed with Machinima.com to collect gamers' video submissions—which must be of gamers' "most memorable in-game death." The grand prize is \$1,000.

SAVIORS' SONATA

The new videogame "Eternal Sonata" from Namco Bandai takes the convergence of music and games to new levels. The main character is none other than Frederic Chopin, who spends the game on his deathbed dreaming of a fantasy world where he must save a young girl.

Throughout the game, Chopin's original compositions serve as a key element not only in the soundtrack, but also in the storyline and game play.

HIGH HOPES FOR HIS

It seems everyone is trying to compete with MySpace in the social networking arena. While Facebook has emerged as the service du jour, another newcomer called HiS is coming on strong. The site has some 30 million members and generates about 200 million page views per day. It is particularly popular in Latin America. Such international presence has earned it \$20 million in first-round financing from venture capitalists betting the site may eventually be acquired by a U.S.-based social networking provider looking for a better global reach.

ONE-STOP CHARGING

Are you a multigadget geek? Got a smartphone, MP3 player, Bluetooth headset, PDA, PlayStation Portable, BlackBerry and more?



Well then, the Chargepod is for you. The device can recharge six items at once from a single power cord and outlet. On the go? Easy—it can also plug into a car's cigarette lighter. Buy a new device? No problem. Just get a new adapter instead of a whole new charger. The Chargepod has adapters that support a host of devices, including most mobile phones, MP3 players, digital cameras and portable games. And by charging multiple items at once, the Chargepod's voltage regulator technology saves energy in the long run.

The base adapter costs \$50 with one free adapter. A full Starter pack—which comes with six adapters of your choice and a car charging kit—costs \$80. Extra adapters run around \$10.

—Antony Bruno

AOL Music

TOTAL MONTHLY STREAMS AUG 4 2007

Top Songs

1	SEAN KINGSTON	Beautiful Girls	BELUGA HEIGHTS/EPIC	531,618
2	FERGIE	Big Girls Don't Cry (Personal)	WILL.I.AM/A&M	322,449
3	T-PAIN	Bartender	KONVICT/NAPPY BOY/JIVE	313,666
4	T-PAIN	Buy U A Drank (Shawty Snappin')	KONVICT/JIVE	294,364
5	AKON	Sorry, Blame It On Me	KONVICT/UNIVERSAL MOTOWN	278,623
6	SHOP BOYZ	Party Like A Rockstar	UNIVERSAL REPUBLIC	250,971
7	RIHANNA	Umbrella	SRP/DEF JAM	250,971
8	PLAIN WHITE T'S	Hey There Delilah	HOLLYWOOD	202,816
9	KEYSHIA COLE	Let It Go	IMAN/VEFFEN	163,015
10	FALL OUT BOY	Thanks For The Memories	FUELED BY RAMEN/ISLAND	162,354

Top Videos

1	ALY & AJ	Potential	Breakup Song	HOLLYWOOD	586,907
2	FERGIE	Big Girls Don't Cry (Personal)	WILL.I.AM/A&M	509,011	
3	CHRIS BROWN	Wall To Wall	JIVE	442,368	
4	T-PAIN	Buy U A Drank (Shawty Snappin')	KONVICT/JIVE	436,617	
5	AVRIL LAVIGNE	Girlfriend	RCA	369,705	
6	RIHANNA	Umbrella	SRP/DEF JAM	360,519	
7	SHOP BOYZ	Party Like A Rockstar	UNIVERSAL REPUBLIC	348,244	
8	LIL MAMA	Lip Gloss	JIVE	314,072	
9	HILARY DUFF	Stranger	HOLLYWOOD	270,377	
10	AVRIL LAVIGNE	When You're Gone	RCA	269,982	

All versions (i.e. AOL Sessions, Network Live, etc.) of a video or song are combined into one entry. * First Listen/First View. ** Network Live. † Breaker Artist. ‡ AOL Sessions Source: AOL Music for the four weeks ending July 19

The band is only the fourth rock group to hit No. 1 on The Billboard Hot 100 since 2001. The others: Maroon 5, Nickelback and Crazy Town.



Her North American tour kicks off Aug. 28 in Winnipeg. It continues through Sept. 11.





Retail Track

ED CHRISTMAN echristman@billboard.com

Purple Brain

The Covermount Is Only Prince's Latest Marketing Coup

Normally, I am in the thick of things when artists or labels get into a spitting contest with music retailers or visa versa. But how much fun have I had watching this Prince CD/newspaper giveaway story from the sidelines?

This was a hoot all the way through. It had everything: high-profile threats (the artist formerly in record stores), ridiculous threats (retailers snitching to environmental advocates about the CD becoming landfill waste), betrayal (HMV joining the chorus of U.K. retailers that initially denounced the move and then stocking the album, I mean newspaper, after all) and **Pontius Pilate** (Sony BMG shrewdly deciding not to distribute the album to U.K. retail and then wisely hightailing it for the hills).

sales, it probably didn't do so well, since that was the early days of the Internet mail-order business. But his next move showed Prince was just getting warmed up. In an apparent attempt to salvage sales for "Crystal Ball," in 1998, he sold a four-CD version of the album one-way (i.e., no returns) to Best Buy. The chain appeared to have it exclusively, except for Prince's requirement that it sell the album to independents in markets where it didn't have stores.

But before the consumer electronic chain could stock it, Musicland and Blockbuster cut their own deals and started selling it first. Then Prince further distributed that album through the now-defunct M.S. Distributing. After all that maneuvering, "Crystal Ball" has sold 113,000 copies, according to Nielsen SoundScan, which didn't track the initial Internet sales.

After that, Prince kept selling to the beat of his own drum. His next studio album, "Newpower Soul," with 214,000 scans, also came out on his own NPG label and through an independent distributor. But the one after that, "Rave Un2 the Joy Fantastic," with 487,000 scans, was delivered through NPG/Arista.

Prince then went back to indie distribution in 2001 for "The Rainbow Children," which scanned 158,000 units, and delivered two stop-gap projects—an instrumental album and a live album—each scanning 30,000 units.

In 2004, even though Prince signed with Sony Music Entertainment, he found yet another way to challenge the status quo. He gave away a white-sleeve version of "Musicology" to every fan who attended his sold-out tour, while people going to stores got a full-package version.

That approach pissed off retail—because it lost sales to the giveaway—and labels—which argued that a concert giveaway shouldn't be counted as sales for the charts. In the end, "Musicology," scanned 2 million units, about half from store sales, so retail didn't fare too bad on that deal. His follow-up, "3121," went through Universal Republic and scanned 524,000 units.

And now "Planet Earth" is out July 24 state-side, although I hear the British version is already on eBay for \$5. Thanks to the U.K. brouhaha, at least people know it's out. Apparently it's being distributed traditionally in the States—but with Prince, you never know. Still, whatever he does, I hope American merchants don't make the mistake of their British counterparts. All that whining didn't play well in the press.

Looking at his track record, Prince remakes the business model every few years. So retail should get ready for something new to come down the pike from him eventually. Retailers figure that he owes them because they supported him in his early days. But Prince probably figures he's paid them by providing multiplatinum sales throughout his career.

Oh, and it produced a boatload of publicity for Prince, which I suspect was the point in the first place. In case you missed it, his new album, "Planet Earth," represents the first time a major star has given away a new studio album as a covermount on a newspaper—in this case, the Sunday version of the Daily Mail. That U.K. paper usually sells 2.4 million copies, but the one with Prince sold 3 million.

You can call him Prince or the artist formerly known as Prince or the symbol formerly known as the artist or whatever you want, but I consider him the artist who thinks about business. And while I may not agree with his thinking, I certainly respect it. This isn't the first time Prince has upset the apple cart.

In 1997, about 18 months after he'd got his symbol on and began playing with Warner Bros.' head, he started to get under retail's skin. He was the first major artist to bypass retail to embrace the Internet when he initially sold his three-CD "Crystal Ball" set from a Prince Web site. While Prince never revealed how it did in



PRINCE

PRINCE: AFSHIN SHAHIDI/WIREIMAGE.COM

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$4,128,705 \$225/\$50	THE POLICE, THE FRATELLIS, FICTION PLANE Citizens Bank Park, Philadelphia, July 19	42,599 sellout	The Next Adventure (A Live Nation Company)
2	\$2,899,375 \$225/\$50	THE POLICE Churchill Downs, Louisville, Ky., July 14	25,413 sellout	The Next Adventure (A Live Nation Company)
3	\$2,069,428 \$227.50/\$52.50	THE POLICE, FICTION PLANE Palace of Auburn Hills, Auburn Hills, Mich., July 17	19,342 sellout	The Next Adventure (A Live Nation Company)
4	\$1,889,450 (\$2150.62 Australian) \$120.06/\$84.30	CHRISTINA AGUILERA, LOW RIDER Entertainment Centre, Brisbane, Australia, July 20-21	18,383 19,982 two shows	Frontier Touring
5	\$1,885,040 \$200/\$50	THE POLICE, FICTION PLANE Quicken Loans Arena, Cleveland, July 16	18,881 sellout	The Next Adventure (A Live Nation Company)
6	\$1,234,084 \$91.75/\$67.75/ \$51.75	TIM MCGRAW & FAITH HILL Philips Arena, Atlanta, July 21	14,119 16,767	Live Nation
7	\$1,007,858 \$92.75/\$68.75/ \$31	TIM MCGRAW & FAITH HILL Nationwide Arena, Columbus, Ohio, July 18	11,815 15,139	Live Nation
8	\$956,080 \$89.75/\$65.75/ \$49.75/\$30	TIM MCGRAW & FAITH HILL Greensboro Coliseum, Greensboro, N.C., July 20	12,008 14,722	Live Nation
9	\$955,214 \$94.25/\$69/ \$52.25/\$31.50	TIM MCGRAW & FAITH HILL Mellon Arena, Pittsburgh, July 17	11,958 13,397	Live Nation
10	\$931,546 \$65/\$35	NICKELBACK, STAINED, DAUGHTRY Saratoga Performing Arts Center, Saratoga Springs, N.Y., July 8	25,415 25,795	Live Nation
11	\$902,029 \$131.25/\$57.75	GWEN STEFANI, LADY SOVEREIGN, AKON MGM Grand Garden, Las Vegas, June 30	8,885 9,477	Live Nation
12	\$857,070 \$50/\$30	TOOL, B 3 BUSINESS Tweeter Center, Mansfield, Mass., July 12	19,382 19,900	Live Nation
13	\$841,254 \$76.50/\$38.50	KENNY CHESNEY, SUGARLAND, PAT GREEN Toyota Pavilion, Scranton, Pa., July 20	16,214 sellout	Live Nation, The Messina Group/AEG Live
14	\$832,887 \$125/\$38.50	CIRQUE DU SOLEIL'S 'DELIRIUM' Verizon Wireless Arena, Manchester, N.H., June 26-28	9,224 10,700 three shows	Live Nation, Cirque du Soleil
15	\$716,008 \$90.75/\$70.75/ \$50.75/\$31	TIM MCGRAW & FAITH HILL Veterans Memorial Arena, Jacksonville, Fla., July 22	8,448 11,428	Live Nation
16	\$702,610 \$60/\$26.50	NICKELBACK, STAINED, DAUGHTRY Blossom Music Center, Cuyahoga Falls, Ohio, July 10	21,570 sellout	Live Nation
17	\$634,281 \$31.25	VANS WARPED TOUR Javaro Field at Mile High, Denver, July 13	21,495 25,000	Live Nation, Nobody In Particular Presents
18	\$565,928 \$49.75/\$20	BRAD PAINLEY, JACK BRAM, KELLIE PICKLER, TAYLOR SWIFT Walnut Creek Amphitheatre, Raleigh, N.C., July 20	19,027 sellout	Live Nation
19	\$556,345 \$49.75/\$20	BRAD PAINLEY, JACK BRAM, KELLIE PICKLER, TAYLOR SWIFT Verizon Wireless Amphitheater, Charlotte, N.C., July 21	17,988 sellout	Live Nation
20	\$540,200 \$35/\$20.24	VANS WARPED TOUR Seaside Park Venues, Calif., June 30	17,710 18,000	Goldenvoice/AEG Live
21	\$539,122 \$53.50/\$35.50	JOHN MAYER, BEN FOLDS, ROCCO DeLUCA The Gorge, George, Wash., June 2	12,345 20,000	Live Nation
22	\$537,592 \$67.50/\$35.50	HARRY CONNICK JR. Chastain Farm Amphitheatre, Atlanta, June 24-25	10,157 13,339 two shows one sellout	Live Nation
23	\$535,324 \$45.50/\$30	THE FRAY, MAE, OK GO Tweeter Center Waterfront, Camden, N.J., June 24	5,425 24,698	Live Nation
24	\$528,040 \$65.25/\$15.25	GWEN STEFANI, LADY SOVEREIGN, AKON White River Amphitheatre, Auburn, Mass., June 16	4,588 9,532	Live Nation
25	\$525,626 \$90/\$33	RUSH Saratoga Performing Arts Center, Saratoga Springs, N.Y., June 30	0,847 15,240	The Next Adventure (A Live Nation Company)
26	\$522,670 \$303/\$203/ \$103/\$38	AR RAHMAN Nassau Coliseum, Uniondale, N.Y., June 16	9,974 12,658	Poojanka International
27	\$517,949 \$110/\$39.50	CIRQUE DU SOLEIL'S 'DELIRIUM' Bi-Lo Center, Greenville, S.C., June 6-7	7,651 9,695 two shows	Live Nation, Cirque du Soleil
28	\$517,558 \$118.50/\$18.50	BOB DYLAN Bethel Woods Center for the Arts, Bethel, N.Y., June 30	14,426 15,800	Live Nation
29	\$513,465 \$55/\$30	JOHN MAYER, BEN FOLDS, BRETT DENNEN Blossom Music Center, Cuyahoga Falls, Ohio, July 1	14,265 21,551	Live Nation
30	\$512,698 \$67.50/\$37.50	GWEN STEFANI, LADY SOVEREIGN, AKON Xcel Energy Center, St. Paul, Minn., June 5	11,692 15,482	Live Nation
31	\$509,675 \$47.50	KEITH URBAN, THE WRECKERS FedEx Forum, Memphis, June 29	10,730 12,000	Beaver Productions
32	\$505,255 \$86/\$28.50	RUSH HiFi Buys Amphitheatre, Atlanta, June 15	8,998 13,949	The Next Adventure (A Live Nation Company)
33	\$502,613 \$121.85/\$55.25	VICENTE FERNÁNDEZ Coors Amphitheatre, Chula Vista, Calif., June 9	5,995 9,468	Live Nation
34	\$502,109 (\$537.52 Canadian) \$50.89	NICKELBACK, STAINED, FINGER ELEVEN Recreation Complex, Bay Roberts, Newfoundland, June 28	9,867 13,000	Gillett Entertainment Group, Sonic Concerts, Live Nation
35	\$501,397 \$59.50/\$35.50	JOHN MAYER, BEN FOLDS, BRETT DENNEN C.W. Mitchell Pavilion, The Woodlands, Texas, June 23	12,539 15,721	Live Nation, in-house

UPFRONT



On The Road

RAY WADDELL rwaddell@billboard.com

What Was And What Might Be Again

How A Led Zeppelin Reunion Tour Could Erase The Record Books

It would be big. Potentially one of the biggest ever.

I'm talking, of course, about the increased chatter regarding a **Led Zeppelin** reunion tour for 2008 featuring founding members **Robert Plant** on vocals, **Jimmy Page** on guitar and **John Paul Jones** on bass, with **Jason Bonham**, son of the late Zep drummer **John Bonham**, manning the skins.

There has been no announcement that this tour is going to happen, and Plant has publicly denied it will take place. Billboard in general and myself in particular aren't usually in the rumor business. But this thing is starting to take on a certain air of reality. Maybe it's a proposed tribute to late producer/record mogul **Ahmet Ertegun** tentatively set for November at London's O2 Arena, and Zeppelin's purported

time when the Rolling Stones, **the Grateful Dead** and **the Eagles** were all touring stadiums.

And remember, 1995 was the cusp of exploding ticket prices. A ticket price higher than \$100 was rare; the Stones topped out most dates at \$50 that year, the Dead were \$33.50 tops and the Eagles had shattered the glass ceiling but were still mostly less than \$100. Tickets for the Plant/Page show I attended at the (now shuttered) Pyramid in Memphis topped out at \$32.50, with **Rusted Root** opening.

While the days of coast-to-coast stadium tours appear to be behind us, a Led Zeppelin tour, particularly if Cohl is at the helm, will undoubtedly play scattered stadiums in North America and probably all stadiums in Europe. The tour would most likely be a creative "mix and match" route similar to what the Stones

have done recently and what TNA International president **Arthur Fogel** has done with the Police this year.

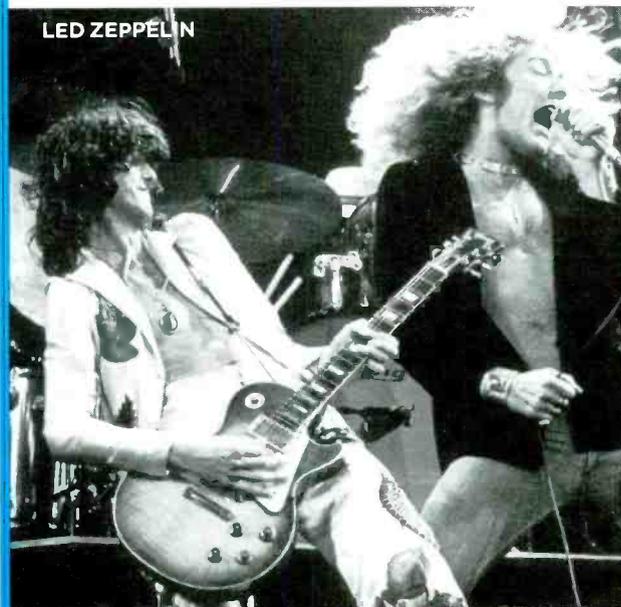
So let's be conservative and say Led Zeppelin averages \$225 per ticket, with top seats at a Stones-esque \$450 and a low end at \$75. It's a big production, so you get an arena capacity of about 15,000 max. Say 5,000 tickets at \$75, 5,000 at \$200, 3,000 at \$300 and 2,000 at \$450, for the sake of discussion. That comes to a gross of \$3.2 million for one night.

Suddenly those 1,028,678 headbangers Plant and Page played to in 1995 generate a gross of \$231,452,550 in 2008. From those 63 shows the average gross is now \$3.7 million,

compared with slightly less than \$500,000 per night then.

Given the status this tour would have and what it would take to get these guys out on the road, it's not unreasonable to assume the guarantee would be in the \$3 million-per-night range. The merch numbers would be astronomical, \$15 per head or better, so that brings in another \$15.4 million minimum, with online sales bringing in plenty more. Plus, there no doubt would be some serious live DVD possibilities, not to mention there's talk of a new compilation release, and catalog sales at large would receive a terrific boost. Let's not forget VIP and fan club packages, and a high seven-figure sponsorship deal. And, hey, while were at it, let's get them in the studio to record some new material under the Zep brand.

Now that's big.



performance there. Maybe it's talk that AEG Live and **Rolling Stones** promoter **Michael Cohl's** CPI have already put in offers for a Zep tour. (Neither would comment.) Maybe it's just wishful thinking.

For years, a Led Zeppelin tour, or the closest thing to it in the absence of John Bonham, has been considered the holy grail of the touring world. With **the Police** having reconvened to tremendous success in 2007 and the core **Pink Floyd** quartet staging that one brilliant performance at Live 8 in 2005, two of the biggies have come to pass. Given that the reunions of **the Beatles**, **the Clash** and **the Ramones** cannot ever happen without a seance, that leaves Led Zeppelin as the biggest thing left that *could* happen with any degree of credibility.

Plant and Page toured arenas together in the mid-'90s. With a killer backing band, the pair reported \$31.4 million from 63 shows that drew 1,028,678 people. That was enough to make Plant/Page the seventh-grossing tour of the year at a

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

LED ZEPPELIN: MICHAEL PUTLAND/RETNA



IEG/BILLBOARD TOUR SPONSORSHIP

SPONSOR/TOUR	ESTIMATED FEE	LEVERAGE	DEALMAKERS
Absolut Vodka Absolut Spirits Live Earth U.S., July 7	\$1 million	Absolut is leveraging its Live Earth partnership by serving as title sponsor of the Live Earth SOS short-film series aimed at generating awareness for the global climate crisis. The vodka brand premiered 50 SOS films at last month's Los Angeles Film Festival and will roll out the remaining films during the next 18 months. The films are aimed at educating audiences about the importance of the fight against global warming and starting conversations at driving solutions. In 2008, Absolut will roll out a nationwide ad campaign to combat global warming. The campaign will encourage nightclubs, bars, restaurants and retailers to lead by example.	Absolut Vodka brand director Ian Crystal, Live Earth chief of staff Tom Feegel and Live Earth director of sponsor greening Josh Stempel

Build-a-Bear Workshop Build-a-Bear Workshop Presenting, Disneymania Concerts for Conservation featuring T-Squad, July-August, nine zoos and aquariums	\$175,000	Make-your-own-stuffed-animal retailer aligned with the music tour to raise visibility and support its 7-year-old partnership with the World Wildlife Fund, around which it donates \$1 from the sale of each animal in its WWF series to protect endangered animals and their habitats. The tour was created by marketing agency ZC6 Inc. on behalf of Walt Disney Records, whose acts perform on the tour. The zoos and aquariums receive proceeds for their conservation efforts from a portion of ticket sales, sponsorship and merchandise revenue. Other tour sponsors include Southwest Airlines, Animal Planet, SanDisk's Sansa Shaker and Kewl magazine.	206 Inc. principle Mike Salvadore, Walt Disney Records executive director of broadcast marketing and strategic alliances Phil Guerini and Build-a-Bear Workshop chief marketing officer Teresa Kroll
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Candie's Iconix Brand Group Fergie Verizon VIP Tour, 20-plus stops, May-August	\$1.25 million	The shoe and apparel brand is using its partnership with the three-time Grammy Award-winning artist to drive sales at Kohl's Department Stores. Candie's is activating the tie by distributing 200 tickets through Try 2 Win events at Kohl's outlets in tour markets. Consumers that try on Candie's apparel, shoes or accessories receive a piece of bubble gum that reveals if they are an instant winner. It also is hosting an on-site fashion show at each concert in which eight preselected fans become models on the main stage, styled by Fergie's tour stylist. In addition, Candie's is running a commercial featuring Fergie at each stop and is uploading exclusive event footage from each concert on candies.com.	Iconix Brand Group CEO Neil Cole and Kohl's executive/chief marketing officer Julie Gardner
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Papa John's Papa John's Int'l Live Nation outdoor concert amphitheaters	\$10 million	Country's third-largest pizza company inked a multiyear sponsorship and marketing agreement that gives Papa John's "official pizza of Live Nation" designation and sales rights at up to 24 Live Nation outdoor concert facilities this year with 11 additional venues expected to be added through 2010. The agreement also calls for joint marketing and promotional efforts, including the in-venue distribution of promotional materials and online marketing initiatives by the two brands.	Live Nation president of alliances Russell Wallach and Papa John's president/USA Bill Van Epps
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Starburst Masterfoods USA Title, Thursday Night Concert Series, Six Flags theme parks, June-August	\$750,000	The Starburst Thursday Night Summer Concert Series features such acts as Ne-Yo, Cheyenne, Gym Class Heroes and Cartel. Masterfoods is leveraging the tie with the Starburst VIP seating section for each concert that is available to a limited number of guests who purchase Starburst Fruit Chews in the park that day. Starburst and Six Flags will also team up to offer a national sweepstakes dangling a grand-prize trip for four to the Six Flags concert of the winner's choice. The concerts take place at six theme parks and waterparks.	Six Flags executive VP of entertainment and marketing Mike Antinoro and Masterfoods USA VP of marketing Michele Kessler
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Compiled by William Chipps, senior editor, IEG Sponsorship Report
sponsorship.com



TOURING BY MITCHELL PETERS

Summer Of Loud

With So Many Hard Rock Package Tours This Season, Can A Slayer/Manson Co-Bill Beat The Heat?

One thing concertgoers won't find a shortage of this summer is hard-rock package tours.

Indeed, with stiff competition from such heavyweights as Ozzfest (Ozzy Osbourne, Lamb of God, Hatebreed), Family Values (Korn, Evanescence) and Sounds of the Underground (GWAR, Chimaira, Shadows Fall), whether or not the market can sustain a Marilyn Manson/Slayer co-bill amphitheater trek remains to be seen.

With a ticket price ranging from \$25 to \$55, none of the 25 North American Manson/Slayer dates were sold out at press time, but ticket sales are "strong," according to Slayer manager Rick Sales with Sanctuary Group. The co-bill launched July 25 in West Palm Beach, Fla.,

and wraps Sept. 1 in San Antonio. Bleeding Through has been tapped as support.

The package finds Manson touring North America for the first time since 2004, when the shock-rocker grossed \$2.4 million for 26 dates, according to Billboard Boxscore. Earlier this year, Slayer toured the United States and Canada, grossing \$1.2 million for 17 shows. For the current tour, Manson will be out in support of his June 5 Interscope release, "Eat Me, Drink Me," which has sold 171,000 copies in the States, according to Nielsen SoundScan. Slayer, meanwhile, will be promoting a rerelease of last summer's "Christ Illusion," which peaked at No. 5 on The Billboard 200 and has sold 169,000 copies.

Rick Franks, president of Live Nation Detroit, which is hosting Manson/Slayer Aug. 11 at Clarkston, Mich.'s 12,000-seat DTE Energy Music Theatre, hopes to sell about 8,000 tickets, but doesn't anticipate the tour will sell to capacity each night. "They're playing a lot of the larger venues, so I don't know how

many places they're going to do 20,000 people," Franks says. "But what we see is that everyone is going to make money. Their business is ahead of where they were last time for both bands."

Although Ozzfest rolls through DTE weeks after Manson and Slayer, Franks doesn't believe the closeness in proximity will have any effect on ticket sales. "There are a lot of choices every summer, and the consumer is ready for it," he says. "The consumer looks at it as an opportunity to see a lot of bands." Last year, Ozzfest (\$18.2 million), Family Values (\$6.2 million) and Sounds of the Underground (\$1.3 million) grossed a combined total of \$26.2 million from 70 concerts, according to Billboard Boxscore.

Though he admits that the pairing of Manson and Slayer is a bit "left-of-field," and that both acts are capable of headlining their own shows, "it's the way to go," Sales says.

"If you can make an event with your artist," the manager says, "you're going to see a better result."

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GLOBAL BY LARS BRANDLE

GLOBAL WARNING

Freak Weather Heats Up Festival Insurance Market

LONDON—Extreme weather has battered the European festival circuit like never before this summer, leading to an abnormal number of cancellations and incidents—and growing fears of a big rise in event insurance rates.

“After the drama of this year—and there have been quite a lot of cancellations—the insurers will review their positions,” says Bob Taylor, co-founder of international insurance broker Robertson Taylor. “They will take a longer look at the long-distance weather forecasts, not that it tells us anything these days.”

Among the worst-affected outdoor events was Germany’s Southside Festival, which suffered a fatality when gales struck, while the Heineken Jammin’ Festival in Italy was abandoned due to a huge storm.

Even the resilient British circuit, no stranger to rain at the best of times, has been badly hit. Wales’ inaugural Pflam Festival and Oxfordshire’s Truck Festival were postponed after heavy rain rendered the sites unusable, while Bristol’s long-

running Ashton Court Festival and Wales’ Wakestock were abandoned halfway through due to bad weather.

Taylor’s firm has worked with many of Europe’s biggest open-air shows this year, including Live Earth and the Concert for Diana at London’s Wembley Stadium, Hyde Park Calling and the Glastonbury Festival.

“A lot of [festival organizers] have over the years chosen not to insure, because they’ve never really had a problem,” Taylor says. “But this year has been a real awakening for a lot of them. I think there will be a much better take-up rate next year.”

European live-music executives are still counting the costs of extreme weather hitting the normally sun-drenched festival circuit.

Powerful winds led to the death of a paramedic and the serious injury of another man in the prelude to the June 22-24 Southside Festival in Germany’s Neuhausen, Baden-Württemberg, when a tent pole flung into the air by the storm hit their vehicle.

“It was truly a freak accident,” says Andreas Sengebusch, head of the festival department at Hamburg-based promoter Scorpio.

The three-day festival, which attracted more than 45,000 visitors, canceled the program on its tent stage, but went ahead with two other open-air stages.

“We are still in discussions with our insurers,” Sengebusch says. “This was in essence a ‘force majeure’ incident.”

A week earlier, Italy’s leading rock event, the Heineken Jammin’ Festival, suffered 90 mph gales that felled eight speaker and lighting towers June 15, injuring at least 30 concertgoers.

The Italian festival, which was halfway through day two of its four-day program, was immediately canceled. Some 170,000 ticket holders, who

paid €40 (\$55) each to see acts including My Chemical Romance, Linkin Park, the Killers and local legend Vasco Rossi, were reimbursed.

Robert de Luca of Milano Concerti, the festival’s promoter, says the eventual damage bill was likely to be in excess of €9 million (\$12.4 million). The insurers are paying up, although “premiums will doubtless be higher in the future,” he says.

Melvin Benn, managing director of the United Kingdom’s Mean Fiddler Music Group (MFMG), admits such large-scale accidents have been all too common this year.

“We had a big tent come down a week before the audience arrived for [boutique festival] Latitude,” he says. “This year, certainly the weather has had an impact.”

Like all MFMG events, which include the Reading and Leeds festivals and the perennially rain-hit Glastonbury, Latitude was insured.

“Big-event insurance is no different to any other insurance,” Benn says. “The more claims you have, the bigger the premiums

go. The reality is, the industry is still quite small in terms of the claims that it makes.”

Most festival organizers remain unconvinced that global warming will make such incidents a more regular occurrence.

“There’s no question that this has been a unique and unusual year,” Benn says. “But I don’t think there’s sufficient data or regularity to say it’s permanent.”

Across the Atlantic, American fests remain largely unaffected.

“We haven’t seen a lot of ‘global warming stuff’ affecting weather [insurance] rates,” says James Chippendale, president of Dallas-based CSI Entertainment Insurance. “Certain areas of the country and the world are more expensive during volatile times of the season, such as hurricane season, but that has always been the case.”

Additional reporting by Wolfgang Spahr in Hamburg, Mark Worden in Milan and Ray Waddell in Nashville.



After suffering 90 mph gales June 15, the Heineken Jammin’ Festival in Italy was immediately canceled.



GLOBAL BY WILL FREEMAN

Under Pressure

Chinese Mobile Biz Scrambles To Secure Content

BEIJING—Players are scrambling for position in China’s fast-growing mobile music market after a regulatory crackdown cut into content aggregators’ business models.

The changes were drawn up by the Ministry of Information and Industry, as well as major mobile carriers, to address widespread overbilling of con-

sumers. But even legit service providers (SP)—which is how content aggregators are referred to in China—have been hit hard. Insiders estimate thousands of smaller SPs have gone under in the year since the changes came in, while those that survive have suffered steadily falling earnings and stock prices.

“SPs will continue to be pressured from both ends,” says Mark Natkin, managing director of Beijing-based market research and consulting firm Marbridge Consulting. “Downstream, the mobile operators will launch their own competing value-added services, and upstream the content providers will demand a

bigger piece of the pie.”

Operator China Mobile, with an estimated 65% share of China’s vast mobile market, recently established a central music platform, which Natkin says “allows more direct deals with content providers, cutting out the wireless value-added service providers.”

The prize is a slice of China’s burgeoning wireless value-added services (WVAS) market, with mobile music considered by many to be the only viable model for establishing a legit Chinese market. Despite

the problems in the sector, mainland Chinese consumers spent \$1.5 billion in 2006 on mobile-delivered music products—mainly ringtones and “color” ringback tones (CRT)—according to William Bao Bean, partner in Hong Kong-based venture-capital firm Softbank China and India Holdings.

According to Liu Bin, new-media sector analyst at Beijing-based BDA Consulting, government-owned China Mobile’s CRT sales totaled 6.8 billion yuan (\$900.3 million) in 2006, up 97% from 2005. He predicts

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the carrier’s 2007 CRT revenue will again rise by 90%.

Meanwhile, a January report by San Francisco-based financial services firm WR Hambrecht and Co. said the new regulations caused SPs’ revenue to

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tives for the digitization of labels' catalogs.

Optimism grew when Romano Prodi's center-left coalition narrowly defeated Silvio Berlusconi's center-right alliance in the May 2006 general election. Berlusconi's government had failed to deliver on the Music Bill during its five years in office, while the center-left is generally considered more "music industry-friendly."

The Tavola Della Musica (Music Round Table)—an umbrella group consisting

GLOBAL BY MARK WORDEN

HURRY UP AND WAIT

Italian Biz Fumes At Stalled Music Bill

MILAN—Italy's beleaguered music industry is facing up to fears that the long-awaited Music Bill—which was to contain several pieces of music-friendly legislation—may never make it onto the statute books.

The bill was expected to have been put to a vote by mid-2007, but there is still no sign of it on the parliamentary timetable, a situation that Enzo Mazza, president of the majors' representative body FIMI, describes as "unacceptable. We've been lobbying for years."

"I've heard a lot of words about the Music Bill," says Luigi Barion, president of AFI, one of Italy's three indie representative bodies, "but have seen very little in the way of actual deeds."

The Italian industry has invested much time and effort since 2000 in lobbying for legislation to help shore up its declining business. According to the IFPI, Italian trade revenue from recorded music fell by more than 10% in 2006 to €306.4 million (\$383 million), the fourth successive year of decline.

Proposed features of the bill included the setting up of a French-style export office; a series of tax breaks on money invested by labels in first and second albums by new artists; a formal definition of music as a form of "culture," rather than just industrial production (which would lead to lower sales taxes); giving videoclips the same tax treatment as "short movies"; and financial incen-

of FIMI, AFI, indie groups PMI and Audiocoop, and live-music organization Assomusica—held a series of meetings with the new government. Tax incentives for new artists were subsequently included in the 2007 budget (Billboard, Jan. 20) but remained a key component of the bill, as those measures apply only for the length of the 2007 budget rather than being permanently on the statute book.

Some elements of the Italian music business remain optimistic. Audiocoop president Giordano Sangiorgi insists the bill is "not dead yet," noting that it retains an official parliamentary sponsor in the form of Andrea Colasio, member of parliament for the center-left government coalition.

Colasio says he is "cautiously optimistic" that he will be able to present his bill to the Culture Commission "before the summer recess or else in September." He adds, "I expect the whole process will take up to six months."

Asked why Italy's politicians had so far failed to pass the bill, he replies, "Because this is an archaic country where politicians and vested interests fail to appreciate the significance of culture."

But many in the music industry are already resigned to moving on.

"We need to start looking at a Plan B for getting individual measures passed," Mazza says, while Barion declares the need to "think about measures that aren't even in the bill."

"For indies like us," he says, "the real drama is the lack of TV and radio access for new acts which, as Mario Biondi has shown, can still sell records. We also need airplay quotas for local product."

Barion says he and Limongelli recently met with collecting society SIAE president Giorgio Assumma to discuss lobbying state-owned broadcaster RAI for such measures.

"That's the sort of thing we need to do," he says. "Let's face it—people have been talking about the Music Bill for as long as I can remember." ◆◆◆

>>> JAPAN'S MARKET DIPS IN H1 2007

Japan's market for physical music goods declined in the first half of 2007, according to new data released by labels body the Recording Industry Assn. of Japan.

For domestic repertoire, production of prerecorded audio software by the RIAJ's 46 member companies dropped 7% to 97 million units, for a value of 117.5 billion yen (\$963.3 million), down 5%.

The story for foreign repertoire was particularly grim in the first six months, with production down 16% to 32.6 million units, making the wholesale value contract 9% to 39.1 billion yen (\$320.6 million).

Production of music-related videos and DVDs in the January-June period rose 8% to 25.3 million units, for a wholesale value of 25.8 billion yen (\$211.4 million), down 4%. The RIAJ is scheduled to release first-half digital sales data soon.

—Steve McClure

>>> BEGGARS CHOOSE ROUGH TRADE

U.K. independent music powerhouse Beggars Group has acquired legendary indie label Rough Trade Records for £800,000 (\$1.6 million) in cash.

London-based Beggars has reached an agreement with Sanctuary Group to buy the 49% stake in Rough Trade that it did not already own. Following the transaction, Rough Trade will continue operating from its London offices, while Beggars will assume central office functions.

Financially pressed Sanctuary, which itself is in the process of being bought by Universal Music Group, was known to be shopping its Rough Trade asset for a number of months.

Rough Trade is the U.K. label home to a pool of diverse talent, including the Strokes, the Libertines, Arcade Fire, Jarvis Cocker and Sufjan Stevens.

The Beggars Group of labels includes XL, Matador and Too Pure.

—Lars Brandle

>>> CANADA VISITS MP3 TARIFF

The Canadian Private Copying Collective won a decision from the Copyright Board of Canada to reintroduce a controversial tariff into the sale price of MP3 players in Canada.

The CPCC filed a motion with the Copyright Board that the levy be \$5 Canadian (\$4.79) for each recorder with less than 1 GB of memory, \$25 Canadian (\$24.10) for each device with more than 1 GB but less than 10 GB of memory, \$50 Canadian (\$47.89) for each recorder with more than 10 GB but less than 30 GB of memory and \$75 Canadian (\$71.84) for each recorder whose memory exceeds 30 GB.

Barring an appeal, the door is now open for an MP3 player levy to be introduced in Canada on Jan. 1, 2008.

Toronto-based CPCC is tasked with collecting and distributing private copying royalties in Canada.

—Larry LeBlanc

>>> MANAGER WHEATLEY SENTENCED

Veteran Australian talent manager Glenn Wheatley has been sentenced to two-and-a-half years in jail on charges of tax evasion.

The Melbourne-based manager of John Farnham, who also guided the careers of international success stories Delta Goodrem and Little River Band, pleaded guilty to three Commonwealth charges in July.

Wheatley admitted to not declaring income from Farnham's 1994 Talk of the Town tour and a 2003 boxing match between Australia's Kostya Tsyzyu and the United States' Jesse James Leija. He used a Swiss-based tax minimization scheme through which he could access funds via credit cards.

Victorian County Court Judge Tim Wood said Wheatley has to serve a minimum of 15 months.

—Christie Eliezer



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it clear that to build a sustainable business, we had to get into content," Hurray president/CFO Sean Wang says.

In November 2006, Beijing-based Hurray paid \$2.25 million for a 30% stake in Beijing-based indie label New Run Entertainment, whose roster includes popular artists Pang Long, Nanne Beidou and Han Dong. In March, it bought a majority stake in Beijing Secular Bird Culture and Art Development Center, which is involved in artist development, music production and physical distribution.

Meanwhile, in September

2006, Shanghai-based Linktone started co-producing "China Union," an "American Idol"-style TV show, with a subsidiary of Shandong TV.

Debate continues over whether there is still room for SPs in the mobile-music ecosystem.

"We've always treated SPs as our distributors/sales channels, rather than our end-customers," Beijing-based Universal Music China GM Catherine Leung says. "We've put a lot of effort into the marketing and promotion of our artists to create more hits, rather than sit and wait for the

SPs to boost our revenue."

But Hong Kong-based Warner Music Asia Pacific VP of new media and business development Ken Cheung says the carriers still need help from SPs, "especially on sales and marketing."

"The collapse of the WVAS sector is not necessarily good news for content companies, as we never have the resources at the local level to drive sales and marketing," he says. "There will be a consolidation in the SP sector, but the large ones will get stronger, while the smaller ones disappear." ◆◆◆

fall 30%-50% year over year. Consequently, larger companies are trying to acquire their own content to help secure their positions in China's WVAS value chain.

"The 2006 regulations made



Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

Taking It To The Max

How Can Advertisers, Labels Make The Most Of Their Partnerships?

The synergy between advertising and music was the focus of a symposium held July 18 at Digtas in Chicago. Presented by the Chicago Advertising Federation and Billboard, and moderated by Billboard executive editor/associate publisher Tamara Conniff, the panel discussion explored the ins and outs of marrying band and brand with such industry leaders as Comma Music artist liaison/executive producer Bonny Dolan, Grey Worldwide senior VP/director of music Josh Rabinowitz, Primary Wave Music partner Gregg Hamerschlag and DDB Chicago music producer Gabe McDonough.

To further explore their thoughts and ideas presented during the panel, we invited the four of them to participate in a round-table discussion. So, for those who couldn't make it to Chicago, here are Dolan, Rabinowitz, Hamerschlag and McDonough—in their own words.

When it comes to ad agencies, record labels and music publishers working together, what has most changed in the past couple of years?

Bonny Dolan: The very fact that they are working together. A couple of years ago, ad agencies, publishers and record labels didn't speak the same language. Now at least they are aware of each other's agenda.

Josh Rabinowitz: What seems to have changed the most is that the labels and publishers have invested a great deal of money and resources in bolstering their departments that integrate with the advertising world—at the expense of A&R, product management and other creative resources.

Gregg Hamerschlag: It seems that the agency's role as a gatekeeper has increased in importance, based on declining record sales and the importance of music placement in other distribution channels.

Gabe McDonough: It's interesting how certain brands have partnered vigorously with very specific segments of the music community. For example, Scion has a big presence at live events like South by Southwest and was visible at the Pitchfork Festival, and the Red Bull Music Academy has hosted discussions by seriously respected and deep dance music icons like DJ Harvey.

What most surprised you about the panel discussion? Any topic—or lack thereof—that particularly resonated with you?

Dolan: The enthusiasm of the community to engage in conversation about this very topic.

Rabinowitz: I was surprised by how everyone was very complicit with the fact that the record industry is very much a dying industry. I agree that it's dying, but it ain't dead and buried, and there are some clever people still involved in it who can make shit happen.

Hamerschlag: The shifting roles of brands as the new "purveyors" of music is an important topic and one that will get a lot of attention over the next couple of years.

McDonough: Licensing music seems a much more affordable and negotiable prospect now more than ever before. All parties seem willing to make unconventional deals if necessary and look at the arrangement more as a partnership than a payday.

How are exclusive downloads of musical artists spiking return on investment for advertisers?

Rabinowitz: The brands are soon to be bigger players in the music consumption market. I'd love for them to take a more active role in the production of original full-length tracks.

McDonough: The great thing about downloads is how accurately brands can track the



From left: HAMERSCHLAG, RABINOWITZ, CONNIFF, McDONOUGH and DOLAN

impressions that their content is making.

What are the best ways for labels, music publishers and ad agencies to collectively move forward?

Dolan: There needs to be some standards and guidelines. The inefficiencies, of course, can create opportunities for someone like myself. But the danger is that someone, at some point, will get exploited.

Rabinowitz: The point of a proper and effective intersection of the labels, publishers and advertisers is on the not too distant horizon. Hopefully, the actual music, as opposed to the commodity of the music, will be king again.

McDonough: Each party needs to play to their real strengths and offer those strengths to the other players in the spirit of an affordable partnership. A&R is a tough job, and labels and publishers have a history of doing that job well. Ad agencies are crack marketers. Both industries are in need of new ways of looking at their business, so they need to be open to ideas from their partners—even if those ideas are outside of their traditional business models.

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The Publishers Place

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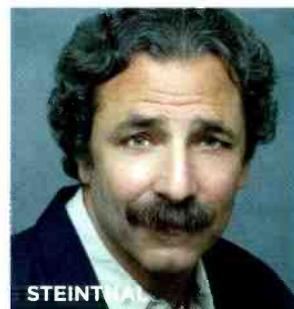
Digital Disputes

Copyright Tribunal Finally Sets U.K. Online Rates

The two-year fight in the United Kingdom over digital royalty rates is nearing an end, and there's no clear winner. The last parties standing in the contentious copyright proceeding have each won a little and lost a little in terms of new online and mobile royalty rates for compositions.

The proceeding began in 2005 when labels' group the BPI, four mobile network operators (O2, T-Mobile, Vodafone, Orange) and several music service providers determined that the online and mobile license rates offered by the U.K. mechanical and performance rights group, the MCPS-PRS Alliance, were unacceptable. They referred the dispute to the Copyright Tribunal made up of a judge and two lay persons who would hold hearings and resolve the dispute.

Last fall, the BPI, mobile operators and several music services (Apple, Napster, MusicNet, Sony) entered settlement agreements on rates, which were set as a percentage of "gross revenue," but with stipulated minimum amounts. This left AOL, RealNetworks and Yahoo to



STEINTHAL



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particular rights—and that a recent commercial agreement, like the settlement, is good evidence of that price.

The tribunal adopted the three categories for webcasting set out in the agreements: pure webcasting (i.e., the user can't personalize playlists); premium or interactive webcasting (i.e., basically anything other than pure webcasting); and special webcasting (i.e., a premium or interactive service where more than 50% of the content is by a single artist or band). The tribunal then adopted a 6.5% of gross revenue rate for premium or interactive webcasting with certain "but no less than" minimums, and an 8% rate for special webcasting, also with certain minimums.

Since AOL, Yahoo and RealNetworks were not part of the settlement negotiations, it did not adopt the 6.5% rate for pure webcasting. If they had been, the tribunal reasoned, the pure rates would likely have been lower. So it set the rate at 5.75% but no less than £0.20 (\$0.41) per subscriber per month for subscription services or £0.055 (\$0.11) per song for non-subscription services.

fight primarily over webcasting rates; Apple and the mobile operators only participated in the hearing to argue over how to define gross revenue. Silicon Valley-based **Kenneth Steinthal**, a partner with Weil Gotshal & Manges, served as lead counsel for the services.

Entering a settlement with many of the parties proved to be a good move for the Alliance, whose legal team included lead solicitor **Cindy Leslie**, a partner with Denton Wilde Sapte in London. The tribunal explained that the legal standard for setting the rates required it to determine what a reasonable buyer would pay a reasonable seller for the

positions were "comparators"—and there's no reason to treat one as being qualitatively superior to the other.

When deciding what should be included as gross revenue, the tribunal more closely aligned with the online and mobile services. It held that revenue from ads, sponsorships and click-through commissions must have a "close nexus" to the direct use of music and must be in the proximity of the music.

The tribunal held that gross revenue includes revenue from three sources.

One is revenue from in-stream (or in-download) ads, which are audio, video or audiovisual ads that occur after a user initiates a stream or a download.

Another is revenue from ads on Web pages where the entire operative content is music that's "actually offered" to users—where a user's choice of any item on the page will lead the user to music.

The third is revenue from mixed-content pages where non-music services and/or music-related services (like the sale of concert tickets or music reviews) are offered simultaneously with music for direct downloading. The music "actually offered" must be the predominant portion of the page. This is determined by making a visual assessment of the page and finding at least 75% of the page (disregarding the ads) is music that's actually offered to users. The tribunal recommended that the parties set up a dispute resolution process to address future disagreements in a more economical way.

5.75%
Percentage of gross revenue set by the Copyright Tribunal as the pure webcasting rate

Interestingly, the per-song minimum is the same rate as that offered by the United Kingdom's PPL for the right to webcast sound recordings. In the United States, labels typically argue that royalty rates for sound recordings should be much higher than for compositions, arguing that labels take much more risk and invest more money for recordings.

Although the tribunal did not specifically state that it was setting the minimum rate the same as the PPL rate, it did write that in the past, the tribunal had held that the types of rights in sound recordings and in com-

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PRIMARY
WAVE MUSIC
PUBLISHING
PARTNER

Larry Mestel

With a little help from Kurt Cobain (by way of Courtney Love), Lamont Dozier and others, Primary Wave Music Publishing is changing the face of publishing.

Primary Wave Music Publishing made its first big splash in the publishing world when it acquired 50% of Kurt Cobain's Nirvana publishing catalog for a reported \$50 million early last year. News of the deal swept through the industry: There was a new publisher on the block.

Just who were these guys who wooed Courtney Love, Cobain's widow, into selling the rights to them? They were five guys, most from record companies, with a love of music, an entrepreneurial spirit and some heavyweight financial backers. They noticed there just weren't very many publishers with marketing savvy or geared strictly to market songs.

Larry Mestel, one of the five founding partners, is the former COO/GM of Virgin Records and has held top executive spots with Arista Records and Island Entertainment Group.

Mestel teamed with Gregg Hamerschlag, a branding and licensing expert; Randy Miller, former senior marketing exec with Jive, Sire, MCA and RCA; Justin Shukat, former senior marketing exec with Arista and Epic; and Devin Lasker, former senior sales exec with Virgin and Arista. Plainfield Asset Management originally backed the company, with Credit Suisse later coming onboard. Allen & Co. often advises on deals.

Now, Billboard has learned that the publisher has made another hot deal. Primary Wave has acquired a significant interest in Lamont Dozier's writer's share of about 200 songs, including hits like Diana Ross & the Supremes' "Where Did Our Love Go," "Stop in the Name of Love" and "You Can't Hurry Love"; Marvin Gaye's "How Sweet It Is (To Be Loved by You)"; and the Four Tops' "Baby I Need Your Loving." The company now touts about 6,000 titles.

Primary Wave appears to be making a lot of deals acquiring songwriters' "writer's share" of performance income rather than acquiring copyright interests. Why?

Most of the deals are publishing deals where we own or control the copyrights, some are for the writers' shares. But I believe it's basically the same income stream. If a publisher makes a dollar of revenue, the writer makes a dollar of revenue. We think it's simply a very good investment.

What is the Primary Wave business model?

The vision is to acquire incredible copyrights by iconic artists, like Kurt Cobain, Maurice White, Hall & Oates. What we do is a little bit different from most publishers. Our plan is to be in business with the writer or the artist, so we almost never acquire 100% of any catalog that we're looking at. We acquire 25%, 50% or 75% because we want the artist to look back and not say, "I sold it at too inexpensive a price."

I want them to look back and say, "Wow. We had a great partner, and not only did they increase the value, but they increased the value for what we own."

Are they or their representatives working closely with you on marketing plans?

Absolutely. Before we buy a catalog, we present a marketing plan to every writer, every artist, every heir of a catalog. We tell them exactly what we intend to do, and we work closely with them to implement a plan. Even though we, in many cases, have the right to exploit songs the way we feel they should be exploited, we always, before we agree to a synchronization request or a particular marketing opportunity, have a conversation with the writer and the artist to make sure it's something that they feel would be beneficial for their copyrights.

By definition, a publisher owns or controls copyrights. When you acquire a writer's share, there is no ownership or control.

I hear people say that you're just buying a revenue stream, not really building a publishing company. How would you respond?

I love the fact that some people don't understand writer's share and that it's taboo. As I said, if a synchronization license comes in, or a mechanical comes in and the publisher gets a dollar, the writer gets a dollar. I think you're going to see a lot more publishers acquiring writers' shares in the future.

That's going to make a lot of songwriters gasp.

Yeah, but I think ultimately it's beneficial for the writer. Take Maurice White, for example. One of the reasons he was so interested in Primary Wave is because he realized how aggressive we are at marketing. And the publisher that controls those songs is a fantastic publisher, but let's face it, they have a million copyrights they have to concentrate on. I have the same number of creative staff focusing on 6,000 copyrights. So just logically speaking, we're going to be able to devote

much more time and attention to marketing great songs than any of the majors are, and that's why we've been able to acquire these amazing copyrights and writers' shares. I think the reason why Courtney Love sold to us, and Hall & Oates sold to us, at lower prices than what they were offered from our competitors is because they realized what good partners we'd be, how aggressive and how tasteful we would be in marketing their songs.

Is there a particular type of songwriter or catalog that attracts you?

Yes, songs that have proven to be historically consistent, amazing songs that are soundtracks of people's lives. We really want songs and writers that are at the absolute top end of each genre of music.

There have been some publishers bidding on catalogs who claim that you are bidding up the prices. Since you have a record company background, you value them too high, which

pushes up the prices for everyone. Could that be true?

The fallacy is that we're paying the highest price in the marketplace. I don't mind having that reputation because people are bringing us their deals. But the reality is, we're closing deals because of the effort we're putting in and the results we're getting in marketing. If [other publishers] don't feel the value is appropriate, then they shouldn't put in a bid. Each and every catalog of the 15 catalogs we have purchased in the 15 months we've been in business is now up in earnings. Not one is down in earnings. I buy based on what my team feels are undervalued assets. I think a lot of these assets are very undervalued.

How is your administration set up?

We administer through various companies. Wixen [Music Publishing] does most of the catalogs that we buy that don't have administration attached to them.

If you were to describe Primary Wave in terms of having a personality unique from other publishers' personalities, how would you describe your company?

Our artists view us as a true partner. We want a different type of relationship than most music companies have with our writers and artists. We really want to be known as an artist-friendly company, like everyone does, but we truly are one. The one difference between us and most publishers is that we live to market songs. We don't administer; we use administrators who are good at collecting. So we are a company that is designed and set up to live every day to generate revenue for our artists and our songs. ...

Our plan is to be in business with the writer or the artist, so we almost never acquire 100% of any catalog that we're looking at.

Fresh From The Tabloids And
Back On Firm Michigan Soil,

Kid Rock

Aims To Regain His Format-Defying
Sales Standing With An
Archetypal American Album

BY GARY GRAFF

PHOTOGRAPH BY CLAY PATRICK McBRIDE





As “Rock’n’Roll Jesus,” the first song—and potential title track—of his new album cranks over the speakers in his suburban Detroit studio, Kid Rock, sporting a plain white T-shirt, jeans, flip-flops and a Miller High Life baseball cap sitting backward on his head, pulls a stogie from a small desktop humidifier, fires it up and listens with a satisfied grin. ♦ Rock’s relation is easy to understand. He’s been working on the album, he says, for three years, since not long after the release of his last studio set, 2003’s platinum “Kid Rock.” “Other shit” got in the way—such as his four-month, multiple-ceremony marriage to Pamela Anderson that made him tabloid fodder last year and “threw a wrench in the program” of making the album. ♦ He took it to the zero hour—writing new lyrics and recording new vocals even after he and co-producer Rob Cavallo mixed the 11 tracks in mid-July—but he’s finally done. The album, Rock’s sixth under the Atlantic umbrella and ninth overall, is due Oct. 9, with the hard-rocking first single, “So Hot,” shipping to rock radio in early August.

Some decisions are still being made—the title, the cover art, surveying a wealth of media opportunities to promote the album. The potential of a “Rock’n’Roll Jesus” title makes some around him uneasy, but a typically cavalier Rock simply says, “Good. Rock’n’roll’s supposed to piss people off.” At press time, Atlantic was also considering the title “Amen.”

Whatever happens, it’s clear that in the coming months the Devil Without a Cause now has one—to let the world know Kid Rock is back, as American badass as ever, and ready to dominate the rock, pop and country landscapes the same way he did in the late ’90s. Rock, as well as Atlantic, are also out to reverse the declining sales he’s experienced since his 1998 breakthrough “Devil Without a Cause,” which has sold nearly 9 million copies, according to Nielsen SoundScan, and particularly the 29% drop between 2001’s “Cocky” (4.9 million, mostly on the strength of the late hit “Picture”) and “Kid Rock” (1.3 million).

Rock figures the best way to correct that course was to “really deliver . . . and make just a great album” and then go out and be, well, Kid Rock: to inhabit the outsized, Early Mornin’ Stoned Pimp persona that’s long been engaging enough to keep a high profile regardless of record sales or chart positions.

“I don’t think I can do anything more powerful than either play live or play the record for people and hopefully create as much hype as the iPhone,” says Rock, a Romeo, Mich., native whose real name is Bob Ritchie. “So I want to go out and talk as much shit as I can and hype it up as big as I can, ‘cause I think I have a good enough product. It can stand up to it.”

And this time he feels he has a label partner that can stand beside him, providing the kind of extensive and intensive push that his last couple of albums were missing. “I really wanted to set this one up,” Rock says. “I don’t think I’ve ever really done that yet. Before it was like, ‘We’ll give you a million dollars, nonrecoupable, if you get it to us by this date.’ ‘Well, OK . . .’”

Atlantic’s campaign for Rock began in June, when label president Julie Greenwald came to Michigan to hear what Rock had. He subsequently made a five-song snippets sampler that she played for a company meeting in Minneapolis in early July, where she says staffers “were losing their minds.”

“Everybody had their own favorite—the rock record, the pop record, the AC—depending on where they worked,” Greenwald recalls. “Every department was like, ‘Holy shit . . . He gave us a record!’ People were like, ‘The music is so good, and there’s so many different ways to go with this album.’ It was one of the best playbacks I ever did in a marketing meeting.”

Atlantic chairman/CEO Craig Kallman notes that in the wake of “Picture,” which crossed over to AC and country radio in 2002, Rock remains an artist with potential appeal to multiple formats (see chart, page 23).

Kallman says, “He’s made an album that you listen to and you hear incredible songs for rock radio, great songs for pop radio, you hear records for hot AC and you hear records that can work for country.”

“Kid Rock’s a rarity in today’s music marketplace. He kind of defies categorization and boundaries consistently through

the records he’s made. That’s a great kind of artist to work with.”

Rock, who started as a DJ/MC in the metro Detroit area and released his first album, “Grits Sandwiches for Breakfast,” in 1990, has been pursuing the “punk rock, hip-hop, Southern rock” blend he sings about on his 2001 hit “Forever” for more than a decade now. Recorded at the Clarkston Chophouse studio on his home property, the new album cuts a similarly broad stylistic swath, from metallic headbangers like “So Hot” and “Sugar” (the set’s only rap track) to such rootsy, gospel-hued fare as “Amen” (“The best song I’ve ever written,” Rock says) and “When You Love Someone.” The Motown-influenced “Roll On” rolls alongside the power ballad “Miss Understood” and the Crescent City-flavored “New Orleans” (co-written with pal David Allen Coe), while “All Summer Long” entertainingly mashes up elements of Warren Zevon’s “Werewolves of London” and Lynyrd Skynyrd’s “Sweet Home Alabama”—with the latter group’s Billy Powell on piano.

Other players on the album include Rock’s Twisted Brown Trucker Band—the core of which has been together more than 10 years—as well as members of such Detroit rock outfits as Sponge, Was (Not Was) and Robert Bradley’s Blackwater Surprise, along with Nashville heavyweights like Paul Franklin and Aubrey Haynie, as well as the Fisk Jubilee Singers for choir parts.

The album ends with “Half Your Age,” a sly country kissoff to Anderson. When it reaches the chorus’ closing line about finding a younger girlfriend who’s “twice as hot,” Rock throws his arms up and offers an exultant high five.

“I think people expect it,” he says with a shrug and smile, tapping on the cigar. “It’d be stupid to pretend that it didn’t happen and not say anything.”

Overall, Rock—who’s dedicating the album to his late friend, Atlantic co-founder Ahmet Ertegun—hopes the effect is “like going to church drunk on Saturday night. It defines America; if you just had to play

one American rock album for somebody, this would be it.” He and his collaborators—including longtime friend Uncle Kracker, current Twisted Brown Trucker hype man Paradime and Detroit guitarist Marlon Young—wrote “tons” of songs for the album, and Rock acknowledges feeling a different kind of creative charge for this outing.

The goal this time, he says, was to refine things by taking more time in crafting the songs (though he proudly notes that many of the recorded performances were first takes) and writing lyrics that ran deeper than partying, pimping and chest-pounding pride—although those are still there, too. Rock recalls that Grammy Award producer of the year and Columbia Records co-chairman Rick Rubin, who was helping with the album for a while in 2006, urged him to write material that was “relevant.” “He said to me, ‘We know you’re fuckin’ Kid Rock. You said it 80 million times on every other record. Let’s move on.’”

In that regard there’s pointed social commentary in such songs as “Amen” and “When You Love Someone,” a greater detail in the storytelling in “Miss Understood,” a more innocent kind of sentimentality than Rock’s presented before in “All Summer Long.” He says, “This time I thought that I could step

up and maybe be a major player. I tried to put myself on the level of all these people that I really look up to and love, like the Skynyrd’s and [Bob] Segers of the world and just really tried to write in that mode but still be me.

“It was a little bit of pressure, but I’m good under pressure. I mean, I have money. I have all the other shit. So that becomes out of play all of a sudden. I really love music, so I wanted to make something that really sounds good.”

And that, he adds, is one of the reasons rap takes a back seat on the new album.

“I’ve just really been into melody and lyrics and songwriting,” says Rock, who nevertheless is hoping to do a full-scale hip-hop collaboration with the Rev. Joseph “Run” Simmons of Run-D.M.C. “Writing a rap, to me, is easy. I could write a rap like that,” he says, snapping his fingers. “But writing songs and melodies and shit that’s hopefully going to stick around for 30, 40 years is fucking hard.”

Cavallo, a hitmaker for Green Day and the Goo Goo Dolls, was introduced to Rock by Kallman. He says he could feel the artist’s desire to grow from their first meeting this year in Malibu. “He wanted to make a little bit more of a mature record that’s a little more ambitious,” says Cavallo, who spent four months flying in for weekday sessions in Clarkston—where Rock returned from California after divorcing Anderson.

“You’re going to hear some deeper themes running through this record—that was one of the things that got me so excited about it. He’s had a lot of things happen in his life. It was time for him to write something that was both important to him and felt important to music fans—especially coming from that stylistic place that’s so unique, that combination of country and hip-hop and rock.”

Cavallo played no small part in polishing the songs and the sound, according to Rock, who had never collaborated with a major producer before.

“He really got how to work with me,” Rock says. “He’s a very talented guitar player, piano player; he actually sits down, hands-on—‘Here’s the harmony note’—and stuff like that, which I thought was really good.”

“He stepped in and did what Kracker usually does, just sit there and talk about music and have fun and talk about what we should be doing.”

The songs kept coming in—“All Summer Long” arrived less than a month before the album was mastered—and Rock admits that it took a some ultimatums to convince him to wrap things up.

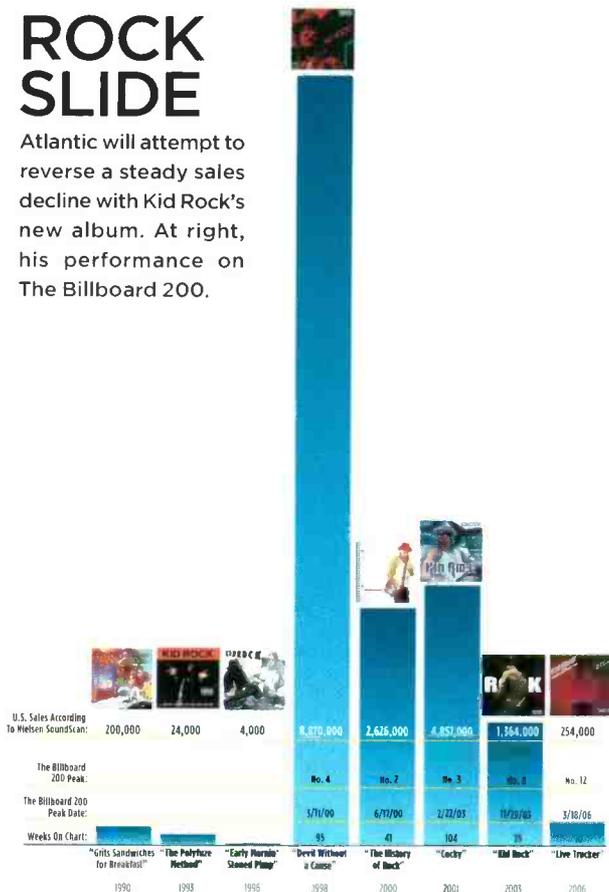
‘Like going to church drunk on Saturday night—the album defines America.’



KID ROCK, left, is dedicating his new album to his late friend, Atlantic co-founder AHMET ERTEGUN.

ROCK SLIDE

Atlantic will attempt to reverse a steady sales decline with Kid Rock's new album. At right, his performance on The Billboard 200.



Longtime collaborator **UNCLE KRACKER**, left, gave **KID ROCK** a hand on the songwriting side.

"They kind of start setting dates," he says. "Like, 'Y'know, you're gonna miss this and this. These opportunities are gonna be gone.' I need that—otherwise I would've worked on it for another year."

Atlantic professes to be more than satisfied with the album it has, and the label is particularly happy with the setup time Rock has afforded the company to plan a campaign.

"I think Bob has only needed a record that got played on the radio," Atlantic GM/VP of marketing and creative media Livia Tortella says. "People know who he is, and now more than ever people want to play stars. The industry needs that right now. He's fitting a particular point in time, and more importantly he has a record reflecting that."

There are, of course, some challenges facing this particular Kid Rock album. Chief among those is the four-year gap and the attendant extra-musical publicity since "Kid Rock," which have created a need to remind the world that music is what made Rock famous in the first place when he broke through with "Devil Without a Cause" and the hits "Bawitdaba," "Cowboy" and "Only God Knows Why." "The icon can overshadow him," Tortella says.

Rock agrees. "You never want something to overshadow what your real talent is."

To that end, Tortella says, Atlantic's plan will "be about the music and how good it is. He hasn't had that in a long time."

A few things are already confirmed, including an appearance on "Jimmy Kimmel Live" the week of release and a performance on Larry the Cable Guy's Christmas special for VH1, which

will tape Aug. 8 in Las Vegas and air in December. Rock hopes to film a video for "So Hot"—a "pure evil" rocker whose chorus ("I don't wanna be your friend/I wanna fuck you like I'm never gonna see you again") will be sanitized for commercial outlets—around the same time. ESPN will also use "So Hot" for its "Ultimate Highlights" show during September.

Tortella says the label is talking to the WWE about its Aug. 22 SummerSlam event in New York, producers of the MTV Music Video Awards and the American Music Awards, and with the NFL for Rock to perform at halftime of the Detroit Lions' annual Thanksgiving Day game.

Rock's Web site is being spruced up for the new album, and a viral campaign for "So Hot"—including

a separate video for the Internet—will begin in August around the same time the single is shipped to rock radio. Atlantic plans to ride that song for a while, but Tortella says, "We'll bring other songs to other formats a little later on." The company also plans to be "really aggressive in the mobile space" with ringtones and ringbacks—an area in which Rock is actively involved.

"He has creative ideas about things he wants to do there," Tortella says. "He's coming up with 20 million things, so we're talking to a lot of carriers with different ideas."

Rock and Atlantic are also planning to provide customized extra content for retailers. Wal-Mart will sell its first double-pack that features DVD content from MTV, VH1 and CMT. Atlantic is in talks with Best Buy about a Rhapsody Originals performance from Rock, while Target may be involved in a concert ticket presale. Kmart and Amazon will have extra content, but not iTunes at this point.

Atlantic will also issue a music video interactive edition of the album that will unlock special Web-based content.

Warner Music Group initiated the new format with Linkin Park's "Minutes to Midnight" May 15. Since then, the Rush album "Snakes & Arrows," which initially came out May 1, was reissued June 26 in a limited-edition MVI version. Kid Rock and the Flaming Lips are next in line for the premium-priced format, which comes in DVD with a version of the album playable on computers and an MP3 version that can be downloaded and burned to CD. In Linkin Park's case, it also came with a making-the-video feature, wallpaper, a PDF booklet and the ability to make a ringtone using Urtone software.

To support the album, Rock is planning a promo tour, which will include radio events, prior to the release. There will also be a series of theater and club dates to promote the album, with a full-scale tour planned for 2008.

"Kid Rock has been such a big arena artist for so many years, getting to see him would be the hardest ticket in town," Atlantic's Greenwald says. "Imagine being in a 1,000-seat venue and being that close to Kid Rock again. We can do so much with that as a promotion and just a fan experience."

"He's so proud of this album, and he wants to work," Greenwald adds. "He's in such a great space, and he's so open. He really wants to be engaged. He's totally, 'Come on, let's go!' For us, the best artists to work with are the ones who want to work as hard as us."

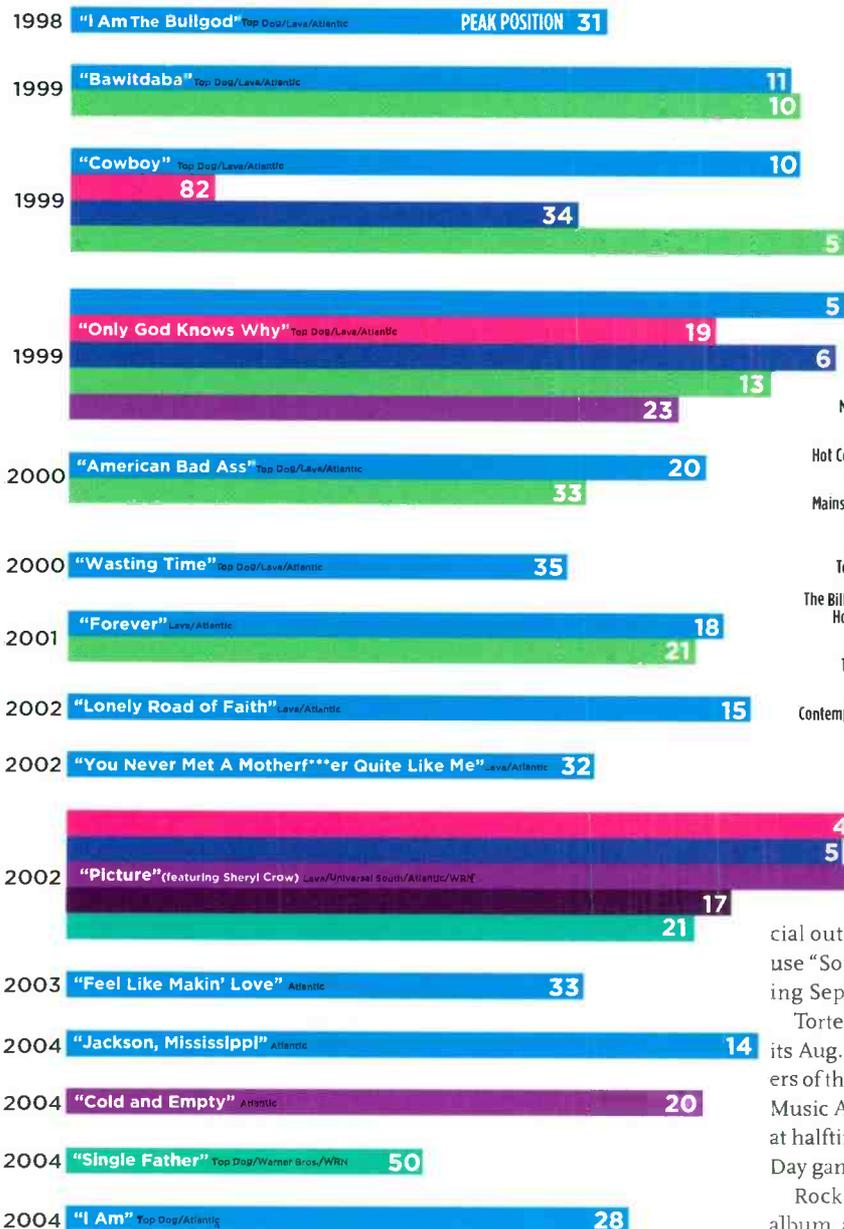
Kallman is confident that despite the sales sag, Rock's profile is still a strong asset for the album. "He's a career artist," Kallman says. "He's a one-of-a-kind, charismatic personality. He's larger than life, and he's built a fiercely loyal following. So it's about attacking the many areas that we can for exposure with a record that I believe can have a life on multiple formats."

Rock, however, feels that what's in the grooves—or bits—will determine the album's ultimate success.

"What it comes down to is I'm only going to be as good as the record is," he says. "It'll be as good as I perform it, as good as I go out and work it, all that stuff. I will do whatever it takes to get this heard."

HISTORY OF ROCK

Rare multiformat success—on seven key singles charts.



KT TUNSTALL'S APPARENTLY tireless capacity for work makes even her laugh. ¶ “I feel like a camel,” she says with a giggle. “Because I had 10 years of nothing, it does give me an enormous capacity for embracing what’s going on and remembering all that time when I was really wishing things would happen.” ¶ That’s why, after two straight years of touring and promotion behind her multiplatinum debut, “Eye to the Telescope”—first released in the United Kingdom at the end of 2004, although its U.S. release was not until February 2006—Tunstall is, eagerly, right back in the eye of the storm.

The Scottish singer/songwriter’s follow-up set, “Drastic Fantastic,” will be released Sept. 10 internationally and Sept. 18 in North America by Relentless/Virgin. Produced again by Steve Osborne (U2, New Order), the album is led by the single “Hold On,” which will be commercially available Aug. 27 in the United Kingdom. It is already off to a hot start at radio there.

“It’s distinctively KT, isn’t it?” asks Jeff Smith, head of music at AC-formatted BBC Radio 2, which immediately A-listed the single. The national soft rock station is credited by Tunstall herself as one of her early champions, along with the younger-driven top 40-led Radio 1. “Musically, she seems to be going from strength to strength,” Smith says.

Not that the new album’s predecessor is ready to go quietly. “Telescope” now has worldwide sales of nearly 4 million units, according to EMI, including 1.5 million in Britain and 1.1 million in America, according to Nielsen SoundScan. And even with the sophomore album on the horizon, it just keeps selling.

Tunstall’s July 13 appearance on NBC’s “Today” spurred a 60% hike in U.S. sales of “Telescope” and a 173-101 jump in its 73rd week on The Billboard 200. Digital sales of her signature singles “Suddenly I See” and “Black Horse & the Cherry Tree” immediately rose by 80% and 60%, respectively.

Tunstall, who turned 32 in June, is never short of a bon mot about her rise to fame after a decade of knocking on doors that stayed resolutely shut. Nor was she likely to risk losing what had been so hard-won. “I feel like I’ve done the new album just in time,” she says in answer to further inquiries about her extraordinary stamina. “If I’d taken any time off, I might have missed a bit of a window.”

The confident but self-effacing musician, who’s wearing a vintage Van Halen T-shirt, jeans, neon-pink nail polish and some artfully applied eye makeup, nevertheless admits that she had to dig deep into her energy reserves.

“When it came time to make the second album, I was completely fried,” she says. “All the promo, it really interferes with your creative juices. That’s why modern success is a lot more difficult, creatively speaking, than, say, back in the ’70s. Led Zeppelin never did an interview, those bastards.”

When she finally carved the time to start recording “Drastic Fantastic” in the middle of last year, Tunstall had made an important discovery. “The one major change for me was that on the first album, I did find recording my vocals very diffi-

cult. We learned this time around that I can’t really sing if I’m not playing.

“I basically taught myself singing and playing guitar at the same time, so all of my phrasing and breathing disappear if I’m not playing. We were coming up with ridiculous ideas where I’d stand on a ladder in the room downstairs and have my head through the floor of the vocal booth so that I could play and sing and Steve [Osborne] could get his separation.”

The completed album complements “Telescope” in narrative style, but represents a true upgrade in confidence and scale. “The raw material’s even better than on the first one,” EMI

Music U.K. and Ireland chairman/CEO Tony Wadsworth says. “Her voice is leaps and bounds ahead of where she was, and it’s really good that ‘Hold On’ has already captured people’s imagination.”

“Telescope” had a soft release Dec. 7, 2004, in the United Kingdom, but far from getting buried in the Christmas avalanche, it sold steadily amid approving word-of-mouth about the artist’s outstanding live performances. The album took 16 weeks to make the U.K. top 10, by which time sales had reached 180,000 and shipments a quarter of a million. By the time Tunstall was collecting her BRIT Award for best British female in February 2006, “Telescope” had spent a solid year on the U.K. chart and risen to quadruple-platinum (1.2 million shipments).

By contrast, the U.S. breakthrough of “Telescope” was helped to no end by

key placements for its songs, from performances on “American Idol” to the appearance of “Suddenly I See” on the silver screen in “The Devil Wears Prada.” “Black Horse & the Cherry Tree” then won a Grammy Award nomination for best female pop vocal performance.

“It’s weird,” she says. “I’m writing these songs and they’re like little oompa-loompas. They go into the world and I keep getting these postcards from them, saying, ‘Guess what? I’m in a Meryl Streep film.’ I’m like, ‘Well done, haven’t you done well.’”

Tunstall pronounces herself “flabbergasted” by her national and international success, acknowledging that the sometimes intrusive and cynical British press has remained largely supportive.

“I feel like I’ve somehow got through some nasty razor-sharp net,” she says with a laugh. “I don’t get a whole lot of unwanted attention, and there’s been very little attack on the

fact that I’ve been in America all this time. I’ve had a pretty fantastic run of it.”

CRACKED ACTRESS

Tunstall had always enjoyed creative encouragement from her family and developed an early passion for performance, but she might have ended up treading different boards altogether.

Adopted at birth into a tight-knit family of four, she grew up in the seaside town of St. Andrews on Scotland’s east coast. Her physicist father and teacher mother provided musical instruments at an early age, enrolling her in the local theater group and letting her spend a year at a Connecticut boarding school at the age of 16.

“Up until then, I was pretty adamant that I was going to act,” she recalls. “Then I went to do this project with the Royal Shakespeare Company and I saw this catty, competitive, backstabbing side of theater. It was just when I started writing music, so I was spending a lot of my time writing.

“At the end of the course, we had a performance cabaret where everybody did a skit and I thought, ‘Fuck it, I’m going to play a song.’ And everyone said it was good. I was like, ‘No girls here play guitar or write songs, but they all want to be actresses. Hmmm . . .’”

Tunstall made the decision there and then that music would be her path. After college, she gigged around Scotland for some six years, during which time what she lacked in financial reward she gained in self-esteem.

“I was unemployed for a long time and I didn’t have any money. But it was a choice. I could have gone out and got a job,” she says. “It was exciting to go out and perform while being myself, not having to be a character. And I still feel very strongly about that. I want to be the same person I am onstage when I’m off. Performing is the closest thing I get to meditation, where I’m not thinking about anything else. I’m just completely in it.”

That genuine passion and energy rubbed off on Relentless, the former independent U.K. label formed by Shabs Jobanputra and Paul Franklyn that initially signed Tunstall to its sister label Outcaste in May 2003.

Relentless then inked a joint venture with EMI’s Virgin in 2004, and by August of that year, Jobanputra was telling Billboard he was “really excited” about the label’s new singer/songwriter, who made her local debut with the “False Alarm” EP that September.

“She’s still very much the same person—still very driven and independent,” Relentless head of marketing Roland Hill says. “There’s so much good will towards her as an artist because she works incredibly hard and she’s a great character.”

EMI Music U.K. and Ireland senior VP of international marketing Mike Allen says that working “Eye to the Telescope” has been “one of life’s great pleasures in recent years. Nearly 4 million units worldwide makes it a pleasure. So do a platinum album and a Grammy nomination in the U.S. But above all, working with KT makes it a pleasure, as anyone who has encountered her around the world will tell you.”

ONE TO GROW ON

“She’s obviously grown as an artist, yet without stepping far away from what people have come to know,” Capitol Music Group president Lee Trink says. “She really delivered.” He adds



KT TUNSTALL performs July 13 on NBC’s ‘Today’ at Rockefeller Center Plaza in New York.

CRAFTING AN INSTANT FOLLOW-UP TO A 4 MILLION-SELLING DEBUT? NO PROBLEM, SAYS SCOTLAND’S FAVORITE RAY OF SUNSHINE

BY PAUL SEXTON AND SUSAN VISAKOWITZ

SOPHOM

that early signs for "Hold On" at U.S. radio "have been great. People seem genuinely excited about a new KT record. We're starting it at triple-A and adult top 40, and we'll wait for the natural progression to pop radio to happen. I expect it will cross over in September."

Tunstall is managed by Simon Banks at SB Management, published by Sony/ATV and booked by Mike Greek of Helter Skelter for the world except North America, where duties are handled by Marty Diamond at Little Big Man.

High TV visibility will be an integral part of the U.S. launch. Trink says Tunstall is already scheduled to appear on "Live With Regis & Kelly," "Late Night With Conan O'Brien," "CBS Sunday Morning" and CBS' "Early Show."

"Oftentimes, when you follow up a big record, you don't have a lot of lead time to set it up," he says. "This is an exception, and it's really been a luxury. We know who KT's audience is and we know where her music's worked, so we're just fully fleshing that out from the beginning."

The big difference this time is in the album's simultaneous release in major markets. "We had that luxury last time of being [able] to take one continent at a time," Wadsworth jokes. "When all the spotlight's on one person, the most important thing to get right is the scheduling [so that] you cover as many key regions as you can at the right time, but also without completely wearing out the artist before you've even started. We've been working on the plan with [Simon Banks] for the last five months."

Virgin U.S. will issue a standard and a deluxe

edition of the album, the latter packaged with a DVD. An iTunes preorder for both editions is already up and running in the U.S. store; each includes an exclusive video of Tunstall performing "Hold On" on "Today."

Tunstall introduced some of her new material at the United Kingdom's Glastonbury Festival in June and played the U.S. leg of Live Earth. She'll be at the United Kingdom's V Festival Aug. 18-19 ahead of a 10-date U.K. tour in October, and Trink says she'll return to the States in November and December, mostly for radio shows and to play a few dates in select markets. A full U.S. tour is planned for next spring, after which Tunstall is due in South America.

All of which means the ambition Tunstall had during those underemployed years in Scotland has come to pass.

"I wanted to do this as a vocation," she says, "and actually be able to turn up to America with my passport saying, 'Occupation: musician.'"

Mission accomplished. ■■■

KT'S MUSES

THREE ACTS THAT INSPIRED TUNSTALL, IN HER OWN WORDS

TOM WAITS "I had a roommate at university who told me, 'You have to go out and buy "Bone Machine" today.' I'd never heard of him. Listening to it, I thought he was black. I was so fascinated with how it sounded so impulsive, and opened up to the idea that it's alright to sing blues if you're white."

THE WHITE STRIPES "Definitely a really big influence as well. Jack White's possibly my favorite artist around at the moment. Again, it's the impulsiveness and quite anarchic punk spirit towards making music. Also, he's just such a brilliant songwriter and isn't afraid to be childish or simple with his chords, arrangements or lyrics."

BECK "A big one for me, because the common thread in the music is him, not the style. I really aspire to being able to genre-hop like that. I'd love to make some digital dance music and some completely stripped-down folk music. I don't want to hem myself in in any way, and I love the fact that he never has." —PS



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Paul van Dyk

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- 7 album releases
- Grammy nominated
- #1 DJ in the World





STARS

PAUL VAN DYK

SPECIAL FEATURE

BY MICHAEL PAOLETTA

THE GLOBALLY ACCLAIMED DJ/PRODUCER RETURNS WITH 'IN BETWEEN'

On the eve of his Aug. 17-18 concerts in New York's Central Park, Berlin-based DJ/producer Paul Van Dyk has reasons to be cheerful. The two-night stint marks the fifth anniversary of his Central Park gigs—produced by Maće Events—and coincides with the release of his fifth studio album, “In Eetween,” which arrives Aug. 24 from Mute Records. ■ The new disc features a handful of guest vocalists, including Talking Heads frontman David Byrne and Jessica Sutta of the Pussycat Dolls. When asked if Byrne, who lives in New York, will make an appearance at one or both of the Central Park shows, Van Dyk chuckles and says, “It could very well happen, but we should keep some secrets.”

The diverse lineup of artists spotlighted on “In Eetween” is as tastemaker cool as it is mainstream pop and speaks to the universal acceptance of Van Dyk and his music.

For influential dance/electronic artists like Van Dyk, who have a strong desire to reach as broad an audience as possible—one that extends well beyond dancefloors—it is important to bridge the gap between underground credibility and mainstream accessibility. Van Dyk has achieved this through smart worldwide initiatives, encompassing his recordings, touring, sync licenses and brand partnerships.

Not surprisingly, for the second consecutive year Van Dyk has been ranked the world's No. 1 DJ by DJ magazine's annual Top 100 DJs readers' poll.

“Touring is critical for Paul,” says Kurosh Nasseri, who manages Van Dyk's career in North America. “It keeps him in the public eye around the world. It is what put him in the position to do the other things.”

The artist maintains a fully staffed office and studio in Berlin, helmed by his wife, Natascha Van Dyk, and Markus Nisch, who handle international

continued on >>p28



PAUL VAN DYK, with ever-growing popularity as a live performer, draws a crowd at a show in 2004.

LIVE FROM NEW YORK

PAUL VAN DYK BOOSTS NEW ALBUM WITH FIFTH ANNUAL CENTRAL PARK SHOW

BY KERRI MASON

The retail challenge of dance music has always been the same. The live dance music experience is communal and last for hours, making it nearly impossible to package and sell. When DJs produce albums, they rarely match the electricity of their gigs. Fans, therefore, forgo the purchase for a cover charge. ■ But Paul Van Dyk, the world's No. 1 DJ (according to U.K. magazine DJ's annual poll), bridges the gap between the retail and live experience. The German trance specialist is promoting the Aug. 14 release of his sixth album, "In Between" (Mute), to fans on the dancefloor and at home, via a two-night stint in Central Park (Aug. 17-18).

Now in its fifth year, the Central Park gig—promoted by Made Events, with professional sound, lights and lasers—has become a tradition. "Three years ago it rained cats and dogs the entire show and everybody stayed," Van Dyk's North American manager Kurosh Nasserri says. "That reinforced the notion that this was something special." Made added a second date for the first time last year. Both sold out, bringing total attendance to around 10,000.

Attendees this year will be able to buy a Nielsen SoundScan-approved special edition of "In Between" on-site. It includes a commemorative booklet with pictures from all five years and a download code for an exclusive remix of anthemic cut "New York City."

The track is a collaboration with Starkillers and Austin Leeds, producers at the forefront of the current punchy, electro-based sound in club music, which has New York origins. In it, singer/lyricist Ashley Tomberlin declares, "Concrete dreams stirring to life/on a New York City night," before a fist-pumping explosion of drums and synth. Tomberlin has never been to the Big Apple; Van Dyk described the feeling he wanted from her words. It's a prefabricated "big dancefloor moment" tailor-made for the Central Park shows and captured in downloadable form.

"Non-vocal, beat-driven music is never going to sell a lot of units for people to listen to at home," Made Events head Mike Bindra says. "When electronic artists put out stuff that's different, that's vocal-driven and song-based as opposed to track-y, it's easier to connect the dots."

Eleven of the 17 tracks on "In Between" feature vocals, including appearances by David Byrne ("Fall With Me") and Pussycat Doll Jessica Sutta ("White Lies"). "Jessica is as pop as you're going to get, and David is as credible as you're going to get," Nasserri says.

Van Dyk is supporting the album release in other ways as well. After some wrangling over digital rights, Mute released his entire back catalog July 3 via iTunes. He is contributing all the music—some original, some old and some from "In Between"—for an upcoming Sony PlayStation title.

But Central Park is where it all comes together. "It's really important that we establish that these are real musicians, not just DJs playing other people's music," Nasserri says. "It's important, especially to the perception of the [dance] genre, by the industry, by the Recording Academy, by everyone in this business." ■■■

from >>p27 management and marketing.

And it is touring that makes him so attractive to ad agency creatives and Hollywood music supervisors.

"Week after week, Paul exposes people to fresh new dance music," Billboard-reporting club DJ Joe Bermudez says. "He is very musical, and his melodies have been able to transport dance music out of the clubs and to the masses."

To illustrate, Bermudez points to Van Dyk songs heard in movies like "The Sisterhood of the Traveling Pants" and the recent ad campaign for Jeep. Such music placements, Bermudez says, give people "who would never think of stepping foot in a club the opportunity to be introduced to Paul and his music."

Of course, those who do experience Van Dyk in concert will witness a technological champion hard at work. During his live performances, Van Dyk goes beyond simply playing 12-inch vinyl singles and CDs. He prefers to use laptop computers, studio software and real-time remixing techniques—enhanced with additional keyboards, sequencers and, when possible, musicians—to create new sounds on the spot.

"Over the years, Paul has helped bring the DJ from a dark and dirty corner of the club to one of its main focal points," Bermudez says.

This helps to explain why Van Dyk is regularly booked to play music festivals like Coachella and the Ultra Music Fest, as well as Central Park, according to his North American agent Michele Servais of Producer Artist Management in West Palm Beach, Fla.

Van Dyk has come a long way since stepping behind the turntables of Berlin's Tresor club in 1991. Born in East Germany and raised in communist East Berlin, Van Dyk delivered his debut album, "45 RPM," in 1994. Two years later, following the release of sophomore album "Seven Ways," he experienced his first crossover hit with "For an Angel."

With the 2000 arrival of his third studio album, "Out There and Back," Van Dyk was experimenting with beats and rhythms that were not necessarily primed solely for dancefloors. It proved to be a visionary creative statement from a man who understood the true meaning of "revolutionary."

In 2003, Van Dyk's fourth artist album, "Reflections," debuted at No. 3 on Billboard's Top Electronic Albums chart and received a Grammy Award nomination in the best electronic album category.

Between his active recording and touring schedules, Van Dyk opened the doors to Vandit Records in 1999 and online radio station/digital store Vonyc.com in 2005. Five years ago,

he regained the rights to his back catalog after a longstanding dispute with his former German label, MFS.

In a savvy business move, Van Dyk retains ownership of his recordings. He licenses his albums to labels worldwide, including Mute in North America, Positiva in the United Kingdom and Universal in Germany.

According to Nisch, Van Dyk has approximately 20 licensing partners around the world, encompassing more than 50 territories. "Paul seeks out those label partners that make the most sense for him and that fully understand his mission to continually grow as an artist and to push this music forward."

Prior to the Mute deal, label VP/GM Mark Fotiadis recalls several meetings between Mute execs and Van Dyk. "He wanted to know who everyone was at the label," Fotiadis says. "It was important for Paul to know that he could count on each one of us well into the future. With Paul, it's about building relationships, about trust, about having a strong team around him."

Apparently, the visionary Van Dyk knows what he's doing. He has made the transition from a local Berlin DJ to an international powerhouse, traveling around the world and playing to sellout crowds of 3,000-300,000 enthusiasts.

In the process, he has sold more than 3 million albums worldwide and remixed songs for numerous acts, including Justin Timberlake and Depeche Mode.

Last August, Sirius Satellite Radio tapped Van Dyk to host his own weekly show. The two-hour program, "Paul Van Dyk's Vonyc Sessions," airs Thursdays at 6:00 p.m. EST on the satcaster's

trance/progressive house music channel, Area 33 (channel 33). Each week's program is rebroadcast on Saturdays and Tuesdays.

In Van Dyk, Sirius found a marquee talent that could help brand Area 33 as the go-to channel for progressive trance and house music, Sirius director of dance and hip-hop programming Geronimo says. "You see Paul live and you realize he's more than a DJ simply mixing records and CDs together," he says. "Sure, he re-creates tracks on the spot, but there is also a strong emotional connection between Paul and his audience. We wanted that emotion, that connection."

Since day one, Van Dyk has remained focused on the future, Natascha Van Dyk says. "Paul has stepped away from the preconceived notion of what it means to be a DJ," she says. "He is a DJ, of course, but he is also a musician, a composer, a producer, an artist."

She adds, "Paul believes in and lives for what he does. It's his whole world—making music, playing music and sharing it with the world." ■■■

'Paul has stepped away from the preconceived notion of what it means to be a DJ.'

—NATASCHA VAN DYK



PAUL VAN DYK performing last August in New York's Central Park. His annual open-air Big Apple concert returns for its fifth year Aug. 17-18.



Paul,

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DANCE PARTNERS

PAUL VAN DYK EXTENDS HIS REACH WITH LICENSING, CHARITY WORK

Paul Van Dyk averages more than 130 gigs per year, performing to more than 3 million people. His hectic global tour schedule keeps him in front of dance/electronic music fans worldwide. It turns out that many of these fans work in the worlds of film, TV, advertising and videogames. ■ "Paul has gained much traction, in recent years, with synch licenses," the artist's North American manager Kurosh Nasser says. "He's now being considered for projects that go beyond his core audience."

One such project is "Euphoria," a PlayStation videogame due in October. Nasser says Van Dyk is creating the entire aural foundation for the game, which will feature 20 of his tracks, encompassing catalog material, songs from new album "In Between" and a handful of new compositions. "This gives us another platform for Paul's music to, again, reach a broader audience," Nasser says.

Since the release of Van Dyk's fourth studio album, the Grammy Award-nominated "Reflections" in 2003, the artist's sounds have become increasingly popular with Madison Avenue creatives and Hollywood music supervisors.

"Time of Our Lives" (featuring Vega 4), which is featured on "Reflections," has been licensed extensively. Prior to its cur-



PAUL VAN DYK, left, receives Berlin's medal of honor for his charity work. Inset: Rocking the vote in 2004.

rent use in a Jeep campaign, the song was heard in spots for HBO, Land Rover and other brands. The song was also heard in TV shows ("North Shore," "The Insider") and the film "The Sisterhood of the Traveling Pants."

"The music and lyrics are connecting with Jeep consumers," says creative director Michael Corbeille of BBDO Detroit. "We've been watching activity at various websites, including jeep.com and youtube and people are talking about this campaign."

Songs from earlier Van Dyk albums have been featured in TV shows like "Queer As Folk" and "Roswell," as well as the videogame "Dance Dance Revolution."

Aside from his musical activities, Van Dyk dedicates a significant part of his life to politics and social justice. He has formed partnerships with charity organizations around the world, including the German Red Cross and Pro Asyl, which

helps refugees in Germany in need of support. He also supports the Akanksha Foundation, a nonprofit that helps less privileged children in India's Mumbai and Pune regions. Van Dyk recently received Berlin's Medal of Honor (Landesverdienstorden) for his work with Rückenwind, a charity he founded, and now run by the Red Cross, to help Berlin's neediest children.

In 2004, Van Dyk participated in a nationwide Rock the Vote tour, which featured Bono, Sean "Diddy" Combs, the Black Eyed Peas and George Clinton. Activity like this ably supports Van Dyk's compilation series "The Politics of Dancing," which shines the light on inclusion and unity.

—Michael Paoletta

MEDAL OF HONOR: MARKO BUSSMANN; ROCK THE VOTE: JOHN SHEARER/WIREIMAGE.COM

Paul,

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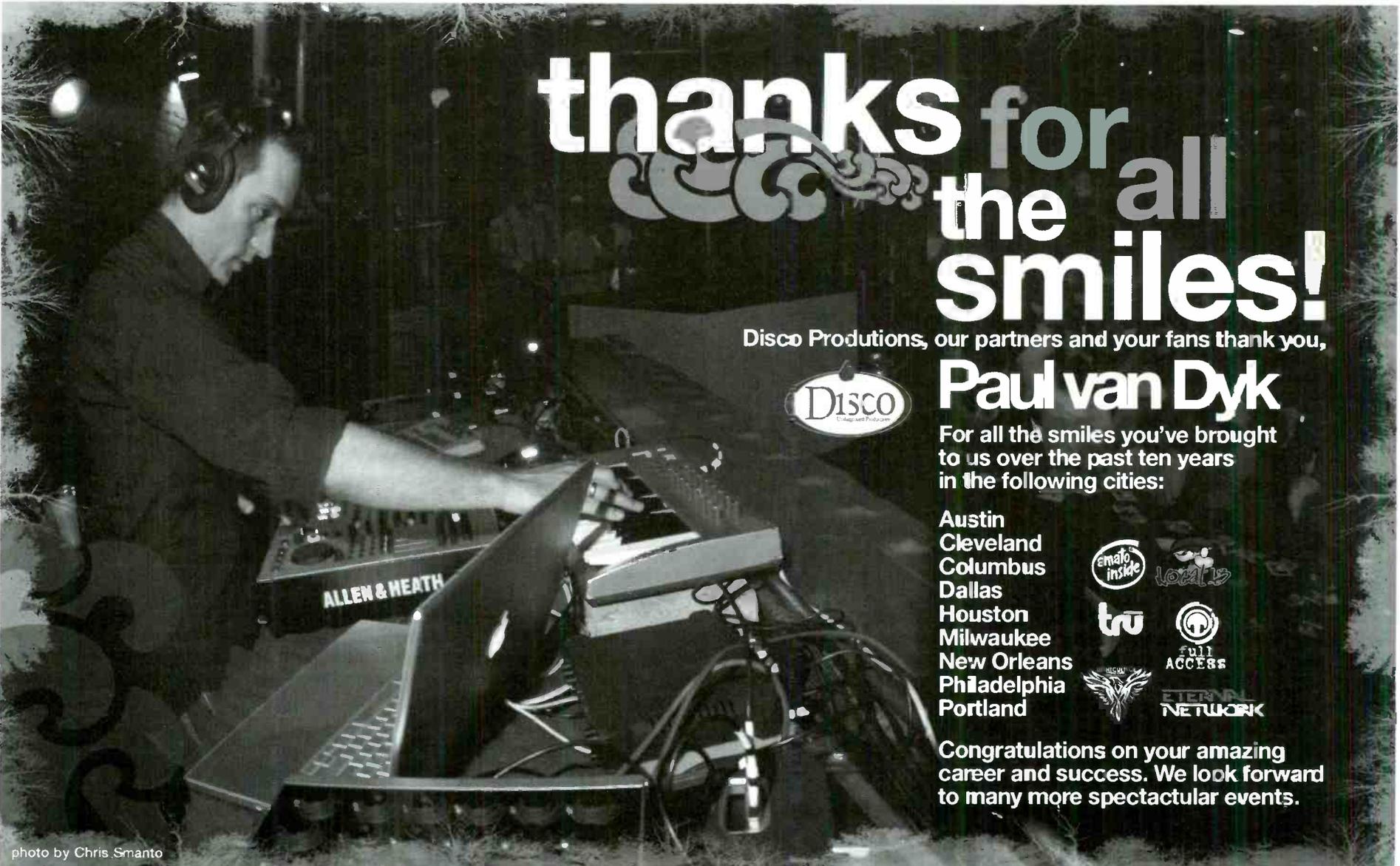


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Unglamorous Life

With Faith And Tim's Help, A 38-Year-Old Mother Of Five Makes Her Big-League Debut

Here's a story you don't hear every day: Lori McKenna, a 38-year-old mother of five who has been married to the same man since she was 19 and lives within a stone's throw of her childhood home, is just weeks away from her first major-label album release date.

Need more? How about her appearance last year on "Oprah" with superstar Faith Hill, who recorded three of McKenna's songs on the album "Fireflies"—including its title track?

Or how about the fact that her new album was produced by super producer Byron Gallimore and superstar Tim McGraw, via their StyleSonic Records imprint? And then there's her 18-show run as the opening act for McGraw and Hill's blockbuster Soul2Soul 2007 tour. And the fact that McKenna—who grew up in Stoughton, Mass.—didn't start writing songs until she was 27.

"Unglamorous," out Aug. 14 on StyleSonic/Warner Bros., is actually her fifth album, after four independent releases that sold a combined 54,000 copies, according to Nielsen SoundScan. The most recent, "Bittertown," which was released in 2004 on Signature Sounds and was rereleased by Warner Bros. last year, features the original renditions of two songs Hill covered on "Fireflies" ("If You Ask" and "Stealing Kisses"), along with "Bible Song," which Sara Evans recorded for her album "Real Fine Place." McKenna also co-wrote three songs on

Mandy Moore's 2007 album "Wild Hope."

Warner Bros. Nashville executive VP Bill Bennett, who along with now departed chief creative officer Paul Worley signed McKenna to Warner, says he first heard about her during a listening session with Hill. "You could tell Faith had a strong connection to them," he says. "There were songs of hers that really lit up her face."

"I don't remember ever being impacted by a songwriter the way I was with her," Hill says in McKenna's bio. "There's just this indescribable collision of innocence and honesty in her writing."

Since Gallimore produces Hill and McGraw, he was familiar with McKenna's work. The two men launched StyleSonic last fall and in addition to McKenna, are working with Mercury Nashville duo Halfway to Hazzard.

"Warner Bros. basically said,



'This is who I am. I don't really have time to take a piano class or anything.'

"We loved "Bittertown," go in with Byron and Tim and make the record you want to make," McKenna says. "And that's exactly what happened."

McKenna wrote or co-wrote all 11 cuts on the record and calls "Your Next Lover" her favorite. "I've been married for 19 years, so it's a song about someone moving on and she's

sort of knowing where they're going to go because you know them so well."

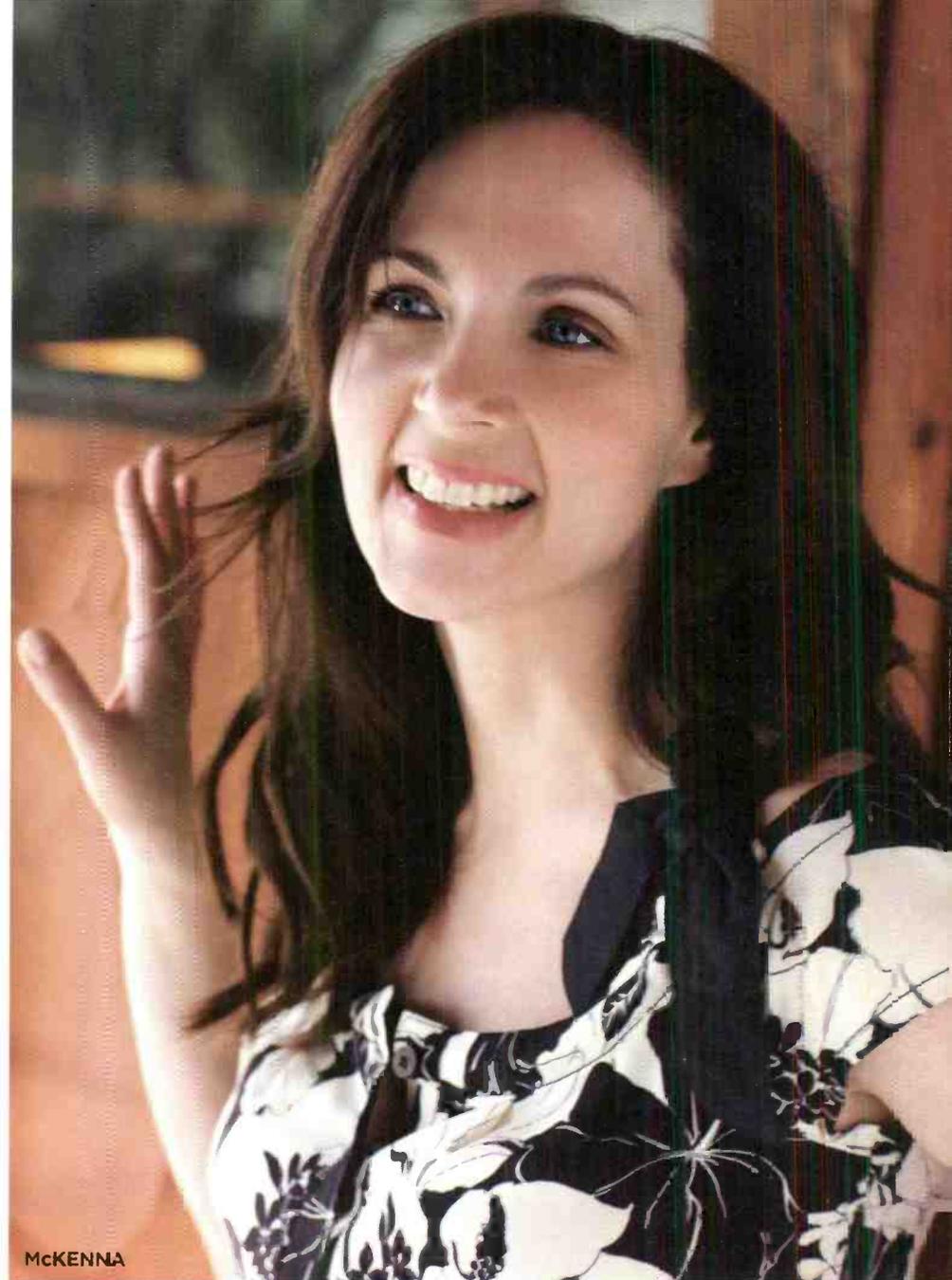
The rocking and defiant "I Know You," name-checks D.H. Lawrence, and the title cut talks of faded curtains, TV dinners and drinking wine from a jelly glass. But McKenna is quick to point out that her songs' scenarios are not necessarily a journal of her own home life. Rather, they're the collision point of autobiography, observation and a vivid imagination.

"I only can write about what I know or conversations I've had with people who have the same type of life that I do," she says. "I live in the same town I grew up in. I only have a sixth grade vocabulary, and I only know three chords. This is who I am, and I don't really have time to take a piano class or anything."

Categorizing McKenna's music is difficult: Country? Folk? Rock? All of the above?

"If there's a challenge it's that it's music that doesn't necessarily have a genre," Bennett says. "I see a lot of similarities in Josh Groban and Michael Bubl  and the way they're marketed. Females really love Lori's lyrics and her songs resonate with mothers."

"There's a lot of formats that attract females, and we're



McKENNA

going to try to get to all of those radio formats," Bennett says, citing country, triple-A, adult top 40 and AC as examples.

Of course, opening 18 dates on one of music's biggest tours should help spread the gospel of McKenna. According to Billboard Boxscore, slightly less than 260,000 Hill and McGraw fans were intro-

duced to her on an 18-show U.S. and Canada run.

In addition to her own tour dates, McKenna will perform on ABC's "Good Morning America" the day her album is released. That network's "Nightline" will also do a feature on her, as will People and Oprah Winfrey's O magazine.

"I hope this keeps growing

and more people like what I do, because I can't really change what I do," McKenna says. "That it makes people happy and that I'm happy with the songs that I've been able to write and I'm keeping my family and my kids happy at the same time, that's really all I expect, or hope, to figure out." ...

>>> BACK IN THE 'CLOSET'

R. Kelly is revisiting his short-film series, "Trapped in the Closet," two years after the original became a cultural flash point. Ten new installments of the saga will be released Aug. 21 on DVD via Jive. The Independent Film Channel has come aboard as a partner in the new release. IFC will air all 12 of the original episodes in the weeks prior to the DVD release and will also stream all 22 installments on its Web site.

—Jonathan Cohen

>>> OH, DONNAS

The Donnas have unveiled additional details about their new album and label, first tipped by *Billboard* last month. The group has set a Sept. 18 release date for "Bitchin'," which its own Purple Feather label will issue through Red Eye. It's the Donnas' first release since parting with Atlantic after two albums. A supporting tour begins Sept. 16.

—Katie Hasty

>>> GREEN THUMB

Al Green and the Roots have laid down 15 songs at Electric Lady Studios in New York for the tentatively titled "The Duet Album." The project will be released either late this year or in early 2008 via Blue Note. Anthony Hamilton, D'Angelo and possibly Alicia Keys and/or Joss Stone will guest.

—Gary Graff

>>> TO BECK OR NOT TO BECK

Contradicting a published report, Jeff Beck's manager tells *Billboard* the guitarist has no plans to tour with Jimmy Page, Chris Dreja and Jim McCarty as the Yardbirds this fall. Beck's manager says there is "no truth" to any rumors regarding Beck's role in the potential reunion. The artist will play Eric Clapton's Crossroads festival in August in Chicago, but has no other touring on his schedule for the rest of the year.

—Jonathan Cohen



Classical Score

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Maria Callas Sets Lead A Stellar Slate of Fall Releases



CALLAS

As autumn draws near, the classical labels are in overdrive in anticipation of their most important fall releases. On the operatic front at the majors, superstars and up-and-comers are having deep impact.

With the 30th anniversary of **Maria Callas'** death approaching on Sept. 12, EMI Classics, the imprint most closely associated with the timeless diva, is releasing a gargantuan 70-CD set of her complete studio recordings, as well as an eight-disc set called "The Ultimate Callas Operas—The Highlights." (Both hit stores Aug. 28, along with a two-fer dubbed "The One & Only.") Not content to leave things entirely to EMI, Warner Classics has a six-CD budget box of Callas recordings from the late '40s and early '50s called "Simply Callas," along with a one-CD highlights compilation, out July 24.

Elsewhere on the EMI lineup is a "La Scala" recital album from **Angela Gheorghiu** recorded last year (Aug. 28), the debut album from hot young soprano **Kate Royal** (Sept. 18) and **Bellini's** complete "La Sonnambula" featuring the enthralling **Natalie Dessay** (Sept. 25).

Sony BMG Masterworks offers two baritone albums this season. American heartthrob **Nathan Gunn** makes his Sony BMG Masterworks debut with "Just Before Sunrise" (Sony Classical, Aug. 7), an album that embraces everyone from contemporary composer **Ben Moore** to offbeat pop icon **Tom Waits**, and includes guest appearances by labelmates **Eldar** on piano and musical theater star **Kristin Chenoweth**.

England's **Simon Keenlyside's** "Tales of Opera" (Sony Classical, Sept. 25) sets a different stage in an opera recital album that traverses such staples as **Mozart's** "Don Giovanni," **Rossini's** "Barber of Seville," **Verdi's** "Don Carlos" and **Wagner's** "Tannhauser."

Undoubtedly, the highly anticipated showpiece of Universal Classics' vocal lineup is soprano **Anna Netrebko** and tenor **Rolando Villazon's** "Duets" album (Deutsche Grammophon, Sept. 11), which shows off the operatic superstars in well-loved roles along with some rarities, including **Tchaikovsky's** "Iolanta" and **Federico Moreno Torroba's** "Luisa Fernanda."

Also on the Universal docket: two Decca albums featuring celebrated Peruvian tenor **Juan Diego Florez**: A complete recording of **Donizetti's** "Don Pasquale" (Aug. 14) and "Arias for Rubini," with music of Rossini, Bellini and Donizetti (Sept. 11). Other big-name vocal projects for the label this season are **Placido Domingo's** disc of **Leoncavallo's** operatic arias and songs (DG, Sept. 11) and mezzo **Cecilia Bartoli's** "Maria" (Decca, Sept. 25).

A (NOT QUITE) NEW FACE AT THE NY PHIL: With the recent announcement that 40-year-old conductor **Alan Gilbert** is ascending the **New York Philharmonic's** podium as its next music director in 2009, much media attention has been focused on Gilbert's association with the orchestra since his early childhood. (His mother is a Philharmonic violinist, while his father, also a violinist, retired from the group six years ago.)

However, the larger story is going to be what Gilbert—one of only a handful of younger conductors in the institution's history, the first New York native music director of the Phil and one of only three American-born conductors ever to hold this job—is what kind of artistic direction and programming he is going to bring to the organization. Although Gilbert is saying publicly that it's too soon to discuss such matters, many onlookers are hopeful that those plans, whenever they arrive, do indeed breathe new life into the orchestra.



Global Pulse

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Forever Youth

Australian Act Turns Alphaville Cover Into Road, Sales Success

Sydney's **Youth Group** is growing up into a serious chart contender, thanks in part to a fateful U.S. synch deal. After "The OC" used its track "Shadowland," producers of the now-canceled show commissioned the Ivy League Records-signed act to record a cover of **Alphaville's** synth-heavy 1984 song "Forever Young." Youth Group's version spent two weeks at No. 1 on the Australian Recording Industry Assn. chart in April 2006, selling almost 200,000 combined digital and physical units, and winning spins on U.S. college radio, according to Ivy League director **Andy Kelly**.

Anti/Epitaph, which licenses the band's recordings for the world outside Australia, will issue the single Aug. 27 in Britain.

"But the big impact has been

on the touring front," says Sydney-based Kelly, also a director at Winterman & Goldstein, which handles the band's management worldwide.

The act will return for another U.S. trek in the fall after a string of sellout club dates in April and May, booked through Seattle-based Aero Bookings.

"Forever Young" appears on Youth Group's third album, "Casino Twilights Dog," which is nearing gold status (35,000 units) at home, and has sold more than 15,000 units in the United States, Kelly says. U.S. synch deals are being lined up ahead of the band's fourth album release, due in early 2008. The release will be supported with live dates in the United Kingdom and Europe, through London-based the Agency. Youth Group's world-

wide publishing is through Ivy League Music, administered by Chrysalis Music.

—Christie Eliezer

CHART FIXKES: Flemish band **Fixkes** achieved an unusual feat this year when they created local chart history and, in the process, brought the Dutch-leaning Stabroek dialect into the mainstream.

The sibling duo's debut, "Kvraagetaan," held the No. 1 position on the Ultratop chart for 15 consecutive weeks, beating the previous 12-week record jointly held by **Crazy Frog's** "Axel F" and **Las Ketchup's** "Ketchup Song."

Fixkes comprises brothers **Sam** and **Jan Valkenborgh**, who were born in Stabroek, near Antwerp, Belgium. "I would describe what we do as



YOUTH GROUP

dialect-pop," says Sam Valkenborgh, who reckons the public can understand some "50% of what we sing."

Dutch record company Excelsior released the self-produced "Kvraagetaan" Feb. 12, with V2 Records handling distribution.

Excelsior managing director **Ferry Rosenboom** says he was captured immediately by the "straight from the heart, very

recognizable" song, which gained support with Flemish alternative public station StuBru.

A second single is due toward the end of August, ahead of a planned Oct. 1 debut album release. The self-published band's buildup includes stints at Pukkelpop and Stadsfestival in August. Fixkes' bookings are handled through **Peter Verstraelen** at Big V. —Marc Maes

LATIN BY LEILA COBO

Where Bachata Meets R&B

Dominican-American Style Making Inroads On Both Coasts

Sony BMG Latin execs were cruising MySpace late last year when they came across the list of most popular unsigned Latin acts. Topping it was Optimo, a trio that plays urban bachata—a style that mixes traditional Dominican bachata beats with R&B sensibility and vocalizing.

Sony BMG scooped it up, and in early May, Optimo's debut album, "Optimofdi," joined the ranks of a swelling urban bachata movement that is generating cross-country sales.

"I don't think it will be the phenomenon reggaetón was in its moment, but it's definitely a genre that crosses nationalities easily," says Lorenzo Braun, VP of A&R and marketing for Sony BMG Latin's urban/tropical division. "It's a very noble genre that appeals as much in the East Coast as in the West."

That in itself is an anomaly, given that with the exception of pop, Latin music subgenres in the United States tend to work in specific geographical zones. Regional Mexican stations, for example, proliferate in the West Coast and the Midwest, while tropical stations are

concentrated in the East.

Urban bachata's potential first came to light in 2003 with Bronx-based trio Aventura and its worldwide hit "Obsession." In 2004 the Spanish version of the song reached No. 1 in Europe and later was a mainstream hit in the United States in Frankie J's English-language version.

But other urban bachata acts began gaining traction only last year, aided by the increasing willingness of some Latin radio stations to play reggaetón and other urban-leaning rhythms.

"The very first stations that jumped on [urban bachata] were the reggaetón stations," says George Zamora, president of Univision Music Group's La Calle Records, whose roster includes urban bachata duo Xtreme. The group's sophomore album, "Haciendo Historia," has sold close to 80,000 copies since its release in December, according to Nielsen SoundScan. "It wasn't your typical tropical phenomenon," Zamora adds. "They're using a lot of American-flavored R&B lyrics in it. It's very melodic."

The ranks of urban bachata acts on the charts include Aventura—by far the top-selling act in the genre—and Toby Love. Newcomers include Optimo and soon-to-be-launched Lenny (on Universal Music Latino) and John John (on La Calle/Univision).

With the exception of John John, who hails from Los Angeles, these bachata artists (see story, below) are Dominicans born and/or raised in New York, fully bilingual and bicultural.

Yet urban bachata acts don't just sing in Spanish; their rhythm is as traditionally Latin as it gets. And yet, despite its localized origins, the style appeals to a broad swath of young, U.S.-born Latinos.

"A genre that blends tropical and urban rhythms will necessarily develop here," Universal Music Latino president John Echevarría says. "In any party with young Latinos, you play tropical music, and they begin to dance. But these younger generations are obviously also very influenced by urban music."

Urban bachata doesn't mark the first time that trop-



ical genres have been married to urban beats. Merengue, which is also Dominican but more fast-clipped, has at times incorporated American beats into its music, as has, of

course, reggaetón.

But bachata, with its slower beat and use of acoustic guitars and gentle percussion, invites the romantic lyrics and vocalizing associated with R&B ballads.

"Bachata was a much easier, better way to express our music," says Steve Styles, one-half of duo Xtreme. "Merengue is harder, it's one beat. Bachata lends itself more to romantic material."

GROWING A GROOVE, GRADUALLY

Urban Bachata Acts To Watch

Unlike the reggaetón explosion of 2005 and 2006, the growth of urban bachata has been slow and organic. The pace has labels optimistic about the prospects of developing key acts. "It will continue to grow, if we as record people don't make the same mistakes we made with reggaetón, where they saturated the market too quickly and there were no new groups coming out," La Calle Records president George Zamora says. For the time being, here are some acts to look out for.



AVENTURA, above, and XTREME, right.

AVENTURA

The veteran of the genre has combined sales that exceed 500,000 units. The group's anchor is lead singer/writer Anthony "Romeo" Santos, known for his high tenor and lyrics that range from romantic to audacious and socially conscious. Aventura's top-selling album in the United States is 2005's "God's Project," which has racked up close to 300,000, according to Nielsen SoundScan.

TOBY LOVE

Born Octavio Rivera in the South Bronx, Love was originally a background singer for Aventura. On his self-titled debut, released last year, he favors a style he calls "crunkchata," a blend of bachata and Southern crunk



LOVE

where he collaborates with several reggaetón acts. "Toby Love" has already sold more than 50,000 copies, and Love has evolved as a decidedly urban-leaning artist in his live shows.

XTREME

The duo comprising Bronx friends Steve Styles and Danny D. plays romantic bachata with decidedly R&B stylings. After a decent debut in 2006, the pair's follow-up, "Nuestra Historia," has scanned 80,000 copies to date.

OPTIMO

Optimo's blend leans more toward bachata, although the vocals have soft croonings of R&B. Bilingual lyrics accentuate biculturalism, and rich harmonies take advantage of the quartet format.

LENNY

The first U.S.-based act to sign to a singles deal under Universal Music Latino, Lenny's first single, "Debil," was released July 23, and is initially being sold only online. —LC





Rhythm & Blues

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Dancing Queens

Disco Divas End Long Studio Hiatuses With New Albums

Rocking enviably taut arm and calf muscles that would make Tina Turner proud, disco diva **Thelma Houston** "Don't Leave Me This Way" Houston can't believe more than 17 years have passed since her last studio album.

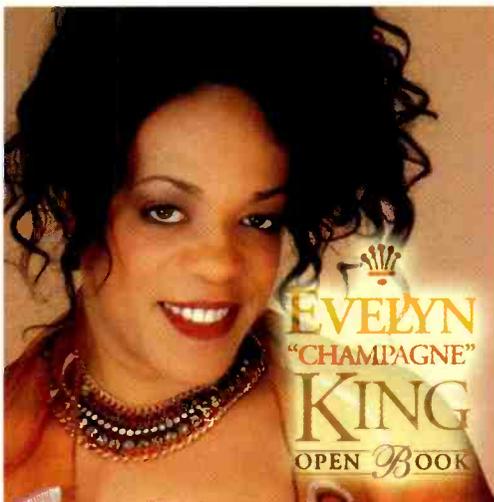
"When MCA dropped me in 1985, I thought, 'My recording career is over,' " a youthful-looking Houston says during lunch in Los Angeles. "But I started doing more and more concert dates in Europe, Japan, South America, Australia and the U.S. without the subject [of a new album] coming up. And it didn't come up for 17 years."

Outside of such gigs as dueting with **the Winans** on the title song to the 1989 soundtrack "Lean on Me," the specter of a new Houston CD didn't rise until 2005. It was an indie project she'd been mulling for years: giving a woman's touch to classic songs recorded by some of her favorite male singers.

Content to sell the album during the 150 dates she averages per year, Houston was invited to join forces with Shout Factory. Now "A Woman's Touch"—produced and arranged by **Peitor Angell**—is due Aug. 14.

with a cover of his "Dance (Disco Heat)/You Make Me Feel (Mighty Real)." And does she ever tire of belting out her 1976 Tamla/Motown No. 1 hit "Don't Leave Me This Way"?

"No," she says. "I was once told that when you choose a song, make sure you feel it's something you can live with. It could be the one that makes your career."



Fellow disco queen **Evelyn "Champagne" King** knows a little something about career-making songs. Nearly 30 years after shooting to fame with a little club ditty called "Shame," King is still touring on the strength of that and other hits like "I'm in Love," "Love Come Down" and "Flirt." And like Houston, King also has a new studio album. "Open Book" (R&B Entertainment Group/Jaggo Records/Fontana, Aug. 28) is her first in 10 years.

"It's been a long journey to a new CD," says a determined King, who lost her father, mother and a brother (all of whom worked for her) in 1997. "But that doesn't mean I stopped. By the grace of God and fans, I still held my head up, kept working and now have a new chance at life and music."

Co-produced by **Preston Glass** (**Aretha Franklin**, **Diana Ross**) and King's guitarist husband, **Freddie Fox** (who also arranged the album), "Open Book" is a collection of originals co-written by King, Fox and **Tony Haynes**. The most arresting is the autobiographical title track, which elegantly showcases the mature, nuanced voice that producer **T. Life** first heard as a 16-year-old King helped her mom clean the Sigma Sound Studios in Philadelphia.

King still embraces her dance roots on such tracks as "The Dance" and "Not That Kind of Party." Stylishly dressed in a brown and white print wrap dress accented by thin silver hoop earrings and long braids, King talks as fast as the beats pumping off those tracks.

"I live for dancing," she says while moving to an imaginary groove. "I'm a complete fanatic who'll move all night long. I'm not **Beyoncé**, but I've still got it going on at 47." ●●●



HOUSTON

What sets this album apart from other standard covers projects are its selections and their intriguing arrangements. A gospel-flavored version of **Sting's** "Brand New Day" gives way to a slow-cookin' take on **Marvin Gaye's** "Ain't That Peculiar." And there's still no denying Houston's resonating, full-bodied vocals.

"Why can't a woman sing Gaye's 'Distant Lover' or **Al Green's** 'Love and Happiness'?" Houston asks of two other songs featured on "A Woman's Touch." "I've had life experiences that bring another way of looking at these [male-associated] songs."

Slipping back into dance mode on the album, Houston pays tribute to late friend **Sylvester**

CHRISTIAN BY DEBORAH EVANS PRICE

The Barlow Battle

Outspoken, Top-Selling Sister Trio Gets Radical For God

A boxing ring might seem an unusual setting for a girl band's CD cover, especially when the group is a Christian act. However, BarlowGirl has never been the poster child for docile, complacent Christianity, and its trademark outspokenness shines on the July 24 Fervent Records release "How Can We Be Silent?"

"We as Christians have to fight," says Lauren Barlow, the youngest of the three siblings. "We have to fight against the things of this world that are trying to drive us down. So that is what that boxing ring symbolizes—to fight and to not give up."

Middle sister Alyssa Barlow adds, "There's really a lot going on right now in our generation. If we continue to stand in God's strength, we will see him win the battle."

The Barlows had a reputation for standing up for their convictions long before

they released their first record. While touring as the backup band for their father's music ministry, the group Superchick immortalized the siblings in the hit "Barlow Girls," a song that celebrated the girls' morals, particularly their outspoken stand against premarital sex.

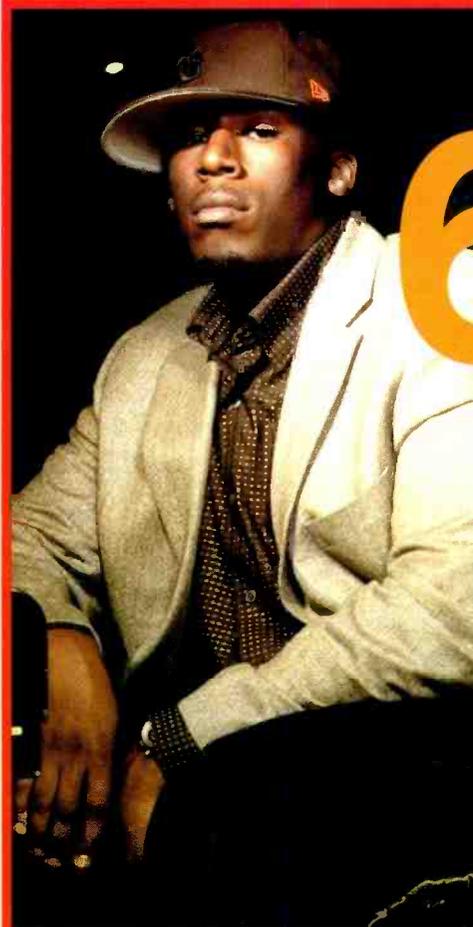
Since then, BarlowGirl has generated almost as much press for the fact that it doesn't believe in dating as it has for becoming one of the Christian industry's top-selling new acts. Its self-titled 2004 debut spawned the hit "Never Alone" and has sold 311,000 units, according to Nielsen SoundScan. The 2005 sophomore set "Another Journal Entry" has sold 278,000. But the trio doesn't worry about its values overshadowing its music. "Our whole desire is to show people it's OK to be radical for God," Becca Barlow says.

Produced by Otto Price, the new album features songs inspired by conversa-

tions with fans. "They have a lot of fans that have some real hurt they wanted to address," says Susan Riley, senior VP of A&R and publishing for Word Label Group, which owns Fervent Records. "Overall it's a heavier record, and they know that."

Though they are in a girl group, the Barlows—who sometimes draw musical comparisons to **Evanescence**—have always seen their audience as much broader than just young women. One new tune speaks specifically to the male population. Citing "The Guy Song," Alyssa says, "Our goal was to say, 'Stand up and take what God has for you, and don't be afraid to be a man.'"

The first AC/top 40 single, "Here's My Life," is the most personal song on the album. "We wrote it about how we are always having to leave home and leave our most favorite blessings," Becca says of their nephew and nieces.



6 QUESTIONS with DANJAHANDZ

by HILLARY CROSLY

After writing and producing six Billboard Hot 100 No. 1s for artists like Justin Timberlake and Nelly Furtado, and winning SESAC's songwriter of the year award, Virginia native Nate "Danjahandz" Hills is stepping out of his mentor Timbaland's shadow. While shopping his own as-yet-unnamed label, the 26-year-old is bringing sexy back on Duran Duran's new album (due in October via Epic) and explaining why reviving the one-MC/one-producer album can save hip-hop.

How do you describe your sound?

It's worldly and big. It sounds like a movie, but it doesn't sound normal. I'm still developing it. Ask me that question in five years.



BARLOWGIRL

"We'll be on a bus or an airplane, looking at pictures and crying because we're missing different pieces of their lives. But we know that God has called us to do this."

According to Word Label Group senior VP of marketing Rod Riley, the label is mounting the Speak Out campaign in support of the new release. Fans can leave voice messages at barlowgirl.com/speakout.

"They can leave a prayer

request, or it could be a story of God's providence where he's answered a prayer," Riley says. "It's taking the idea of a message board to the next step where it's not just the written word."

The Web site has a place where fans can leave a friend's number and they will receive a prerecorded message from BarlowGirl. The sisters are also doing a brief Speak Out tour in July. Proceeds will benefit Mercy Min-

istries, which helps teen girls struggling with pregnancy and other issues.

An interactive Internet release party was held July 23. "We're going to have a concert and work with radio to bring in people," Riley says. "We're going to put that up live on the Internet. Fans will be able to come and watch this release party. The girls will talk, play songs, take requests, questions and really connect with their fans."...

How did you meet Timbaland?

I actually met Timbaland in 2001 at a music symposium. He already knew who I was because his friend, Larry Live, had introduced us. He told me, "You're hot," and that was it. I ended up meeting him again that same night at Larry's house. We talked for about two hours. He said, "I think you're going to be successful, and I want you to work with me." Things didn't happen then, but two years later, in 2003, I got a call to come to Miami and I've been working with him ever since.

Why does Virginia seem to turn out so much production talent?

Everybody in Virginia does music. It's not like Atlanta or New York, who've got their music scenes. New York, the West Coast and the South each have a sound. But over in Virginia, we're in the middle of the South and North, so we're eclectic. We take elements from everywhere and put it together. Being bored in Virginia also leaves you with nothing else to do but create and come up with something extraordinary. You're the best at what you do when you come from Virginia. That's the only way I can put it.

Why aren't hip-hop albums selling like they used to?

There are too many producers on one hip-hop album and no consistent sound. Hip-hop albums like Snoop [Dogg's] "Doggystyle" and Nas' "Illmatic" had only one producer. It created a sound. In pop now, one producer will produce one album, and I want to bring that to hip-hop. There aren't a lot of single-producer/artist collaborations in hip-hop. I want to bring that practice into hip-hop with someone like Young Jeezy or Lil' Wayne.

What are you working on now?

I'm excited about Madonna, Britney Spears and especially Simple Plan. It's not the first "hip-hop producer meets a rock group," but it's the first for us. We've got two incredible songs so far. I've also done tracks with Mariah Carey, Nikki Flores, Ashlee Simpson, T.I. and Duran Duran.

You mentioned that you're starting a label.

I'm looking for distribution now. I've been talking to some labels that seem like they've got it together. If our visions match, then we've got something. ...



Higher Ground

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Canaan Can

Word Relaunches Southern Gospel Imprint

At a time when every record company in the business is diligently watching the bottom line and planning for the future, Word Entertainment is looking for a blast from the past. Word is relaunching Canaan Records, a Southern gospel label that began in 1965 under the Word umbrella and became home to such legendary acts as **the Hoppers, the Florida Boys, the Happy Goodman Family, the Nelons and the Cathedrals.**

"For us it's a respect for the history that is there and belief in the future of what could happen for Southern gospel," World Label Group senior VP of marketing **Rod Riley** says.

Word tapped noted songwriter **Dave Clark** to head the venture. "We recognize that it's definitely somewhat of a different genre," Riley says. "So we got a partner to come in who has been around in the industry for quite a few years and is a well-respected songwriter, but also knows what is happening in the Southern gospel world. We've been looking at doing something in Southern gospel for the last couple of years, but we needed the right personality to head it up."

The Hoppers, an act celebrating its 50th anniversary this year, is the first signing to the newly reactivated Canaan. With the relaunch, Word Entertainment becomes the only one of the big three Christian companies—Word, EMI Christian Music Group and Provident Music Group—to have a Southern gospel division. Though some of Southern gospel's top independent labels have major distribution (most notably Daywind Music Group's deal with Word and the **Bill Gaither**-owned Spring House label's distribution through EMI CMG), Canaan's relaunch places a major label back in the Southern gospel biz, a move some think is a boost for the genre as a whole.

"We've seen some big times in our industry, through the '60s and '70s, and the rise of Southern gospel music," the Hoppers' **Dean Hopper** says. "We saw another big surge during the early to mid-'90s when the Gaither 'Homecoming' videos took our music into so

many homes worldwide, but this gives me hope that this could be the third big surge in our music now that we have somebody like Word who is reactivating one of the greatest vaults in our business."

The Hoppers' new collection, "The Ride," will be released Sept. 4. The group's current lineup consists of Hopper; his wife, **Kim**; brother **Mike**; and parents **Claude** and **Connie**. Clark is happy to have the group on the Canaan roster and says it represents "all of the things that attracted me to gospel music so many years ago."

Part of Clark's responsibilities will be to head the redevelopment of Canaan's publishing division. "In relaunching Canaan, we felt like publishing had to be a part of it," Riley says. "Dave's great expertise as a songwriter and all he's done in publishing are a perfect fit."

Word has long had a strong presence in the contemporary Christian pop/rock arena, and Riley says that in relaunching Canaan the goal is for the label to reach other members of the Christian music audience. "If we are going to be about Word being a Christian music company equipping the church and serving the church, then we need to look at all the different types of music that can do that," he says. "It started there and with a very healthy respect for the heritage that Southern gospel has had."

In addition to the Hoppers' new release, the label is readying a two-CD set, "Canaan Revisited," that will feature some of the greatest hits from Canaan's former heyday. Riley says the label is also negotiating with other artists, and will announce additional signings soon.

Hopper says his family is happy to be back with Canaan. "When you go to them with an idea, they are either already there or they've got somebody working on it," he says, adding that he's particularly excited about its digital initiatives. "The digital age is here. How are we going to compete? How are we going to move our music into the future? I think Word has got the best handle on that." ...



THE HOPPERS

POP BY DEBORAH EVANS PRICE

Better Late Than Never

After Years Of Christian Success, Rice Making Inroads At AC

Few artists could be characterized as both a newcomer and a veteran at the same point in their careers, but that's the interesting position singer/songwriter Chris Rice is finding himself in these days. His new disc, "What a Heart Is Beating For," arrived July 17, and Rice has been busy promoting the set to two different markets.

Rice scored a hit at AC radio with the whimsical "When Did You Fall (In Love With Me)" from his 2005 set "Amusing." Though mainstream programmers considered him a great new discovery, Rice was already a core artist in the Christian market with numerous hit singles and a Dove Award under his belt for male vocalist of the year.

"I probably went to 80 pop stations and was on the air a lot," he says. "Program directors would comment on how natural I was. They were surprised because they thought I was a newcomer—they didn't realize that I'd been doing radio for 10 years."

Rice quickly earned the respect of skeptics. "He goes into a conference room and people are won over by his charm and the quality of his songs," INO Records senior VP of marketing and promotions Dan Michaels says. "We thought it might be a bit hard, but

the music is speaking for itself."

"When Did You Fall" peaked at No. 9 on Billboard's Adult Contemporary chart last August. From the new album, the mainstream single, "Lemonade," is No. 24 at Adult Contemporary, while "Sneakin' Into Heaven" is being targeted to the Christian market.

A Washington, D.C., native, Rice moved to Nashville where he began his music career as a songwriter, penning tunes for Amy Grant and Michael W. Smith. In 1996 he signed with Smith's Rocketown label, becoming the flagship artist who helped successfully launch the new venture. After six CDs (including two instrumental projects), he exited in 2005 to become a partner in Eb + Flo Records with his producer Monroe Jones. The label has a marketing and distribution agreement with INO, which in turn works with Sony BMG to take product to mainstream radio and retail.

Rice has never been a typical Christian artist. Sometimes compared to James Taylor, his inventive, highly visual lyrics resonate with depth and oftentimes a quirky charm that catches listeners off guard. Produced by Jones, "What a Heart Is Beating For" showcases Rice's poignant introspective side on powerful cuts like the title track and his light-

hearted personality on tunes like "So Much for My Sad Song," which pokes fun at his perpetual optimism.

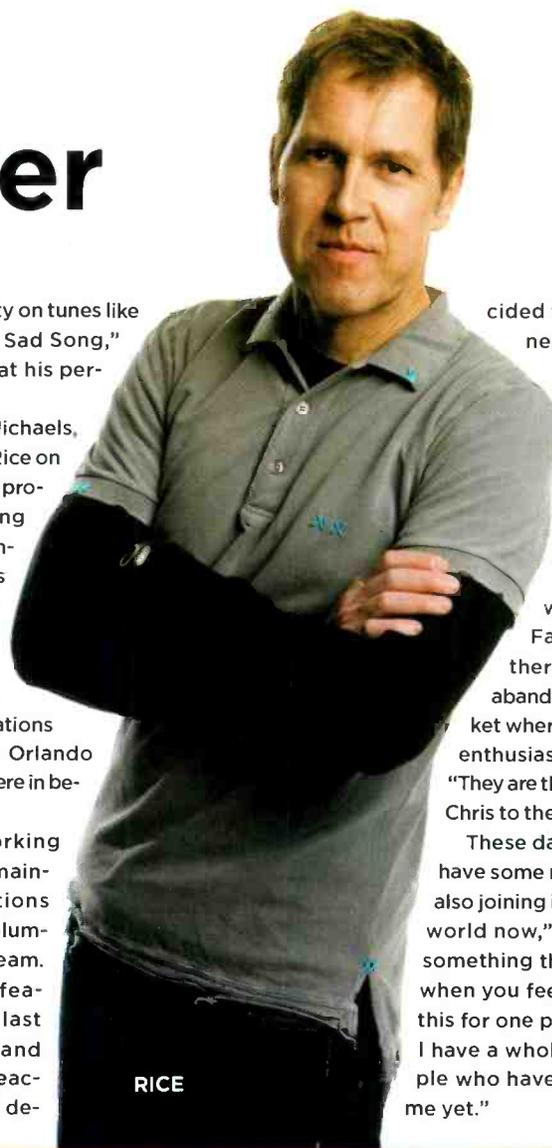
According to Michaels, the label has had Rice on an extensive radio promotion tour, hitting Christian and mainstream stations alike. "We're taking an old-school, street-level approach, having Chris visit radio stations from Seattle to Orlando [Fla.] and everywhere in between," he says.

INO is working "Lemonade" to mainstream AC stations with help from Columbia's promotion team. The song was featured on Rice's last CD, "Amusing," and got such strong reaction that the label de-

ecided to include it on the new collection as the first single.

Though much of the focus in promoting the new album will be to continue the mainstream momentum achieved with "When Did You Fall," Michaels says there aren't plans to abandon the Christian market where Rice has an active, enthusiastic consumer base. "They are the ones who brought Chris to the dance," he says.

These days Rice is happy to have some new dance partners also joining in. "I'm in a different world now," he says. "There is something that holds you back when you feel like you're doing this for one particular audience. I have a whole new pile of people who have never discovered me yet."



RICE



Nashville Scene

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Ain't No Joke

How Larry The Cable Guy Championed Jeremy McComb

The son of a working musician who played Southern rock, country and rock in a Northwest regional band, **Jeremy McComb** was born for today's country scene. The fact that he slept behind his dad's amp while his older brother

played drums is just icing on the cake.

But McComb took a circuitous route to Nashville that included a stint as a radio DJ and as comedian **Larry the Cable Guy's** road manager. In fact, McComb owes his sta-

tus as a rising country star to one **Daniel Lawrence Whitney**—as Larry the Cable Guy is lesser-known.

While working in a band that frequently opened for national acts, McComb queried country stars about the road to

Nashville. When singer/songwriter **Mark McGuinn** told him, "You must be present to win," McComb decided working at a country radio station and learning about the business was his quickest ticket to Music City.

After hearing Whitney's material on the "Blue Collar Comedy Tour" album, he became convinced that his act would play well in Spokane, Wash. McComb borrowed the \$4,500 it took to book him at a local club and promoted the show.

The two men hit it off, and a friendship formed. On Whitney's next visit, they collaborated on a comedy song and the comedian invited him to sing it the next night in Montana. "So I met him in Montana the next day and played the show," McComb recalls. "He brought me out to do one song."

When his radio gig ended, McComb took a train to Bloomington, Ind., where he hooked up with Whitney and became his de facto road manager.

For the next two years, the two men were virtually inseparable. Except, Whitney says, when they went to his house in Florida on breaks. "All that

guy does is play guitar for hours," he says. "I'd see him for breakfast and lunch, but he would just sit up in that room and write songs. I bet he wrote 50 songs in my house."

Whitney told anyone who would listen that he thought McComb was a star. "The women love him, the guys like him, he writes great songs, he's got a beautiful voice," he says.

But it wasn't until McComb wrote a song for one of the "Blue Collar Comedy Tour" movies that Whitney's manager, **J.P. Williams**, and others took notice. When **Alan Blomquist**, who produced the movies, needed a song, he turned to McComb. "Jeremy called him 45 minutes later and said, 'I wrote the song,'" Whitney recalls. "He played him the whole song on the phone and Alan loved it."

McComb eventually moved to Nashville, where Williams had signed him to Jack Records—which is by design a vehicle for comedians **Jeff Foxworthy**, **Bill Engvall**, **Ron White** and Larry the Cable Guy. Facing tepid response and bureaucratic red tape from Warner Bros., Jack's distributing label, Williams formed Parallel

Records to deliver McComb's "My Side of Town" to the marketplace. Produced by **Marshall Tucker Band** drummer **Paul Riddle** in Spartanburg, S.C.—"I didn't want to get the same sound everybody here had," McComb says—the album offers a refreshing blend of rock and country.

First single "Wagon Wheel" is a jaunty, honky-tonk number previously released by **Old Crow Medicine Show**. The song itself has an interesting history. As the story is told, **Bob Dylan**, who called the track "Rock Me Mama" when he recorded it in 1972 in Mexico for the soundtrack to "Pat Garrett and Billy the Kid," never finished the song. Many years later, Old Crow Medicine Show lead singer **Ketch Secor** heard a bootleg of the unfinished tune, filled in the gaps and created an unconventional co-write.

McComb is on a radio tour and has received his first significant airplay, perhaps not surprisingly, in Spokane. He is also opening shows for **Travis Tritt** in the coming months.

Distributed by 30 Tigers/Sony Red, the album will be in stores Sept. 18.



McCOMB

THE BILLBOARD REVIEWS

ALBUMS

R&B

SEAN KINGSTON

Sean Kingston

Producer: J.R. Rotem

Beluga Heights/Epic

Release Date: July 31

▶ On his self-titled debut, 17-year-old Kingston creates a world where hip-hop, reggae and a touch of doo-wop come together for something fresh. In tandem with his youthful and sincere songwriting, the Jamaica-bred artist is poised to be an unlikely pop-culture phenomenon. The hit "Beautiful Girls" balances idealistic love with the perils of relationships, while "Me Love" laments an absent girlfriend with reggae-style chatting. There is also a heartfelt dedication to his incarcerated mother, "Dry Your Eyes," where he confesses, "17 and my mommy's gone/can't wait till she comes back home." But it's not all soft and goey; on the Vybz Cartel and Kardinal Offishal-assisted "Colors 2007," Kingston chronicles the more grisly side of the events that made him who he is today.—MC

SOUL

SOULIVE

No Place Like Soul

Producer: Stewart Lerman

Stax

Release Date: July 31

★ Soulive began life in 1999 as a funk-jazz trio of considerable power and inventiveness. Even when it took partial detours into hip-hop and Hendrix, or indulged its rock-collaborative influences as the band did on 2005's "Break Out," the members' feet were never far from their jazz foundations. As such, "No Place Like Soul" sounds like no less than a comprehensive reinvention bordering on occasionally a different band. Soulive is now relocated to the newly reconstituted Stax label, and it sounds like it. "Waterfall" is something close to Robert Randolph, and ballads like "Never Know" and "Callin'" work up a Stax-appropriate lather. Some fans may lament the directness of the new sound, and there's an occasional production smoothness that hasn't been around before. But the jiggly grooves on tracks like "Comfort" should help ease the transition.—JV

HIP-HOP

DJ Z-TRIP

All Pro

Producer: DJ Z-Trip

Decon/2K Sports

Release Date: July 31

★ With pounding beats, deft raps and mind-

KORN

Untitled

Producers: Atticus Ross, Korn

Virgin

Release Date: July 31

Korn's eighth studio album may lack a title, but there isn't much else that remains undefined about the band more than 10 years into its career. The act has evolved into a reliable source for efficiently brooding guitar riffs and lyrics heavy with antipathy, although it isn't afraid to still let loose its inner freak and experiment a bit. Check "Bitch We Got a Problem," an elegy to schizophrenia with a booming, fist-pumping chorus. Yet it's the delicate keyboard flourish and electro-buzzed verses that ultimately provide the hook. Here, Korn brings some of the adventurousness of 2002's "Untouchables" to 2005's radio-ready "See You on the Other Side," with angelic background vocals on "Starting Over," a bit of '60s psychedelia on "Kiss" and an epic-like build to a thrashy breakdown on "Ever Be." Indeed, Korn is one step closer to crafting an album built for arenas and headphones alike.—TM



twisting mash-ups (e.g., tempo-matching vocals by Rakim and Dead Prez over musical beds by hard rockers Chevelle and Deftones, respectively), it's no surprise why this album doubles as the testosterone-fueled backdrop to 2K Sports' new videogame "All Pro Football 2K8." At first listen, "All Pro" is a mishmash of music, with a variety of sounds and styles bumping up against each other, but Z-Trip does an excellent job pulling it all together. From instrumentals to sample-heavy head-spinners (the head-bobbing "Something Different" featuring Chali 2Na & Keno 1) to an album-closing remix of Rush's "Tom Sawyer," there is—almost bizarrely—a singular talented musical mind directing traffic, and it's a welcome occasion to enjoy another full-length album by the mix master.—TC

YUNG BERG

Almost Famous (The Sexy Lady EP)

Producers: various

Yung Boss/Epic/Koch

Release Date: July 24

★ Signed to DMX's Bloodline Records at age 14 and later becoming rapstress Shannna's hypeman after a stint in military school, 21-year-old Yung Berg here showcases rap skills and a charismatic persona that are

refreshing and undeniably timely. On the horn-laden "Sexy Lady" featuring Junior, the Chicago-bred MC recounts the qualities possessed by the various females in his life, while boasting of his prowess with older women atop the simple flutes and thumping drums of "Into It." But it's on the Twista-assisted "Where Do We Go" that Berg most niftily demonstrates his lyrical flair, despite played-out subjects like his celebrity status and material accomplishments. Look for a full-length from Berg in the fall.—MC

ROCK

5 FINGER DEATH PUNCH

The Way of the Fist

Producer: Logan Mader

Firm Music

Release Date: July 31

★ Everything you need to know about 5 Finger Death Punch is stuffed into the arena-ready title track of its Firm Music debut. By the time the modern thrash band finishes the Family Values tour, this should be the concert anthem of 2007. Zippy guitar runs and brief breakdowns abound as vocalist Ivan counts off a profanity-laced diatribe that makes you want to charge at your enemies like a rabid bull. The tight, tasty album is packed with promises of violence if

anyone rubs the fivesome the wrong way ("Salvation," "Death Before Dishonor," "Meet the Monster"). FFDP also gripes about the family tree on "The Devil's Own" and even roars about heartache on "The Bleeding." "The Way of the Fist" will leave you physically exhausted but mentally stoked.—CLT

THE STARTING LINE

Direction

Producer: Howard Benson

Virgin

Release Date: July 31

▶ As denoted by the title, "Direction" finds the Starting Line exploring a new route with its music, which in this case translates to a thicker tone and beefier production compared with the band's energetic pop/punk past. The title track opens the album with a smack of revved-up dueling guitars, while "Are You Alone" and "Island" both swell with layers of texture and hazy guitar work. Lyrically, there's likewise an attempt to reflect the band's maturation, with songs about finally being of age ("21") and the occasional clever play on words ("There seems to be no difference between present tense and a pretense"). As with any pop/punk/emo/screamo band, die-hard fans will find plenty to eat up here. As for the naysaying uncon-

verted, there are quality bits worth taking note of, but be warned: "Somebody's Gonna Miss Us" contains a reference to an Ace of Base lyric.—JM

JOHN VANDERSLICE

Emerald City

Producer: Scott Solter

Barsuk

Release Date: July 24

★ On his sixth Barsuk solo outing, singer/songwriter Vanderslice sounds a bit paranoid, at times coming off as nearly defeated. The always-perceptive lyricist once again visits the post-Sept. 11, 2001, themes that permeated his last effort, 2005's "Pixel Revolt," as well as incorporating more personal musings, tackling everything from falling towers on tarot cards ("The Tower") to vicious crimes ("White Dove") and loneliness ("Numbered Lithograph"). "Wanted to make it on my own," he laments on "Tablespoon of Codeine," as jittery electronic blips fill the background, mimicking the nervousness he feels about himself and the world at large. Fortunately for Vanderslice, he avoids the triteness that often accompanies many artists' introspection about such topics, and the air of uncertainty and doubt he makes is what continually makes his music so intriguing.—JM

continued on >>p42

CHARLIE HUNTER

Mistico

Producers: Charlie Hunter, Scott

Harding

Fantasy

Release Date: July 31

After three wildly improvisational Groundtruther CDs with drummer Bobby Previte, Charlie Hunter emerges a changed man on "Mistico," his debut on Concord's resuscitated Fantasy imprint. Like his early-'90s beginnings, the guitar/bass wiz returns to the trio setting and an ax with seven strings in lieu of eight. But this time, a keyboardist (Erik Deutsch mans piano, Fender Rhodes and CasioTone) is onboard along with drummer Simon Lott, and the tone is decidedly rocking, with no trace of Joe Pass within earshot. Hunter's guitar tone is gnarled, gritty and edgy, all within the bluesy groove vein he's consistently delivered. Though the session exudes lo-fi nonchalance, new compositional shape-shifting sparks in such tunes as "Speakers Built It" and "Spoken Word." Blues and funk play significant roles, but thankfully Hunter delivers a slow tune, simply titled "Ballad," that spotlights his most overlooked trait. Recommended highly.—DO



COMMON

Finding Forever

Producers: various

G.O.O.D. Music/Geffen

Release Date: July 31

For the first time in his seven-album

career, Common has made a record that follows the same formula as its predecessor. Not a bad move considering the success of the four-time Grammy Award-nominated "Be." Still delivering genuine rhymes, and reteaming with mentor/producer Kanye West, the Chi-town wordsmith might just be the best-equipped to save hip-hop from its commercial slump. On the Lily Allen-assisted "Drivin Me Wild," the MC rhymes about a woman obsessed with her looks and a man who thinks material things will gain him respect; the backing track features marching band drums. Common also raps about the desire to be with a past love on the Will.i.am-produced "I Want You." But it's the Nina Simone-sampling "Misunderstood" where he's clearly in his storytelling element, as he deftly describes the thin line between great ambitions, strong faith, lost dreams and hopes gone astray.—MC



THE BILLBOARD REVIEWS

SINGLES

from >>p41

JAZZ

ELLA FITZGERALD

Love Letters From Ella

Producer: Gregg Field
Concord

Release Date: July 31

★ Love songs from jazz legend Ella Fitzgerald are a very good idea, especially when the tracks are unreleased, as they are here. We hear Fitzgerald in the company of Count Basie and his Orchestra ("Please Don't Talk About Me When I'm Gone") and the London Symphony Orchestra ("Cry Me a River," "My Old Flame" and "Take Love Easy"), as well as with guitarist Joe Pass on the gloriously minimal "The One I Love." She also takes a turn with pianist André Previn on "Our Love Is Here to Stay," highlighted by her particular flair for scat singing. This is a charming album, presenting Fitzgerald in fine voice and backed on most numbers by orchestral arrangements.—*PVV*

DVD

G. LOVE & SPECIAL SAUCE

A Year and a Night With G. Love & Special Sauce

Producer: Steven Oritt
Brushfire

Release Date: July 31

★ For a modestly successful, hard-touring veteran band, G. Love & Special Sauce sure don't get along with each other. At least that's the impression given on "A Year and a Night," a compact (one-hour) documentary that peers in at the group as it tours in support of 2006's "Lemonade." Group members (core trio G. Love, drummer Jeffrey Clemens and bassist Jimi Prescott, alongside new keyboardist

Mark Boyce) seem to have only one thing in common—the music they make. Almost every offstage shot captures in-band arguments or ruminations on each others' shortcomings. But playing together is clearly the No. 1 life choice for each musician, and the songs prove their artistic chemistry is functioning just fine. Director Steven Oritt does a good job reconciling all this into a fun, watchable movie that grooves along like G. Love's music.—*CT*

COUNTRY

TAMMY COCHRAN

Where I Am

Producers: Anita Cochran,
Mark Thompson
Shanachie

Release Date: July 24

★ Cochran initially made a splash in 2001 with the poignant hit "Angels in Waiting," a tribute to the two brothers she lost to cystic fibrosis. After two albums on Sony, she makes her debut on Shanachie with a compelling collection that not only shows off her heart-in-the-throat vocals, but also her skill as a songwriter. The title track is a survivor's anthem and testament to the power of love, while "On My Side of the World" is a tender ballad about a woman patiently waiting for her man to return. "Nobody's Home" is an affecting number about a career woman who has a big house and everything except what really makes that house a home. The artist brings energy and attitude to the up-tempo songs, but it's the ballads where Cochran really shines. She has that achingly vulnerable quality in her voice that is reminiscent of classic Tammy Wynette.—*DEP*

POP

MELISSA ETHERIDGE

Message to Myself (3:26)

Producers: Melissa Etheridge,
David Cole

Writer: M. Etheridge

Publisher: Songs of Ridge Road, ASCAP
Island

★ Amid the hype surrounding the recent global Live Earth concert, Melissa Etheridge delivered one of few seeming sincere sets. "Message to Myself" from "The Awakening," due Sept. 25, perhaps explains why, as a celebration of her recent triumph over cancer. She sings, "I made every choice along the way, each day I spent in hell I chose to stay." While ever a melodic maestro, this is Etheridge's most accessible track since 1994's signature "Come to My Window." It has hit smeared all over it. Calling this a "return" is perhaps overstating, but Etheridge delivers a heartfelt "Message" to adult top 40 for full embrace. Surely her best song of the decade.—*CT*

R&B/HIP-HOP

SOULJA BOY

Crank That (Soulja Boy) (3:44)

Producer: Soulja Boy

Writer: D. Way

Publisher: Croomstacular, BMI
Stacks on Deck/Collipark/
HHH/Interscope

In 2006, Atlanta's Yung Joc delivered hip-hop's anthem of the year with "It's Goin' Down." This year's "it" rapper is Soulja Boy, who shares the same ZIP code, while turning Joc's classic dance into a new phenomenon and hit single, "Crank That (Soulja Boy)." Although just busting out at mainstream radio, Soulja Boy's dance has generated almost 6 million MySpace views, half a million plays and a fan base that boasts such names as Beyoncé and Omarion. Soulja Boy is signed to Mr. Collipark—aka Atlanta DJ/producer/label owner Michael Crooms—giving him built-in cred. Soulja Boy's business ethic mixed with street hustle should "Crank" his debut right into the top 10.—*CP*

COUNTRY

CLINT BLACK

The Strong One (3:59)

Producers: James Stroud,
Clint Black

Writers: B. Luther,
D. Poythress, C. Jones

Publishers: various
Equity Music Group

"The Strong One," which previews Black's "The Love Songs," due in October, demonstrates his long-lived reputation for boasting one of country music's best voices. The warm tone instantly draws listeners into the lyric, and that familiar vocal magic serves him well on this magnetic ballad, a portrait of a struggling single mother and the resilience and strength of character that help her keep going. Production focuses on Black's performance, resulting in a hit-worthy single that clearly defines him as more than a shrewd businessman who has commandeered his career for the better part of this decade. Most of all, Black is an artist at heart.—*DEP*

ROCK

RYAN ADAMS

Two (2:39)

Producer: Jamie Candiloro

Writers: R. Adams,
B. Pemberton

Publishers: various
Lost Highway

For better or worse, Ryan

NELLY FURTADO FEATURING MISSY ELLIOTT

Do It (3:26)

Producer: Timbaland

Writers: N. Furtado, Timbaland,
N. Hills

Publisher: not listed
Geffen

Nelly Furtado has secured her place as a signature artist at top 40 with a legacy of hits from "Loose" that have not only championed the 2006/2007 charts, but bring lasting melodic appeal to radio's future gold catalog. Fifth single "Do It" again demonstrates Furtado's striking versatility, with breezy uptempo rhythmic instrumentation alongside a sensual lyric that requests a suitor to deliver the physical goods. Missy Elliott is stripped onto the single version, with a midsection breakdown... amusing, but hardly necessary in scoring yet another essential moment from an album that just won't quit. "Loose" has yet to lose momentum. Chalk up another top five.—*CT*



Adams is one of the most prolific songwriters of our time. Although some might say he lacks the virtue of self-editing, Adams' nine full-length albums since 2000 have contained a number of radio-ready tracks, including 2001's Grammy Award-nominated "New York, New York" from sophomore album "Gold." "Two" has a light-rock vibe with a touch of alt-country lament. The lyric oozes heartbreak from a guy realizing a relationship takes sacrifice from both parties, while the hook is a relentlessly catchy prechorus/chorus combo,

featuring understated but evocative harmonies from Sheryl Crow. This strong song could at last be the one that delivers Adams to mainstream radio's upper reaches.—*TG*

DANCE

COLTON FORD

The Way You Love Me (3:54)

Producer: Quinton Harris

Writers: C. Ford, Q. Harris

Publisher: not listed

Outsider

When it comes to gay porn stars aiming to fill dancefloors, the question is not whether he sounds more like Britney or Christina: It's how good he looks in the accompanying videoclip. The honorable Colton Ford delivers with a provoking series of outfits: tight jeans with tank top, tight suit with vest and tight pants with loosened, chest-baring shirt. Score! "The Way You Love Me" follows previous efforts to blaze a new career, including a cover of Stevie Wonder's "Signed, Sealed, Delivered," in addition to "Naked Fame," a film documenting the challenges in making the transition from porn to dance. The CD single delivers 10 remixes and a bonus track—sadly sans DVD—including radio-friendly Craig C and Morel's Pink Noise edits, with full-length versions and dubs. While this may pave the way toward a modicum of danceland success, Ford's primary vehicle of acclaim is likely to remain removal of his britches.—*CT*



SPOON

The Underdog (3:42)

Producers: Jon Brion, Spoon

Writer: B. Daniel

Publishers: various
Merge Records

"The Underdog" is a detour from the rest of Austin indie rock band Spoon's sixth album, "Ga Ga Ga Ga," and one of its most commercially approachable tracks since the piano-driven "The Way We Get By" from 2002's "Kill the Moonlight." Producer Jon Brion makes his only appearance on this single. It sounds deliciously polished alongside the remainder of the disc, which debuted at No. 10 on The Billboard 200 in July. Spacious, stripped-down verses build to a ska-like brassy chorus steered by snare, tambourine and what sounds like a cruise-ship horn. Britt Daniel's serrated voice boasts of the underlying aiming to defeat the Establishment—"You've got no fear of the underdog, that's why you will not survive"—before the band bursts in with a celebratory shower of bright acoustics, hand claps and horns catchy enough to give the track an ironic twist on its title.—*SV*

LEGEND & CREDITS

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

CONTRIBUTORS: Troy Carpenter, Mariel Concepcion, Taylor Grimes, Todd Martens, Jill Menze, Dan Quелlette, Charles Perez, Deborah Evans Price, Chuck Taylor, Christa L. Titus, Susan Visakowitz, Philip Van Vleck, Jeff Vrabel

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

corresponding format.

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

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

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



DIGITAL DYNAMO

>> New singer/songwriter Colbie Caillat debuts at No. 5 on The Billboard 200 with 51,000. For an artist who was discovered on MySpace and promoted heavily through iTunes, it's perhaps no surprise that 56% of the album's first week was sold by digital retailers.

AN 'ICKY' END

>> The White Stripes score their second No. 1 on the Modern Rock chart with "Icky Thump." The duo ends the 15-week reign of Linkin Park's "What I've Done," one week short of tying the all-time record for most weeks at No. 1 on the Modern Rock tally.

Charles Mingus Sextet with Eric Dolphy
Cornell 1964



JAZZ GREAT

>> The late Charles Mingus earns his highest-charting album on Top Jazz Albums as "Cornell 1964" debuts at No. 10. Mingus' previous peak on the 40-year-old list came on the chart dated Feb. 17, 1979, when "Me Myself An Eye" hit No. 12, shortly after his January death.

CHART BEAT

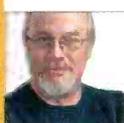
>> A simple 12-10 move on Hot Country Songs rewrites chart history, as Reba McEntire collects her 55th top 10 hit, tying her with Dolly Parton as the female artist with the most top 10 songs. "Because of You" by McEntire and duet partner Kelly Clarkson gives McEntire her quickest trip into the top 10 in 10 years, and gives Clarkson her first country top 10 hit, just one week after another "American Idol" finalist, Bucky Covington, moved into the top 10 with his first chart entry.

>> Zac Efron is Involved with two debuts on the Hot 100, as songs from "High School Musical 2" and "Hairspray" find new berths. The "HSM2" song, "What Time Is It," bows at No. 6, the third-highest debut of 2007.

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

Billboard

CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Hot 100 Retools, Adding Internet Streams

Starting next issue, The Billboard Hot 100 takes another step into the 21st century, as, for the first time, streamed and on-demand music becomes part of the chart's formula.

For more than a year, Billboard's charts department has worked with Nielsen BDS to add weekly data from Yahoo and AOL to Billboard's franchise chart.

We are eager to add streaming and on-demand data from other services too, but at present, AOL and Yahoo are the only ones that provide weekly, rather than monthly, data to BDS. As it is, that limitation still allows us to start with the two largest providers in the field.

This additional data will not affect the chart as much as the Hot 100 revamp of February 2005, when digital songs that Nielsen SoundScan tracks were added to the formula. Initially, we expect those plays to account for about 5% of the chart's total points.

Think of that portion as equaling the listenership of several large-audience radio stations. Like digital track purchases, the on-demand data included in this piece offers a more active voice for the consumer, albeit without the

commitment signaled by the purchase of a download.

Meanwhile, this first recalibration since digital sales moved into the chart two years ago makes an adjustment to account for the vigorous growth that digital distribution has experienced in that span.

SoundScan placed the number of digital tracks sold in 2005 at 352.6 million, almost triple the prior year's volume. Track sales grew by 65%, to 582 million, in 2006. Year to date in 2007, digital song downloads stand at 462.1 million through the year's first 29 weeks, up 48% over the same period last year.

Consequently, the growth of that sector shifted the balance of radio audience points to sales from the chart's traditional 60-40 ratio to a sales tilt of as much as 70% in recent weeks.

To ensure chart continuity and minimize odd fluctuations, Billboard usually gave a slight edge to radio points in the Nielsen Music era, because sales volume can hit peaks and valleys from week to week, while radio audience points remain constant through most weeks of a year.

Prior to the inclusion of digital sales,

the early years of this decade saw the Hot 100 lean heavily toward radio points, as labels released fewer and fewer retail-available singles.

Starting next week, Billboard will divide a song's digital track and retail single sales by 10 on the Hot 100 rather than five (and by four on the Pop 100 rather than two). Even with that adjustment, one digital sale on the Hot 100 will carry the weight of 1,000 radio listeners.

The total BDS-posted audience for each song will still be divided by 10,000, as is the case in the current formula.

The grand total of AOL and Yahoo streaming/on-demand data posted by BDS Encore will be divided by 500. In most weeks, this formula will yield a chart that derives 55% of its points from radio audience, 40% from digital sales, 5% from streaming/on-demand media and less than 1% from retail single sales.

Finally, the chart's radio panel has been expanded to include all current-based commercial U.S. stations that BDS monitors, regardless of whether those stations qualify for a Billboard or

Radio & Records format panel. For example, stations removed from Hot Country Songs' consideration when that chart's criteria was revised last fall will now have a voice on the Hot 100.

That will increase the Hot 100's station count by nearly 250 stations.

Billboard associate director of charts **Silvio Pietroluongo** orchestrated the Hot 100's new formula.

HOW 'NOW': A newspaper reporter from Washington, D.C., recently called to ask why in the a la carte age of iTunes that hits sampler "Now 24" was able to sell enough to lead The Billboard 200 for two weeks earlier this year. I suggested the reason was that even with an 18.7% decline this year in CD sales, a mess of folks still buy their music on those silver discs.

Here we go again, as "Now 25" becomes the 12th in the line to reach No. 1. With songs by **Justin Timberlake**, **Ne-Yo**, **T-Pain**, **Keith Urban** and no less than four "American Idol" finalists, it opens with 222,000, about 7,000 less than the prior volume's start. ...

AOL music



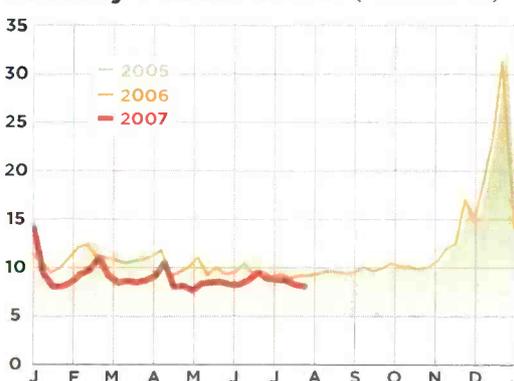
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	8,119,000	904,000	14,918,000
Last Week	8,304,000	935,000	14,447,000
Change	-2.2%	-3.3%	3.3%
This Week Last Year	8,908,000	509,000	9,813,000
Change	-8.9%	77.6%	52.0%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2006	2007	CHANGE
OVERALL UNIT SALES			
Albums	297,832,000	255,000,000	-14.4%
Digital Tracks	311,232,000	462,095,000	48.4%
Store Singles	2,347,000	1,190,000	-49.3%
Total	611,471,000	718,285,000	17.5%
Albums w/TEA*	328,961,200	301,209,500	-8.4%

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

DIGITAL TRACKS SALES



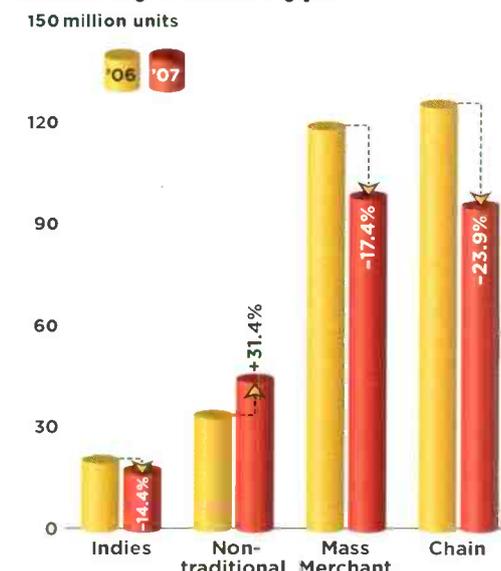
SALES BY ALBUM FORMAT

CD	280,276,000	227,997,000	-18.7%
Digital	16,236,000	26,248,000	61.2%
Cassette	756,000	193,000	-74.5%
Other	514,000	562,000	9.3%

For week ending July 22, 2007. Figures are rounded. Compiled from a national sample of retail store and track sales reports collected and provided by

nielsen
SoundScan

Year-To-Date Album Sales By Store Type



Go to www.billboard.biz for complete chart data | 43

AUG 4 2007 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	VARIOUS ARTISTS	NOW 25		1
2	3	2	MILEY CYRUS	Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus		1
3	1	1	T.I.	T.I. Vs T.I.P.		1
4	20	2	GREATEST SOUNDTRACK	Hairspray		4
5	NEW	1	COLBIE CAILLAT	Coco		5
6	8	11	FERGIE	The Dutchess		2
7	7	9	LINKIN PARK	Minutes To Midnight		1
8	9	8	AMY WINEHOUSE	Back To Black		2
9	12	24	NICKELBACK	All The Right Reasons		6
10	6	4	BON JOVI	Lost Highway		1
11	5	3	KELLY CLARKSON	My December		7
12	2	-	THE SMASHING PUMPKINS	Zeitgeist		1
13	NEW	1	YELLOWCARD	Paper Walls		13
14	11	10	THE WHITE STRIPES	Icky Thump		2
15	21	18	TAYLOR SWIFT	Taylor Swift		13
16	18	14	RIHANNA	Good Girl Gone Bad		7
17	14	7	BRAD PAISLEY	5th Gear		1
18	16	12	MAROON 5	It Won't Be Soon Before Long		1
19	17	13	T-PAIN	Epiphany		1
20	22	20	AVRIL LAVIGNE	The Best Damn Thing		1
21	30	33	PLAIN WHITE T'S	Every Second Counts		21
22	23	22	DAUGHTRY	Daughtry		3
23	31	32	SOUNDTRACK	Hannah Montana		3
24	32	28	MICHAEL BUBLE	Call Me Irresponsible		1
25	24	15	R. KELLY	Double Up		1
26	4	-	INTERPOL	Our Love To Admire		1
27	25	17	FABOLOUS	From Nothin' To Somethin'		1
28	19	5	VELVET REVOLVER	Libertad		5
29	27	16	TOBY KEITH	Big Dog Daddy		1
30	29	26	CARRIE UNDERWOOD	Some Hearts		6
31	15	-	ALY & AJ	Insomniatic		15
32	28	23	NE-YO	Because Of You		1
33	37	42	TIMBALAND	Timbaland Presents Shock Value		5
34	26	19	PAUL MCCARTNEY	Memory Almost Full		1
35	10	-	SPOON	Ga Ga Ga Ga Ga		10
36	33	27	THE POLICE	The Police		11
37	39	37	JUSTIN TIMBERLAKE	FutureSex/LoveSounds		3
38	40	43	TIM MCGRAW	Let It Go		1
39	13	6	KELLY ROWLAND	Ms. Kelly		1
40	36	30	BIG & RICH	Between Raising Hell And Amazing Grace		6
41	34	21	SOUNDTRACK	Transformers: The Album		21
42	NEW	1	ROONEY	Calling The World		42
43	41	34	AKON	Konvicted		2
44	NEW	1	THE ROCKET SUMMER	Do You Feel		44
45	45	38	GWEN STEFANI	The Sweet Escape		3
46	52	54	PARAMORE	RIOT!		20
47	51	47	RASCAL FLATTS	Me And My Gang		4
48	42	29	SHOP BOYZ	Rockstar Mentality		11
49	NEW	1	TECH N9NE CALLABOS	Misery Loves Company		49
50	44	40	JASON ALDEAN	Relentless		1

All 25 titles in the series have reached the top 10. This is the 10th consecutive edition to debut in the top two.

Movie's bow in theaters, along with a media blitz, push a heavy gain for the soundtrack that includes Zac Efron (No. 4, up 95%).

Album, up 36%, was issued in a Wal-Mart exclusive CD/DVD combo last week sale-priced at \$13.98. DVD includes music videos and documentary footage.

Highest debut for a cast recording since "Monty Python's Spamalot" started at No. 69 in 2005. Naturally, "Blonde" debuts at No. 1 on Top Cast Albums.

The L.A. band climbs into the top 100 for the first time with its sophomore set. Its self-titled debut peaked at No. 125 in 2004.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	48	44	FALL OUT BOY	Infinity On High		1
52	80	102	SOUNDTRACK	High School Musical		4
53	68	69	JOHN MAYER	Continuum		1
54	50	39	ROBIN THICKE	The Evolution Of Robin Thicke		5
55	65	66	BOYS LIKE GIRLS	Boys Like Girls		65
56	66	71	VARIOUS ARTISTS	Vans Warped Tour: 2007 Tour Compilation		31
57	53	46	LIFEHOUSE	Who We Are		14
58	54	51	BEYONCE	B'Day		3
59	49	31	RYAN ADAMS	Easy Tiger		1
60	43	-	SOUNDTRACK	Harry Potter And The Order Of The Phoenix		43
61	62	52	HINDER	Extreme Behavior		2
62	38	35	VARIOUS ARTISTS	NOW 24		1
63	55	55	CORINNE BAILEY RAE	Corinne Bailey Rae		4
64	60	53	BONE THUGS-N-HARMONY	Strength & Loyalty		2
65	NEW	1	THE CHEMICAL BROTHERS	We Are The Night		65
66	67	60	OZZY OSBOURNE	Black Rain		1
67	71	70	PINK	I'm Not Dead		1
68	61	41	GRUPO MONTEZ DE DURANGO	Agarrese		41
69	59	36	BEASTIE BOYS	The Mix-Up		15
70	84	65	ENRIQUE IGLESIAS	Insomniac		17
71	97	98	RODNEY ATKINS	If You're Going Through Hell		3
72	58	75	CHRISSETTE MICHELE	I Am		29
73	35	-	BAD RELIGION	New Maps Of Hell		35
74	72	62	DADDY YANKEE	El Cartel: The Big Boss		9
75	69	50	NELLY FURTADO	Loose		1
76	NEW	1	MPX	Secret Weapon		76
77	70	64	SUGARLAND	Enjoy The Ride		4
78	64	49	TRAVELING WILBURYS	The Traveling Wilburys Collection		1
79	78	76	THREE DAYS GRACE	One - X		5
80	75	77	KEITH URBAN	Love, Pain & The Whole Crazy Thing		1
81	77	59	ELLIOTT YAMIN	Elliott Yamin		1
82	63	48	DJ KHALED	We The Best		1
83	81	81	BUCKY COVINGTON	Bucky Covington		4
84	91	116	FEIST	The Reminder		16
85	90	88	PAPA ROACH	The Paramour Sessions		16
86	NEW	1	ORIGINAL BROADWAY CAST RECORDING	Legally Blonde: The Musical		86
87	96	105	FLYLEAF	Flyleaf		60
88	79	78	SOUNDTRACK	Once		71
89	85	67	YOUNG JEEZY PRESENTS U.S.D.A.	Cold Summer: The Authorized Mixtape		1
90	92	104	TIM MCGRAW	Greatest Hits Vol 2: Reflected		2
91	104	124	FINGER ELEVEN	Them Vs. You Vs. Me		31
92	56	25	SILVERSTEIN	Arrivals & Departures		26
93	47	45	SARA BAREILLES	Little Voice		45
94	82	73	MARILYN MANSON	Eat Me, Drink Me		1
95	83	79	ALISON KRAUSS	A Hundred Miles Or More: A Collection		1
96	94	83	THE BEATLES	Love		1
97	87	61	TANK	Sex Love & Pain		1
98	88	93	GYM CLASS HEROES	As Cruel As School Children		31
99	74	56	VARIOUS ARTISTS	Instant Karma: The Amnesty International Campaign To Save Darfur		1
100	NEW	1	TODD AGNEW	Better Questions		100

THE BILLBOARD 200 ARTIST INDEX

30 SECONDS TO MARS	140	THE ALMOST	133	THE BEATLES	96
RYAN ADAMS	59	ALY & AJ	31	BEHEMOTH	149
TRACE ADKINS	178	RODNEY ATKINS	71	DIERSKS BENTLEY	156
AGAINST ME!	310	AVENTURA	139	BEYONCE	58
TODD AGNEW	110	BREKIN LEIB	188	BIG & RICH	40
AKON	33	BAD RELIGION	73	CORBIN BLEU	113
GARY ALLAN	141	SARA BAREILLES	93	BONE THUGS-N-HARMONY	64
LILY ALLEN	110	BEASTIE BOYS	69	BOYS LIKE GIRLS	55

BREAKING BENJAMIN	120	CHRISTIAN CASTRO	136	MILEY CYRUS	2
MICHAEL BUBLE	24	CELTIC WOMAN	195	DADDY YANKEE	74
BUCKCHERRY	109	THE CHEMICAL BROTHERS	65	DARKEST HOUR	198
BULLET FOR MY VALENTINE	191	KENNY CHESNEY	175	SHOP BOYZ	48
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TRACY LAWRENCE	107	JOHN MAYER	53
LIFEHOUSE	57	MARTINA MCBRIDE	116
LIL BOOSIE, WEBBIE & FOX	174	PAUL MCCARTNEY	34
LINKIN PARK	7	TIM MCGRAW	38, 90
LITTLE BIG TOWN	106	MENUDO	190
LLOYD	115	CHRISSETTE MICHELE	27
		MIKA	173
		MODEST MOUSE	144

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AUG 4 2007 HOT 100 Billboard

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	#1 UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	26	26	22	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)
2	2	10	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	27	26	1	U + UR HAND	PINK (LAFACE/ZOMBA)
3	3	20	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVIC/T/NAPPY BOY/JIVE/ZOMBA)	28	35	6	NEVER WANTED NOTHING MORE	KENNY CHESNEY (BNA)
4	4	10	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	29	34	6	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)
5	6	11	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	30	27	31	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)
6	5	17	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	31	35	11	I TOLD YOU SO	KEITH URBAN (CAPITOL NASHVILLE)
7	7	8	BARTENDER	T-PAIN FEAT. AKON (KONVIC/T/NAPPY BOY/JIVE/ZOMBA)	32	30	25	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
8	9	9	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	33	29	19	POP, LOCK & DROP IT	HUEY (HITZ COMM/TEE/JIVE/ZOMBA)
9	10	9	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)	34	32	13	LOST IN THIS MOMENT	BIG & RICH (WARNER BROS. NASHVILLE/WRN)
10	16	5	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)	35	18	9	TEARDROPS ON MY GUITAR	GWEN STEFANI FEAT. AKON (INTERSCOPE)
11	8	15	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	36	26	16	WHAT I'VE DONE	LINKIN PARK (WARNER BROS.)
12	14	13	BIG THINGS POPPIN' (DO IT)	T.I. (GRAND HUSTLE/ATLANTIC)	37	43	7	THESE ARE MY PEOPLE	ROONEY ATKINS (CURB)
13	13	17	WHEN I SEE U	FANTASIA (J/RMG)	38	31	8	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)
14	22	6	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	39	45	7	LIKE THIS	MIMS (CAPITOL)
15	11	17	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)	40	41	10	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
16	17	12	SAME GIRL	R. KELLY DUET WITH USHER (JIVE/ZOMBA)	41	47	5	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
17	21	6	DO YOU	NE-YO (DEF JAM/IDJMG)	42	63	2	WHO KNEW	PINK (LAFACE/ZOMBA)
18	12	15	HOME	DAUGHTRY (RCA/RMG)	43	71	2	CRANK THAT (SOULJA BOY)	SOULJA BOY (COLLIPARK/INTERSCOPE)
19	18	12	TEACHME	MUSIQ SOULCHILD (ATLANTIC)	44	51	7	A DIFFERENT WORLD	BUCKY COVINGTON (LYRIC STREET)
20	15	46	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	45	46	12	JOHNNY CASH	JASON ALDEAN (BROKEN BOW)
21	20	10	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)	46	50	10	TAMBOURINE	EVE (AFTERMATH/FULL SURFACE/RUFF RYDERS/GEFFEN)
22	24	14	SEXY LADY	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)	47	58	4	BECAUSE OF YOU	REBEA MCENTIRE DUET WITH KELLY CLARKSON (RCA NASHVILLE)
23	25	6	LET IT GO	KEYSHIA COLE (IMANI/GEFFEN)	48	52	8	I NEED YOU	TIM MCGRAW WITH FAITH HILL (CURB)
24	19	18	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)	49	37	15	LIKE THIS	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)
25	23	15	WIPE ME DOWN	LIL BOOSIE FEAT. FOXX & WEBBIE (TRILL/ASYLUM/ATLANTIC)	50	56	10	LEAN LIKE A CHOLO	DOWN A.K.A. KILD (SILENT GIANT/MACHETE)

1070 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	16	#1 HOME	DAUGHTRY (RCA/RMG)	☆
2	2	17	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
3	3	12	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	☆
4	4	12	FIRST TIME	LIFEHOUSE (GEFFEN)	☆
5	8	7	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
6	5	28	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	
7	9	28	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
8	7	36	U + UR HAND	PINK (LAFACE/ZOMBA)	☆
9	6	31	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
10	10	32	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	☆
11	13	17	(YOU WANT TO) MAKE A MEMORY	BON JOVI (MERCURY/ISLAND/IDJMG)	☆
12	15	34	IT'S NOT OVER	DAUGHTRY (RCA/RMG)	☆
13	12	34	SAY IT RIGHT	NELLY FURTAO (MOSLEY/GEFFEN)	☆
14	11	24	LITTLE WONDERS	ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC)	☆
15	14	21	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)	
16	17	7	BEFORE IT'S TOO LATE (SAM AND MIKAELA'S THEME)	GOD GOOD OLLS (WARNER BROS.)	☆
17	16	21	UNDENIABLE	MAT KEARNEY (AWARE/COLUMBIA)	
18	18	4	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)	
19	19	15	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)	☆
20	23	5	WHO KNEW	PINK (LAFACE/ZOMBA)	☆
21	20	3	DIG	INCUBUS (IMMORTAL/EPIC)	
22	22	3	WHAT I'VE DONE	LINKIN PARK (WARNER BROS.)	
23	21	5	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)	
24	27	4	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)	
25	29	6	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	17	#1 EVERYTHING	MICHAEL BUBLE (143/REPRISE)	☆
2	2	47	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	
3	3	41	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	
4	4	40	HOW TO SAVE A LIFE	THE FRAY (EPIC)	
5	5	11	HOME	DAUGHTRY (RCA/RMG)	☆
6	6	14	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	
7	7	14	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	☆
8	8	27	CHANGE	KIMBERLEY LOCKE (CURB/REPRISE)	
9	9	47	FAR AWAY	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
10	10	42	STREETCORNER SYMPHONY	ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC)	☆
11	11	26	RAINCOAT	KELLY SWARTZ (RACOR & TIE)	
12	12	28	IRREPLACEABLE	BEYONCE (COLUMBIA)	☆
13	14	10	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
14	13	15	LITTLE WONDERS	ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC)	☆
15	19	4	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
16	15	19	FEBRUARY SONG	JOSH GROBAN (143/REPRISE)	☆
17	16	10	MY WISH	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	☆
18	17	18	ANYWAY	MARTINA MCBRIDE (RCA NASHVILLE)	☆
19	21	6	(YOU WANT TO) MAKE A MEMORY	BON JOVI (MERCURY/ISLAND/IDJMG)	☆
20	20	7	EVER PRESENT PAST	PAUL MCCARTNEY (MPL/HEAR/CONCORD)	
21	22	18	SAY IT RIGHT	NELLY FURTAO (MOSLEY/GEFFEN)	
22	23	6	HEAVEN KNOWS	TAYLOR HICKS (ARISTA/RMG)	
23	25	9	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
24	24	7	LEMONADE	CHRIS RICE (INO/COLUMBIA)	
25	27	3	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)	☆

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	16	#1 HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	●
2	2	14	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
3	4	7	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)	
4	1	1	SORRY, BLAME IT ON ME	AKON (KONVIC/T/NAPPY BOY/JIVE/ZOMBA)	
5	3	9	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	
6	5	9	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	
7	6	5	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)	
8	12	4	POTENTIAL BREAKUP SONG	ALY & AJ (HOLLYWOOD)	
9	15	7	SHUT UP AND DRIVE	RIHANNA (SRP/DEF JAM/IDJMG)	
10	14	7	BARTENDER	T-PAIN FEAT. AKON (KONVIC/T/NAPPY BOY/JIVE/ZOMBA)	
11	10	15	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	
12	7	21	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)	■
13	20	2	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	
14	11	11	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)	
15	8	13	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
16	9	16	WHAT I'VE DONE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	
17	16	9	BIG THINGS POPPIN' (DO IT)	T.I. (GRAND HUSTLE/ATLANTIC)	
18	13	21	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVIC/T/NAPPY BOY/JIVE/ZOMBA)	■
19	17	13	ROCKSTAR	NICKELBACK (ROADRUNNER)	
20	43	2	CRANK THAT (SOULJA BOY)	SOULJA BOY (COLLIPARK/INTERSCOPE)	
21	24	9	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)	
22	22	11	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)	
23	19	6	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	
24	25	6	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)	
25	1	1	WHAT TIME IS IT	HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)	

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	13	#1 ICKY THUMP	THE WHITE STRIPES (THIRD MAN/WARNER BROS.)	☆
2	1	16	WHAT I'VE DONE	LINKIN PARK (WARNER BROS.)	☆
3	4	23	PARALYZER	FINGER ELEVEN (WIND-UP)	☆
4	3	10	TARANTULA	THE SMASHING PUMPKINS (MARTHA'S MUSIC/REPRISE)	☆
5	5	21	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	☆
6	6	13	CAPITAL G	NINE INCH NAILS (NOTHING/INTERSCOPE)	☆
7	7	27	FOREVER	PAPA ROACH (EL TONAL/GEFFEN)	☆
8	9	9	NEVER TOO LATE	THREE DAYS GRACE (JIVE/ZOMBA)	☆
9	8	20	SAY THIS SOONER (NO ONE WILL SEE THINGS THE WAY I DO)	THE ALMOST (TOOTH & NAIL/VIRGIN)	
10	13	6	BLEED IT OUT	LINKIN PARK (WARNER BROS.)	☆
11	11	11	THE HEINRICH MANEUVER	INTERPOL (CAPITOL)	☆
12	10	28	BREATH	BREAKING BENJAMIN (HOLLYWOOD)	
13	12	23	ALL THE SAME	SICK PUPPIES (RMR/VIRGIN)	
14	14	9	SHE BUILDS QUICK MACHINES	VELVET REVOLVER (RCA/RMG)	☆
15	16	10	TEENAGERS	MY CHEMICAL ROMANCE (REPRISE)	☆
16	18	12	SUPERMASSIVE BLACK HOLE	MUSE (WARNER BROS.)	☆
17	15	18	THE BIRD AND THE WORM	THE USED (REPRISE)	☆
18	21	6	OIL AND WATER	INCUBUS (IMMORTAL/EPIC)	☆
19	20	28	DIG	INCUBUS (IMMORTAL/EPIC)	☆
20	22	9	FAR BEHIND	SOCIAL DISTORTION (TIME BOMB)	
21	23	8	FAMOUS	PUDDLE OF MUDD (FLAWLESS/GEFFEN)	
22	28	7	ALL AROUND ME	FLYLEAF (A&M/OCTONE/INTERSCOPE)	☆
23	24	9	EVOLUTION	KORN (VIRGIN)	
24	19	19	TIME WON'T LET ME GO	THE BRAVERY (ISLAND/IDJMG)	
25	26	15	YOUNG FOLKS	PETER DINKlage AND JOHN FEAT. VICTORIA BEERSMAN (ALMOSIGOLD/RED/COLUMBIA)	

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AUG 4 2007 **POP Billboard**

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	18	#1 HEY THERE DELILAH	PLAIN WHITE TS (FEARLESS/HOLLYWOOD)
2	1	14	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
3	3	16	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
4	4	10	THE WAY I ARE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
5	5	9	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
6	6	1	WHAT TIME IS IT	HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
7	7	1	SORRY, BLAME IT ON ME	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL)
8	8	22	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
9	9	19	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)
10	10	16	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
11	11	17	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)
12	12	7	SHUT UP AND DRIVE	RIHANNA (SRP/DEF JAM/IDJMG)
13	13	16	THNKS FR TH MMRS	FALL OUT BOYZ (FUELED BY RAMEN/ISLAND/IDJMG)
14	14	5	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)
15	15	18	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)
16	16	10	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
17	17	21	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)
18	18	7	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)
19	19	4	POTENTIAL BREAKUP SONG	ALY & AJ (HOLLYWOOD)
20	20	12	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)
21	21	26	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
22	22	16	WHAT I'VE DONE	LINKIN PARK (WARNER BROS.)
23	23	46	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
24	24	14	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)
25	25	21	HOME	DAUGHTRY (RCA/RMG)
26	26	35	U + UR HAND	PINK (LAFACE/ZOMBA)
27	27	2	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
28	28	25	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
29	29	6	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)
30	30	7	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)
31	31	0	BIG THINGS POPPIN' (DO IT)	T.I. (GRAND HUSTLE/ATLANTIC)
32	32	16	WHO KNEW	PINK (LAFACE/ZOMBA)
33	33	28	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)
34	34	10	4 IN THE MORNING	GWEN STEFANI (INTERSCOPE)
35	35	11	FIRST TIME	LIFEHOUSE (Geffen)
36	36	19	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)
37	37	2	CRANK THAT (SOULJA BOY)	SOULJA BOY (COLLIPARK/INTERSCOPE)
38	38	8	LIP GLOSS	LIL MAMA (JIVE/ZOMBA)
39	39	6	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
40	40	22	POP, LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)
41	41	12	LEAN LIKE A CHOLO	DOWN A.K.A. KILO (SILENT GIANT/MACHETE)
42	42	11	SEXY LADY	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC)
43	43	11	LIKE THIS	MIMS (CAPITOL)
44	44	14	NEVER AGAIN	KELLY CLARKSON (RCA/RMG)
45	45	21	LIKE A BOY	CIARA (LAFACE/ZOMBA)
46	46	28	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
47	47	1	EASY	PAULA DEANDA FEAT. BOW WOW (ARISTA/RMG)
48	48	16	I TRIED	BONE THUGS-N-HARMONY (FULL SURFACE/INTERSCOPE)
49	49	8	SAME GIRL	R. KELLY DUET WITH USHER (JIVE/ZOMBA)
50	50	19	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	49	8	NOBODY'S PERFECT	HANNAH MONTANA (WALT DISNEY)
52	54	22	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE)
53	57	7	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
54	46	9	TAMBOURINE	EVE (AFTERMATH/FULL SURFACE/RUFF RYDERS/GEFFEN)
55	50	5	NEVER WANTED NOTHING MORE	KENNY CHESNEY (BNA)
56	48	24	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)
57	63	7	TEENAGERS	MY CHEMICAL ROMANCE (HICKORY)
58	59	18	IN THIS MOMENT	BIG & RICH (WARNER BROS. NASHVILLE/WRN)
59	51	4	LIFE'S WHAT YOU MAKE IT	HANNAH MONTANA (WALT DISNEY)
60	61	22	2 STEP	UNK (BIG DIMP/KOCH)
61	62	13	ICKY THUMP	THE WHITE STRIPES (THIRD MAN/WARNER BROS.)
62	73	1	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)
63	60	10	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS (UNIVERSAL LATINO/INTERSCOPE)
64	66	7	I NEED YOU	TIM MCGRAW WITH FAITH HILL (CURB)
65	7	7	PARALYZER	FINGER ELEVEN (WIND-UP)
66	58	25	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)
67	68	9	EVERYTHING	MICHAEL BUBLE (143/REPRISE)
68	65	4	HOW DO I BREATHE	MARIO (3RD STREET/J/RMG)
69	67	6	CLOTHES OFF!!	GYM CLASS HEROES (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/LAVA)
70	71	3	YOU KNOW WHAT IT IS	T.I. FEAT. WYCLEF JEAN (GRAND HUSTLE/ATLANTIC)
71	16	16	LIKE THIS	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)
72	75	9	WIPE ME DOWN	LIL BOOSIE FEAT. FOX & WEBBIE (TRILL/ASYLUM/ATLANTIC)
73	73	1	READY, SET, DON'T GO	BILLY RAY CYRUS (WALT DISNEY)
74	64	29	THE WAY I LIVE	BOYZ BOY DA PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUBLIC)
75	2	2	YOU CAN'T STOP THE BEAT	CAST OF HAIRSPRAY (NEW LINE)
76	74	17	WE TAKIN' OVER	DJ KHALED (TERROR SQUAD/KOCH)
77	82	15	FOREVER	PAPA ROACH (EL TONAL/GEFFEN)
78	76	17	TICKS	BRAD PISLEY (ARISTA NASHVILLE)
79	86	5	LET IT GO	KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM (IMAN/GEFFEN)
80	69	12	(YOU WANT TO) MAKE A MEMORY	BON JOVI (MERCURY/ISLAND/IDJMG)
81	70	23	THIS IS WHY I'M HOT	MIMS (CAPITOL)
82	79	6	TIME AFTER TIME	QUIETDRIVE (RED INK/EPIC)
83	93	2	STRANGER	HILARY DUFF (HOLLYWOOD)
84	77	20	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
85	11	11	I TOLD YOU SO	KEITH URBAN (CAPITOL NASHVILLE)
86	80	4	BECAUSE OF YOU	REBA MCKENZIE DUET WITH KELLY CLARKSON (MCA NASHVILLE)
87	4	4	BEFORE IT'S TOO LATE (SAM AND MIKAELA'S THEME)	GOO GOO DOLLS (WARNER BROS.)
88	89	3	GET ME BODIED	BEYONCE (MUSIC WORLD/COLUMBIA)
89	89	3	DO YOU	NE-YO (DEF JAM/IDJMG)
90	85	10	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
91	83	21	ROCK YO HIPS	CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE)
92	84	21	OUTTA MY SYSTEM	BOYZ BOYZ FEAT. T-PAIN & JOHNNA AUSTIN (COLUMBIA)
93	7	7	G.N.O. (GIRL'S NIGHT OUT)	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
94	94	1	THE LITTLE THINGS	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
95	1	1	HOLD ON	KT TUNSTALL (RELENTLESS/VIRGIN)
96	91	10	I'M A FLIRT	R. KELLY OR BOW WOW (COLUMBIA/JIVE/ZOMBA)
97	98	16	GOOD DIRECTIONS	BILLY CURRINGTON (MERCURY)
98	98	19	YOU KNOW I'M NO GOOD	AMY WINEHOUSE (UNIVERSAL REPUBLIC)
99	97	17	LITTLE WONDERS	ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC)
100	1	1	UNDENIABLE	MAT KEARNEY (AWARE/COLUMBIA)

POP 100 AIRPLAY

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

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
26	19	15	LIKE A BOY	CIARA (LAFACE/ZOMBA)	★
27	31	5	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)	★
28	23	1	CLOTHES OFF!!	GYM CLASS HEROES (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/LAVA)	
29	28	8	EASY	PAULA DEANDA FEAT. BOW WOW (ARISTA/RMG)	
30	40	1	MAKE ME BETTER	FABOLOUS (DESERT STORM/DEF JAM/IDJMG)	
31	31	1	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)	
32	42	1	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
33	47	4	FIRST TIME	LIFEHOUSE (Geffen)	
34	36	13	SEXY LADY	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC)	
35	32	14	WHAT I'VE DONE	LINKIN PARK (WARNER BROS.)	★
36	37	30	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	★
37	3	20	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)	★
38	34	25	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	
39	38	15	NEVER AGAIN	KELLY CLARKSON (RCA/RMG)	
40	45	9	LEAN LIKE A CHOLO	DOWN A.K.A. KILO (SILENT GIANT/MACHETE)	
41	50	2	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)	
42	4	26	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	★
43	1	1	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
44	35	10	POP, LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	
45	1	1	ME LOVE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
46	39	22	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)	
47	1	1	LIKE THIS	MIMS (CAPITOL)	
48	46	1	LIP GLOSS	LIL MAMA (JIVE/ZOMBA)	
49	43	22	THE WAY I LIVE	BOYZ BOY DA PRINCE (UNIVERSAL REPUBLIC)	
50	49	4	TIME AFTER TIME	QUIETDRIVE (RED INK/EPIC)	★

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	2	#1 WHAT TIME IS IT	HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
2	1	3	GET ME BODIED	BEYONCE (MUSIC WORLD/COLUMBIA)
3	2	9	ONLY THE WORLD	MANDISA (SPARROW)
4	7	6	GET MY WEIGHT UP	BIGG FACE (IV EVA ENTERTAINMENT/FACE2FACE)
5	1	1	BOY WITH A COIN	IRON AND WINE (SUB POP)
6	4	11	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
7	9	9	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
8	1	1	SUNDAY GIRL	ERASURE (MUTE)
9	1	1	BOYZ	M.I.A. (XL/INTERSCOPE)
10	6	9	LIKE THIS	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)
11	16	2	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
12	14	19	LET ME SEE SOMETHING	A.G. & WRECKLESS.E.K.T. (WRECKLESS ENTERTAINMENT)
13	8	8	I GET IT IN	CHAOS THE COMMUNITY SERV (FAM FIRST)
14	15	5	DO IT AGAIN	THE CHEMICAL BROTHERS (FREESTYLE OUST/VIRGIN)
15	32	2	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)
16	40	6	TIME OF OUR LIVES	PAUL VAN DYK FEAT. VEGA 4 (MUTE)
17	13	4	SMOKERS OUTSIDE THE HOSPITAL DOORS	EDITORS (FADER/KITCHENWARE/EPIC)
18	35	3	ME	TAMIA (PLUS 1/IMAGE)
19	9	26	UNTIL YOU COME BACK TO ME	CRYSTAL DOVE STARRING OICE GAMBLE (KINGS MOUNTAIN)
20	22	23	LISTEN	BEYONCE (MUSIC WORLD/COLUMBIA)
21	17	9	OOH WEE	AYANNA (ELEASE)
22	12	6	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)
23	23	7	YOUR KISSES ARE WASTED ON ME	THE PIPETTES (CHERRYTREE/INTERSCOPE)
24	25	128	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
25	46	21	GET TO THE MONEY	REC (BULLS EYE/FACE2FACE)

HITPREDICTOR

DATA PROVIDED BY **promosquad**

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

ARTIST/(Hit/LABEL/Score) Chart Rank

POP 100 AIRPLAY

- PINK Who Knew ZOMBA (71.9) 13
- JUSTIN TIMBERLAKE LoveStoned ZOMBA (73.0) 13
- RIHANNA Shut Up And Drive IDJMG (88.3) 23
- GWEN STEFANI 4 In The Morning INTERSCOPE (66.1) 21
- NICKELBACK Rockstar LAVA (78.1) 22
- AVRIL LAVIGNE When You're Gone RMG (71.0) 27
- ★ DAUGHTRY Over You RMG (76.8) -
- ★ ROB THOMAS Little Wonders ATLANTIC (74.4) -
- THE LAST GOODNIGHT Pictures Of You VIRGIN (68.7) -
- JON MCLAUGHLIN Beautiful Disaster IDJMG (72.8) -

ADULT TOP 40

- GOO GOO DOLLS Before It's Too Late (Sam And Mikaela's Theme) WARNER BROS. (74.5) 6
- PINK Who Knew ZOMBA (75.2) 20
- ★ FALL OUT BOYZ Thnks Fr Th Mmrs IDJMG (70.3) 25
- JUSTIN TIMBERLAKE Summer Love ZOMBA (65.7) 26
- GWEN STEFANI 4 In The Morning INTERSCOPE (73.8) 28
- THE FRAY All At Once EPIC (72.2) 30</

Billboard R&B/HIP-HOP

AUG
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2007

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	4	#1 T.I. GRAND HUSTLE/ATLANTIC 202172*/AE (18.98)	T.I. Vs T.I.P.		1
2	HOT SHOT DEBUT	1	VARIOUS ARTISTS UNIVERSAL/EMI/SONY BMG/ZOMBA 009055/UMRG (18.98)	NOW 25		2
3	1	7	T-PAIN KONVICT/NAPPY BOY/JIVE 08719/ZOMBA (18.98)	Epiphany		
4	5	6	FABOLOUS DESERT STORM/DEF JAM 008162*/DJMG (13.98)	From Nothin' To Somethin'		
5	4	9	R. KELLY JIVE 08537/ZOMBA (18.98)	Double Up		
6	6	12	NE-YO DEF JAM 008697*/DJMG (13.98)	Because Of You		
7	7	7	RIHANNA SRP/DEF JAM 008968*/DJMG (13.98)	Good Girl Gone Bad		
8	8	19	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black		
9	2	3	KELLY ROWLAND MUSIC WORLD/COLUMBIA 05588/SONY MUSIC (18.98)	Ms. Kelly		
10	9	5	CHRISSETTE MICHELE DEF JAM 008774/DJMG (10.98)	I Am		
11	10	42	ROBIN THICKE STAR TRAK/INTERSCOPE 006146*/IGA (13.98)	The Evolution Of Robin Thicke		
12	9	10	TANK BLACKGROUND/UNIVERSAL MOTOWN 008982/UMRG (13.98)	Sex Love & Pain		
13	13	9	YOUNG JEEZY PRESENTS U.S.D.A. CORPORATE THUGZ/DEF JAM 008738*/DJMG (10.98)	Cold Summer: The Authorized Mixtape		
14	23	32	GREATEST GAINER FANTASIA J 78962/RMG (18.98)	Fantasia		3
15	11	3	DJ KHALED TERROR SQUAD 4229/KDCH (17.98)	We The Best		2
16	17	45	JUSTIN TIMBERLAKE JIVE 98062*/ZOMBA (18.98)	FutureSex/LoveSounds		1
17	12	5	SHOP BOYZ ONDECK/UNIVERSAL REPUBLIC 009138/UMRG (13.98)	Rockstar Mentality		4
18	21	16	TIMBALAND MOSLEY/BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)	Timbaland Presents Shock Value		3
19	15	47	BEYONCE COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day		1
20	16	19	MUSIQ SOULCHILD ATLANTIC 105404*/AG (18.98)	Luvanmusiq		1
21	19	11	BONE THUGS-N-HARMONY FULL SURFACE/INTERSCOPE 008209*/IGA (13.98)	Strength & Loyalty		2
22	20	36	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98)	Konvicted		2
23	NEW	1	TECH N9NE CALLABOS STRANGE 04 (18.98)	Misery Loves Kompany		
24	24	59	CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae		
25	27	19	LLOYD THE INC./UNIVERSAL MOTOWN 008554/UMRG (13.98)	Street Love		
26	18	3	PASTOR TROY MONEY & POWER 185/SMC (18.98)	Tool Muziq		
27	25	1	BOBBY VALENTINO DTP/DEF JAM 007226*/DJMG (13.98)	Special Occasion		
28	26	9	LIL BOOSIE, WEBBIE & FOXX TRILL 100454/ASYLUM (18.98)	Survival Of The Fittest		
29	22	6	EDDIE LEVERT SR. & GERALD LEVERT ATLANTIC 199612/AG (18.98)	Something To Talk About		
30	29	7	CARL THOMAS UMBRELLA 970118/BUNGALO (15.98)	So Much Better		
31	32	9	DMX RUFF RYDERS/DEF JAM 008988/DJMG (13.98)	The Definition Of X: Pick Of The Litter		
32	28	15	COLLIE BUDDZ COLUMBIA 78322/SONY MUSIC (11.98)	Collie Buddz		15
33	NEW	1	TOO SHORT UP ALL NITE 0020 (17.98)	I Love The Bay		
34	30	13	JOE JIVE 06704/ZOMBA (18.98)	Ain't Nothing Like Me		
35	33	5	HUEY HITZ COMMITTEE/JIVE 08534/ZOMBA (18.98)	Notebook Paper		
36	35	17	YOUNG BUCK G-UNIT/INTERSCOPE 008030*/IGA (13.98)	Buck The World		
37	33	33	CIARA LAFACE 03336/ZOMBA (18.98)	Ciara: The Evolution		
38	NEW	1	DJ BEAR HERRON LETHAL SQUAD 009455 (7.98)	Lethal Squad Mixtapes: Dose #1		
39	38	23	GERALD LEVERT ATLANTIC 100341/AG (18.98)	In My Songs		
40	42	13	ELLIOTT YAMIN HICKORY 90019 (18.98)	Elliott Yamin		
41	41	39	BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son		
42	50	18	JOSS STONE VIRGIN 76268* (18.98)	Introducing Joss Stone		
43	33	33	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 007227*/DJMG (13.98)	The Inspiration		
44	44	17	VARIOUS ARTISTS EMI/SONY BMG/UNIVERSAL/ZOMBA 88505/CAPITOL (18.98)	NOW 24		3
45	39	4	PHAROAE MONCH SRC/UNIVERSAL MOTOWN 008096/UMRG (13.98)	Desire		13
46	41	7	LIL WYTE HYPNOTIZE MINDS 68619/ASYLUM (18.98)	The One And Only		10
47	47	36	TAMIA PLUS 1 3784/IMAGE (15.98)	Between Friends		
48	47	40	JOHN LEGEND G.O.O.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again		
49	47	10	LIL WAYNE AND JUELZ SANTANA STARZ 6803/BCD (14.98)	When The North & South Collide		33
50	48	19	RICH BOY ZONE 4/INTERSCOPE 008556*/IGA (10.98)	Rich Boy		3
51	49	17	MIMS CAPITOL 84824* (12.98)	Music Is My Savior		
52	55	16	J MOSS PAJAM/GOSPO CENTRIC 87214/ZOMBA (18.98)	V2...		
53	26	26	PRETTY RICKY BLUESTAR/ATLANTIC 94603/AG (18.98)	Late Night Special		
54	61	85	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II		
55	45	3	CHUCK BROWN FULL CIRCLE 19/RAW VENTURE (17.98)	We're About The Business		

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	79	94	PACE SETTER KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero		4
57	54	27	SOUNDTRACK ATLANTIC 94676/AG (18.98)	Tyler Perry's Daddy's Little Girls		4
58	66	39	LIL' BOOSIE TRILL 68587/ASYLUM (18.98)	Bad Azz		2
59	50	16	PAUL WALL SWISHAHOUSE/ASYLUM/ATLANTIC 101555/AG (18.98)	Get Money Stay True		2
60	76	104	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/DJMG (13.98)	Let's Get It: Thug Motivation 101		
61	59	20	THE NOTORIOUS B.I.G. BAD BOY 101830*/AG (18.98)	Greatest Hits		
62	33	33	SOUNDTRACK MUSIC WORLD/COLUMBIA 88953/SONY MUSIC (18.98)	Dreamgirls		1
63	64	40	DIDDY BAD BOY 83864/AG (18.98)	Press Play		1
64	58	14	VARIOUS ARTISTS MADACY SPECIAL PRODUCTS 22523/MADACY (13.98)	Forever Soul R&B		58
65	64	6	DIRTY J PRINCE/RAP-A-LOT 4 LIFE 225148/ASYLUM (17.98)	The Art Of Storytelling		40
66	48	9	K-RILEY ARISTAKRAT 01 (12.98)	Incredible! The Life Of Riley		48
67	65	33	BRIAN MCKNIGHT WARNER BROS. 44468 (18.98)	Ten		
68	78	18	MARQUES HOUSTON T.U.G./UNIVERSAL MOTOWN 007925/UMRG (13.98)	Veteran		
69	61	43	T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98)	King		
70	81	19	DEVIN THE DUDE J PRINCE/RAP-A-LOT 4 LIFE 88563/ASYLUM (17.98)	Waitin' To Inhale		
71	69	11	YOLANDA ADAMS ELEKTRA/ATLANTIC 156604/AG (18.98)	The Best Of Me		9
72	76	36	JAY-Z ROC-A-FELLA/DEF JAM 008045*/DJMG (19.98)	Kingdom Come		1
73	56	73	NE-YO DEF JAM 004934*/DJMG (13.98)	In My Own Words		1
74	73	16	ANTHONY HAMILTON MEROVINGIAN 002/IMPERIAL (17.98)	Southern Comfort		13
75	79	31	GUCCI MANE BIG CAT 3080*/TOMMY BOY (18.98)	Hard To Kill		13

For a complete listing of the Hot R&B/Hip-Hop Albums, check out www.billboard.com

TOP REGGAE ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	3	#1 COLLIE BUDDZ COLUMBIA 78322/SONY MUSIC	Collie Buddz	
2	2	38	BOB MARLEY MADACY SPECIAL PRODUCTS 52245/MADACY	Forever Bob Marley	
3			VARIOUS ARTISTS LP 1789*	Reggae Gold 2007: Treasure Of The Caribbean	
4	18		STEPHEN MARLEY GHE TO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 008354/UMRG	Mind Control	
5	98		DAMIAN "JR. GONG" MARLEY GHE TO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 005416*/UMRG	Welcome To Jamrock	
6	7	13	MATISYAHU CR/EPIC 97695*/SONY MUSIC	Youth	
7			MAVADO VP 1781*	Gangsta For Life / The Symphony Of David Brooks	
8	9		NOTCH CINCO POR CINCO 008970/MACHETE	Raised By The People	
9	95		SEAN PAUL VP/ATLANTIC 83788*/AG	The Trinity	
10			MATISYAHU ONE HAVEN/OR/EPIC 03374/SONY MUSIC	No Place To Be	
11	10	89	BOB MARLEY AND THE WAILERS ISLAND/TUFF GONG 005723/UMR/IOJ 3	Africa Unite: The Singles Collection	
12	11	6	VARIOUS ARTISTS VP 1790*	Soca Gold 2007	
13	NEW		CULTURE SHANACHIE 5065	Two Sevens Clash: 30th Anniversary Edition	
14	13	13	ZIGGY MARLEY TUFF GONG 0001	Love Is My Religion	
15			THE AGGROLITES HELLCAT 80497/EPITAPH	Reggae Hit L.A.	

BETWEEN THE BULLETS rgeorge@billboard.com

FANTASIA FLIES, 'NOW' DEBUTS HIGH

Fantasia soars 23-14 on Top R&B/Hip-Hop fifth frame atop Hot R&B/Hip-Hop Songs Albums as her self-titled set claims the Greatest Gainer prize with a 31% spike. Offered at \$9.99 at Circuit City, the album takes its biggest sales jump since May 26 when it gained 40%. Of course, it helps to have a chart-topping single like "When I See U" to boost its standing. "When" lands a



and climbs 3-2 at Adult R&B, behind Hot R&B/Hip-Hop Songs runner-up Musiq Soulchild.

Further up the list, "Now 25" shines with the Hot Shot Debut at No. 2. It's the eighth title in the compilation franchise to debut in the top five of the chart.

—Raphael George

AUG 4 2007 R&B/HIP-HOP Billboard

HOT R&B/HIP-HOP AIRPLAY™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	21	#1 WHEN I SEE U FANTASIA (J/RMG)	☆
2	2	19	TEACHME MUSIQ SOULCHILD (ATLANTIC)	☆
3	3	15	MAKE ME BETTER FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	☆
4	4	12	SAME GIRL R. KELLY DUET WITH USHER (JIVE/ZOMBA)	☆
5	8	12	DO YOU NE-YO (DEF JAM/IDJMG)	☆
6	38	3	PLEASE DON'T GO TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	
7	11	12	SHAWTY PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	
8	7	14	BIG THINGS POPPIN' (DO IT) T.I. (GRAND HUSTLE/ATLANTIC)	☆
9	10	20	WIPE ME DOWN LIL' BOBIE FEAT. FOX & WEBBIE (TRILL/ASYLUM/ATLANTIC)	
10	9	9	LET IT GO KEYSHIA COLE (IMANI/GEFFEN)	☆
11	16	1	UMBRELLA RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	☆
12	12	15	A BAY BAY HURRICANE CHRIS (POLO GROUNDS/J/RMG)	☆
13	14	9	BARTENDER T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
14	9	25	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
15	20	6	BEAUTIFUL GIRLS SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	☆
16	15	21	LIKE THIS KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)	☆
17	25	1	GET ME BODIED BEYONCE (MUSIC WORLD/COLUMBIA)	☆
18	14	14	SEXY LADY YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)	☆
19	19	15	TAMBOURINE EVE (AFTERMATH/FULL SURFACE/RUFF RYDERS/GEFFEN)	
20	18	18	UNTIL THE END OF TIME JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
21	20	6	PARTY LIKE A ROCKSTAR SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	☆
22	6	6	CRANK THAT (SOULJA BOY) SOULJA BOY (COLLIPARK/INTERSCOPE)	☆
23	23	1	HOW DO I BREATHE MARIO (3RD STREET/J/RMG)	☆
24			CAN U BELIEVE ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
25			CUPID SHUFFLE CUPID (ASYLUM/ATLANTIC)	☆

ADULT R&B™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	18	#1 TEACHME MUSIQ SOULCHILD (ATLANTIC)	☆
2	3	21	WHEN I SEE U FANTASIA (J/RMG)	☆
3	2	42	PLEASE DON'T GO TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	
4	5	15	CAN U BELIEVE ROBIN THICKE (STAR TRAK/INTERSCOPE)	
5	4	27	IF I WAS YOUR MAN JOE (JIVE/ZOMBA)	
6	6	40	LOST WITHOUT U ROBIN THICKE (STAR TRAK/INTERSCOPE)	
7	7	14	ANOTHER AGAIN JOHN LEGEND (G.O.O.D./COLUMBIA)	
8	8	22	WHAT'S MY NAME BRIAN MCKNIGHT (WARNER BROS.)	
9	10	18	DJ DON'T GERALD LEVERT (ATLANTIC)	
10	9	26	MAKE YA FEEL BEAUTIFUL RUBEN STUDDARD (J/RMG)	
11	11	9	IF I HAVE MY WAY CHRISSETTE MICHELE (DEF JAM/IDJMG)	
12	13	29	IN MY SONGS GERALD LEVERT (ATLANTIC)	
13	12	29	BUDDY MUSIQ SOULCHILD (ATLANTIC)	
14	10	7	HOW DO I BREATHE MARIO (3RD STREET/J/RMG)	
15			ME TAMIA (PLUS 1/IMAGE)	
16	17	4	DO YOU NE-YO (DEF JAM/IDJMG)	
17			CUPID SHUFFLE CUPID (ATLANTIC)	
18			HATE ON ME JILL SCOTT (HIDDEN BEACH)	
19			FUTURE BABY MAMA PRINCE (NPG/COLUMBIA)	
20	18	16	2 PIECES CARL THOMAS (UMBRELLA/BUNGALO)	
21	20	12	STAY WITH ME NORMAN BROWN (PEAK/CONCORD)	
22	19	12	BLOCK PARTY CHUCK BROWN FEAT. DJ KOOL (FULL CIRCLE/RAW VENTURE)	
23	22	1	CAN U FEEL ME HOWARD HEWETT (GROOVE)	
24	23	4	WHAT I GOTTA DO MACY GRAY (WILL.I.AM/GEFFEN)	
25	28	1	YOU SAVED MY LIFE KIERAN (BLACK RAIN)	

HOT R&B/HIP-HOP SINGLES SALES™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	3	#1 GET ME BODIED BEYONCE (MUSIC WORLD/COLUMBIA)	☆
2	6	1	GET MY WEIGHT UP BIGG FACE (IV EVA ENTERTAINMENT/FACE2FACE)	
3	12	1	ME TAMIA (PLUS 1/IMAGE)	
4			I GET IT IN CHADS THA COMMUNITY SERVA (FAM FIRST)	
5	11	16	WHAT BOYZ LIKE PIT & CROW (BLACK 8)	
6			GET TO THE MONEY RECC (BULLS EYE/FACE2FACE)	
7			LIKE THIS KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)	
8	10	1	I LIKE SAKAI (FAMILY TREE)	
9			KATRINA CRE'O (HIGH SPEED)	
10	16	2	BOOM DI BOOM DI SKULL (YG)	
11	8	1	OOH WEE AYANNA (ELEASE)	
12			UNTIL YOU COME BACK TO ME CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)	
13	3	2	STRONG ARM J-MIZZ (T2/STREET PRIDE)	
14			STEEL DREAMS EL GRECO (LEVEL 3)	
15	19	1	INSIDE OUT TEMAR UNDERWOOD (KINGS MOUNTAIN)	
16	15	10	BEAUTIFUL LIAR BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)	
17	9	10	STACKS ON DECK P.E.S.O. (LIV YA LIFE/SUGAR WATER)	
18	24	1	COME OVER CHERYL PEPHRY RILEY (CPR)	
19			BOYZ M.I.A. (XL/INTERSCOPE)	
20	21	1	WHEREVER TRUEFUL (FRENCH ROYALTY/STREETPACE)	
21	18	1	DAVE KODI & THE GANG (KTFA)	
22			CHECK ME OUT REMIX (DAMN I LOOK GOOD) B.A. BOYS FEAT. YOUNG ORD & THE LAST MR. BIGG (REAL/BUNGALO)	
23			BIG THINGS POPPIN' (DO IT) T.I. (GRAND HUSTLE/ATLANTIC)	
24			I'M ON IT LEONARD FEAT. PAPA REU (CLEARVISION)	
25			CASH DROP CHAIN GANG PAROLEES FEAT. DEM FRANCHISE BOYZ & BOSS HOSS (SODA FREE/STREET PRIDE)	

RHYTHMIC AIRPLAY™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	11	#1 BEAUTIFUL GIRLS SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	☆
2	4	11	BARTENDER T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
3	15	1	UMBRELLA RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	☆
4	2	14	PARTY LIKE A ROCKSTAR SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	☆
5	11	11	MAKE ME BETTER FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	☆
6	7	7	A BAY BAY HURRICANE CHRIS (POLO GROUNDS/J/RMG)	☆
7	6	20	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
8	10	6	THE WAY I ARE TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
9	14	10	BIG THINGS POPPIN' (DO IT) T.I. (GRAND HUSTLE/ATLANTIC)	☆
10	8	18	GET IT SHAWTY LLOYD (THE INC./UNIVERSAL MOTOWN)	☆
11	11	13	LIKE THIS MIMS (CAPITOL)	☆
12	9	20	POP, LOCK & DROP IT HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	☆
13	20	5	SHAWTY PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	☆
14	12	13	LEAN LIKE A CHOLO DOWN A.K.A. KILD (SILENT GIANT/MACHETE)	☆
15	13	13	SUMMER LOVE JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
16	17	17	ROCK YO HIPS CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE/WARNER BROS.)	☆
17	5	5	LET IT GO KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM (IMANI/GEFFEN/INTERSCOPE)	☆
18	11	11	CANDY KISSES AMANDA PEREZ (UPSTAIRS)	☆
19	16	16	SEXY LADY YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)	☆
20	6	6	BIG GIRLS DON'T CRY FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
21	3	3	STRONGER KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	☆
22	5	5	CYCLONE BABY BASH FEAT. T-PAIN (ARISTA/RMG)	☆
23	22	9	SAME GIRL R. KELLY DUET WITH USHER (JIVE/ZOMBA)	☆
24	18	10	WALL TO WALL CHRIS BROWN (JIVE/ZOMBA)	☆
25	24	7	DO YOU NE-YO (DEF JAM/IDJMG)	☆

HITPREDICTOR		
DATA PROVIDED BY promosquad		
See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.		
ARTIST/Title/Label/(Score)	Chart Rank	
R&B/HIP-HOP AIRPLAY		
MUSIQ SOULCHILD Teachme ATLANTIC (82.7)	2	
FABOLOUS FEAT. NE-YO Make Me Better IDJMG (79.0)	3	
R. KELLY DUET WITH USHER Same Girl ZOMBA (88.2)	4	
NE-YO Do You IDJMG (79.8)	5	
KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM Let It Go GEFFEN (66.4)	10	
HURRICANE CHRIS A Bay Bay RMG (76.6)	12	
T-PAIN FEAT. AKON Bartender ZOMBA (65.2)	13	
☆ SOULJA BOY Crank Dat (Soulja Boy) INTERSCOPE (88.8)	22	
J. HOLIDAY Bed CAPITOL (81.3)	28	
CIARA FEAT. 50 CENT Can't Leave 'Em Alone ZOMBA (73.8)	33	
SWIZZ BEATS Money In The Bank UNIVERSAL MOTOWN (84.7)	43	
CHRIS BROWN Wall To Wall ZOMBA (83.2)	46	
MARQUEE HOUSTON Wonderful UNIVERSAL MOTOWN (65.6)	50	
TREY SONGZ Wonder Woman ATLANTIC (94.0)	60	
☆ JAGGED EDGE FEAT. ASHANTI Put A Little Umph In It IDJMG (73.4)	64	
☆ MYA Radi' UNIVERSAL MOTOWN (78.1)	72	
☆ BONE THUGS-N-HARMONY FEAT. MARIAH CAREY & BOW WOW Lil Love INTERSCOPE (78.5)	-	
RHYTHMIC AIRPLAY		
T-PAIN FEAT. AKON Bartender ZOMBA (66.5)	2	
FABOLOUS FEAT. NE-YO Make Me Better IDJMG (70.0)	5	
TIMBALAND FEAT. KERI HILSON The Way I Are INTERSCOPE (66.5)	8	
T.I. Big Things Poppin' (Do It) ATLANTIC (68.0)	9	
KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM Let It Go GEFFEN (66.9)	17	
BABY BASH FEAT. T-PAIN Cyclone RMG (71.8)	22	
R. KELLY DUET WITH USHER Same Girl ZOMBA (79.3)	23	
NE-YO Do You IDJMG (71.0)	25	
CIARA FEAT. 50 CENT Can't Leave 'Em Alone ZOMBA (73.3)	31	
☆ SCULJA BOY Crank Dat (Soulja Boy) INTERSCOPE (71.7)	32	

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	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	2	8	NEVER WANTED NOTHING MORE K. CANNON, K. CHESNEY (R. BOWMAN, C. STAPLETON)	Kenny Chesney	BNA	1	31	SUNDAY MORNING IN AMERICA J. STEELE (K. ANDERSON, R. RUTHERFORD, J. STEELE)	Keith Anderson	ARISTA NASHVILLE	31
2	3	15	I TOLD YOU SO D. HUFF, K. URBAN (K. URBAN)	Keith Urban	CAPITOL NASHVILLE	1	32	LOST B. GALLIMORE, F. HILL (K. DI GUARDI, M. ALLAN)	Faith Hill	WARNER BROS./WRN	32
3	1	24	LOST IN THIS MOMENT J. RICH, B. KENNY (K. ANDERSON, R. CLAWSON, J. D. FICH)	Big & Rich	WARNER BROS./WRN	1	33	FIRECRACKER F. ROGERS (J. TURNER, S. CAMP, P. MCLAUGHLIN)	Josh Turner	MCA NASHVILLE	33
4	5	7	TEARDROPS ON MY GUITAR N. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift	BIG MACHINE	4	34	NOTHIN' BETTER TO DO D. HUFF (L. RIMES, O. SHERMET, O. BROWN)	LeAnn Rimes	ASYLUM-CURB	34
5	8	20	THESE ARE MY PEOPLE T. HEWITT (R. RUTHERFORD, D. BERG)	Rodney Atkins	CURB	5	35	SHE AIN'T RIGHT D. JOHNSON (N. THRASHER, M. DULANEY, W. MOBLEY)	Lee Brice	ASYLUM-CURB	35
6	9	25	JOHNNY CASH M. KNOX (J. RICH, V. MCGEHE, R. CLAWSON)	Jason Aldean	BROKEN BOW	1	36	AS IF J. SHANKS (S. EVANS, H. LINDSEY, J. SHANKS)	Sara Evans	RCA	36
7	10	28	A DIFFERENT WORLD M. A. MILLER, D. OLIVER (M. NESLER, J. HANSON, T. MARTIN)	Bucky Covington	LYRIC STREET	1	37	YOU NEVER TAKE ME DANCING R. D. JACKSON, T. TRITT (R. MARX)	Travis Tritt	CATEGORY 5	37
8	1	10	I NEED YOU B. GALLIMORE, T. MCGRAW, D. SMITH (D. C. LEE, T. LANE)	Tim McGraw With Faith Hill	CURB	1	38	THIS IS MY LIFE M. WRIGHT, P. VASSAR (P. VASSAR, T. DOUGLAS)	Phil Vassar	UNIVERSAL SOUTH	38
9	2	12	WRAPPED T. BROWN, G. STRAIT (B. ROBISON)	George Strait	MCA NASHVILLE	2	39	DAISY B. GALLIMORE (O. TOLLIVER, A. SMITH, C. WARRIX)	Halfway To Hazard	MERCURY	39
10	3	13	BECAUSE OF YOU R. MCENTIRE, T. BROWN (K. CLARKSON, B. MOODY, D. HODGES)	Reba McEntire Duet With Kelly Clarkson	MCA NASHVILLE	1	40	WAY BACK TEXAS D. GEHMAN, J. POLLARD (W. MOBLEY, C. WISEMAN)	Pat Greer	BNA	40
11	4	21	TOUGH C. MORGAN, P. O'DONNELL, K. STEGALL (M. CRISWELL, J. LEATHERS)	Craig Morgan	BROKEN BOW	1	41	LAST TRAIN RUNNING W. E. 3 KINGS, F. MYERS (S. WILLIAMS, W. BRANOT, B. BRANDT, F. J. MYERS)	Whiskey Falls	M DASH/NEW REVOLUTION	41
12	5	3	GREATEST GAINER TAKE ME THERE D. HUFF, RASCAL FLATTS (K. CHESNEY, W. MOBLEY, N. THRASHER)	Rascal Flatts	LYRIC STREET	12	42	THE ONE IN THE MIDDLE J. SCAIFE (S. JOHNS, L. HUTTON, J. SELLERS)	Sarah Johns	BNA	42
13	6	8	PROUD OF THE HOUSE WE BUILT T. BROWN, R. DUNN, K. BROOKS (R. DUNN, M. GREEN, T. MCBRIDE)	Brooks & Dunn	ARISTA NASHVILLE	10	43	TANGLED UP J. STROUD, B. CURRINGTON (B. CURRINGTON, A. MAYO, C. LINDSEY)	Billy Currington	MERCURY	43
14	7	15	I WONDER B. CHANCEY (K. PICKLER, C. LINDSEY, A. MAYO, K. ROCHELLE)	Kellie Pickler	BNA	14	44	I'LL STAND BY YOU N. LYTCHGEE, K. WARWICK, R. CURTIS (C. HYNDE, B. STEINBERG, T. KELLY)	Carrie Underwood	FREMANTLE/19	44
15	8	7	LOVE ME IF YOU CAN T. KEITH (C. WISEMAN, C. WALLIN)	Toby Keith	SHOW DOG NASHVILLE	15	45	MEN BUY THE DRINKS (GIRLS CALL THE SHOTS) L. MILLER (A. SMITH, A. UNDERWOOD)	Steve Holy	CURB	45
16	9	10	EVERYDAY AMERICA B. GALLIMORE, K. BUSH, J. NETTLES (J. NETTLES, K. BUSH, L. CARVER)	Sugarland	MERCURY	11	46	THE MORE I DRINK B. ROWAN (C. DUBOIS, D. TURNBULL, D. L. MURPHY)	Blake Shelton	WARNER BROS./WRN	46
17	10	10	AIR POWER IF YOU'RE READING THIS R. CLARK (T. MCGRAW, B. WARREN, B. WARREN)	Tim McGraw	CURB	17	47	BAD FOR ME J. STOVER (S. AUSTIN, W. RAMBAUX)	Danielle Peck	BIG MACHINE	47
18	11	27	GUYS LIKE ME J. JOYCE (E. CHURCH, D. RUTTAN)	Eric Church	CAPITOL NASHVILLE	17	48	GUITAR SLINGER M. KNOX (B. DIPIERO, J. STONE, R. CLAWSON)	Crossin Dixon	BROKEN BOW	48
19	12	14	HOW I FEEL M. MCBRIDE (M. MCBRIDE, C. LINDSEY, A. MAYO, B. WARREN, B. WARREN)	Martina McBride	RCA	18	49	HEAVEN, HEARTACHE AND THE POWER OF LOVE G. FUNDIS (C. MILLS, T. STILLER)	Trisha Yearwood	BIG MACHINE	49
20	13	26	ALL MY FRIENDS SAY J. STEVENS (L. BRYAN, J. STEVENS, L. WILSON)	Luke Bryan	CAPITOL NASHVILLE	20	50	DAYS OF THUNDER B. JAMES (B. JAMES, A. MAYO)	Mark Wills	EQUITY	50
21	14	9	FREE AND EASY (DOWN THE ROAD I GO) B. BEAVERS (R. HARRINGTON, R. JANZEN, B. BEAVERS, D. BENTLEY)	Dierks Bentley	CAPITOL NASHVILLE	21	51	FLIP-FLOP SUMMER B. CANNON, K. CHESNEY (B. JAMES)	Kenny Chesney	BNA	51
22	15	23	A LITTLE MORE YOU W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, K. ROADS, P. SWEET, K. FAIRCHILD, J. WESTBROOK)	Little Big Town	EQUITY	22	52	BIKER CHICK J. FLOWERS, J. D. MESSINA (K. ARCHER, M. T. BARNES)	Dee Messina	CURB	52
23	16	21	LIVIN' OUR LOVE SONG D. GEHMAN (J. M. CARROLL, G. MITCHELL, T. GALLOWAY)	Jason Michael Carroll	ARISTA NASHVILLE	23	53	WATCHING AIRPLANES M. WRIGHT, G. ALLAN (J. BEAVERS, J. SINGLETON)	Gary Allan	MCA NASHVILLE	53
24	17	5	ONLINE F. ROGERS (B. PAISLEY, C. DUBOIS, K. LOVELACE)	Brad Paisley	ARISTA NASHVILLE	24	54	THE STRONG ONE J. STROUD, C. BLACK (B. LUTHER, D. POYTHRESS, C. JONES)	Clint Black	EQUITY	54
25	18	17	I WANNA FEEL SOMETHING C. BEATHARD, K. BEARD, T. ADKINS (D. C. LEE, T. LANE)	Trace Adkins	CAPITOL NASHVILLE	25	55	YOU STILL OWN ME K. FOLLESE, B. ALLEN (J. REID, N. GORDON, P. DOUGLAS)	Emerson Drive	MONTAGE/WIDAS/NEW REVOLUTION	55
26	19	15	MEASURE OF A MAN J. STOVER (R. FOSTER, G. SAMPSON)	Jack Ingram	BIG MACHINE	26	56	NOWHERE THAN SOMEWHERE FLYNNVILLE TRAIN, D. BARRIK (C. WISEMAN, B. RODGERS)	Flynnville Train	SHOW DOG NASHVILLE	56
27	20	18	FALL K. STEGALL (C. MILLS, S. LEMAIRE, S. MINOR)	Clay Walker	ASYLUM-CURB	27	57	TATTOO ROSE F. MYERS (J. RAMEY, C. DEGGES)	Andy Griggs	MONTAGE	57
28	21	16	JUST MIGHT HAVE HER RADIO ON L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, A. UNDERWOOD)	Trent Tomlinson	LYRIC STREET	28	58	WHAT KINDA GONE S. HENDRICKS, C. CAGLE (C. CAMERON, D. BERG, C. DAVIS)	Chris Cagle	CAPITOL NASHVILLE	58
29	22	18	FAMOUS IN A SMALL TOWN FLIDDELL, M. WRUCKE (M. LAMBERT, T. HOWARD)	Miranda Lambert	COLUMBIA	29	59	WHAT DO YA THINK ABOUT THAT M. WRIGHT, J. STEELE (B. JONES, A. SMITH)	Montgomery Gentry	COLUMBIA	59
30	23	12	ANOTHER SIDE OF YOU M. WRIGHT, B. ROWAN (C. CHAMBERLAIN, J. JOHNSON)	Joe Nichols	UNIVERSAL SOUTH	30	60	TIL I WAS A DADDY TOO T. LAWRENCE, J. KING, F. ANDERSON (L. BOONE, T. LAWRENCE, P. NELSON)	Tracy Lawrence	RICKY CORFORTH/CO5	60

At 10 weeks, single is McEntire's fastest top 10 trek in more than a decade, since 1996's "The Fear of Being Alone" cracked the level in five weeks.

Gospel-inflated love theme is singer's first solo single in 20 months, her fourth-highest solo debut to date and her first outing on the Big Machine imprint.

Texas native opens with lead single from upcoming album, his fourth for Capitol Nashville.



HITPREDICTOR

DATA PROVIDED BY **promosquad**

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

ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank
COUNTRY		BROOKS & DUNN Proud Of The House We Built ARISTA NASHVILLE (82.7)	13	JACK INGRAM Measure Of A Man BIG MACHINE (78.2)	26
KENNY CHESNEY Never Wanted Nothing More BNA (80.5)	1	KELLIE PICKLER I Wonder BNA (84.8)	14	CLAY WALKER Fall ASYLUM-CURB (90.3)	27
ROENEY ATKINS These Are My People CURB (75.0)	5	TOBY KEITH Love Me If You Can SHOW DOG NASHVILLE (83.4)	15	MIRANDA LAMBERT Famous In A Small Town COLUMBIA (75.7)	29
BUCKY COVINGTON A Different World LYRIC STREET (76.7)	7	SUGARLAND Everyday America MERCURY (78.9)	16	JOE NICHOLS Another Side Of You UNIVERSAL SOUTH (94.5)	30
TIM MCGRAW WITH FAITH HILL I Need You CURB (95.4)	8	TIM MCGRAW If You're Reading This CURB (94.8)	17	FAITH HILL Lost WARNER BROS. (82.9)	32
REBA MCENTIRE DUET WITH KELLY CLARKSON Because Of You MCA NASHVILLE (93.0)	10	DIERKS BENTLEY Free And Easy (Down The Road I Go) CAPITOL NASHVILLE (94.1)	21	LEANN RIMES Nothin' Better To Do ASYLUM-CURB (78.1)	34
CRAIG MORGAN Tough BROKEN BOW (88.3)	11	JASON MICHAEL CARROLL Livin' Our Love Song ARISTA NASHVILLE (88.6)	23	SARA EVANS As If RCA (89.7)	36
☆ RASCAL FLATTS Take Me There LYRIC STREET (85.8)	12	BRAD PAISLEY Online ARISTA NASHVILLE (89.5)	24	BLAKE SHELTON The More I Drink WARNER BROS. (81.3)	46

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BETWEEN THE BULLETS wjessen@billboard.com

'MORE' GOOD NEWS FOR CHESNEY

Kenny Chesney's "Never Wanted Nothing More" rises 2-1 in its eighth week on Hot Country Songs, marking the fastest trip to the summit in more than three years. No single has scaled the list in fewer than eight weeks since Tim McGraw's "Live Like You Were Dying" did so in seven frames during the warm months of 2004. For Chesney, it's his fastest-rising No. 1, topping 2003's "There Goes My Life" and 2004's "When the Sun Goes Down," which both needed nine weeks to hit No. 1. In the Nielsen BDS era (since January 1990), the chart's fastest rise to the top is five weeks, a feat accomplished four times to date—most recently by Darryl Worley's "Have You Forgotten?" in April 2003.

The new single introduces Chesney's ninth non-seasonal set of new songs, titled "Just Who I Am: Poets & Pirates," slated for release Sept. 11. —Wade Jessen

AUG 4 2007 **LATIN Billboard**

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	3	13	#1 DIMELO S. GARRETT, B. KIDD, E. IGLESIAS, C. PALCAR, S. GARRETT, B. KIDD, E. IGLESIAS, L. GOMEZ ESCOLAR	Enrique Iglesias INTERSCOPE/UNIVERSAL LATINO	1
2	5	2	11	DE TI EXCLUSIVO HOT LISTED (H. PALENCIA, C. SENEROS)	La Arrolladora Banda El Limon D. S.A./EDIMONSA	2
3	6	13	25	MI CORAZONCITO A. SANTOS, L. SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	3
4	9	8	10	NO TE VEO DJ BLASS (J. BORGES BONILLA, H. L. PADI, L. A. R. ORTIZ, J. MUÑOZ, M. DE JESUS BAEZ)	Casa De Leones WARNER LATINA	4
5	3	36	4	GREATEST GAINER UN JUEGO LOS RIELEROS DEL NORTE, O. VALDIVIA (R. GONZALEZ MORA)	Los Rieleros Del Norte FONOVISA	5
6	2	7	11	POR AMARTE ASI D. URBINA JR., R. URBINA, R. AVITIA (E. REYES, A. MONTALBAN)	Alacranes Musical UNIVISION	6
7	3	6	17	MIL HERIDAS A. MACIAS (E. PAZ)	Cuisillos MUSART/BALBOA	7
8	8	5	13	QUE ME DES TU CARINO J. L. GUERRA (J. L. GUERRA)	Juan Luis Guerra Y 440 EMI TELEVISION	8
9	14	4	8	A TI SI PUEDO DECIRTE NOT LISTED (J. SAN ROMAN)	El Chapo De Sinaloa DISA	9
10	7	9	20	ESO Y MAS J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART/BALBOA	10
11	13	11	11	BASTA YA NOT LISTED (NOT LISTED)	Conjunto Primavera FONOVISA	11
12	1	14	14	OJALA M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis FONOVISA	12
13	13	12	8	TE VOY A PERDER A. BAQUEIRO (L. GARCIA, A. BAQUEIRO)	Alejandro Fernandez SONY BMG NORTE	13
14	15	18	10	TODO CAMBIO M. DOMM, TEMAS (M. DOMM, J. L. DRTEGA)	Camila SONY BMG NORTE	14
15	21	23	5	OLVIDATE TU NOT LISTED (NOT LISTED)	Duelo UNIVISION	15
16	5	17	7	OJALA PUDIERA BORRARTE F. OLVERA (F. OLVERA)	Mana WARNER LATINA	16
17	1	19	6	LAGRIMAS DEL CORAZON NOT LISTED (P. SOSA)	Grupo Montez De Durango DISA	17
18	6	14	9	SI NOS QUEDARA POCO TIEMPO J. GENTILE (Y. HENRIQUEZ, R. ESPARZA, RUIZ)	Chayanne SONY BMG NORTE	18
19	2	10	27	IGUAL QUE AYER LOS MAGNIFICOS (K. VASQUEZ, J. NIEVES, R. PINA)	R.K.M. & Ken-Y PINA/UNIVERSAL LATINO	19
20	33	29	14	THE WAY SHE MOVES A. THIAM (F. G. ORTIZ TORRES, A. THIAM)	Zion Featuring Akon BABY/CMG/SRC/UNIVERSAL MOTOWN	20
21	17	15	11	DAME UN BESO R. MUNOZ, R. MARTINEZ (VALENTINO)	Intocable EMI TELEVISION	21
22	20	22	7	Y SI TE DIGO J. GAVIRIA, A. MUJEREA EASTMAN (J. E. GAVIRIA)	Fanny Lu UNIVERSAL LATINO	22
23	39	-	2	NO LLORES E. ESTEFAN JR., GAITAN BROTHERS (G. ESTEFAN, E. ESTEFAN JR., R. GAITAN, A. GAITAN)	Gloria Estefan BURGUNDY/SONY BMG NORTE	23
24	30	24	12	LLORARAS LOS MAGNIFICOS (K. VASQUEZ, J. NIEVES)	R.K.M. & Ken-Y PINA/UNIVERSAL LATINO	24
25	41	-	2	ELLA ME LEVANTO MR. G (R. AYALA)	Daddy Yankee EL CARTEL/INTERSCOPE	25

Casa de Leones is off to a promising start as first single breaks into this chart's top five and claims the top spot on Latin Rhythm.

Los Rieleros del Norte's "Un Juego" zooms 35-5 on Hot Latin Songs with a massive 114% increase and moves 15-2 on Regional Mexican.

Daddy Yankee soars ahead with a 45% audience increase. Also enters Latin Rhythm Airplay at No. 13.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	22	16	15	IMPACTO S. STORCH (R. AYALA, S. STORCH)	Daddy Yankee Featuring Fergie EL CARTEL/INTERSCOPE	26
27	32	35	8	LAGRIMAS DE SANGRE NOT LISTED (NOT LISTED)	Los Tigres Del Norte FONOVISA	27
28	29	38	3	QUIEN T. TORRES (R. ARJONA)	Ricardo Arjona SONY BMG NORTE	28
29	33	45	6	YO TE QUIERO EL NASI, N. STY (J. L. MORERA, LUNA, L. VEGUILLA, MALAVE, V. MARTINEZ, E. F. PADILLA)	Wisn & Yandel WY/MACHETE	29
30	NOT SHOT DEBUT	-	1	MALDITO AMOR ANDY ANDY (J. REMY NUNEZ)	Andy Andy EMI TELEVISION	30
31	NEW	-	1	MUEVELO NOT LISTED (NOT LISTED)	Cruz Martinez Presenta Los Super Reyes WARNER LATINA	31
32	26	26	9	LO MEJOR DE TU VIDA A. POSSE (A. A. BEIGBEDER, CASAS, M. ALEJANDRO)	Alexandre Pires EMI TELEVISION	32
33	24	40	8	MIRAME NOT LISTED (B. DANZA)	Jenni Rivera FONOVISA	33
34	25	20	13	TORRE DE BABEL K. SANTANDER, D. BETANCOURT (K. SANTANDER)	David Bisbal VALE/UNIVERSAL LATINO	34
35	45	37	5	CUANDO REGRESAS NOT LISTED (NOT LISTED)	Patrulla 81 DISA	35
36	50	-	2	NUUESTRO AMOR ES ASI T. PINEIRO, C. MAGNATE (R. OLIVERA, A. QUILES)	Magnate WY/MACHETE	36
37	44	32	8	AHORA QUE TE VAS A. AVILA (F. DOMINGUEZ VILLARRUBIA, J. L. VARGAS)	La 5A Estacion SONY BMG NORTE	37
38	40	30	12	ME DUELE AMARTE K. CIBRIA (J. L. LENNOX, D. CRUZ, SANCHEZ)	Reik SONY BMG NORTE	38
39	37	33	4	PERDONAME EN SILENCIO J. FLOREZ (R. FARBA)	Reyli SONY BMG NORTE	39
40	38	39	4	ZUN DADA D. J. MIMIC (G. A. C. PADILLA, R. DIAZ, F. G. ORTIZ TORRES)	Zion BABY/CMG/SRC/UNIVERSAL MOTOWN	40
41	42	-	2	UMBRELLA C. STEWART (C. A. STEWART, T. WASH, T. HARRILL, S. C. CARTER)	Rihanna Featuring Jay-Z SRP/DEF JAM/JD/JM	41
42	28	28	20	ERES PARA MI J. VENEGAS, C. LOPEZ (J. VENEGAS, A. TIJOUX)	Julietta Venegas SONY BMG NORTE	42
43	46	-	2	WHINE UP REDONE (K. DELUNA, REDONE, J. SEWELL, ULEPIC, D. O'BRIAN, T. EDMOND)	Kat Deluna Featuring Elephant Man EPIC	43
44	RE-ENTRY	2	2	CHUY Y MAURICIO NOT LISTED (J. ORTIVERO)	El Potro De Sinaloa MACHETE	44
45	27	25	9	BELLA TRACION K. DIOGLARD, M. ALLAN (B. PEREGRIN, N. PEREGRIN, K. DIOGLARD, M. ALLAN)	Belinda EMI TELEVISION	45
46	34	46	3	AYER LA VI NOT LISTED (W. O. LANDRON, M. RIVERA, E. LIND)	Don Omar WY/MACHETE	46
47	NEW	1	1	DIME QUE FALTO NOT LISTED (NOT LISTED)	Zacarias Ferreira J & N	47
48	NEW	1	1	TU S. KRYS (JEREMIAS)	Jeremias UNIVERSAL LATINO	48
49	NEW	1	1	PAZ EN ESTE AMOR NOT LISTED (NOT LISTED)	Fidel Rueda MACHETE	49
50	RE-ENTRY	4	4	DUELE (CRAZY) L. CERONI, L. DOSSIER, P. BARRY, K. M. IBAR	Kalimba SONY BMG NORTE	50

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	3	13	#1 GRUPO MONTEZ DE DURANGO	Agarrese DISA 724115 (12.98)	1	1
2	2	2	7	DADDY YANKEE	El Cartel: The Big Boss EL CARTEL/INTERSCOPE 008937/GA (13.98)	1	1
3	12	15	2	GREATEST GAINER CAMILA	Todo Cambio SONY BMG NORTE 78272 (14.98)	3	3
4	5	5	4	CHRISTIAN CASTRO	El Indomable UNIVERSAL LATINO 009199 (10.98)	4	4
5	7	3	31	AVENTURA	K.O.B.: Live PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/DVD)	2	2
6	4	6	16	VICENTE FERNANDEZ	Historia De Un Idol DISCOS 605 07405/SONY BMG NORTE (16.98)	1	1
7	6	4	4	ALEJANDRO FERNANDEZ	Viento A Favor SONY BMG NORTE 10111 (16.98)	1	1
8	3	3	3	EL CHAPO DE SINALOA	Te Va A Gustar DISA 724118 (12.98)	3	3
9	8	9	10	MARCO ANTONIO SOLIS	La Mejor... Coleccion FONOVISA 353133/UG (10.98)	3	3
10	51	-	2	PACE SETTER MENUDO	La Historia DISCOS 605 09631/SONY BMG NORTE (14.98)	10	10
11	10	-	32	RBD	Celestial EMI TELEVISION 75852/VIRGIN (13.98)	1	1
12	9	11	9	ALACRANES MUSICAL	Ahora Y Siempre UNIVISION 311054/UG (12.98)	1	1
13	15	20	4	BANDA ARKANGEL R-15	La Historia De La Mera Mera DISCOS 605 10591/SONY BMG NORTE (16.98)	1	1
14	16	14	7	ZION	The Perfect Melody BABY/CMG/SRC/UNIVERSAL MOTOWN 009029/UMRG (13.98)	2	2
15	11	7	4	DUELO	En Las Manos De Un Angel UNIVISION 311056/UG (12.98)	1	1
16	13	12	8	LOS BUKIS	30 Recuerdos Inolvidables FONOVISA 353283/UG (10.98)	1	1
17	17	17	3	LOS BUKIS / BRONCO / LOS TEMERARIOS	B.B.T.3 FONOVISA 353289/UG (10.98)	11	11
18	19	19	4	MANA	Amar Es Combatir WARNER LATINA 63661 (18.98)	2	2
19	14	13	3	VALENTIN ELIZALDE	Mi Ultima Bohemia (En Vivo) UNIVERSAL LATINO 009376 (13.98)	13	13
20	21	18	10	LUNY TUNES & TAINY	Mas Flow: Los Benjamins MAS FLOW 230013/MACHETE (15.98)	1	1
21	22	21	3	VARIOUS ARTISTS	Bachata # 1's LA CALLE 330050/UG (12.98)	21	21
22	25	31	4	SERGIO VEGA	Dueno De Ti... Lo Mejor De El Shaka SONY BMG NORTE 10261 (16.98 CD/DVD)	20	20
23	18	10	3	BRAZOS MUSICAL DE DURANGO	Volvio El Dolor DISA 721081 (11.98)	10	10
24	26	27	62	DON OMAR	King Of Kings VI 006662/MACHETE (15.98)	1	1
25	24	24	11	LOS TUCANES DE TUJANA	La Mejor... Coleccion De Corridos UNIVISION 311110/UG (10.98)	1	1

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	32	30	5	MARIANO BARBA	En Vivo THREE SOUND 621 (13.98)	11	11
27	20	25	9	CONJUNTO PRIMAVERA	Dejando Huella... El Final FONOVISA 353258/UG (12.98)	20	20
28	23	16	4	LOS RIELEROS DEL NORTE	Ven Y Dime FONOVISA 353101/UG (12.98)	11	11
29	30	32	16	A.B. QUINTANILLA III PRESENTS KUMBA KINGS	Greatest Hits Album Versions EMI TELEVISION 00331 (13.98)	7	7
30	31	29	41	VALENTIN ELIZALDE	Vencedor UNIVERSAL LATINO 006611 (9.98)	1	1
31	41	35	18	LOS TERRIBLES DEL NORTE	30 Comidos: Historias Nortenas FREDDIE 1969 (9.98)	26	26
32	36	39	8	WISIN & YANDEL	Pa'l Mundo MACHETE 561402 (15.98)	1	1
33	28	26	4	AKWID	Greatest Exitos UNIVISION 311183/UG (9.98)	26	26
34	39	40	18	JUAN LUIS GUERRA Y 440	La Llave De Mi Corazon EMI TELEVISION 00392 (14.98)	14	14
35	42	33	24	LOS HUMILDES VS. LA MIGRA	Los Humildes Vs. La Migra BCI LATINO 41593/BCI (16.98)	33	33
36	66	75	4	MAZZO MUSICAL	Linea De Oro: Loco Por Ti Y Muchos Exitos Mas UNIVISION 311180/UG (9.98)	36	36
37	29	28	10	MIGUEL BOSE	Papito WARNER LATINA 699903 (18.98)	6	6
38	33	22	4	GRUPO EXTERMINADOR	Adicto A Ti FONOVISA 353030/UG (12.98)	19	19
39	27	36	17	IVY QUEEN	Sentimiento UNIVISION 311140/UG (13.98)	4	4
40	45	45	37	VARIOUS ARTISTS	WY Records Presents: Los Vaqueros WY 008010/MACHETE (13.98)	4	4
41	44	51	10	BRONCO / LOS BUKIS / LOS TEMERARIOS	B.B.T. 2 FONOVISA 353103/UG (10.98)	10	10
42	37	38	9	TIERRA CALI	Enamorado De Ti: Edicion Especial VENEMUSIC 653210/UNIVERSAL LATINO (13.98 CD/DVD)	34	34
43	35	34	13	CALLE 13	Residente O Visitante SONY BMG NORTE 03170 (16.98)	1	1
44	43	41	14	R.K.M. & KEN-Y	Commemorative Edition PINA 008481/UNIVERSAL LATINO (15.98 CD/DVD)	4	4
45	48	49	8	VARIOUS ARTISTS	30 Bachatas Pegaditas: Lo Nuevo Y Lo Mejor 2007 MOCK & ROLL 80201/SONY BMG NORTE (13.98)	39	39
46	46	3	3	HECTOR LAVOE	El Cantante: The Originals FANIA 130269/EMUSICA (14.98)	46	46
47	38	48	16	JENNI RIVERA	Mi Vida Loca FONOVISA 353001/UG (12.98)	2	2
48	47	42	17	JENNIFER LOPEZ	Como Ama Una Mujer EPIC 78149/SONY BMG NORTE (18.98)	1	1
49	40	47	11	ROBERTO CARLOS	Grandes Exitos DISCOS 605 08204/SONY BMG NORTE (14.98)	12	12
50	53	44	4	MONCHY & ALEXANDRA	Exitos J & N 50191/SONY BMG NORTE (13.98)	11	11

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	57	37	4	K-PAZ DE LA SIERRA/ALACRANES MUSICAL	Encuentros Musicales UNIVISION 311155/UG (12.98)	28	28
52	55	43	7	GRUPO BRYNDIS	Solo Pienso En Ti DISA 721017 (10.98)	3	3
53	56	46	5	CASA DE LEONES	Los Leones WARNER LATINA 232444 (15.98)	3	3
54	69	65	39	BRONCO / LOS BUKIS / LOS TEMERARIOS	BBT FONOVISA 352772/UG (10.98)	7	7
55	52	52	14	CUISILLOS	Mil Heridas MUSART 1813/BALBOA (12.98)	15	15
56	54	55	31	XTREME	Haciendo Historia LA CALLE 340011/UG (13.98)	13	13
57	59	53	26	LOS CREADORES DEL PASADO DURAGUENSE DE ALFREDO RAMIREZ	Reco, Reco Mis Creadores DISA 720982 (11.98)	1	1
58	63	60	24	LOS CAMINANTES	La Historia... Lo Mas Chulo, Chulo SONY BMG NORTE 05302 (12.98)	2	2
59	61	57	29	EL CHAPO DE SINALOA	La Noche Perfecta DISA 720802 (10.98)	22	22
60	65	59	5	LOS HURACANES DEL NORTE	La Mejor... Coleccion UNIVISION 311097/UG (10.98)	17	17
61	60	44	5	BANDA PEQUENOS MUSICAL	Hasta El Final FONOVISA 353121/UG (12.98)	13	13

LATIN

Billboard DANCE

AUG 4 2007

LATIN AIRPLAY POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	DIMELO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
2	2	TE VOY A PERDER	ALEJANDRO FERNANDEZ (SONY BMG NORTE)
3	3	OJALA PUDIERA BORRARTE	MANA (WARNER LATINA)
4	4	TODO CAMBIO	CAMILA (SONY BMG NORTE)
5	5	QUE ME DES TU CARINO	JUAN LUIS GUERRA Y 440 (EMI TELEVISIA)
6	7	QUIEN	RICARDO ARJONA (SONY BMG NORTE)
7	6	SI NOS QUEDARA POCO TIEMPO	CHAYANNE (SONY BMG NORTE)
8	8	ME MUERO	LA 5A ESTACION (SONY BMG NORTE)
9	9	LO MEJOR DE TU VIDA	ALEXANDRE PIRES (EMI TELEVISIA)
10	5	AHORA QUE TE VAS	LA 5A ESTACION (SONY BMG NORTE)
11	1	PERDONAME EN SILENCIO	REYLI (SONY BMG NORTE)
12	7	ME DUELE AMARTE	REIK (SONY BMG NORTE)
13	3	TORRE DE BABEL	DAVID BISBAL (VALE/UNIVERSAL LATINO)
14	15	OJALA	MARCO ANTONIO SOLIS (FONOVISA)
15	2	BELLA TRACION	BELINDA (EMI TELEVISIA)

LATIN ALBUMS POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	CAMILA	TODO CAMBIO (SONY BMG NORTE)
2	2	ALEJANDRO FERNANDEZ	VIENTO A FAVOR (SONY BMG NORTE)
3	3	MARCO ANTONIO SOLIS	LA MEJOR... COLECCION (FONOVISA/UG)
4	1	MENUDO	LA HISTORIA (DISCOS 605/SONY BMG NORTE)
5	5	RBD	CELESTIAL (EMI TELEVISIA/VIRGIN)
6	5	MANA	AMAR ES COMBATIR (WARNER LATINA)
7	7	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	GREATEST HITS ALBUM VERSIONS (EMI TELEVISIA)
8	6	MIGUEL BOSE	PAPITO (WARNER LATINA)
9	9	JENNIFER LOPEZ	COMO AMA UNA MUJER (EPIC/SONY BMG NORTE)
10	8	ROBERTO CARLOS	GRANDES EXITOS (DISCOS 605/SONY BMG NORTE)
11	12	ANA GABRIEL	CANCIONES DE AMOR (DISCOS 605/SONY BMG NORTE)
12	1	KANY GARCIA	CUALQUIER DIA (SONY BMG NORTE)
13	16	MARCO ANTONIO SOLIS	LA HISTORIA CONTINUA... PARTE III (FONOVISA/UG)
14	1	MARCOS WITT	ALEGRIA (CANZION/SONY BMG NORTE)
15	14	JULIETA VENEGAS	LIMON Y SAL (SONY BMG NORTE)

LATIN AIRPLAY TROPICAL

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	NO LLORES	GLORIA ESTEFAN (BURGUNDY/SONY BMG NORTE)
2	2	MALDITO AMOR	ANDY ANDY (EMI TELEVISIA)
3	3	MI CORAZONCITO	AVENTURA (PREMIUM LATIN)
4	16	DIME QUE FALTO	ZACARIAS FERREIRA (J & N)
5	1	QUE ME DES TU CARINO	JUAN LUIS GUERRA Y 440 (EMI TELEVISIA)
6	4	ELLA ME LEVANTO	DADDY YANKEE (EL CARTEL/INTERSCOPE)
7	11	Y SI TE DIGO	FANNY LU (UNIVERSAL LATINO)
8	8	IGUAL QUE AYER	R.K.M. & KEN-Y (PINA/UNIVERSAL LATINO)
9	3	MI GENTE	MARC ANTHONY (SONY BMG NORTE)
10	7	CORTAME LAS VENAS	TONO ROSARIO (UNIVERSAL LATINO)
11	13	NO TE VEO	CASA DE LEONES (WARNER LATINA)
12	1	LA FOTO SE ME BORRO	ELVIS CRESPO (MACHETE)
13	9	SIENTE EL BOOM	TITO "EL BAMBINO" FEATURING RANDY (EMI TELEVISIA)
14	18	WHINE UP	KAT DELUNA FEATURING ELEPHANT MAN (EPIC)
15	6	EN EL AMOR	JOE VERAS (J & N)

LATIN ALBUMS TROPICAL

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	AVENTURA	K.O.B.: LIVE (PREMIUM LATIN/SONY BMG NORTE)
2	2	VARIOUS ARTISTS	BACHATA # 1'S (LA CALLE/UG)
3	3	JUAN LUIS GUERRA Y 440	LA LLAVE DE MI CORAZON (EMI TELEVISIA)
4	5	VARIOUS ARTISTS	30 BACHATAS PEGADITAS LO NUEVO Y LO MEJOR 2007 (MOCK & ROLL/SONY BMG NORTE)
5	4	HECTOR LAVOE	EL CANTANTE: THE ORIGINALS (FANIA/EMUSICA)
6	7	MONCHY & ALEXANDRA	EXITOS (J & N/SONY BMG NORTE)
7	8	XTREME	HACIENDO HISTORIA (LA CALLE/UG)
8	3	ELVIS CRESPO	REGRESO EL JEFE (MACHETE)
9	1	HECTOR LAVOE	A MAN AND HIS MUSIC (FANIA/EMUSICA)
10	3	TITO NIEVES	CANCIONES CLASICAS DE MARCO ANTONIO SOLIS (LA CALLE/UG)
11	10	VARIOUS ARTISTS	PUTUMAYO PRESENTS: LATIN JAZZ (PUTUMAYO)
12	12	VARIOUS ARTISTS	BACHATAHITS 2007 (J & N)
13	15	TONO ROSARIO	"U GUSTO (UNIVERSAL LATINO)
14	14	JARHIOUS ARTISTS	"O BACHATAS PAL' PUEBLO (UNION)
15	15	MARC ANTHONY	"ICO SIENDO YO (SONY BMG NORTE)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	DE TI EXCLUSIVO	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
2	15	UN JUEGO	LOS RIELEROS DEL NORTE (FONOVISA)
3	1	POR AMARTE ASI	ALACRANES MUSICAL (UNIVISION)
4	2	MIL HERIDAS	CUISILLOS (MUSART/BALBOA)
5	4	A TI SI PUEDO DECIRTE	EL CHAPO DE SINALOA (DISA)
6	6	ESO Y MAS	JUAN SEBASTIAN (MUSART/BALBOA)
7	9	OLVIDATE TU	QUELO (UNIVISION)
8	5	LAGRIMAS DEL CORAZON	GRUPO MONTEZ DE DURANGO (DISA)
9	7	CAME UN BESO	MOTOCABLE (EMI TELEVISIA)
10	8	BASTA YA	CONJUNTO PRIMAVERA (FONOVISA)
11	11	LAGRIMAS DE SANGRE	OS TIGRES DEL NORTE (FONOVISA)
12	13	Y SI VOLVIERA A NACER	LEGRES DE LA SIERRA (EDIMONSA)
13	10	MIRAME	JENNI RIVERA (FONOVISA)
14	17	CUANDO REGRESAS	PATRULLA 81 (DISA)
15	12	CADA VEZ QUE PIENSO EN TI	LOS CREADORES DEL PASTIO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	GRUPO MONTEZ DE DURANGO	AGARRARE (DISA)
2	4	CHRISTIAN CASTRO	E. INDOMABLE (UNIVERSAL LATINO)
3	3	VICENTE FERNANDEZ	HISTORIA DE UN IDOLO (DISCOS 605/SONY BMG NORTE)
4	2	EL CHAPO DE SINALOA	TI VA A GUSTAR (DISA)
5	5	ALACRANES MUSICAL	AMORA Y SIEMPRE (UNIVISION/UG)
6	3	EANDA ARKANGEL R-15	LA HISTORIA DE LA MERA MERA (DISCOS 605/SONY BMG NORTE)
7	4	DUELO	EP LAS MANOS DE UN ANGEL (UNIVISION/UG)
8	1	LOS BUKIS	3C RECUERDOS INOLVIDABLES (FONOVISA/UG)
9	13	LOS BUKIS / BRONCO / LOS TEMERARIOS	B...T3 (FONOVISA/UG)
10	6	VALENTIN ELIZALDE	MULTIMA BOHEMIA (EN VIVO) (UNIVERSAL LATINO)
11	11	SERGIO VEGA	DILENO DE TI... LO MEJOR DE EL SHAKA (SONY BMG NORTE)
12	1	BAZEROS MUSICAL DE DURANGO	VOLVIO EL DOLOR (DISA)
13	1	LOS TUCANES DE TIJUANA	LA MEJOR... COLECCION DE CORRIDOS (UNIVISION/UG)
14	1	MARIANO BARBA	EN VIVO (THREE SOUND)
15	12	CONJUNTO PRIMAVERA	DE ANO HUELLA... EL FINAL (FONOVISA/UG)

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	1	MAKES ME WONDER	MARON 5 & A&M/OTONE PROM/OINTERSCOPE
2	7	STAND BACK	STEVIE NICKS REPRISE PROMO
3	7	WHINE UP	KAT DELUNA FEATURING ELEPHANT MAN EPIC 12037
4	6	STRANGER	HILARY DUFF HOLLYWOOD PROMO
5	9	DEFYING GRAVITY	IDINA MENZEL REPRISE PROMO/WARNER BROS
6	8	BECAUSE OF YOU	NE-YO DEF JAM PROMO/OJMG
7	17	SOUND OF FREEDOM	BOB SINCLAR YELLOW/SILVER LABEL PROMO/TOMMY BOY
8	10	ROLLERCOASTER	ERIKA JAYNE RM RECORDS PROMO
9	12	LOST AND FOUND	LELERIUM NETTWERK PROMO
10	16	LIKE THIS	KELLY ROWLAND FEAT. EVE MUSIC WORLD PROMO/COLUMBIA
11	11	MY DESTINY	KIM ENGLISH NERVOUS 20655
12	14	TIME	SPEAKERBOX FEAT. MICHELLE SHAPROW TRACKWORKS PROMO
13	4	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS UNIVERSAL LATINO PROM/OINTERSCOPE
14	9	UMBRELLA	RIHANNA FEATURING JAY-Z SRP/DEF JAM PROMO/OJMG
15	13	RAPTURE 2007	100 MADE PROMO
16	17	SO FAR	MIGUEL MGS SALTED PROMO/OM
17	22	LIVE, LUV, DANCE	RON PERKOV ARPEE PROMO
18	20	I JUST DIED IN YOUR ARMS TONIGHT	LEANA SWEDISH DIVA PRDMO
19	26	MY MAN	ANUKA JVM PROMO
20	36	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM PROMO/UNIVERSAL
21	28	STEP INTO THE LIGHT	DARREN HAYES POWDERED SUGAR RECORDS PROMO
22	8	CAN'T KEEP IT A SECRET	JACINTA CHUNKY 9007/MUSIC PLANT
23	23	LIKE A BOY	CIARA LAFACE PROMO/ZOMBA
24	25	NEVER AGAIN	KELLY CLARKSON RCA PROMO/RMG
25	6	OOH LA LISHIOUS	JAY MEN MARIAN PROMO
26	3	POWER PICK	DEEP INTO YOUR SOUL FRISICA & LAMBOY NERVOUS PROMO
27	24	I CAN'T WAIT	DIANNE WESLEY DIVISION X PROMO/GOSSIP
28	32	OUTTA MY MIND	OHSHA KAI ACT 2 PROMO/MUSIC PLANT
29	21	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY PROMO/GEFFEN
30	31	BE FREE	JASON ANTOINE C-HICKIE PROMO/MUSIC PLANT
31	32	FIND A NEW WAY	YOUNG LOVE ISLAND PROMO/OJMG
32	29	QUE LLOREN	IVY QUEEN UNIVISION PROMO
33	15	4 IN THE MORNING	GWEN STEFANI INTERSCOPE PROMO
34	19	ALL AROUND THE WORLD	LIONEL RICHIE ISLAND PROMO/OJMG
35	38	SHE'S MADONNA	ROBBIE WILLIAMS WITH PET SHOP BOYS VIRGIN PROMO
36	34	JACK'S SUITE	HANS ZIMMER WALT DISNEY PROMO
37	37	MAKE IT LAST	DAVE AUDE FEAT. JESSICA SUTTA AUDACIOUS PROMO
38	46	GIVE ME DANGER	DANGEROUS MUSE SIRE PROMO/WARNER BROS.
39	41	POWER OF ATTRACTION	NATALIA UNLEASHED PROMO
40	40	THANKS FR TH MMRS	FALL OUT BOY FUELED BY RAMEN/ISLAND PROMO/OJMG
41	43	BOOM BOOM... REMIXED	PAUL LEKAKIS RMC PROMO
42	NEW	ACTIVATE MY BODY	PERRY TWINS FEATURING JANIA PERRY TWINS PROMO
43	NEW	EVERYBODY DANCE (CLAP YOUR HANDS)	DEBORAH COX DECO PROMO
44	45	OVER IT	TIFFANY AFFAIR REPRISE PROMO
45	40	FATE OR FAITH	ROR-SHAK TWISTED PROMO/KOCH
46	45	YOU WON'T EVER LEAVE (EDDIE BAEZ MIX)	TAFURI SWIRL PROMO
47	27	ALIVE	TIM REX EXPERIMENT FEAT. GRAZIELLA REXHOUSE PROMO
48	47	HERE WITH YOU	ROBBIE RUSSELL ACEVA PROMO
49	44	YOU'RE THE ONE	ONE MINDTRAIN PROMO/ASTRALWERKS
50	50	BEAUTIFUL LIAR	BEYONCE & SHAKIRA MUSIC WORLD PROMO/COLUMBIA

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	1	THE CHEMICAL BROTHERS	WE ARE THE NIGHT FREESTYLE DUST 94133/AS/RA/VEPIS	
2	2	JUSTICE	CROSS ED BANGER/VICE 24892/ATLANTIC	
3	3	TIESTO	ELEMENTS OF LIFE MAGIC MUZIK 1515/ULTRA	
4	3	GNARLS BARKLEY	ST. ELSEWHERE DOWNTOWN 70003/ATLANTIC	
5	4	BJORK	VOLTA ELEKTRA/ATLANTIC 135866/AG	
6	5	JOHNNY VICIOUS	THRIVE/EMX PRESENTS: DANCE ANTHEMS 2 THRIVEDANCE 9070/THRIVE	
7	5	IMOGEN HEAP	SPEAK FOR YOURSELF RCA VICTOR 72532	
8	2	LCD SOUNDSYSTEM	SOUND OF SILVER DPA 85114/CAPITOL	
9	8	THE COUNTDOWN SINGERS	FOREVER DISCO MADACY SPECIAL PRODUCTS 52375/MADACY	
10	10	JOHNNY BUZZ & CATO K	ULTRA.WEEKEND 3 ULTRA 1532	
11	9	DIGITALISM	IDEALISM ASTRALWERKS 89240	
12	RE-ENTRY	KNIFE	SILENT SHOUT RABID/BRILLE 9326*/MUTE	
13	13	MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER BROS. 49460*	
14	14	DEPECHE MODE	THE BEST OF DEPECHE MODE VOLUME 1 SIRE/MUTE/REPRISE 44256/WARNER BROS.	
15	17	JOHNNY VICIOUS	THRIVE/EMX PRESENTS: DANCE ANTHEMS 2 THRIVEDANCE 9070/THRIVE	
16	19	DAFT PUNK	MUSIQUE VOL. 1: 1993-2005 VIRGIN 58405	
17	15	ARMIN VAN BUUREN	A STATE OF TRANCE 2007 ULTRA 1545	
18	NEW	VARIOUS ARTISTS	AFTERHOURS: Ibiza GLOBAL UNDERGROUND 4	
19	18	VARIOUS ARTISTS	ULTRA 10 ULTRA 1553	
20	21	SOUNDTRACK	THE DEVIL WEARS PRADA FOX 44383/WARNER BROS.	
21	11	ULRICH SCHNAUSS	GOODBYE DOMINO 149	
22	22	RAVIN	SUBHA BAR IX GEORGE V 22990	
23	23	THE RIDDLER & TREVOR SIMPSON	ULTRA.DANCE 08 ULTRA 1485	
24	25	CASCADA	EVERYTIME WE TOUCH ROBBINS 75064	
25	16	MOCEAN WORKER	CINCO DE MOWO MOWO 3200	

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	1	UMBRELLA	RIHANNA FEATURING JAY-Z SRP/DEF JAM/OJMG
2	1	MAKES ME WONDER	MARON 5 & A&M/OTONE/INTERSCOPE
3	1	PUT 'EM UP	EDUN ROBBINS
4	5	WHINE UP	KAT DELUNA FEATURING ELEPHANT MAN EPIC
5	1	FEEL TOGETHER	BEN MACKLIN FEATURING TIGER LILY NERVOUS
6	8	STRANGER	HILARY DUFF HOLLYWOOD
7	9	FEELS LIKE HOME	MECK FEATURING DINO YOSHITOSHI/DEEP DISH
8	1	THE WORLD IS MINE	DAVID GUETTA FEATURING JO DAVIS PERFECTO/ULTRA
9	9	NEVER AGAIN	KELLY CLARKSON RCA/RMG
10	13	LIKE A BOY	CIARA LAFACE/ZOMBA
11	11	CRY FOR YOU	SEPTEMBER ROBBINS
12	11	SORRY	KASKADE ULTRA
13	13	LOVE IS GONE	DAVID GUETTA FEATURING CHRIS WILLIS PERFECTO/ULTRA
14	12	REHAB	AMY WINEHOUSE UNIVERSAL REPUBLIC
15	18	SOUND OF FREEDOM	BOB SINCLAR YELLOW/SILVER LABEL/TOMMY BOY
16	24	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM/OJMG
17	17	WORLD, HOLD ON (CHILDREN OF THE SKY)	BOB SINCLAR YELLOW/SILVER LABEL/TOMMY BOY
18	19	BECAUSE OF YOU	NE-YO DEF JAM/OJMG
19	16	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN
20	21	WITH LOVE	HILARY DUFF HOLLYWOOD
21	23	GLAMOROUS	FERGIE FEATURING LUDACRIS WILLIAMS/A&M/INTERSCOPE
22	NEW	STOP ME	MARK RONSON FEAT. DANIEL MERRIWEATHER ALLI/O/RCA/RMG
23	RE-ENTRY	IN THE DARK	TIESTO MAGIC MUZIK/ULTRA
24	20	I THINK I'M FALLING IN LOVE	LUCAS PRATA ULTRA
25	NEW	ROLLERCOASTER	ERIKA JAYNE RM RECORDS

AUG 4 2007 HITS OF THE WORLD Billboard

JAPAN		ALBUMS		JULY 24, 2007	
THIS WEEK	LAST WEEK				
		(SOUNDCAN JAPAN)			
1	NEW	KINKI KIDS	39	(FIRST LTD VERSION/DVD)	JOHNNY'S ENTERTAINMENT
2	NEW	KINKI KIDS	39	JOHNNY'S ENTERTAINMENT	
3	2	GREENEEN	A	ODMO HAJIMEMASHITE	UNIVERSAL
4	NEW	SUM 41		UNDERCLASS HERO (FIRST LTD VERSION/DVD)	UNIVERSAL
5	4	NAMIE AMURO		PLAY (CD+DVD)	AVEX TRAX
6	NEW	RYO THE SKYWALKER		ONE-DE LAND (CD+DVD)	AVEX TRAX
7	5	MEGARYU		JYETTO KIRYU CUTTING EDGE	
8	3	ARASHI		TIME J-STORM	
9	6	VARIOUS ARTISTS		R35 SWEET J-BALLADS	WARNER
10	NEW	SUM 41		UNDERCLASS HERO	UNIVERSAL

FRANCE		ALBUMS		JULY 24, 2007	
THIS WEEK	LAST WEEK				
		(SNEP/FOP/TITE-LIVE)			
1	2	MIKA		LIFE IN CARTOON MOTION	CASABLANCA/ISLAND
2	1	GREGORY LEMARCHAL		LA VOIX DUN ANGE	MERCURY
3	3	CHRISTOPHE MAE		MON PARADIS	WARNER
4	4	DAVID GUETTA		POP LIFE	EMI
5	5	NELLY FURTADO		LOOSE MOSLEY/GEFFEN	
6	11	AMY WINEHOUSE		BACK TO BLACK	ISLAND
7	6	CHRISTOPHE WILLEM		INVENTAIRE	VOGUE
8	7	AYO		JOYFUL	POLYDOR
9	13	OLIVIA RUIZ		LA FEMME CHOCOLAT	POLYDOR
10	10	FATAL BAZOOKA		TAS VU UP	

ITALY		ALBUMS		JULY 23, 2007	
THIS WEEK	LAST WEEK				
		(FIMI/NIELSEN)			
1	1	MIGUEL BOSE		PAPITO CAROSELLO	
2	2	NEGRAMARO		LA FINESTRA SUGAR	
3	3	BIAGIO ANTONACCI		VICKY LOVE	IRIS/MERCURY
4	6	ELISA		SOUNDTRACK'96-06	SUGAR
5	8	MICHAEL BUBLE		CALL ME IRRESPONSIBLE	REPRISE
6	4	CLAUDIO BAGLIONI		BUON VIAGGIO DELLA VITA	COLUMBIA
7	9	LINKIN PARK		MINUTES TO MIDNIGHT	MACHINE SHOP/WARNER BROS.
8	14	LAURA PAUSINI		IO CANTO	ATLANTIC
9	7	FINLEY		ADRENALINA	CAPITOL
10	RE	TAZENDA		VIDA RAOIORAMA	

SWEDEN		SINGLES		JULY 20, 2007	
THIS WEEK	LAST WEEK				
		(GLF)			
1	1	INGEN SOMMAR UTAN REGGAE		MARKOOLIO	ARIOLA
2	3	UMBRELLA		RIHANNA FT. JAY-Z SRP/DEF JAM	
3	4	DO YOU KNOW? (THE PING PONG SONG)		ENRIQUE IGLESIAS	INTERSCOPE
4	2	NATALIE		OLA	ARISTOTRACKS
5	6	EN HANDIG MAN		PER GESSLE	CAPITOL

ALBUMS		JULY 20, 2007	
THIS WEEK	LAST WEEK		
1	1	LASSE STEFANZ	VAGABOND MARIANN
2	2	PER GESSLE	EN HANDIG MAN CAPITOL
3	4	EVA DAHLGREN	EN BLEKT BLONDINS BALLADER 1980-2005 RCA
4	5	TRAVELING WILBURYS	THE TRAVELING WILBURYS COLLECTION RHINO
5	10	ARK	PRAYER FOR THE WEEKEND ROXY

UNITED KINGDOM		ALBUMS		JULY 22, 2007	
THIS WEEK	LAST WEEK				
		(THE OFFICIAL UK CHARTS CO.)			
1	NEW	PAUL POTTS		ONE CHANCE SYCO	
2	1	ENEMY		WE'LL LIVE AND DIE IN THESE TOWNS	WARNER BROS.
3	3	TRAVELING WILBURYS		THE TRAVELING WILBURYS COLLECTION RHINO	
4	13	MIKA		LIFE IN CARTOON MOTION	CASABLANCA/ISLAND
5	17	TIMBALAND		TIMBALAND PRESENTS SHOCK VALUE	INTERSCOPE
6	6	NELLY FURTADO		LOOSE MOSLEY/GEFFEN	
7	10	KINGS OF LEON		BECAUSE OF THE TIMES	RCA
8	14	AMY WINEHOUSE		BACK TO BLACK	ISLAND
9	8	TAKE THAT		NEVER FORGET - THE ULTIMATE COLLECTION	RCA
10	11	ARCTIC MONKEYS		FAVOURITE WORST NIGHTMARE	DOMINO

AUSTRALIA		ALBUMS		JULY 22, 2007	
THIS WEEK	LAST WEEK				
		(ARIA)			
1	2	MICHAEL BUBLE		CALL ME IRRESPONSIBLE	REPRISE
2	4	PINK		I'M NOT OEAQ	LAFACE/ZOMBA
3	6	FERGIE		THE DUTCHESS	WILL I AM/A&M/INTERSCOPE
4	1	CROWDED HOUSE		TIME ON EARTH	PARLOPHONE
5	NEW	LEE KERNAGHAN, ADAM BRAND/STEVE FORDE		SPIRIT OF THE BUSH	WARNER
6	3	POWDERFINGER		DREAM DAYS AT THE HOTEL	EXISTENCE UNIVERSAL
7	NEW	SMASHING PUMPKINS		THE ZEIESTEIN	REPRISE
8	5	TRAVELING WILBURYS		THE TRAVELING WILBURYS COLLECTION RHINO	
9	7	KELLY CLARKSON		MY DECEMBER	RCA
10	17	CHRISTINA AGUILERA		BACK TO BASICS	RCA

SPAIN		ALBUMS		JULY 25, 2007	
THIS WEEK	LAST WEEK				
		(PROMUSICAE/MEDIA)			
1	2	LOS LUNNIS		DAME TU MANO EL BAILE DEL VERANO	SONY BMG
2	1	MIGUEL BOSE		PAPITO CAROSELLO	
3	3	ALEJANDRO FERNANDEZ		VIENTO A FAVOR	SONY BMG
4	7	BANGHRA		LA DANZA DEL VIENTRE	VALE
5	5	DAVID BISBAL		PREMONICION	VALE
6	6	KIKO & SHARA		UNA DE DOS	SONY BMG/PEP'S
7	4	RBD		REBELS	VIRGIN
8	8	MANA		AMAR ES COMBATIR	WARNER
9	12	FITO Y LOS FITIPALDIS		POR LA BOCA VIVE EL PEZ DRO	
10	10	LA QUINTA ESTACION		EL MUNDO SE EQUIVOCA	SONY BMG

IRELAND		SINGLES		JULY 20, 2007	
THIS WEEK	LAST WEEK				
		(IRMA/CHART TRACK)			
1	2	BIG GIRLS DON'T CRY		FERGIE	WILL I AM/A&M/INTERSCOPE
2	1	UMBRELLA		RIHANNA FT. JAY-Z SRP/DEF JAM	
3	3	DO YOU KNOW? (THE PING PONG SONG)		ENRIQUE IGLESIAS	INTERSCOPE
4	6	THE WAY I ARE		TIMBERLAND FT. KERI HILSON	INTERSCOPE
5	4	HERE (IN YOUR ARMS)		HELLOGOODBYE	DRIVE THRU

ALBUMS		JULY 20, 2007	
THIS WEEK	LAST WEEK		
1	NEW	PAUL POTTS	ONE CHANCE SYCO
2	3	KINGS OF LEON	BECAUSE OF THE TIMES RCA
3	2	RIHANNA	GOOD GIRL GONE BAD SRP/DEF JAM
4	8	BARBRA STREISAND	THE ESSENTIAL BARBRA STREISAND COLUMBIA
5	10	ARCADE FIRE	NEON BIBLE MERGE

GERMANY		ALBUMS		JULY 24, 2007	
THIS WEEK	LAST WEEK				
		(MEDIA CONTROL)			
1	2	MARK MEDLOCK		MR. LONELY	COLUMBIA
2	1	LAFEE		JETZT ERST RECHT	CAPITOL
3	12	NELLY FURTADO		LOOSE MOSLEY/GEFFEN	
4	10	ICH + ICH		VOM SELBEN STERN	UNIVERSAL
5	NEW	BEFOUR		ALL 4 ONE	UNIVERSAL
6	6	LINKIN PARK		MINUTES TO MIDNIGHT	MACHINE SHOP/WARNER BROS.
7	4	BON JOVI		LOST HIGHWAY	ISLAND
8	8	MARQUESS		FRENETICA	WARNER
9	13	BUENA VISTA SOCIAL CLUB/VARIOUS		RHYTHMS DEL MUNDO	UNIVERSAL
10	5	HELENE FISCHER		SO NAH WIE DU	CAPITOL

CANADA		ALBUMS		AUGUST 4, 2007	
THIS WEEK	LAST WEEK				
		(NIELSEN BDS/SOUNDCAN)			
1	2	BON JOVI		LOST HIGHWAY	MERCURY/ISLAND/UNIVERSAL
2	3	RIHANNA		GOOD GIRL GONE BAD	SRP/DEF JAM/UNIVERSAL
3	4	CLAUDE DUBOIS		DUOS DUBOIS	ZONE 3/SELECT
4	1	THE SMASHING PUMPKINS		ZEITGEIST	MARTHA'S MUSIC/REPRISE/WARNER
5	RE	TIMBALAND		TIMBALAND PRESENTS SHOCK VALUE	MOSLEY/BLACKGROUND/INTERSCOPE/UNIVERSAL
6	9	MICHAEL BUBLE		CALL ME IRRESPONSIBLE	143/REPRISE/WARNER
7	RE	FERGIE		THE DUTCHESS	WILL I AM/A&M/INTERSCOPE/UNIVERSAL
8	RE	MIKA		LIFE IN CARTOON MOTION	CASABLANCA/UNIVERSAL
9	RE	AVRIL LAVIGNE		THE BEST DAMN THING	RCA/SONY BMG
10	RE	LINKIN PARK		MINUTES TO MIDNIGHT	MACHINE SHOP/WARNER BROS./WARNER

BRAZIL		ALBUMS		JULY 24, 2007	
THIS WEEK	LAST WEEK				
		(SUCESSO MAGAZINE)			
1	1	IVETE SANGALO		IVETE AD VIVO NO MARACANA	UNIVERSAL
2	2	VARIOUS ARTISTS		PARAISO TROPICAL - INTERNACIONAL	SOM LIVRE
3	NEW	VARIOUS ARTISTS		AS MUSICAS DO PROGRAMA AMAURY JR.	UNIMAR
4	6	ANA CAROLINA/SEU JORGE		ANA & JORGE	SONY BMG
5	27	BANDA CALYPSO		BANDA CALYPSO 100% SOM LIVRE	
6	3	TONI BRAXTON		THE BEST SO FAR	BLACKGROUND
7	8	RICK & RENNER		COISA DE DEUS	WARNER
8	10	BANDA CALYPSO		VOL. 10 - ACELEROU	MD
9	NEW	VARIOUS ARTISTS		SETE PECADOS - NACIONAL	SOM LIVRE
10	12	JOTA QUEST		MTV AD VIVO	SONY BMG

NEW ZEALAND		SINGLES		JULY 25, 2007	
THIS WEEK	LAST WEEK				
		(RECORD PUBLICATIONS LTD.)			
1	3	BIG GIRLS DON'T CRY		FERGIE	UNIVERSAL
2	4	THE WAY I ARE		TIMBERLAND FT. KERI HILSON	UNIVERSAL
3	1	BARTENDER		T-PAIN FT. AKON	SONY BMG
4	2	UMBRELLA		RIHANNA FT. JAY-Z SRP/DEF JAM	
5	7	SAME GIRL		R KELLY FT. USHER	SONY BMG

ALBUMS		JULY 25, 2007	
THIS WEEK	LAST WEEK		
1	1	SMASHING PUMPKINS	ZEITGEIST REPRISE
2	2	TRAVELING WILBURYS	THE TRAVELING WILBURYS COLLECTION RHINO
3	5	PINK	I'M NOT DEAD LAFACE/ZOMBA
4	3	CROWDED HOUSE	TIME ON EARTH PARLOPHONE
5	4	HOLLIE SMITH	LONG PLAYER SOUNDSMITH

EURO DIGITAL TRACKS		ALBUMS		AUGUST 4, 2007	
THIS WEEK	LAST WEEK				
		(NIELSEN SOUNDCAN INTERNATIONAL)			
1	2	THE WAY I ARE		TIMBALAND FT. KERI HILSON	MOSLEY/BLACKGROUND/INTERSCOPE
2	1	UMBRELLA		RIHANNA FT. JAY-Z SRP/DEF JAM	
3	3	BIG GIRLS DON'T CRY		FERGIE	WILL I AM/A&M/INTERSCOPE
4	5	FOUNDATIONS		KATE NASH	FICTION/POLYDOR
5	4	DO YOU KNOW? (THE PING PONG SONG)		ENRIQUE IGLESIAS	UNIVERSAL LATINO/INTERSCOPE
6	7	WHEN YOU'RE GONE		AVRIL LAVIGNE	RCA
7	6	HOT SUMMER (RADIO EDIT)		MONROSE	STARWATCH/WARNER
8	8	WORRIED ABOUT RAY		THE HOOSIERS	RCA
9	18	OH MY GOD		MARK RONSON FT. LILY ALLEN	ALLIDO/COLUMBIA
10	11	RELAX, TAKE IT EASY		MIKA	CASABLANCA/ISLAND
11	13	VOM SELBEN STERN		ICH + ICH	POLYDOR
12	14	VAYAMOS COMPANEROS (RADIO EDIT)		MARQUESS	STARWATCH/WARNER
13	15	TEENAGERS (ALBUM VERSION)		MY CHEMICAL ROMANCE	REPRISE
14	17	LOVESTONED/I THINK SHE KNOWS		JUSTIN TIMBERLAKE	JIVE/ZOMBA
15	12	FLOURESCENT ADOLESCENT (ALBUM VERSION)		ARCTIC MONKEYS	DOMINO
16	16	SAY IT RIGHT		NELLY FURTADO	MOSLEY/GEFFEN
17	RE	GRACE KELLY		MIKA	CASABLANCA/ISLAND
18	RE	WHAT IVE DONE (ALBUM VERSION)		LINKIN PARK	MACHINE SHOP/WARNER BROS.
19	NEW	PRISON BREAK ANTHEM (ICH GLAUB' AN DICH)		AZAD FT. ADEL TAWIL	UNIVERSAL
20	NEW	BIG GIRL (YOU ARE BEAUTIFUL)		MIKA	CASABLANCA/ISLAND

FLANDERS		SINGLES		JULY 25, 2007	
THIS WEEK	LAST WEEK				
		(ULTRATOP/GFK)			
1	2	RELAX TAKE IT EASY		MIKA	CASABLANCA/ISLAND
2	1	SCARS		STAN VAN SAMAM	CAPITOL
3	3	UMBRELLA		RIHANNA FT. JAY-Z SRP/DEF JAM	
4	4	SUNRISE		MILK INC.	ARS
5	6	I FAIL		REGI FT. SCALA	MDSTIKO

ALBUMS		JULY 25, 2007	
THIS WEEK	LAST WEEK		
1	1	ADYA	ADYA CLASSIC 2 ADYA
2	4	MIKA	LIFE IN CARTOON MOTION CASABLANCA/ISLAND
3	5	INTERPOL	OUR LOVE TO ADMIRE PARLOPHONE
4	2	LAURA LYNN	GOUD VAN HIER ARS
5	NEW	DEAN	SO MANY WAYS ARIOLA

ARGENTINA		ALBUMS		JULY 19, 2007	
THIS WEEK	LAST WEEK				
		(CAPIF)			
1	NEW	SODA STEREO		ME VERAS Volver	SONY BMG
2	1	VARIOUS ARTISTS		PATITO	FED EMI
3	NEW	SKAY BEILINSON		LA MARCA DE CAIN	DBN
4	2	MANA		AMAR ES COMBATIR	WARNER
5	5	TEENANGELS		TEENANGELS	SONY BMG/CMG/RGB
6	4	BON JOVI		LOST HIGHWAY	ISLAND
7	8	RICARDO MONTANER			

EURO

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. JULY 25, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM
2	2	RELAX TAKE IT EASY	MIKA CASABLANCA/ISLAND
3	3	BIG GIRLS DON'T CRY	FERGIE WILL I AM/ARM/INTERSCOPE
4	4	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS INTERSCOPE
5	5	THE WAY I ARE	TIMBERLAND FT. KERI HILSON INTERSCOPE
6	7	DOUBLE JE	CHRISTOPHE WILLEM VOGUE
7	13	LOVE IS GONE	DAVID GUETTA & CHRIS WILLIS VIRGIN
8	9	YOU CAN GET IT	MARK MEDLOCK/DIETER BOHLEN COLUMBIA
9	6	HOT SUMMER	MONROSE WARNER MUSIC
10	12	FOUNDATIONS	KATE NASH FICTION/POLYDOR
11	11	WHEN YOU'RE GONE	AVRIL LAVIGNE RCA
12	10	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN
13	NEW	PRISON BREAK ANTHEM	AZAD URBAN
14	21	GARCON	KOXIE AZ
15	8	DE TEMPS EN TEMPS	GREGORY LEMARCHAL MERCURY

ALBUMS

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. JULY 25, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	NELLY FURTADO	LOOSE MOSLEY/GEFFEN
2	5	MIKA	LIFE IN CARTOON MOTION CASABLANCA/ISLAND
3	7	TRAVELING WILBURYS	THE TRAVELING WILBURYS COLLECTION RHINO
4	6	RIHANNA	GOOD GIRL GONE BAD SRP/DEF JAM
5	8	LINKIN PARK	MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.
6	13	AMY WINEHOUSE	BACK TO BLACK ISLAND
7	4	BON JOVI	LOST HIGHWAY ISLAND
8	NEW	PAUL POTTS	ONE CHANCE SYCO
9	12	MARK MEDLOCK	MR. LONELY COLUMBIA
10	22	TIMBALAND	TIMBALAND PRESENTS SHOCK VALUE INTERSCOPE
11	2	SMASHING PUMPKINS	ZEITGEIST REPRISE
12	9	LAFEE	JETZT ERST RECHT CAPITOL
13		MICHAEL BUBLE	CALL ME IRRESPONSIBLE REPRISE
14	11	ENEMY	WE'LL LIVE AND DIE IN THESE TOWNS WARNER BROS.
15	17	AVRIL LAVIGNE	THE BEST DAMN THING RCA

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. JULY 25, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	UMBRELLA	RIHANNA FT. JAY-Z SRP/POLYDOR
2	2	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN
3	3	MAKES ME WONDER	MAROON 5 A&M/INTERSCOPE
4	7	LOVESTONED/I THINK SHE KNOWS INTERLUDE	JUSTIN TIMBERLAKE
5		HOW TO SAVE A LIFE	THE FRAY EPIC
6	5	LAST NIGHT	P. DIDDY FT. KEYSHIA COLE BAD BOY/ATLANTIC
7	6	RELAX, TAKE IT EASY	MIKA CASABLANCA/ISLAND
8	8	CUPID'S CHOKEHOLD (GIRLFRIEND)	BYM CLASS HEROES DECA/DANCE/FULLED BY RAMEN/ATLANTIC/LAVA
9	11	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS INTERSCOPE
10	9	THE SWEET ESCAPE	GWEN STEFANI FT. AKON INTERSCOPE
11	12	REAL GIRL	MUTYA BUENA FOURTH & BROADWAY/ISLAND
12	10	GIVE IT TO ME	TIMBALAND FT. NELLY FURTADO MOSLEY/BLACKGROUND/INTERSCOPE
13	16	WHEN YOU'RE GONE	AVRIL LAVIGNE RCA
14	22	LOVE TODAY	MIKA CASABLANCA/ISLAND
15	13	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE JIVE/ZOMBA

SALES DATA COMPILED BY
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Billboard ALBUMS

AUG
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2007

TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
1	1	12	#1 MICHAEL BUBLE	12 WKS CALL ME IRRESPONSIBLE 143/REPRISE 100313/WARNER BROS.
2	2	10	PINK MARTINI	HEY EUGENE! HEINZ 3
3	3	7	VARIOUS ARTISTS	WE ALL LOVE ELLA: CELEBRATING THE FIRST LADY OF SONG VERVE 00833/VG
4	5	44	DIANA KRALL	FROM THIS MOMENT ON VERVE 007323/VG
5	4	2	THE PUPPINI SISTERS	BETCHA BOTTOM DOLLAR VERVE 008109/VG
6	6	5	DEBORAH COX	DESTINATION MOON DECCA 008332/UNIVERSAL CLASSICS GROUP
7	9	92	CHRIS BOTTI	TO LOVE AGAIN: THE DUETS COLUMBIA 77505/SONY MUSIC
8	8	58	THE BBC BIG BAND ORCHESTRA	BIG BANDS: MUSIC FROM THE WAR YEARS MADACY SPECIAL PRODUCTS 52249/MADACY
9	7	9	MICHAEL BRECKER	PILGRIMAGE WA 3095/HEADS UP
10	NEW		CHARLES MINGUS SEXTET WITH ERIC DOLPHY	CORNELL 1964 BLUE NOTE 92210/BLG
11	15	87	MICHAEL BUBLE	CAUGHT IN THE ACT 143/REPRISE 49444/WARNER BROS.
12	12	13	JANE MONHEIT	SURRENDER CONCORD 30050
13	13	25	HARRY CONNICK, JR.	OH, MY NOLA COLUMBIA 88851/SONY MUSIC
14	11	9	CHICK COREA AND BELA FLECK	THE ENCHANTMENT CONCORD 30253
15	10	4	JOHN MCLAUGHLIN/JACO PASTORIUS/TONY WILLIAMS	TRIO OF DOOM LIVE LEGACY/COLUMBIA 96450/SONY BMG
16	16	45	MADELEINE PEYROUX	HALF THE PERFECT WORLD ROUNDER 613252
17	14	64	NAT KING COLE	THE VERY BEST OF NAT KING COLE CAPITOL 59324
18	18	4	ANDRE PREVIN	ALONE: BALLADS FOR SOLO PIANO DECCA 009092/UNIVERSAL CLASSICS GROUP
19	19	22	RANDY CRAWFORD & JOE SAMPLE	FEELING GOOD PRA 60207
20	17	6	AMEL LARRIEUX	LOVELY STANDARDS BLISS/LIFE 00003
21	22	71	LOUIS ARMSTRONG	THE DEFINITIVE COLLECTION HIP-O/VERVE/CHRONICLES 004893/UME
22	23	88	THELONIOUS MONK QUARTET WITH JOHN COLTRANE	AT CARNegie HALL THELONIOUS: BLUE NOTE 35173/BLG
23	20	19	PAT METHENY / BRAD MEHLDIAU	QUARTET NONESUCH 104188/WARNER BROS.
24	25	11	THE BAD PLUS	PROG HEADS UP 3125
25	24	1	KEREN ANN	KAREN ANN METRO BLUE 85103/BLG

TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
1	1	42	#1 STING	19 WKS SONGS FROM THE LABYRINTH DG 007220/UNIVERSAL CLASSICS GROUP
2	2	5	STILE ANTICO	MUSIC FOR COMPLINE HARMONIA MUNDI 907419
3	3	28	YO-YO MA	APPASSIONATO SONY CLASSICAL 02668/SONY BMG MASTERWORKS
4	4	2	VARIOUS ARTISTS	GOLJUV: OCEANA DG 009069/UNIVERSAL CLASSICS GROUP
5	6	46	JOSHUA BELL	VOICE OF THE VIOLIN SONY CLASSICAL 97779/SONY BMG MASTERWORKS
6	8	11	LANG LANG/ORCHESTRE DE PARIS (ESCHENBACH)	BEETHOVEN: PIANO CONCERTOS NOS. 1 & 4 DG/UNIVERSAL CLASSICS GROUP
7	5	23	STING	THE JOURNEY & THE LABYRINTH: THE MUSIC OF JOHN DOWLAND DG 006448/UNIVERSAL CLASSICS GROUP
8	7	8	GLENN GOULD	BACH: GOLDBERGER VARIATIONS - ZENPH RE-PERFORMANCE SONY CLASSICAL 03805/SONY BMG MASTERWORKS
9	21	28	LANG LANG	DRAGON SONGS DG 008233/UNIVERSAL CLASSICS GROUP
10	NEW		IAN BOSTRIDGE/ORCHESTRA OF THE AGE OF ENLIGHTENMENT (BICKET)	GREAT HANDEL EMI CLASSICS 82243/BLG
11	11	43	ANDRE RIEU	THE HOMECOMING! DENON 17613/SLG
12	9	8	JON NAKAMATSU/ROCHESTER PHILHARMONIC ORCHESTRA (TYZIK)	GERSHWIN: PIANO CONCERTO IN F/RHAPSODY IN BLUE/CUBAN OVERTURE HARMONIA MUNDI 807441
13	13	22	SOUNDTRACK	THE PAINTED VEIL DG 008254/UNIVERSAL CLASSICS GROUP
14	10	11	EMERSON STRING QUARTET/ LEON FLEISHER	BRAMMS: STRING QUARTETS/PIANO QUINTET DG 008718/UNIVERSAL CLASSICS GROUP
15	20	2	KIRSTEN FLAGSTAD/PHILHARMONIA ORCHESTRA (FURTWANGLER)	STRAUSS: FOUR LAST SONGS TESTAMENT 1410/HARMONIA MUNDI
16	16	27	VARIOUS ARTISTS	BEDTIME BEATS: THE SECRET TO SLEEP SMASH 77617/RHINO
17	12	28	ANNA NETREBKO	RUSSIAN ALBUM DG 008153/UNIVERSAL CLASSICS GROUP
18	15	57	THE 5 BROWNS	NO BOUNDARIES RCA RED SEAL 78719/SONY BMG MASTERWORKS
19	14	11	CHANTICLEER	AND ON EARTH PEACE: A CHANTICLEER MASS WARNER CLASSICS 146364/WARNER STRATEGIC MARKETING
20	RE-ENTRY		POLYPHONY (LAYTON)	WHITACRE: CLOUDBURST AND OTHER CHORAL WORKS HYPERION 67543/HARMONIA MUNDI
21	RE-ENTRY		MARK PADMORE/THE ENGLISH CONCERT (MANZE)	HANDEL AS STEALS THE MORN... ARIAS & SCENES FOR TENOR HARMONIA MUNDI 907422
22	24	31	LORRAINE HUNT LIEBERSON WITH THE BOSTON SYMPHONY ORCHESTRA (LEVINE)	LORRAINE HUNT LIEBERSON SINGS PETER LIEBERSON: NERIDA SONGS NONESUCH 79554/WARNER BROS.
23	25	3	THE SIXTEEN AND HARRY CHRISTOPHERS FEAT. KAORI MURAJI	INTO THE LIGHT DECCA 009034/UNIVERSAL CLASSICS GROUP
24	RE-ENTRY		GABRIELA MONTERO	BACH & BEYOND EMI CLASSICS 84647/BLG
25	18	35	LIBERA	ANGEL VOICES EMI CLASSICS 70523/BLG

TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
1	7	25	#1 DAVE KOZ	7 WKS AT THE MOVIES CAPITOL 11405
2	1	5	EUGÈ GROOVE	BORN 2 GROOVE NARADA JAZZ 78763/BLG
3	36		KENNY G	IM IN THE MOOD FOR LOVE...THE MOST ROMANTIC MELODIES OF ALL TIME ARISTA 82690/RMG
4	40		GEORGE BENSON & AL JARREAU	GIVIN' IT UP MONSTER 2316/CNCORD
5	2	13	SIMPLY RED	STAY SIMPLYRED.COM 89935
6	6	11	NORMAN BROWN	STAY WITH ME PEAK 30218/CNCORD
7	9	9	PAUL TAYLOR	LADIES' CHOICE PEAK 30223/CNCORD
8	8	6	SPYRO GYRA	GOOD TO GO-GO HEADS UP 3127
9	NEW		YESTERDAY'S NEW QUINTET	YESTERDAY'S UNIVERSE STONES THROW 72154
10	10	43	BONEY JAMES	SHINE CONCORD 30049
11	13	5	DOWN TO THE BONE	SUPERCHARGED NARADA JAZZ 65123/BLG
12	NEW		MARCUS JOHNSON	THE PHOENIX THREE KEYS 145
13	5	7	ACOUSTIC ALCHEMY	THIS WAY NARADA JAZZ 65124/BLG
14	12	4	PHIL PERRY	A MIGHTY LOVE SHANACHIE 5153
15	24	86	JAMIE CULLUM	CATCHING TALES VERVE FORECAST/UNIVERSAL MOTOWN 005478/VG/UMRG
16	14	17	KIM WATERS	YOU ARE MY LADY SHANACHIE 5147
17	RE-ENTRY		ANDRE WARD	CRYSTAL CITY HUSH 959/DRPHEUS
18	18	13	KEIKO MATSUI	MOYO SHOUTI FACTORY 10479/SONY MUSIC
19	11	3	WAYNE BOYER	TASTE OF YOU (SABOR A MI): LOVE LATIN STYLE SPIRIT ONE 2024
20	20	78	KENNY G	THE ESSENTIAL KENNY G LEGACY/ARISTA 75487/RMG
21	15	94	HERBIE HANCOCK	POSSIBILITIES HEAR/HANCOCK 70013/VECTOR
22	22	56	PETER WHITE	PLAYIN' FAVOURITES LEGACY/COLUMBIA 94992/SONY MUSIC
23	21	11	JEFF LORBER	HE HAD A HAT BLUE NOTE 55611/BLG
24	23	21	PAUL BROWN & FRIENDS	WHITE SAND PEAK 30147/CNCORD
25	RE-ENTRY		FOUR0EAST	EN ROUTE NATIVE LANGUAGE 966

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE
1	1	37	#1 JOSH GROBAN	32 WKS AWAKE 143/REPRISE 44435/WARNER EROS
2	2	77	ANDREA BOCELLI	AMORE SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP
3	3	79	IL DIVO	ANCORA SYCO/COLUMBIA 76914/SONY MUSIC
4	4	9	SOUNDTRACK	LA VIE EN ROSE ODEON/EMI CLASSICS 67822/BLG
5	5	35	IL DIVO	SIEMPRE SYCO/COLUMBIA 02673/SONY MUSIC
6	6	37	ANDREA BOCELLI	UNDER THE DESERT SKY SUGAR/CECCA 007831/UNIVERSAL CLASSICS GROUP
7	7	74	ANDREA BOCELLI	AMOR SUGAR/VEVEMUSIC 006144/UNIVERSAL LATINO
8	8	1	JUANITA BYNUM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL FLOW 1394/MARANATHA
9	9	89	SOUNDTRACK	PRIDE & PREJUDICE DECCA 005620/UNIVERSAL CLASSICS GROUP
10	10	24	MORMON TABERNACLE CHOIR ORCHESTRA AT TEMPLE SQUARE (JESSOP)	SHOWTIME! MUSIC OF BROADWAY AND HOLLYWOOD MORMON TABERNACLE CHOIR 4973811
11	12	42	SARAH BRIGHTMAN	DIVA: THE SINGLES COLLECTION NEMO STUDIO/ANGEL 73671/BLG
12	11	87	JOHN WILLIAMS/YO-YO MA/ITZHAK PERLMAN	MEMOIRS OF A GEISHA (SOUNDTRACK) SONY CLASSICAL 74708/SONY BMG MASTERWORKS
13	13	19	HAYLEY WESTENRA	CELTIC TREASURE DECCA 008560/UNIVERSAL CLASSICS GROUP
14	RE-ENTRY		GIORGIA FUMANTI	FROM MY HEART MANHATTAN 32175/BLG
15	14	80	CHLOE	WALKING IN THE AIR MANHATTAN 42961/BLG
16	15	68	MORMON TABERNACLE CHOIR	THEN SINGS MY SOUL MORMON TABERNACLE CHOIR 70036
17	RE-ENTRY		RYLAND ANGEL	RYLAND ANGEL MANHATTAN 47132/BLG
18	16	93	MORMON TABERNACLE CHOIR	LOVE IS SPOKEN HERE MORMON TABERNACLE CHOIR 0017
19	18	30	GLENN DANZIG	BLACK ARIA II EVILIVE 2097/MEGAFORCE
20	20	90	HAYLEY WESTENRA	ODYSSEY DECCA 005440/UNIVERSAL CLASSICS GROUP
21	17	45	VITTORIO	VITTORIO POLYDOR/DECCA/MUSIC FOR A BETTER WOR.D 007307/UNIVERSAL CLASSICS GROUP
22	19	28	THE STRING QUARTET TRIBUTE	UNINHIBITED: THE STRING QUARTET TRIBUTE TO HINDEO VITAMIN 9449
23	22	50	SOUNDTRACK	THE DA VINCI CODE DECCA 00647E/UNIVERSAL CLASSICS GROUP
24	21	19	VARIOUS ARTISTS	STRUNG OUT ON THREE DAYS GRACE: THE STRING QUARTET TRIBUTE VITAMIN 9144
25	24	78	SARAH BRIGHTMAN	LOVE CHANGES EVERYTHING: THE ANDREW LLOYD WEBBER COLLECTION VOL. 2 DECCA 005570/UNIVERSAL CLASSICS GROUP

CHARTS LEGEND

See below for complete legend information.

SALES DATA
COMPILED BY
Nielsen
SoundScan

AUG 4 2007 ALBUMS

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

- Albums with the greatest sales gains this week.

GREATEST GAINER **GG** Where included, this award indicates the title with the chart's largest unit increase.

PERC SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. **Ⓛ** after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. **Ⓛ** DualDisc available. **Ⓛ** CD/DVD combo available. * Indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Airplay, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

- Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Songs for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below No. 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Songs are removed from the Adult Top 40, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below No. 15 (No. 20 for Rhythmic Airplay and Modern Rock) or if they have been on the chart for more than 52 weeks and rank below No. 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and Internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

- Singles with the greatest sales gains.

CONFIGURATIONS

Ⓛ CD single available. **Ⓛ** Digital Download available. **Ⓛ** DVD single available. **Ⓛ** Vinyl Maxi-Single available. **Ⓛ** Vinyl single available. **Ⓛ** CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

- Titles with the greatest club play increase over the previous week.

AWARD CERTIFICATIONS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ☐ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numeral within platinum symbol indicates song's 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™				ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE)	CERT.
THIS WEEK	LAST WEEK	WEEKS ON CHIT				
1	1	344	GREATEST GAINER	TIM MCGRAW	#1 GREATEST HITS CURB 77978 (18.98/12.98)	5
2	3	174		GUNS N' ROSES	GREATEST HITS GEFLEN 001714/GA (16.98)	3
3	1	128		MICHAEL BUBLE	IT'S TIME 143/REPRISE 48946/WARNER BROS. (18.98) Ⓛ	2
4	2	716		JOURNEY	JOURNEY'S GREATEST HITS LEGACY/COLUMBIA 85889/SONY MUSIC (18.98/12.98)	4
5	5	135		KELLY CLARKSON	BREAKAWAY RCA 64491/RMG (18.98)	6
6	8	118		ORIGINAL BROADWAY CAST RECORDING	WICKED DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP (18.98)	1
7	6	232		BON JOVI	CROSS ROAD MERCURY 526013/UME (18.98/11.98)	4
8	12	7	GREATEST GAINER	PLAIN WHITE T'S	ALL THAT WE NEEDED FEARLESS 30072 (13.98)	8
9	9	661		BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS CAPITOL 30334 (16.98)	8
10	11	209		THE BEACH BOYS	THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82710 (18.98) Ⓛ	2
11	19	788		AC/DC	BACK IN BLACK LEGACY/EPIC 80207*/SONY MUSIC (18.98) Ⓛ	4
12	13	1564		PINK FLOYD	DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	6
13	20	158		MICHAEL BUBLE	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)	1
14	17	148		MAROON 5	SONGS ABOUT JANE A&M/OCTONE 650001*/IGA (18.98)	4
15	18	548		CREEDENCE CLEARWATER REVIVAL	CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)	4
16	7	17		GENESIS	TURN IT ON AGAIN — THE HITS ATLANTIC 121276/RHINO (11.98)	1
17	682			JAMES TAYLOR	GREATEST HITS WARNER BROS. 78094/RHINO (11.98)	4
18	804			METALLICA	METALLICA ELEKTRA 61113*/AG (18.98/11.98)	4
19	27	5		BARLOWGIRL	BARLOWGIRL FERVENT/WORLDCURB 30046/WARNER BROS. (14.98)	1
20	23			BOB MARLEY AND THE WAILERS	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS LUFF GONGS/ISLAND 548904/UME (13.98/8.98) Ⓛ	6
21	25	281		LINKIN PARK	[HYBRID THEORY] WARNER BROS. 47755 (18.98/12.98)	4
22	14	78		NORAH JONES	COME AWAY WITH ME BLUE NOTE 32088*/BLG (17.98)	4
23	26	592		QUEEN	GREATEST HITS HOLLYWOOD 161265 (18.98/11.98)	8
24	15	23		BOSTON	GREATEST HITS LEGACY/EPIC 67622*/SONY MUSIC (11.98)	2
25	RE-ENTRY			LED ZEPPELIN	EARLY DAYS & LATTER DAYS: THE BEST OF LED ZEPPELIN VOLUMES ONE AND TWO ATLANTIC 83619/AG (19.98)	1
26	21	18		ZZ TOP	THE BEST OF ZZ TOP: 10 LEGENDARY TEXAS TALES WARNER BROS. 76470/RHINO (11.98)	2
27	16	64		JIM CROCE	PHOTOGRAPHS & MEMORIES: HIS GREATEST HITS 21 RECORDS/ATLANTIC 92570/RHINO (11.98/5.98)	1
28	42	347		SONDTRACK	GREASE POLYDOR/UNIVERSAL 825095/UME (18.98)	8
29	37	147		RASCAL FLATTS	FEELS LIKE TODAY LYRIC STREET 165049/HOLLYWOOD (18.98)	4
30	31	123		JACK JOHNSON	IN BETWEEN DREAMS JACK JOHNSON/BRUSHFIRE/UNIVERSAL REPUBLIC 004149*/UMRG (13.98)	2
31	36	349		THE BEATLES	1 APPLE 29325/CAPITOL (18.98/12.98)	4
32	34	28		THE POLICE	EVERY BREATH YOU TAKE: THE CLASSICS A&M/CHRONICLES 003765/UME (13.98)	5
33	49	94		DANE COOK	HARMFUL IF SWALLOWED COMEDY CENTRAL 0017 (16.98 CD/DVD) Ⓛ	1
34	24	22		FOREIGNER	THE VERY BEST AND BEYOND ATLANTIC 125820/RHINO (11.98/7.98)	2
35	38	193		EVANESCENCE	FALLEN WIND-UP 13063 (18.98)	6
36	35	602		TOM PETTY AND THE HEARTBREAKERS	GREATEST HITS MCA 110813/UME (18.98/12.98)	4
37	47	09		CREED	GREATEST HITS WIND-UP 13103 (18.98 CD/DVD) Ⓛ	1
38	32	2		BREAD	ANTHOLOGY OF BREAD ELEKTRA 60414/RHINO (11.98)	1
39	48	141		TOBY KEITH	GREATEST HITS 2 OREAMWORKS (NASHVILLE) 002323/UMGN (13.98)	3
40	RE-ENTRY			SUBLIME	SUBLIME GASOLINE ALLEY/MCA 111413/UME (18.98/12.98)	5
41	45	44		DEF LEPPARD	VAULT — GREATEST HITS 1980-1995 MERCURY 528718/UME (18.98/11.98)	4
42	RE-ENTRY			EAGLES	THE VERY BEST OF WARNER STRATEGIC MARKETING 73971 (25.98)	3
43	43	222		JIMI HENDRIX	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 11671*/UME (18.98/12.98)	2
44	44	377		THE BEATLES	SGT. PEPPER'S LONELY HEARTS CLUB BAND APPLE 46442*/CAPITOL (18.98/12.98)	4
45	29			CHICAGO	CHICAGO IX: CHICAGO'S GREATEST HITS RHINO 73229 (12.98)	1
46	RE-ENTRY			THE BABY EINSTEIN MUSIC BOX ORCHESTRA	BABY EINSTEIN: LULLABY CLASSICS BUENA VISTA 861085/WALT DISNEY (7.98)	1
47	RE-ENTRY			LYNYRD SKYNYRD	ALL TIME GREATEST HITS MCA 112229/UME (18.98/12.98)	1
48	22	30		LEANN RIMES	GREATEST HITS CURB 78829 (18.98)	5
49	RE-ENTRY			JOSH GROBAN	CLOSER 143/REPRISE 48450/WARNER BROS. (18.98) Ⓛ	5
50	RE-ENTRY			STEVIE WONDER	THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 066164/UME (18.98)	1

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. TOP DIGITAL: Release sold as a complete album bundle through digital download services. BILLBOARD.BIZ CHART: See Chart Legend for rules and explanations. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP DIGITAL™				ARTIST	TITLE	BB 200 RANKING	WEEKS ON CHIT
THIS WEEK	LAST WEEK	WEEKS ON CHIT					
1	NEW		GREATEST GAINER	COLBIE CAILLAT	Coco	5	
2	6	2		SOUNDTRACK	Hairspray	4	
3	NEW			YELLOWCARD	Paper Walls	13	
4	3	2		SPOON	Ga Ga Ga Ga Ga	15	
5	4	3		SARA BAREILLES	Little Voice	93	
6	7	1		AMY WINEHOUSE	Back To Black	8	
7	9	9		MAROON 5	It Won't Be Soon Before Long	6	
8	5			THE WHITE STRIPES	Icky Thump	1	
9	1			T.I.	T.I. vs T.I.P.	1	
10	2	2		INTERPOL	Our Love To Admire	26	
11	NEW			THE CHEMICAL BROTHERS	We Are The Night	65	
12	12	4		MILEY CYRUS	Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus	2	
13	1	2		THE SMASHING PUMPKINS	Zeitgeist	1	
14	10	4		KELLY CLARKSON	My December	11	
15	18	10		TIMBALAND	Timbaland Presents Shock Value	33	

TOP INTERNET™				ARTIST	TITLE	BB 200 RANKING	WEEKS ON CHIT
THIS WEEK	LAST WEEK	WEEKS ON CHIT					
1	NEW		GREATEST GAINER	ORIGINAL BROADWAY CAST RECORDING	Legally Blonde: The Musical	86	
2	1	2		THE SMASHING PUMPKINS	Zeitgeist	12	
3	5			THE WHITE STRIPES	Icky Thump	1	
4	7			AMY WINEHOUSE	Back To Black	8	
5	6			MILEY CYRUS	Hannah Montana 2 (Soundtrack)/Meet Miley Cyrus	2	
6	2			INTERPOL	Our Love To Admire	26	
7	5			BON JOVI	Lost Highway	10	
8	NEW			COLBIE CAILLAT	Coco	5	
9	4	4		KELLY CLARKSON	My December	11	
10	8	6		TRAVELING WILBURYS	The Traveling Wilburys Collection	78	
11	NEW			THE ROCKET SUMMER	Do You Feel	44	
12	10	2		CROWDED HOUSE	Time On Earth	104	
13	13	9		MAROON 5	It Won't Be Soon Before Long	18	
14	4	2		SPOON	Ga Ga Ga Ga Ga	35	
15	NEW			PISTOL VALVE	Tsunami Girls From Tokyo		

TOP CHRISTIAN & GOSPEL ALBUMS				FROM: .biz
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	1	GREATEST GAINER	SECRET WEAPON
2	1	90		FLYLEAF
3	2	16		BETTER QUESTIONS
4	3	22		SOUTHERN WEATHER
5	4	3		THIRSTY
6	7	20		FIVE SCORE AND SEVEN YEARS AGO
7	5	9		ALL OF THE ABOVE
8	6	54		END OF SILENCE
9	8	15		WHAT A HEART IS BEATING FOR
10	9	73		PRECIOUS MEMORIES
11	10	42		WOW HITS 2007
12	11	43		SEE THE MORNING
13	12	66		NOTHING LEFT TO LOSE
14	13	42		COMATOSE

VIDEO

LAUNCH PAD

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2007

TOP DVD SALES™		TITLE	Principal Performers	CERT.	RATING
THIS WEEK	LAST WEEK	LABEL / DISTRIBUTING LABEL & NUMBER (PRICE)			
1	NEW	#1 THE LAST MIMZY NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 10915 (28.98)	Joely Richardson/Timothy Hutton	R	
2	1	SHOOTER PARAMOUNT HOME ENTERTAINMENT 330304 (29.98)	Mark Wahlberg/Michael Pena	R	
3	NEW	THE ASTRONAUT FARMER WARNER HOME VIDEO 82292 (27.98)	Billy Bob Thornton/Virginia Madsen	PG	
4	2	BRIDGE TO TERABITHIA WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 52372 (29.98)	Josh Hutcherson/Annasophia Robb	PG	
5	3	GHOST RIDER SONY PICTURES HOME ENTERTAINMENT 16311 (28.98)	Nicolas Cage/Eva Mendes	PG-13	
6	4	HANNAH MONTANA: POP STAR PROFILE WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 54088 (19.98)	Miley Cyrus/Cody Linley	TV	
7	10	NIGHT AT THE MUSEUM 20TH CENTURY FOX 2241717 (29.98)	Ben Stiller/Carla Gugino	R	
8	5	BLACK SNAKE MOAN PARAMOUNT HOME ENTERTAINMENT 346194 (29.98)	Samuel L. Jackson/Christina Ricci	F	
9	8	NORBIT DREAMWORKS HOME ENTERTAINMENT/PARAMOUNT HOME ENTERTAINMENT 348354 (29.98)	Eddie Murphy/Thandie Newton	PG-13	
10	12	APOCALYPTO TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 50646 (29.98)	Rudy Youngblood/Dalia Hernandez	F	
11	20	PLANET EARTH: THE COMPLETE SERIES BBC VIDEO/WARNER HOME VIDEO 2938 (79.98)	David Attenborough		
12	NEW	THE CONTRACTOR SONY PICTURES HOME ENTERTAINMENT 17596 (24.98)	Wesley Snipes/Lena Headey	R	
13	13	CASINO ROYALE MGM HOME ENTERTAINMENT/SONY PICTURES HOME ENTERTAINMENT 14859 (28.98)	Daniel Craig/Eva Green	PG-13	
14	9	RENO 911!: MIAMI 20TH CENTURY FOX 2244428 (29.98)	Thomas Lennon/Robert Ben Garant	R	
15	11	DEAD SILENCE UNIVERSAL STUDIOS HOME VIDEO 61028848 (29.98)	Ryan Kwanten/Amber Valletta	R	
16	RE-ENTRY	BARNYARD NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 343124 (19.98)	Animated	PG	
17	7	PRIDE LIONSGATE HOME ENTERTAINMENT 21540 (28.98)	Terrence Howard/Bernie Mac	PG	
18	RE-ENTRY	OCEAN'S TWELVE WARNER HOME VIDEO 38948 (14.98)	George Clooney/Brad Pitt	PG-13	
19	1	BLOOD DIAMOND WARNER HOME VIDEO 111762 (28.98)	Leonardo DiCaprio/Jennifer Connelly	R	
20	17	BREACH UNIVERSAL STUDIOS HOME VIDEO 61032276 (29.98)	Chris Cooper/Ryan Phillippe	PG-13	
21	15	DEJA VU TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 53661 (29.98)	Denzel Washington/Val Kilmer	R	
22	14	HIGH SCHOOL MUSICAL: THE CONCERT WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 54629 (19.98)	Corbin Bleu/Monique Coleman	TV	
23	23	HAPPY FEET WARNER HOME VIDEO 112092 (28.98)	Animated	G	
24	26	PAN'S LABYRINTH NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 10717 (26.98)	Sergi Lopez/Maribel Verdu	R	
25	21	THE PURSUIT OF HAPPYNESS SONY PICTURES HOME ENTERTAINMENT 15085 (28.98)	Will Smith/Thandie Newton	PG-13	

TOP TV DVD SALES™		TITLE	Principal Performers	CERT.	RATING
THIS WEEK	LAST WEEK	LABEL / DISTRIBUTING LABEL & NUMBER (PRICE)			
1	1	#1 HANNAH MONTANA: POP STAR PROFILE WALT DISNEY/BUENA VISTA 54088 (19.98)			
2	3	PLANET EARTH: THE COMPLETE SERIES BBC VIDEO/WARNER 2938 (79.98)			
3	2	HIGH SCHOOL MUSICAL: THE CONCERT WALT DISNEY/BUENA VISTA 54629 (19.98)			
4	NEW	SUPER SWEET 16: THE MOVIE MTV/PARAMOUNT 852104 (24.98)			
5	4	DORA THE EXPLORER: SUMMER EXPLORER NICK JR./PARAMOUNT 851174 (16.98)			
6	NEW	SHARK WEEK: 20TH ANNIVERSARY COLLECTION DISCOVERY CHANNEL/IMAGE ENTERTAINMENT 4016 (29.98)			
7	5	GEORGE LOPEZ: AMERICA'S MEXICAN HBO/WARNER 94248 (19.98)			
8	7	HIGH SCHOOL MUSICAL: ENCORE EDITION WALT DISNEY/BUENA VISTA 49549 (26.98)			
9	RE-ENTRY	[SCRUBS]: THE COMPLETE SECOND SEASON TOUCHSTONE TELEVISION/BUENA VISTA 39998 (39.98)			
10	RE-ENTRY	[SCRUBS]: THE COMPLETE FIRST SEASON TOUCHSTONE TELEVISION/BUENA VISTA 3924803 (49.98)			
11	NEW	BEAUTY AND THE BEAST: THE SECOND SEASON CBS VIDEO/PARAMOUNT 038224 (49.98)			
12	NEW	EXTRAS: THE COMPLETE SECOND SEASON HBO/WARNER 94020 (29.98)			
13	NEW	BEWITCHED: THE COMPLETE FIFTH SEASON SONY PICTURES 19509 (39.98)			
14	NEW	BATTLESTAR GALACTICA: SEASON 2.5 UNIVERSAL STUDIOS 61029833 (49.98)			
15	12	TOM AND JERRY'S GREATEST CHASES WARNER 65306 (9.98)			
16	NEW	BATTLESTAR GALACTICA: SEASON 2.0 UNIVERSAL STUDIOS 61029375 (49.98)			
17	10	GO DIEGO GO!: READY, SET, GO! NICK JR./PARAMOUNT 851164 (16.98)			
18	5	EUREKA: SEASON ONE UNIVERSAL STUDIOS 61100675 (39.98)			
19	RE-ENTRY	THE OFFICE: SEASON ONE NBC/UNIVERSAL STUDIOS 61028506 (29.98)			
20	15	THE OFFICE: SEASON ONE & SEASON TWO NBC/UNIVERSAL STUDIOS 61100773 (59.98)			
21	22	HANNAH MONTANA: LIVING THE ROCK STAR LIFE! WALT DISNEY/BUENA VISTA 52057 (19.98)			
22	11	[SCRUBS]: THE COMPLETE FIFTH SEASON TOUCHSTONE TELEVISION/BUENA VISTA 53154 (39.98)			
23	24	WHAT'S NEW SCOOBY DOO?: SAFARI SO GOOD WARNER 2388 (9.98)			
24	18	SEINFELD: SEASON 8 SONY PICTURES 18971 (49.98)			
25	14	RENO 911!: THE COMPLETE FOURTH SEASON COMEDY CENTRAL/PARAMOUNT (26.98)			

TOP VIDEO RENTALS™		TITLE	Principal Performers	CERT.	RATING
THIS WEEK	LAST WEEK	LABEL / DISTRIBUTING LABEL			
1	1	#1 SHOOTER PARAMOUNT HOME ENTERTAINMENT			
2	NEW	THE LAST MIMZY NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO			
3	NEW	THE ASTRONAUT FARMER WARNER HOME VIDEO			
4	2	GHOST RIDER SONY PICTURES HOME ENTERTAINMENT			
5	3	BLACK SNAKE MOAN PARAMOUNT HOME ENTERTAINMENT			
6	4	BRIDGE TO TERABITHIA WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT			
7	5	BREACH UNIVERSAL STUDIOS HOME VIDEO			
8	7	NORBIT DREAMWORKS HOME ENTERTAINMENT/PARAMOUNT HOME ENTERTAINMENT			
9	6	DEAD SILENCE UNIVERSAL STUDIOS HOME VIDEO			
10	NEW	THE CONTRACTOR SONY PICTURES HOME ENTERTAINMENT			

TOP VIDEO GAME RENTALS™		TITLE	Manufacturer	CERT.	RATING
THIS WEEK	LAST WEEK	LABEL / DISTRIBUTING LABEL			
1	1	#1 PS2: TRANSFORMERS: THE GAME ACTIVISION			
2	2	X360: TRANSFORMERS: THE GAME ACTIVISION			
3	3	X360: THE DARKNESS 2K GAMES			
4	NEW	X360: VAMPIRE RAIN MICROSOFT			
5	7	PS2: RATATOUILLE THQ			
6	4	WII: MARIO PARTY 8 NINTENDO			
7	8	PS2: GOD OF WAR II SONY COMPUTER ENTERTAINMENT			
8	NEW	PS2: HARRY POTTER & THE ORDER OF THE PHOENIX ELECTRONIC ARTS			
9	11	PS2: SPIDER-MAN 3 ACTIVISION			
10	6	X360: HOUR OF VICTORY MIDWAY ENTERTAINMENT			

TOP HEATSEEKERS®		ARTIST	Title	CERT.
THIS WEEK	LAST WEEK	LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)		
1	NEW	#1 EDITORS FADER/KITCHENWARE 10703/EPIC (13.98)	An End Has A Start	
2	NEW	BEHEMOTH CENTURY MEDIA 18374 (12.98)	The Apostasy	
3	NEW	A FINE FRENZY VIRGIN 73825 (12.98)	One Cell In The Sea	
4	NEW	NILE NUCLEAR BLAST 11721 (15.98)	Ithyphallic	
5	5	PETER BJORN AND JOHN ALMOSTGOLD 002* (12.98)	Writer's Block	
6	67	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98) ⊕	The Poison	
7	1	DARKEST HOUR VICTORY 347 (16.98)	Deliver Us	
8	2	GOGOL BORDELLO SIDEDUMMYY 1334 (13.98)	Super Taranta!	
9	NEW	MARK RONSON ALLIANCE 10031*/RCA (13.98)	Version	
10	4	PATTON OSWALT SUB POP 737 (15.98 CD/DVD) ⊕	Werewolves And Lollipops	
11	NEW	EMERSON DRIVE MONTAGE 90088/MIDAS (13.98)	Countrified	
12	NEW	RAUL MALO NEW DOOR 00876/UME (13.98)	After Hours	
13	14	JUSTICE ED BANGER/VICE 24892/ATLANTIC (13.98)	Cross	
14	12	SICK PUPPIES RMR 89752/VIRGIN (12.98)	Dressed Up As Life	
15	NEW	EMERSON HART MANHATTAN 80566/BLG (12.98)	Cigarettes & Gasoline	
16	16	LEELAND ESSENTIAL 10812 (13.98)	Sound Of Melodies	
17	13	RODRIGO Y GABRIELA ATO 21557 (13.98) ⊕	Rodrigo Y Gabriela	
18	15	COLD WAR KIDS DOWNTOWN 70009 (13.98)	Robbers & Cowards	
19	NEW	TEDDY THOMPSON VERVE FORECAST 008908/VG (13.98)	Up Front & Down Low	
20	8	MAYDAY PARADE FEARLESS 30099 (11.98)	A Lesson In Romantics	
21	18	DOWN A.K.A. KILO SILENT GIANT 388010/MACHETE (16.98 CD/DVD) ⊕	The Definition Of An Ese	
22	NEW	FREE CHAPEL WITH RICARDO SANCHEZ INTEGRITY/COLUMBIA 11982/SONY MUSIC (13.98)	Jentezen Presents: Moving Forward	
23	24	GREATEST GAINER SERGIO VEGA SONY BMG NORTE 10261 (16.98 CD/DVD) ⊕	Dueno De Ti... Lo Mejor De El Shaka	
24	NEW	STRATA WIND-UP 13122 (8.98)	Strata Presents The End Of The World	
25	20	FAIR TO MIDLAND SERVICIAL STRIKE/UNIVERSAL REPUBLIC 008996/UMRG (9.98)	Fables From A Mayfly: What I Tell You Three Times Is True	
26	NEW	DJ BEAR HERRON LETHAL SQUAD 009455 (7.98)	Lethal Squad Mixtapes: Dose #1	
27	NEW	JASON ISBELL NEW WEST 6119 (16.98)	Sirens Of The Ditch	
28	RE-ENTRY	MUTEMATH TELEPROMPT 44462/WARNER BROS. (13.98)	Mutemath	
29	28	MARIANO BARBA THREE SOUND 621 (13.98)	En Vivo	
30	RE-ENTRY	WOMEN OF FAITH WORSHIP TEAM MYRRH/WORD-CURB 887174/WARNER BROS. (13.98)	Amazing Freedom	
31	17	SAY ANYTHING DOGHOUSE/J 71805/RMG (11.98)	...Is A Real Boy	
32	37	LOS TERRIBLES DEL NORTE FREDDIE 1969 (9.98)	30 Corridos: Historias Nortenas	
33	22	SYMPHONY X INSIDE OUT 7925/SPV (17.98)	Paradise Lost	
34	38	LOS HUMILDES VS. LA MIGRA BCI LATINO 41593/BCI (6.98)	Los Humildes Vs. La Migra	
35	21	3 INCHES OF BLOOD ROADRUNNER 618023 (13.98)	Fire Up The Blades	
36	RE-ENTRY	MAZIZO MUSICAL UNIVISION 311180/UG (5.98)	Linea De Oro: Loco Por Ti Y Muchos Exitos Mas	
37	14	FAMILY FORCE 5 MAVERICK/MONO VS STEREO/GDTEE 49462/WARNER BROS. (13.98)	Business Uo Front/Party In The Back	
38	31	GRUPO EXTERMINADOR FONOVISA 353030/UG (12.98)	Adicto A Ti	
39	19	THE POLYPHONIC SPREE GOOD RECORDS 2990*/TVT (16.98) ⊕	The Fragile Army	
40	27	UNK BIG OMP 5973/KOCH (17.98)	Beat'n Down Yo Block	
41	32	TIERRA CALI VENEMUSIC 653210/UNIVERSAL LATINO (13.98 CD/DVD) ⊕	Enamorado De Ti: Edicion Especial	
42	25	SECONDHAND SERENADE GLASSNOTE 63020/EAST WEST (13.98)	Awake	
43	23	THE KOOKS VIRGIN 50723/ASTRALWERKS (14.98)	Inside In / inside Out	
44	NEW	MINNIE DRIVER TRAMPOLINE/2OE 431087/ROUNDER (7.98)	Seastories	
45	1	COLE DEGGS & THE LONESOME COLUMBIA (NASHVILLE) 05038/SBN (11.98)	Cole Deggs & The Lonesome	
46	30	JOHNNY VICIOUS THRIVEDANCE 90770/THRIVE (19.98)	ThriveMix Presents: Trance Anthems 2	
47	90	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself	
48	49	EUGE GROOVE NARADA JAZZ 78763/BLG (18.98)	Born 2 Groove	
49	41	CHIODOS EQUAL VISION 136 (14.98 CD/DVD) ⊕	All's Well That Ends Well	
50	36	ROBERTO CARLOS DISCOS 605 08204/SONY BMG NORTE (14.98)	Grandes Exitos	

THIS WEEK ON: **BREAKING & ENTERING**
Hot Latin/hip-hop trio the D.E.Y. files 30-20 on the Latin Rhythm airplay chart this week with its solo debut single, "Dame un Momento." 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, as defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

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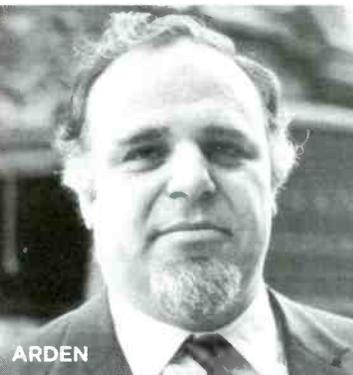
MILEPOSTS

COMPILED BY KRISTINA TUNZI ktunzi@billboard.com

Don Arden, 81

Legendary music mogul **Don Arden**, 81, passed away July 21 at a Los Angeles nursing home. He had been suffering from Alzheimer's disease.

The father of Sharon Osborne, Arden propelled the likes of Black Sabbath, Gene Vincent, Electric Light Orchestra and the Small Faces to fame.



ARDEN

However, he became notorious in the industry for his aggressive and unflinching business methods.

In one such incident, Arden and his accomplices allegedly hung rival manager Robert Stigwood out of a fourth-floor office window in London to punish him for trying to steal the Small Faces away from him.

Afterward, Arden joked that the incident would become his epitaph and that his grave should bear the legend, "Don Arden—Hung Robert Stigwood Out of a Window."

Arden chronicled his career in the 2004 autobiography "Mr. Big—The Autobiography of Don Arden—The Al Capone of Rock."

Born Harry Levy in 1926 in Manchester, England, Arden started in the entertainment business early, becoming a singer/comedian at the age of 14. He changed his name after an agent suggested he would sound more like Hollywood actor Robert Arden.

After World War II, Arden began pursuing his career in earnest, becoming a regular on the British variety circuit with an act that involved impersonations. He retired from the stage in 1954 to become a show business agent.

—Jody Thompson

DEATHS

Bill Pinkney, 81, the last original member of the Drifters, was found dead July 4 in his hotel room in Daytona Beach, Fla. A cause of death has not been announced, but Pinkney had been suffering from unspecified health problems.

Pinkney's distinctive bass voice can be heard on the Drifters' holiday classic, "White Christmas." Although he was absent when they recorded their biggest hits, he was able to hold onto the Drifters name and fight for laws allowing him to claim affiliation with the original group.

Pinkney was also a pitcher for the New York Blue Sox of the Negro Baseball League in the late '40s and early '50s, and served in World War II.

Will Schaefer, 78, composer for numerous TV shows and more than 700 commercials, died July 4 of cancer in a nursing home near Palm Springs, Calif.

Born in Wisconsin, Schaefer contributed many compositions as background music for such TV shows as "I Dream of Jeannie," "The Jetsons" and "The Tonight Show With Johnny Carson."

Schaefer's commercial placements included Ford, Chevrolet and Pillsbury. He received three Clio Awards for his commercial work, an Emmy nomination for his work on Disney's TV movie "The Skytrap" and a Pulitzer Prize for his concert piece "The Sound of America," commissioned for the American bicentennial.

Bill Perry, 49, blues guitarist, died July 17 of an apparent heart attack at his home in Sugar Loaf, N.Y.

Born in Chester, N.Y., Perry was discovered in the New York club scene after making an impression on famed folk singer Richie Havens. Touring with Havens' band for four years, Perry was also featured on the road with former members Garth Hudson and Levon Helm.

After signing with Pointblank/Virgin in 1995, Perry released two albums followed by a live set recorded at New York club Manny's Car Wash in 1999.

Working with "Late Night With Conan O'Brien" music director Jimmy Vivino, he put out four records with Blind Pig Records.

On his 2002 album "Crazy Kind of Love," he and Havens recorded an acoustic duet cover of the Rolling Stones' "No Expectations."

Perry is survived by his son, Aaron; three brothers; and a sister.

Jerry Hadley, 55, opera tenor, died July 18 in Poughkeepsie, N.Y.

Born in Princeton, Ill., Hadley attended the University of Illinois School of Music. In 1976, he debuted in the Lake George Opera's "Così Fan Tutte" by Mozart. In just two years he was contracted by Beverly Sills and the New York City Opera.

Along with appearances at opera houses throughout the world and roles in works by Donizetti, Massenet and Offenbach, Hadley's career ranged from musicals and Broadway theater to popular music. He contributed to three Grammy Award-winning albums, in the best classical and best opera recording categories.

He is survived by his sister, Joyce, and sons Nathan and Ryan.

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Concord Music Group taps **Rick Nuhn** as senior director of urban music promotion. He has consulted the label's promotion department for the past year-and-a-half.

Amathus Music in New York names **Chris Panaghi** managing director. He was A&R director.

Victory Records in Chicago names **Jim Saliby** senior VP of sales and marketing. He was VP of sales at RCA Nashville.

Island Def Jam Music Group in New York appoints **Christian Jorg** senior VP of new media and commerce. He was executive VP at direct-to-consumer mobile entertainment company Flycell.

MEDIA: mtvU in New York promotes **Ross Martin** to senior VP. He was VP.

PUBLISHING: Classical music publisher Boosey & Hawkes appoints **David Hockman** nonexecutive director. He was chairman/CEO at Sony/ATV Music.



TOURING: The Corporation, which oversees the needs of London's Royal Albert Hall, names **John Antcliffe** president. Antcliffe, founder/CEO of U.K. public relations group Smithfield Consultants, replaces **Charles Fairweather**.

Red Entertainment Agency names **Brian Jonas** director of booking for the Northeast territory. He was an agent at Universal Attractions.

M.P.I. Talent Agency in Los Angeles taps **Nanci Stevens** as an agent, focusing on the East Coast and Midwest territories. She previously served as an agent at the William Morris Agency.

RETAIL: Best Buy taps **Julie Owen** as senior VP of the company's entertainment business operating group. She was VP of customer care.

RELATED FIELDS: Razor & Tie Entertainment in New York appoints **Michael Caplan** executive VP of A&R. He was senior VP of A&R at Columbia Records and president at One Haven Music.

The New York Philharmonic names **Alan Gilbert** music director, beginning with the 2009-2010 season. He has been chief conductor/artistic adviser of the Royal Stockholm Philharmonic Orchestra since 2000.

Universal Music Group chairman/CEO **Doug Morris** has been appointed to the board of directors of the National Center on Addiction and Substance Abuse at Columbia University in New York.

—Edited by Mitchell Peters

GOODWORKS

RAFFLE FOR LEUKEMIA LYMPHOMA SOCIETY

It Dies Today is one of many featured bands on the Vans Warped tour. Fans visiting the act's merch table can buy raffle tickets to win Fernandez guitars, Burton Snowboards gear and IDT limited-edition T-shirts. All proceeds from raffle ticket sales benefit the Leukemia Lymphoma Society.

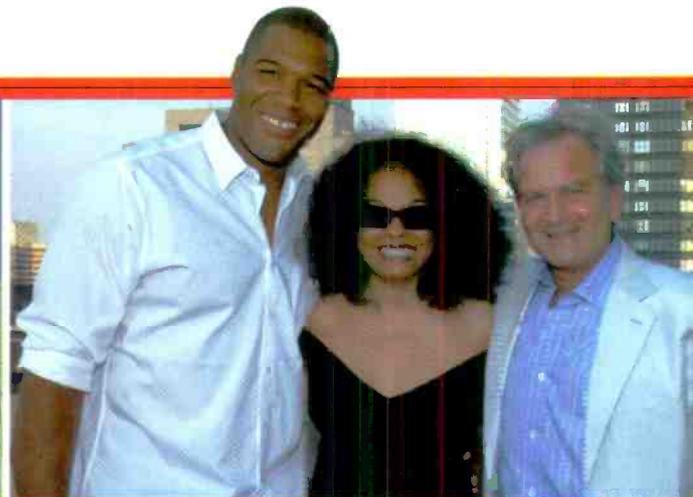
BANNER TREATS KIDS TO SIX FLAGS

For the third consecutive year, David Banner sent children from the Stewpot Neighborhood Children's Program in Jackson, Miss., to Six Flags Over Georgia. Eighty children participated in the all-expenses-paid, July 20 excursion.

BACKBEAT



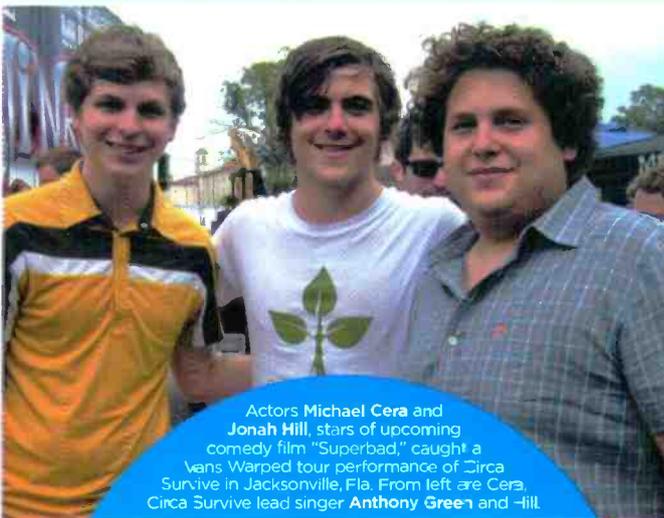
Roger McGuinn stopped by Billboard's New York offices July 17 while promoting his latest album, "Live From Spain," which features many of the songs made legendary during his days fronting Rock and Roll Hall of Famers the Byrds. From left are Billboard chart manager Gary Trust, McGuinn and Billboard contributor Fred Bronson.



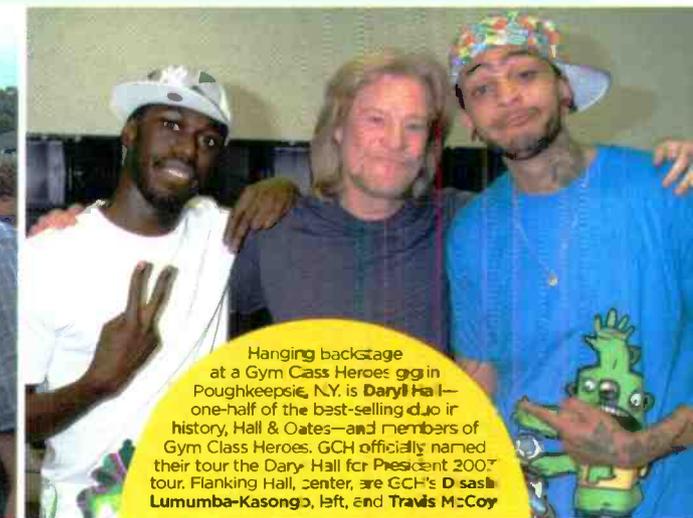
Dreier LLP and New York's Giant Michel Strahan's charity golf dinner/auction, held at New York's TAO Restaurant, raised more than \$300,000 for the Supportive Children's Advocacy Network and included a special surprise performance by Diana Ross. From left are Strahan, Ross and Dreier LLP managing partner Mark Dreier.



ASCAP hit the road to check out the Hitmen of Music Row tour on a stop at Fallsview Casino Resort in Niagara Falls. Songwriters Craig Wiseman, Tony Mullins, Jeffrey Steele and Bob DiPiero shared behind-the-scenes stories on some of today's biggest radio hits. The Hitmen of Music Row is also the title of the new upcoming series that debuts on GAC in September. From left are songwriters Al Anderson and Tim Nichols, ASCAP Nashville membership group senior VP Connie Bradley, DiPiero, ASCAP Nashville membership group VP Pat Rolfe, Steele, Wiseman and Mullins.



Actors Michael Cera and Jonah Hill, stars of upcoming comedy film "Superbad," caught a Vans Warped tour performance of Circa Survive in Jacksonville, Fla. From left are Cera, Circa Survive lead singer Anthony Green and Hill.



Hanging backstage at a Gym Class Heroes gig in Poughkeepsie, N.Y. is Daryl Hall—one-half of the best-selling duo in history, Hall & Oates—and members of Gym Class Heroes. GCH officially named their tour the Daryl Hall for President 2007 tour. Flanking Hall, center, are GCH's Dasha Lumumba-Kasongo, left, and Travis McCoy.

INSIDE TRACK

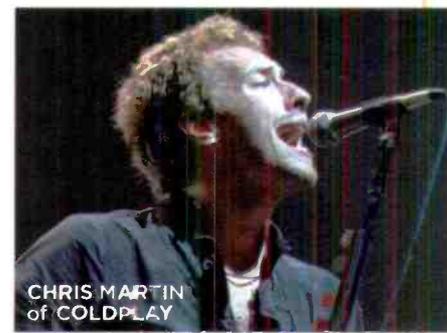
NO MARACAS OR CASTANETS ON NEW COLDPLAY SET

Here's something Track didn't expect: In a "hidden" blog on its Web site, Coldplay says its new album is "infused [with] the sights, sounds and flavors of Latin America and Spain." The currently untitled set, which is being recorded in Barcelona, was inspired by Coldplay's visits to South America earlier this year. "The music and lyrics have begun to reflect the strengthening Hispanic theme," the band told fans. However, don't expect any exotic instrumentation to get in the way of the group's signature power ballads: "No maracas or castanets, but a vibrancy and colorfulness that owes much to the atmosphere of Buenos Aires and Barcelona." The album is due in 2008 via Capitol.

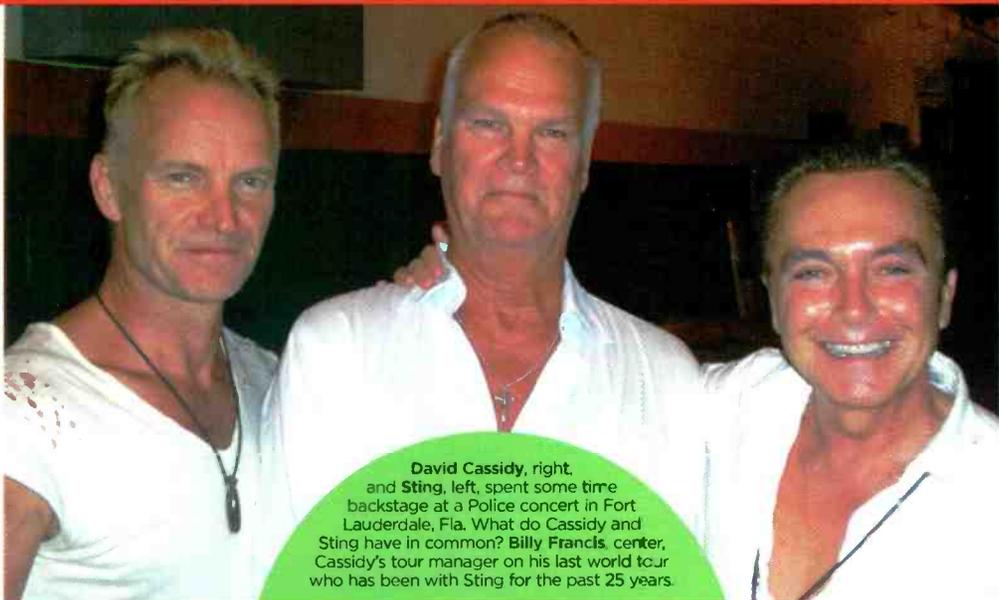
PS: SAXE CALLING

New York independent label PS Classics is branching out from its usual Grammy Award-nominated original cast recordings (think "Sweeney Todd" and "Nine") with new signing Emily Saxe. The New York-born singer has made a living performing American standards in the clubs and concert halls of Japan, Thailand and Australia. Founded by producer/performers Philip Chaffin and Tommy Krasker, the 7-year-old PS Classics has defined itself as an artistic safe house for Broadway material, "or sure, but also for Broadway performers. But Saxe's upcoming "Keeping You in Mind" is "the first chance we've had to expand our A&R horizons with a new artist," Chaf-

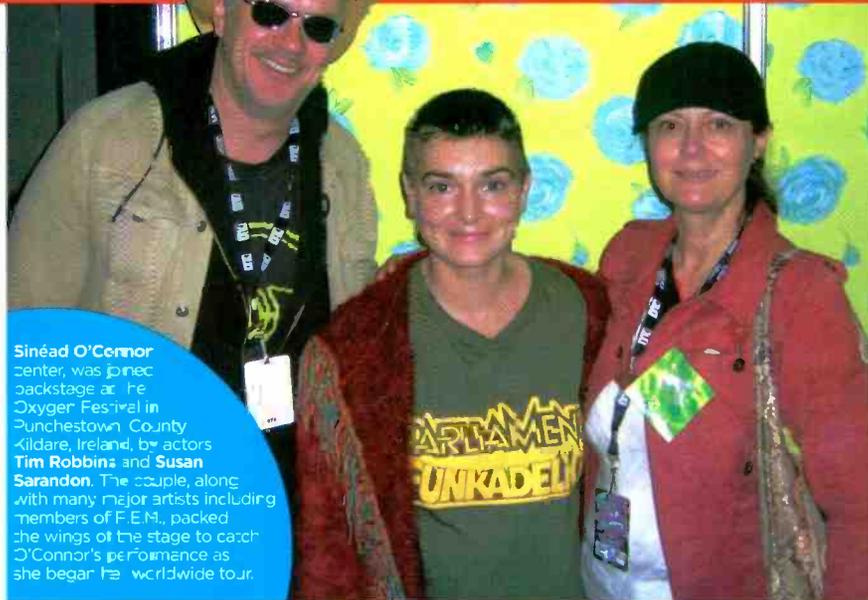
fin tells Track. Purists, beware: Saxe's favored accompaniment is sparse acoustic guitar, her readings lean more toward country than cabaret and her co-producer is David Pilitch, whose credits include K.D. Lang and Madeline Peyroux.



CHRIS MARTIN of COLDPLAY



David Cassidy, right, and Sting, left, spent some time backstage at a Police concert in Fort Lauderdale, Fla. What do Cassidy and Sting have in common? Billy Francis, center, Cassidy's tour manager on his last world tour who has been with Sting for the past 25 years.



Sinéad O'Connor, center, was joined backstage at the Oxygene Festival in PuncHESTOWN, County Kildare, Ireland, by actors Tim Robbins and Susan Sarandon. The couple, along with many major artists including members of F.E.M., packed the wings of the stage to catch O'Connor's performance as she began her worldwide tour.



Herb Alpert performed at his Beverly Hills jazz club Vibrato in support of Shout Factory's reissue of his hit album "Rise!" From left are former A&M Records promotion director Jon Konjayan, Alpert, Warner Records' Dave Scherer and vocalist Lani Hall Alpert, Herb's wife. PHOTO: COURTESY OF STEVE SIDORUK



Gibson produced 25 exclusive, environmentally friendly custom "Acoustic" J-45 guitars with the Live Earth logo emblazoned on the front that were signed by artists performing at the eight official concerts across the globe. The guitars will be auctioned to benefit the Live Earth concerts and the Alliance for Climate Protection. Pictured with the commemorative guitar, from left, are reunited Genesis members Phil Collins, Daryl Stuermer, Mike Rutherford, Tony Banks and Chester Thompson. PHOTO: COURTESY OF LORENZO AGIUS/GETTY IMAGES



Reach Global Music Publishing has entered a worldwide publishing administration agreement with Lisa Loeb. Celebrating the signing at a Reach Global formal event are from left, Reach Global VP Scott Rubin, Loeb and Reach Global president Michael Closter.

INSIDE TRACK

FOR WHAT IT'S WORTH

Techno-pop artist Sir Ivan can now add "TV reality show star" to his résumé. The billionaire-banker-turned-entertainer will appear as Mr. Mitzvah, the world's first Jewish superhero, in the NBC Sci-Fi Channel series "Who Wants to Be a Superhero?" To launch his new alter-ego character, Sir Ivan threw a superhero costume party at

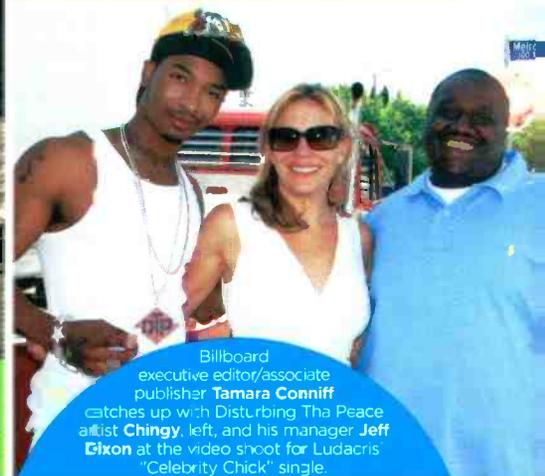
his Hamptons home (a castle, as it were) July 21 for 600 of his closest friends. (Turns out Track is a close friend. Who knew?) For this event, Sir Ivan decorated the castle in shades of gold. The theme extended to his own costume and hair.

On hand for the bizarre soiree were John Lennon's ex-lover Mei Pang, actress Sylvia Miles, comedian Jackie "the

Jokeman" Martling, Heatherette designer Traver Raines, a fire eater and "Oompah Loompah" versions of Batman and Superman. Between sips of summery cocktails, guests were treated to an episode of the Sci-Fi show, followed by the DJ sounds of Lee Kalt, who couldn't help but play Sir Ivan's latest dance single, a cover of the Buffalo Springfield nugget "For What It's Worth." The self-released track is available at iTunes and other digital outlets.



SIR IVAN (left) and MINA



Billboard executive editor/associate publisher Tamara Conniff catches up with Disturbing Tha Peace artist Chingy, left, and his manager Jeff Dixon at the video shoot for Ludacris' "Celebrity Chick" single.



Martina McBride met with several BMI staffers during a day off from her 2007 tour, during which she opens each show with her first self-penned song—the top five hit "Anyway." From left are BMI director of writer/publisher relations Shelby Kennedy, McBride, BMI VP of writer/publisher relations Jody Williams, BMI associate director of writer/publisher relations Beth Mason and Sony BMG Nashville senior director of A&R Carole Ann Mobley.

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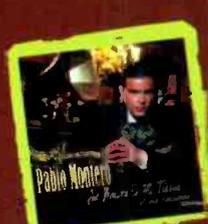
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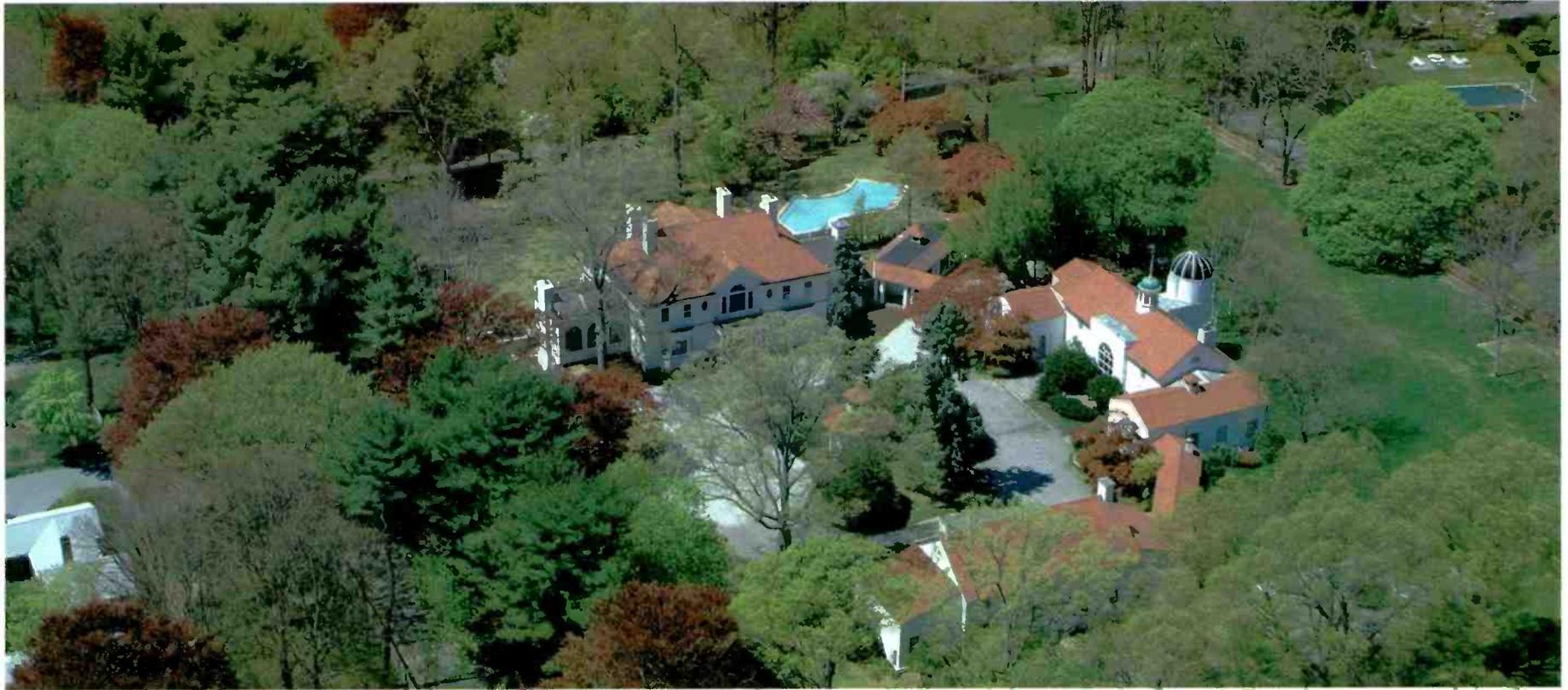
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