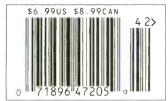
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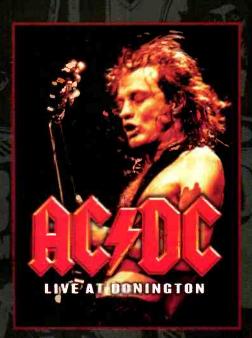
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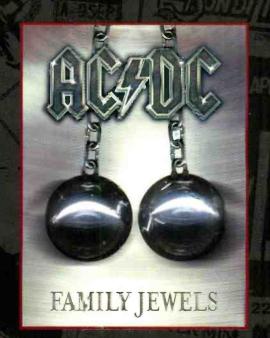






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The Eagles Break Down Their First Studio Album In 28 Years, And Their Partnership With Wal-Mart

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JI witnessed Arcade Fire and LCD Soundsystem wind up their tout and Common and Q-Tip bring the house down in Times Square, Plus, fans gave Radiohead's new album the once-over. More at jadedinsider.com

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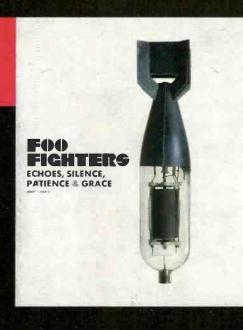


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"This may be the best album of the group's celebratory career."

Los Angeles Times

"Once again the Foos get high marks, proving what well-rounded rockers they are. Top rating." People "There won't be a record this year that's more exciting than this. 'The Pretender' hurtles at an explosive pace. Foo Fighters do their melodic rock thing to sterling effect on 'Long Road To Ruin' (a hit-in-waiting) and 'Summer's End', which swings and swaggers like Zeppelin in their mid 70's pomp. On this sixth album, Grohl has become one of rock's powerhouses. ***

"In Echoes, Silence, Patience & Grace, Mr. Grohl presents songs that are ever more emotional and ever more measured. These songs are astonishingly easy to listen to, guided by iron notions of form and musical narrative, lifted by zesty chords. There is a lot here to admire."

The New York Times

"Big Rock Lives. The record sounds lush and epic with a variety of genres and sounds. ****

Paste

"Fabulous. Grohl and his band seem to have the goods to go on forever."

New York Daily News

RAY WADDELL **Executive Director of Content and Programming** for Touring and Live Entertainment Billboard



Tour De Farce

Labels Banking On Touring Revenue May Want To Think Again

"We're all riding rocket ships/Talking with our minds/Wearing turquoise jewelry/And standing in soup lines.

—John Prine, "Living in the Future"

Last month's New York Times Magazine cover story by Lynn Hirschberg on Rick Rubin was fascinating on many levels, from the simplicity of Rubin's approach toward music (basically, it needs to sound good), to his unwavering fandom, to the fact that the bearded new Columbia chief

But one concept presented in the lengthy article that's not really so new was the one about how Columbia, in search of new revenue streams, may be considering asking its artists to cough up as much as 50% of their touring, merchandising and online revenue. For the record, it's not a concept that Rubin has publicly signed off on, and given his artist-friendly history, it's doubtful he would.

There was a time, not so long ago, that one could have actually made a case for labels sharing in touring revenue. In this time, labels created a "brand" in an artist, funding the brand's startup, heavily marketing this brand, maybe springing for a video or two and providing financial touring support. Without the label's bankroll and expertise, it would be extremely hard for the artist to go out and tour profitably at all. With this argument, given the label built this "brand," it should share in the revenue that the brand could produce, including touring and merchandising.

Not that those who make their living off touring would ever willingly come off of any of their money. If you want to see a promoter's hackles rise, ask him about giving up some of his single-digit profit margin to the label. Likewise an agent. Before anyone asked, "Who moved my cheese?," the touring industry was saying, "Stay the hell away from my cheese."

Girls" and "Hannah Montana." Disney has created powerhouses that garner TV ratings, sell millions of records and spin arena turnstiles. Disney shares in the touring revenue, and promoter AEG Live and agency Creative Artists Agency are certainly not complaining. But Disney is Disney, and can't be compared with a traditional label such as Columbia.



Before anyone asked, 'Who moved my cheese,' the touring industry was saying, 'Stay the hell away from my cheese.'

Regardless, the influence and power of the labels have waned in the digital age. Labels simply don't hold the leverage they once did; in fact, as the Madonna/Live Nation deal illustrates (see story, page 12), the promoter can even supplant the label as the linchpin of a career. Acts can gain a foothold online well before the labels even become involved. And touring revenuetoday the most reliable cash cow for artists—is a pie that has been sliced and resliced so many times that the labels would be at the end of a long soup line, with no one in front of them giving up any ground.

The one company creating brands these days that translate into touring is Disney. In "High School Musical," "The Cheetah

BILLBOARD.BIZ POLL

Of course, there are deals out there where label, artist and promoter are all in it together, most notably the Korn/EMI/ Live Nation triumvirate as well as the much-broader Madonna deal, if it comes to pass. Here, Live Nation not only gets a piece of record sales in Korn's case, but runs the "label" per se in Madonna's. They're not just reslicing a bigger pie, they're opening a bakery.

There is a new model on the horizon, for sure. It may well be more of a partnership among labels, artists and the touring business. But the opportunity for labels to get a piece of touring just because they want it has slipped away, if it was ever realistically there in the first place.

FEEDBACK

FOR THE RECORD

- In the Album Reviews section in the Oct. 6 issue. Kevin Michael's album should have been identified as being
- In the Jazz Notes column in the Sept. 8 issue, producers for Miles Davis' Columbia/Legacy "Evolution of the Groove" remix EP should have been identified as Charley Drayton, Pat Thrall, Vince Wilburn Jr. and Lenny White.
- In the Boxscore chart in the Sept. 22 issue. Viva Entertainment should have been listed as one of the promoters in the listing for the Sept. 2 concert at Allstate Arena by Juan Gabriel and Marco Antonio Solís
- In the Oct. 4 issue, New Found Glory's "From the Screen to Your Stereo Part II" (Drive-thru) should have appeared as a new entry at No. 4 on Top Independent Albums.

Radiohead's "In Rainbows" was available for download Oct. 10. How many units do you think will be downloaded prior to the physical CD's release next year? 18% 100,000 or Less

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>>>REPORT: **TEENS MOVING FROM P2P TO PAID**

The results of a teen survey conducted by financial analyst firm Piper Jaffray reveal that young music fans are slowly accepting paid online music sources over peerto-peer file trading. P2P is still the primary way they acquire music, but its market share fell to 64% from 72% last fall. Meanwhile, 36% of teens said they now buy music from online services, up from 28% last year.

>>>IDJ TO LAUNCH RADIO SERVICE

Island Def Jam Music Group is launching a mobile music subscription service dubbed IDJ Radio, The service will feature hip-hop/R&B. classics and reggaetón/Latin hip-hop music and videos from IDJ artists and those from other labels. The service will be available to customers for a monthly fee via their mobile operator.

>>>REZNOR **FOCUSING ON NEW ALBUM**

Nine Inch Nails is now completely in the hands of frontman Trent Reznor following the Oct 7 expiration of the band's contract with Interscope Records. Sources close to the situation say in the short term, Reznor will begin studio work on the follow-up to 2007's "Year Zero," a process he couldn't begin until the Interscope deal was complete due to contractual reasons.



LIVE (NATION) TO TELL

Profit potential of a deal with Madonna



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TOURING BY RAY WADDELL

SECONDARY SCHOOL

Lessons Learned From The Hannah Montana Ticketing Uproar

Hannah mania may be the tour that forces some sort of revamping of the secondary ticket market, whether it is self-policing or legally enforced.

The question is, who's at fault? Venues, promoters and resellers all say, "Not us."

How Hannah Montana tickets disappear and then reappear on the secondary market has spurred attorneys general from three states to look into the situation.

Additionally, on Oct. 15, Ticketmaster will seek a preliminary injunction in Federal District Court in Los Angeles to stop software provider RMG Technologies from using automated programs that Ticketmaster believes provide resellers repeated access to ticketmaster .com and move these buyers to the head of the digital line.

Missouri Attorney General Jay Nixon has announced that the state is suing three ticket resellers on charges they violated state consumer protection laws. Arkansas Attorney General Dustin Mc-Daniel says he is investigating resellers in his state, as is Pennsylvania Attorney General Tom Corbett.

"Scalping's illegal in Arkansas. The [attorney general] got a lot of complaints. He's investigating, and we're helping him all we can," says Michael Marion, GM of Alltel Arena in North Little Rock, Ark.

The attention from state legal eagles speaks to the huge demand for tickets to the 54-date Hannah Montana tour, which begins Oct. 18 in St. Louis. The tour has been a rude awakening to the harsh realities of the modern concert market for an emotionally invested ticket buyer.

"You're dealing with a mother/child dynamic here that can lead to a very upset child and a very angry mother, and that certainly exacerbates things,' Ticketmaster VP/assistant general counsel Joe Freeman says.

What seems to be catching ticket buy-

ers off guard and attracting the attention of politicos is a) how quickly tickets in the primary market are disappearing; b) in turn, how quickly these tickets are showing up on the secondary market and; c) the price tag on those tickets once they hit the secondary market.

Many of those Montana tickets are winding up on StubHub, the secondary-ticket market leader that sold 3.3 million tickets in 2006 and has already eclipsed that number in 2007.

Of course, the reselling phenomenon -some would call it scalping—is not new just new as a kid-pop phenom. "Because it's kids, because it's uneducated consumers, they're up in arms and they're taking it literally to the level of state government, saying, 'What's going on with these tickets?' "StubHub PR director Sean Pate says.

StubHub says its tickets come from a wide range of sources. "Anybody can post tickets," StubHub head of business development for music Chuck LaVallee says, though he admits that he really doesn't have a handle on their origin.

A sophisticated computerized ticketing system can sell out a large arena in minutes. Given production considerations and "holds" for fan clubs and other constituencies, the actual number of

tickets that may be available to the general public for a given show may be only a few thousand, even if the listed capacity of the venue is 18,000.

"In the first few minutes 43,000 people were attempting to purchase 9,000 tickets," Marion says of his date. "You can do the math real quick."

Pate, though, says angry consumers don't need to be mad at Stub Hub. "If it's me, I'm directing [frustration] toward the venue, the promoter and/or Ticketmaster. [Consumers should ask], 'You guys hold this inventory, what is actually available to me?' " Pate says. "We don't sort tickets, we don't buy tickets, we don't pull inventory for sale. There wouldn't be one ticket on StubHub if people didn't want to use us."

Debra Rathwell, senior VP for tour producer/promoter AEG Live, says any discussion that the promoter might be taking advantage of the resale market is misguided. "We are doing everything possible to stop scalpers from being able to purchase tickets," Rathwell says. "We do not sell tickets to the secondary market. That is a slippery slope that my office does not want to go down."

Freeman says Ticketmaster is "doing everything we can to ensure fair access to the public," adding that Ticketmaster does not own or control the ticket. "Ticketmaster is acting on behalf of its clients—the show promoter, the venue to ensure the fairest distribution to the public, but we do not own the tickets. It's not our inventory to decide how

About half of the tickets are sold to Montana fan club members, the only presale in this case. "Fan clubs are a reality of modern touring," Freeman says. Problem is, joining a fan club is no roadblock to an aggressive reseller. "We did some homework on it and determined that all the StubHub tickets were fan club tickets," Marion says. "Scalpers are joining the fan club for the purpose of buying the tickets to resell them. Which stinks."





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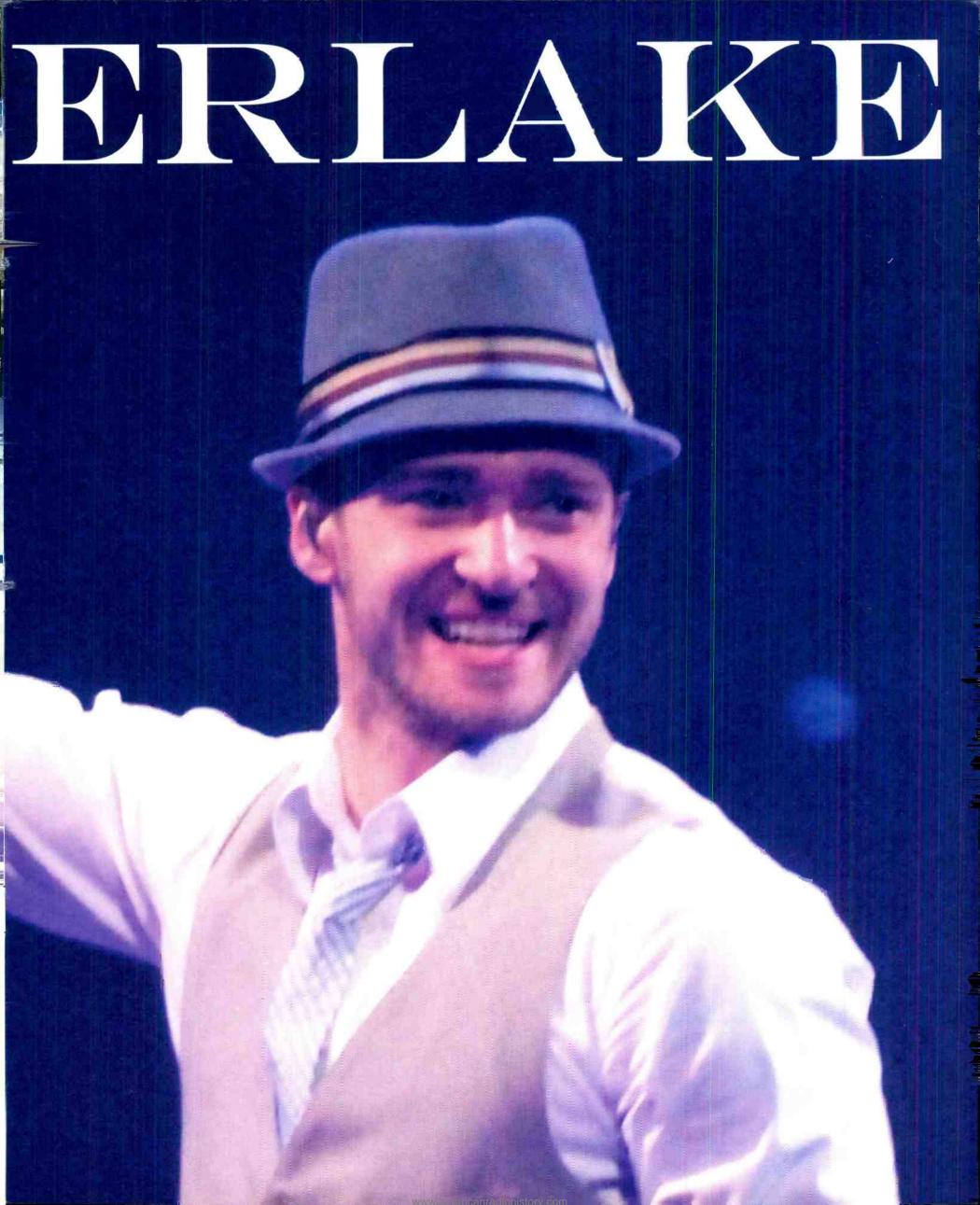
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GROSS: \$120,156,531

TICKETS: 1,586,036

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>>>ZOMBA SUES PEREZ HILTON

Zomba has sued PerezHilton.com for copyright infringement, saying the gossip Web site illegally posted recordings by pop singer Britney Spears. The suit, filed Oct. 11 in U.S. District Court in Los Angeles. accuses the site and its proprietor, Mario Lavandeira, of illegally obtaining and posting at least 10 completed songs and unfinished demos. The suit does not specify the amount of monetary damages. but asks for real and punitive damages and legal costs.

>>>MYSPACE EXPECTED TO OPEN DEV PLATFORM

Reports suggest that MySpace may announce an openapplication development platform similar to Facebook's Conference in San Francisco. According to the blog TechCrunch, several developers say the move is imminent. Like Facebook, the MySpace platform would allow companies to create widgets that extend various types of functionality into MySpace and sell their own ads around it.

>>>MSGE TO PURCHASE CHICAGO THEATRE

Madison Square Garden Entertainment is in final negotiations to purchase the 3,600-seat Chicago Theatre. MSGE runs New York mainstay venues Madison Square Garden, the WaMu Theatre at Madison Square Garden, Radio City Music Hall and the Beacon Theatre. While agreeing in principle to the acquisition, MSGE said several additional details must be worked out before the purchase can be finalized.

UPFRONT

BUSINESS BY RAY WADDELL

CAUSING A COMMOTION

Madonna Deal Would Put Live Nation In The Artist Career Business—But The Profit Margin Could Be Slim

If Madonna leaves Warner Bros. for an all-encompassing \$120 million deal with Live Nation—which, it is important to note, Live Nation would not confirm—the maneuver at the very least heralds the most ambitious move yet for Live Nation and a significant tilt in who holds the leverage in the music business.

But if reported numbers are correct, the profit margin still remains slim—even if Live Nation is now in the overall artist career business as opposed to just the touring biz.

Based on Billboard's analysis of published details of said deal—again, unconfirmed—the company might still find it tough to wind up in the black before a 10-year deal expires. And that's even if Madonna performs at retail and on the road at close to the level she's maintained in the past, and even if Live Nation can fully exploit the artist's globally recognized brand.

The deal, though, would follow through to the extreme on Live Nation CEO Michael Rapino's stated desire to form deeper and longer relationships with artists—relationships that extend well beyond one concert or tour. The new deal is likely driven by touring potential, but is far broader than any previous Live Nation undertaking. Published reports say Madonna would receive a mix of cash and stock in exchange for allowing Live Nation to distribute three studio albums, promote concert tours, sell merchandise and license her name.

A key broker in this groundbreaking deal is surely Arthur Fogel, chairman of music for Live Nation and president of TNA International, Live Nation's global touring division. Fogel has produced Madonna's last three world tours, which grossed almost \$400 million combined. Madonna's respect for his talents is clear. "Arthur Fogel knows how to make the impossible possible," she told Billboard in 2005. "He's a touring genius."

By all accounts, Warner tried to make Madonna a similarly broad counteroffer. It is believed the company partnered with Barry Diller's IAC/InterActive-Corp, the parent of Ticketmaster, with a touring component helmed by rival promoter AEG Live (billboard.biz, Sept. 1).

Neither Rapino nor Fogel could be reached for comment by press time.

BREAKING DOWN THE FIGURES

The Wall Street Journal, quoting sources briefed on the Live Nation deal, reports that the Live Nation offer includes a general advance of \$17.5 million and advances of \$50 million-\$60 million to the artist over 10 years. Live Nation also is expected to pay \$50 million in cash and stock for the right to promote Madonna's concert tours. That outlay comes to a total of \$117.5 million-\$127.5 million.

But Live Nation's deal with Madonna is virtually unprecedented. It bespeaks a struggling major-label business, and a touring business with a massive upside for top-tier acts, of which Madonna is assuredly one. Last year, Madonna was second only to the Rolling Stones in gross touring dollars, taking in nearly \$200 million at the box office and playing to more than 1.2 million people in just 60 shows.

Of course, gross is not net. A tour with high overhead like Madonna's might net only \$50 million-\$70

million on a \$200 million gross, according to industry estimates. According to the Wall Street Journal, Madonna would keep 90% of touring revenue, 70% of merch revenue and 50% of licensing sales. Sources say, however, that the deal doesn't obligate the artist to tour.

So, given these parameters, on a given tour cycle, Live Nation could theoretically be looking at \$5 million-\$7 million from ticket sales and maybe \$6.5 million-\$7 million from merchandising. Madonna has done three tours in the past 10 years. With three tours over the next 10 years, sans licensing and label revenue, Live Nation could earn an estimated \$42 million; this is a conservative estimate that doesn't include potential ticketing, fan club and sponsorship revenue. Anticipated recorded music sales revenue of \$84.5 million-\$98.5 million (see story, this page) yields a total revenue in the \$126.5 million-\$140.5 million range.

The tipping point for profitability could be Live Nation's ability to exploit Madonna's branding. Madonna's H&M fashion line, for example, is believed to have earned more than \$20 million-plus in its first year. Live Nation could benefit substantially from future such deals.



NUMBERS CRUNCH Album Sales Need Touring Help

MADONNA'S 2005

album 'Confessions

scanned 16 million

United States

If Live Nation is going to make back its money, it had better be on the touring, merchandising, branding and sponsorship side of things, because the economics on the recorded-music side of the deal are tight, if not in the red.

On her last three studio albums, Madonna has sold about 20 million units worldwide, according to sources. In 2000, her "Music" album scanned 2.9 million in the United States, according to Nielsen SoundScan, and about 10

million units in total. "American Life" (2003) was a mid-level hit in the States, scanning 671,000 units and selling about 3 million worldwide, while her last album, "Confessions on a Dance Floor" (2005), scanned 1.6 million units in the States and sold 7 million units worldwide.

With 20 million albums sold—and then, adding in new revenue streams of ringtones, subscriptions and whatever revenue comes down the pike from ad-supported sites—a tradi-

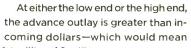
tional record label could get into striking distance of the generous advance paid by Live Nation. The advance, first reported in the Wall Street Journal, breaks out to \$25 million in cash and Live Nation stock guaranteed at a \$25 million value in exchange for the right to promote Madonna's concert tours; a signing bonus of \$17.5 million; and a \$17 million-\$20 million advance—50% payable on the deal's closing—each for three albums, with the masters reverting to

Madonna at the end of the deal, sources say.

That adds up to a cash component of \$93.5 million-\$102.5 million, if you include the cash touring advance. If Madonna maintains her recent level of sales, a traditional record label probably could make a blended profit of about \$3 per record, yielding \$60 million in pre-tax profits, after marketing, distribution and royalty payments—not enough to match the advance.

Live Nation is not a record label and doesn't

have a label infrastructure, and the company is gambling that an aging Madonna can maintain the same level of sales. If it had to license the album worldwide, it could likely get a deal for 30%—or maybe, for Madonna, 35%—of wholesale revenue. At a blended cost of \$14 per unit on 20 million records, that comes out to \$84.5 million-\$98.5 million.



 $red\ ink\ of\ \$4\ million-\$9\ million.$

If Live Nation pulled a Radiohead on the front end and sold the album directly to fans worldwide, it would go a long way to closing the red-ink gap. But then, it would still have to do either a P&D deal in the States, and probably a licensing deal for the rest of the world; or it could do a joint venture worldwide with one of the majors—and who knows how that deal would work.

-Ed Christman

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WE CONGRATULATE OUR TOP ARTISTS OF 2007



Ky-Mani Merley Vox Music Group #2 Reggae album i Tunes (Octi



Tracy Lawrence
Rocky Comfort Records
over 300,000 song downloads

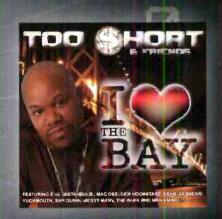


Hans Zimmer - Simpsons Soundtrack Extreme Music / Fox Music #12 Indie album · Billboard (Aug.



Tila Tequila Stra:Art #1 music video · iTunes (Mar)

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M

Too Short
Up All Nite Music
#27 Indie album - Billboard (Aug)



Federico Aubele ESL Mus c #5 Latin album · Tunes (Sept)

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#22 Top Heatseekers • Billboard (Jun)

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>>>JAY-Z LOSES STADIUM NAME

Shawn "Jay-Z" Carter's bid to name the New Jersey Sports and Exposition Authority after his clothing company, Rocawear, was declined, according to published reports. Instead, the venue decided to award naming rights to clothing maker Izod. The building, formerly called Continental Airlines Arena, will now be called the Izod

>>>LOUD **LAUNCHES BEVERAGE LINE**

Loud Records. founded by music mogul Steve Rifkind. has partnered with industry veteran Ron Urban for the launch of Loud Beverage Corp. A line of energy drinks will be first to hit the market. Local promotions are planned with partner Universal Music Group at more than 200 independent indie retail outlets. The product will be launched "market by market in the manner of breaking records," according to Rifkind.

>>HARRISON **CATALOG GOES** DIGITAL

A sizable chunk of George Harrison's catalog has made its digital debut on iTunes. His work was the last of the four Beatles to go digital; the band's music remains unavailable in that format. Among the bonus items packaged with the albums are an EPK video for "All Things Must Pass" and an early mix of "Learning How to Love You."

Compiled by Chris M. Walsh, Reporting by Lars Brandle, Antony Bruno, Jonathan Cohen, Mariel Concepcion and Ray Waddell.



UPFRONT

CHARTS BY SUSAN VISAKOWITZ

SIX-SHOOTER

Justin Hits Milestone With Multiple Singles From Album

First he brought "SexyBack." Now Justin Timberlake is bringing back single-album success on The Billboard Hot 100.

With a 41-28 climb for current single "Until the End of Time." Timberlake is the first solo male artist this decade to spawn six top 40 hits on The Billboard Hot 100 from a single album—in "FutureSex/ this case, LoveSounds," released in September 2006 on Jive.

The last solo male artist to accomplish the feat was Michael Jackson, whose album "Dangerous" produced seven such hits from 1991 to 1993. Shania Twain's "Come On Over," which had six top 40 Hot 100 hits from 1997 to 1999, was the last album overall to meet the milestone.



live/Zomba executive VP of promotion Joe Riccitelli says, We wanted to try and strive to do this and set that bar high for Justin from the start.'

A new version of "Until the End of Time," which features Beyoncé in a duet with Timberlake, went to radio Sept. 27 and helped give the track a jump in the last week, but the song was already tracking upward, having hit the top five on the Hot R&B/Hip-Hop Songs chart

with last week's issue.

Riccitelli says the label has some special plans for the new version of "Until," but wouldn't go into further detail.

Top 40 KBKS Seattle music director Eric Tyler not



JUSTINFICATION

Timberlake has placed six singles from his "FutureSex/LoveSounds" album in the top 40 of The Billboard Hot 100.

Peak	Title	Peak Date	Debut Date	Weeks On The Chart
1	SexyBack	9/9/06	7/22/06	36
1	My Love	11/11/06	9/23/06	29
1	What Goes Around Comes Around	3/3/07	12/23/06	25
6	Summer Love	5/9/07	4/28/07	20
17	LoveStoned*	10/6/07	7/21/07	14
28	Until The End Of Time*	10/20/07	7/14/07	14

only believes Timberlake is "the biggest pop artist since Michael Jackson." but says that "our audience demands him. People who like all musical genres appreciate and respect Justin's talents."

GOOD WORKS BY GAIL MITCHELL

Lending Support

Lifetime And iTunes Unite To Battle Breast Cancer—With Mya's Help

Lifetime Television is ramping up a multiplatform breast cancer initiative that includes an exclusive partnership with iTunes, a tie-in with majormarket radio and a PSA campaign enlisting notables from music, film, TV and sports. At the heart of Lifetime's 13th annual Stop Breast Cancer for Life public awareness and advocacy campaign is the original song "My Bra"-slang in the breast cancer community for the word "friend."

Commissioned as the campaign's first theme song, "My Bra" was penned by multiplatinum-selling songwriter Kara DioGuardi (Christina Aguilera, Gwen Stefani) and Grammy Award-winning songwriter/producer James Povser (Common, Lauryn Hill), Recorded by Grammy winner and Universal Motown artist Mya, "My Bra" will be prominently featured in various online and on-air components including the Lifetime Original Movie "Matters of Life & Dating."

Premiering Oct. 22, the cable network's campaign centerpiece stars Ricki Lake as a single woman living with breast cancer. Her support group of friends includes costar Holly Robinson Peete, whose character is also recovering from

Lifetime's multitiered promotion kicks off Oct. 15 when iTunes begins offering downloads of "My Bra" for 99 cents along with a free sneak

peek of "Matters of Life & Dating." iTunes will cross-promote the song and movie throughout October-National Breast Cancer Awareness Month. In turn, Universal Motown will simultaneously promote the song and movie.

This marks the second time that Lifetime has teamed with Universal Motown, Having previously utilized specials to promote breast cancer awareness, the channel decided last year to present an original movie, "Why I Wore Lipstick to My Mastectomy." Based on the book by Lifetime Television public affairs director Geralyn Lucas, the Emmy Award-nominated film featured a licensed version of Universal Motown singer/songwriter India. Arie's "I Am Not My Hair" featuring Pink.

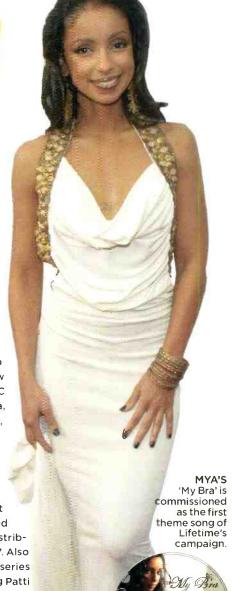
"This year's movie and song are an extension of that." Lifetime VP of music Marianne Goode says. "Both the song and movie have the same flavor. They really make you want to pay attention."

DioGuardi, whose mother died of ovarian cancer in 1997, says she was initially taken aback by the term "my bra." "But after it was explained, I understood. The urban sensibility of James' track underscores the term and has a bittersweetness to it, an emotion most experience when dealing with cancer. It was an experience very close to me. I literally wrote the song in five minutes."

Mya will perform "My Bra" Oct. 16 when Lifetime hosts its annual Heroes reception in Los Angeles. Sponsored by Lean Cuisine, the event honors breast cancer survivors, advocates and community leaders. Between Oct. 16 and Oct. 22, DJs from top 40 and AC radio stations in 10 of the nation's major markets will alternate airplay of the song with clips in support of "Matters of Life & Dating," The station lineup includes WHTZ (Z100) New York, KYSR Los Angeles, WKSC Chicago, WBEN Philadelphia, KVIL Dallas, WXKS Boston, WSB Atlanta, WMGC Detroit. WPOI Tampa and WASH Washington, D.C.

Subtitled "Be My Strength. Be My Support, Be My Bra," the on-air, online and print components will be augmented by a viral pass-along eCard distributed to 5 million people Oct. 17. Also integrated into the rollout is a series of PSAs and vignettes starring Patti LaBelle, Reba McEntire and Whoopi Goldberg, among others.

"Matters of Life & Dating" will become available Oct. 23 for \$3.99 via iTunes. Allied with 12 nonprofit cancer groups, Lifetime will donate all its October iTunes proceeds to charity.



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BRANDING BY STEVE McCLELLAN

CIVIC DUTY

Honda Ads Get Extra Play From Music Videos, Downloads

In an effort to link its brand more closely to one of the strongest passions of its target audience-cutting-edge music-Honda is launching a unique campaign that will tie its Civic model to dozens of new songs and music videos being released throughout the fourth quarter by Sony BMG.

Starting this week, the Torrance, Calif.based carmaker will sponsor the online release of songs and videos from such acts as Avril Lavigne, Christina Aguilera, Dido, Alicia Keys, the Fray and others, by way of a media player that will feature exclusive Honda branding, original 15-second pre-roll ads and interactive buttons that will direct viewers and listeners seeking more information about the brand to the Honda Web site.

Sony BMG is distributing the branded media player to a network of hundreds of Web sites, including those created by or for many of the artists on its roster related record labels and numerous fan-based sites. The Sony BMG content is also downloadable to a host of social networking sites and blogs.

The campaign marks the first time that Sony BMG has sold an ad package encompassing all of its new music video releases to a single sponsor via its year-old Web site. Sony BMG Music Box. Neither the client nor Sony would discuss pricing, but sources say Honda is paying between \$500,000 and \$1 million for the new-release sponsorship.

"Being associated with new music just released is very exciting to us," manager of interactive marketing Jenny Howell says. "It helps create the impression that Honda is cutting edge and on the forefront with our youth target." The core demographic for the Civic is adults aged 18-34.

According to Edmund Purcell, who oversees the Honda account at RPA in Santa Monica, Calif., one objective of the Music Box campaign is to create a musical experience that the Civic's young audience will clearly associate with the brand. "Music is much more important to our youth target than it has ever been," Purcell says. "Technology allows them to access it from many different sites, so you need to be where they are."

The tie-in with Sony BMG is part of Honda's broader ad campaign to promote the 2008 Civic models, which are just hitting showrooms now. The music video campaign specifically promotes the high-performance Civic SI series.

According to Amy Carney, president of advertiser sales for Sony Pictures Television. which is responsible for selling sponsorships in the Music Box service, the player is designed to encourage viral distribution of

the music and the Honda ads. "They are transportable," she says. "They can be downloaded and pasted onto MySpace home pages and other social network-



ing sites and blogs."

The Music Box service releases new songs and videos every Tuesday. Starting Oct. 8 and continuing throughout the fourth quarter. Honda will select the titles it wants to be associated with the Civic brand. For the most part, those titles will fall within the pop/rock genre. "We're not going to do any opera," Howell jokes when asked about parameters. Also excluded: songs with lyrics that might run afoul of FCC decency guidelines.

Although Honda has first dibs on all new Music Box releases for the fourth quarter, Sony BMG is talking to other advertisers about sponsoring packages that are configured differently, Recently, AT&T signed an agreement to sponsor a package that is more limited in scope than the Honda deal, Sony BMG says, though the company did not provide further details, AT&T confirmed the sponsorship, but declined to comment further.

A version of this story appeared originally in Adweek, Billboard is in the process of finding a new brand columnist. In the meantime, branding and marketing coverage will continue in the magazine and online.

GLOBAL BY TOM FERGUSON

MidemNet Focusing On Digital Impact

Trade Fair Chair Committee Spans Industry Sectors. International Boundaries

The annual MidemNet trade fair has taken steps to ensure it stays at the cutting edge of digital developments, by appointing a panel of experts to build its 2008 program.

The agenda for next year's edition, held Jan. 26-27 in Cannes, will be set by the Midem Net Forum Visionary Chair Committee, consisting of industry figures from four continents.

We wanted input from people who are really ahead of music industry developments in all sectors—technology, the live business and management," Paris-based MIDEM marketing director Stephane Gambetta says. "It was also important to involve people from different regions to gain different perspectives on where the industry is going.

Former EMI Music senior VP of digital development and distribution Ted Cohen, now managing partner of Los Angeles-based digital media and entertainment solutions firm TAG Strategic, was invited to chair the committee

In addition to Cohen's own 30-year entertainment industry résumé, the committee boasts the experience of veteran British concert promoter Harvey Goldsmith, Wired magazine editor-in-chief Chris Anderson. Fraunhofer Institute for Digital Media Technology director Karlheinz Brandenburg, Nettwerk Music Group CEO Terry McBride and Asian music business executive Sam Duann, CEO of Taiwan-based Rock Music Group.

Duann says he hopes to be able to use Midem Net as a stage to promote Asian music to the world market through the development of digital music. "Asian music is rich and diverse, and increasingly important in the world music market," he says. "We want the world to hear music from Taiwan, China, Malaysia,

Korea, Japan and other Asian countries."

Duann also wants to encourage major Chinese online music providers to attend Midem-Net and draw up plans to promote Chinese music. He hopes to see discussions about developing online business models amid rampant music piracy in Asia.

Ilmenau, Germany-based Brandenburg says that one of his aims is to ensure that the agenda does not become overly U.S.-centric.

"Here in Europe we have so many good people that it makes no sense to have a U.S.-focused position," he says. "We should include more people from Europe in the panel discussions."

> Brandenburg, a MidemNet regular, says the focus of the agenda will be forward-looking. "It is important not just to mourn the decline of traditional models," he says.

This year, Gambetta says MidemNet will reflect the impact that digital developments have on the global music industry, "from live music through to interacting with brands and advertising."

Organizers say program details are "still evolving," but keynote speeches from Vivendi

CEO Jean-Bernard Lévy, Nokia executive VP/ chief technology officer Tero Ojanperä and Saatchi & Saatchi CEO worldwide Kevin Roberts are already confirmed.

"The main theme will be ways of creating and monetizing a value within this new music business environment," Gambetta says. "There are plenty of new ways to put a price on the value of something that matters to consumers.

With MidemNet registrations currently exceeding where they stood at this time ahead of the 2007 event, the organization is confident it will equal or better last year's total of 1,300 delegates.

Additional reporting by Jessie Ho in Taipei, Taiwan, and Wolfgang Spahr in Hamburg.

360 DEGREES OF BILLBOARD

FRONT STAGE AT FILM & TV

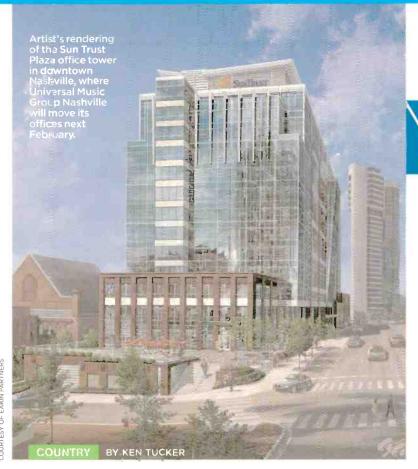
Composers Alan Menken and Jesse Harris are among the top-flight talent scheduled to speak at the Hollywood Reporter/Billboard Film & TV Music Conference Nov. 1-2 at the Beverly Hilton.

Menken, composer of the score to "Enchanted" and many other films, will discuss his craft Nov. 1 in a keynote Q&A, Singer/songwriter/producer Harris ("The Hottest State") will participate in a master class on the business of movie music, moderated by Billboard

group editorial director Tamara Conniff.

For the first time, the conference's sec-

ond day is dedicated entirely to music supervision. All conference registrants can download selected videoclips, add their own original scores or pre-existing songs and enter them online for a chance to be critiqued at the conference.



ROWING AWAY

Another Nashville Major Readies Its Move From Music Row ashville's Music Row, once home to all of the city's major labels as well as most of its publishing companies, studios, booking agencies and other affiliated businesses, will soon be down to just two major label groups. Universal Music Group Nashville (UMGN), which includes the MCA Nashville, Mercury Nashville and Lost Highway imprints, will exit the tree-lined, 14-block traditional home to Nashville's country music industry in February 2008.

The move leaves Sony BMG Nashville—which includes the Arista, BNA, Columbia and RCA labels—and Warner Bros. Nashville as the last majors on Music Row. Major independent Curb also remains, as does Big Machine Records and Equity Music Group. Capitol Records moved to its current location on West End Avenue in 1991. Disney's Lyric Street Records has its headquarters less than a mile from the Row and Toby Keith's Show Dog Nashville is also near, but not on, the Row.

UMGN will leave the 38,000 square feet it occupies in two build-

ings at 54 and 60 Music Square East for roughly 26,000 square feet in the soon-to-be-completed Sun-Trust Plaza office tower in downtown Nashville. The new building is adjacent to the historic Ryman Auditorium.

In its current location, the company's 70 employees are working on four floors in two buildings. In SunTrust Plaza all employees will occupy one floor. "Call me a brat, but I like the idea of having everybody together," UMGN chairman Luke Lewis says.

The move will save the company up to \$200,000 annually. Although the cost per square foot will increase about 8% when UMGN moves to SunTrust Plaza, the 12,000-foot reduction in total space means that the company will save about \$125,000 annually in rent, according to label execs. Additionally, the company will cut its operating costs, such as electricity, by between \$50,000 and \$75,000 per year.

Lewis says that if the right space for the right price had been available on the Row, he would have kept the company there. "If somebody had a building available on the Row that had a 25,000-foot footprint that we could all get on the same floor and have an efficient, cost-effective environment, I would have been happy to stay here," he says.

"I like Music Row, I love Nashville, that's how I feel about it," Lewis says.

Monk Family Music owner Charlie Monk, who has worked on the Row since 1970, says that for purely logistical reasons he wishes UMGN was staying. "Proximity helps," he says. "I can be in anyone's office in five minutes. When you go downtown, you've got to find parking and that's going to create an additional problem, but we will overcome it. We obviously send songs to New York and L.A. and even abroad."

Another publisher, Leslie Tomasino DiPiero, a partner in Tom-Leis Music, says the move cuts into the morale of the Row. "It takes away our sense of community," she says.

Brothers Owen and Harold Bradley are credited with starting Music Row in 1954 when they purchased a house on 16th Avenue South that became Bradley Studio.



PLATFORMS BY ANTONY BRUNO

Home Is Where The Tunes Are

Rhapsody/TiVo Deal Nudging Internet-Based Music Into The Living Room

For Real Networks' Rhapsody digital music service, there's no place like home.

The company has teamed with TiVo to bring subscriptionbased on-demand streaming music into the living room directly from Internet-connected TiVo digital video recorders.

For subscription music services and Internet radio outlets, the deal serves as a blueprint for how Internet-based music can crawl out of obscurity and into the mainstream.

Previously, subscribers to Rhapsody and other such services and Internet radio feeds who wanted to hear their music through their home entertainment system needed to connect their computer to the stereo via a special digital media adapter. The only exception is the Sonos Internet radio system, an expensive option for a device that serves just one purpose.

The TiVo deal eliminates the need for the PC and the media extender altogether. And while that's good news for Rhapsody subscribers who may also own a TiVo, its primary purpose is to expose Rhapsody to new, tech-savvy subscribers.

The deal immediately puts Rhapsody in front of 1.5 million owners of broadbandconnected TiVos and lets them experience the service using a TiVo interface with which they are already familiar. About half of these people regularly use the various broadband applications that TiVo makes available to them,



Above: Featured artist page on the Rhapsody TiVo service. Right: Rhapsody senior VP of music products ROB WILLIAMS.

such as the ability to download movies from Amazon's UnBox service. While movies and music can be accessed from a PC, there is a pressing need to access such content directly from devices more specifically built for entertainment content

"This is a continuation of our strategy of taking Rhapsody off the PC and onto new devices," Rhapsody senior VP of music products Rob Williams says. "It moves us out beyond the computer music aficionados. There's certainly a limited appeal to a service that is PC-focused.'

Sound familiar? Rhapsody and virtually every other subscription music service (of which there are now far fewer) said the same three years ago when they introduced MP3 players using Microsoft's PlaysForSure technology that, for the first time, let users transfer subscription music to a portable device

-Antony Bruno

That hardly provided the spike in subscribers these

> services so desperately needed. But extending subscription music into home-based devices is altogether different, primarily because Apple does not have the same dominance over the home music environment as it does with the iPod.

Apple TV is just another digital media adapter that streams content from the home computer to the entertainment system. It does not feature direct Internet access to anything, which some critics consider a major flaw. So the market is ripe for a competing solution.

However, there are challenges. While an innovative device, TiVo is still a rather niche product. To truly take off, more traditional stereo equipment manufacturers like Denon, JVC and Sony will need to add direct Inter-

> for them to do so, few have made the effort to

date outside of videogame console manufacturers. Of the 184 million digital media adapters he expects will be in U.S. households by 2012, 85% are expected to be videogame consoles.

That process is starting now. Along with TiVo, Denon has already introduced two table-top stereo systems featuring Wi-Fi connectivity for access to Internet radio and services like Rhapsody. Williams says

Rhapsody is working with several stereo equipment manufacturers on additional products expected to find their way to retail shelves next year.

But don't expect Apple or Microsoft to help matters

much. Both want the home computer to remain the center of the home digital entertainment experience. In August, Microsoft launched another massive PR blitz around the new generation of its Media Center Extender initiative—devices designed to bridge content from a home PC to a home entertainment system.

Yet according to ABI's Wilson, as long as these devices are seen as mere extensions of a home computer rather than a source of entertainment in their own right, demand will remain muted.

"These devices are going to connect directly to the Internet," he says. "It's quite a bit easier for consumers to get to content [that way] than when they have to go through their

PC-listen to three times more music than the average Rhapsody customer.

"The connected approach, where everything in the home knows how to talk to the Internet, is much more robust than a hub-based approach, where you have several semi-dumb devices that all have to talk through a PC," he says. "They are going to be our most avid and addictive users."



BITS & BRIEFS

DEAR MR. FANTASY

Amie Street, an indie-based digital music service that changes the price of songs based on their popularity, introduced a new Facebook application that lets users create a fantasy record label. Users select their favorite five songs from the Amie Street catalog and post them to their Facebook profile. The more those songs are bought, the better score the user gets for recommending them. If songs fare poorly, the user can drop them and choose another. The app is in beta version at this time.

CAST OF **THOUSANDS**

The Ecast network of touchscreen digital jukeboxes has scored rights to new singles from Faith Hill and LeAnn Rimes, allowing fans to preview the tracks from the various bars and restau-

rants that use the company's jukeboxes. Hill's "Red Umbrella" and three songs from Rimes ("Nothing Better to Do," "What I Cannot Change" and "Good Friend and a Glass of Wine") were all available before their respective albums were released. The Ecast network claims some 10.000 locations.

FANTASTIC VOYAGE

Verizon has introduced its answer to the iPhone, along with several other musicbased devices, as the preholiday hype season swings into play. The Voyager phone features a fully touchscreen-based navigation, similar to the iPod, and is made by LG, which markets a similar version overseas as the Prada phone. Unlike the iPhone, the Voyager features access to a faster third-generation network. The company did not announce pricing.

8 41 net access and subscriphome network." CYCLONE 12 tion music software to And the data backs that up. their products. ABI Re-According to Williams, Rhapsearch analyst Steve playparTT sody subscribers accessing the **PLAYIN'** Wilson says that while service through the Sonos sysit makes perfect sense tem-which doesn't require a THE FIELD

"Those embedded platforms are fairly complex to develop," he said in a recent podcast. "I can understand why it takes a while to get to market. I expect it will continue to take time for more to



TouchTunes has added a new

wireless game and music system to

its Internet-connected line of music-downloading juke-

boxes called PlayPorTT. It consists of a portable, flat-

panel tablet that patrons in participating bars and

restaurants can keep with them while in the establish-

ment to access a variety of classic arcade and trivia

games, as well as browse the full music collection of the

master TouchTunes jukebox. Users can request songs

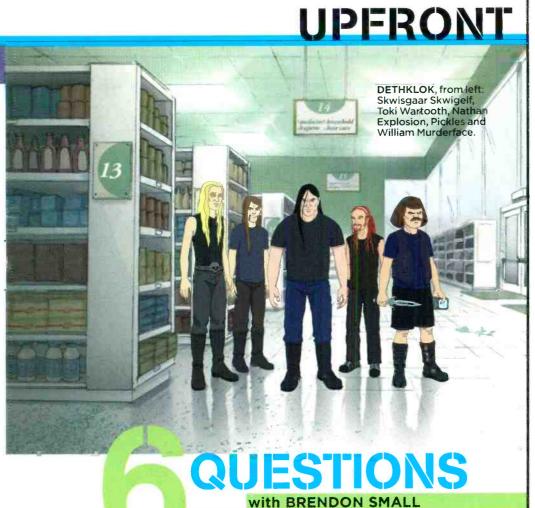
right from their seat without having to jockey for po-

The company acquired White Rabbit Game Studio

for the device, and is in the early process of rolling it out

sition to browse the catalog at the jukebox itself.

to more than 30,000 locations nationwide.



For a man who is the creator and driving force behind a group that calls itself "the most brutal band on the planet," as well as the writer of catchy tunes like "Murmaider" and "Briefcase Full of Guts," Brendon Small is surprisingly polite and retiring. Or perhaps he's just tired; in addition to creating and writing the Cartoon Network hit "Metalocalypse," Small is also the force behind "The Dethalbum." The record, which features music from the show and is ostensibly performed by the members of Dethklok, the cartoon's animated stars, entered The Billboard 200 last week at No. 21, and checks in at No. 67 this week. The album has sold 47,000 copies in its first two weeks, according to Nielsen SoundScan.

by CORTNEY HARDING

How did you become the creator of "Metalocalypse"?

I was in music school at Berklee and didn't really know what I was doing. I only knew I liked metal and shredding and I wasn't getting to do it enough. Then I had a moment where I just said, "Fuck it, I want to do comedy." I started doing stand-up and met up with some of the folks from "Dr. Katz" [an animated show that aired on Comedy Central in the '90s], and we created a show called "Home Movies" which started on UPN and wound up on [Cartoon Network's] Adult Swim. After "Home Movies," I pitched "Metalocalypse" to the Adult Swim team and they totally loved it.

What is the basic plot of the show?

It's the story of Dethklok, the most brutal band on the planet. The band has five members: lead singer Nathan Explosion, the two fastest guitarists in the world, William Murderface the bassist and Pickles on drums. Among other things, they are the writers of the jingle for the Dun-

can Hills Coffee Co. They live in a mansion called Mordhaus, and the shows are chronicles of their various adventures.

What is the relationship between the show and the

The record is composed of elongated, rerecorded versions of the seventeen songs from the first season, as well as three new exclusive songs. I had been thinking about the record from the first episode. We were writing a new song for each of the 20 episodes, but it was only 32 seconds of music and we had to cram a guitar solo in there [laughs]. We had millions of downloads of all the short little clips, so we knew there were people out there who liked the music.

Now did you market a record like this? It's not a traditional metal record, but it's not a traditional comedy record, either.

We decided to market it like a real record and used Adrenaline PR, which is known for marketing metal bands. What we definitely didn't want to do was try to sell it to indie rockers as some kind of hipster joke thing. So we did the same type of thing a regular metal band would do, in terms of who we were targeting to cover the record and how we shaped the press. We also had a built-in base of fans of the show, which helped with the sales.

What is coming up next for you?

We're doing a tour with . . . And You Will Know Us by the Trail of Dead It's an Adult Swimsponsored tour of college campuses. We'll have a live band onstage with a huge screen projecting the animated characters. We want to make sure people pick up on the synergy between the show and the music.

🕔 Let me ask you, as Nathan Explosion, what is coming up for Dethklok?

We're just going to keep making everything metal, man. We're also planning to continue our partnership with the Duncan Hills Coffee Corp. They've recently purchased the island of Sumatra. so maybe we'll take a little vacation down there.



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CORTNEY HARDING cortney.harding@billboard.com

The Ghosts Of Radiohead Future

Anticipating Indie Business In A Pay-What-You-Wish World

Picture this: It's the year 2027. Cars fly, we all commute to the moon, and every band, no matter how big or small, does what Radiohead announced it was doing last week. Music is posted for sale online before promo copies are even pressed; the songs are sold directly to the consumer with a "pay what you wish" pricing structure; and physical discs are released, almost as an afterthought, months later. So, wither the indie label, indie retailer, indie distributor, indie publicist and indie magazine? I spoke to a number of experts in their field to try and predict what the future might look like.

Of all the parties I spoke to, the indie distributors were the most calm about the impending future. Big Daddy Distribution's Burt Goldstein thinks that, for the most part, the Radiohead model already exists in 2007. "The pay-what-you-wish thing is new and brilliant, but overall, the current business model is such that physical distribution is shrinking and digital is growing." He predicts that, in the future, "most people will get music digitally, but stores will certainly still exist. I don't think something like Radiohead's model will have an impact that is all that different from how iTunes changed distribution."

Likewise, Redeye Distribution's Tor Hansen has a strategy at the ready. "We will be putting out the 'afterthought,' doing the merch, manning the interfaces and shipping for the online sales sites and doing customer service," he says. "We will still play a role in connecting an artist to the audience." But TVT head of sales and marketing Paul Burgess believes that though the role of connecting a band to fans is important, indie labels are better-suited to the task. "Someone needs to provide the execution, structure and funding, no matter what," he says, "and indie labels are in a good position to do that."

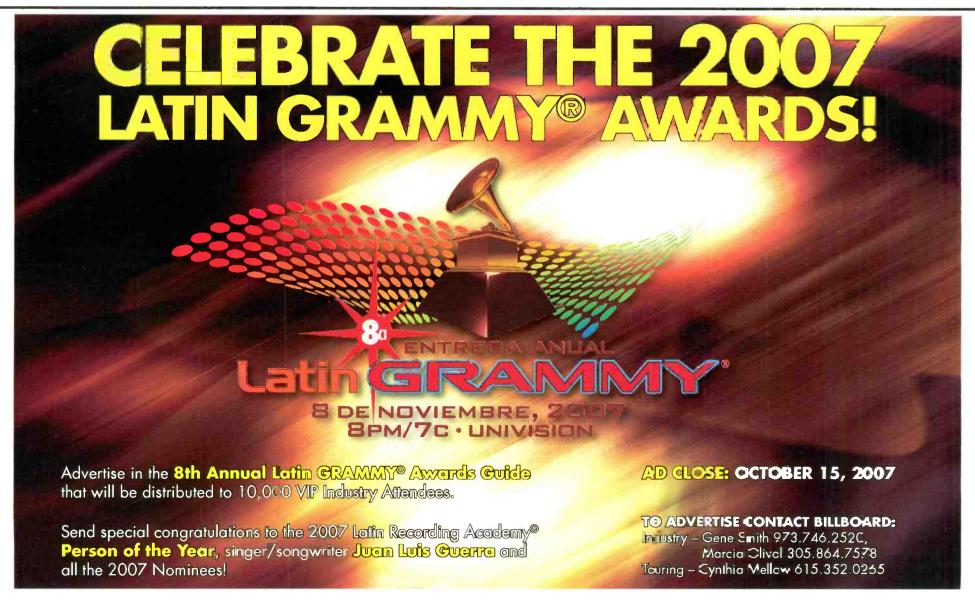
Many of the people I spoke to also say that while a Radiohead-like model could significantly shake up the business as a whole, it might well be a boon to lesser-known acts. Jeff Kilgour of indie PR firm Tijuana Gift Shop says that "for a small band, the advance pay-what-you-wish release will only help them. Right now, bands have two choices: give it away for free and get nothing, or charge a flat fee and lose potential listeners because of the high price." While he admits that not many lower-level artists will get rich selling their albums for a pay-what-you-wish price, "five bucks is better than no bucks." He also believes the model—with different release dates for digital and physical—will lengthen the shelf life for record reviews and tour press, increasing the coverage for his bands.



Like Kilgour, **Don Van Cleave**—who heads up the Coalition of Independent Music Stores—thinks that, despite the new model, "somebody will always need to help baby bands develop and grow." Indie stores, he predicts, will remain a part of every band's equation, but their stock will shift toward a more regional, below-the-radar focus.

So there you have it: The Radiohead model will either destroy the music business or make it better. Take your pick, but just know that in a post-10-10 world, nothing will ever be the same.

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



ED CHRISTMAN echristman@billboard.com

Radiohead Is Rich

The Pot Of Gold At The End Of 'In Rainbows'

What a coup: The Radiohead gambit that let customers pay whatever they want for its new album, "In Rainbows," generated tens of millions of dollars of publicity for the band. From reading the mainstream press reports, I couldn't figure out what reporters thought was the bigger news: that Radiohead's fans will get the music for free, if they so choose or that, thanks to this new model, those diabolically good-for-nothing record labels will shortly find themselves out of business. And not a minute too soon, don't you know. Ei-

ther way, it's clear Radiohead is going to make money, and plenty of it, out of this venture.

If you don't believe me, visit Jane Siberry's store at sheeba.ca/store. Since 2005, Siberry, who now uses the name Issa, has let customers/ fans pay whatever they want for her music, and one option is termed "gift from the artist." Also, fans can pay now or later. The latter component allows fans to live with the music for a while to determine what they think it's worth before paying. Ultimately, only 19% chose to not pay Issa anything, while 23% of her customers paid immediately for downloads. Of those who paid right away, 6% paid less than the suggested 99 cents per track, 80% paid the suggested price and 14% paid more. The numbers average out to \$1.18 per song, including those who chose the gift option.

But, unlike Radiohead, Issa also offers a "pay later" option, chosen by 57%—and the site can't track if they return to fulfill their promise. Billboard did a story on all this (Dec. 10, 2005), and call me cynical, but I bet Radiohead's management knows how Issa is handling business. But even if it doesn't, the roll of the dice seems like

On Sept. 30, Radiohead's Web site announced the "In Rainbows" album, which could be digitally pre-ordered for an Oct. 10 release or in

physical form as a premium boxed set of the album material and a booklet, costing f40 (\$81) and available Dec. 3.

In the United States, Radiohead has a rabid fan base-one that measured about 1.5 million when the band was making guitar-rock-oriented music, and has slipped to a still-respectable 950,000 since the group began its "artistic" phase. For the new album, let's assume the latter number. And let's estimate that 15%, or slightly fewer than 150,000, will go for the boxed set, which includes a free download.

That leaves 800,000 hardcore Radiohead fans. Although the reality is that not everyone is ready to download music, alternative rock currently has the highest digital album percentage of sales of all music genres, and the No. 1 best-selling digital album in the States, John Mayer's "Continuum," is closing in on 300,000 units. Since Radiohead's album will be available for seven weeks as a download only, let's assume it will break the record and estimate at least 400,000 fans will ultimately download "In Rainbows."

In looking at the buyer's pricing dilemma, sure, there are plenty of people looking for a free ride, but most fans will try to do the right thing for their favorite artists. Considering that, and what we know about how Issa's online store performs, let's assume a less-than-perfect scenario of an average of \$5 per Radiohead album from the rabid fan base. That comes to \$2 million, just for the download.

That's as much as Radiohead would have made if it had re-signed a conventional record deal, where a superstar royalty rate would pay \$2.50-\$3 per album. On 950,000 units, that adds up to \$2.5 million-\$3 million—but minus marketing costs recoupments, it leaves a total at about \$2 million or less

A joint-venture physical album release would give the band more. After marketing and distribution costs are subtracted, it would probably leave \$8 per album to be split, meaning the band's share would be \$3.8 million after sales of 400,000. But what if the average download price is \$8 for the album, or even the same as Issa's average, \$11.80? Then you are talking \$3.2 million-\$4.7 million. And that's just the revenue from the Radiohead fan base willing to download.

How many curious music fans will come to the site? And how many music industry executives are checking it out? These two categories likely include plenty of people willing to take it for free. But some of them likely will pay some amount, and even if it's not the typical \$9.99, whatever that turns out to be represents found money for the band

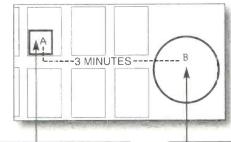
And remember, these revenue projections are just for the download, let alone the boxed set and the traditional physical release of the album. So all in all—even if it has to absorb its own studio recording costs—a big win for



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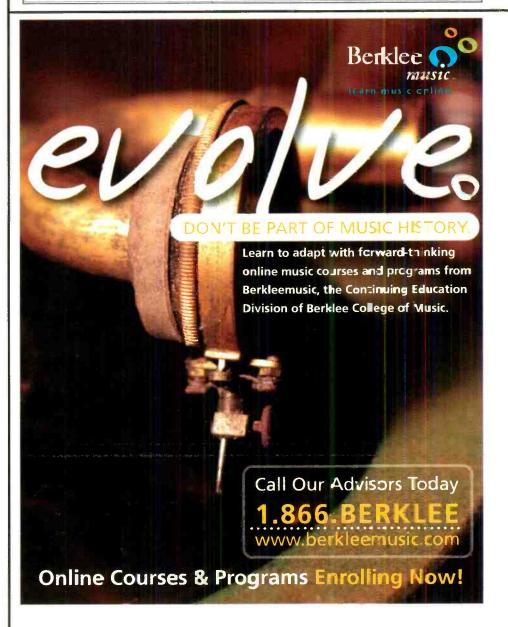
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ALack OfLadies

Women-Not Enough Of Them-Face Challenges Of The Latin Industry

t the women's panel during Billboard's recent Regional Mexican Music Summit, singer **Diana Reyes** reflected on the scarcity of women from the regional Mexican spotlight.

"They don't forgive us getting married or having babies,"

Whatever the reason, prominent women are scarce in the Latin music industry in general, both as performers and executives.

While the situation mirrors the larger corporate world, finding female senior executives in Latin music companies is particularly challenging, perhaps because the grueling travel schedules take a toll on Latin women's more familycentric lives.

In fact, there is only one female Latin label head—Adriana Ríos, newly appointed head of Balboa Records. But there are no female senior VPs at any Latin major label. The same is true for publishing, where only one womanthe late Ellen Moraskie-has occupied a post as senior VP or above.

In lieu of corporate jobs, many women in the Latin music industry run their own firms, as is the case with Angela Rodríguez, of PR firm AR Entertainment, and Diana Rodríguez (no relation) and Alba Egan of L.O.T.O. (League of Their Own).

"There always was this mistaken notion that this was a man's business, a tough business, and women couldn't deal with it," Diana Rodríguez says. Opportunity was given to more women in the 1980s, she says. "That's when we demonstrated that we could handle media, including radio promoters, but we also had that facet of friend and confidant that men don't have."

This mix of "aggressiveness and sweetness," as Rodríguez calls it, can

be an asset for women in a world that. many say, requires at the very least the semblance of authority and force of personality.

"It's a tough business that requires thick skin and tons of travel." says Elena Sotomayor, VP of event marketing for CMN. "If your significant other is not in a similar business, it's hard to maintain the relationship and even harder to have a family," she adds.

Rodríguez now has her own firm, which allows her flexibility with time and work style. "I felt I didn't have the liberty or creativity to look at unorthodox marketing possibilities," she says.

As for Angela Rodríguez, who established her firm years ago, "I wanted the freedom to create my ideas without getting them shot down or having bosses take the credit for the work I did." she says.

Her success, she says, hinges on creativity and "having the balls to stand up for our rights in the business."

Many women want to play it safe, Sotomayor adds, reflecting on the field's lack of a feminine presence.

"Those of us who don't just need the challenge and have bigger balls," she says. "Hopefully waxed."



For 24/7 Latin news billboard biz/latin



'I wanted the freedom to create my ideas without getting them shot down or having bosses take credit for the work I did.'

-ANGELA RODRÍGUEZ, AR ENTERTAINMENT

EIGHT WHO RATE

THR, Billboard Recognize Hispanic Women In Entertainment

Eight women whose work centers on music or music-driven content were selected for the Hollywood Reporter and Billboard's 25 Hispanic Women in Entertainment list. In selecting its 25, the Hollywood Reporter and Bill $board focused \, exclusively \, on \, U.S.-based, \, behind-the-scenes \, players \, within \, the \, film, \, TV \, and \, music \, industries, \, and \, behind-the-scenes \, players \, within \, the \, film, \, TV \, and \, music \, industries, \, and \, behind-the-scenes \, players \, within \, the \, film, \, TV \, and \, music \, industries, \, and \, behind-the-scenes \, players \, within \, the \, film, \, TV \, and \, music \, industries, \, and \, behind-the-scenes \, players \, within \, the \, film, \, TV \, and \, music \, industries, \, and \, behind-the-scenes \, players \, within \, the \, film, \, TV \, and \, music \, industries, \, and \, behind-the-scenes \, players \, within \, the \, film, \, TV \, and \, music \, industries, \, and \, behind-the-scenes \, players \, within \, the \, film, \, TV \, and \, music \, industries, \, and \, behind-the-scenes \, players \, within \, the \, film, \, TV \, and \, music \, industries, \, and \, behind-the-scenes \, players \, within \, the \, film, \, TV \, and \, behind-the-scenes \, players \, within \, the \, film, \, TV \, and \, behind-the-scenes \, players \, within \, the \, film, \, TV \, and \, behind-the-scenes \, players \, within \, the \, film, \, TV \, and \, behind-the-scenes \, players \, within \, the \, film, \, TV \, and \, behind-the-scenes \, within \, the \, film, \, TV \, and \, behind-the-scenes \, within \, the \, film, \, TV \, and \, behind-the-scenes \, within \, the \, film, \, TV \, and \, behind-the-scenes \, within \, the \, film, \, TV \, and \, behind-the-scenes \, within \, the \, film, \, TV \, and \, the-scenes \, within \, the \, film, \, TV \, and \, the-scenes \, within \, th$ only included performers who are also active as producers, writers or directors. Criteria included achievements in the last 12 months, position within the candidate's company, force or personality and overall track record.

The full list can be viewed at billboard.biz/latin. Profiles are also published in this week's edition of the Hollywood Reporter.



LUCIA BALLAS-TRAYNOR

GM, MTV Tr3s

At a glance: As GM of MTV's new bilingual channel MTV Tr3s, Lucia Ballas-Traynor has her finger on the pulse of America's Englishand Spanish-speaking youth.

Big deal: Under Ballas-Traynor's leadership, MTV Tr3s is growing rapidly as a multiplatform channel with online and mobile offshoots.



ALINA FALCON

Executive VP/operating manager, Univision

At a glance: In the past 24 years. Alina Falcón has risen through the company's ranks by displaying standout managerial skills and a keen eye for hit programming.

Big deal: In September, Univision bested all English-language networks to capture the No. 1 network ranking among all adults 18-34.



ANTOINETTE

Senior executive VP of strategy, Telemundo

At a glance: Antoinette Zel is responsible for overseeing Telemundo's cable networks, including youth network Mun2, as well as marketing, digital media and new initiatives.

Big deal: Zel shepherded Yahoo Telemundo, a partnership that combines Yahoo services with Telemundo content, to become a leader in the industry.



ALEXANDRA LIOUTIKOFF

Senior VP of Latin membership,

At a glance: Alexandra Lioutikoff oversees five offices, signs new talent and promotes and protects Latin songwriters in the United States.

Big deal: Lioutikoff raised the profile of ASCAP's Latin Music Awards, staging them at New York's Nokia Theatre and introducing categories for film and TV.

JENNIFER LOPEZ

Actress/singer/producer

At a glance: A famously hardworking actress, producer, singer and fashion designer, Jennifer Lopez isn't slowing down with any of her entertainment or fashion endeavors.

Big deal: Lopez's Nuyorican Prods. has gone into overdrive this year, with multiple upcoming and already-released projects for film and TV.

EWILY SIMONITSCH

Senior VP of special markets, Live Nation

At a glance: A longtime veteran of House of Blues Entertainment. Emily Simonitsch has been instrumental in capitalizing on the opportunity for expansion brought about by the company's acquisition late last year by Live Nation. Big deal: Impressive strides in growing the market for Latin music

ORJUELA

Assistant VP of writer/ publisher relations, BMI Latin

artists in Southern California.

At a glance: After being hired 11 years ago to open BMI's Latin music office in Los Angeles, Delia Oriuela has climbed the ladder and was appointed to her current post a year ago.

Big deal: After a heated signing war, regional Mexican singer/songwriter Mariano Barba cast his fortunes with BMI.

PATRICIA

Director, Chaf Enterprises

At a glance: Patricia Vega has managed all aspects of Puerto Rican pop star Chayanne's career, including endorsements, record contracts and tours, for a decade.

Big deal: By its conclusion in March 2008. Chavanne's latest tour will have performed 57 shows in more than 20 countries.



Profiles by Rebecca Ascher-Walsh, Cristy Lytal and Trisha Tucker. For extended profiles on these and the other Power 25, go to billboard.biz.



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POWER 25 HISPANIC WOMEN IN ENTERTAINMENT!



1.NINA TASSLER



2.EELINDA MENENDEZ President, NBC Universal





4.LUCIA BALLAS-TRAYNOR



Executive VP and Operating







8 ANTOINETTE ZEL



LIOUTIKOFF Senior VP, Latin Membership, ASCAP

18.MADELINE PADILLA

Executive Director of

Publicity, Arenas



1Q.JENNIFER LOPEZ Actress-Singer-Producer







NALIP





LALIF



13 FRIDA TORRESBLANCO



21. HELEN HERNANDEZ President and Founder





Imagen Foundation



22.NATALIE CHAIDEZ Froducer-Writer



CAAMAÑO-LOQUET President, NALA Films





23.DELIA ORJUELA Assistant VP Writer-Publisher Relations, **EMI** Latin



16 COREY SIENEGA Producer, VP Production & Development, David

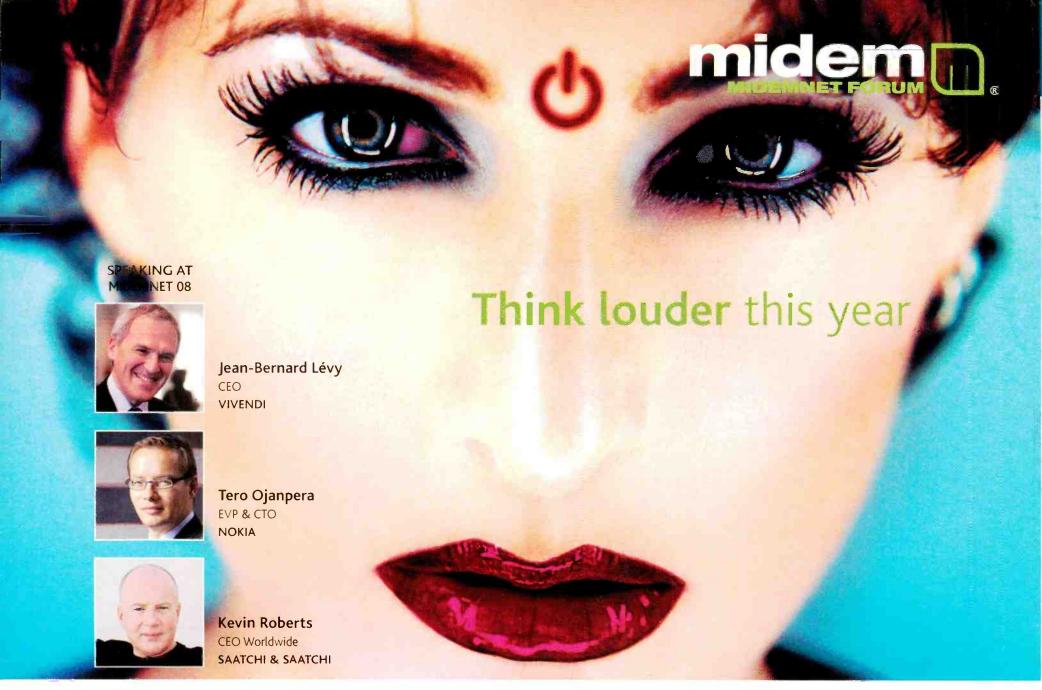


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GLOBAL NEWSLINE

>>>GABRIEL HONORED BY MIDEM

MIDEM will honor Peter Gabriel with its personality of the year award at a Jan. 28, 2008, gala dinner during the trade fair in Cannes. The former Genesis frontman and solo artist is being recognized for his music and his work on innovative distribution methods for music in the digital age. He co-founded OD2 (On Demand Distribution), which became a leading European platform provider for the distribution of music online. Gabriel's recent digital interests include the filter.com, a music recommendation site that creates playlists and links to iTunes and other music stores. This year, Gabriel co-founded We7, a Web site that gives fans free downloads in exchange for a few seconds of advertising, which enables artists to earn revenue. Gabriel is well-known for his Real World studio and record label. He is also active in promoting human rights, and launched the international WOMAD festival.

>>>KOCH'S FRANK HEADS UP MERLIN

Merlin, the new rights body for the global independent sector, has appointed Koch Records U.S. president Bob Frank as its first chairman. Sixteen fellow board members unanimously elected Frank, who will hold the chairmanship for one year. Merlin, unveiled at the MIDEM trade fair in January, was set up to ensure competitive terms for new and emerging media's usage of music in the independent sector. According to Merlin's London-based CEO Charles Caldas, "The fact that [Frank] is providing Merlin with the benefit of his knowledge, passion and experience is testament both to the extraordinary group of people we have assembled on this vitally important project and their force of will to see it succeed.' -Andre Paine

>>>IODA OPENS DOWN UNDER

San Francisco-based digital distribution, marketing and technology company Independent Online Distribution Alliance has extended its reach by launching an Australian arm, effective Oct. 15. The Sydney-based IODA AU is headed by managing director Nathan McLay, formerly head of digital at Sydney-based record distribution company Inertia and owner of Sydney label Future Classic. IODA founder/CEO Kevin Arnold revealed the news Oct. 5 at the Australian Independent Record Labels Assn.'s Independent Labels Summit in Brisbane. IODA also opened offices in London and Paris earlier this year. Arnold says the latest move will allow the company to strengthen ties with its various Australian retail and distribution partners. IODA AU will also make local repertoire available to the 350 music services it deals with worldwide. -Christie Eliezei

>>> KDDI HITS 150M DOWNLOADS

KDDI, Japan's second-largest mobile operator, says sales of downloads via its LISMO Music Store passed 150 million songs Oct. 2. LISMO launched in November 2004 as a mobile-based download service. It features some 700,000 songs-mostly Japanese pop-from major and independent labels and is available through 118 Web sites.

>>>XFM UNVEILS NEW MUSIC AWARD

British modern rock radio network Xfm is establishing an awards ceremony to celebrate new music. The inaugural Xfm gala will be held Jan. 16, 2008, at the Koko venue in Camden, and will be built around one major prize, the Xfm U.K. debut album of the year, which will be voted on by the station's listeners. Shortlisted acts are expected to perform at the gala. Xfm says, before a music industry panel decides the ultimate winner. Xfm launched as a London FM service in 1997, and now has three stations: London, Manchester and Scotland. -Lars Brandle

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

BY TOM FERGUSON and LARS BRANDLE

BUSINESS ZAVVI

Former Megastores Managers Ready For Rebranding Battle

LONDON-What's in a name?

The team behind the recent Virgin Megastores U.K. management buyout is about to find out, as it rebrands one of Britain's most recognized retail chains under the name Zavvi.

"It's some legacy to take over," Zavvi managing director Simon Douglas says. "It's Richard Branson's retail empire where it all started. It's daunting, but we're delighted."

The Virgin brand's overall strength is undeniable. In May, an independent online poll of 2,000 adults by London-based research company HPI named Virgin the U.K. public's most admired brand, with 23% of the votes, ahead of Sony (21%) and mass merchant Tesco (20%).

That reflects the Virgin brand's ubiquity -from cell phone services to air traveland Douglas admits that being unable to use the name was "a real concern."

However, "rebranding was part of the deal," Douglas says. Virgin has been moving into different directions-transport, telecoms, flying to the moon, etc.—and their focus over time has been in those areas.

Douglas was Virgin Megastores U.K. managing director prior to September's buyout, which he led along with finance director Steve Peckham.

The new brand, Douglas says, "reflects a modern, independent take on the word 'savvy.' It's strong and easily recognizable."

But U.K. entertainment retail experts say that he faces a formidable challenge.

"It's a tough time to establish a new brand," Borders U.K. and Ireland CEO David Roche says. "And there are very few names other than Virgin where you can plonk the brand on something and it means something from day one. But good luck to them-and if the in-store [offering] is terrific, that helps establish the brand."

Borders U.K. experienced its own



change of ownership in September when U.K. firm Risk Capital

Partners bought a majority share from U.S.-based Borders Group. But Roche says a name change was never an option, as "the Borders brand was integral to the deal." Former HMV COO Brian McLaughlin,

widely credited with establishing HMV as the United Kingdom's entertainment retailing market leader and now chairing the fund-raising committee at music industry charity Nordoff-Robbins, says that most retail experts believe Zavvi faces "an uphill struggle with the rebranding particularly as most of those locations have been known. as Virgin for a number of years."

However, the level of difficulty "depends where Zavvi are going to position themselves," he says. "The new branding is going to be far harder to establish if it's just 'another record store.'

Flagship Oxford Street Virgin Megastore location, in London; inset: Zavv managing director SIMON DOUGLAS

Douglas says experience gained from a "new generation" Megastore that launched last November in Manchester, northwest England, is fueling "plans to change how we do things in-store." He declines to give details, but says they'll be clear in time for Christmas.

Business consultant Andy Lown-Tower Records' U.K. CEO prior to the U.S. chain's 2003 U.K. exit-says that, as well as winning over customers, Douglas must "communicate Zavvi's core retail values, aims and objectives with clarity and passion to his greatest assetthe 2.500 employees."

Lown anticipates that Zavvi's physical rebranding of the 125 Virgin stores, which begins later this month, will be relatively straightforward, but notes that "conveying what Zavvi stands for to passing consumers in today's radically changing market is critical.'

U.K. specialist music retailers have faced tough times in recent years. According to the BPI, specialists' share of consumer spending on albums in 2006 was 46.6%, down from 51.6% in 2001 after increased competition from mass merchants (up to 24.8% from 14.8%) and Internetbased retailers (up to 11.2% from 4.5%).

Despite his guarded optimism, Douglas insists his aims don't include overtaking HMV, which has 237 stores in the United Kingdom and Ireland. "I don't feel we have to top the table," he says.

In the United States, Virgin Megastores will have separate new ownership, but will retain the use of the Virgin Megastore logo.

U.K. BIZ LOSES ITS VIRGINITY

The management buyout of the U.K. Virgin Megastores operation marks the effective end of the Virgin brand's association with the front-line music business.

Richard Branson has been moving away from music ever since the first Virgin Atlantic Airways flight in June 1984, but his empire began in 1970 as a mail-order record retailer.

The first brick-and-mortar Virgin operation arrived a year later on London's Oxford Street, and the first Megastore-branded outlet opened on the same street in 1979. In 1973, Mike Oldfield's "Tubular Bells" became the first release on the Virgin Records label—and it went on to sell 15 million copies worldwide.

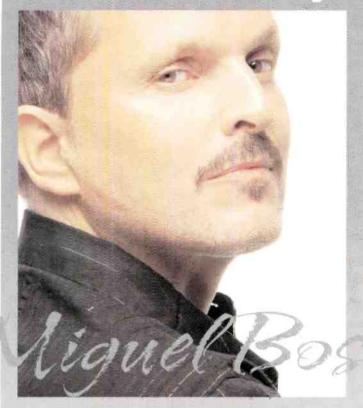
Branson sold Virgin Records to EMI in 1992, but returned to the fray in 1996 with the launch of V2, finding success with such acts as Stereophonics and Underworld. By the time Universal acquired it in August this year, however, Branson owned only 5% of it.

National U.K. rock station Virgin Radio launched in 1993, but since 2000 it has been owned by media group SMG.

The company also launched the V Festival in 1996 in the United Kingdom, and retains a link with the annual event through its sponsorship by Virgin Mobile.



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GLOBAL BY MARC MAES

Universal's Free-Music Scheme Strikes Chord With NRJ Listeners

BRUSSELS—Universal Music's free-download partnership with radio network NRJ Belgium has proved such a hit with consumers, it's extending the range of tracks available—and looking for new station partners.

The top 40 French-language network now offers five tracks for download per week at its free-music.be Web site, up from one at the campaign's August launch (billboard.biz, Aug. 22), although the total number of daily downloads available will remain capped at 300. Mika's "Love Today," Timbaland's "The Way I Are" and Rihanna's "Shut Up and Drive" are three songs that have been featured so far.

Universal Music is also negotiating a deal for the Flemish-speaking part of Belgium with leading commercial station Q-Music, a source at the station says. NRJ stations in Germany, Norway and Sweden are investigating setting up similar operations.

While fans get to download tracks for nothing. Jean-Pol Boone, Universal Music digital and line extensions country manager for Belgium and Luxembourg, says that Universal still cashes €1.099 (\$1.55) per download from NRJ to cover rights payments.

"The project will make other people discover artists like Fergie. Gwen Stefani and Mika," he says. "Although our agreement doesn't include extra airplay, the promotion for the freemusic site as a platform will add to the notoriety of the artists.

Meanwhile, NRJ has helped monetize the scheme by attracting an initial three months' worth of sponsorship from car manufacturer Renault, which is targeting its new Twingo model at a young audience.

"NRJ is the perfect station for this purpose," Renault Belgium and Luxembourg director of publicity and promotion Xavier Laporta says. "Also, the idea of legal downloads was a good story to be associated with, ethically."

NRJ is French-speaking Belgium's No. 2 top 40 network (behind Radio Contact), with a daily reach of 358,260 people, according to ratings measurement company CIM.

MIKA

Downloaders do not have to view a commercial to get the free track, but there is a direct link from the site to Renault's. According to NRI, 30% of 18,000-plus registered

users have left their personal information for the NRJ/Renault database, which exceeds expectations. Meanwhile, NRJ Belgium managing director Bruno van Sieleghem says the number of unique users visiting NRI Web pages has more than doubled since the campaign's introduction.

Giving away music remains a controversial issue across Europe, but all parties claim the impact on paid-for downloads will be minimal.

'Rather than see the free-music site as cannibalizing sales, our goal is to limit illegal practices," Boone says. "We estimate that when the NRJ free-music well runs dry, people [will] go to traditional legal platforms like iTunes.

Rob Wells, senior VP of digital at Londonbased Universal Music Group International, hails the deal as "a first."

"It's an exciting and intelligent deal," he adds. "We're very interested in rolling this model out to other UMGI territories."

The other majors declined to comment, but the wider Belgian industry has cautiously welcomed the campaign. IFPI Belgium director Olivier Maeterlinck says he welcomes any initiative that encourages legal downloads.

"As long as someone pays the record company for the downloads, it's fine." he says.

Maeterlinck estimates there are 40 illegal downloads for every one legal download in Belgium, although the legal-download market grew 83% in value in 2006. The IFPI says trade revenue from digital music amounted to \$10 million last year, out of a total business value of \$162 million.

"We support every initiative that encourages legal purchase of music," says Geert Regelbrugge, commercial director of 80-store chain Free Record Shop. "NRJ attracts a young audience and if the free-music project directs more youngsters to legal downloads, this is good for everybody."

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GLOBAL BY CHRISTIE ELIEZER

LABOUR DAYS

Peter Garrett Burns Midnight Oil For Opposition Party Down Under

MELBOURNE-After 11 years in the political wilderness, Australia's opposition Labour Party is wooing the local music industry ahead of a forthcoming general election, expected to be called in November. Opinion polls point to a landslide Labour win.

And this time around, the party has added firepower: Its shadow arts minister is Peter Garrett, former singer with politically active rock act Midnight Oil.

Labour has also ensured music biz support by adopting recommendations from the Contemporary Music Working Group think tank, representing label, publisher and commercial radio bodies plus various state associations.

CMWG recommendations endorsed by Labour include greater music/business skills education, a more cohesive music-exports approach and encouraging local authorities to reduce barriers facing live music.

If elected, Labour says it will introduce a new program, ArtStart, to investigate maximizing income for lowerlevel artists. Labour proposes introducing a more equitable tax regime for royalties and providing musicians on the dole (social welfare) with startup grants, including music projects in "work on the dole" programs.

Garrett exited Midnight Oil-which scored a world-

wide hit in 1988 with "Beds Are Burning" (Columbia)—for a full-time political career in 2002. His 27 years of experience with the band means Garrett has "a firsthand understanding of many [music industry] issues," says Stuart Watters, Melbourne-based chief executive of the Australian Independent Record Labels Assn. (AIR). And during the past year, Garrett has been discussing those issues at meetings with various music indus-

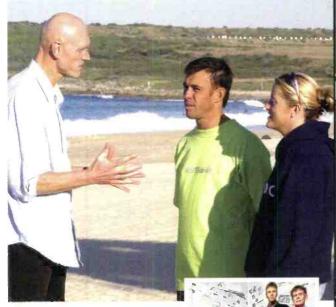
The government's election arts manifesto has not yet been unveiled. But in September, Arts Minister Sen. George Brandis criticized Labour's arts policy in Parliament as "heavyhanded and interventionist," claiming it would make artists beholden to "centrally directed government priorities."

The music industry has welcomed the government's moves to update copyright legislation, combat piracy and increase funding for export initiatives. But many in the industry were angered when the government reneged on a previous election pledge to introduce tax breaks like those enjoyed by the film industry.

Garrett says Labour will "work with the music industry to deal with the [tax] issue." and promises an official statement shortly.

Labour also promises to provide \$2.4 million Australian (\$2.13 million) over four years to the Australian Music Radio Airplay Project, which distributes CDs of emerging domestic talent to 350 community stations. AMRAP was set up in 1998 with one-off government funding of \$1.5 million Australian (\$900,000). Proiect coordinator Nicole Craig welcomes Labour's pledge, claiming that without new funds, AMRAP faces being "wound up by the end of this year."

Labour would also spend \$4.7 billion Aus-



GARRETT taking Labour's voters and

tralian (\$4.17 billion) on a national broadband network. According to the IFPI, there are 3.9 million broadband lines among Australia's 20.4 million population. The Australian Recording Industry Assn. says digital sales account for 9.75% of recorded music sales' value: the IEPI put the total retail value of that market in 2006 at \$825.3 million Australian (\$620.5 million).

Garrett declines to say what Labour expects in return for his determined courting of the industry, although some music acts and associations have said that they'll be backing the party at benefits and rallies.

AIR's Watters emphasizes the importance of maintaining a bipartisan stance, however. "There is a strong view that the industry is left-leaning," he says, "and we should make a conscious decision not to reinforce that view."

MULTI-PLATINUM MUSIC PRODUCER BOOM TIME IN BELUGA HEIGHTS! As J.R. Rotem is being recognized for the success of his new Beluga Heights record label in partnership with Epic Records, the hit-making producer will be ce-ebrated in this upcoming Billboard STARS. It is time to co laborate with Billboard and celebrate the fresh and innovative work of J.R. Rotem! **BONUS DISTRIBUTION:** Media and Money Conference, NYC Nov. 7th -8th, 2007 Issue Date: Nov 10 Ad Close: Oct 17 Art Due: Oct 23 TO ADVERTISE, PLEASE CONTACT: CHARLES PEREZ 645-654-4691, cell: 516-458-6169 Coerez@billboard.ccm NEW YCRK WWW.BILLBOARE.COM WWW.BILLBOAFD.BIZ So you're a teenager in the 21st century. Why would you want to be in a rock'n'roll band? How would the idea even occur to you?

A videogame most likely, but that's buttons and lights. Where would the passion for it come from?

Your mother or father, probably.

Your grandfather definitely. He's the super music freak. The one talking about seeing all kinds of bands when they were starting out that would end up being really famous. Seeing them in college cafeterias and roller rinks, and eventually the Fillmore with its plush velvet theater seats and amazing light show and a Roadrunner cartoon for those in the audience who were high, which, counting secondhand smoke, was everyone.

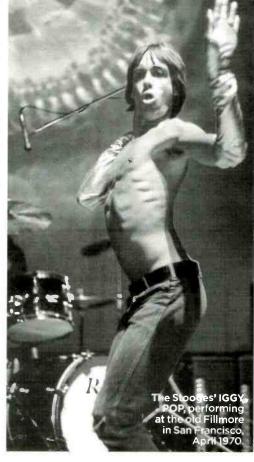
He's the one who talks about the bands like they were somehow a part of his work, his nights, his weekends, his vacations. Total strangers yet thoroughly integrated into his life. Hard to believe someone could care about music that much.

And radio? Radio was God. That's how he got the Word. And the Word was good.

Radio provided a service in those days for grampa. Its sole purpose was to turn him on. To turn him on and keep him tuned in as it introduced him and all those other old men and our grandmothers to a great new band every week and the music that would become their religion.

They worked with the music always on, relaxed with it, ate to it, played sports to it, had sex with it, woke up with it and went to sleep with it. The song playing at any given time actually informed the emotional atmosphere. Life had a soundtrack in those days. For real.

Now a kid has to find it. It isn't coming straight at him or her anymore. It's not all around, everywhere. In its present form, let's



face it, it simply doesn't matter as much.

And that's why it's so much more impressive when a kid wants to be in a rock'n'roll band these days. He's got to seek out the greatness of 40 and 50 years ago. He's got to ignore the mediocrity his peers enjoy. He's somehow found a way to embrace higher standards than our society suggests are practical. And he's got to be

Not an easy thing these days.

Legal Watters SUSAN BUTLER sbutler@billboard.com



InsideTheCopyright Royalty Board

Chief Judge James Sledge Explains The CRB Process

The Copyright Royalty Board has intrigued me since the first judges were sworn in last year to preside over the new entity. Congress replaced the former Copyright Arbitration Royalty Panel, known as CARP, with the CRB to set royalty rates and terms for all copyright licenses made compulsory by copyright law. But the new process is so unique that it's likely to catch lawyers and parties familiar with the old way of setting rates off guard.

With the decision from the first trial on appeal (webcaster rates to perform recordings), the second trial nearing a close (cable and satellite rates to perform recordings) and the third trial expected to begin early next year (mechanical and digital rates to reproduce compositions), it seemed like a good time to catch up with Chief Judge James Sledge. As we sipped coffee in his office at the Library of Congress on Capitol Hill earlier this month, the Alabama gentleman, former bankruptcy judge and arts advocate talked about the new rate-setting process.

Most notable is that the proceeding has

changed from an informal arbitration to a

Sledge says. "We turned the process from . .

a system that the parties pretty well controlled,

working among themselves and working with

arbitrators that were very responsive to the par-

ties' needs and desires, [to] a judicial system

where there are rules of procedure, the parties

are expected to comply with those rules, there

are rules of evidence [and] the institution has

which created the CRB, requires the judges to

come up with reasonable rates and terms. They

may only make a determination based on the

admissible evidence presented by the parties

at trial. So if the parties don't offer that evidence,

this creates a dilemma that Sledge says he's

"In the judicial proceeding [i.e., a civil law-

"Institutional needs" mean that the statute,

needs as well as the parties.

never faced before in any court.

"The parties at first had to adjust to that,"

suit], if a party doesn't meet its burden of proof, then either [that issue is] not part of the judgment or the ruling is in favor of the other party,' Sledge says. "What judges want to do, and are trained to do, is not to include [that issue] in the decision.

But the judges must do their best to find something in the evidence to support all the aspects that are important to consider the rates and terms to be reasonable. They faced this dilemma in the webcaster trial.

"We had an issue in webcasting where the parties ignored fairly large and important areas of the decision, and did that even after several warnings from the bench that these matters must be addressed," Sledge says. "They weren't."

It's not difficult to figure out which portions of the decision presented a challenge for the judges. The phrase "no evidence" appears in the decision nine times. For example, there was no evidence on how to distinguish a small webcaster from a large webcaster or how to support, or help define the parameters for, a

revenue-based royalty.

After the decision, many webcasters complained that small webcasters should have been treated differently than larger companies; rates should have been based on revenue rather than on each recording streamed; and there should have been a cap on the minimum royalty due "per channel or per stream."

To avoid potential pitfalls for parties in future CRB trials, Sledge emphasizes the importance of a document that the lawyers are required to file before closing arguments. Each

party's lawyers must prepare a document that lists what they believe to be findings of fact from the trial and conclusions of law that the judges should follow in the particular case. Hypothetically, a fact could be the gross revenue of a party revealed during the trial; a conclusion of law could be that a recorded composition used for a ringtone is subject to a compulsory license.

"We have told [the lawyers], and it came up in webcasting, that if you don't present something as a finding of fact that is documented to the record, or a conclusion [of law] that is documented with authority, then you waive any right to have that in the decision," Sledge says. "While it's a little bit unchartered, that regulation of wavier should prevent [a party] from being able to raise that on appeal as well." ••••

Read the entire interview with Chief Judge James Sledge at billboard.biz/legal.

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CRUEL GIRL THE RED BUTTON / GRIMBLE

BELINDA
THE STABILISERS / WICKED COOL*

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CHOICE FOUNDER

David Del Beccaro

The Music Choice service has begun offering its customers more choices: platforms, content, interactivity. The company's founder spells out the new plan.

David Del Beccaro knows we're living in a multiplatform world. The music and video service he founded. Music Choice, is available via cable TV, online and on mobile phones, its ondemand music video service has exceeded 1 billion orders, and the company is in the process of expanding its Internet music site—available, as of last month, to Comcast Internet customers and rolling out to Time Warner customers soon.

But providing a common service across three different delivery channels is no easy task. Del Beccaro has to juggle the interests and demands of his content-owner partners and work within the constraints of the available technology and devices, while at the same time offering his customers the service and functionality they desire. Serious disagreements remain over digital rights management, pricing and availability.

Del Beccaro is trying to bring the targeted advertising business model that has worked so well for Music Choice's TV platform to online and mobile. He's also busy learning how to reformat and repackage the company's content and interactive features for each platform.

It's a challenge, but he's not shy. Del Beccaro is vocally opposed to charging extra for the same content acquired through different delivery channels. He thinks mobile operators should open their walled-garden approach to content distribution and become more like Internet service providers. And he has no plans to expand Music Choice into a digital music sales model that he now calls "broken."

Here, Del Beccaro discusses with Billboard these challenges, the opportunities and why the mobile music opportunity remains unmet.



It's a lot more visual. It also responds to what you've been doing, so it'll show you videos similar to other videos you've played. You have an on-demand selection of thousands of videos. You play channels that we've programmed, or you can create your own video channels. There are also preprogrammed audio channels, but you can't pick from individual audio songs.

How come you haven't gotten into selling music a la carte or established an on-demand streaming music service?

The truth is, the model from the retailer's perspective, in my mind, is pretty broken. Apple makes money fundamentally on its hardware. The record companies can make money. But none of the retailers are making money. It's not really a worthwhile business to get into. As the model improves, we may get into it.

Your service is primarily free, supported by ads. Are ad-supported music services the better way to go?

For video, yes. Video advertising is robust enough to support these types of services. If you're accessing video content, you are engaged. Audio content is often played in the background. If a video commercial plays for the first 30 seconds before a song, you're not even going to see it. I don't feel it's necessarily a viable model for audio, but I

You have services online, on TV and on mobile. How do you integrate them so users have a consistent experience?

We're trying to set up a situation where whatever we offer on any one platform will be available on the others. A customer should count on the same type of products and same type of capabilities on each of the platforms. Historically, you've had limitations in one area or another. For instance you either had a lot of

content on TV that you couldn't get on the Web, and a lot of interactivity on the Web that you couldn't get on the TV, and both fell victim to the mobile phone.

So how do you approach each platform as an individual channel then?

The content itself has to be customized for the platform. So we have separate productions going on for each platform. Our goal is to make it so that while the interface is different, the functionality will be the same. Right now you can create your own video channel on the Web, but you can't do that on TV yet. We hope to allow you to create it on the Web and work on your TV, or if you change it on the TV, it will reflect that on your phone.

Sounds like you're at the mercy of those creating the networks and devices before you can make this happen. What's that like?

It's somewhere between tortuous and stimulating. Some of the things

What about payment? Consumers want a "buy once, access everywhere" model. Is that possible?

If you have an ad model, that's easy to do. We hope to keep the integrity of the ad model across all three platforms. The beauty of it is you can create a lot of volume so everyone realizes the necessary returns. The platform we have the most volume on is TV, and we've established an ad model that is working. We're now getting more aggressive in the

broadband space and hope the ad model will transfer over, and we intend to do so with phones for a similar model.

Do customers use your service differently on different platforms?

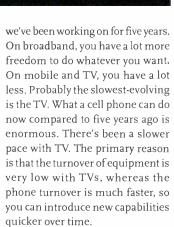
Everything's very different. The time spent viewing any individual piece of content is very different. People watch for longer on TV than on broadband, and longer on broadband than they do on a phone. It's not just that the attention span is different, they're doing different things. Not only that, but the demographics of the people using each platform is different.

Does that affect what kind of music is accessed from each platform?

When our content is viewed through Comcast's Web site, the user is much more pop-oriented and goes for things like hit songs. The most popular stuff on TV is a bit younger and tends to go more for R&B. R&B is our most popular category.

What about mobile?

Until recently, a lot of rights haven't been available to provide it the way we want. Whenever you have a subscription model, you're going to trend towards people with money, and that tends to disfavor young users. I don't think you can make an adequate comparison vet because we're not able to offer a robust enough experience with an advertising model on mobile. But that will change in a year or two. And in a sense it will be a lot better, because when people have that choice you'll see who gravitates to music, and those people tend to be



On broadband, you have a lot more freedom to do whatever you want. On mobile and TV, you have a lot less.



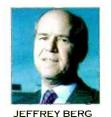
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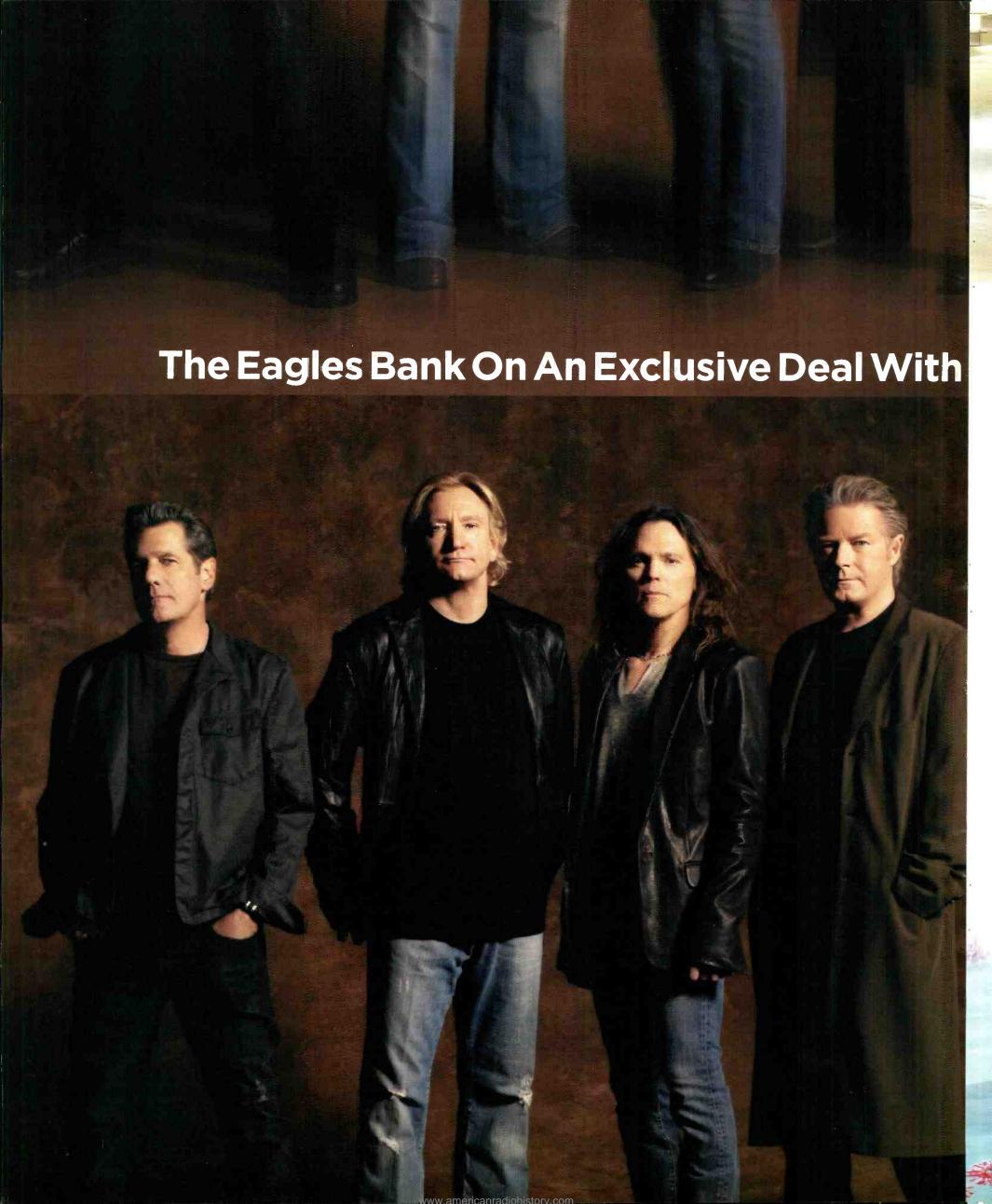














When the Eagles struck an exclusive partnership with Wal-Mart to sell their new album, longtime environmental activist Don Henley says, "you would have thought we made a deal with the devil." I certainly had some trepidation about it," Henley says. "We caught plenty of flak." | "Long Road out of Eden"the band's first full studio album in 28 years—will be sold exclusively through the mass-market chain in North America, beginning Oct. 30. But its socially conscious references to American consumerism, the environment, big business and "cultural junk"—not to mention its album jacket, printed on recycled paper blessed by the National Forestry Assn.—beg the question as to how the band reconciles art and commerce. Henley's own concerns about doing business with Wal-Mart lie on two fronts: social and environmental. Wal-Mart has taken hits from some sectors for its pay and benefits policies, and for what has sometimes been perceived as excessive waste and a massive carbon footprint. But Henley feels he can help the environmental cause more with an "inside" relationship with the mega-retailer and insists that Wal-Mart is heading in a more positive direction

already. My daddy was a small businessman, and he was not a fan of big-box retailers or chains or franchises," Henley says. "Some of my environmental friends are a little upset because we made this deal. But on the other hand, I have a direct line now to the CEO of Wal-Mart," Henley says. "I also have a direct line and exchange e-mails on a regular basis with the two whiz kids that they've hired to make the company greener." Those two "whiz kids"—Andy Rubin, VP of corporate strategy and sustainability, and Charles Zimmerman, VP of prototype and new format development—are only part of the more eco-friendly stance that Wal-Mart has made public lately. The company says it is working internally and with its suppliers to curb energy use, reduce packaging and decrease fuel consumption of its trucking fleet. According to published reports, the chain has promised to make its stores 20% more energy-efficient by 2013 and reduce annual electricity use by 3.5 million megawatt hours. 🦠 And Henley thinks the Eagles can help push the company forward even more. "We're certainly making our feelings known about what we believe in, in terms of ecological stewardship and some of the practices of big business that are undesirable and wasteful," he says. * "It wasn't necessarily that the Eagles were part of our strategy to go eco-friendly, but we certainly have

TAKING IT TO THE LIMIT

cylinders as far as sustainability goes."

The band and manager Irving Azoff, meanwhile, are hitting on all cylinders as well—they're literally banking on the fact that the crowded aisles of Wal-Mart are populated with Eagles fans. Wal-Mart's impressive track record with Garth Brooks played a role in the direction the Eagles took with "Eden," Azoff says. ¶ Though Brooks' total numbers for exclusive limited releases and catalog sold through

worked with them hand in hand on this project to try and

going down that path from a strategic standpoint and this

of the two paths to make sure that we're all hitting on all

project was also going down that path, so it was a good meeting

PHOTOGRAPH BY ANDREW MACPHERSON BY RAY WADDELL

Wal-Mart have never been released, Billboard estimates his sales at the chain at about 3.8 million units for the past two years. But since Wal-Mart bought these exclusives one-way, those numbers may be pumped by Wal-Mart's strategy to use markdowns to sell off an album after its peak selling period has declined. Lately, the discounter has been selling off Brooks' eight studio albums at \$5.50, in anticipation of the rest of U.S. retail once again offering those albums, as of Sept. 25.

Retail gains at Wal-Mart have slowed somewhat in general recently—comparable-store sales are up just 1.3% this year, after averaging 5.2% for the 10 years through 2005, according to the Wall Street Journal. And while some in the industry have speculated that the chain's slowing growth has cut into overall sales of country music, analysts are not expecting it to put a damper on the Eagles.

"Wal-Mart is losing a little bit of market share in general, particularly outside the food area," one Wall Street analyst says. "But given their size they can absolutely break an Eagles album."

Wal-Mart "has 110 million people a week coming through their stores; the ad campaign is targeted at around \$40 million," Azoff says. "You add that up; we felt that we could reach our audience real effectively this way. And, quite honestly, the band was not particularly excited about dealing with a major label in the U.S."

The financial terms of the exclusive also seem favorable. "When we sell to Wal-Mart, we're taking the label portion plus the artist portion. We make more money per record," Azoff says. "We make our money direct. We basically sell the records to Wal-Mart like a label would, and then we pay for the manufacturing and pocket the rest."

Henley says the business has changed drastically, demanding different approaches, particularly for veteran bands. "Wal-Mart's not a perfect company, but as I've said many times in print, they can't possibly be any worse than a major record label," Henley says. "There aren't many places where 60-year-old men, no matter how good their record is, can get this kind of promotion and widespread retail coverage. We're artists but we're also businessmen, and we try to live in the real world."

Fellow Eagle Glenn Frey sees the deal as an economic boon

to the band as well. "I'm in the business of selling records, and I want to be in a place where we have the opportunity to sell the most records," he says. "Now, it's also nice that Wal-Mart pays us a very lucrative royalty, a royalty that no record company can come close to matching. That's because we're not a loss leader at Wal-Mart. If the Eagles put out a record at one of the major record labels, part of the reason they can't pay us [as much] is because we've got to pay for all the bad acts they sign and release."

Henley's thoughts on the major-label system have been well-documented. "Everybody's been screaming, 'Let's have a new paradigm in the record industry, let's figure out a way to do this ourselves, let's figure out a way to leave the big dinosaur record companies behind that have been robbing from us—and the consumer—for the last 60-80 years,' "Henley says. "We just thought we'd try something different. Some people have praised us for it and some people have damned us for it."

Though the album will bear the Eagles Recording Co. imprint, Universal Music Group is handling international distribution and helping market and promote leadoff single "Too Long" domestically out of its Nashville office

"In this environment we're all living in right now you have to have a little bit of respect for anybody that's trying anything different," UMG Nashville (UMGN) chairman Luke Lewis says of the Eagles' Wal-Mart exclusive. "If I was managing a superstar act that didn't have a record deal, I'd probably take a look at it. Why would you not?"

ATTENTION, EAGLES FANS

For Wal-Mart, the Eagles deal, like the Brooks deal before it, is about offering its shoppers exclusive access to an artist at the very pinnacle of the industry's sales pyramid—at 66 million units sold, Nielsen SoundScan counts Brooks as the biggest-selling artist since SoundScan starting tracking sales in 1991. And the RIAA counts the Eagles' 1976 release "Their Greatest Hits: 1971-1975"—which is estimated to have sold more than 29 million copies, most of them pre-SoundScan—as the best-selling album of all time.

"When you look at exclusives, you're obviously looking at those artists that could create the biggest impact and could be

most relevant to our consumer base. Steiner says. "There's Garth Brooks in country, and in non-country genres you look

Clearly that is a group that transcends all demographics,"
Wal-Mart divisional merchandise manager of entertainment
Jeff Maas says Wal-Mart approached the Eagles about the deal
rather than vice versa, "We said, 'We want to create this project, and we were wondering if you'd go exclusive,' and the ball
just rolled from there," Maas says

at the Eagles. They have the biggest-selling album of all time,

Promotional tools Wal-Mart will employ include TV, radio, broad in-store support and direct-mail circulars for Wal-Mart and Sam's Club. "Since we have it exclusively, we don't want to get too specific about what we're going to be doing, but it will have a lot of presence in our stores," Steiner says. "We will use every single asset we have inside our stores and externally to promote this album."

With a sticker price of \$11.88 for 20 tracks on two CDs, "Long Road out of Eden" is certainly value-priced. Pre-orders are already selling on walmart.com and eaglesband.com. "I can tell you—and I expected this—we're getting more pre-orders at the Eagles site," Azoff says. "We've trained our fans, they've pre-ordered our DVDs and other stuff, so they're used to pre-ordering at the band site."

Allocation to 3,600 stores in North America is determined based on which stores that have consistently sold Eagles albums in the past, input from stores on the regional and district level and the expertise of merchandisers Anderson and Handleman. "We feel pretty good about how we distribute the product and allocate the quantities," Maas says. "We'll be ready."

In terms of digital distribution, "We tried, but we obviously could not strike a deal with iTunes, because we did not want to make all of our individual tracks available on the release date of the album," Azoff says. "You can buy the album digitally at walmart.com, and we may offer it digitally elsewhere, too, but it won't be iTunes. We're an old-fashioned band; they didn't want to cut it up track by track."

FLYING HIGH The Eagles' last three albums of all-new studio material spent multiple weeks at the top of The Billboard 200—as did 1976's "Their Greatest Hits: 1971-1975" and 1994's mostly live "Hell Freezes Over," which included four studio cuts.

Title	Debut	Debut Date	Peak	Peak Date	Weeks On Char	t Label		
"Eagles"	102	6/24/72	22	8/5/72	49	Asylum		
"Desperado"	145	5/5/73	41	6/30/73	70	Asylum		
"On The Border"	50	4/20/74	17	6/1/74	87	Asylum		
"One Of These Nights"	25	6/28/75	1(5 weeks)	7/26/75	56	Asylum		
"Their Greatest Hits: 1971-1975"	4	3/6/76	1(5)	3/13/76	133	Asylum		
"Hotel California"	4	12/25/76	1(8)	1/15/77	107	Asylum		
"The Long Run"	2	10/20/79	1(9)	11/3/79	57	Asylum		
"Eagles Live"	14	11/29/80	6	12/20/80	26	Asylum		
"Eagles Greatest Hits, Volume 2"	165	11/13/82	52	1/8/83	15	Asylum		
"Hell Freezes Over"	1	11/26/94	1(2)	11/26/94	112	Geffen		
"5elected Works: 1972-1999"	109	12/2/00	109	12/2/00	10	Elektra/EEG		
"The Very Best Of The Eagles"	3	11/8/03	3	11/8/03	62	Warner Strategic Marketing		
SOURCE The Billiboard 200 through the chart dated Oct. 20								

THEIR GREATEST HITS The Eagles have placed 20 singles on The Billboard Hot 100—including five that hit the No. 1 spot. "Lyin' Eyes," which peaked at No. 2 on the Hot 100 in 1975, also scored a No. 8 position on Billboard's Hot Country Songs chart.

Title	Debut	Debut Date	Peak	Peak Date	Weeks On Chart	Label
"Take It Easy"	79	6/3/72	12	7/22/72	11	Asylum
"Witchy Woman"	78	9/9/72	9	11/18/72	13	Asylum
"Peaceful Easy Feeling"	73	12/30/72	22	3/10/73	12	Asylum
"Tequila Sunrise"	92	6/23/73	64	7/21/73	8	Asylum
"Outlaw Man"	81	9/15/73	59	10/27/73	8	Asylum
"Already Gone"	97	5/4/74	32	6/29/74	15	Asylum
"James Dean"	92	9/21/74	77	10/12/74	5	Asylum
"Best Of My Love"	83	11/30/74	1	3/1/75	19	Asylum
"One Of These Nights"	78	5/31/75	1	8/2/75	17	Asylum
"Lyin' Eyes"	79	9/13/75	2	11/8/75	14	Asylum
"Take It To The Limit"	80	12/20/75	4	3/13/76	23	Asylum
"New Kid In Town"	48	12/18/76	1	2/26/77	15	Asylum
"Hotel California"	72	2/26/77	1	5/7/77	19	Asylum
"Life In The Fast Lane"	73	5/14/77	11	6/25/77	14	Asylum
"Please Come Home For Christmas"	78	12/9/78	18	12/30/78	8	Asylum
"Heartache Tonight"	52	10/6/79	1	11/10/79	15	Asylum
"The Long Run"	33	12/8/79	8	2/2/80	15	Asylum
"I Can't Tell You Why"	60	2/23/80	8	4/19/80	16	Asylum
"Seven Bridges Road"	64	12/20/80	21	2/7/81	14	Asylum
"Get Over It"	61	10/29/94	31	11/12/94	14	Geffen

SOURCE The Billboard Hot 100 through the chart dated Oct 20.

COUNTRY LIVING

Eagles Fly In Nashville

The Eagles and country music have long had a rather neighborly relationship.

The band's 1975 hit "Lyin' Eyes" reached No. 8 on the country chart, and Don Henley was nominated for a Country Music Assn. Award in 1992 for "Walkaway Joe," his duet with Trisha Yearwood. Tribute album "Common Thread: The Songs of the Eagles" won the CMA award for album of the year in 1994.

So when it was time to work the J.D. Souther chestnut "How Long," the lead single from the Eagles' new album, it wasn't much of a stretch for Universal Nashville (which is working the single domestically) to take the song to country radio.

"Where else would they go right now?" asks Universal

Music Group Nashville chairman Luke Lewis, who points out that country radio has recently been "dabbling" with acts outside the format like Bon Jovi. "How Long" has received significant airplay on country radio, and is No. 26 after peaking at No. 25 on the Hot Country Songs chart.

"Country radio programmers have been way warmer than I anticipated, and I think that's kind of a sign of the times," Lewis says. "Ten or 1S vears ago I don't know if things would have been the same, because there was always this sort of dictum that if someone wasn't going to contribute to the genre, they didn't really want to let them use a slot. I'd say the Eagles have contributed and continue to contribute to the genre, so maybe it's not so surprising."

Elsewhere this week, "How Long" is No. 11 on the Adult

THE LONG RUN

Ultimately, the test of the success of the deal lies in whether this music is exposed to the band's legions of fans. "I have to believe when that record hits the streets, it's going to be hard not to know about," UMGN's Lewis says. "Wal-Mart has an aggressive plan, the radio folks [are] doing their part [see story, page 34], it's getting aired on the video channels. You'd have to be living under a rock to not know the record's coming out."

Azoff can't divulge when the Wal-Mart exclusive ends due to confidentiality, though an informed source says the exclusive will expire after 18 months. "My best guess, based on my relationship with Universal Nashville and International, at the end of the exclusive term we'll give it to Universal to distribute," Azoff says. "It will probably be a different configuration; there may be some more new stuff."

Once that version does materialize, retailers are not expected to resist carrying it in retaliation for the Wal-Mart deal, says Carl Mello, head of purchasing at Newbury Comics. "I don't think retail will get so angry anymore when they get cut out of selling an album," Mello says. "I think they are being more pragmatic about what's going on."

The band will tour next year in support of the record, but has no solid plans beyond a series of six sellouts (with Dixie Chicks opening) that will open the Nokia Theatre at L.A. Live beginning Oct. 18.

"It's time to redo the whole show, so we're not going to just rush out on the road. We need time to build the new production and learn the new songs," Azoff says. "We're in no hurry, but the Eagles are going to do a whole new cycle. I just can't tell you the start date yet.'

Meanwhile, Henley says the Eagles will keep an eye on Wal-Mart. While he admits that he hasn't always been "thrilled" with all of Wal-Mart's practices on the environmental and employee fronts, he says he believes the chain is mak-

"They're working on it, and we're going to be watching them," he says. "If things turn out to be other than what they've been represented to be, then we'll just be doing business somewhere else in the future. We're going to go down this road with Wal-Mart. It's just one album—it's not like we signed a long-term contract with them."

Additional reporting by Ed Christman.

Contemporary chart and No. 11 on the Triple-A chart.

The Eagles' Glenn Frey says he doesn't pretend to understand the intricacies of radio formatting, but adds, "I've never thought we were a country act."

Frey says he believes the Eagles' more country-leaning songs of the past, most of which he sang, would not have garnered any significant country airplay when originally released in the '70s, But he says that when he listens to country radio today, "oftentimes what I hear is what I'd call pop songs with country lead singers. They become country songs because of the way they're sung."

Frey does know that the Eagles have many fans and a lot of credibility in the country genre. "We're just the Eagles, and we make these records and we wrote these songs and we sing them, and we put them out and people are allowed to pick up on what appeals to them," he says, "We made the [song] choices based on the quality of the material, and if somebody thinks it's country or thinks it's not is totally out of my hands."

Henley says the Eagles are just hard to define. "I don't think that we can be put in a box," he says. We're an American band, and what we do is informed and influenced by just about every form of American music you can think of. It's all in there and it always has been, which is one of the reasons I think we have a lasting appeal."

That said, the Eagles are 'pretty excited" about playing the CMA Awards Nov. 7. "We don't normally do awards shows, but we're making an exception because we're honored and thrilled to have been accepted by country radio," Henley says. "That's kind of a hard club to get into." -RW

A Long Road, Indeed

The Eagles' "I've been biding time with New Album $crows \, and \, sparrows \, while \, peacocks \,$ **Was 28** prance and strut upon the stage," Don Years Henley sings on "Waiting in the Weeds," one of several powerful set pieces from "Long Road out of Eden," the Eagles' first new stu-Making dio album since 1979.

The line is pretty descriptive of the Eagles, Henley believes. "We're a band that knows how to bide its time . . . how to wait," he says, "We've just been sort of waiting for some of this bad music to die down, for certain trends to go away, so we can get

out there on the dancefloor again."

In

The

Eagles manager Irving Azoff is nonchalant about the lengthy time between records. "Twenty songs in 28 years, you think that's slow?" he asks rhetorically. "I personally think, as good as these songs are, 28 years is a reasonable time."

The Eagles talk about months and years like some bands talk about days and weeks; they've been working on the album "piecemeal" since the new millennium, according to Glenn Frey.

"Certainly the last 21 months Don and I really hunkered down and did our level best to get this record finished," Frey says. "After eight or 10 songs came together, then we had another flood of material that blew this record wide open and turned it into a double album.'

Even though they've been together off and on since the early 1970s, the Eagles have been anything but overexposed, particularly when it comes to new studio material. "You have to sort of wait for people to miss you," Henley says. "We've always been good at getting the hell out of the public eye and being gone for a while. We all value our private lives, our families, our charity work and all the other things that we do, because those things inform our music.'

"Long Road out of Eden" is packed with the organic musicianship, insightful lyrics and soaring harmonies that helped make the band's "Greatest Hits" album the biggest seller ever and the band an ever-present touring force.

Primary members Henley, Frey, Timothy B. Schmit and Joe Walsh are joined on "Eden" by some familiar sidemen, most notably guitarist

and longtime touring mate Steuart Smith. The album features a wealth of Henley/Frey co-writes and a broad palette of musical styles most representative of the band's "Hotel California" and "The Long Run" eras.

DON'T CALL IT A COMEBACK

Though there has been a dearth of Eagles studio material of late, it is certainly not as if the band has disappeared from the musical landscape. The band has toured off and on since reuniting after 16 years in 1994 for the Hell Freezes Over tour, to great success. In the new millennium, the Eagles have been one of the top touring bands in the world, grossing more than \$250 million and playing to more than 2.4 million fans worldwide. They're planning to tour in 2008 in support of the new record.

"Some people seem to think this is some sort of a comeback but, if I may say so, we've been breaking box-office records all over the world since 1994," Henley says.

We were never a band that was able to record and write and tour at the same time," Henley continues. "Plus, we all have young children and our priorities are different. Not that this album and our music are not important, but my kids are more important to me than anything and that's what I put most of my energy into these days."

And just because they've been touring doesn't mean they can just show up in the studio and knock out a record, Frey says. "Making a record is a much more involved, intimate, give-and-take proposition."

The bulk of the album was recorded in Henley's and Frey's studios, with band members taking part at different times. Finding time to get together was a challenge, Frey says. "One reason why we ended up working in separate studios and e-mailing it back and forth, unlike the old days, we have families and other commitments . . . you can't have four guys in the Eagles come in for a trumpet overdub.'

While sometimes song parts and chord progressions were e-mailed, throughout the process the Eagles, particularly Henley and Frey, managed to capture their legendary chemistry.

"We still play instruments and sing, and there are still some parts of the process that remain organic, and that's the way we want it," Henley says. "Things like editing are a whole lot easier [today]. But what the computer still won't do is write lyrics for you. That still has to come by the sweat of the brow.

There were three main agendas for "Eden," according to Frey. The first "was to understand that we were making a record for our fans and our fans first and foremost love to hear us sing together," he says. "With that as the important

component, we were able to transcend worrying about whether we needed to make a modern record, a country record, a rock'n'roll record, a Henley solo album, a Frey solo album. It falls under the umbrella of Eagles songs."

The second objective was to have plenty of Henley/Frey co-writes "so that everybody, including us, knew that we didn't just work by ourselves," Frey continues. "And then the third objective was to make sure that we had Timothy Schmit and Joe Walsh represented. I'm very happy that we got two songs for Timothy to sing and two songs for Joe to sing and we were able to use Joe's guitar talents in the right places and showcase them."

Above all, "Eden" is "still very much a band effort," Henley says. "We agonized for two or three years about how to make an album that was going to be modern and cool and cutting edge, and finally we said to hell with it, we're just going to be the Eagles. We're just going to do what we do.'

The content is part social commentary, part examination of relationships familial and romantic and part reintroduction of the

band via new songs that fit easily within the Eagles' canon. "We've always had love songs and we've always had social commentary," Henley says. "I think we've gotten a little bit better at both ends of the spectrum, actually. Our love songs have maybe matured a little bit and the social commentary has certainly matured some, and is maybe a lit-

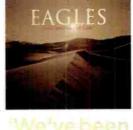
Henley says "Eden" is basically an optimistic album, with the exception of the epic, 10-minute-plus title cut. "Of course that's about the war and it's also about the human condition," he says. "The point of that song is we may think we're civilized but we've got a ways to go yet."

HOW LONG?

"I thought that I would be above it all by now in some country garden in the shade," Henley sings in "Business As Usual." Far from retired, the band is now preparing to tour.

Henley chuckles at the thought. "Yeah. Here I am, just turned 60. But I'm not complaining, I'm thrilled and delighted," he says. "None of us ever thought it would go on this long. But we're a determined bunch of guys. We take our time, we're not afraid of the passage of time, necessarily. We've been sitting one out for a long time, that's kind of what 'Waiting in the Weeds' implies. On the surface that's a love song but it's also about this band."





-DON HENLEY

THE DOVS ARE BACK TOWN

After Losing A
Founding Member
And Rediscovering
Their Classic
Sound, Can The
Backstreet Boys
Take Flight Again?

36 | OCTOBER 20, 2007





AI MCLEAN REMEMBERS the conversation well.

Kevin Richardson was having second thoughts about his future in the Backstreet Boys, and one night in the dressing room after a 2005 show, he told his friends in the mega-selling boy band how he was feeling. ■ "There's some things I need to do first, for me," he said. ■ The group had been discussing "when we wanted to start recording again," McLean recalls. "Everyone was ready, but that was the first time Kevin put it out in the atmosphere that he wasn't." ■ The Boys needed some time to digest Richardson's news. In June 2006, he made the official statement that he was moving on to "pursue other interests." Although all were supportive of Richardson's decision, remaining Backstreet Boys McLean, Nick Carter, Howie Dorough and Brian Littrell were still left one man down. But according to McLean, replacing Richardson was never even an option. They turned down an offer to star in a reality show to find a new member, and opted against changing the group name to Backstreet. ■ "This is a new band, but this is a brand, and it's the Backstreet Boys," McLean says.

Instead, the group resolved to make a new album as a quartet, and the result is "Unbreakable," due Oct. 30 via live. It's a return to form of sorts for the band, with 13 songs of unmistakable Backstreet Boys-style group harmonies, upbeat dance numbers and hearts-on-their-sleeve midtempo ballads.

But how do the Backstreet Boys, the first, if not best, of the all-male pop groups to dominate the latter half of the '90s and early '00s, fit in among the roster of current hitmakers? The niche the group helped pioneer is slim, if not altogether nonexistent. Can they remain relevant to a new generation of consumers as well as to one-time fans who might have moved on?

"There are definitely some challenges, just because of some people who, especially in America, may look at the band" as just a boy band, says the group's current manager, the Firm CEO Jeff Kwatinetz. "But I think that some of [the boy band] characterizations are wrong. They're singers, performers, songwriters."

TRANSITION GAME

This particular transition began for the Backstreet Boys with the 2005 album "Never Gone," released five years on from their chart-dominating pop glory days

By that time, their boy band contemporaries had faded from the limelight, and their second acts were meeting with mixed results. Justin Timberlake found great solo success outside of 'N Sync, but 98 Degrees fizzled as group member Nick Lachey hawked his solo album on an MTV reality show and became tabloid fodder for his marriage to Jessica Simpson

BSB had also been mired in management changes, legal battles with longtime label Jive and various personal issues, from McLean's drug addiction to Carter's flop solo debut

So the group went a new route for "Never Gone," stepping away from slickly produced dance pop and taking a stab at the adult contemporary market with help from writers and producers like Max Martin, Mark Taylor, Billy Mann and John Shanks, First single "Incomplete" hit No. 13 on the Billboard Hot 100, but despite firstweek U.S. sales of 291,000, according to Nielsen Sound-Scan, "Never Gone" stalled, Sales to date are at 748,000 units, the lowest of the band's career.

Carter feels the disjointed sound of "Never Gone" was the result of working with different collaborators

on virtually every track. "[The album] was just like an experimental, getback-into-the-game type of album," he says, adding that a lot of the songs "just slacked."

This relative lack of success stood in stark contrast to BSB's track record.

Initially managed by Lou Pearlman (who helped spawn 'N Sync but is now embroiled in embezzlement charges and allegations that he was a sexual predator) and Johnny Wright, the group first met phenomenal success overseas. Its 1996 self-titled debut sold more than 7.5 million copies internationally, and the 1997

follow-up, "Backstreet's Back," shifted 10.2 million units worldwide.

At a time when rock and hip-hop were dominating the charts, it took longer for BSB to break into the U.S. market. But the band's 1997 U.S. self-titled debut eventually scored big in the States, peaking at No. 4 on The Billboard 200, selling 10.1 million and spawning the hit singles "Quit Playing Games (With My Heart)" and "Everybody (Backstreet's Back)."

For the next few years, the Backstreet Boys were unstoppable. "Millennium" (1999) sold a then-recordbreaking 1.1 million in its first week of U.S. sales (a record later shattered by 'N Sync's "No Strings Attached," which sold 2.4 million). It hit No. 1 in 25 countries, leading to worldwide sales of 21.6 million, according to live

The following year's "Black & Blue" did even better, shifting 1.59 million in its first week. But the nonstop pace was taking its toll.

"Everyone was at wit's end," McLean says. "It was. just work, arguments, conflicts.'

Those problems seemed to multiply. A 2001 North American tour had to be postponed while McLean entered rehab, and 2002 saw a split with the Firm as well as a lawsuit against Jive parent Zomba for breach of contract and trademark infringement. (The case was settled amicably; McLean says the band's relationship with the company has gotten "immensely better.")

A hiatus was inevitable. Group members went their separate ways; Richardson starred in "Chicago" on Broadway, while McLean, Dorough and Littrell worked on solo efforts. Carter stayed with Jive to release his solo debut, "Now or Never," which hit No. 17 on The Billboard 200 but has sold just 238,000 copies.

Although there was some speculation that the group had disbanded entirely, McLean insists that was never the case. "We kind of took a small break," he says of the time off. "We needed a break, mind you—we were touring for pretty much nine years straight."

ON THE REBOUND

Backstreet's members found their way back together in 2003, when they surprised McLean on the set of "The Oprah Winfrey Show," where he'd come to discuss his drug problem.

"I cried like a little girl," McLean says.

And with the experimentalism of "Never Gone" out of their system, BSB got back to the type of pop music that attracted such a huge fan base to begin with. With the new album, "we've proved we're doing this for [the fans] and we're doing this for us and because we love it so much," McLean says.

In January, the group went on a writing trip with songwriter/producer Dan Muckala in Nashville for six weeks. "We wanted to have one consistent body of work that was cohesive," Carter says of their time in the studio. While there, "a lot of cool, magical stuff happened."

Carter says the group personally selected the album's contributors, which include Rob Weiss, Shanks >>>

and Mann, who collaborated with Muckala on the song "Unsuspecting Sunday Afternoon." JC Chasez of 'N Sync fame wrote the track "Treat Me Right" with McLean, and first single "Inconsolable" was written and produced by Emanuel Kiriakou and co-written by Lindy Robbins and Jess Cates.

"Inconsolable" is a dramatic, piano-driven ballad reminiscent of past hit "Shape of My Heart," while "Helpless When She Smiles" is a similar ballad with a mammoth-sized chorus. Elsewhere, "Panic" is a jittery electric dance number and "Treat Me Right" bounces along to a hand-clapping funky groove.

The final product "is great, classic Backstreet Boys, with obviously a little more grown-up sound and more mature lyrics," McLean says, adding that the absence of Richardson is hardly noticeable in the sound mix, and the harmony parts sound as fresh as ever. "Everyone's singing their butts off on this record. Everyone's got leads across the board."

SLAM DUNK?

Zomba Label Group senior VP of international sales John Fleckenstein believes this return to the old Backstreet sound will be sweet music to fans' ears. "It's something they're accustomed to and they welcome," he says. "They feel good about listening, and they're confident it's going to be a good song."

Jive is making it a worldwide priority to get the Backstreet Boys in front of audiences again. The group began a two-week European promo tour Oct. 9 and will be in Japan to launch the album there the week of Oct. 23. In the States, performances are set for "Today," "The Tonight Show With Jay Leno" and "Jimmy Kimmel Live."

'Everyone's singing their butts off on this record. Everyone's got leads across the board.'

—AJ McLean

A new Web 2.0-driven TheBackstreetBoys.com site is harnessing the fan community with a wealth of user-generated content. "There are places to upload videos and a lot of fan interaction, so that's a major thrust," Zomba senior VP of marketing Dan Mackta says. "The capabilities of the Web 2.0 site alone are night and day compared to what was available in 2005. It reflects the changes of the market in general and where Backstreet Boys fans spend their time."

The radio picture is less certain.

"They face the same challenge that any of the bands that are more than 10 years old face, especially any pure pop act. And that is they struggle to appear relevant and get the radio support they need to have a hit," analyst Guy Zapoleon says.

"Inconsolable" hit top 40 and hot AC Aug. 27 but spent only two weeks on the Hot 100, peaking at No. 86. International listeners have been more receptive; the track debuted at No. 15 in Japan and was a top 20 hit in Germany after just two weeks.

"Smart programmers know they have a strong fan base and stations like [WHTZ] Z100 [New York] gave 'Inconsolable' good airplay support," Zapoleon says, but predicts mainstream AC as the most likely format for success. "Several of their

older hits are still being played by [those] stations all over the country."

Indeed, the Backstreet brand is still powerful enough to open doors.

"It kind of surprises the gatekeepers at radio stations or retail. They feel, 'Oh, Backstreet Boys aren't cool, they're yesterday's news,' but you do something you don't even announce and people show up," Mackta says, referring to recent promo appearances. "There's that pull in the marketplace and that's something we're

going to capitalize on."

A massive worldwide tour will kick off the first quarter of 2008 in Japan and Asia and will carry Backstreet through 2009. McLean is continuing to work on his solo album on the side, a single for which he hopes to have ready by the end of February. Carter is also working on his next solo effort in addition to building the infrastructure of his new record label, Kaotic Records.

As for a new start without Richardson, McLean and Carter both say he is missed, and the door is wide open should he ever decide to return. As for whether he actually will come back, McLean remains hopeful: "I really think he's going miss it. I really do. Some of the guys you could ask and they'd probably tell you the total opposite. Me, I really believe he may come back."

And regardless of whether "Unbreakable" returns the group to a high level of visibility, the group is content with its place in the pop-music universe.

"We don't have these huge, massive releases anymore," Carter says. "Some people ask us, 'You guys have another album?' That's kind of a cool place to be for the Backstreet Boys. In a sense, we're very underground."

REMEMBER When

In the summer of 1999, when the Backstreet Boys' "Millennium" debuted atop The Billboard 200 with a then-record 1.13 million units, they weren't the only pop act riding high on the charts.

Ricky Martin was unstoppable with his self-titled breakthrough, and 'N Sync's and Britney Spears' debut albums were selling like hotcakes. Country phenom Shania Twain was crossing over to the pop charts, while Cher was on the comeback trail. On top of those, 98 Degrees, Smash Mouth, Jennifer Lopez, Sugar Ray, B*Witched and Five were all doing big numbers too.

Here is a recap of some of the biggest pop albums of summer 1999, along with their sales to date according to Nielsen SoundScan, through Sept. 30. —Keith Caulfield

SHANIA TWAIN "Come on Over" 15,441,000

BACKSTREET BOYS "Millennium" 12,097,000

BRITNEY SPEARS ". . . Baby One More Time" 10,528,000

'N SYNC " 'N Sync" 8,763,000

RICKY MARTIN "Ricky Martin" 6,946,000

CHER "Believe" 3,605,000

98 DEGREES "98 Degrees and Rising" 3,554,000

SMASH MOUTH "Astro Lounge" 3,470,000

JENNIFER LOPEZ "On the 6" 2,785,000

SUGAR RAY "14:59" 2,469,000

B*WITCHED "B*Witched" 1,163,000

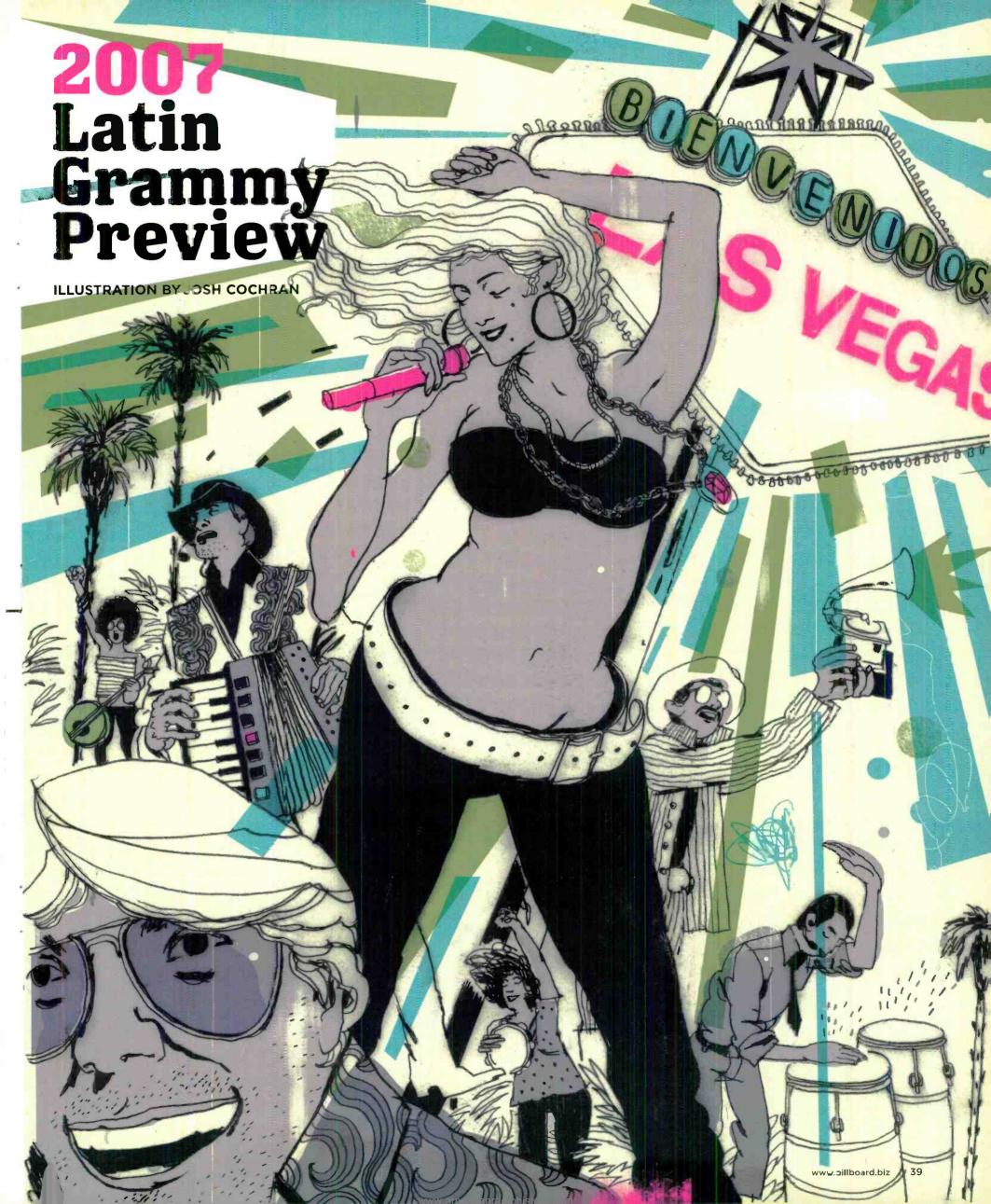
FIVE "Five" 1,019,000

THE HEAT IS ON The Backstreet Boys had a firm grip on the charts from 1997 to 2001, but recent efforts have failed to match those peaks. THE BILLBOARD 200 U.S. Sales*: 10,095,000 12,097,000 5,409,000 1,763,000 748,000 Debut: Debut Date: 8/30/97 6/5/99 11/9/00 7/2/05 Billboard 200 Peak: 1 (10 weeks) 1 (2 weeks) 3 Peak Date: 1/31/98 6/5/99 12/9/00 Weeks On Chart: Backstreet Boys "Black & Blu

THE BILLBOARD HOT 100

THE BILLBOARD HOT TOO						
TITLE	DEBUT	DEBUT DATE	PEAK	PEAK DATE	WEEKS ON CHART	LABEI
"We've Got It Goin' On"	97	10/28/95	69	12/2/95	20	Jive
"Quit Playing Games (With My Heart)"	24	6/28/97	2	9/6/97	43	Jive
"Everybody (Backstreet's Back)"	24	4/1 8 /98	4	5/9/98	22	Jive
"I'll Never Break Your Heart"	35	12/5/98	35	12/5/98	21	Jive
"All I Have To Give"	57	1/30/99	5	2/6/99	21	Jive
"I Want It That Way"	72	4/24/99	6	6/26/99	31	Jive
"Larger That Life"	70	9/18/99	25	11/13/99	19	Jive
"Show Me The Meaning Of Being Lonely"	74	1/1/00	6	3/18/00	24	Jive
"The One"	58	5/27/00	30	7/1/00	15	Jive
"Shape Of My Heart"	39	10/14/00	9	12/2/00	20	Jive
"The Call"	60	2/17/01	52	3/3/01	6	Jive
"More Than That"	68	5/26/01	27	6/30/01	20	Jive
"Drowning"	54	10/20/01	28	11/24/01	20	Jive
"Incomplete"	55	4/23/05	13	6/4/05	20	Jive/Zomba
"Just Want You To Know"	89	9/3/05	70	9/17/05	4	Jive/Zomba
<u>"Inconsolable"</u>	86	9/29/07	86	9/29/07	2	Jive/Zomba

SOURCES. (top) The Billboard 200 through the chart dated Oct. 13. Sales through the week ending Sept. 30. (bottom) The Billboard Hot 100 through the chart dated Oct. 13.



ASCAP CONGRATULATES OUR LATIN GRAMMY AWARDS NOMINEES

ALBUM OF THE YEAR

MIGUEL BOSÉ (SGAE)

CALLE 13

ALEJANDRO SANZ (SGAE)

TOMMY TORRES

RECORD OF THE YEAR

MIGUEL BOSÉ (SGAE)
EDUARDO CABRA
GUSTAVO CERATI (SADAIC)
LA MARI DE CHAMBAO (SGAE)
BEYONCE KNOWLES
RUDY PÉREZ
PAULINA RUBIO
TOMMY TORRES

SONG OF THE YEAR

BELINDA

MARIO DOMM

FHER OLVERA

FRANCO DE VITA (SGAE)

Nominees in Other Categories...

ALEJANDRO SANZ (SGAZ)
ALFREDO VALDÉS JR.
AMAURY GUTIÉRREZ
ANA BELÉN (SGAE)
ANDRÉS CEPEDA
ANDY MONTAÑEZ
ARIEL ROT (SGAE)
ARTURO SANDOVAL
AVENTURA
BELINDA
BELO Y
LOS SUSODICHOS (SCAZ)

BEYONCÉ KNOWLES
CABALLO DORADO
COLJUNTO PRIMAVERA
DADDY YANKEE
EDUARDO CABRA
EDUARDO MURGUIA

EL GRAN COMBO
DE PUERTO RICO
FERGIE

FITO PÁEZ (SGAE) FRANCISCO CÉSPEDES FRANCO DE VITA (SGAE) GONZÁLO RUBALCABA GRUPO MONTÉZ DE DURANGO GUSTAVO CERATI (SADAIC) GUSTAVO F. NAPOLI (SADAIC) IBRAHIM FERRER (ACDAM) ILONA (SAYCO) ISSAC DELGADO IVÁN FERREIRO (SGAE) JARABE DE PALO (SGAE) JEFF VON DER SCHMIDT JOE POSADA JOHN NESCHLING JORGE DREXLER (SGAE) ORGE LUIS PILOTO

JUAN JOSÉ HERNÁNDEZ-DOEJO KEVIN JOHANSEN (SADAIC) KINITO MÉNDEZ LA MARI DE CHAMBAC (SGAE) LA QUINTA ESTACIÓN SCAE LAURA PAUSINI (SIAE) LIMI-T 21 MALA RODRÍGUEZ (SGAE) MANÁ MANU CHAO (SACEM) MARIO DOMM Mauricio L. Arriaga MICHAEL SALGADO MICHAEL STUART MIGUEL BOSÉ (3GAE) MIGUELITO MIRANDA! NINO SEGARRA

PABLO MONTERO PANASUYO PANDA PAULINA RUBIO PEDRO FERNÁNDEZ PORPARTES ROBERTO MUSSC (SADAIC) ROSENDO (SGAE) RUDY PÉREZ SEBASTIAN ROSCA (SACEM) SHAILA DURCAL SILVIO RODRIC-UEZ (SGAE) **FOMMY TORFES** Toño Rosario VALENTÍN ELZALDE Y Su Banda Guasaveña VICENTE FERNÁNDEZ (SACM) VICENTÍCO (SCAE) WALTER MORC GLIO "STRINGS FOR KIDS" YEL PIENRIQUEZ



JOSÉ LUIS PERALES (SGAE)

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What HappensIn Vegas Will Be Seen By Millions

Eighth Annual Latin Grammy Awards Coming Live From The Entertainment Capital Of The World BY LEILA COBO

After touring Los Angeles, Miami and, last year, New York, the Latin Grammy Awards will make a new stop in Las Vegas. * The eighth annual Latin Grammys will take place at the Event Center at the Mandalay Bay Hotel in a ceremony that will air live on the all-Spanish Univision network.

The Las Vegas stop, Latin Recording Academy president Gabriel Abaroa says, is part of an effort to "continue to consolidate the awards as a glamorous, first-class show and as a traveling event that can take place anywhere that has an interest for this manifestation of Latin culture." * While at first blush it would appear that Las Vegas is not a bastion of Latin culture, onequarter of its population is Hispanic or of Hispanic origin, according to the U.S. Census.

But this alone, Abaroa says, wasn't the impetus to move there. Rather, the city—with its glam and dazzle-was seen as an ideal next step for the Grammys following their success in New York in 2006.

"This isn't a city like any other," Abaroa says. "This is a city of events.

Less than a decade old, the Latin Grammys have experienced many changes in philosophy and appearance before seemingly hitting their stride in 2005. That was the year the show migrated to Univision from CBS, the network home to the mainstream Grammys and the first home of the Latin Grammys, back when the show was presented in English even if the performances were in Spanish.

Today, even though they continue to feature collaborations with mainstream acts (ZZ Top appeared last year), the Latin Grammys are aimed more squarely at a Spanish-speaking audience.

It's a gamble that has paid off.

After an initial ratings bang of 7.5 million viewers tuning in to watch the inaugural Latin Grammys in 2000, that number has declined steadily to 3.3 raillion viewers in 2004, according to Nielsen Media Research.

In 2005, the Latin Grammys' ratings rose when the awards aired on Univision for the first time. Last year, the telecast reached 11.3 million viewers.

But this year, the Latin Grammys also take place in the midst of change and crisis for the music industry, with Latin music sales dipping for the first time in three years, according to

"Our biggest challenge this year is the change in the music industry business model," Abaroa says, noting not only sales totals but also the shift from physical to digital sales. "Labels have had to adjust to the fact that income no longer comes from record sales alone. That obviously has a repercussion because companies don't have the same budgets as they did. That's our challenge: to attract the interest of labels and artists despite the lack of resources.'

However, he adds, that challenge is compensated by "the great musical creativity we now see." The Latin Grammys will air live on the Univision network at 8 p.m. ET/7 p.m. CT Nov. 8. A host city has not been announced for the 2008 awards, but the search is on.



On The **Front Lines**

Pioneering Musician And Humanitarian Juan Luis Guerra Is The Latin Recording Academy's Person Of The Year

In 2000, a tall, thin man with the bearing and demeanor of a troubadour revolutionized tropical Latin music with a new approach to bachata, the traditional rhythm of the Dominican Republic.

That most of the Latin world recognizes bachata today is a testament to the enduring appeal and innovative musicianship of Juan Luis Guerra, who will be honored by the Latin Recording Academy as its 2007 Person of the Year.

Without compromising the integrity of a regional genre, Guerra infused bachata's rhythms with contemporary flair and universal appeal. Such songs as the light, uptempo "Ojalá Que Llueva Café" and the outright sensual "Como Abeja al Panal" demonstrated that tropical music could be fun, danceable and commercial, and at the same time, witty and complex. "It is a craft," he says of innovating within the tropical genre. "It's taking time and putting a lot of work into it. If you listen to the lyrics, you hear that work.

A graduate of the Berklee School of Music in Boston, Guerra is a musician's musician who brings sophistication and popular appeal to his music. In his long trajectory with his band, 4.40, he's had six No. 1s on Billboard's Tropical Songs chart and four No. 1s on the Tropical Albums tally, plus six other songs that have peaked at No. 2. Guerra also won a Grammy Award for 1990's "Bachata Rosa" and Latin Grammys for 2000's "Ni Es lo Mismo Ni Es Igual" and 2004's "Para Tí."

Along the way, innovation has been a constant theme. "Ni Es lo Mismo" featured the hit "El Niágara en Bicicleta," a track of piercing social commentary, while "Para Tí" was a Christian album that delivered "Las Avispas," a track based on Bible verses that stayed at No. 1 on the Tropical Songs chart for 10 weeks. Guerra's current album, "La Llave de Mi Corazón," is an irreverent mix of tropical beats—bachata, merengue, mambo and salsa—fused with electronica, blues and even hints of doo-wop.

"When I start to work, I try to get nourishment," Guerra says of his musical process. "I go to New York, I listen to a variety of things, from jazz to Shostakovich. Even if I'm dedicated to Latin, I have to hear everything. And then, I start to write."

Guerra's academy honor goes beyond his musical achievements and into the humanitarian realm. For the past decade, he has done quiet, essential work in his homeland through

his Juan Luis Guerra y 4.40 Foundation, which focuses mainly on children's health and acts as a kind of clearinghouse from which poor children can receive a wide range of care. Guerra's altruistic work earned him Billboard's Spirit of Hope award in 2006. Currently, plans are under way to build a hospital for children suffering from hydrocephalus, a condition caused by abnormal accumulation of fluid in the brain.

"All cases that come to me are sad, of course, but these are



particularly touching," Guerra says of those afflicted with hydrocephalus. "They are often abandoned, and they require very specific care." The foundation, he says, would pay for the building of the hospital and its day-to-day expenses. Money is raised exclusively by Guerra and his group.

"The word of God was a stimulus," Guerra says of his foundation. "Because that's what it's about; about doing good to all."

-Leila Cobo



CMI

EXCEPTIONAL ARTISTS ON THEIR LATIN GRAMMY NOMINATIONS



RICKY MARTIN

- NOMINATIONS:

RECORD OF THE YEAR

'MTV UNFLUGGED"

ALBUM OF THE YEAR

BEST MALE POP VOCAL ALBUM
"MTV UNFLUGGED"

BEST LONG FORM MUSIC VICEO



DADDY YANKEE

2 NOMINATIONS:
BEST JRBAN MUSIC ALBUM
"EL CARTEL - THE BIG BOSS"

BEST JEBAN SONG



MANÁ

2 MGMINATIONS: SONG OF THE YEAR "LABICS COMFARTIDOS"

BEST SHORT FORM MUSIC VIDEO "LABICS COMFARTIDOS"



ALEJANDRO SANZ

NOMINATED:

RECORD OF THE YEAR

"EL TREN DE LOS MOMENTOS"



PEPE AGUILAR

NOMINATED: **6EST RANCHERO ALBUM**'ENAMORADO'*



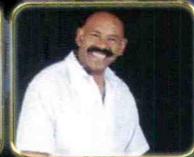
DON OMAR & WISIN Y YANDEL

NOMINATED: BEST URBAN SONG "NO SE DE ELLA - VY SPACE"



MIGUELITO

NOMINATED: BEST LATIN CHILDREN'S ALBUM "MAS GRANDE QUE TÜ!



OSCAR D'LEÓN

NGMINATED:
BEST CONTEMPORARY FROPICAL ALBUM
"FUZIONANDO"



TITO NIEVES

NOMINATED

BEST SALSA ALEUM

"CANCIONES CLÁSICAS

DE MARCO ANTONIO SOLÍS"



ALEKS SYNTEK

NOMINATED:
BEST MALE POP VOCAL ALBUM
"LECCIÓN DE VUELO"



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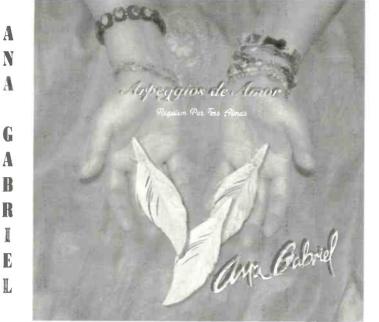
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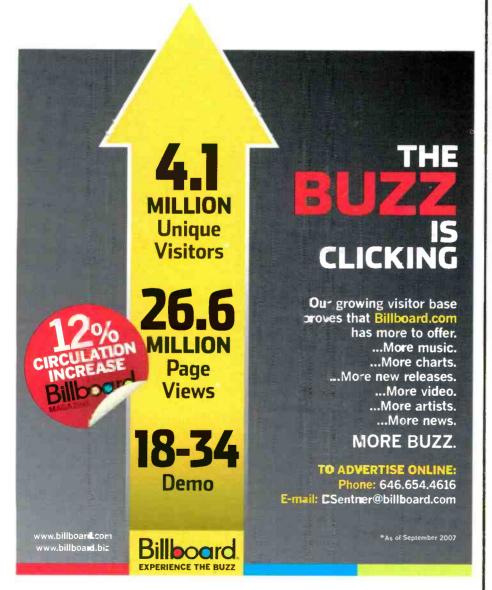
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Internationally renowned artist, Ana Gabriel, is back with another stellar collection of new and future classic tracks. A major marketing campaign starts in September by the launching of the first single. Followed by national TV coverage and a U.S. tour SEL # 5099 9 50237 4 56

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Talent And Diversity Define Best New Artist Nominees BY RAMIRO BURR

Their names may be new to some, but the 2007 class of best new artist nominees for the annual Latin Grammy Awards is a diverse, multitalented group that pulls from many sonic influences. The winner will be announced Nov. 8 during the Latin Grammys in Las Vegas. * Here's a look at this year's nominees.

ALEJANDRA ALBERTI

Alejandra Alberti is a 22-year-old singer/songwriter who mixes up rock, pop and her R&B-influenced vocals into intriguing tunes about ambition, hope and heartbreak. Yet despite the occasional dark or sad lyrics, the tunes—especially "Quiero," "Inocencia Perdida" and "No Pense"—have an upbeat, easy singalong feel, thanks to echoey vocals and ringing guitars.

Born in Nashville, Alberti grew up in a musical family-her Mexican mother sang lead vocals and her Cuban father played drums in the same band. Her self-titled debut album, produced by Yasmil Marrufo (Ricardo Arjona, Olga Tañon) on the J&N label, is a 10-track collection of fresh pop songs. She co-wrote seven of them, collaborating with songwriters Daisy Sanz and Jean.

The CD's first single, "Quiero," is a midtempo ballad with you're-gone-now-but-I-feel-fine lyrics. Between promotional tours, Alberti is working to complete her bachelor's degree in marketing.



This Mexican pop duo of brother Jesse and sister Joy has been on a roll in 2007, winning increasing recognition and awards. These include the 2007 Premios Oye held in Mexico, where the pair recently won the best new artist category. Kiko Cibrian produced the duo's debut CD, "Esta Es Mi Vida."

Released last March in the United States, the 12-track CD is a collection of effervescent pop tunes, driven by Joy's emotive singing and the duo's vocal harmonies. On such crisp, winning tunes as "Espacio Sideral" and "Ya No Quiero," the act throws in elements of pop, folk and blues. Bluesy keyboard grooves give the genre a classic rock feel. Signed under the Warner label in April 2005, Jesse & Joy recently released a special edition of their debut CD that includes several videos and duets with Sin Bandera—"Somos lo Que Fue" with Noel Schajris and "Ser O Estar (Si Tú No Estás)" with Leonel García. continued on >>p48





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8TH ANNUAL ITAMMI HURBES

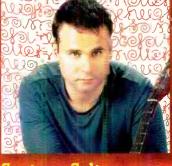
BMI orgullosamente presenta a sus nominados en rumbo a ganar el premio Grammy. Latino



Juan Luis Guerra 5 NOMINATIONS / Person of the Year



Michel Camilo



Gustavo Celis



NOMINATIONS

2 NOMINATIONS

Ricky Martin



Los Tigres del Norte Lifetime Achievement Award





Edgar Cortazar



Bobby Eruz



Maná

Hinky



Caetano Veloso

Pepe Aguilar Carlos Alberto Agundiz Alejandra Alberti Albita Jay Ashby Ray Barretto Teodoro Bello Graciela Beltrán Blest Bruno Bressa

Ed Calle Cesar Camargo Mariano Conjunto Primavera

Cristian Castro Olgui Chirino Willy Chirino Chick Corea Elvis Crespo Josias De La Cruz Kara DioGuardi Oscar D'León Paquito D'Rivera Quintet Béla Fleck Carlos Franzetti Trio Javier Garza José Gaviria Jimmy Gonzalez Hollis Greathouse Grupo Montéz De Durango Irtocable Sebastian Krys La Tropa F Limi-T 21 E iel L nd Joe Lépez Cachorro López Los Horóscopos De Durango

José Madero Vizcaino

Edgar A.braham Marrero Freddie Martinez, Sr. Ben Mcody Pablo Clivares **Don Omar** Jose Luis Ortega Luis "Louie" Padilla Panda **Paulina** Adrián Pieragostino Mark Portman **Dafnis Prieto** Ivy Queen Richie Ray Zé Renato Sebastian Rocca Paulina Rubio Gustavo Santaolalla

Rafa Sardina Shakira Siggno José Luis Terrazas The Legends José Tillán **Tres Coronas** Volovan Will-i-am Wisin & Yande Marcos Witt



Album of the year

ALBITA

Best Contemporary Tropical Album, Live at the colony theater

ANA BELÉN Best Female Pop Vocal Album, *Anatomía*

ANDRÉS CALAMARO

Best Long Form Music Video, Made in Argentina 2005

RIEL ROT Best Rock Solo Vocal Album, *Dúos, tríos y otras perversiones*

TERCIOPELADOS

Best Alternative Music Album, Oye;
Best Alternative Song, Complemento

BELO Y LOS SUSODICHOS

Best Rock Solo Vocal Album, Pisando lo fregao

CAETANO VELOSO

Best Singer-Songwriter Album, *Cê*;
Best Brazilian Song, *Não me arrependo*

CALIMA
Best Flamenco Album, Azul
CARLOS JEAN
Producer of the year

CARLOS FRANZETTI
Best Instrumental Album, Live in Buenos Aires

CHUCHITO VALDÉS Best Latin Jazz Album, Keys of latin jazz

FITO PÁEZ Best Rock Solo Vocal Album, *El mundo cabe en una canción*

FRANCISCO CESPECES

Best Traditional Tropical Album, Con el permiso de bola

FRANCO DE VITA
Song of the year, Tengo;
Best Male Pop Vocal Album;
Best Long Form Music Video, Mil y una historias en vivo

SSAC DELGADO Best Salsa Album, En primera línea

<mark>IVÁN FERREIRO</mark> Best Rock Solo Vocal Album, *Las siete y media*

JARABE DE PALO Best Pop Album By A Duo Or Group With Vocal, *Adelantand*o

JORGE DREXLER
Best Singer-Songwriter Album, 12 segundos de oscuridad
JOSÉ LUIS PERALES
Best Singer-Songwriter Album, Navegando por ti
JUAN CARMONA
Best Flamenco Album, Sinfonía Flamenca

Best Flamenco Album, Sinfonía Flamenca

JUAN LUIS GUERRA
Record of the year;
Album of the year;
Album of the year;
Song of the year;
Best Merengue Album;
Best Tropical Song;
Best Engineered Album, La llave de mi corazón

LA QUINTA ESTACIÓN
Best Pop Album By A Duo Or Group With Vocal,
El mundo se equivoca

LENINE
Best Brazilian Contemporary Pop Album;
Best Engineered Album, Acústico MTV

MALA RODRÍGUEZ
Best Urban Music Album, Malamarismo

MANÁ

MANÁ
Song of the year;
Best Short Form Music Video, Labios compartidos
MICHEL CAMILO Y TOMATITO
Best Latin Jazz Album, Spain Again

MICHEL CAMILO
Best Latin Jazz Album, Spirit of the moment

MIGUEL BOSÉ Record of the year, *Nena*; Album of the year, Best Male Pop Vocal Album, *Papit*o

MIGUEL POVEDA
Best Flamenco Album, Tierra de calma
MONTSERRAT CABALLÉ
Best Classical Album, La canción romántica española

OJOS DE BRUJO Best Flamenco Album, *Techari*

Best Pop Album By A Duo Or Group With Vocal, Kamikaze

Best Tango Album, Te amo tango

Best Rock Solo Vocal Album, El endémico embustero y el incauto pertinaz

SHAILA DÚRCAL Best Female Pop Vocal Album, *Recordand*o

SILVIO RODRÍGUEZ Best Singer-Songwriter Album, *Érase que se era*

Best Brazilian Song, Carta à amiga poeta

SON DE LA FRONTER
Best Flamenco Album, Cal
TULSA
Best new artist

VICENTICO

Best Alternative Music Album, Los pájaros;
Best Alternative Song, El árbol de la plaza

VOVOLÁN

Best rock song, Monitor

ZOÉ Best Alternative Music Album; Producer of the year, *Memo Rex Commander y El Corazón Atómico de la Vía Láctea*; Best Alternative Song, *No me destruyas*

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DISPONIBLE PRONTO EN TODAS LAS DISCOTIENDAS





from >>p44

DAFNIS PRIETO

Percussionist Dafnis Prieto, who was born in 1974 in Santa Clara, Cuba, has been generating buzz for a while now. First there was his debut CD, "About Monks," and then came 2006's "Absolute Quintet," both on the Zoho label; they have garnered impressive reviews. Prieto, a drummer/percussionist and composer/ arranger, is celebrated for his technical prowess, inspirational runs and virtuosity.

His playing on such tunes as

"Conga en Ti" and "Ironico Arelquin" are freewheeling workouts where Prieto careens from jazzy improvs to bluesy repetitions. His influences range from Latin jazz artists Ray Barretto, Eddie Palmieri and Mongo Santamaria to Elvi Jones and Art Blakey.

Prieto's résumé includes stints with noted artists including vibist Dave Samuels (of Spyro Gyra), guitarist Carlos Barbosa-Lima and pianist Arturo O'Farrill. In the early 2000s, Prieto formed his own quintet that included Venezuelan pianist Luis Perdomo and trumpeter Brian Lynch.

TULSA

Spanish singer/songwriter Miren Iza began her career in the short-lived punk-pop group Electrobikinis. Later, Iza teamed with guitarist Alfredo Niharra in Madrid and formed Tulsa, with drummer Gabi, bassist Miguel Guzmán and guitarist Alberto Rodrigo. With Tulsa, Iza and the group forge more of a folk-rock signature, a guitar-driven sound described by some as a blend of Spanish singer Cecilia with American blues rock band

Soon enough, Tulsa produced its debut CD, "Solo Me Has Rozado," which the Subterfuge label released earlier this year. The group is heavily influenced by American rock groups and it shows on such tunes as "Oviedo," a midtempo blues where Iza's light tenor evokes comparisons to Suzanne Vega or Julieta Venegas. On the slow, brooding "La Goloue," she sings in a cool, detached manner of sadness and solitude. Other influences include Bob Dylan, Gram Parsons, Christina Rosenvinge and



RICKY VALLEN

Brazilian pop singer Ricky Vallen began turning heads after performing on the Raul Gil show in Brazil. In one of several popular YouTube videos, Vallen bowls over the TV show audience with his outrageous costume, an ankle-length overcoat and a mohawk wig as he brashly interprets Madonna's "Vogue," complete with four dancers. In another video, he interprets Gloria Gaynor's "I Will Survive."

Dramatics aside, Vallen proved himself a versatile singer of pop

ballads, as evidenced on his debut album, "Homenagens." On the 13-track record, Vallen pays homage to his mentors and influences. For example, "Atras de Porta" is a tribute to singer Francis Hime, "Exagerrado" is a nod to Leoni and "Fog E Paixao" honors Wando.

Vallen also pays tribute to acts Chitãozinho and Xororó with his interpretation of "Se Deus Me Ouvisse," a song in the style of sertanejo, a form of acoustic country music from the interior regions of Brazil.

A Productive Season

2007 Latin Grammy Award Nominees For Producer Of The Year Are Varied And Prolific

BENNY FACCONE

Veteran producer Benny Faccone has worked with a wide range of artists and music styles. His production credits include Reba McEntire, Nat "King" Cole, Boyz II Men, Sting, Ricardo Arjona, Barbra Streisand, Luis Enrique, Dizzy Gillespie, Stevie Wonder and Nancy Wilson.

Faccone is a winner of multiple Latin and mainstream Grammy Awards, whose mixing and producer skills have helped Maná, Santana and Armando Manzanero win Grammys of their own. In the early '80s, Faccone began as an assistant engineer at A&M studios, working with artists like Juan Juan and Maria Conchito. In 1986, he went solo and quickly found work with such top names as Ricky Martin, Ana Gabriel, KC Porter and Luis Miguel.

Through the years, Faccone has expanded his work to include studio sessions is such locales as Mexico, Spain and Brazil.



CARLOS JEAN

Spanish producer Carlos Jean is a versatile mixer who has helped produce albums for Miguel Bose, Fey Raphael and Gisela. Born Jean Robert Jean in 1973, he lived in the city of Ferrol in Galicia, Spain, but he is originally from Haiti. Jean is also a prolific singer/musician, perhaps best-known for his song "Mr. Dabada." The tune has been used in TV ads for Intel's Core 2 Duo microprocessor.

Jean produced his solo debut CD in 1998, titled "No Blood." He released "Mr. Dabada" in 2003, followed by "Back to Earth," whose special guests included Cuban trio Orishas. His latest CD is "Mr. Miracle," on the Grabacion Sonora label, a disc that leans toward a more electronica sound, with some elements of hip-hop and funk. Guests include Fangoria, Dani Macaco, Bebe, Amparanoia, China Patino and Frank T.

Miami-based Argentinean producer Sebastian Krys is another versatile producer whose credits include such artists as Jennifer Peña and Jeremias in pop and JD Natasha and Carlos Vives in rock. Born in Buenos Aires, Krys moved to Miami when he was 9 years old. He's been working as a full-time producer, mixer and songwriter since 1999.

Through the years Krys has won four mainstream Grammys and five Latin Grammy Awards. He prides himself on working with a wide variety of artists and music styles, from rock and alternative to tropical and pop. Most, though, have been Latino artists. continued on >>p52





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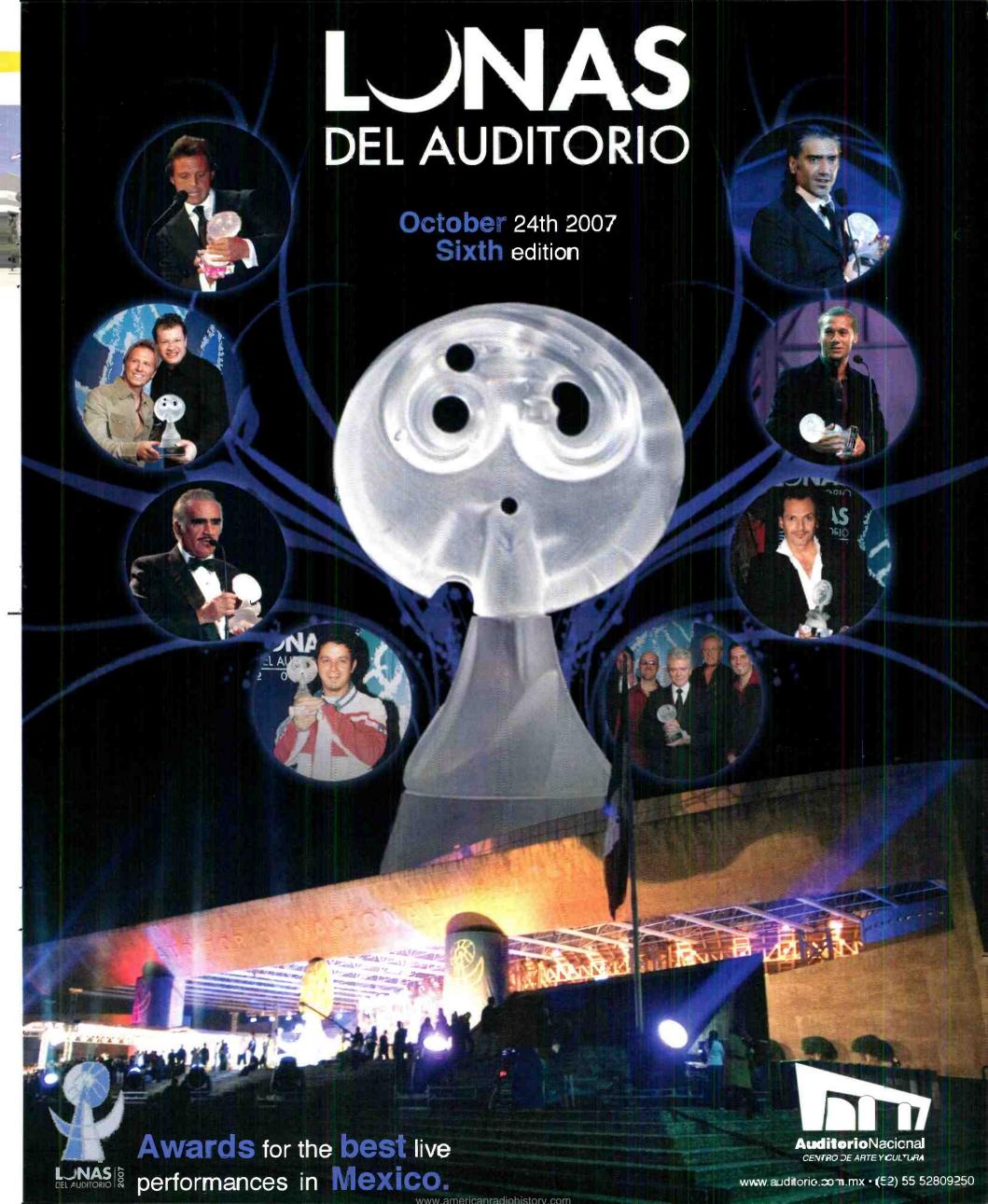












His other producer and mixer credits include Panamanian rock band Rabanes, pop singer Luis Fonsi, global rocker Shakira and pop/salsa singer Gloria Estefan. He says he lives in Miami with "a wife, two children, an old dog, an insanely needy, pain-in-the-ass cat and a very unreliable car from 1965."

CACHORRO

After living in London for a few years, Cachorro Lopez returned to his native Argentina in the late '70s. He started out playing bass for several rock bands including Los Abuelos de la Nada and later with Miguel Mateos in the band Zas. By the late '80s, he began concentrating on his studio sessions, working with the likes of Ketama, Nito Mestre, Divina Gloria, Luciano Pereyra, Caifanes and Alejandro Lerner.

In various interviews, Lopez has often said he has an eclectic music taste and that is partially why

he likes working with such diverse groups. Like many producers, Lopez says he learns and expands his tools by collaborating with different artists and musical styles, and often applies what he learns on

Last year, he won this category. His recent productions include mixing albums for Christian Castro, Julieta Venegas, Belanova and Paulina Rubio



British producer Phil Vinall is best-known for his rock and alternative work for such bands as Daspop, Snow Patrol, Gene, Levellers and Elastica. It was Vinall's alt-rock credits that led Mexican rock band Zoé to seek him out for its latest CD, "Memo Rex Commander y el Corazón Atómico de la Vía Láctea," on the EMI International label.

Released last October, the 12-track CD features Zoé whipping up a blend of rock, electronica and brooding psychedelia grooves on such tracks as "Memo Rex," "Mrs. Nitro,"

"Vía Láctea" and "No Me Destruyas." In addition to producing and mixing, Vinall also played guitar and bajo sexto on Zoé's album and sang in English on the track "Human Space Volt."

Vinall's other credits include producing albums by Pulp, Placebo, the Auteurs, Radiohead, Fiel Garvie and rock'n'roll legend Little Richard.

-Ramiro Burr



'BELLA TRAICIÓN'

stacked up on Billboard's

Hot Latin Songs chart.

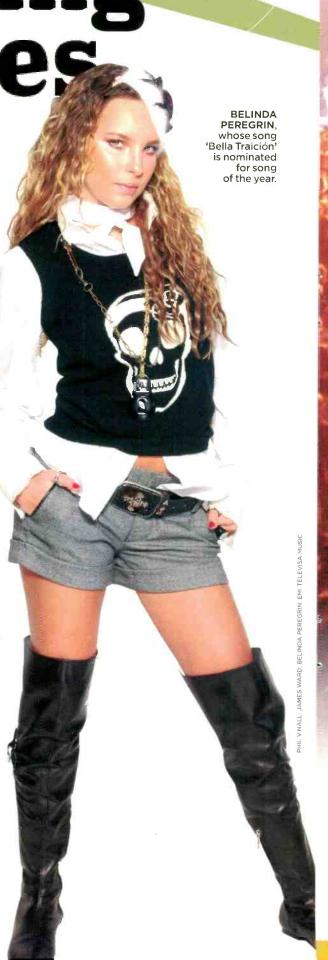
Mexican teen star Belinda Peregrin transitioned into a more mature pop-rock sound with "Utopia," her first album on EMI Televisa. She originally recorded single "Bella Traición" in English, recalls pop hitmaker Kara DioGuardi, who co-wrote the song with Belinda, the singer's father and songwriters Mitch Allan and Ben Moody. "She was willing to take risks," DioGuardi says. "She wanted it to be hard, she wanted it to be fun." The Spanish translation went to No. 14 on the Hot Latin Songs chart; the English version, "End of the Day," appears on a rerelease of "Utopia." The song reflects Belinda's budding independence, DioGuardi says; it's about "being who she is and not making any excuses.

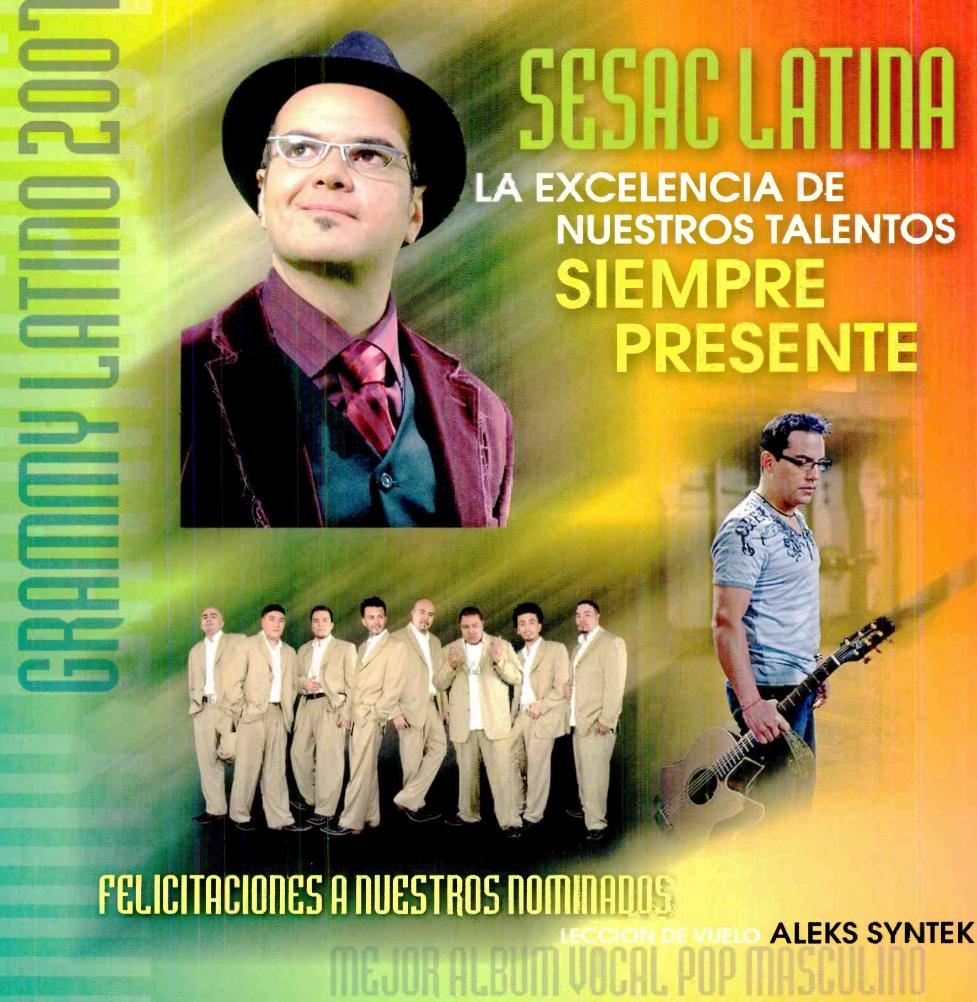
'LA LLAVE DE MI CORAZON'

Bachata icon Juan Luis Guerra scored this year with a pop and tropical smash. "La Llave de Mi Corazón," a quirky bilingual tune that starts off about an online romance, spent four weeks at No. 1 on Hot Latin Songs. The song is the title track to Guerra's first EMI Televisa album. "I started with blues, and on top of that I started hearing mambo riffs," says Guerra, who spent more than three months on the song. "What I want to do is innovate." Guerra hopes to open doors to using English phrases, but says, "I work on the music first."

'LABIOS COMPARTIDOS'

Maná's long-awaited return to the studio was rewarded with a No. 1 debut for single "Labios Compartidos" on the Hot Latin Songs chart; it remained on top for eight weeks. continued on >>p54





JUAN FERNANDO VELASCO

AHORA V SIEMPRE ALACRANES MUSICAL





from >>p52 Beginning with its latest Warner album, "Amar Es Combatir," the band signed a long-term sponsorship with Sprint, which catapulted single "Labios Compartidos" to 209,000 ringtones sold in the United States alone. For singer/songwriter Fher Olvera, the album title refers to poet Octavio Paz's observation that to love is to fight, from birth to death. "We are little sperm fighting to be able to fertilize the egg, and you die fighting what is killing you . . . it has a universe of very interesting symbols."

'TENGO'

Venezuelan singer/songwriter Franco de Vita has been telling stories in song for more than two decades, but they still resonate. "Tengo," a melancholy love song from his "Mil y Una Historias en Vivo" on Sony BMG, hit No. 26 on Hot Latin Songs. Regarding the longevity of his craft, de Vita told Billboard in March that it's about "maintaining a simple language that everyone can understand and relate to, that isn't trite, making up new phrases, a hook phrase. We all speak about love and loss, but you have to find a way to say it that doesn't sound like someone else or like you yourself said it 15 years ago."

'TODO CAMBIO'

On a rainy day during the recording of his trio Camila's Sony BMG album, songwriter/produce: Mario Domm sat at the piano, on which there was a black-and-white photo of his girlfriend. "I just sang it whole, the melody and most of the lyrics," Domm recalls of soulful ballad "Todo Cambió." (The lyrics describe him changing from black and white to color after he sees her). Afterward, "I gave it to a friend of mine, [co-nominee] Jose Luis Ortega, and said, 'It needs some sentences, I don't hear them.' He said, 'I have them in my head.' "
The song peaked at No. 9 on the Hot Latin Songs chart.



Latin Charts

The chart recaps in this Latin music special are year-to-date, starting with the Dec. 2, 2006, issue, which started the chart year, through the Sept. 29, 2007, issue.

Recaps for Top Latin Albums are based on sales information compiled by Nielsen SoundScan. Recaps for Hot Latin Songs are based on gross audience impressions from airplay monitored by Nielsen BDS. Titles receive credit for sales or audience impressions accumulated during each week they appear on the pertinent chart.

Hot Latin Song Artists

Pos. ARTIST (No. Charted Titles) Imprint/Label

- MANA (4) Warner Latina
- 2 WISIN & YANDEL (2) WY/Machete
 - (1) Machete
 - (1) CFEE/Urban Box Office
 - (1) VI/Machete
 - (1) Roc-La-Familia/Machete/Def
 - (1) Mas Flow/Machete
- 3 R.K.M. & KEN-Y (3) Pina/Universal Latino
 (1) Sony BMG Norte
- 4 CONJUNTO PRIMAVERA (3) Fonovisa
- 5 RICKY MARTIN (3) Sony BMG Norte
- 6 MARCO ANTONIO SOLIS (2) Fonovisa
- 7 AVENTURA (2) Premium Latin
- 8 JUAN LUIS GUERRA Y 440 (3) EMI Televisa
- 9 HECTOR "EL FATHER" (1) VI/Machete (1) Roc-La-Familia/Machete/Def Jam/IDJMG (1) Mas Flow/Machete
- 10 INTOCABLE (4) EMI Televisa

Hot Latin Songs

Pos. TITLE Artist - Imprint/Label

- 1 BENDITA TU LUZ Mana-Warner Latina
- 2 TU RECUERDO Ricky Martin Featuring La Mari De Chambao Y Tommy Torres-Sony BMG Norte
- 3 SOLA Hector "El Father"-VI/Machete
- 4 DIMELO Enrique Iglesias-Interscope/Universal Latino
- 5 MI CORAZONCITO Aventura-Premium
- 6 IGUAL QUE AYER R.K.M. & Ken-Y-Pina/Universal Latino
- 7 PEGAO Wisin & Yandel Featuring Los Vagueros-WY/Machete
- 8 SHORTY SHORTY Xtreme-La Calle/Univision
- 9 ESE Conjunto Primavera~Fonovisa
- 10 MIL HERIDAS Cuisillos-Musart/Balboa

Hot Latin Song Imprints

Pos. IMPRINT (No. Charted Titles)

- 🏂 SONY BMG NORTE (38)
- 2 EMITELEVISA (28)
- 3 FONOVISA (15)
- 4 DISA (18)
- 5 WARNER LATINA (12)

Hot Latin Song Labels

Pos. LABEL (No. Charted Titles)

- SONY BMG NORTE (44)
- 2 UNIVERSAL LATINO (24)
- 3 EMITELEVISA (28)
- 4 FONOVISA (16)
- 5 UNIVISION (23)

Top Latin Album Artists

Pos ARTIST (No Charted Titles) Imprint/Lahe

- RBD (3) EMI Televisa
 (1) EMI Televisa/Virgin
- 2 VALENTIN ELIZALDE (5) Universal Latino
 - (1) Cintas Acuario
- (1) Venemusic/Sony BMG Norte
- (1) Univision/UG
- (1) BCI Latino/BCI
- 3 MARCO ANTONIO SOLIS (4)
 Fonovisa/UG
- 4 DADDY YANKEE (2) El Cartel/Interscope/IGA
- 5 AVENTURA (2) Premium Latin/Sony BMG Norte
- 6 LOS BUKIS (7) Fonovisa/UG
- 7 MANA (1) Warner Latina
- 8 VICENTE FERNANDEZ (1) Discos 605/Sony BMG Norte (1) Sony BMG Norte
- 9 R.K.M. & KEN-Y (2) Pina/Universal Latino (1) Pina/Pr/Universal Latino
- 10 JENNIFER LOPEZ (1) Epic/Sony BMG Norte

Top Latin Albums

Pos. TITLE Artist - Imprint/Label

- **CELESTIAL** RBD-EMI Televisa/Virgin
- 2 EL CARTEL: THE BIG BOSS Daddy Yankee-El Cartel/Interscope/IGA
- **3** K.O.B.: LIVE Aventura-Premium Latin/Sony BMG Norte
- 4 AMAR ES COMBATIR Mana-Warner Latina
- 5 VENCEDOR Valentin Elizalde-Universal Latino
- 6 COMO AMA UNA MUJER Jennifer Lopez-Epic/Sony BMG Norte
- 7 KING OF KINGS Don Omar-VI/Machete
- WY RECORDS PRESENTS: LOS
 VAQUEROS Various Artists-WY/Machete
- 9 NOW LATINO 2 Various Artists-Sony BMG Strategic Marketing Group/EMI/Universal/Universal Latino
- **10 HISTORIA DE UN IDOLO** *Vicente Fernandez*–Discos 605/Sony BMG Norte

Top Latin Album Imprints

Pos. IMPRINT (No. Charted Titles

- SONY BMG NORTE (37)
- 2 FONOVISA (38)
- 3 EMITELEVISA (19)
- 4 DISA (31)
- 5 UNIVISION (38)

Top Latin Album Labels

Pos. LABEL (No. Charted Titles)

- SONY BMG NORTE (59)
- 2 UNIVISION MUSIC GROUP (82)
- 3 UNIVERSAL LATINO (35)
- 4 MACHETE (13)
- 5 DISA (31)

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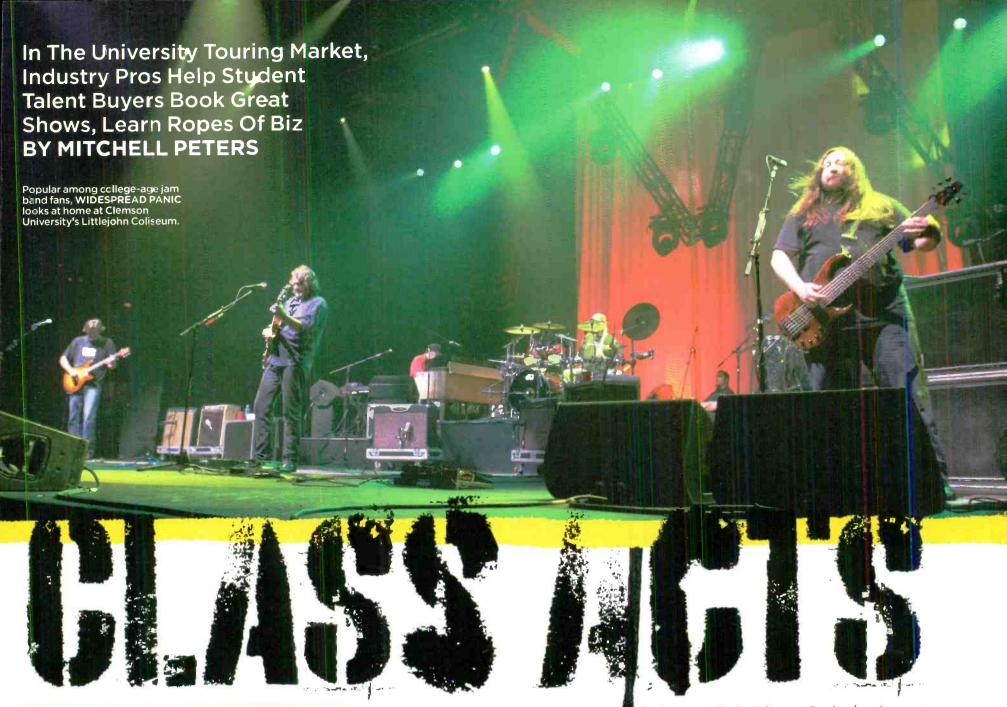




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Be it arenas, theaters, performing arts centers, gyms, ballrooms or outdoor festival-type settings, industry observers agree that university facilities are ideal environments for showcasing artists to young, music-thirsty audiences around the country.

And for students looking to pursue a career in the live music business, working on campus entertainment committees has proved to be an effective first step in grasping the ins and outs of buying talent and organizing concerts and other events.

Kelly McCracken, a 2007 graduate of Clemson University in South Carolina, credits the university's student-run TigerPaw Productions for helping land her a gig as house manager at the recently opened Cobb Energy Performing Arts Center in Atlanta. During her time at Clemson, 22-year-old McCracken worked in various capacities at TigerPaw, primarily assisting in producing events at the campus' 10,000-seat Littlejohn Coliseum.

Working under Littlejohn Coliseum director of major events Marty Kern, McCracken's experience "was the perfect way to get into the industry," she says. She adds that attending the annual International Assn. of Assembly Managers conference proved invaluable for networking.

"She was an incredible student throughout her time here working with us," Kern says. "She served in several different leadership roles and was prepared. We felt great about sending her out into the world."

At Clemson, Kern hires approximately 250 students per semester to work part-time at the arena in areas including marketing, production, box office and cleaning. "By working that amount of volume, they start to understand the venue business and event industry—not just that one exciting concert they might want to have," Kern says. "The ones who are interested <mark>in the industry take leaders</mark>hip roles."

Jesse Fox, a recent graduate of the University of Maryland in College Park, says his time on the university's Student Entertainment Events committee allowed him to meet industry contacts "that would be impossible to meet any other way." He adds, however, that producing shows as a college student presented a number of challenges. "Some people assume that if you're at a college, then you don't know what you're doing," Fox says. "So you're definitely looked down upon."

In some cases, artists would only agree to play for student audiences and not the open public. "They felt we wouldn't do a good enough job promoting it," he says, explaining that the bands didn't want to face embarrassment as a result of poor ticket sales.

As a solution to these negative perceptions, such companies as Woodstock, N.Y.-based Concert Ideas serve as the middle agent between colleges and talent, assisting with artist booking, price negotiation, production and everything in between. Concert Ideas VP Adam Tobey says

that many booking agents are weary of setting up concerts directly with students.

"Experience has shown [agents] that a lot of times these things go nowhere," Tobey says. As such, one role of the middle agent is to help educate the student and say, "If you really want to talk to the artist, let us help you, because this is what they're looking for."

Jamie Kelsall, an agent with Agency for the Performing Arts, which books such in-demand college acts as Jack's Mannequin and Plain White T's, is extra careful when dealing directly with student

talent buyers. "For the most part they've been trained pretty well," she says, "but you have to be on your toes and cautious with details, because there are a lot of things they don't think about."

CASINOS

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At Clemson's TigerPaw Productions, Kern and other advisers thoroughly train students before letting them loose. "We let them have those kinds of interactions," she says, "but after they've shadowed us and [have had] the opportunity to review contracts and riders." That said, Kern still handles all concert

bookings at Littlejohn Coliseum. "But that doesn't mean students don't have any interaction with that world," she says. "They'll do the homework and help put offers together, so they see that stuff and learn it."

During his time at the University of Maryland, Fox, who also interned at Washington, D.C.'s 9:30 Club, was proactive in booking campus concerts for such acts as Dashboard Confessional and the All-American Rejects. "I spent a year-and-a-half learning what music they liked using Facebook," he says. "It was the No. 1 way." By using the college social networking Web site, Fox could estimate how many students would attend the shows by viewing musical preferences on students' profiles.

Foz, who worked with Kelsall to bring the 2007 Virgin

College Mega tour to the University of Maryland's Cole Field House, says advice from middle agents helped improve his negotiating skills. Indeed, universities will often pay bigger artist performance fees, simply because all allocated funds must be spent by the end of the school year, according to Fox.

As an agent, Kelsall says that one of the frustrations with student-run concert committees is the high turnover. "Every semester you're dealing with a new person," she says. "When you're dealing with the concerts the actual students put on, you have to reintroduce yourself to whoever is in charge that semester."

Kern agrees, which is why she retains primary booking responsibilities. "It brings continuity," she says. "Our professional staff remains the same year after year.

It's a double challenge for us, because when these students finally get good at it, they're graduating and moving on."

But with a new crop of music-savvy students filing in each semester, the education process works both ways at Tiger l'aw Productions. "If I was left alone to try and market [concerts] to these students, it would be a dismal failure," Kern says with a laugh. "But these students know what everybody is listening to and how to reach them."

Casino Venues Consistently Draw A Broad Range Of Fans And Top Acts

As casino venues continue to aggressively target concertgoers from all walks of life through creative artist bookings, the effort certainly hasn't gone unnoticed by those in the business.

"If you're an agent, you love casinos," says William Morris Agency senior VP Greg Oswald, the agent for such acts as Big & Rich, Hank Williams Jr. and Lynyrd Skynyrd. As new casinos boomed in the past 15 years, "it's found money," he adds.

In addition, concerts have become a primary part of business for casinos, Oswald says. As such, many casinos have recruited industry-savvy staffers and increased concert production capabilities. "They hire the experts," he says. "And the more they build on their facilities and make them as productionfriendly as we need them to be, it's that much harder to say no."

Most casinos are proactive in booking top-selling rock and popacts, with the specific intent of drawing younger gamblers. But, as Oswald says, casinos appeal to a broad base of fans, therefore allowing booking opportunities for multiple genres.

For some country acts in particular, casino venues have proved to be a beneficial asset when routing a tour. "Frankly, for a lot of artists in the country business and other genres, it has saved their bacon," Oswald says, adding that many casinos still draw a demographic of 55 years and older. In 2007, Kenny Rogers, whom Oswald books, will play 30 casino dates nationwide.

Jim Koplik, president of Live Nation's Connecticut and updepend on just one or two types of music," Koplik says.

ing investment. The company recently inked an exclusive deal with the Seneca Indians to book the Seneca Events Center and the Bear's Den Showroom at the Seneca Niagara Casino Hotel in Niagara Falls, N.Y. As part of the deal, Live Nation will also exclusively book the Seneca Events Center at the Seneca Allegany Casino Hotel in Salamanca, located near Erie, Pa

In addition, earlier this summer, Live Nation became the exclusive talent buyer for the Spotlight 29 Casino in Coachella, Calif., which houses the 2,200-capac-

ity Spotlight Showroom theater. Along with that, the company has an existing deal with San Diego's Pala Casino, Spa and Resort. The complex consists of the 2,500-seat Palomar Starlight Theater (outdoor) and the 2,200-seat Pala Events Center (indoor).

CASINOS

UNIVERSITIES

"From Live Nation's standpoint, it's certainly a growing part of the business," Koplik says. "If you find something new and



it doesn't hurt the old, then it's a wonderful thing."

He notes that Live Nation Connecticut venues Chevrolet Theatre (Wallingford) and the New England Dodge Music Center (Hartford) aren't affected by concerts at Mohegan Sun Arena. "It doesn't hurt our regular business," he says.

Tom Cantone, VP of sports and entertainment at Mohegan Sun, which along with its arena comprises the 330-seat Cabaret Theatre and 400-seat Wolf Den club, also sees the value in expanding. The casino recently broke ground on a \$740 million project set to include a House of Blues, Jimmy Buffett's Margaritaville restaurant and store, and a 1,000-room hotel. Full completion is scheduled for 2010.

Cantone, who prior to joining Mohegan Sun was VP of entertainment and marketing at nearby Foxwoods Resort Casino. says that live music is a major component in modern-day casinos. "You really have to get into the event business to drive traffic and revenue on a consistent basis," he says.

> This summer alone, Mohegan Sun hosted 164 events across its three venues. In 2006, 51 shows at Mohegan Sun Arena grossed \$15 million and drew more than 387,000 fans, according to Billboard Box-

Steve Gietka, VP of entertainment for Trump Entertainment Resorts in Atlantic City, N.L. oversees booking at venues in Trump Taj Mahal, Trump Plaza and Trump Marina. He says that while live entertainment certainly helps sell hotel rooms and fill restaurants and nightclubs, there's a price to be paid.

"Because we're casinos, and agents, artists and managers believe that their artists help us drive gaming revenues, we typically pay premiums when compared to regular promoters," Gietka says.

Indeed, William Morris' Oswald says that casinos are in a good position to buy plenty of talent. "They have ancillary income in the form of bar, food and obviously, casinos," Oswald says. "So it's easier than the guy who is only going to make money from the box office."

But there are also challenges with casino venues, No. 1 being overbooking, according to Oswald. In some markets, casinos are bringing in act after act, which can sometimes exhaust the

"They've made it real hard to sell tickets," Oswald says. "The fans are spoiled because they can go down to the casino on any Friday night and there will be a big act." As a result, promoters are forced to lower ticket prices to attract concertgoers, he adds.

But hosting too many concerts has never been a problem in Cantone's market. Concerts scheduled through October at Mohegan Sun Arena include such diverse acts as Jennifer Lopez and Marc Anthony, Big & Rich featuring Cowboy Troy, Van Halen, Maná, Maroon 5, Phil Lesh and Kelly Clarkson.

And with the 25-and-older demographic continuing to grow, Cantone remains confident that casino bookings will reflect their tastes. "It used to be where an older market went to have their entertainment fix. But now the twentysomethings are going. If you're young, want to go out and play poker or black-







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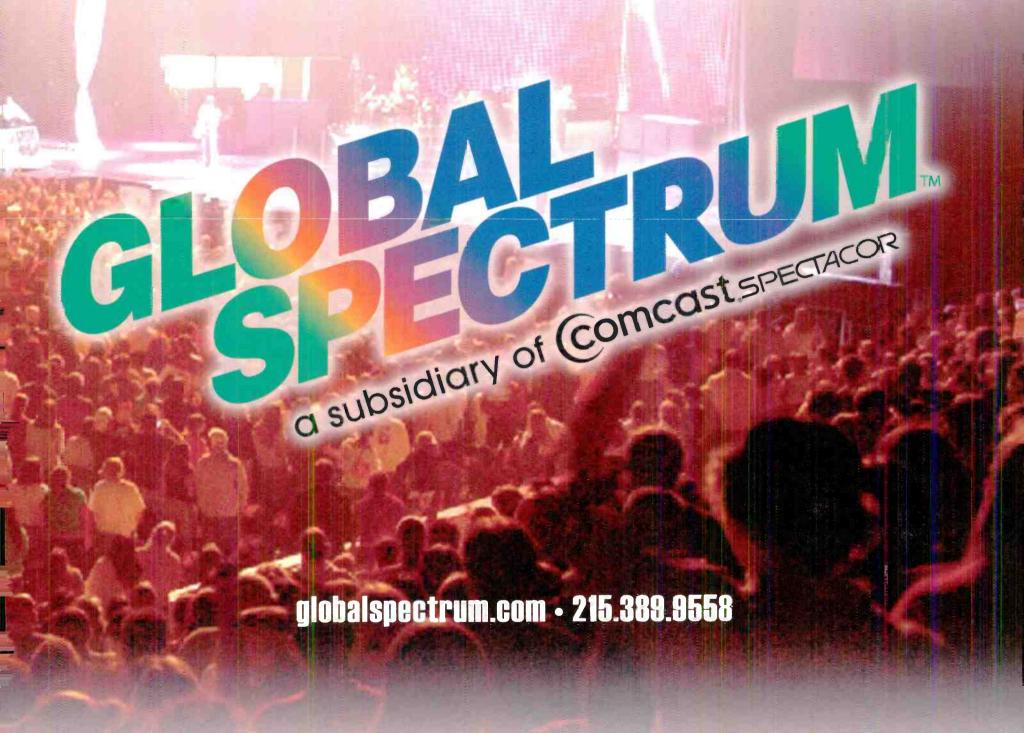
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Rodney Reese Univ. of Central Florida

CAPACITY: 10,000 407.823.3070 ★ rreese@mail.ucf.edu www.ucfarena.com



a name and a history of doing shows," Ross says. "I thought the advantages would be that we're on Inter-

SHOW MI THE WAY

The University Of Southeastern Missouri's **Show Me Center Celebrates** 20 Years As A Leading **Entertainment Venue**

BY RAY WADDELL

Some 20-odd years ago in the Mississippi River town of Cape Girardeau, Mo., city and university power broke<mark>rs came</mark> together on a dream for an entertainment venue: the Show Me Center. ■ Two of the biggest names in their respective fields opened the arena with separate shows in August 1987: George Jones and Bob Hope. ■ But before those two titans graced the stage, two needs had been determined. Southeast Missouri State University (SEMO) had outgrown its 2,500-seat field house, and the city was in need of a meeting facility as Cape Girardeau experienced growth. The two combined forces and pocketbooks for a city-/university-funded project that became the multipurpose Show Me Center.

The price tag for the project totaled about \$16.5 million for the arena and the adjacent rec center built at the same time. David Ross was assistant director

at the University of Tennessee-Chattanooga's arena when he caught wind of the SEMO project. He applied for the director's job and eventually nailed down the Show Me Center gig in January 1987.

It's rare for any building manager to stay in place for more than a decade, and even more rare for a building to have only one director in its history

"My challenges were to get people to recognize that there was a facility here. I thought that my main competition would be Southern Illinois University in Carbondale [45 miles away], because they had

SHOW ME CENTER

state 55 between St. Louis and Memphis, and that we were just 200 miles from Nashville, so we could get runout dates,"

As it turns out, "we don't get a lot of stop traffic between us and St. Louis," Ross says. "If they play St. Louis, they're going elsewhere. We tend to get the [tours] that come out

> of Peoria or Moline [Ill.] and are running through and playing us, versus hitting us and going on to St. Louis or vice versa."

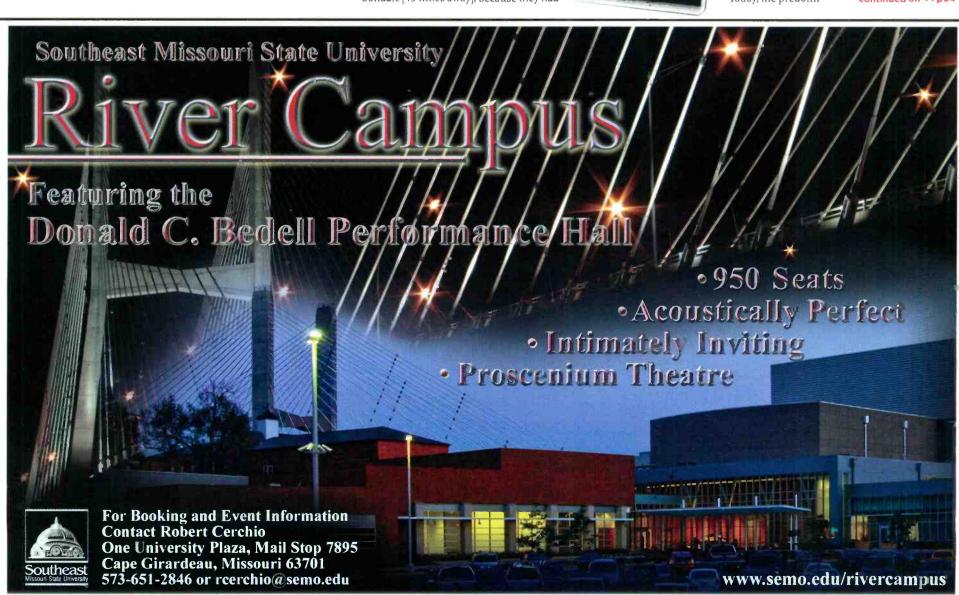
> As for the Nashville connection, Ross says the city "has been very good to us over the years."

After the Jones and Hope shows in 1987, the venue booked a hugely successful show with Tina Turner. The Judds, Oak Ridge Boys and a string of others followed. "We had a steady diet of people coming through to see what kind of market this was and whether it would work," Ross says. "We were very aggressive and it took hold. We did a lot of shows early."

Today, the predomi-

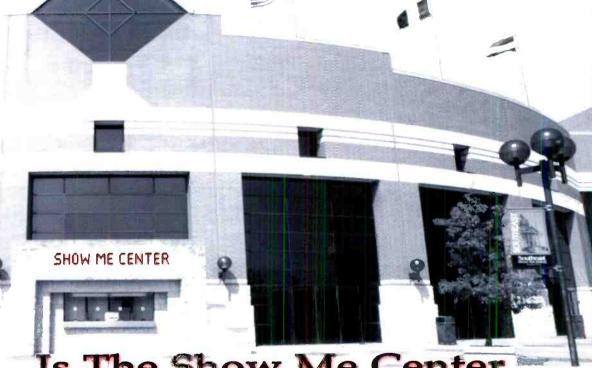
SHOW

continued on >>p64



The Map Of Success For 20 Years SHOW ME CENTER





Is The Show Me Center On Your Map?

Distance in miles to:

St. Louis - 115 Memphis - 175 Nashville - 200 Columbia - 225 Branson - 285 Tupelo - 270
Little Rock - 290
Indianapolis - 305
Moline - 360
Chicago - 370

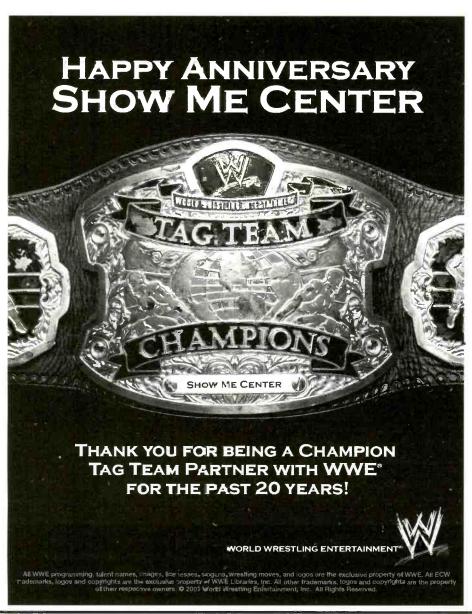


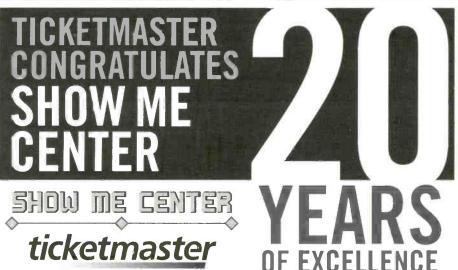


VenueCoalition

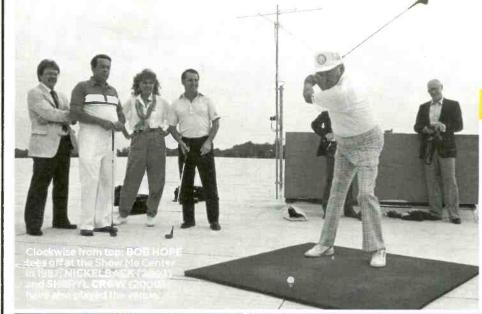
For Booking and Event Information Contact David B. Ross 573-651-2297 or dross@semo.edu 1333 North Sprigg St., Cape Girardeau MO www.showmecenter.biz













from >>p62 nant promoters at the Show Me Center are Outback Concerts out of Nashville and Police Productions in Saint Charles, Mo. "We've always had great experiences at the Show Me Center," Police

president Brad Garrett says. "David is a true professional and has been instrumental to the success of the Show Me Center."

AEG Live does "a few shows here," Ross says, "and Live Nation we don't do a lot with but we talk to." He adds, "Touring traffic has slowed down to where we're having to buy shows ourselves. But it's an open market. Anybody can come through."

When asked how much leeway Ross and Show Me Center have in regards to taking a risk

on shows, Ross says, "As much as I can stand. We are 100% auxiliary for the university, so we have to make all of our own money to exist."

To keep the Show Me Center on the radar of promoters and agents, the building keeps its profile as high as possible through trade magazines and networking. "We recently joined Venue Coalition, so we're on a conference call once a month with them, and they're talking to agencies," Ross says.

The agents are very aware of Ross and the Show Me Center. "David has been such a joy to work with over the years," says Rob Beckham, agent for Brad Paisley and Rascal Flatts at the William Morris Agency in Nashville. "I have done so many shows with him, and every one of them has been successful. It is great to have a nice building that routes in and out of Nashville so easily that almost any of our artists can play."

Beyond relationships, promoters need to know why they should take a show to Show Me instead of some place else. "The promoters want to know what kind of in-house marketing we can bring to the table," Ross says. "We have a marketing director in-house [Shannon Buford] that will do all of the legwork working with area media and do a lot of placement with ads and stuff that takes



a lot of time.

SHOW

Beyond that, "we have grass-roots promotions and programs we can work with, and we're a Ticketmaster building, so we have accumulated a mailing list of all our previous

buyers," Ross says.

From a production standpoint, the building has an OM
in Kacy Guss that works with
shows on production riders, rigging loads and other specs. The
building has three load-in bays,
and trucks can also back all the
way up to the stage and unload directly from stage to truck. Tour
bus and truck parking is plentiful
and close.

In terms of capacity, the Show Me Center has 7,000 seats with an unlimited floor load that can break down into several configurations via

a sophisticated curtaining system.

"Recently we've been able to cut down that capacity so we can have an intimate hall of 2,000 seats or less, with a floor-to-ceiling curtain that is solid black," Ross says. "When people come in they don't realize there is actually more space, they think this is the size of the hall. That's the mark of a good curtaining system, if you can't tell it's a curtain when you turn the lights down."

When asked about key people at SEMO who have helped the building find success, Ross begins with university president Kenneth W. Dobbins. "Before becoming president, he was the executive VP here and the Show Me Center was one of his departments," Ross says.

"President Dobbins and city Mayor Jay Knudtson both have been instrumental in expanding Southeast Missouri's entertainment horizons."

Ross is also quick to praise the "can do" attitude of his staff, beginning with 20-year colleague Greg Talbut, who is assistant director.

Police's Garrett would say the same for Ross. SEMO "should be proud to have chosen such a great ambassador to represent them both to the Southeast Missouri region and our industry as a whole."

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RAY WADDELL Waddell@billboard.com

IAAM WHAT IAM, DIRECTOR SAYS

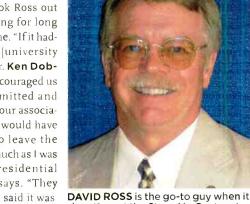
Show Me Center Chief Benefits From Leadership In Arena Management Group

David Ross, director of the Show Me Center at Southeast Missouri State University (SEMO) in Cape Girardeau, Mo., is a certified facilities executive (CFE) who joined the International Assn. of Assembly Managers in 1985, and he gives the association props when it comes to his career development. ■ "When I moved to Missouri, the first thing I did was go to IAAM meetings with other facility managers to get to know other people and get more instruction," he says. ■ Soon Ross participated on various committees, became VP for District III, and was on the IAAM board of directors, working with the association on a national level.

"One thing led to another and I had the honor of being IAAM president for 2005-2006," he says.

The IAAM presidency raised the profile of Ross, the university, the Show Me Center and Cape Girardeau. "We had the opportunity to travel worldwide and every time we were out there it's David Ross representing [SEMO], as well as the city of Cape Girardeau," Ross says. "It just speaks to the quality of people we have in this community."

Of course, moving through the IAAM chairs and serving as IAAM president took Ross out of the building for long periods of time. "If it hadn't been for [university president] Dr. Ken Dobbins. who encouraged us to stay committed and work within our association. I never would have been able to leave the building as much as I was gone my presidential year," Ross says. "They supported it, said it was good and encouraged us to get involved.



DAVID ROSS is the go-to guy when it's showtime at the Show Me Center at SEMO in Cape Girardeau, Mo.

But someone has to run the show when the boss is away.

"I have an employee that has been with me 20 years that I hired as our first business manager, Greg Talbut, and Greg is a CFE also," Ross says. "We grew up in the business together, we've been a team for 20 years, and the four years I was a senior officer and the year I was president, it fell to Greg to run the building and keep everything running as it had been running. The entire staff did a good job of pulling things together and making them work the way it was supposed to, and we're a stronger unit today because of it."

The Show Me Center is the focal point of Cape Girardeau's successful collaboration

with SEMO in promoting the arts, but the city's cultural profile is still growing with the university.

The university's new River Campus is located on the site of a former Vincentian seminary adjacent to the Mississippi River in downtown Cape Girardeau. The campus is home to the Earl and Marjorie Holland School of Visual and Performing Arts and brings together the university's departments of music, art, theater and dance.

> University officials say the River Campus is expected to attract artists, dancers, musicians and actors in pursuit of their dreams. Official grandopening festivities are planned for homecoming weekend, Oct. 20-21.

The \$50 million project manages to pull off the difficult feat of blending a historic 19th-century building listed on the National Register of Historic Places with new construction, including a state-of-the-art performance hall with su-

perb acoustics and quality seating and equipment, a convocation center, a regional history museum, multipurpose theater, dance studio, art studios, an art gallery and a music recital hall in what was the old seminary chapel.

The 12,000-square-foot, 952-seat Donald C. Bedell Performance Hall is located in the new performance building and will host ballets, concerts, musicals and instrumental performances beginning this fall.

"Big River," the hall's premiere offering, will open the theater and dance season Oct. 24-28.



ļ	3	OXSO	CORE Conce	rt Grosse	
		GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	research and cricing, call Bot. Allen. FOR MORE BOXSCORES GO TO: BILLBOARD.BIZ
-	1	\$11,315,559 \$145/\$125	AUSTIN CITY LIMITS MU Zilker Park, Austin, Sept. 14-16	225,000 three sellouts	C3 Presents
	2	\$1,456,552 (€1,029,700) \$38,90/ \$35,36/\$31,83/\$31,12	MILK INC. Sportpaleis, Antwerp, Belgium, Sept. 28-30	43,453 45,328 three shows	PSE Belgium
	3	\$1,179,714 \$72.50/\$42.50	AMERICAN DOLS LIVE Continental Airlines Arena, East		AEG Live
١	4	\$1,045,486	AMERICAN DOLS LIVE Nassau Coliseum, Uniondale,	20,272 23,576 two shows	
	5	\$1,022,750	MARCO ANTONIO SOLÍS	17,767 21,003 two shows S, ANAIS	AEG Live
		\$125/\$55	Madison Square Garden, New York, Oct. 5 JOAN SEBASTIAN, PEPE	12,167 sellout AGUILAR, BA	Cardenas Marketing Metwork, Villarom
į	6	\$1,013,990 \$105/\$35	Allstate Arena, Rosemont, Ill., Sept. 30	12,372 seliout	Cardenas Marketing Network, Suave Entertainment
	7	\$881,138 \$61.50/\$31.50	Verizon Wireless Amphitheater, Charlotte, N.C., Sept. 19	18.565 sellout	Live Nation
İ	8	\$841,365 \$95/\$55	MANA El Paso County Coliseum, El Paso, Texas, Sept. 4	11,312 14,467	Live Nation, Latino Event & Marketing Services, Stardate Concerts
	9	\$830,400 \$125/\$18.75	AEROSMITH, JOAN JET Nissan Pavilion at Stone Ridge, Bristow, Va., Sept. 16	T & THE BLACE 13,736 22,399	KHEARTS Live Nation
	10	\$811,580 \$61.50/\$36.50	DAVE MATTHEWS BAND Cricket Wireless Pavilion, Phoenix, Sept. 25	16,889	ARLEY Live Nation
	11	\$799,718 \$61.50/\$36.50	DAVE MATTHEWS BANK	D, ROBERT EAL	RL KEEN Live Nation
	12	\$796,580	JUSTIN TIMBERLAKE, K	20.021 ENNA	
	13	\$79/\$56 \$796,412	ARCO Arena, Sacramento, Calif., Sept. 2S	10,660 sellout	Concerts West/AEG Live
		\$96/\$46	Allstate Aiena, Rosemont, III., Oct. 4	11,988 12.399	Cardenas Marketing Network
i	14	\$793,511 \$97.75/\$47.75	Save Mart Center, Fresno, Calif., Sept. 16	11,392 11.994	Live Nation, Valdivia Marketing Group
	15	\$790,307 (€569,656) \$52.72/ \$49.95/\$45.78	Sportpale's, Antwerp, Belgium, Sept. 19	15,686 15,719	Live Nation
l	16	\$782,524 \$65/\$40	C.W. Mitchell Pavilion, The Woodlands, Texas, Sept. 21	16,970 sellout	RL KEEN Live Nation, In-house
1	17	\$767,038 \$58.50/\$38.50	GEORGE LCPEZ AT&T Center, San Antonio. Aug. 18	14,42 0 15,473	AEG Live
	18	\$762,694 \$128/\$58	STEVIE WONDER Chastain Park Amphitheatre, Atlanta, Sept. 14	6,700	Live Nation, LN Touring JV
	19	\$754,638 \$91.25/\$41.25	MANÁ ARCO Arena, Sacramento, Calif.,	11,591	
	20	\$747,219 (\$741,186 Canadian)	DEF LEPPARD, STYX	13.817	Live Nation
	21	\$80.15/\$59.98 \$745,660	Pengrowth Saddledome, Calgary, Alberta, Sept. 30 DEF LEPPARD, STYX	9,680 sellout	Live Nation
	21	(\$749,708 Canadian) \$79.07/\$59.18	General Motors Place, Vancouver, Sept. 27 DAVE MATTHEWS BANK	10,033 sellout	Live Nation
100	22	\$745,458 \$240/\$35.75	Coors Amphitheatre, Chula Vista, Call [®] , Sapt. 28	14,875 19,492	Live Nation
100	23	\$739,841 \$49.75/\$20	BRAD FAISLEY, RODNE Nissan Pavilion at Stone Ridge, Bristow, Va., Oct 6	Y ATKINS, TAY 22,803 sellout	Live Nation
	24	\$735,109 \$87/\$67	ELTON JOHN Brick Breeden Fieldhouse, Bozeman, Mont., Sept. 30	8,747 sellout	Bravo Entertainment, Goldenvoice/AEG Live
-	25	\$729,754 \$57.50/\$47.50	NICKELBACK, PUDDLE Kemper Arena, Kansas City, Mo., Sept. 2		UGHTRY The Messina Group/AEG Live, Fastlane Concert
	26	\$724,520 \$165/\$110	AEROSMITH, JOAN JET Mohegan Sun Arena, Uncasville,	T & THE BLACE	KHEARTS Live Nation, in-house
-	27	\$702,252 \$107/\$49.25	DEF LEPPARD, STYX, FO Mandalay Say Events Center,	8,517	Live Nation, Andrew Newitt Co., In-house
	28	\$689,037	Las Vegas. Sept. 22 LIVE, BREAKING BENJA Hersheypark Stadium, Hershey,	8.761	DAYS GRACE & OTHERS
	29	\$49.50/\$39.50 \$688,958	NICKELBACK, PUDDLE	OF MUDD, DAI	UGHTRY
		\$53.50/\$21 \$654,780	Pizza Hut Park, Frisco, Texas, Aug. 19 DAVE MATTHEWS BANK	13,394 22,420 D, STEPHEN M	AEE Live, Fastlane Concerts
	30	\$60.75/\$30.75	Verizon Wire ess Amphitheater, Irvine, Calif., Sept. 25 ELTON JOHN	12,185 16.009	Live Nation
	31	\$643,577 \$9 7 /\$67	Adams Center, Missoula, Mont., Sept. 28	7,151 sellout	Golwenwoice/AEG Live
0.0000000000000000000000000000000000000	32	\$580,960 \$87.50/\$18.75	Verizon Wire ess Amphilitheater, Irvine, Calif., Sept. 23	13,015 15,968	Live Nation
	33	\$574,888 \$89/\$49	B.B. KING Red Rocke Amphitheatre, Morrison, Colo., Sept. 1	8.634 sellout	Live Nation
900	34	\$574,885 \$125/\$75/\$45	BOB DYLAN, ELVIS COS Merriweather Post Pavillon, Columbia, Md., Sept. 28	8.863 15.000	LEE E E E E E E E E E E E E E E E E E E
	35	\$566,788 \$95/\$40	RBD Coliseo de Puerto R co Hatc	7,726	Creative Artist & Entertainment
1			Rey, Puerto Rico Seot. 15	12.198	



ANNOUNCING...

KEYNOTE Q&A WITH

ARTHUR FOGEL

Chairman of Live Nation Music & President of TNA International, Live Nation's Global Touring Division

Fogel has produced several of the top-grossing tours in history, including THE POLICE reunion tour and recent treks by MADONNA, U2, DAVID BOWIE, STING, CROSBY, STILLS NASH & YOUNG and others.

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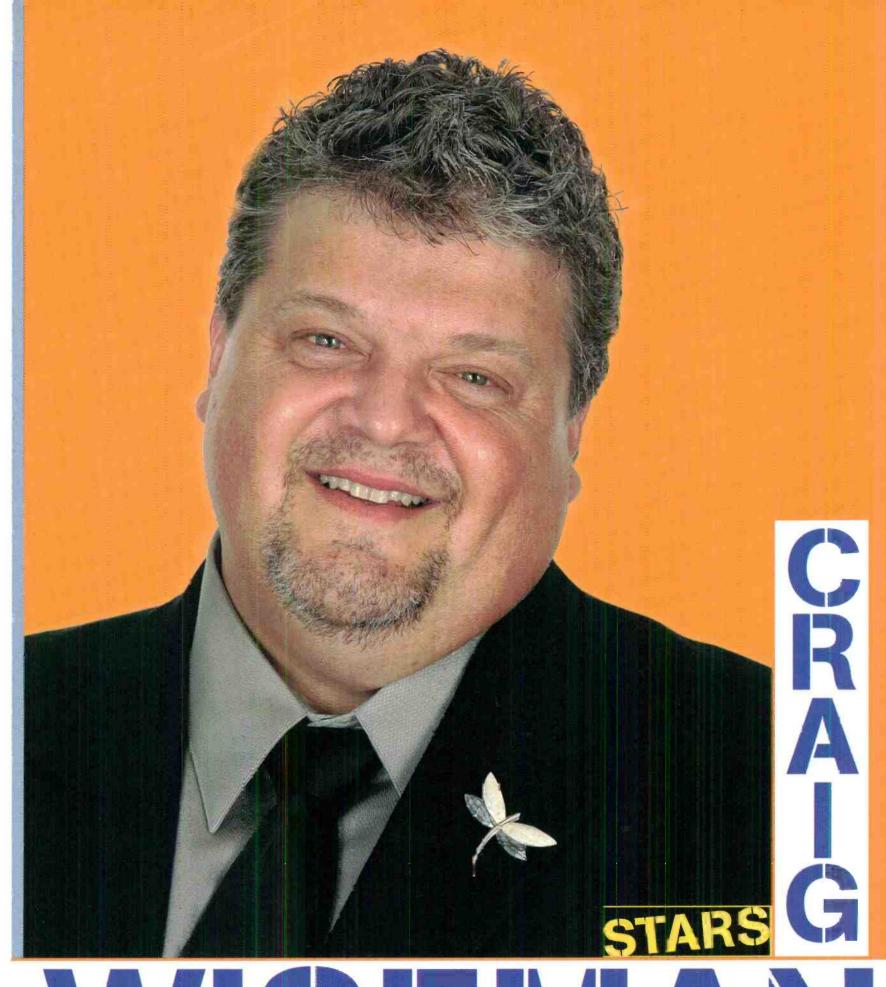








ROSS-ELLIS



WISEW.

FRIEND, ROLE MODEL **AND NONSTOP COUNTRY HITMAKER**



TOP NASHVILLE SONGWRITER CRAIG WISEMAN IS A MODEL OF WORKING HARD WITH A HEALTHY ATTITUDE

BY DEBORAH EVANS PRICE

Ask Craig Wiseman's friends and colleagues to describe him, and you'll learn a lot about his dedication to details. "Every spring he paints his big toenail red and it stays red throughout the summer," Wiseman's friend and collaborator Bob DiPiero says. "He really spends a lot of time and effort choosing the right red. I'm not kidding. You just can't make this up. He has a red toenail and he's proud of it." Mysterious as that red toenail may be, it's that kind of meticulously creative mind-set that has kept Wiseman on top. He has won ASCAP's country songwriter of the year award twice and was named Billboard's top country songwriter in 2006. He has his own publishing company, Big Loud Shirt Industries, with offices in Nashville and London, and an administrative arm, Big Loud Bucks Administration & Information, that not only handles business for his publishing company but other clients as well. Wiseman has written or co-written such award-winning songs as Tim McGraw's "Live Like You Were Dying," Kenny Chesney's "The Good Stuff" and Brooks & Dunn's "Believe." He co-produced Sarah Buxton's Lyric Street debut. "Live Like You Were Dying," which he wrote with Tim Nichols, is going to become part of a worship campaign used in churches. Wiseman is in discussions for the song to be turned into a film. He's also starring with buddies DiPiero, Jeffrey Steele and Tony Mullins in a new Great American Country series, "The Hitmen of Music Row."

To say that life is good is something of an understatement, but Wiseman modestly downplays his considerable talents and attributes his success to hard work. "The songwriter of the year and the Toyota salesman of the year have a lot more in common than people want to think," he says, sitting in his Music Row office surrounded by guitars, cigars and a few oddities such as a pair of large briefs that read: "Fart Wars: Episode One—The Silent Menace."

"I guarantee you that the Toyota sale<mark>sman of the year is the firs</mark>t guy there and the last one to leave and the songwriter of

the year is the same. The guys I know who are consistently successful bust their butt and put in a lot of 14-hour days. To have that work ethic, you have to have that passion. To have passion, you have to be inspired. How do you keep passion and how do you stay inspired? You do it every day, say your prayers, try to keep a good attitude, take your lumps and keep moving."

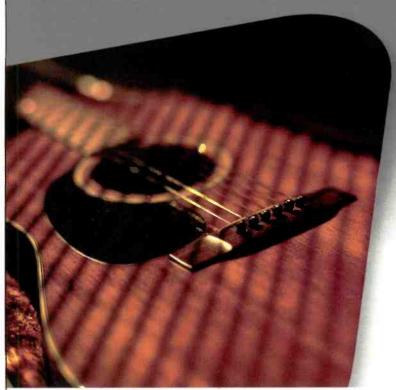
Putting his best foot forward involves one well-pedicured toe, and the explanation is not what some might expect. "My wife is a minister and we met working church camps," he says of KK, to whom he has been married 13 years. "We were doing a

church camp probably eight or nine years ago and it was a complete washout. It rained day and night."

To get the bored teens involved in a harmless activity, they talked the boys into letting the girls paint one toe. "They all decided to paint the left big toe. I have a great picture of about 15 feet in a big circle. So I had my toe painted and that's where things started," he says. "The next year we were doing the same camp and the night before camp I told my wife, 'Hey, paint my toe again and I'll tell the guys I left my toe painted all year.' It turns out that two or three other guys painted their toe the night before too and within about five minutes all the guys had their toe painted. I just liked red, and I started keeping my toe painted. My painted toe is kind of my crucifix. It's my cross. People see it and they think, 'This guy is wild,' but really I look at my toe and it takes me back to church camps and some way cool stuff."

Born in Selma, Ala., Wiseman moved to Hattiesburg, Miss., when he was 3. "I've always claimed Hattiesburg. It's my hometown," says Wiseman, who developed an early interest in music. "I was always first chair drums, and if you were first chair, you took private lessons. The best thing that ever happened to me was those private lessons all the way through school. The fact is I've been working on music every day since I was 12. The idea of practicing and practicing isn't fun. You practice stuff you don't know. You push yourself. The greatest thing that has served me has been the work ethic. I've always known people who were more talented than I am, but in this business, there are a few people who are very talented and chase skirts and sleep until 6 o'clock at night. [Growing up] in that

Congratulations to Craig Wiseman, one of the "Hitmen of Music Row."



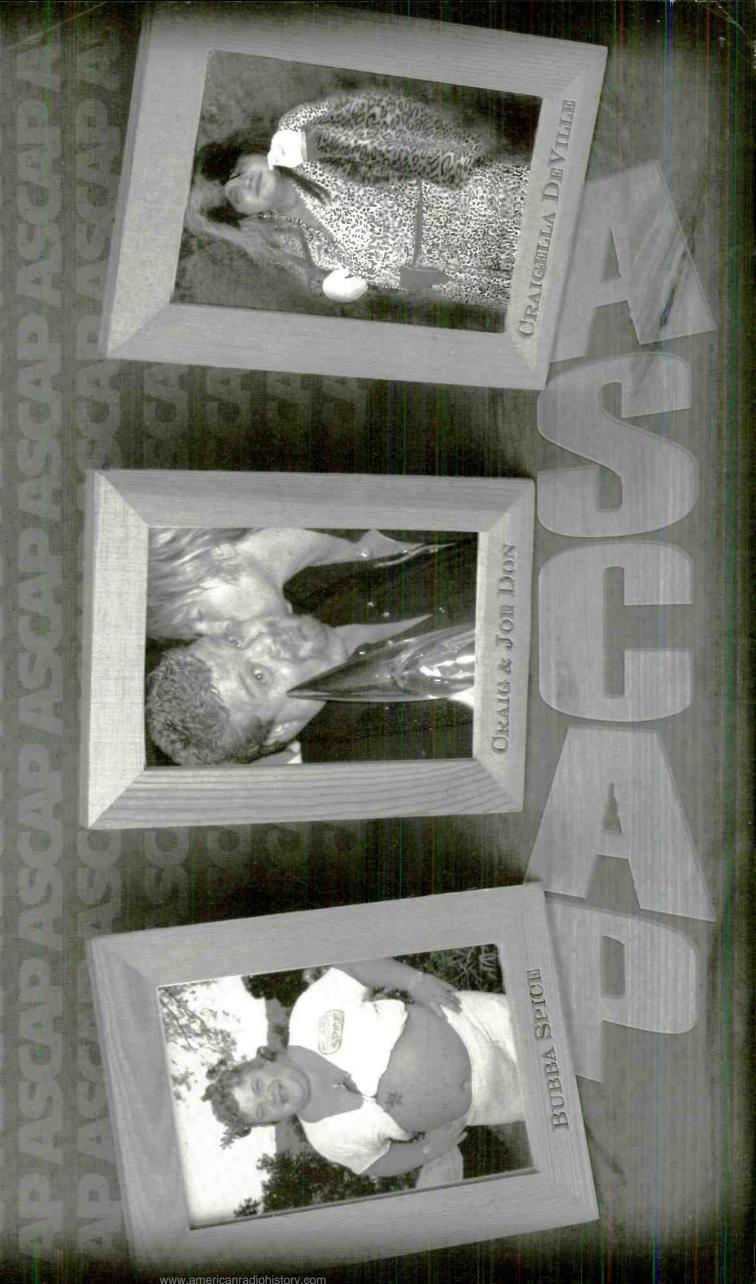
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The Many Faces of Craig Wiseman... Always Turning Heads





environment where there was high expectation has really, really served me well."

One defining moment in Wiseman's life was the death of his father, a pilot whose plane disappeared on a trip to South America. "I lost my father on my birthday," he says. "I was 11 and it profoundly touched me. It still does. Your life just becomes a before-and-after story at that point. It will always be a before-and-after story."

Wiseman pulls out a guitar and sings a song he and co-writer Tim Nichols just demoed, which was inspired by the loss of his father. "It's hard to write about those things because [it is like] you're walking up to the ocean, and you are trying to pull out one teacup; either that or you are trying to write the entire ocean. The problem is when somebody is that close to you, you really are faced with the whole ocean. Pulling out one teacup and being able to focus on that is really, really hard because you are really faced with so many emotions."

Like most aspiring songwriters, Wiseman paid his dues playing in bands, landing his first gig at 15. He dropped out of the University of Southern Mississippi and moved to Nashville when he was 20. "I assumed I was going to get back in college. It kind of bums me out, too, because I read the other day had I completed college I'd make like eight times as much money I'm making now," he says with a grin.

He played drums in clubs around Nashville with an aspiring singer named Billy Bob Shane. "I got a seven-nights-a-week gig, \$25 per night, six hours a night from 9 p.m. till 3 a.m.," Wiseman recalls of those early days in Nashville. "It was a test of my mettle, to say the least.'

While still playing six nights a week, he got his first break when he signed with Ed Bruce Music. "He brought in about four or five songs that he'd written by himself and when I heard them, I just knew he was going to be very successful," says AWMG Entertainment's Bobby Cottle, who signed Wiseman to his first publishing

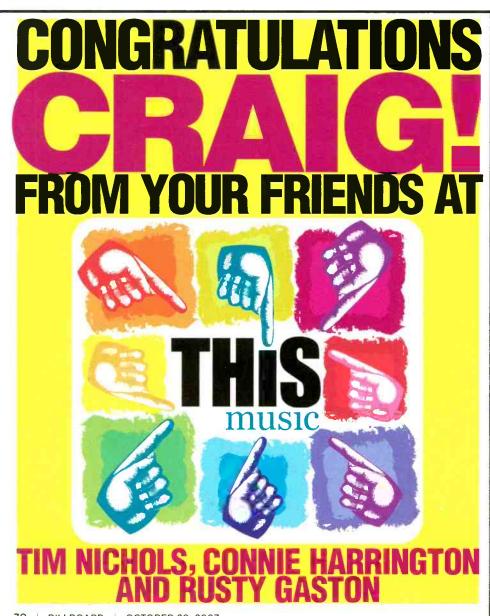
During his tenure there, Wiseman secured his first cut on Roy Orbison's last album. After a few years, Wiseman moved on, signing a deal with Almo/Irving-Rondor Music. "In 1990, Chris Oglesby signed me," says Wiseman, who scored his first No. 1 in 1994 with Tracy Lawrence's "If the Good continued on >>p72

Billboard asked Craig Wiseman's songwriting collaborators and industry colleagues to tell us their favorite song written by Wiseman and what makes it special.

Quotes compiled by Deborah Evans Price.

' "Water and Bridges' is on the Kenny Rogers record [of the same name]. I love all of Craig's songwriting, so to pick a favorite one is ridiculous. **Everything** he writes is great, but I love that song and like to champion it. "Water and Bridges": If that doesn't make you cry, you're not

-DANN HUFF, PRODUCER





16 #1 SONGS

1 GRAMMY COUNTRY SONG OF THE YEAR

2 ASCAP WRITER OF THE YEAR AWARDS

2 ASCAP SONG OF THE YEAR AWARDS

2 ACM SONG OF THE YEAR AWARDS

2 CMA SONG OF THE YEAR AWARDS

*100 CHARTED SINGLES

1 PRICELESS SONGWRITER!











FROM YOUR BIG LOUD FAMILY

from >>p70 Die Young." "I wrote for Almo and worked with David Conrad for 10 years and really got established with them. I got 200 cuts and six or seven No. 1s.'

Wiseman then moved to BMG Music Publishing, following Oglesby, who had taken a post with that company. "There's no one who works harder at their craft than Craig Wiseman," says Oglesby, who now heads OWM/19. (He left BMG to start Oglesby Writer Management, which has been bought out by Simon Fuller's 19.) "Most every day at Almo when I'd come in, Craig would be in my office at 9:15 or 9:30 playing me the work tape of a song he'd stayed up writing until 2:30 in the morning demoing it in his home studio. Then he'd be back in my office at 5 or 5:30 saying, 'Chris, you've got to hear what I wrote today.' It was that routine every day-new song at night and new song in the morning."

Wiseman sold his catalog to BMG and in 2003, he parlayed that work ethic into launching his own publishing company, Big Loud Shirt Industries (named for his trademark attire) because he didn't feel comfortable with the increasingly corporate atmosphere at major publishing companies.

"My time at BMG really did stiffen my resolve," he says. "I loved the Nashville people over there but ultimately it was a very corporate climate. That's why our contracts are very friendly.'

Today Big Loud Shirt has offices in Nashville, headed by COO Marc Driskill, and a London office headed by Marc Sher. The stable of Nashville writers includes Wiseman, Betsy Ulmer, Chris Tompkins, Clay Cumbie and Jared Johnson. William Campbell and Shridhar Solanki are signed to the London division

Additionally, Wiseman started an administrative company, Big Loud Bucks. "We hired Marc Driskill, the No. 2 at ASCAP, to be our COO and I hired the best administrator in town, Kelle Currier, as director of admin; and she has a staff of three. We have over 40 clients now.

"The admin company really is kind of my thing for the community," Wiseman continues. "We're showing in the red right now. It's going to take twice as many clients than we have right now to



From left, JEFFREY STEELE, BOB CIPIERO TONY MULLINS and CRAIG WISEMAN at a Academy of Country Music songwriters event.

even break even. You don't make money on admin, unless you skim off the top. It's not a money-making thing. You don't have these multimillion-dollar copyrights there. It's a service industry."

One of the projects Wiseman is most excited about these days is "The Hitmen of Music Row." The TV show premiered on Great American Country Sept. 26 with a one-hour episode and it has already filmed five 30-minute episodes to follow.

"The first episode is an overview of who the guys are and the songs that they've written." says executive producer/director Greg Travis, president of Travis Television. "Then the guys hit the road and we visit different cities in the next four episodes—Atlanta, New York, Las Vegas and a final wrap-up that features them in Nashville doing their more normal routine-if you can call anything they do 'normal.' They are all characters. One of the funniest moments is with them on the golf course attempting to play golf. It's hysterical."

Travis first worked with the four songwriters when he filmed a feature on them two years ago in Las Vegas for the Great American Country show "Country Music Across America." "This whole thing started with them onstage doing continued on >>p74

' "Live Like You Were Dying," "Believe," "The Good Stuff"these are the new standards of country music. My personal favorites as a co-writer are "She Loved Me" and "I Thank The Ol' Man." It's hard to pick one because it's about his body of work not one song.'

-JEFFREY STEELE, SONGWRITER

'My favorite Craig Wiseman song is a song that nobody has recorded yet which I'm not going to name because I don't want anyone to get it before I can convince an artist of mine to record it.'

-BUDDY CANNON, PRODUCER





To our friend, Craig

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from >>p72 their show. Everybody that saw it sensed a little bit of magic that you don't get with most songwriter shows," Travis says.

The foursome cut a song called "Mo Money," and the video is airing on Great American Country. Wiseman says they've been offered a major label deal, but turned it down. "We didn't want to jump into an old standard box just because those boxes were there. We've got a [TV] series, we don't need promotion. We've recorded four songs, [and] we've got a great Web site to stay in touch with our fans and talk to them.

"This is just a songwriter thing, and we're just letting it be what it is," Wiseman continues. "We don't want to impose a bunch of expectations and weird things on it. [We're] giving it room to do organically whatever it's going to do. One of the reasons I did the show is the fact that this is a chance to look at new business models. There's a lot of opportunity. On our Web site, we have a contest where you can go on there and pick any one of our top 10s and sing one of these songs to us on your Web camera or cell phone. Who knows? That could be a whole show."

With his lengthy string of hits, Wiseman is enjoying one of the longest, hottest streaks any Nashville tunesmith has ever enjoyed. He doesn't analyze it or worry about it ending. In fact, he was surprised when a writing buddy chided him after Chesney turned "The Good Stuff" into ASCAP's song of the year in 2004. "He said, 'Man, what's it like to think that you peaked? It's all kind of down hill from here.' At first I didn't realize he was serious," Wiseman says. "How can you be in the midst of all those blessings and in the middle of all that, [and] it takes a pro to find the turd in that bowl of Cheerios. That is some highly skilled pessimism."

Wiseman doesn't have time or tolerance for that kind of attitude. "I hate it when a songwriter allows [him- or herself] to become bitter," he says. "Your heart really is the only thing you have, especially in this business. Why do you give the business the one real thing you have?"

He cites DiPiero as an inspiration. "What I love about Bob DiPiero is there's this 16-year-old kid in there that he brings every day, every time. There's that childish wonder, and he's been able to keep it somehow through all the stuff he's gone through. He's been able to keep his heart. That's what you've got, your heart. If you write with it, protect it and you use it, I think that's what serves you."

"Live Like You Were Dying." It's a story song and a message song at the same time, very ministerial, same impact as "Believe."

-MARK WRIGHT, UNIVERSAL SOUTH RECORDS PRESIDENT

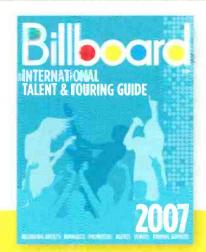
"Something's Gotta Give," which LeAnn Rimes did. It turned out to be a special song. It was so different and it was loaded with hooks, one after another. It just keeps you really, really listening all the way through the song."

-TONY MULLINS, SONGWRITER

'Craig is a "heart" writer. He writes straight from his heart and he doesn't write bad songs. All of them are good. He's an amazing songwriter and he tells the truth in his lyrics.'

-GARY LeVOX, RASCAL FLATTS

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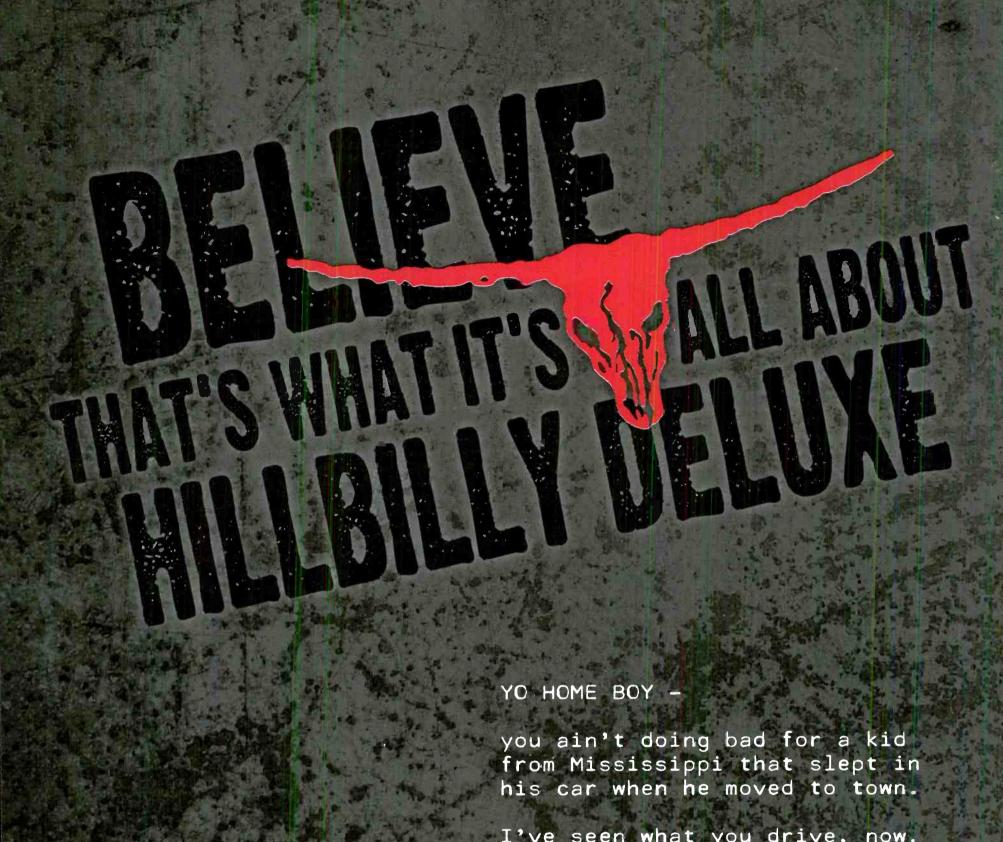
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"Summertime," "American Child," "Rough and Ready" and "The Cowboy in Me," along with drawings that illustrate key lyrics in the songs such as the bull mentioned in "Live Like You Were Dying" and uplifted hands from "Believe." More than any neatly printed discography, it perfectly represents the colorful character who created those hits. Seated comfortably on the cushy sofa in his office at Big Loud Shirt Industries, the publishing company he started in 2003, Wiseman reflects an intriguing dichotomy. He's a deeply spiritual man well-known for writing songs that reflect the heart of the human condition, yet he has a mischievous side that provides comic relief on the new Great American Country series "The Hitmen of Music Row."

Both sides of his persona fuel Wiseman's songcraft and have brought him a multitude of accolades. He was named Billboard's country songwriter of the year in 2006 and was named ASCAP's country songwriter of the year in 2003 and 2005. Wiseman has had more than 300 songs recorded by such acts as Trisha Yearwood, Brooks & Dunn, Tim McGraw, Toby Keith, Kenny Chesney, Don Henley, Phil Vassar, Montgomery Gentry and Rascal Flatts. His songs have propelled the sales of more than 40 million albums, and he has scored more than a dozen No. 1 hits.

What is the best path to getting a song cut?

The best path in getting a song cut is write a damn good song. I think it's very easy to kind of hide, [saying], "Well, if I had the right connections, if I got this song to the right person, it would be a hit." If you are writing songs on that level, doors will open. If somebody really comes through and is writing amazing songs, that gets to the front of the class and all of a sudden whispers are out with publishing

companies. The best way to do that—especially with the songwriter nights here—is go play your songs. If you shut up the crowd and then the crowd is singing along and paying attention to you, you might have something. You ask guys, "How do you get to the Super Bowl?" and everybody

go to band during last period. I'd go to the woods and I still have this denim notebook, I'd just write and pray. At that time, you are starting to get those adult emotions and you are still a kid. I really couldn't deal with it . . . One day in band, we were playing the Beatles song "Michelle," a marching band version of "Michelle." I'll never forget the first time we played it all together. We started playing the song and I started crying. It was the weirdest thing. There were five drummers back there and it was barely recognizable music. I started crying and kind of didn't know why . . . I think that music was the first thing that kind went as deep as my father's death and even though it had nothing to do with him or anything, it was something else that went that deep. Where no words can reach, music does. So me and music have been buddies ever since.

and by the time I was in seventh grade, I'd only

'My thing is pay attention to the things you can control in life and keep your passion and your focus and your efforts there.'

says, "They just focus on their own thing and their own fundamentals and that's what got them there." It isn't any different for this.

You lost your father when you were 11 years old. Did music provide catharsis? I started skipping school in the sixth grade,

When you look at the songs you've written, what do you see as the commonality?

In the last several years, I've been getting to be known as this guy who writes the spiritual ballads. I would hope that the thread in what I've written is honesty. As a writer, what I discovered, especially in these last several years, is the more that I open up and the more that I tell

my story, the more I find people coming up to me and going, "Hey man, that's my story."

How did the TV show "Hitmen of Music Row" originate?

Bob DiPiero, Jeffrey Steele, Tony Mullins and myself have been friends for years. About a year ago we went to Atlanta and did a gig down there. We were driving back together and just started saying, "Man, we ought to go do a songwriters thank-you tour as a way to go out and thank radio for playing our songs." Amy Allmand, our creative assistant here, mentioned that to the production company, Travis TV. We've known them for years. They wanted to tag along and film us and so we just started talking. We had a New York gig in place up at Joe's Pub and an Atlanta gig in place. So we decided we'll just bring a camera along when we do that and it just kind of turned into this television show

What can viewers expect to see on "Hitmen"?

It can't be the camera on one of us for three minutes singing a song. Why are you going to show me sitting there singing "Summertime" when you quite possibly 10 minutes before had a \$400,000 video of Kenny Chesney singing "Summertime"? Sonically, visually and everything, it just doesn't compete. There has to be more. So they are showing us writing songs. We're screwing around. We have ghost busting and Tony freaked out the ghostbusting lady. We go caddy shack up the golf course. It's just us being us. We go out and the four of us are complete idiots. So we just capture what's going on. The industry can be a little processed, a little perfect and this show is not. Jeffrey is pretty much a stud muffin, but everyone else seriously could go on "The Biggest Loser." But here we are. We're imper-

fect people doing imperfect things. Even though you have good hit songwriters, we write some horrible songs on camera. We're having a blast and laughing our faces off.

What makes a good co-writer?

It's like dating. You go on a lot of blind dates and every now and again, there's something that clicks. There's so much unspoken about it. If you think back over your life, when you've dated one person, you were a little bit different person because that's what that dynamic needed, and in another situation, you're a little different because that's what that dynamic needed. It's the same with co-writing. I'm a drummer, and people say I'm stronger lyrically and musically I'm a little simpler, but when I write with Tim Nichols, he doesn't even bring a guitar. So I am the musical director in those cowrites, which is an interesting place to put me. It pushes me. Then there are other times when I'm writing with guys that I have to struggle to learn how to play. It's a chemistry thing. I can say I don't write a lot

with artists. That's not really worked for me. The best work that I do is when I'm with a great songwriter and all we try to do is get that song that day

Now that you have your own publishing company, what do you look for in signing a new writer?

Once again it's like dating. [There has to be] something in what they do that's convincing. The first person I signed was Betsy Ulmer, a girl from Jackson, Miss., who had this album, and she is brilliant. I don't want to sign a person who can only write George Strait cuts. Our job is to find brilliance and take that and

love that and develop that. Consequently she's turned into a major songwriter. She and I just got a Dolly Parton cut that's going to be Dolly's second single. It turns out she can write country. We are so happy with her. She's

In addition to your publishing company, you launched an administrative company, Big Loud Bucks. Why get into that arena?

I'm very, very committed to that and very proud of that. Your administrators are supposed to be looking after your money and questioning labels. Yet, all these administrators now are owned by labels. So the people that are supposed to be safeguarding your money streams [are] answering to the people who are paying you. You can just imagine that. We call people ahead of time and say, "We're getting a check for this amount of money, right?"

Do you write songs with specific artists in mind?

Songwriters will come in with an idea and they say, "This would be good for Chesney." It pisses me off because all of a sudden you've gone from "Wow, we could do anything" to "Wait a minute, don't do this" or "He wouldn't want to sing that." You go from anything is possible to trying to build this house that's 18 feet wide, no more than 40 feet deep and can't be more than 30 feet high . . . My thing is, pay attention to the things you can control in life and keep your passion and your focus and your efforts there. That is the secret of sanity in this business. Figure out what you can control and what you can't and treat it accordingly. There's so many people we know in this business that their heart and soul, their very self-esteem and the will to live is attached to shit that they have no control over whatsoever. Those are the miserable people.

I just want to stay kind of lost in the moment and try to be that fired-up teenager that shows up every day and thinks anything is possible. I don't know who I'm writing a song for today. I can't wait to see. I don't know. I'm writing a song for me is who I'm writing a song for because 99.5% of the time that's the only person who's going to hear it and get any enjoyment out of it. So I'm going to try to enjoy today's work. Every song that has made a dime I've enjoyed doing, and it works on that level first.

—Deborah Evans Price



KIX BROOKS, left, and RONNIE DUNN, right, have CRAIG WISEMAN covered backstage during the 41st annual Academy of Country Music Awards in 2006 in Las Vegas.



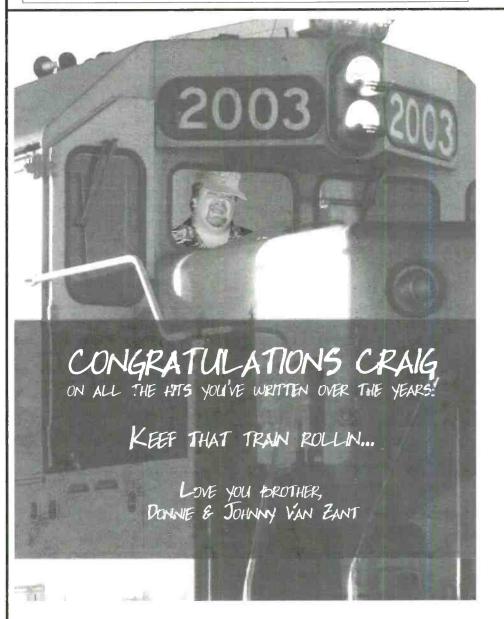
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SLASH AND BURN Guitarist tells all in new autobiography



fter three gold albums, Wind-up Records has platinum in its sights for Seether's "Finding Beauty ____ Negative Spaces," due Oct. 23.

"The band sits on the verge of the big picture of things," Wind-up president Ed Vetr. says. "There's a great awareness about the band—now it's about building more of a profile and taking it to the next level.

Seether frontman/chief songwriter Shaun Morgan says that would be fine with him, but adds that he and his bandmates dicn't make the record with that an mind.

"I think it would be a validation for us as a band to have a platinum album on the wall," the South African-born Morgan says. "But it's not something I focus my energies cm, especially not when I'm writing songs or touring.

Writing, Morgan says, was the key focus on this a bum. The 12-track "Finding Beauty," which was produced by Hcward Benson (My Chemical Romance, Daughtry), still has its share of such Seether headbangers as "Like Suicide," "Breakdown," "Fid-LYHM" and "6 Gun Quota." There are also mainstream friendly rock anthems like "Rise Above This" and first single 'Fake It." which is No. 3 on the Mainstream Rock chart this week.

But Morgan, bassist Dale Stuart and drummer John Humphrey experimented with their sound on the sevenminute, Tool-echoing epic "No Jesus Christ" and the carefully crafted dynamics of "Walk Away From the Sun" and "Eyes of the Devil."

"We wanted to write and explore the more melodic and musical side of everything," Morgan (born Welgemoed) says. "We can be heavy and rock out, but we can also write songs that can compete with any other song out there. That was a really big motivation."

Morgan is well-aware that the new songs will be examined for references to the course his life has taken since 2005's "Karma & Effect," which has sold 713,000 copies in the United States, according to Nielsen SoundScan. His high y publicized relationship with labelmate Amy Lee of Evanescence came to an end, and that band's hit "Call Me When You're Sober" was directly inspired by events that led Morgan to check into rehab in August 2006. He also lost his brother Eugene, the inspiration for "Rise Above This," this past Augus.

Morgan calls rehab "an interesting experience" where some of the new songs got their start. But he says he had no interest in writing a response to "Call Me Wher. You're Sober" or to dwell on Lee.

"I decided to take the high road," Morgan says. "There's one song about that, 'Breakdown,' and it's not even that aggressive; it's more like, 'What did I do to you, man, to say all those things about me?

"But I don't hate her; in fact, I miss that girl sometimes. And I wish her well. She deserves happiness."

Morgan says he wrote about 50 scngs for "Finding Beauty in Negative Spaces," with Seether and Benson ultimately recording 15 of them before the final dozen were chosen. He says there was some head-butting with the label ("There was a lot of pressure, obviously—'Write sir gles! Write singles!' he recalls with a laugh, but that "ultimately this a burn was fun. We really feel like we accomplished what we wanted "

Vetri says the campaign for "Finding Feauty" is designed to "superserve [Seether s] core fan base," with online promotions that will offer opportunities to preview the new music and ever help design T-shirts for the pard Wind-up is also working on "some very special, exclusive video arrangements" with online and mobile platforms, including a cheerfully ronic cover of Amy Winehouse's "Rehab" for Tahoo's Cover Art saries. A release-week appearance on "Late Night With Consn O'Brien' is also in the offing.

With radio having already embraced "Fake It." Vetri predies that "Rise Above This" can have the same crossover appeal as "3roken" did in 2004.

And with the band already on tour, Vetri says Seether's "road dcg" halits will be a potent sales aic.

*That's what's most important—the, get out there and play the mus c," Vetri says. 'Seether needs to be or the road They prove it every night, and when people see them, they wind up wanting the music even more."

Peter Gabriel has resumed work on his next studio album while juggling an array of other projects. "There are some [new] things," the artist says. "I've been very good at distraction with some charitable things and some Internet things. But I'm now back in writing mode, and I'm very much enjoying that." Asked for a potential release date, he says with a laugh, "Autumn. Or spring. In some year." -Jonathan Cohen

>>>FLIGHT DELAYED

Originally expected Nov. 6, Counting Crows' new Geffen album, "Saturday Nights & Sunday Mornings," has been pushed back to January. "Between all the touring and the traveling and the mixing and mastering of the new album and putting the package together . . . we just let some little things fall through the cracks," frontman Adam Duritz wrote on the band's Web -Jonathan Cohen

>>>PLUGGED **BACK IN**

Nirvana's Nov. 18, 1993, "MTV Unplugged" taping will make its DVD debut Nov. 20 via Universal Music Enterprises. "MTV Unplugged in New York" was released Nov. 1, 1994, on CD, the first Nirvana product to appear following Kurt Cobain's suicide that April, Like the CD, the DVD will include two songs that did not appear on the original MTV broadcast. It also sports four tracks from the band's soundcheck and previously unreleased behind-thescenes footage.

-Jonathan Cohen

>>>BROTHERLY LOVE

Nickel Creek may be on an indefinite hiatus, but that won't keep mandolin player Chris Thile from the stage. Nonesuch has signed the bluegrass songwriter and his band the Punch Brothers, and will release their currently untitled label debut Feb. 26. Thile will also issue another album with composer/bassist Edgar Meyer in 2008. He is in the midst of planning a winter tour. -Katie Hasty ROCK BY KATIE HASTY

'Casino' Royale

Modern Rock Hit Ushers In New Jimmy Eat World Album

"Big Casino," the bombastic first single from Jimmy Eat World's new "Chase This Light," is the story of an aging rocker laying out his version of reality. The Vegas-circuit character is explaining to a younger musician that "rock-'n'roll is not all it's cut out to be," frontman Jim Adkins says.

"It's kind of a loser anthem. It's about a guy with unearned confidence whose assumption of worth is a protective front for total failure. It's not meant to be a commentary on the music industry at all. Really, it doesn't have anything to do with anything [we're doing]," he continues. "We're in a very good place."

He speaks the truth. "Chase This Light," due Oct. 16 via Interscope, fulfills the band's contract with the label. It follows 2004's "Futures," which achieved the band's high-water mark on The Billboard 200 at No. 6. The new album also marks the first time the band recorded an album in its own studio/re-

hearsal space in Mesa, Ariz., with the help of executive producer Butch Vig and engineer Chris Testa.

"Futures" came on the heels of a 2001 self-titled album that featured the surprising top 40 smash "The Middle." Airplay of the track propelled its parent album to career-best sales of 1.5 million copies in the United States, according to Nielsen SoundScan.

"After having a top 40 hit, everything felt like it changed," Adkins says. "'Futures' was sort of a reaction to that sudden change. With this record, it's like we finally learned when to throw on the brakes when we need a break and also when to stop caring what other people think.

Although "Futures" didn't match the numbers of its predecessor (it's at 617,000 units), it cemented Jimmy Eat World as a reliable Modern Rock chart hitmaker with songs like "Work" and its title track. "Big Casino" is continuing the trend, perched at No. 6 this week on that tally.

"We're promoting 'Big Casino' on the alternative chart as high as we can first,

JIMMY EAT WORLD

because that's their core," Interscope marketing director Steve Sherr says. "After its reception there, we'll discuss a cross to mainstream or top 40 or whatever. This album has a lot of potential for pop, but we need to reach to the

band's primary audience first."

Interscope has aligned deals with Interpunk, SmartPunk and Insound for a bonus CD B-side "Open Bar Reception" with pre-orders of the disc. Best Buy purchases come with a download of the song "Distraction," while pre-orders at iTunes come with a cover of Bruce Springsteen's "Take 'Em As They Come" and fullalbum downloads are augmented with an acoustic version of "Dizzy."

Synch deals are already in place for ESPN's NBA broadcasts this fall, and an as-yet-undecided song will appear in Electronic Arts' next "Burnout" videogame.

It's for these reasons that Jimmy Eat World remains comfortable in the major-label system.

"They make our life easier for the time being. Radio is still very important to us, [as is] having the strength of the distribution. It's giving us the best chance we have in this kind of marketplace," drummer Zach Lind says.

As for what comes next, it's anyone's guess.

Like clockwork, Jimmy Eat World has put out an album once every three years, but with its own studio and a world of label options available, the group hopes to crack "the unbreakable three-year cycle" with more output once promotion for "Chase This Light" dies down.

"Our main goal is to get music out faster," Adkins says.

Global Pulse



TOM FERGUSON tferguson@eu.billboard.com

They Built This City
Kharma 45 Hits Regional Routes In U.K.



Liverpool-based Northern Irish quartet Kharma 45 came up with a novel way of promoting its new single, 'Come On" (Warner Bros). The dance/rock act is releasing it in five different versions, making one available in each of the U.K. regions it is visiting in a staggered bout of touring through January 2008.

Come On" appeared as a download Aug. 27, with a 12inch vinyl version released in

the north of England Sept. 3. Each regional release features different B-sides, with merchandising around each version also locally customized.

The band, led by singer Glen Rosborough and guitarist Peter Doherty, signed with Warner for the United Kingdom in 2006 and released a limited-edition single, "Where's Your Spirit, Man," in February. Following U.K. support dates with Kasabian and Faithless, the band's 5x5 tour (booked through Helter Skelter) began in September in the north of England.

"We'll do a lot of viral Internet marketing via the Bebo and MySpace communities. We'd rather do that than spend a lot of money on a fancy video," the band's Belfast-based manager Johnny Davis says.

Warner will release the band's debut album in spring 2008, following a third single, "Ecstasy," in February. Davis says a U.S. release will depend on the U.K. performance. The band is signed to Universal Music Publishing. -Nick Kelly

JOYFUL AYO: With a white Romanian gypsy mother, a black Nigerian father and a German passport, one might expect Ayo to wear the worldmusic label happily, but she doesn't play that game.

"That's such a stupid term," she says affably. "What is it, anyway? I would never say I'm a 'soul' or 'folk' artist, just like I can't say in one word where I'm from." The singer/songwriter, born Joy Ogunmakin in Nigeria, was raised in Cologne, and her refusal to be pigeonholed is working out just fine.

European sales for her debut Polydor/Universal album, "Joyful," stand at 800,000, according to the label, of which more than half have been in France. The album was released there in June 2006, with extended European distribution following this year.

Ayo, whose acoustic-based songwriting style recalls the work of Sade or Tracy Chapman, was living in France until early October, when she moved to New York to ease promotion of the album's U.S. release by Interscope on Nov. 20.

Ayo is booked globally through the William Morris Agency and published by her own Ogun Music, administered by Universal Music. She takes a refreshingly objective view of her career. "My music is a reflection of myself," she says. "It's universal because I myself am universal. I'm trying to be myself—I don't need to be a world star." -Paul Sexton **ORGANIC GROWTH:** Spanish pop/rock band Pereza is looking to make a move on Latin America with its fifth album, "Aproximaciones" (Sony BMG).

The album entered Spain's Media Control chart Sept. 5 one week after release, and has been certified gold (40,000 units shipped). Now Sony BMG is preparing "Aproximaciones" for year-end release in Argentina as Pereza's introduction to Latin-American audiences.

Sony BMG president Carlos López reckons that the album demonstrates "Pereza's continued growth as good pop composers," suggesting the band can "become an emblem of Spanish pop/rock." Pereza is published by Universal Publishing Spain.

"Aproximaciones" is the Madrid band's first No. 1, although sales of 2005 album "Animales" have passed 80,000 units, according to the label.

Concerts in intimate venues in Barcelona, Madrid, Bilbao and Seville through late October precede a full-scale Spanish tour running through December. - Howell Llewellyn

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HITSSO GOOD

With Help From Shanks, Evans Bounces Back From Divorce

For most artists, a greatesthits package brings a mix of emotions. There's a sense of accomplishment and celebration, but there's also the challenge of continuing that success into the future. Sara Evans, whose "Greatest Hits" (RCA Nashville) was released Oct. 9. can relate.

"It's something I'm really, really proud of, but then the other side of it feels like my kid is graduating from high school," she says, "I can't believe I'm already at this point."

But when it came to writing and recording new songs for the package, Evans' heart wasn't initially in it. She was in the midst of an almost yearlong divorce that played out in local and national headlines. (The divorce was finalized Sept. 28.)

"I just didn't feel inspired at all," Evans says now. While heartache and loss sometimes turn into creative inspiration for songwriters, it wasn't the case with Evans. "I can't create when I'm sad," she says.

Songs that outside writers sent her way didn't interest her either. "I was getting pitched a lot of divorce songs, breakup songs, and there were a lot of songs about 'All I want to do is go out with my girlfriends and drink wine and forget about him.' " she says.

At her label's suggestion, Evans, who has previously recorded with Pete Anderson. eryl Crow, Keith Urban).

The two hit it off immediately. "He has a really positive approach," she says of Shanks. "He made me laugh and feel comfortable. The pressure was instantly lifted. It was meant to be. Every song we wrote we recorded."

Wayne, Ind.

cial listener events.

"The early response to this

song is very similar to 'Suds

in the Bucket,' which was and

Evans says that the last year,

as difficult as it has been, has

helped put things in perspec-

tive for the mother of three.

"When you go through a cri-

sis, you start to re-evaluate

everything. I know that I love entertaining and I love singing

and I love songwriting, but the

thing that I come back to as

being the most important is

Despite the challenges,

says

most

"I still feel like I'm living my

being a mother," she says.

is huge for us," he says.

One of their tunes, "As If," is a let's-not-get-too-serious-justyet exploration of budding romance. The co-write with Hillary Lindsev is No. 18 on Billboard's Hot Country Songs chart.

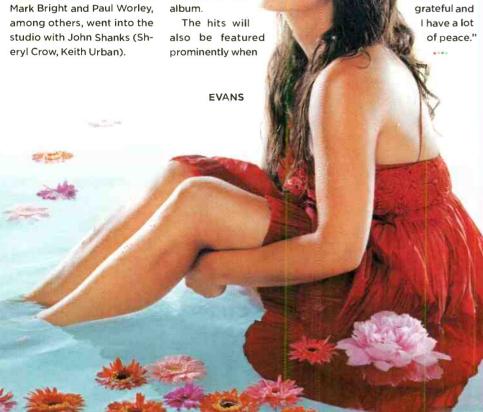
"Love You With All My Heart," penned by Evans and Shanks with Aimee Mayo, finds Evans tapping into her sultry side. "You don't need to wonder, 'cause tonight you'll get it all," she tells her beau in the song. The trio also penned the ballad "Pray for You."

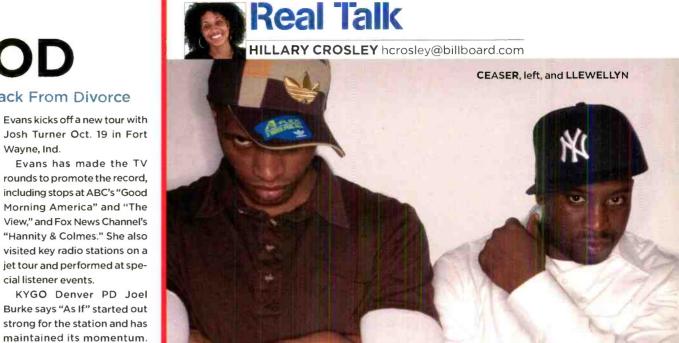
"It just sort of flowed out," Evans says of the latter, "It was my way of expressing how I was feeling about everything that was going on."

A testament to the joys of family and love, "Some Things Never Change" was written by Evans with brother/bandleader Matt Evans, Lindsey and Shanks,

Evans has scored eight top 10s in her 10-vear career.







Waxx Ecstatic

Digital Servicing Company Branches Out Far And Wide

ost people in the hip-hop industry have at least one side project they dream of making their main focus. And while dreams die every day in favor of paying rent, Corey "CL" Liewellyn's became a reality. Llewellyn, who also manages rapper Mims, hasn't looked back since founding Digiwaxx Media, a digital distribution, promotion and marketing company.

After landing a biz internship at 18, Llewellyn quickly moved up the ranks via stints at Sony, serving as A&R director at Crave Records and working as national rap promotion director at Elektra.

By 1998, Llewellyn and his initial partner, **Drew Edgar**, figured the Internet could prove a creative place to service records-if they could figure out how. Fortunately, the pair were not only enterprising but tech-savvy.

We thought we'd promote records through waxx and sell them through the Internet, which is how we thought of our company name," Llewellyn says.

But after investigating the cost of pressing their vinyl product, they quickly decided against it.

"When we came up with the digital service idea. I was a DI promo guy, so I investigated MP3s," Llewellyn says. "We were already playing around with them but only servicing a couple of DJs. Then, most people had Hotmail and their storage space was limited.'

At yet another impasse, the guys returned to the drawing board.

"My partner figured out a way to distribute the music without clogging their inbox, and I organized the back-end comments feature," Llewellyn says. "Our site makes participants answer questions about the record first for the label's research, in trade for free MP3s. We started at a good time because it was right before Serato, the digital DJ mixer,

iohistory com

took over and everyone started going digital in 2003 '

After about 18 months, the company crafted deals with each major label to distribute its urban music to DIs and tastemakers. Unfortunately, in the process Edgar's and Llewellyn's business relationship soured over creative differences. Llewellyn powered on alone until he linked with current CFO/GM Neil Ceaser in 2005.

And once DJs universally embraced digital music, Digiwaxx's service became quite popular. Such brands as Puma, Adidas, PC DI, Digital Media One and eventually Microsoft Zune took notice.

"Zune reached out to us, and I laid out a small-scale plan to increase their product's marketplace awareness," Llewellyn says. "They tried us out, and we took the Zune device to 2006's Power Summit. We got all of the DJs and artists to take pictures with it. When we got back and showed Microsoft our photos, they hired us."

Expanding Digiwaxx into a marketing company, Digiwaxx I/O, Llewellyn organized such events as Zune's Live at the BBQ concerts in Los Angeles, New York and Chicago. Such artists as the Clipse and LL Cool J performed, and Digiwaxx nabbed promotional tie-ins with local radio stations.

Now, Digiwaxx is organizing a Zune party honoring Chris "Ludacris" Bridges in conjunction with the BET Hip-Hop Awards. At the event, Microsoft staff will be on hand to meet the tastemakers themselves.

The company's third arm is Spinworld Music Promotions, which promotes urban music internationally. Now with 14 employees behind him, Llewellyn is anticipating world domination.

'We started from nothing and really got a chance to build," he says, "Our aim is to become a digitally distributed record label."



Three To Grow On

Dwele, Ray J, Williams Bolster Koch's R&B Roster

One of the artists trumpeting Koch Records' deeper immersion into R&B will be singer/songwriter/producer Dwele. The former Virgin artist and gifted neo-soul forebear is recording songs for his label debut.

The currently untitled album is one of several R&B projects the rap-oriented label has lined up for 2008. Also signed to the roster: Ray J. who had a major R&B hit on Sanctuary with 2005's "One Wish," and soul-singing newcomer LeToya Williams from Los Angeles.

No stranger to R&B. Koch has released albums by Chico DeBarge and Boyz II Men in the past. Chuck Mitchell's recent appointment as VP of jazz/adult music, however, signaled the label's aim to wade further into R&B waters. Mitchell is a former Verve president and has supervised video/film production for such artists as Joss Stone and Norah Jones

Tag-teaming with Mitchell on the A&R/ recording front is Bob Perry. He terms Koch's move as simply an extension of the label's rap/hip-hop reach. "Once Chuck got here, it came together," he says. "We're one of the biggest indie labels in the hip-hop game and would like to become that in the R&B world."

Noting that the label had talked about signing Dwele for some time. Perry says the momentum picked up after the Detroit native delivered several books he was asked to pen for some new Koch hip-hop projects. These included a track on the recent 2Pac release "Evolution: Duets & Remixes," as well as a song each on upcoming albums from AZ, the Alchemist and Cormega.

Hip-hop is where Dwele (born Andwele Gardner) first attracted national attention. His pairing with Detroit hip-hop group Slum Village sparked the No. 31 R&B hit "Tainted" in 2002. An ensuing collaboration with Philadelphia rapper Bahamadia, together with regional raves for Dwele's 1998 demo "The Rize." elicited a contract offer from Virgin. Two albums came out of that deal: 2003's "Subject" (featuring the suave "Find a Way") and 2005's

Dwele recently added two high-profile credits to his résumé: collaborations with Common and Kanve West on their latest albums. Working with Common on "Finding Forever" lead single "The People" was "just like breathing," says Dwele, who is managed by Tim Maynor of RT Music Group. Of "Flashing Lights," from West's top-selling "Graduation," Dwele says, "Sometimes simple is more, and this was one of those instances."

Since then Dwele has wrapped a song for Foxy Brown's new album and plans to record again with Slum Village, Right now, he's in the middle of a two-week road stint that includes a New York stop where Mint Condition will double as his backing band. During his downtime, Dwele is writing more songs

"I can never stop recording," he adds. "After a couple of months, the songs get old to me

additional producers and guest artists he'll bring onboard, Dwele says that his overall aim is to meld the grittiness of "Rize" with the smooth soul of his last two albums.

While many people have yet to take notice of Dwele's considerable talent, he's not concerned. "That's good; it gives me a goal to reach," he says. "There's still a lot more for me to do." ...



(Not) Just One Of The Boys

Dance Music Outsider Aoki Finds His Groove

"Paul van Dyk, Erick Morillo. Tiësto. I have never even heard of half these DJs, or know their music. That is really not my world."

Steve Aoki says the above without a hint of ire. He just wants you to know where he stands. Son of Benihana founder/owner Rocky, brother of actress/model Devon, Aoki is the persona that makes dance veterans shudder: a celebrity DJ. He's the guy stealing the Vegas bookings, playing hip-hop when he has to and giving



Come Rain Or Come Shine

50th Monterey Jazz Fest Transcends Bad Weather

On opening night of this year's Monterey Jazz Festival, the rains came, putting a brief damper on the gala three-day party celebrating the event's golden anniversary. It was only the second significant rainfall in the history of the Northern California festivalwhile its genesis came in the wake of the Newport Jazz Festival, Monterey holds the record for the oldest continually running jazz bash in the world.

On Sept. 21, a performance by guitarist John McLaughlin and his scorching young band, the 4th Dimension, was drenched on the Jimmy Lyons Stage in the outdoors main Arena. Half the crowd scurried for cover, and the fusion rockers curtailed their molten set.

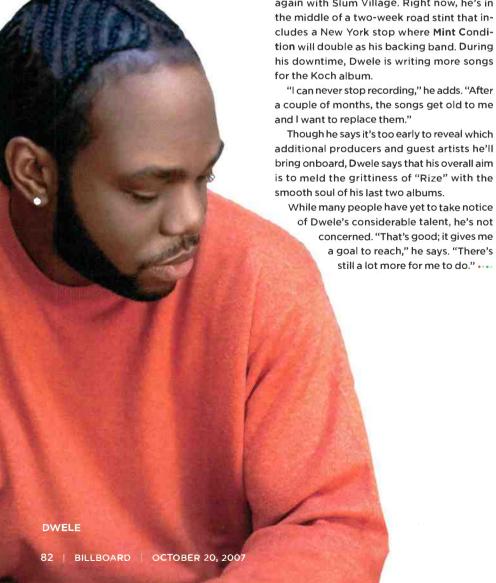
But the rain gave way to drizzle and by the next day the sun was out. A handful of artists who appeared at the first festival in 1958 were spotlighted, including pianist Dave Brubeck, guitarist Jim Hall and vocalist Ernestine Anderson. But saxophonist Sonny Rollins turned in the best set of a first-year artist, blowing mighty gusts while at the same time dancing to the calypso grooves.

The 50th edition of the festival broke attendance records, attracting 45,000 jazz fans to the Monterey County Fairgrounds. It also marked the first time the fest sold out all its arena and grounds tickets.

Other highlights included impressive sets in the Night Club by guitarist Anthony Wilson's nonet and trumpeter Christian Scott's band, in his Monterey debut. Also noteworthy was a double treat of pianists in the Coffee House Gallery, where Craig Taborn and his trio zeroed in on percussive play while dynamo Jacky Terrasson took it solo, fracturing melodies with delight—a revelation, given his focus on the trio setting for much of his still-young career.

At 89, arranger/orchestral leader Gerald Wilson premiered his festival-commissioned suite "Monterey Moods" that buoyed with high spirits. His record label, Mack Avenue, unveiled the studio version of the work at the fest two days before the official release date of Sept. 25.

But the crème de la crème of the specially



Lindsay Lohan turntable lessons while cameras flash. One of his monikers is Kid Millionaire.

But this summer. Aoki traveled off the West Coast and across turflines into the beating heart of dance culture: the party island of Ibiza, Spain. At first he had to convince local promoters to hire him. Then he played the 10,000-person party Manumission and had revelers swinging from the lighting truss to his teched-out rock He returned to Ibiza for several gigs throughout the summer, and last week walked away with the coveted Set of the Seaso prize at the annual Ibiza DJ Awards, won in previous years by dance stalwarts like Masters at Work and Groove Armada. Is the red-headed stepchild inheriting the kingdom?

"I threw a curveball, and it worked," Aoki says of his Ibizan success. "You play these electronic clubs and play stuff that works in their world that's not electronic music, and all of a sudden it's got energy that's so much bigger."

Hollywood-based dance label Thrive caught the connection and commissioned a

mixed CD. Between running Dim Mak (the record label he started in his apartment in 1996, home to bands like Bloc Party and the Kills), its successful clothing line and touring the world, Aoki threw something together. "Pillowface and His Airplane Chronicles" is the best compilation of the year so far: a set of from-the-groin rock, acid and squelch that transcends its inherent hipsterism and makes a good case for Aoki being more oldschool than the DJs who say

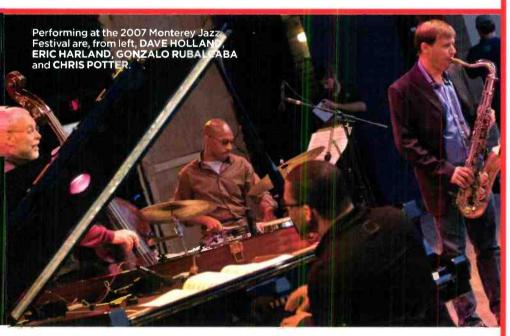
"The best DJs are more about how they flow, rather than how they mix," he says. "When I started getting better at mixing, I was really into the idea of mixing fast. But the biggest complaint was, 'Fuck, man, I really like that song, I want to hear more of it.' That's when I realized that it's just about the right song at the right time. The bigger rooms I've been playing, the crowds light up when it's the right psychological transition, if you're able to tap into the emotional pattern of the room and the one in your own head."

"Pillowface" kicks off with

a blast of guitar from defunct Swedish hardcore band Refused, blended seamlessly and gradually into French electro duo Justice's nasty bleeps. In fact, all of the mixes—even when they're from disparate or noisy, choppy styles—are as smooth as a twist on a Bozak mixer.

Aoki also addressed an old compilation quandary. Apart from the DJ's name, "why would I buy this? I already have these songs for free on Limewire," he says. So he commissioned guest drops from "all the homies": Club scenesters like Santogold. Mickey Avalon and Uffie. On "Shake and Pop," Chicago rapper Kid Sister joins original artist Green Velvet in a studio-made duet like Natalie and Nat "King" Cole gone ghettotech. Why didn't some DJ think of this before?

For Aoki, there's a revolution in the making, and it's Los Angeles, not New York; rock, not house; and freshness, not nostalgia. "This new global dance energy, it's really distorted and dirty," he says. "It's not electronic music. It's no longer electronic music."



made-for-Monterey fare was the quartet project of Monterey Jazz Festival Records, which brought together bassist **Dave Holland**, tenor saxophonist **Chris Potter**, pianist **Gonzalo Rubalcaba** and drummer **Eric Harland**. Each member composed material for the band, which played two sets at the festival. Both performances were recorded so they could be released on the Concord Music Group imprint and distributed by Universal next year.

"This band has been in the works for four years," says festival GM Jason Olaine, who oversees the archival live Monterey CDs. (The next batch, including the 1972 blues show of Jimmy Witherspoon and Robben Ford, arrives in January.) "We're hoping to do this every year—pointing toward the future with

a newly formed group while building the label's catalog."

Clint Eastwood, longtime festival board member and this year's recipient of Berklee College of Music's honorary doctorate, had his team of cameramen at the fest, filming the event and interviews the actor conducted with Rollins, Hall, Brubeck and Ornette Coleman. He plans to make a documentary on the festival via his Malpaso Productions company.

"We have 50 years of archival material to work with," producer/director **Bruce Ricker** says. "Television doesn't like long instrumentals, which works against jazz. But the advantage of working with Clint is that the music will go on longer because he's a jazz fan."

QUESTIONS
with SLASH

by MOLLY BROWN

He was the chain-smoking, Jack Daniels-drinking guitarist for one of the most explosive bands in history. But in his memoir "Slash" out Oct. 30 via HarperEntertainment, the former Guns N' Roses member wants to set the record straight. Fans can take note: riots, overdoses and controversies all make appearances. There are also surprises, from who dubbed him Slash to what it was like living with Axl Rose in their rehearsal space. Just don't bother asking Slash, now playing guitar in Velvet Revolver, if the original Guns will get back together, because he insists it won't happen. Ever.

1 In the book, you mention that you felt rock biographies were "inaccurate and full of shit." How did you go about setting the tone to avoid this?

I've been approached about doing a book for probably all the wrong reasons so many times, I couldn't validate it in my own mind. For one, it seemed very self-indulgent, very self-centered and very final—and I have no plans of retiring. Finally, I started to realize all this Guns hype that goes on, all this bullshit that surrounds that band, it's inaccurate, and most isn't even inaccurate, it's just made up. I got fed up with it. [The book will] answer a lot of these questions. I just figured, "Be as honest as possible."

2 Drugs and drinking are a big part of the story. How did it feel to see this down on paper?

A lot of that stuff I came back and cut out because I didn't want it to be one of those books that basically bragged about how hardcore [we were], blah, blah, blah. Especially nowadays, [because] a lot of musicians and rock bands have this badge they wear that says that they can party really hard, and I hate that. But I probably talk more about that than I actually talk about music. The music was sort of a natural thing you don't have to talk about, but chemical abuse was sort of every living, breathing moment.

3 A huge part of the book is Guns as you're touring and the tardiness of Axl Rose. Was there ever any explanation of what was behind that?

There's no mention of that in the book at all because it's not my place. In other words, if there was some sort of history that was common knowledge, it would be different. Because there was no real logic behind any of it, the only thing I could do was sort of put the facts there the way I saw it. There could be a lot of stuff that I don't know about that goes on



even behind the scenes, behind the scenes,

4 There's two years of footage from the Use Your Illusion tour. Any chance a film will be made?

I know right now there's no rhyme or reason behind the business really that is the Guns N' Roses original lineup or as close to the original lineup as we ended up with. All that stuff is in such a topsy-turvy state, and there's really no relationship—a healthy, positive relationship, at least—between myself and Axl. [So] I really don't have any idea as to how any of that stuff will see the light of day. The situation will hopefully be rectified at one point.

5 This go with Velvet Revolver, are there plans to add dates? Are you writing new material?

We have Japan and Australia booked for November and December, and then I think we'll probably be heading to Europe at the beginning of the year. We're going until the end of next summer for sure. We just got started touring, so as a group I can't say that we're actively working on the new record, but I've got my little recording apparatus on my guitar in my room, and that's what I do during the days off on the tour. That's where I start putting ideas down.

6 Finally, "Chinese Democracy." Will it ever see the light of day?

Everybody asks me that. I didn't mention that in the book because it's on Axl's watch. It'll get done, and it'll come out when he feels comfortable with putting it out. And Axl works in a different time zone than I do. So what may seem like a long time to other people is a tick of the clock to him. It'll come out though. It will.

THE BILLBOARD REVIEWS

ALBUMS

TREY SONGZ

Trev Dav

Producers: various

Atlantic

Release Date: Oct 2

While "Trey Day" got off to a slow start with the first single, "Wonder Woman," a synthy Danjahands beat, fans will still appreciate the album's saucy grit. "Can't Help but Wait"—complete with an accompanying man-saves-battered-woman video-should regain fans that might have been alienated by the electronic leanings of "Wonder." Songs like "Store Run" (about a quick corner store trip for condoms) combine a street swagger and the appeal of a ladies' man. Bryan-Michael Cox, Johnta Austin, Dre & Vidal and Nokio all contribute songs, but R. Kelly's "Grub On" is especially hilarious. Songz' lyrics, like "You can be my IHOP baby/ the food in here is crazy" may raise an eyebrow, but they're a key part of the sweaty R&B that women

JIMMY EAT WORLD

and teenagers love.-HC

Chase This Light

Producer: Butch Vig

Interscope

Release Date: Oct. 16

Having first blazed down the teary-eyed emo trail in 1999, Jimmy Eat

World keeps successfully tapping into the teenage angst-ridden pop/punk market five albums in, "Chase This Light" finds the band returning to the more accelerated power pop of 2001's "Bleed American" rather than the darker tone heard throughout 2004's "Futures." With Butch Vig producing, there is an extra coat of studio sheen on anthemic rockers ("Big Casino"), finger-snapping dance-y numbers ("Always Be") and such borderline Fall Out Bovsounding political shout-outs as "Electable (Give It Up)." Sharp, angular guitar play is at work all over, and frontman Jim Adkins still bemoans lost love. But there is a hopeful spirit on songs like the title cut, which instructs, "The beauty is in what you make it/so get up on your feet."-JM

R.E.M.

R.E.M. Live

Producer: Emer Patten Warner Bros.

Release Date: Oct. 16

R.E.M. has been generous with greatesthits and rarities compilations, but it hasn't released a live album until now. "R.E.M. Live," recorded in February 2005 in Dublin, pits classics (1986's "Cuvahoga") against recent tunes ("Leaving New York") and hits all the marks ("Every-

UNDERWORLD

Oblivion With Bells

Producers: Karl Hyde, Rick Smith

Side One Recordings

Release Date: Oct. 16 Underworld's fifth studio album

(and second without DJ/producer Darren Emerson) doesn't have the moments of apocalyptic electrobombast that won the band its legions without the benefit of a high-charting hit. The beauty here-and there is plenty—is of the muted kind: a rare sustained note for beatnik frontman Karl Hyde on the chorus of "Crocodile," the low-toned synth swelling over congas and strings on "Beautiful Burnout," the Tori Amos tinkle of untreated piano keys on "Good Morning Cockerel." This is the Underworld that scored two films last year, not the one that made chanting "lager, lager" a declaration of defiant slacker-dom on the "Trainspotting" soundtrack. If this is the band's version of maturation, we'll take it. "Oblivion" simmers without boiling, and the



The Art of Love & War

ANGIE STONE

As she finishes her fourth studio album, Angie Stone tells us that she's "so happy being me"-and not just because she lost 18 pounds on "Celebrity Fit Club" last year. "The Art of Love & War," which brings Stone appropriately to the reactivated Stax imprint, is more about the former than the latter, and emphasizes gratitude above anything else. "God's been too good to me to take things lightly," she announces on "Take Everything," and the songs strive to "keep it real," even when she's exiting a relationship or two. Stone remains impressive as a vocalist, an old-school soul with an understated delivery that's more hushed than histrionic. Highlights: the a cappella "Go Back to Your Life," the socially conscious "My People" and "Pop Pop," which has a subtle, jazzy, beatnik vibe.-GG

body Hurts." "Walk Unafraid"). R.E.M. knows there is a sweet spot between Michael Stipe's deep warble and bassist Mike Mills' honeyed tenor backing vocals, and that pairing is deployed often during the night, with Mills taking the lead on "(Don't Go Back To) Rockville." Attention does seem to wander during some of the post-millennial songs, and the insistent clapping on the wrong beat during "Drive" is irritating, but the crowd's love is audible and the band more than earns the affection, If "R.E.M. Live" feels at all incomplete, it's only because one show cannot sufficiently convey three decades of music.-JL

THRICE

The Alchemy Index Vols. I & II: Fire & Water

Producer: Teppei Teranishi Vagrant

Thrice's latest effort

Release Date: Oct. 16

is the first two parts of a four-EP opus, an experimental/elemental journey into the themes of fire, water, earth and air. Opener "Firebreather" is true to its name, with Dustin Kensrue's soulful wail layered over blazing guitar crescendos. "The Arsonist" is as intense and exciting as the set gets, with loads of

melodrama and radio-

ready hooks. The bridge to

the "water" side of the disc

is as obvious, with the sound washed in droning effects. Later, "Digital Sea" and "Open Water" drift over various dream-like melodies with synths and programmed beats. However, this smart and fascinating album could use some subtlety, rather than bashing the concepts into the earth.-KH

KENNA

Make Sure They See My Face

Producers: The Neptunes Interscope

Release Date: Oct. 16

It helps to know people in high places. For Kenna, those people would be fellow Virginian buds the Neptunes. "Make Sure They See My Face" is loaded with bright synth-pop beats, funky hip-hop grooves and Kenna's smooth neo-soul croon, which all combine to form a slightly outside-thebox mash-up of sounds. The fuzzy, prog rock-leaning "Daylight" is juxtaposed with the gritty electronic "Out of Control (State of Emotion)" and the soaring rocker "Sun Red Blue Sky," which sounds like U2 remixed by, well, the Neptunes. A few songs toy with mainstream accessibilitv. namely the radio-ready chorus of "Phantom Always"; the bumping, "Milkshake"-sounding "Loose Wires"; and the new waveish "Say Goodbye to Love." Not a whole lot jumps out on first listen, but the first-rate production and intriguing mix of sounds are hard to resist.-JM

SOULSAVERS

It's Not How Far You Fall, It's the Way You Land **Producers:** Soulsavers Columbia

Release Date: Oct. 16 Not unlike the Josh Homme-equipped U.N.K.L.E. album from earlier this year, this nifty little long-player pairs two moody English beatsmiths with a member of Queens of the Stone Age. In this case, it's singer Mark Lanegan, who since the early-'00s dissolution of the Screaming Trees has kept himself busy with a full slate of side projects, solo discs and one-off collaborations, Lanegan lends his typically whiskey-scarred vocals to eight of the 10 tracks here, including a new version of his tune "Kingdoms of Rain" as well as covers of Spain's "Spiritual," Neil Young's "Through My Sails" (also featuring alt-country oddball Will Oldham) and the Rolling Stones' "No Expectations," which in the Soulsavers' melancholy mitts could be a B-side from Beck's "Sea Change."—MW

WORLD

TARAF DE **HAÏDOUKS**

Maskarada

Producers: Stéphan Karo.

Vincent Kenis Crammed Discs

Release Date: Sept. 25

This gypsy band has again tracked an album that piques the ears. For its first studio recording in six years, Taraf de Haïdouks has gone classical, after a fashion. It has taken on tunes by Bartók, Khachaturian and Albéniz, and given them a good going-over, gypsy style. It's quite an accomplishment, especially considering that nobody in this 12-piece crew can read music. The record opens. appropriately, with Bartók's "Romanian Dance," and TDH plays the hell out of it. It also knocks off a scorching rendition of Bartók's "Romanian Folk Dances" and fashions a gorgeous rendition of Khachaturian's "Waltz From Masquerade." Intoxicating vocal number "De Cind Ma Aflat Mutimea" highlights six original tunes.-PVV

STANLEY CLARKE

The Toys of Men

Producer: Stanley Clarke Heads Up

Release Date: Oct. 16

Stanley Clarke is one of the finest jazz art-

RADIOHEAD

In Rainbows

Producer: Nigel Godrich

Self-released

Release Date: Oct. 10

What a revelation to wake up one morning and download a new Radiohead album, which had only even been announced 10 days earlier. Although the actual music here could easily have gotten lost in the hubbub over the name-your-own-price scheme, it proves to be just as inspiring as the band's new biz model. Many of the songs are sonically modest compared with such labrynthine productions as "Kid A," but this more concise approach underscores the gripping finish to "All I Need," the rush of Kraut-v guitar lines on "Weird Fishes/Arpeggi," the falsetto-ed Northern soul of "Nude" and the excitable grooves supporting "Jigsaw Falling Into Place" and "Bodysnatchers." Overall, the material feels more human, more honest, more assured, "I'd be crazy not to follow/follow where you lead," Thom Yorke sings on "Weird Fishes." Thousands of artists are now looking at Radiohead and thinking the exact same thing.-JC

tension is intoxicating.-KM

THE BILLBOARD REVIEWS

SINGLES

ists of his generation, and "The Toys of Men" is the masterpiece we'd expect from this master bassist/ composer. The overarching theme is the lunacy of war. The 11-minute, six-part opening title track is an instrumental articulation of Clarke's perception of the dark side of human nature and of his hope for the future. Serious themes do not preclude swinging, however, so check "Bad Asses," where Clarke and drummer Ronald Bruner Jr. ao lights-out for five minutes, and indulge vourself with Clarke's riveting acoustic bass solos on

DAVID CROWDER BAND

in the Woods."-PVV

"El Bajo Negro" and "Back

Remedy

Producer: David Crowder

Band Sixstepsrecords

Release Date: Sept. 25

David Crowder, the bearded leader of this Texas-based worship band, has one of those voices that just gets under your skin. It's not a pristine instrument, but there is a passion and sense of purpose that infuse every track on this collection with a conviction that's impossible to ignore. First single "Everything Glorious" is an upbeat celebration of God's impact that Christian radio has quickly embraced. and "The Glory of It All" is an understated anthem with a potent lyric that will resonate strongly with the church crowd. One of the album's high points is the poignant ballad "Never Let Go." which serves as a reminder that no matter the

depth of tragedy. God is ever present. This is a wellconceived (check the CD art) and creatively executed project in every sense of the word.-DEP

VITAL REISSUES

ARETHA FRANKLIN

Rare & Unreleased **Recordings From the** Golden Reign of the Queen of Soul

Producer: Jerry Wexler Rhino/Atlantic

Release Date: Oct. 16

From the opening bars of the title-track demo for "I Never Loved a Man (The Way I Love You)," there's no trouble channeling the goose bump-raising atmosphere that vielded Aretha Franklin's groundbreaking Atlantic debut. That song is just one of the enthralling, you-are-there moments on this double-CD of '60s- and '70s-era demos and outtakes. The fervor and versatility of Franklin's gospelbred vocals and emotive piano playing still mesmerize, whether on the demo of another classic ("Dr. Feelgood") or the outtake of Leonard Cohen's "Suzanne." Other gems include a jazzed-up reading of the Beatles' "The Fool on the Hill," an Arethafied cover of the Supremes' "You Keep Me Hangin' On" and a church-stompin' duet with Ray Charles on "Ain't but the One." Listening to this treasure trove, it's instantly clear why no one has been able to wrest the crown away from the Queen of Soul.-GM

.com Additional reviews online this week at billboard.com:

- Tunng, "Good Arrows"
- Magic Markers, "Boss"

LEGEND & CREDITS

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

CONTRIBUTORS: Jonathan Cohen, Hillary Crosley, Gary Graff, Katie Hasty, Jessica Letkemann, Kerri Mason, Jill Menze, Gail Mitchell, Michael Paoletta, Charles Perez, Deborah Evans Price, Chuck Taylor, Christa L. Titus, Philip Van Vleck, Mikael Wood

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

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

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

FEIST

1, 2, 3, 4 (3:06)

Producers: Gonzales, Feist, Renaud Letang, Ben Mink Writers: Seltmann, Feist Publishers: Runaway Music/ BMG Music Publishing, ASCAP

Cherrytree/Interscope

This is the kind of song that radio PDs initially refused to play, insisting that it just sounded too different to fit on top 40 or triple-A blah, blah, blah, That is, until it became a hit by way of an iPod nano commercial. "1, 2, 3, 4" is one of those one-listen songs that begs the listener to take notice: It's cute and just quirky enough—and therein lies its charm, Consider it the perfect pop song. "1, 2, 3, 4" is one of numerous perfect notes struck on Feist's sophomore album, 'The Reminder." Speaking of which, funny how the ears of Madison Avenue creatives know better than radio programmers what mainstream America wants to hear.—MP

COLBIE CAILLAT

Realize (4:05)

Producer: Mikal Blue Writers: C. Caillat, J. Reeves,

M. Blue

Universal Republic

Colbie Caillat gained her initial following with jaunty debut "Bubbly" via an organic campaign at MySpace, ultimately leading to a top 10 hit on The Billboard Hot 100; crossover at triple A. adult top 40 and AC: and No. 1 sales on iTunes. Sophomore track "Realize" is comparable with its acoustic folk-pop imprint and simplistic declaration of steadfast love. This song may be "Bubbly, Part II," but Caillat remains among the promising new melodic singer/songwriters to brighten the 2007 musical landscape.—CT

COUNTRY

CHUCK WICKS

Stealing Cinderella (3:49) Producers: Monty Powell,

Dann Huff Writers: C. Wicks. R. Rutherford, G. Teren Publishers: various

RCA

Newcomer Chuck Wicks is a Delaware native

who cites Alan Jackson, Brian McKnight and Garth Brooks among his influences. Any of those heroes are likely to hear this song and wish they'd written and recorded it. It's one of the sweetest, most thoughtful ballads to hit country radio this year. A man goes to ask his girlfriend's father for her hand in marriage, and the parent leaves him alone with a roomful of photos of her as a kid, riding her first bike, running through a sprinkler, dancing with her dad and looking up at him. The guy realizes that to her father, he's "just some fella/Ridin' in and stealing Cinderella." Wicks proves himself a potent balladeer as he tenderly conveys the emotion without getting too schmaltzy. If the rest of his debut set is as good, looks like the country format has a strong new contender.-DEP

BARRY MANILOW

It Never Rains in Southern California (3:47)

Producers: Barry Manilow, Clive Davis, David Benson Writers: A. Hammond,

M. Hazlewood

Publisher: EMI April, ASCAP

Arista Among the few things one can count on in life: the taste of McDonald's cheeseburgers, "I Love Lucy" reruns are still funny-and Barry Manilow never wearing out his welcome at the top of the

charts. His latest album, "The

Hits of the Seventies," burst onto The Billboard 200 at No. 4: his 33rd charting album, 11th top 10 and 10th top 10 debut. While radio may be less indulgent than stalwart dedicated fans, launch single "It Never Rains in Southern California" (a No. 5 Billboard Hot 100 hit and No. 2 AC hit for Albert Hammond in 1972) is the ideal blend of Manilow's earnest signature meshed with a modicum of kitsch. The arrangement is

DURAN DURAN

Falling Down (3:43)

Publisher: not listed

J. Timberlake

Foic

Producer: Justin Timberlake

Writers: Duran Duran, S. Le Bon.

Justin Timberlake was not yet 2 years old when Duran

Duran bombarded the charts with debut "Hungry Like

the Wolf" in 1982. The generations collide on "Falling

Down"-the group's launch single from 12th album

"Red Carpet Massacre," due Nov. 13-which

Timberlake produced, co-wrote and contributes

vocals to. At first glance, such a proposition seems

tenuous: DD has remained relevant enough without

any outside help through the years; is this kid going

to contemporize the band into an object of ridicule?

Thankfully, "Falling" demonstrates surprising versatil-

ity from Timberlake. The song is true to Duran Duran's

beloved melodic imprint, demonstrating that Timber-

lake is the one who's learning new tricks here. Lead

singer Simon Le Bon's lyric addresses a tragic motor-

cycle accident he endured-though, as usual, it's cryptic

enough to leave much to the imagination. Adult top

40 should have no trouble indulging the familiar here.

while showcasing bragging rights to connect moms

and daughters on a united front, thanks to JT.-CT

the idol of millions adds his own touch with well-placed modulation at the peak, accompanied by a swirl of cotton candy strings. In all, exactly what one would expect: an elegant ride down familiar turf.-CT

ALTER BRIDGE

Rise Today (4:21)

Producer: Michael "Elvis"

Baskette

Writer: Alter Bridge

Publishers: various Universal Pecublic

"Rise Today" aptly demonstrates the renewed energy that infuses Alter Bridge's latest album. "Blackbird." The foursome lightly traverse bluesy territory in the intro, bringing to mind the moody fare that can be heard drifting across foggy bayous. Beyond that, the song gradually builds until "Rise" becomes a straight-up radio rocker that struggles to contain the enthusiastic guitars of Mark Tremonti and singer Miles Kennedy. The solo that cuts across the song's bridge and finale are exuberant screams of freedom as the band steadily pushes to rea -

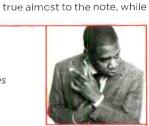
JAY-7

Blue Magic (4:12)

Producers: Pharell, Neptunes

Writers: various Publishers: various Roc-a-Fella/Def Jam

When Jay-Z announced he was coming out of retirement, many questioned if he could return to the charts with platinum plaques. With "Blue Magic," the debut single from Nov. 6 release "American Gangster," he still sounds like the same hitmaker who arguably is the best rapper of all time. With help from longtime production partner Pharell and Neptunes partner Chad Hugo, the combination of a smooth arrangement and Jay-Z's confident, laid-back flow shows that his music gets better with age. With Pharell's sample of En Vogue's "Hold On" as a finishing touch on the hook, "Blue Magic" is a mature, albeit nostalgic single that reminds of the best that Z can be -- CP



and satisfying.-CLT

ize its musical vision. Solid

COUNTRY BY KEN TUCKER

Radio Roller Coaster

Faith Hill's Country Airplay Looks To Rebound

Faith Hill's "The Hits" (Warner Bros. Nashville), which sold 69,000 units in its first week of release, according to Nielsen SoundScan, and debuted at No. 3 on Top Country Albums and No. 12 on The Billboard 200, comes on the heels of tepid airplay for the album's first single: "Lost" peaked at No. 32 on Hot Country Songs in August. Second single "Red Umbrella" is off to a better start-No. 36 and rising after three weeks—but Hill has had

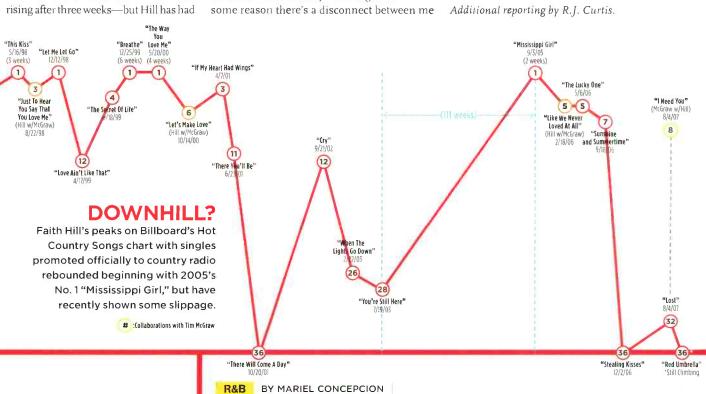
mixed success with country radio in recent years Hill, who first debuted on Hot Country Songs

in October 1993, scored eight No. 1 records in her first seven years on the chart, including a duet with her husband, Tim McGraw. Her 2002 album "Cry," however, didn't produce any top 10 hits. Hill's next album, "Fireflies," featured a more mainstream country sound and produced four top 10 singles. including the No. 1 "Mississippi Girl.

In September, Hill told Billboard sister publication Radio & Records that she feels some distance from country radio right now. "For and them—and that comes from them. I do give radio challenging material, I realize that.

While his station didn't play "Lost," KPLX Dallas PD John Sebastian says that " 'Red Umbrella' is Faith's best song in quite a while. She can have a hit anytime she picks a great song.

Like KPLX, WXBQ Bristol, Tenn., didn't play Hill's last single but is playing the new one. OM Bill Hagy says the song "seems to be off to an encouraging start with listeners, meaning it rings the phone.'



HIP-HOP BY HILLARY CROSLEY

Hood Figures

Boyz N Da Hood's Start Can't Match Labelmate Gorilla Zoe's

Last week, Block Entertainment rapper Gorilla Zoe bowed at No. 18 on The Billboard 200, selfing 35,000 units of his debut album, "Welcome to the Zoo," according to Nielsen SoundScan,

This week, another Block Entertainment act, Boyz N Da Hood, falls far short of those numbers. The Atlanta group's new album "Back Up N Da Chevy" enters The Billboard 200 at No. 51 on slightly fewer than 16,000 units sold, according to SoundScan. In fact, even in his second week. Gorilla Zoe's album bests Boyz N Da Hood's by a hair—"Welcome to the Zoo" checks in at No. 50 on The Billboard 200 after selling slightly more than 16,000 copies this week. And Block Entertainment CEO Russell "Block" Spencer says he can explain the difference.

Spencer says that the efforts of his distributor, Bad Boy/Atlantic Records, were focused on Zoe since his single "Hood Figga" has been receiving more radio play than Boyz N Da Hood's "Everybody Know Me." Block Entertainment signed a 50/50 distribution deal with Sean "Diddy" Combs' Bad Boy Records, which is distributed by Atlantic Records, in 2005.

'When you have a [regional] group like Boyz N Da Hood, you need that label machine to take it to different regions like Los Angeles and New York," Spencer says, "Zoe taking off the BOYZ N DA HOOD

way he did took much of the focus away from Bovz N Da Hood. There's only so much a label can focus on at a time."

Spencer says that, for such acts as Boyz N Da Hood and Young Jeezy, Block frequently uses regional performances and mixtages to build buzz in the Southeast.

But Zoe's buildup was different. "We had a long time to set up 'Hood Figga,' especially with Zoe being featured on Yung Joc's 'Coffee Shop,' " Atlantic senior VP of marketing Eric Wong says. "We also put him on the Screamfest tour."

Zoe is prepping his next single, "Tryna Make a Jug" featuring Big Gee. Boyz N Da Hood, meanwhile, are readying their followup, "Table Dance" featuring T-Pain.

YOUR SONGZ

Personal Connection With Fans Boosts R&B Artist's **Opening Week**

Trey Songz has been known to pamper his fans. The Virginia native, whose sophomore R&B album, "Trey Day," was released Oct. 2 via Atlantic Records, recently hosted a Ladies' Night promotional tour

with radio stations in various cities in which participating fans dialed in for the chance to win a spa day with the 22-year-

old singer. The winners were flown to Miami, where "they SONGZ

got manicures, pedicures, massages and henna tattoos with my name on it." Songz says. "It gave me a chance to take time out of my day and chill with my fans.

The pampering seems to be working. "Trey Day," which features production from Jimmy Jam & Terry Lewis, Stargate, R. Kelly and Bryan-Michael Cox, debuts at No. 11 on The Billboard 200 this week after selling 73,000 copies, according to Nielsen SoundScan.

Atlantic Records product manager Dionne Harper says the chart positioning is a direct result of the label constantly making sure Songz remains connected with his audience. "It really makes the fans feel important and special," Harper says. "He takes the time out to really interact with them on a personal level.'

In addition to the spa tour, Songz has filmed various webisodes where he is featured singing snippets of tracks off the album and chatting with admirers on the streets of New York. The marketing team behind the project has also created a widget with links to exclusive content and songs, downloadable from Songz' MySpace page.

"The way I go about my artistry is, I want my fans to have a connection to me," says Songz, who also recently recorded with Japanese singer Ai and a German hip-hop group to cater to his international fan base. "It's definitely a good feeling for me to associate with my fans and for them to get a feel

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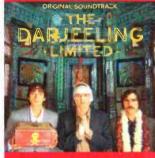


SALES 'REVIVAL'

bows at No. 14 on The Billboard 200 with 65,000. the singer's best sales week since Nielsen SoundScan began tracking data in 1991, besting a 47,000-unif start for 2005 anthology "The Long Road Home."

WHEN IT RAINS

>> Marie Digby's aco ic cover of the Rihanna fit "Umbrella" debuts at No. 43 on the Adult Top 40 chart. With Rihanna's original at No. 37, this marks the first time in the history of the list that artists of the same song have



WORLD VIEW

>> The soundtrack to "The Darjeeling Limited" moves to No. 1 on Top World Albums (up soundtrack has topped this when "The Motorcycle Diaries"

G E / L ver the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Springsteen Retains Chart' Magic'

Welcome back, Boss.

The prolific Bruce Springs:een collects his eighth career No. 1 on The Billboard 200, and his thir 1 in the last five years, with "Magic."

On an opening salvo cf 335,000 copies,



his reunion with the E Street Band marks Springsteen's best Nielsen Sound-Scan week since 2002, when "The Rising" opened at the summet with 525,000. His next studio album, "Devils & Dust," bowed at No. 1 in 2005 on 222,000 firstweek sales, while last y≅ar's "♥e Shall Overcome: The Seeger Sassions' peaked at No. 3 with a start of 1-2,000.

Since "The Rising," he has also been represented by the compilation "The Essential Bruce Springsteen" (which peaked at No. 14 in 2003), the repackaged "Born to Run: 30th Anniversary Edition" (No. 18, 2005) and two concert sets ("Hammersmith Odeon, London '75," No. 93, 2006; and this year's "Live in Dublin," No. 23).

His new "Magic" becomes the 29th album to top The Billboard 200 in 2007, but none of the other artists on those chart-toppers has a discography as long as Springsteen's, who first dented The Billboard 200 in 1975.

As was the case with "The Rising" and "Devils & Dust," a release-week exposure on NBC's "Today" was a key plank in the new album's rollout—a strategy that I suspect delights show anchor Matt Lauer.

While downloads account for 10.6% of this year's overall album sales, "Magic" gets a higher-than-average digital yield of 15% in its opening week. Can't help but wonder how many of those were ordered from iTunes after the Boss' profile ran on the Oct. 7 edition of "60 Minutes," the day that closed out Nielsen SoundScan's tracking week.

CHURN, CHURN, CHURN: The downside of seeing so many new entries invade The Billboard 200 during the last few weeks is that for every album that bows, one must leave. Kind of like a spedup version of "Survivor," or perhaps more appropriately, "Musical Chairs."

This week there are 31 new titles on the chart. That means the big chart has welcomed 107 arrivals in a three-week span, and with each of those "hellos" come a like number of "goodbyes."

The incoming volleys have made the top of the chart particularly lively. This week, for example, there are five new albums in the top 10, and half of the top 20 were released Oct. 2. There were five in the top 10 in each of the two previous weeks, and a total of 32 debuts in the top 20 during the last three weeks.

The pace will not let up next issue, as Nielsen SoundScan's Oct. 10 Building Chart suggests Kid Rock will get his first No. 1, while LeAnn Rimes, Jennifer Lopez, Alter Bridge and Sara Evans have shots at the top 10.

Consequently, with the soundtrack to "Hannah Montaria 2" getting jostled to No. 21 this week, the album in the top 20 with the most seniority is another Disney Channel byproduct, "High School Musical 2," logging its eighth chart week at No. 10.

The fast churn is the obvious manifestation of what happers when an accelerated release schedule hits a softer album

volume than we typically see in most years' September-December window.

Billboard

With album sales down 14.8% from the same-week prior year, it simply doesn't take as many sales to reach The Billboard 200. To wit, the average sale at No. 200 this year has been 4,019, compared with 4,846 at this point of 2006.

In that same span of 2007, the average at No. 10 has been 47,379, compared with 59,110 a year ago.

RIDING THE STORM: With the consumer press watching hawk-like to see whether news from Britney Spears' personal life affects her recording career, the lead single from her forthcoming album shows no signs of turbulence.

The first-week sales of 179,000 downloads that helped "Gimme More" charge 68-3 on The Billboard Hot 100 last issue happened before headlines announced that she was losing custody of her two children. But, in the tracking week when that troubling news broke, the song's sales dropped by only 12%, a modest second-week slide for a hit that opens big (No. 2 on Hot Digital Songs).

With radio play holding about flat, the song steps 18-17 on Radio & Records' CHR/Top 40 chart, the format that is giving the track the most support.

>>"High School Musical 2" continues to be a chart juggernaut, with the single "What Time Is It" leading the Hot Singles Sales chart for the 12th consecutive week. That's the longest-running No. 1 on this tally in more than two years.

>>Fred Bronson also reports on a blast from the past with the reappearance of a musical collective on The Billboard 200. The 101 Strings Orchestra returns after a gap of 46 years.

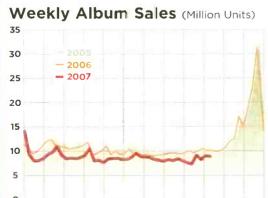
Plus, Justin Timberlake pulls six top 40 hits on The Billboard Hot 100 from his current album, and three artists who have also charted in duos or groups are back on The Billboard 200 with orks. Their first names:

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

Walket Watch A Weekly National Music Sales Report

Weekly Unit Sales

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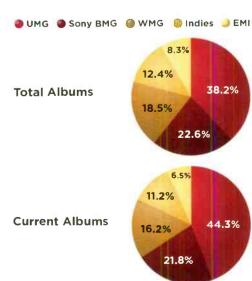
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THE Billboard 200

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Balled of the	27	20	MAROON 5			73 60	61	PINK I'm Not D)eac
The Reminder of the Strong Control of Strong Con	HEW	i	BOB DYLAN	ahead of the	86	NEW		SOUNDTRACK Tyler Perry's Why Did I Get Marri	
1	-		VARIOUS ARTISTS	movie's Oct. 12			,	DOWN DOWN III: Over The Lin	
Second Commence Second Com		۰	UNIVERSAL/EMI/SUNY BMG/ZUMBA 009055/UMRG (18.98)	- Coperation				00WW 5001/6/IEG (18:30)	
Committee Comm			FFICT				00	CARDUE HADEDWOOD	
## SUBJECT SUB		97	CHERRYTREE/POLYDOR/INTERSCOPE 008819/IGA (10.98)	u l	-		99	ARISTA/ARISTA NASHVILLE 71197/RMG*(18.98)	
4		2	BURGUNOY 09022/SONY BMG (17.98)	b			69	JIVE 83504/ZOMBA (18.98)	_
19 3 DIANA KRALL 19 3 DIANA KRALL 19 3 SUGARLAND 19 3 SUGARLAND 19 4 BOB DYLAN 19 5 BOB DYLAN 1		-3	ARISTA 10034/RMG (15 98)				11	VIRGIN 73825 (12 98) One Cell In The S	Sea
19 3 VERUE DOBATIZE OF (13 98) ⊕ The Very Best Of Diana Krall 9 While this \$2-t tack hits set begins with 9 4 63 20 3 DROPKICK MURPHYS 5 60 8 8 60 8 10 10 10 10 10 10 10	37	9	HOLLYWOOD 000282 (18 98) Jonas Brotners			77 59	10	BELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC (18.98)	stor
38 31 SOUNDTRACK Hairs Substitute Source Substitute S	19	3	VERVE 009412 VG (13 98) ⊕	Maile this 25-	93	NEW	1	LEGACY/COLUMBIA 10954 SONY BMG (36.98) Dylan: Deluxe Edit	itior
38 31 SOUNDTRACK Water Disneys delt 126 (12.98) High School Musical 2 9,000, the slimmed down Just-the-facts 1 1 1 1 1 1 1 1 1	52	38	MERCURY (NASHVILLE) 007411/UMGN (13.98)		94	63 20	3	BORN & BRED 001 ILO (15 98)	mes
29 18 RIHANNA SERPLEE JAM 008968*/IDJMG (13.98) Good Girl Gone Bad Just-the-fatts-ma*am 18-track PARILLE TO NOR SOUNT MUSIC (15.98) ⊕ Homecoming PARILLE TO NOR SOUNT MUSIC (15.98) ⊕ Every Second Counts PARILLE TO NOR SOUNT MUSIC (15.98) ⊕ Every Second Counts PARILLE TO NOR SOUNT MUSIC (15.98) ⊕ PARIL	38	31		9,000, the	95	86 81	31		. Мє
29 18 RIHANNA SRP/DEF JAM 008968*/IDJMG (13 98) Good Girl Gone Bad Mairspray FEARLESS 008377/H01/W00 (11 98) ⊕ Every Second Counts FEARLESS 008377/H01/W00 (11 98) ⊕ Ever	-	2		7	96	NEW	1		ning
8 3 CHAMILLIONAIRE	29	18	RIHANNA Good Girl Gone Rad	ma'am 18-traci		71 50		PLAIN WHITE T'S Every Second Cou	unts
31 13 SOUNDTRACK Hairspray 99 82 69 17 TOBY KEITH SHOW DOG MASHVILLE 005 (18.98) Big Dog Daddy 18.98 Big Dog Daddy 19.90 19.90 Big Dog Daddy 19.90 19.90 Big Dog Daddy 19.90	8	3	CHAMILLIONAIRE Liltimate Victory			78 -		VICENTE FERNANDEZ Para Sigm	npre
CHICAGO 18 CHICAGO 18 CHICAGO 18 CHICAGO 19 CHIC	31	18	SOUNDTRACK		1	82 69	17	TOBY KEITH Big Dog Day	ıddı
BILLBOARD 200 ARTIST INDEX LUKE BRYAN 191 (H000S 141 B08 V) 293180/AE (18.98) BILLBOARD 200 ARTIST INDEX LUKE BRYAN 191 (H000S 141 B08 DY1AN 36.93 FABOLOUS 110 NELLY FURTADO 1.53 HELLYEAH 1.61 J. HOLIDAY 5. MARK KNOPI FALLOUT BOY 121 FAITH HILL 1.2 ELTON JOHN 187 KORN		2	GORILLA ZOE Welcome To The Zoo	8	JAN .	SHARES .	7	CHICAGO The Rest Of Chicago: 40th Appiversary Edit	
17 ARCH ENEMY 163 BIG & RICH 134 BUCKCHERRY 177 KEYSHIA COLE 6 DASHBOARD FIST 39 G HIM 108 JONAS BROTHERS 42 DIANA KRALL	BIL		BOARD 200 ARTIST INDEX BROOKS & DUNN 13 CHICAGO 100 MILEY CV	B08 D		. 93 FABOLI FALL C	OUT BO	FOXX 144 PJ HARVEY 65 MICK JAGGER .77 SEAN KIR .110 NELLY FURTADO .153 HELLYEAH .161 J. HOLIDAY .5 MARK KI JY 121 FAITH HILL .12 ELTON JOHN .187 KORN	(NOP

Billboard HOT 100 20 200

HOT 100 AIRPLAY

WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	CRANK THAT (SOULJA BOY) SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)
2	5	11	BED J. HOLIDAY (MUSIC LINE/CAPITOL)
3	2	12	STRONGER KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
4	3	17	THE WAY I ARE TIMBALAND : MOSLEY BLACKGROUND/INTERSCOPE)
5	4	21	BIG GIRLS DON'T CRY FERGIE (WILL.I.AM/A&M/INTERSCOPE)
6	7	17	SHAWTY

6 7 17 SHAWTY
PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)

7 6 17 LET IT GO

8 YSHIA COLE (IMANI/GEFFEN)

NO ONE
ALICIA KEYS (J RMG)

9 8 13 PHO KNEW
10 18 4 GOOD LIFE
KANYE WEST FEAT. T-PAIN (ROL

11 16 18 UNTIL THE END OF TIME
JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)

12 17 7 CYCLONE
BABY BASH FEAT. 1-PAIN (ARISTA/RIMG)

| 13 | 21 | 10 | AYO TECHNOLOGY | 50 CENT (SHADY AFTERMATH/INTERSCOPE) | 14 | 24 | 4 | KISS KISS | CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA) | LOVESTONED | JUSTIN TIMBERILAKE (JIVE/ZOMBA) |

16 35 4 APOLOGIZE
TIMBALAND FEAT ONEREPUBLIC (MOSLEY/BLACKGROUND/INTERS

18 12 16 ROCKSTAR NICKELBACK (ATLANTIC/ROADRUNNER/LAVA)

19 30 4 BUBBLY

20 15 20 HEY THERE DELILAH
PLAIN WHITE TS (FEARLESS/HOLLYWOOD)

21 27 7 BABUOUS FEAT. JERMANNE DUPN (DESERT STORM OEF JAM/OJMG

22 33 5 HATE THAT I LOVE YOU RIHANNA FEAT. NE-YO (SRP. DEF JAM/IC)
23 29 6 DON'T BLINK KENNY CHESNEY (BNA)

25 12 LOVE ME IF YOU CAN
TOBY KEITH (SHOW DOB NASHVILLE)

MAKE ME BETTER
FABOLOUS FEAT NEXO (IPSERT STORM/DEF JAM/IDJMG)

1) stations, comprised of top 40, adult contemporary, R&B/hlp-hop, country, rock, gostal, smooth jazz, Latin, and Christian formats,

ADUL	г то	P 40 _™
(a)=		

THIE	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	PREDICT
0	1	18	BIG GIRLS DON'T CRY TWKS FERGIE (WILL.I.AM/A&M/INTERSCOPE)	廿
2	2	16	WHO KNEW PINK (LAFACE ZOMBA)	血
3	3	23	FIRST TIME LIFEHOUSE (GEFFEN)	位
0	5	14	BUBBLY COLBIE CAILLAT (UNIVERSAL REPUBLIC)	立
6	4	12	HOW FAR WE'VE COME MATCHBOX TWENTY (MELISMA/ATLANTIC)	血
6	6	23	HEY THERE DELILAH PLAIN WHITE T'S (FEARLESS HOLLYWOOD)	山
0	7	10	OVER YOU DAUGHTRY (RCA RMG)	仚
8	9	39	ROCKSTAR NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	仚
9	11	10	WAKE UP CALL MAROON 5 (A&M/OCTONE/INTERSCOPE)	H
10	8	28	MAKES ME WONDER MAROON 5 (A&M/OG TONE INTERSCOPE)	
0	12	12	DREAMING WITH A BROKEN HEART JOHN MAYER (AWARE COLUMBIA)	山
12	10	27	HOME DAUGHTRY (RCA/RMG)	由
13	15	10	HER EYES PAT MONAHAN (COLUMBIA)	
1	14	17	THNKS FR TH MMRS FALL OUT BOY (FUELED BY RAMEN/ISLAND/IOJMG)	廿
15	13	15	WHEN YOU'RE GONE AVRIL LAVIGNE (RE'A RMG)	
16	17	11	PARALYZER FINGER ELEVEN (WIND-UP)	
17	16	17	WAIT FOR YOU ELLIOTT YAMIN (HICKORY)	☆
13	22	4	INTO THE NIGHT SANTANA FEAT. CHAO KROEGER (ARISTA/RMG)	か
19	20	11	PICTURES OF YOU THE LAST GOODNIGHT (VIRGIN)	i
20	19	10	1973	廿
21	21	20	JAMES BLUNT (CUSTARD/ATLANTIC) IF YOU'RE GONNA LEAVE	i
22	18	17	4 IN THE MORNING	th
23	25	7	GWEN STEFANI (INTERSCOPE) LOVE SONG	

24 24 11 CALLING YOU BLUE OCTOBER (UNIVER HOLLYWOOD COLLECTIVE SOUL (EL)

ADULTCONTEMPORARY

THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT
0	2	22	HOME 9 WKS DAUGHTRY (RCA RMG)	t
2	1	15	BIG GIRLS DON'T CRY FERGIE (WILL, LAM'A&MIINTERSCOPE)	1
3	3	25	THE SWEET ESCAPE GWEN STEFANI FEAT. AKON (INTERSCOPE)	
0	4	13	HEY THERE DELILAH PLAIN WHITE T'S (FEARLESS HOLLYWOOD)	1
6	6	17	(YOU WANT TO) MAKE A MEMORY BON JOVI (MERCURY, ISLAND, IDJMG)	1
6	5	28	EVERYTHING MICHAEL BUBLE (143/REPRISE)	t
0	7	25	BEFORE HE CHEATS CARRIE UNDERWOOD (ARISTA ARISTA NASHVILLE/RMG)	t
0	10	14	WAIT FOR YOU ELLIOTT YAMIN (HICKORY)	t
9	8	51	HOW TO SAVE A LIFE THE FRAY (EPIC)	
10	9	52	CHASING CARS SNOW PATROL (POLYOOR/A&M/INTERSCOPE)	
0	12	7	HOW LONG EAGLES (ERC)	T
12	11	21	MAKES ME WONDER MARODN 5 (A&M OCTONE INTERSCOPE)	
13	13	26	LITTLE WONDERS ROB THOMAS WALT DISNEY/MELISMA/ATLANTIC)	1
14	14	21	MY WISH RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	t
1	17	10	BUBBLY COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
16	16	9	WHO KNEW PINK (LAFACE ZOMBA)	1
1	18	3	TAKING CHANCES CELINE DIDN (COLUMBIA)	t
1	15	8	BAND OF GOLD KIMBERLEY LOCKE (CURB/REPRISE)	1
1	19	10	LOST IN THIS MOMENT BIG & RICH (WARNER BROS.) (NASHVILLE)/WARNER BROS.)	1
23	20	7	FIRE AND RAIN KENNY "BABYFACE" EDMONOS (MERCURY/IDJMG)	
21	21	20	IF EVERYONE CARED NICKELBACK HOAD UIDLER STLANTIC, LAVA)	1
2	22	4	SOMEBODY'S ME ENRIQUE IGLESIAS (INTERSCOPE)	1
2	25	2	LOST FAITH HILL (WARNER BROS. (NASHVILLE)/WARNER BROS.)	1
2	26	3	NOTHIN' BETTER TO DO LEANN RIMES (CURB REPRISE)	
25	24	5	FIRST TIME LIFEHOUSE (GEFFEN)	

HOT DIGITAL SONGS.

THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
0	2	13	CRANK THAT (SOULJA BOY) SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)	
2	1	2	GIMME MORE BRITNEY SPEARS (JIVE/ZOMBA)	
3	3	11	STRONGER KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
4	5	10	APOLOGIZE TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	
5	6	12	BUBBLY COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
6	7	5	HOW FAR WE'VE COME MATCHBOX TWENTY (MELISMA/ATLANTIC)	
7	4	4	1, 2, 3, 4 FEIST (CHERRYTREE/POLYDOR/INTERSCOPE)	
8	10	24	ROCKSTAR NICKELBACK (ROADRUNNER)	
9	9	9	AYO TECHNOLOGY 50 CENT (SHADY, AFTERMATH/INTERSCOPE)	
10	12	11	CYCLONE BABY BASH FEAT. T-PAIN (ARISTA/RMG)	
0	31	2	THE WAY I AM INGRID MICHAELSON (CABIN 24/RED)	
12	8	18	THE WAY I ARE TIMBALAND FEAT KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)	
13	14	4	NO ONE ALICIA KEYS (J RMG)	
14	13	4	GOOD LIFE KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	
15	29	4	HATE THAT I LOVE YOU RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)	
16	19	10	BED J. HOLIDAY (MUSIC LINE CAPITOL)	
17	11	2	TAKE ME THERE RASCAL FLATTS (LYRIC STREET)	
18	17	25	BIG GIRLS DON'T CRY FERGIE (WILL I AM/A&M/INTERSCOPE)	
19	15	10	ME LOVE SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
20	21	3	DO IT WELL JENNIFER LOPEZ (EPIC)	
21	16	8	WAKE UP CALL MAROON 5 (A&M/OCTONE/INTERSCOPE)	
22	22	2	TATTOO JORDIN SPARKS (JIVE ZOMBA)	
23	20	27	HEY THERE DELILAH PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	
24	27	20	THE GREAT ESCAPE	

25 24 12 WHO KNEW

E3-	53	38	ARTIST (IMPRINT / PROMOTION LABEL)	Ç
26	38	13	PARALYZER FINGER ELEVEN (WIND-UP)	
27	-	1	BLUE MAGIC JAY-Z FROC - A FELLA/DEF JAM/IDJMG)	
28	36	7	OVER YOU OAUGHTRY (RCA/RMG)	
29	26	18	BARTENDER T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
30	23	18	SHUT UP AND DRIVE RIHANNA (SRP/DEF JAM.IOJMG)	
31	25	13	LOVESTONED JUSTIN TIMBERLAKE (JIVE ZOMBA)	
32	28	11	BEAUTIFUL GIRLS SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	
33	30	20	UMBRELLA RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	
34	18	8	THE PRETENDER FOO FIGHTERS (ROSWELL/RCA/RMG)	
35	39	9	BLEED IT OUT LINKIN PARK (WARNER BROS.)	
36	45	6	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM) GOOD CHARLOTTE (DAYLIGHT/EPIC)	
37	33	16	A BAY BAY HURRICANE CHRIS (POLO GROUNDS/J/RMG)	
38	34	18	FIRST TIME LIFEHOUSE (GEFFEN)	
39	35	12	SORRY, BLAME IT ON ME AKON (KONVICT UPFRONT SEC UNIVERSAL MOTOWN)	
40	41	2	DUFFEL BAG BOY PLAYAZ CIRCLE FEAT, LIL WAYNE (DTP/DEF JAM/IDJMG)	
0	46	17	TEENAGERS MY CHEMICAL ROMANCE (REPRISE)	
42	43	9	S.O.S. JONAS BROTHERS (HOLLYWOOD)	
43	32	11	LET IT GO KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM (IMANI/GEFFEN)	
(44)	49	26	THNKS FR TH MMRS FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	
45	42	14	WHEN YOU'RE GONE AVRIL LAVIGNE RCA RMG	
46	51	13	MISERY BUSINESS PARAMORE (I UELED BY HAMEN ATLANTIC/LAVA)	
47	40	20	PARTY LIKE A ROCKSTAR SHOP BOYZ (ONDECK UNIVERSAL REPUBLIC)	
48	-	1	SOULJA GIRL SOULJA BOY TELL'EM FEAT. I-15 (COLLIPARK/INTERSCOPE)	
49	37	8	I GOT IT FROM MY MAMA WILLIAM (WILLIAM INTERSCOPE)	
50	56	2	HOOD FIGGA GORILLA ZOE (BLOCK/BAO BOY/ATLANTIC)	

TITLE

SE STITLE

ARTIST (IMPRINT / PROMOTION LABEL)

BARTENDER

OVER YOU

BRAD PAISLEY (ARISTA NASHVILLE)

UMBRELLA
RIHANNA FEAT. JAY-Z (SRP. DEF JAM/IDJMG)
BEFORE HE CHEATS
CARRIE UNDERWOOD | ARISTA ARISTA NASHVILLE/RMG)

IF YOU'RE READING THIS
TIM MCGRAW (CURB)

WAKE UP CALL

WAKE UP CALL

ARM OCTONE/INTERSCOPE

BUY U A DRANK (SHAWTY SNAPPIN')
T-PAIN FEAT. YUNG JDC (KONVICT NAPPY BOY JIVE /ZOM
PROUD OF THE HOUSE WE BUILT

FREE AND EASY (DOWN THE ROAD I GO)
DIERKS BENTLEY (CAPITOL NASHVILLE)

GORILLA ZOE (BLOCK BAD BOY SOUTH/ATLANTIC)

SO SMALL
CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLĒ)

YOU KNOW WHAT IT IS T.I. FEAT. WYCLEF JEAN (GRAND HUSTLE MORE THAN A MEMORY

THE GREAT ESCAPE

WHEN YOU'RE GONE AVRIL LAVIGNE (RCA RMG) PARALYZER

THNKS FR TH MMRS

TAKE ME THERE
RASCAL FLATTS (LYRIC STR

I GET MONEY 50 CENT (SHALLY AFTERMAT SHAWTY IS A 10

HOOD FIGGA

ONLINE

AKON (KONVICT NAPPY BOY/JIVE/ZOMBA)

26 19 26 HOME DAUGHTRY (RCA RMG)

33 23 12

41 44 9

45 40 10

Ī	DATS WEEK	LAST	WEEKS ON CHT	TITLE	CERT.
Į	23	ZX.	No.	ARTIST (IMPRINT / PROMOTION LABEL)	8
	51	48	4	DON'T BLINK KENNY CHESNEY (BNA)	
305000	52	72	2	BABY DON'T GO FABOLOUS FEAT, JERMAINE DUPRI (DESERT STORM/DEF JAM/DJMS)	
	53	50	15	POTENTIAL BREAKUP SONG ALY & AJ (HOLLYWOOD)	
	54	53	13	SHAWTY PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	
İ	55	47	4	I GET MONEY 50 CENT (SHADY AFTERMATH/INTERSCOPE)	
	66	70	2	OUR SONG TAYLOR SWIFT (BIG MACHINE)	
	67	62	17	WHINE UP KAT OELUNA FEAT. ELEPHANT MAN (EPIC)	
	5 B		1	RADIO NOWHERE BRUCE SPRINGSTEEN (COLUMBIA)	
	59	57	27	WHAT I'VE DONE LINKIN PARK (MACHINE SHOP WARNER BROS)	
-	60	54	13	YOU KNOW WHAT IT IS T.I. FEAT. WYCLEF JEAN (GRAND HUSTLE: ATLANTIC)	
ĺ	61	-	1	SHAWTY IS DA SH*! (10) THE-OREAM (DEF JAM IDJMG)	
	62	61	5	NEVER TOO LATE THREE DAYS GRACE (VE 24 MBA)	
1	63	58	22	LEAN LIKE A CHOLO DOWN A.K.A. KILO ISHLENT GIANT/MACHETE)	
	64	55	22	WAIT FOR YOU ELLIOTT YAMIN (HICKORY)	
2072000	65	-	1	I'M SO HOOD DJ KHALED FEAT T-PAIN, TRICK DAODY, RICK ROSS & PLIES (TEBROR SQUAD/KCDH)	
	:66	60	25	GIVE IT TO ME TIMBALAND (MDSLEY/BLACKGROUND/INTERSCOPE)	
١	67	5 9	14	EVERYTHING MICHAEL BUBLE (143/REPRISE)	
	68	44	4	1973 JAMES BLUNT (CUSTARD/ATLANTIC)	
1	69	52	6	SO SMALL Carrie underwood (Arista/Arista Nashville)	
	70	65	22	CRAZY BITCH BUCKCHERRY (ELEVIN SEVEN ATLANTIC/LAVA)	
	0	-	7	SWEETEST GIRL (DOLLAR BILL) WYCLEF JEAN FEAT, AKON, LIL WAYNE & NIIA (COLUMBIA)	
	72	-	1	INTO THE NIGHT SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)	
Chicago	73	68	24	MAKES ME WONDER MAROON 5 (A&M OCTONE INTERSCOPE)	
	7	-	29	DON'T STOP BELIEVIN' JOURNEY (LEGACY COLUMBIA)	
	75	67	17	MAKE ME BETTER FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJ/MG)	

		M	ODERN ROCK.	м
THIE	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PRGMOTION LABEL)	H
1	1	10	THE PRETENDER BWKS FOO FIGHTERS (ROSWELL/RCA/RMG)	1
2	3	17	BLEED IT OUT LINKIN PARK (WARNER BROS.)	1
3	2	20	NEVER TOO LATE THREE DAYS GRACE (#IVE ZOMBA)	1
0	5	14	MISERY BUSINESS PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)	1
5	4	34	PARALYZER FINGER ELEVEN (WIND-UP)	T
6	6	6	BIG CASINO JIMMY EAT WORLD (TINY EVIL/INTERSCOPE)	1
0	8	6	FAKE IT SEETHER (WIND-UP)	1
8	7	18	ALL AROUND ME FLYLEAF (A&M OCTONE INTERSCOPE)	1
9	10	27	WHAT I'VE DONE LINKIN PARK (WARNER BROS.)	1
10	9	24	THE WHITE STRIPES (THIRD MAN/WARNER BROS)	1
0	14	4	EMPTY WALLS SERJ TANKIAN (SERJICAL STRIKE/REPRISE)	
B	16	7	YOU DON'T KNOW WHAT LOVE IS (YOU JUST DO AS YOU'RETOLD) THE WHITE STRIPES (THIRD MAN/WARNER BROS)	1
(B)	12	14	STRAIGHT LINES SILVERCHAIR (ELEVEN-ILG/ATLANTIC/LAVA)	
14	13	8	SO HOTT KID ROCK (TOP DOG/ATLANTIC)	
Œ	15	11	THRASH UNREAL AGAINST MEI (SIRE REPRISE)	,
16	11	23	SUPERMASSIVE BLACK HOLE MUSE (WARNER BROS.)	1
(P)	18	5	EVERYTHING'S MAGIC ANGELS AND AIRWAVES (SURETONE GEFFEN)	1
0	17	10	TIME IS RUNNING OUT PAPA ROACH (EL TONALIGEFFEN)	
0	21	12	I GET IT CHEVELLE (EPIC)	1
20	20	39	BREATH BREAKING BENJAMIN (HOLLYWOOD)	
3	22	11	WELL THOUGHT OUT TWINKLES SILVERSUN PICKUPS (DANGERBIRD)	
22	19	17	OIL AND WATER INCUBUS (IMMORTAL EPIC)	1
23	24	12	ISLAND (FLOAT AWAY) THE STARTING LINE (VIRGIN)	
2	27	8	BECOMING THE BULL ATREYU (HOLLYWOOD)	
25	25	7	THAT'S THE WAY (MY LOVE IS) THE SMASHING PUMPKINS (MARTHA'S MUSIC/REPRISE)	1

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POP Billboard

6	4	P	OP 100.			i i	
SIS	ST	WEEKS ON CHIT	TITLE	9	TCK TCK	EKS	TITLE
12.0	NA NA	ON N	ARTIST (IMPRINT / PROMOTION LABEL) STRONGER	E3	LAS	N N	TITLE ARTIST (IMPRINT / PROMOTION LABEL) PARTY LIKE A ROCKSTAR
1	1	11	AWKS KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	51	**		SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
2	3	13.	CRANK THAT (SOULJA BOY) SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)	62	~	l.	BLUE MAGIC JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)
3	5	15	APOLOGIZE TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	63	86	J	BABY DON'T GO FABOLOUS (DESERT STORM/DEF JAM/IDJMG)
-	1	21	THE WAY I ARE TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	54	54	23	LEAN LIKE A CHOLO OOWN A.K.A. KILO (SILENT GIANT/MACHETE)
5			GIMME MORE BRITNEY SPEARS (JIVE/ZOMBA)	55.	50	16	A BAY BAY HURRICANE CHRIS (POLO GROUNDS/J/RMG)
6	6	27	WHO KNEW	56	55	27	WHAT I'VE DONE
7	7	37	PINK (LAFACE/ZOMBA) ROCKSTAR	57	56	10	BLEED IT OUT
			NICKELBACK (ROADRUNNER/ATLANTIC/LAVA) BUBBLY				THE PRETENDER
8	12	21	COLBIE CAILLAT (UNIVERSAL REPUBLIC) LOVESTONED	58	47	9	FOO FIGHTERS (ROSWELL/RCA/RMG) DUFFLE BAG BOY
9	9	17	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	59	57	2	PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)
10	8	25	BIG GIRLS DON'T CRY FERGIE (WILL.I.AM/A&M/INTERSCOPE)	60	58	22	MIMS (CAPITOL)
110	21	11	AYO TECHNOLOGY 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	61	51	11	I GOT IT FROM MY MAMA WILL.I.AM (WILL.I.AM/INTERSCOPE)
12	2 2	7	HATE THAT I LOVE YOU RIMANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)	62	80	2	UNTIL THE END OF TIME JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA)
13	13	25	THE GREAT ESCAPE BDYS LIKE GIRLS (COLUMBIA)	63			SOULJA GIRL SOULJA BOY TELL'EM FEAT. I-15 (COLLIPARK/INTERSCOPE)
10	14	9	HOW FAR WE'VE COME	64	60	15	POTENTIAL BREAKUP SONG
6	23	11	MATCHBOX TWENTY (MELISMA/ATLANTIC) CYCLONE	65	69	3	ALY & AJ (HOLLYWOOD) HOOD FIGGA
0			OVER YOU				GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC) PICTURES OF YOU
10	21	11	DAUGHTRY (RCA/RMG) WAKE UP CALL	66	72	6	THE LAST GOODNIGHT (VIRGIN) SWEETEST GIRL (DOLLAR BILL)
W	18	11	MAROON 5 (A&M/OCTONE/INTERSCOPE)	•	71	8	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NIIA (COLUMBIA)
18	15	30	WAIT FOR YOU ELLIOTT YAMIN (HICKORY)	68	63	4	DON'T BLINK KENNY CHESNEY (BNA)
19	19	18	WHEN YOU'RE GONE AVRIL LAVIGNE (RCA/RMG)	69	68	6	NEVER TOO LATE THREE DAYS GRACE (JIVE/ZOMBA)
20	16	18	BARTENDER T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZÓMBA)	70-	59	4	I GET MONEY 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
21	17	29	HEY THERE DELILAH PLAIN WHITE TS (FEARLESS/HOLLYWOOD)	71	64	14	YOU KNOW WHAT IT IS T.I. FEAT. WYCLEF JEAN (GRAND HUSTLE/ATLANTIC)
22	29	4	GOOD LIFE KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	72	97	2	INTO THE NIGHT SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)
23	24	27	UMBRELLA	73	85	2	OUR SONG TAYLOR SWIFT (BIG MACHINE)
24	20	11	ME LOVE	74	88	2	I'M LIKE A LAWYER(ME & YOU)
26	27	27	SEAN KINGSTON (BELUGA HEIGHTS/EPIC) THNKS FR TH MMRS	76	89	2	RADIO NOWHERE
26	10	4	1, 2, 3, 4	76	87		SHAWTY IS A 10
-			FEIST (CHERRYTREE/POLYDOR/INTERSCOPE) BED				THE-DREAM (DEF JAM/IDJMG) BABY LOVE
27	34	11	J. HOLIDAY (MUSIC LINE/CAPITOL) BUY U A DRANK (SHAWTY SNAPPIN')	-	77	3	NICOLE SCHERZINGER FEAT. WILL.I.AM (INTERSCOPE) LOVE LIKE THIS
28	25	33	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	78		1	NATASHA BEDINGFIELD FEAT. SEAN KINGSTON (PHDNOGENIC/ÉPIC)
29	28	21	BEAUTIFUL GIRLS SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	79	70	17	TIME AFTER TIME QUIETORIVE (RED INK/EPIC)
30	39	4	NO ONE ALICIA KEYS (J/RMG)	BO	96	2	I'M SO HOOD DJ KHALED (TERROR SQUAD/KOCH)
31	53	2	THE WAY I AM INGRID MICHAELSON (CABIN 24/RED)	R1	74	20	EVERYTHING MICHAEL BUBLE (143/REPRISE)
32	38	18	PARALYZER FINGER ELEVEN (WIND-UP)	82	76	6	WADSYANAME NELLY (DERRTY/UNIVERSAL MOTOWN)
33	32		TATTOO JORDIN SPARKS (JIVE/ZOMBA)	83	61	4	1973 JAMES BLUNT (CUSTARD/ATLANTIC)
34	30	16	LET IT GO	84	65	6	SO SMALL
35	42	10	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)	85	67	8	INCONSOLABLE
36	26	17	MAKE ME BETTER	86	75	30	BECAUSE OF YOU
			FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG). FIRST TIME				NE-YO (DEF JAM/IDJMG) REHAB
37	31	22	LIFEHOUSE (GEFFEN) DO IT WELL	87	73	29	AMY WINEHOUSE (UNIVERSAL REPUBLIC) CAN'T TELL ME NOTHING
38	37	7	JENNIFER LOPEZ (EPIC)	88	79	8	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
39	36	13	SHAWTY PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	39	84	17	CLOTHES OFF!! GYM CLASS HERDES (DECAYDANCE/FUELED BY RAMEN/ATLANTIC/LAVA)
40	41	23	WHINE UP KAT OELUNA FEAT. ELEPHANT MAN (EPIC)	90	86	11	DO IT NELLY FURTADO (MOSLEY/GEFFEN)
41	44	18	TEENAGERS MY CHEMICAL ROMANCE (REPRISE)	21	92	10	ONLINE BRAD PAISLEY (ARISTA NASHVILLE)
42	35	18	SHUT UP AND DRIVE RIHANNA (SRP/DEF JAM/IDJMG)	92	-	1	THESE HARD TIMES MATCHBOX TWENTY (MELISMA/ATLANTIC)
43	40	28	MAKES ME WONDER MAROON 5 (A&M/OCTONE/INTERSCOPE)	93	78	30.	GET IT SHAWTY LLOYD (THE INC./UNIVERSAL MOTOWN)
44	33	2	TAKE ME THERE	24	22		STAY
45	52	16.	MISERY BUSINESS	35	82	6	SUGARLAND (MERCURY (NASHVILLE)) WHEN DID YOUR HEART GO MISSING?
46	48	9	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA) S.O.S.	96	91	8	ROONEY (CHERRYTREE/GEFFEN) FABULOUS
7			JONAS BROTHERS (HOLLYWOOD) SUMMER LOVE	37	93	11.	ASHLEY TISDALE & LUCAS GRABEEL (WALT DISNEY) HOLD ON
47	46	27	JUSTIN TIMBERLAKE (JIVE/ZOMBA) SORRY, BLAME IT ON ME	38€	93	11	JONAS BROTHERS (HOLLYWOOD) UNDENIABLE
48	45	12	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN) SEXY LADY	100	01		MAT KEARNEY (AWARE/COLUMBIA) HYPNOTIZED
49	43	22	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC) CLUMSY	39			PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC) CAN'T HELP BUT WAIT
50	62	3	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	100	-		TREY SONGZ (SONG BOOK/ATLANTIC)

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WEEK	LAST	WEEKS	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	PREDICT	TAS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT, / PROMOTION LABEL)
D	1	2-	THE WAY I ARE TWISS TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)		26	28	6	LET IT GO KEYSHIA COLE (IMANI/GEFFEN)
2	2	10	STRONGER KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)		27	24	21	BEAUTIFUL GIRLS SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
3	3	1€	WHO KNEW PINK (LAFACE/ZOMBA)	山	28	35	6	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM) GOOD CHARLOTTE (DAYL:GHT/EPIC)
4		16	LOVESTONED JUSTIN TIMBERLAKE (JIVE/ZOMBA)	山	29	30	8	SHAWTY PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
5	9	6	APOLOGIZE TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	仚	30	29	28	MAKES ME WONDER MAROON 5 (A&M/OCTONE/INTERSCOPE)
6	5	28	BIG GIRLS DON'T CRY FERGIE (WILL.I.AM/A&M/INTERSCOPE)		31	27	24	SEXY LADY YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC)
7	6	17	ROCKSTAR NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	並	32	39	2	GOOD LIFE KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMC
В	7	18	THE GREAT ESCAPE BOYS LIKE GIRLS (COLUMBIA)		33	31	23	WHINE UP KAT DELUNA FEAT. ELEPHANT MAN (EPIC)
•	12	6	CRANK THAT (SOULJA BOY) SOULJA BOY TELL'EM (COLLIPARK/INTERSCOPE)	か	34	37	5	PARALYZER FINGER ELEVEN (WIND-UP)
0	8	29	WAIT FOR YOU ELLIOTT YAMIN (HICKORY)	か	35	34	9	HOW FAR WE'VE COME MATCHBOX TWENTY (MELISMA/ATEANTIC)
1	11	10	OVER YOU DAUGHTRY (RCA/RMG)	山	36	32	28	SUMMER LOVE JUSTIN TIMBERLAKE (JIVE/ZOMBA)
2	19	12	AYO TECHNOLOGY 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	か	37	42	3	CLUMSY FERGIE (WILL.I.AM/A&M/INTERSCOPE)
3	17	6	HATE THAT I LOVE YOU RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)	血	38	45	2	BED J. HOLIOAY (MUSIC LINE/CAPITOL)
4	10	16	WHEN YOU'RE GONE AVRIL LAVIGNE (RCA/RMG)	山	39	33-	15	FIRST TIME LIFEHOUSE (GEFFEN)
5)	20	9	WAKE UP CALL MAROON 5 (A&M/OCTONE/INTERSCOPE)		40	36	6	TATTOO JORDIN SPARKS (JIVE/ZOMBA)
6	14	6	GIMME MORE BRITNEY SPEARS (JIVE/ZOMBA)		41	38	4	TEENAGERS MY CHEMICAL ROMANCE (REPRISE)
7	25	4	BUBBLY COLBIE CAILLAT (UNIVERSAL REPUBLIC)	曲	42	41	12	LIKE THIS MIMS (CAPITOL)
8	13	14	BARTENDER T-PAIN FEAT. AKDN (KONVICT/NAPPY BOY/JIVE/ZOMBA)		43		1	UNTIL THE END OF TIME JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA
9	13	25	THNKS FR TH MMRS FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	位	44		1	MISERY BUSINESS PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)
0	15	26	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)		45	40	19	SHUT UP AND DRIVE RIHANNA (SRP/DEF JAM/IDJMG)
	16	21	HEY THERE DELILAH PLAIN WHITE TS (FEARLESS/HOLLYWDOD)	血	46	43	7	DO IT WELL JENNIFER LOPEZ (EPIC)
2	22	27	UMBRELLA RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	か	47	45	14	LEAN LIKE A CHOLO DOWN A.K.A. KILO (SILENT GIANT/MACHETE)
3	26	5	CYCLONE BABY BASH FEAT. T-PAIN (ARISTA/RMG)	-56	49	47	2	S.O.S. JONAS BROTHERS (HOLLYWOOD)
1	18	15	MAKE ME BETTER FABOLOUS FEAT. NE-YD (DESERT STORM/DEF JAM/IDJMG)		49	-	1	I'M LIKE A LAWYER(ME & YOU FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
5	21	12	ME LOVE SEAN KINGSTON (BELUGA HEIGHTS/EPIC)		50	43	2	BABY LOVE NICOLE SCHERZINGER FEAT, WILL, LAM (INTERSCOPE

	A 1	10	
7:	U	SI	NGLES SALES
S.S.	12年	EKS	TITLE
23	MA W	36	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	WHAT TIME IS IT 12 WKS HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
2	5	4	FOUNDATIONS KATE NASH (FICTION/GEFFEN)
3	8	8	BED J. HOLIDAY (MUSIC LINE/CAPITOL)
4	9	16	I GET IT IN Chaos tha community serva (Fam First)
5	20	11	SHE IS BETTINA (TBD)
0	36	7	YE AIN'T BOUT DAT KELZ (NO TYZE/FACE2FACE)
7	ï	20	ONLY THE WORLD MANDISA (SPARROW)
8	11	30	LET ME SEE SOMETHING A.G. & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT)
9	12	22	BEAUTIFUL LIAR BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
10		3	LISTEN TRIN-I-TEE 5:7 (SPIRIT RISING/MUSIC WORLD)
11	9	14	GET ME BODIED BEYONCE (MUSIC WORLD/COLUMBIA)
12	13	6	STAND BACK STEVIE NICKS (REPRISE)
13	19	31	INSIDE OUT TEMAR UNDERWOOD (KINGS MOUNTAIN)
14	17	20	OOH WEE AYANNA (ELESE)
16	Я		BOSS STATUS KUZ (AVENUE ENTERTAINMENT)
17	10	4	LOVESTONED JUSTIN TIMBERLAKE (JIVE/ZOMBA)
18	21	8	AYO TECHNOLOGY 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
19	14	11	IN THIS PLACE M.E. PAIGE (M.E. PAIGE)
20	27	20	PARTY LIKE A ROCKSTAR SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
21)	26	59	KOOL AID LIL BASS FEAT. JT MONEY (PIPELINE)
22	4	2	THE PERFECT CRIME #2 THE DECEMBERISTS (CAPITOL)
23	25	13	SHAWTY PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
24	44	3	YOU DON'T KNOW WHAT LOVE IS (YOU JUST DO AS YOU'RE TOLD) THE WHITE STRIPES (THIRD MAN/WARNER BROS.)
25	16	12	BOY WITH A COIN IRON AND WINE (SUB POP)
26	22	7	SAVE A LIFE SMOOT FEAT. ES (KWIK/FACE2FACE)

JONAS BROTHERS (HOLLYWOOD)	
1 I'M LIKE A LAWYER FALL OUT BOY (FUELED BY RAMEN	
PARY LOVE	TOCKNO/IDSIVIO
13 2 NICOLE SCHERZINGER FEAT, WILL.I.	AM (INTERSCOPE)
A UPPODEDIA	STOD
☆ HITPREDIC	JIUK
DATE PROVIDED BY PROPINGS	nuad
	reportation.
See char lagend for rules and explanations	Vellow indicates
recently tested title, indicates New	
ARTIST/THe/LABEL/(Score)	Chart Rank
POP 100 AIRPLAY	
COLBLE CA LLAT Bubbly UNIVERSAL REPU	BLIC (69,2) 17
MATCHEO TWENTY	
How Far We've Come ATLANTIC (65.2)	35
JORDIN SPARKS Tattoo ZOMBA (65.0)	37 40
MY CHEMICAL ROMANCE Teenagers	
PARAMERE Misery Business ATLANTIC (70.	.8) 44
PALE OUT FOY	
I'm Like & Lawyer(Me & You) IDJMG (70.2) THE LAST COODNIGHT Pictures Of You	VIRGIN (68.7)
₩ SEAN KINGSTON Take You There EF	
ADULT TOP 40	
ILVIES BLUNT 1973 ATLANTIC (66.4)	20
章 BDYS LIKE GIRLS The Greaf Escape columbia (70.0)	27
I MINE Sever Days Of Lonely-RMG (67.8)	32
TIMEALANI, FEAT. KER! HILSON	
The Way Are NTERSCOPE (70.0)	36
Apologize:14TEPSCOPE (78.9)	39
ADULT CONTEMPORARY	
TELINE DICH Taking Chances COLUMBIA (72.3) 17
CIMERELEY LOCKE Band Of Gold CURB R	
BIG & FICH Lost In This Moment WARNER ENRIQUE ICLESIAS Somebody's Me INTE	
₩ FAIT- H'LL Lost warner Bros. (74.2)	23
KELLY SWEET Dream On RAZOR & TIE (71.0)) 29
A FINE FRENZY Almost Lover VIRSIN (80.	0) –
If You're Gonna Leave	CAPITOL (76.1) -
MODERN ROCK	
ANDELS AND AIRWAVES	
Everything's Magic GEFFEN (69.2)	17
THE SMUSHING PUMPKINE	19
That's The Way (My Love Is) REPRISE (78.4)	25
DUEENS OF THE STONE AGE	Marie 1
3's \$ 7's extenscope (70.9)	28
THE PAR Shadow Of The Day WARNER	BROS. (76.6) 35



R&B/HIP-HOP ALBUMS							
WEEK	AST	2 WEEKS AGO	WEEKS ON CHT	ARTIST MIPPINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
0	HOT	SHOT	1	J. HOLIDAY WWX MUSIC LINE 11805/CAPITOL (12.98)	Back Of My Lac'		1
2	NI	W	1	TREY SONGZ SONG BOOK/ATLANTIC 135740/AG (18.98)	Trey Day		D)
3	1		2	KEYSHIA COLE CONFIDENTIAL/IMANI/GEFFEN 009475/IGA (13.98)	Just Like You	c	1
(4)	NI	3W		SOULJA BOY TELL'EM	souljaboytellem.com		4
5	2	B	4	COLLIPARK/INTERSCOPE 009962*/IGA (13.98) KANYE WEST	Graduation		1
6	2		2	JILL SCOTT	The Real Thing: Words And Sounds Vol. 3		2
7	3		2	JAGGED EDGE	Baby Makin' Project		3
8	7	2	5	SO SO DEF/ISLAND URBAN 009493/IDJMG (13.98) 50 CENT	Curtis		2
100		4		SHADY/AFTERMATH/INTERSCOPE 008931*/IGA (13.98) CHAKA KHAN	Funk This		5
9	5			BURGUNDY 09022/SONY BMG (17.98) BOYZ N DA HOOD			10
10		ew .		BLOCK/BAD BOY SOUTH 135996/AG (18.98) QUEEN LATIFAH	Back Up N Da Chevy		100
11	6			FLAVOR UNIT/VERVE 009203/VG (13.98) GORILLA ZOE	Trav'lin' Light		6
12	8	-	2	BLOCK/BAD BOY SOUTH/BAD BOY 293180/AG (18.95) SOUNDTRACK	Welcome To The Zoo		*
13	N	EW		ATLANTIC 307772/AG (18.98)	Tyler Perry's Why Did I Get Married?		13
14	12	5		PLIES BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.48)	The Real Testament		2
15	15	9	56	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds	3	1
16	11	3		CHAMILLIONAIRE CHAMILLITARY/UNIVERSAL MOTOWN 008812/UMRG (13.98)	Ultimate Victory		3
17	16	8	10	COMMON G.O.O.O./GEFFEN 009382*/IGA (13.98)	Finding Forever		1
18	9	-	2	GUCCI MANE BIG CAT 4000/TOMMY BOY (13.98 CD/DVD) ⊕	Trap-A-Thon		9
19	19	10	15	T.1. GRAND HUSTLE/ATLANTIC 202172*/AG (18.98)	T.I. Vs T.I.P.		1
20	13	4	3	TWISTA ATLANTIC 274044/AG (18.98)	Adrenaline Rush 2007		4
21		EW		FOXX TRILL 290476/ASYLUM (13.98)	Street Gossip		21
22	18	18	16	CHRISETTE MICHELE DEF JAM 008774/IDJMG (10.98)	I Am		5
23	22	17	27	TIMBAŁAND MOSLEY/BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)	Timbaland Presents Shock Value	State of the state	
24	20	16	18	RIHANNA SRP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad		
25	24	15	18	T-PAIN KONVICT/NAPPY BOY/JIVE 08719/ZOMBA (18.98)	Epiphany		1
26	21	11	10	UGK	Underground Kingz		1
27	10		2	UGK/JIVE 02633/ZDMBA (18 98) DIPLOMATS PRESENTS: HELL R∃LL DIPLOMATIC MAN 5952/KOCH (17.98)	For The Hell Of It		10
28	25	20	23	NE-YO	Because Of You		
29	27	23	17	DJ KHALED TERROR SOUND (13 98)	We The Best	200	2
30	26	13	6	TERROR SQUAD 4229/KQCH (17.98) YUNG JOC	Hustlenomic\$		1
31	23	14	7	BLOCK/BAO BOY SOUTH 157180*/AG (18.98) TALIB KWELI	Fardrum		2
32	-	21	17	BLACKSMITH 277244*/WARNER BROS. (13.98) FABOLOUS DESERT STORM/DEF JAM. 008162*/IDJMG (13.98)		•	1
33	38		6	CONTACT LEDISI	1 0 5.		10
34	17		2	GAINER VERVE 008909/VG (10.98) DONELL JONES	The Best Of Donell Jones		17
35		29	20	LAFACE 15490/ZOMBA (17.98) R. KELLY	Double Up		16
36		12	3	JIVE 08537/Z0MBA (18.98) TRIN-I-TEE 5:7	T57		
37	29		30	SPIRIT RISING 0402/MUSIC WORLD (15.98) AMY WINEHOUSE	Peak To Plack		
38	32			UNIVERSAL REPUBLIC 008428*/UMRG (10.98) ROBIN THICKE	The Evolution Of Pohin Thicke		1
38		11	53 10	STAR TRAK/INTERSCOPE 006146*/IGA (13.98) SEAN KINGSTON	Soon Kingston		3
40	39		10	BELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC #8.98) AKON	Konvicted	-	2
		28	47	KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13 PEABO BRYSON	98) ⊕ Konvicted Missing You	100	
41		EW		PEAK 30233/CDNCORD (18 98) WILL.I.AM	Songs About Girls		14
42	14	-		WILL.I.AM/INTERSCOPE 009964/IGA (13.98)	Songs About Girls Time For A Change	A	18
43	34		-	ASYLUM/ATLANTIC 242364/AG (18.98) RICK ROSS			6
44	30	6	1	SUAVE HOUSE II 70020 (17.98) KENNY "BABYFACE" EDMONDS	Rise To Power		n.
45	88			MERCURY 009495/IDJMG (13.98) VARIOUS ARTISTS	Playlist NOW 25		
46	40	-	12	UNIVERSAL/EMI/SONY BMG/ZOMBA 009055/UMRG 18.98) SWIZZ BEATZ	One Man Rand Man		
47	44		1	UNIVERSAL MOTOWN 008895/UMRG (13.98) PRINCE			
48	45		11		Planet Earth	20	
49	43		45	J 78962/RMG (18.98)	Fantasia		61
50	100		4		Don't Talk, Just Listen	100	5
51	47		21	BLACKGROUND/UNIVERSAL MOTOWN 008982/UMF3 (13.98) BEYONCE			
52		38	¥	COLUMBIA 90920*/SONY MUSIC (18.98) JOSS STONE		100	
53	55	+	2£	VIRGIN 76268* (18.98) ⊕ MUSIQ SOULCHILD	Introducing Joss Stone		
54	50	THE RES	3€	ATLANTIC 105404*/AG (18.98)	Luvanmusiq		
55	53	41		CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae		3

ERT.	Title	ARTIST MPRINT & NUMBER ADISTRIBUTING LABEL (PRICE)	WEEKS ON CHT	Z WEEKS	LAST	WEEK
	Live At The Apollo: The Proclamation	4 3 BYRON CAGE GOSPO CENTRIC 11114/ZOMBA (17.98)	3	24	46	56
	Wines & Spirits	RAHSAAN PATTERSON ARTISTRY 7013 (17.98)	2	-	42	57
	Strength & Loyalty	4 22 BONE THUGS-N-HARMONY FULL SURFACE/INTERSCOPE 008209*/IGA (12.98)	22	44	57	58
	Elliott *amin	9 29 ELLIOTT YAMIN HICKORY 90019 (18.98)	29	39	61	59
	It's Whateva	EEDEDATION	1	EW	Ni	60
	Cold Summer: The Authorized Miktape	VOUNC JEETV DRECENTS HS DA	29	37	54	61
•	Street Love	30 LLOYD THE INC./UNIVERSAL MOTOWN 003554/UMRs (13.98)	30		58	62
	Ms. Kelly	0 14 KELLY ROWLAND MUSIC WORLD/COLUMBIA 75588/SONY MUSIC (18.98)	14	40	51,	63
	Ain't Nothing Lite Me	3 24 JOE JIVE 06704/ZOMBA (18.98)	3 24	63	63	64
	Back Like We Left Something	UTP J PRINCE/RAP-A-LOT 4 LIFE 229116/ASYLUM (17.98)	2	-	52	65
	Pain & Japer	7 6 LIL' MO ORAKEWEB 2 (17.98)	6	47	58	66
	Tha Carter II	LII WAYNE	96	59	65	67
	Almost Famous: The Sexy Lady EP	YUNG BERG YUNG BOSS/KOCH/EPIC 10583/SD VY MUSIC 8.98)	3 1 11	48	80	68
-	Once Again	JOHN LEGEND 6,0 0.D./COLUMBIA 80323/SONY MUSIC (18.38)	1 51	54	67	69
	The Kush	HAVOC NATURE SOUNDS 133 (15.98)	1 3	ì	49	70
	The Ultimate Luther Vandross	LUTHER VANDROCC	4 59	64	77	71
	This Is Love	ANN NESBY IT'S TIME CHILD 5769/SHANACHIE (18.98)	2	-	37	72
	Survival Of The Fittest	TRILL 100454/ASYLUM (18.98)	1 20	51	62	73
	Eetween Fillends	TAMIA PLUS 1 3784/IMAGE (15.98)	5 47	55	71	74
•	Like Father, Lik⊜ Son	DIDDMAN & LIL WAVNE	3 49	58	75	75

WEEK	LAST	WEEKS ON CHT	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL	Title	
1	2	7	JOE BONAMASSA 6 WKS J & R ADVENTURES 60283	Sloe Gin	1
2	1	2	BETTYE LAVETTE ANTI- 86873*/EPITAPH	The Scene Of The Crime	468
2	3	41	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LEGACY/EPIC 81511/SONY MUSIC	The Real Deal: Greatest Hits Vol. 1	
4	7	7	OMAR KENT DYKES & JIMMIE VAUGHAN RUF 1122	On The Jimmy Reed Highway	
		32	SOUNDTRACK NEW WEST 6105	Black Snake Moan	J
6	6	9	ROBBEN FORD CONCORD 230234	Truth	Account of the
7	8	37	KENNY WAYNE SHEPHERD REPRISE 49294*/WARNER BROS. ●	10 Days Out: Blues From The Backroads	Section 1
8	Ni	EW	ANA POPOVIC BLECTO GROOVE 501/DELTA GROOVE	Still Making History	-
9	RE-E	HTRY	TOO SLIM AND THE TAILDRAGGERS	The Fortune Teller	Mentioned
	10	66	KEB' MO' CNE HAVEN/EPIC 77621/RED INK	Suitcase	-
	9	2	FATS DOMINO CAPITOL 02351	Greatest Hits: Walking To Ne⊌ Orleans	-
12	14	3	DOYLE BRAMHALL YEP ROC 2097	lis It News	-
13	H	EW	TONI PRICE ANTONES 0063/TEXAS MUSIC GROUP	Talk Memphis	On telepooling
4	RE-E	NTRY	JOE BONAMASSA FREMIER ARTISTS 60282/J & R ADVENTURES	You & Me	
1/5	13	84	ETTA JAMES HIP-0/CHRONICLES 004010/UME	The Definitive Collection	1

BETWEEN THE BULLETS rgeorge@billboard.com

HOLIDAY OWNS R&B MONOPOLY

to become the first newcomer to lead the list at No. 4 on both charts. With 117,000 sold, Soulsince Young Dro in June 2006. His "Back of My

Lac" shifts 105,000 to open at No. 5 on The Billboard 200. Holiday holds No. 1 on Hot R&B/Hip-Hop Songs and cl_mbs 7-6 on The Billboard Hot 100.

Trey Songz (73,000 sold) opens at No. 2 on R&B Albums and No. 11 on the big chart (see

J. Holiday crowns Top R&B/Hip-Hop Albums story, page 86), while Soulja Boy Tellem opens ja gets the best debut album week by a new

R&B/hip-hop artist with a Hot 100 No. 1 since Chamillionaire launched with 129,000 in summer 2005. Sean Kingston and Mims, who also topped the Hot 100, had recent album starts of 75,000 and 78,000, respectively.

-Raphael George

R&B/HP-HOP Billboard

R&B/HIP-HOP AIRPLAY TITLE ARTIST (IMPRINT / PROMOTION LABEL) 1 1 17 BED J. HOLIDAY (MUSIC LINE/CAPITOL) 2 2 7 NO ONE ALICIA KEYS (JAMG) 3 5 29 UNTIL THE END OF TIME JUSTIN TIMBERLAKE OUET WITH BEYONCE (JIVE/ZDMBA) 4 4 23 SHAWTY PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC) 20 KEYSHIA COLE (IMANI/GEFFEN) 17 CRANK THAT (SOULJA BOY) SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE) 30 TEACHME MUSIG SOULCHILD (ATLANTIC) 8 1c. 5 KANYE WEST FEAT. T-PAIN (BOC-A-FELLA/DEF JAM/IDJMG) 7 KISS KISS CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA) 10 12 DUFFLE BAG BOY PLAYAZ CIRCLE FEAT. LIL WAYNE (OTP/DEF JAM/IDJMG) 12 23 DO YOU NE-YO (DEF JAM/IDJMG) 13 13 20 GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC) 14 20 9 CAN'T HELP BUT WAIT TREY SONGZ (SONG BOOK/ATLANTIC) SHAWTY IS A 10 THE-OREAM (DEF JAM/IDJMG) 14 I GET MONEY SO CENT (SHADV/AFTERMATH/INTERSCOPE) 17 MY SO HOOD D JKHALED (TERROR SOUAD/KOCH) 28 CAN'T LEAVE 'EM ALONE	
1	MIT
2 7 NO ONE	廿
3 5 29	u
1	廿
20	
17	tir
30 TEACHME MUSIQ SOULCHIED (ATLANTIC) 8	ŵ
8 15. 5 GOOD LIFE KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG) 9 18 KISS KISS CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA) 10 12 PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG) 12 23 DO YOU NE-YO (DEF JAM/IDJMG) 13 13 20 WHEN I SEE U FANTASIA (J/RMG) 13 13 20 HOOD FIGGA 60RILLA 20E (BLOCK/BAD BOY SOUTH/ATLANTIC) 14 20 9 CAN'T HELP BUT WAIT TREY SONGZ (SONG BOOK/ATLANTIC) 5HAWTY IS A 10 THE-DREAM (DEF JAM/IDJMG) 1 I GET MONEY 50 CENT (SHADY/AFTERMATH/INTERSCOPE) MY DRINK N' MY 2 STEP CASSIDY FEAT SWIZZ BEATZ (FULL SURFACE/J/RMG) 1 I'M SO HOOD U KHALED (TERROR SQUAD/KOCH) CAN'T TLEAVE SEM ALONE	tir
9	ŵ
10 12 DUFFLE BAG BOY PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG) 12 23 DO YOU NE-70 (DEF JAM/IDJMG) 13 8 32 WHEN I SEE U FANTASIA (J/RMG) 13 13 20 HOOD FIGGA GORILLA 20E (BLOCK/BAD BOY SOUTH/ATLANTIC) 14 20 9 CAN'T HELP BUT WAIT TREY SONGZ (SONG BOOK/ATLANTIC) 15 SHAWTY IS A 10 THE-OREAM (DEF JAM/IDJMG) 16 I GET MONEY 50 CENT (SHADY/ATTERMATH/INTERSCOPE) MY DRINK N' MY 2 STEP CASSIDY FEAT SWIZZ BEATZ (FULL SURFACE/J/RMG) 17 M SO HOOD U KHALED (TERROR SQUAD/KOCH) CONTITUE AVE "FEM ALONE	1
12 23 DO YOU	
12 8 32 WHEN I SEE U FANTASIA (J/RMG) 13 13 20 HOOD FIGGA GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC) 14 20 9 CAN'T HELP BUT WAIT TREY SONGZ (SONG BOOK/ATLANTIC) 5 HAWTY IS A 10 THE-OREAM (DEF JAM/IDJMG) 14 I GET MONEY 50 CENT (SHADY/ATTERMATH/INTERSCOPE) MY DRINK N' MY 2 STEP CASSIDY FEAT SWIZZ BEATZ (FULL SURFACE/J/RMG) 18 22 9 I'M SO HOOD U KHALED (TERROR SQUAD/KOCH) CONTITUE AVE "EM ALONE	th
13 13 20 HOOD FIGGA 60RILA 20E (BLOCK/BAD BOY SOUTH/ATLANTIC) 14 20 9 CAN'T HELP BUT WAIT THEY SONG (SONG BOOK/ATLANTIC) 15 SHAWTY IS A 10 THE-OREAM (DEF JAM/IDJMG) 14 I GET MONEY 50 CENT (SHADY/ATTERMATH/INTERSCOPE) MY DRINK N' MY 2 STEP CASSIDY FEAT SWIZZ BEATZ (FULL SURFACE/JRMG) 18 22 9 I'M SO HOOD 0 KHALED (TERROR SQUAD/KOCH) CAN'T TERVE	**
14 20 9 CAN'T HELP BUT WAIT TREY SONGZ (SONG BOOK/ATLANTIC) 15 SHAWTY IS A 10 THE-DREAM (DEF JAM/IDJMG) 14 I GET MONEY 50 CENT (SHADY/AFTERMATH/INTERSCOPE) MY DRINK N' MY 2 STEP CASSIDY FEAT SWIZZ BEATZ (FULL SURFACE/J/RMG) 18 22 9 I'M SO HOOD U KHALED (TERROR SQUAD/KOCH) CAN'T TERAYE "EM ALONE	Щ
TREY SONG (SUNS BOOK/ATANTIC) SHAWTY IS A 10	A
THE-DREAM (DEF JAM/IOJAMS) 14 I GET MONEY 50 CENT (SHADY/AFTERMATH/INTERSCOPE) MY DRINK N' MY 2 STEP CASSIDY FEAT. SWIZZ BEATZ (FULL SURFACE/J/RMG) 18 22 9 I'M SO HOOD I KHALED (TERROR SQUAD/KOCH) CAN'T I FAVE 'EM ALONE	THE
17 MY DRINK N' MY 2 STEP	w
CASSIDY FEAT. SWIZZ BEATZ (FULL SURFACE/J/RMG) 18 22 9 I'M SO HOOD JYM SO HOOD J	1
DJ KHALED (TERROR SQUAD/KOCH)	证
AN ALLES OAN I LEAVE EN MEUNE	
CIARA FEAT. 50 CENT (LAFACE/ZOMBA)	血
GUCCI MANE (BIG CAT/ASYLUM/ATLANTIC)	
21 17 24 INT'L PLAYERS ANTHEM (I CHOOSE YOU) UGK FEAT THREE 6 MAPIA (UGK/JIVE/ZOMBA)	廿
22 18 16 YOU KNOW WHAT IT IS T.I. FEAT WYCLEF JEAN (GRAND HUSTLE/ATLANTIC)	t
25 5 SHOULDA LET YOU GO KEYSHIA COLE INTRODUCING AMINA (IMANI/GEFFEN)	廿
27 20 CAN'T TELL ME NOTHING KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
25 21 26 MAKE ME BETTER FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	tir

				or Brand
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT PROMOTION LABEL)	HIT
26	26	27	CAN U BELIÉVE ROBIN THICKE (STAR TRAK/INTERSCOPE)	位
27	23	11	BABY ANGIE STONE FEAT. BETTY WRIGHT (STAX/CONCORO)	
28	32	13	HATE ON ME JILL SCOTT (HIDDEN BEACH)	
29	78	80	PLEASE DON'T GO	
30		18	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MDTDWN) IF I HAVE MY WAY	
31	33	150	CHRISETTE MICHELE (DEF JAM/IDJMG) BLUE MAGIC	
32	CU	3	JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG) SOULJA GIRL	
	00		SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE) ANGEL	
344	29	9	CHAKA KHAN (BURGUNDY/COLUMBIA)	
34		36	GET ME BODIED BEYONCE (MUSIC WORLD/COLUMBIA)	办
35	51	2	JUST FINE MARY J. BLIGE (MATRIARCH/GEFFEN)	
36	39	9	ONLY ONE U FANTASIA (J/RMG)	ф
37	31	20	BARTENDER T-PAIN FEAT, AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	位
38	3	31	WIPE ME DOWN LIL' BOOSIE FEAT. FOXX & WEBBIE (TRILL/ASYLUM/ATLANTIC)	
39	47	50	LOST WITHOUT U ROBIN THICKE (STAR TRAK/INTERSCOPE)	0.
40		7	STRONGER KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
	38	22	CUPID SHUFFLE CUPID (ASYLUM/ATLANTIC)	
42	37	8	WADSYANAME	Û
4	41	26	NELLY (DERRTY/UNIVERSAL MOTOWN) DJ DON'T	
44	42	36	GERALD LEVERT (ATLANTIC) BUY U A DRANK (SHAWTY SNAPPIN') TRAIL FEAT VILLE (ME (CONTROL) AND PROVINCE (COMPA)	th:
45	45	V	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA) HEARTBREAKER	ŵ
46	63	8	AYO TECHNOLOGY	th
47	14	19	50 CENT (SHADY/AFTERMATH/INTERSCOPE) ME	
48	44	24	TAMIA (PLUS 1/IMAGE) HOW DO! BREATHE	ф
	225	200	MARIO (3RD STREET/J/RMG) I WANT YOU	М
49	มกั	8	COMMON (G.O.O.D./GEFFEN) CRYING OUT FOR ME	100
50	13	6	MARIO (3RD STREET/J/RMG)	並

THIS WEEK	LAST	ON CHY	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	Z 9	#1 TEACHME 13 WKS MUSIQ SOULCHILD (ATLANTIC)
2	3	-2	BABY
3	6	6	NO ONE
	2	26	ALICIA KEYS (J/RMG) CAN U BELIEVE
3	5	20	ROBIN THICKE (STAR TRAK/INTERSCOPE) IF I HAVE MY WAY
6	8	10	CHRISETTE MICHELE (DEF JAM/IDJMG) ANGEL
	ļ.,		CHAKA KHAN (BURGUNDY/COLUMBIA) WHEN I SEE U
		W.E.	FANTASIA (J/RMG) PLEASE DON'T GO
f	7	53	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)
9	9	14	FUTURE BABY MAMA PRINCE (NPG/COLUMBIA)
10	11	15	HATE ON ME JILL SCOTT (HIDDEN BEACH)
	16	7.5	DO YOU NE-YO (DEF JAM/IDJMG)
1:2	12	29	DJ DON'T GERALD LEVERT (ATLANTIC)
13	17	12	BRUISED BUT NOT BROKEN JOSS STONE (VIRGIN/CAPITOL)
14	14	g	MY LOVE JOE (JIVE/ZDMBA)
1:5		7	BED J. HOLIDAY (MUSIC LINE/CAPITOL)
+441	13	å	ME TAMIA (PLUS 1/IMAGE)
17	18	*	HEARTBREAKER
18	19	11	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN) ALRIGHT LEDISI (VERVE FORECAST/VERVE)
19	20		ONLY ONE U
20	23		STOP BREAKING MY HEART
21			UNTIL THE END OF TIME
22	22		JUSTIN TIMBERLAKE DUET WITH BEYONCE (JIVE/ZOMBA) WALK IN MY SHOES
23			PUT YOU UP ON GAME
24	34		AFTER TONIGHT
590			WILL DOWNING (PEAK/CONCORD) CAN U FEEL ME
25	25		HOWARD HEWETT (GROOVE)

ADULT R&B

HOT R&B/HIP-HOP SINGLES SALES

1		14	
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	2	16	I GET IT IN CHAOS THA COMMUNITY SERVA (FAM FIRST)
2		6	YE AIN'T BOUT DAT KELZ (NO TYZE/FACE2FACE)
3			BED J. HOLIDAY (MUSIC LINE/CAPITOL)
4	=	1	SHE'S HOT Rogue Souljanz (Stico & Da Bandit) (IMAGINATION)
5	6		BOSS STATUS KUZ (AVENUE ENTERTAINMENT)
6	5	30	INSIDE OUT TEMAR UNDERWOOD (KINGS MOUNTAIN)
37			OOH WEE AYANNA (ELESE)
8	10	5	GET UP ON IT EL GRECO FEAT. TERRAH (LEVEL 3)
9		29	GET TO THE MONEY REEC (BULLS EYE/FACE2FACE)
10		1	BIG GIRL (NOW) SILVA JAGUAR (RPM)
11	13	9370	BOUNCE IT, SHAKE IT MEEKO (FENIX/RPM)
12	25	5	LETS GO REEC (BULLS EYE)
13	7	2	SHAKE THAT BODY PI FEAT. ELEPHANT MAN (TRACK PUSHA)
14		36	UNTIL YOU COME BACK TO ME CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)
15	12	*4	LISTEN TRIN-I-TEE 5:7 (SPIRIT RISING/MUSIC WORLD)
16	11	14	GET ME BODIED BEYDNCE (MUSIC WORLD/COLUMBIA)
17		T	HEY BABY (AFTER THE CLUB) ASHANTI FEAT. CHANNEL 7 (THE INC./UNIVERSAL MDTOWN)
			I'M GETTIN MONEY SOSA FEAT. JIM JONES (JUNGLE)
19	15	13	CASH DROP CHAIN GANG PAROLEES FEAT. DEM FRANCHISE BOYZ & BOSS HOSS (SODA FREE/STREET PRIDE)
20		13	BOOM DI BOOM DI SKULL (YG)
11	-	17	CHECK ME OUT REMIX (DAMN I LOOK GOOD) B.A. BOYS (REAL/BUNGALO)
22	14	13	STRONG ARM J-MIZZ (TZ/STREET PRIDE)
		4	U KNOW U WANT DAT STINGEE (UNKNOWN SUSPECTS)
24	50	25	I'M ON IT LENARO FEAT. PAPA REU (CLEARVISION)
25	116	59	KOOL AID LIL BASS FEAT, JT MONEY (PIPELINE)
19			

WEEK	WEEK	E TITLE ARTIST (IMPRINT / PROMOTION LABEL)	=
0	1 1	CRANK THAT (SOULJA BOY). SOULJA BOY TELLEM (COLLIPARVINTERSCOPE)	1
2	5	BED J. HOLIDAY (MUSIC LINE/CAPITOL)	1
		SHAWTY PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	
	1	STRONGER KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
		CYCLONE BABY BASH FEAT. T-PAIN (ARISTA/RMG)	1
	1	6 LET IT GO KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	1
		BABY DON'T GO FABOLOUS FEAT. JERMAINE DUPRI (DESERT STORM/DEF JAM/IDJMG).	
8		GOOD LIFE KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	1
9	7 1	THE WAY I ARE TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)	1
0		KISS KISS CHRIS BROWN FEAT. T-PAIN (JIVE/20MBA)	1
		NO ONE ALICIA KEYS (J/RMG)	1
12	9 1	VOILKNOW WHAT IT IS	1
13	10 1	1 AYO TECHNOLOGY 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	1
4	1	1 SHAWTY IS A 10 THE-DREAM (DEF JAM/IDJMG)	1
- 5	11 2	BARTENDER T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	1
- 6		HATE THAT I LOVE YOU RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)	1
		MAKE ME BETTER FABOLOUS FEAT. NE-VO (DESERT STORM/DEF JAM/IDJMG)	1
- 8	14	WADSYANAME NELLY (DEPARTY/UNIVERSAL MOTOWN)	1
- 9	18 1	8 A BAY BAY HURRICANE CHRIS (POLO GROUNOS/J/RMG)	
	24	HYPNOTIZED	
21		SWEETEST GIRL (DOLLAR BILL) WYCLEF JEAN FEAT. AKON, LIL WAYNE & NILA (COLUMBIA)	
22	26 1	BIG GIRLS DON'T CRY FERGIE (WILL I.AM/A&M/INTERSODE)	
2 3	22 (I GET MONEY	
24	25 !	HOOD FIGGA GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	

☆ HITPREDICTOR	
DATA PROVIDED BY promosquad	
See chart legend for rules and explanations. Yellow indicates recently to indicates New Release.	ested title,
ART ST/THE LABEL/(Score)	Chart Ran
F&B/HI2-HOP AIRPLAY	
ALICIA - EYS No One RMG (79.1)	
JUSTIN TIMBERLAKE Until The End Of Time ZOMBA (88.6)	
HANVE WEST FEAT. T-PAIN GOOD Life IDJMG (87.9)	
CHF BROWN FEAT. T-PAIN Kiss Kiss ZOMBA (84.0)	
TREY SCINGZ Can't Help But Walt ATLANTIC (75.0)	14
THE BREAM Shawty Is A 10 IDJMG (80.3)	1
ASSIDY FEAT. SWIZZ BEATZ My Drink N' My 2 Step RMG (77.7)	1
Shou da Let You Go GEFFEN (89.0)	2
TANTASIA Only One U RMG (84.5)	3
MANN Hearstreaker universal motown (80.2)	4
5) CENT LEST JUSTIN TIMBERLARE & TIMBALAND	
Aro Technology Intersopre (66.7)	4i 5i
FEHANN STEAT, NEW O Hate That I Love You IDJMG (75.8)	6
TO BIPDIAN FEAT. LIL WAYNE Pop Bottles Universal Motown (67.	
Divident CALL CIE TATTE 1 op bottles divisions motorin (o).	٥,
PHYTHRIC AIRPLAY	
SENSELLA ELOY TELL EM Crank That (Soulja Boy) INTERSCOPE (71.7)	_ 3
J JOLID NY BED CAPITOL (68.1)	
J JOLID AY BED CAPITOL (68.1) BIABY BASH FEAT. T-PAIN Cyclone RMG (71.8) KANYE TEST FEAT. T-PAIN Good Life IDJMG (89.9)	
J JOLID AY BED CAPITOL (68.1) BIABY BASH FEAT. T-PAIN Cyclone RMG (71.8) KANYE TEST FEAT. T-PAIN Good Life IDJMG (89.9) CHRIS BROWN FEAT. T PAIN Kiss Kiss ZOMBA (75.5)	
J JOLIDAY BED CAPITOL (68.1) BABY BASH FEAT. T-PAIN Cyclone RMG (71.8) KGANYE PEST FEAT. T-PAIN GOOD Life IDJMG (89.9) CHRIS BROWN FEAT. T-PAIN KISS KISS ZOMBA (75.5) ALIC A KEYS NO One RMG (74.0)	10
J JOLIDAY BED CAPITOL (68.1) BABY BASH FEAT. T-PAIN Cyclone RMG (71.8) KANYE YEST FEAT. T-PAIN GOOD LIVE IDJMG (89.9) CHRIS BROWN FEAT. T-PAIN KISS KISS ZOMBA (75.5) ALL A NEVS NO ONE RMG (74.9) THE-DREAM Shawty IS A 10 IDJMG (71.9)	10
J JOLIDAY BED CAPITOL (58.1) BABY BASH FEAT. T-PAIN Cyclone RMG (71.8) IMANYE T'EST FEAT. T-PAIN GOOD Life IDJMG (89.9) CHRIS BROWN FEAT. T PAIN KISS KISS ZOMBA (75.5) ALL A KEYS NO ONE RMG (74.0) THE-DREAM Shawly IS A 10 IDJMG (71.9) FUHANNA FEAT NE-YO Hate That I Love You IDJMG (75.1)	10 11 10 10
J JOLIDAY BED CAPITOL (58.1) BABY BASH FEAT. T-PAIN Cyclone RMG (71.8) FANYE TEST FEAT. T-PAIN GOOD LIVE IDMG (89.9) CHRIS BROWN FEAT. T-PAIN KISS KISS ZOMBA (75.5) ALL A KEYS NO ONE RMG (74.0) THE-DREAM Shawly IS A 10 IDJMG (71.9) FIHANNA EAT NE-YO HATE That I Love You IDJMG (75.1) TO JUSTAN TIMBERLAKE Until The End Of Time ZOMBA (82.5)	10 11 10 10
J JOLIDAY BED CAPITOL (68.1) BIABY BIASH FEAT. T-PAIN Cyclone RMG (71.8) KANYE PEST FEAT. T-PAIN GOOD Life IDJMG (89.9) CHRIS BROWN FEAT. T-PAIN KISS KISS ZOMBA (75.5) ALIC A KEYS NO ONE RMG (74.0) THE-DREAM Shawiy IS A 10 IDJMG (71.9) FIHANNA PEAT NE-YO HATE THAT I LOVE YOU IDJMG (75.1) TO JUSTAN TIMBERLAKE Until The End Of Time ZOMBA (82.5) OU FELLIFEL FEAT. DIDDY AKON, LUDACH S.A. LIL JON	10 11 14 10 20
J JOLIDAY BED CAPITOL (68.1) BABY BASH FEAT. T-PAIN Cyclone RMG (71.8) KGANYE YEST FEAT. T-PAIN GOOD Life IDJMG (89.9) CHRIS BROWN FEAT. T-PAIN KISS KISS ZOMBA (75.5) ALIC A NEYS NO ONE RMG (74.0) THE-DREAM Shawiy IS A 10 IDJMG (71.9) FIHANNA FEAT NEYO HATE THAT I LOVE YOU IDJMG (75.1) TO JUSTAN TIMBERLAKE Until The End Of Time ZOMBA (82.5) DJ FELLIFEL FEAT. DIDDY AKON, LUDACR S & LIL JON 3:4 8uck im-Fere ROCK HILL (70.2) 27	10 11 14 10 20
J JOLIDAY BED CAPITOL (68.1) BIABY BASH FEAT. T-PAIN Cyclone RMG (71.8) KANYE YEST FEAT. T-PAIN GOOD LIVE IDJMG (89.9) CHRIS BROWN FEAT. T-PAIN KISS KISS ZOMBA (75.5) ALL A NEVS NO ONE RMG (74.9) THE-DREAM Shawly IS A 10 IDJMG (71.9) FEHANNA FEAT NE-YO HATE THAT I LOVE YOU IDJMG (75.1) Q JUSTA TIMBERLAKE Until The End Of Time ZOMBA (82.5) OU FELLI FEL FEAT. DIDDY. AKON, LUDACR S. A. LIL JON BALAND FEAT. ONE REPUBLIC Apologize INTERSCOPE (81.9)	10 11 14 10 20
J JOLIDAY BED CAPITOL (68.1) BIABY BASH FEAT. T-PAIN Cyclone RMG (71.8) KCANYE YEST FEAT. T-PAIN GOOD LIVE IDJMG (89.9) CHRIS BROWN FEAT. T-PAIN KISS KISS ZOMBA (75.5) ALL A NEVS NO ONE RMG (74.0) THE-DREAM Shawly IS A 10 IDJMG (71.9) FIHANNA FEAT NE-YO HATE THAT I LOVE YOU IDJMG (75.1) OF JUSTIN TIMBERLAKE Until The End Of Time ZOMBA (82.5) DU FELLT FELT FEAT. DIDDY. AKON, LUDACH S. A. LIL JON BALSAND FEAT. ONE REPUBLIC APOLOGIZE INTERSCOPE (81.9) CASSIDY FEAT. SWIZZ BEATZ MY Drink N' MY 2 Step RMG (67.4)	10 11 14 10 20 33 38
J JOLIDAY BED CAPITOL (68.1) BIABY BIASH FEAT. T-PAIN Cyclone RMG (71.8) KANYE PEST FEAT. T-PAIN GOOD Life IDJMG (89.9) CHRIS BROWN FEAT. T-PAIN KISS KISS ZOMBA (75.5) ALIC A KEYS NO ONE RMG (74.0) THE-DREAM Shawiy IS A 10 IDJMG (71.9) FIHANNA FEAT NE-YC Hate That I Love You IDJMG (75.1) TO JUSTA, TIMBERLAKE Until The End of Time ZOMBA (82.5) OU FELLIFEL FEAT. DIDDY AKON LUDACH S.T. LIL JON 3et 8.ick in-Herb ROCK HILL (70.2) 27 TIMBALAND FEAT. ONEREPUBLIC Apologize INTERSCOPE (81.9) AASSIDY FEAT. SWIZZ BEATZ MY Drink N' MY 2 Step RMG (67.4) TEULL FEAT. LLOYD Secret Admirer TVT (70.1)	10 11 14 10 20 33 38
J JOLIDAY BED CAPITOL (68.1) BIABY BASH FEAT. T-PAIN Cyclone RMG (71.8) KCANYE YEST FEAT. T-PAIN GOOD LIVE IDJMG (89.9) CHRIS BROWN FEAT. T-PAIN KISS KISS ZOMBA (75.5) ALL A NEVS NO ONE RMG (74.0) THE-DREAM Shawly IS A 10 IDJMG (71.9) FIHANNA FEAT NE-YO HATE THAT I LOVE YOU IDJMG (75.1) OF JUSTIN TIMBERLAKE Until The End Of Time ZOMBA (82.5) DU FELLT FELT FEAT. DIDDY. AKON, LUDACH S. A. LIL JON BALSAND FEAT. ONE REPUBLIC APOLOGIZE INTERSCOPE (81.9) CASSIDY FEAT. SWIZZ BEATZ MY Drink N' MY 2 Step RMG (67.4)	10 11 14 16 20 33 36 36

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 Rielsen 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 SourdScan, Inc. HITPREDICTOR: © 2007, Promosquad and HitPredictor are trademarks of 1nn I Fast LLD.

Billboard COUNTRY



COUNTRY SONGS Artist IMPRINT & NUMBER / PROMOTION LABEL 3 3 18 PRODUCER (SONGWRITER) LOVE ME IF YOU CAN THE TREITH (C. WISSMAN OF THE COMMENT OF THE C Toby Keith DON'T BLINK 5 5 K.CHESNEY (C.BEATHARD, C.WALLIN) Brad Paisley ONLINE B.PAISLEY,C.DUBOIS.K.LOVELACE) IF YOU'RE READING THIS Tim McGraw ● CURB Rascal Flatts TAKE ME THERE 2 1 .CHESNEY,W.MOBLEY,N.THILASHER) Brooks & Dunn PROUD OF THE HOUSE WE BUILT 4 4 FREE AND EASY (DOWN THE ROAD I GO) Dierks Bentley 8 9 CAPIT SO SMALL Carrie Underwood 9 10 MORE THAN A MEMORY Garth Brooks 10 8 MONTANA) ALL MY FRIENDS SAY 10 7 6 HOW 'BOUT THEM COWGIRLS George Strait 11 12 13 LIVIN' OUR LOVE SONG Jason Michael Carroll 12 11 11 FALL Clay Walker 14 15 13 13 (C.MILLS, S.LEMAIRE, S.MINOR FIRECRACKER Josh Turner 1 15 16 14 EVERYBODY IRRAN (R MARX.K.URBAN) Keith Urban 15 17 18 Kenny Chesney NEVER WANTED NOTHING MORE 13 12 Miranda Lambert FAMOUS IN A SMALL TOWN 17 16 17 Sara Evans 19 19 S (S.EVANS.H.LINDSEY,J.SHANKS) Montgomery Gentry WHAT DO YA THINK ABOUT THAT 20 22 GREATEST OUR SONG Taylor Swift BIG MACHINE 23 27 8 NOTHIN' BETTER TO DO LeAnn Rimes O ASYLUM-CURB 21 #1 22 2 Joe Nichols • UNIVERSAL SOUTH ANOTHER SIDE OF YOU 22 21 24 21 HEAVEN, HEARTACHE AND THE POWER OF LOVE Trisha Yearwood 23 24 26 23 WATCHING AIRPLANES Gary Allan 24 27 29 24 Sugarland STAY 25 29 38 MORE, K. BUSH. J. NETTLES (J. NETTLES) ● MERCURY HOW LONG Eagles 26 25 28 THE MORE I DRINK Blake Shelton 27 28 31 BULL, D. L. MURPHY) STEALING CINDERELLA Chuck Wicks 28 31 33 RUTHERFORD.G.G.TEREN III) WAY BACK TEXAS Pat Green 29 30 3_ RD (W.MOBLEY, C. WISEMAN BNA TANGLED UP Billy Currington MERCURY 32 34 GTON (R CURRINGTON & MAYO (LINDSEY)

Silventonese	
	second single
	wom "American
	dol" finalist
	⊲racks top 40.
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	∌ifferent World"
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	THIS	LASI	2 WEEKS AGO	WECKS ON CHT	TITLE PRODUCER (SDNGWRITER) IN	Artist	CERT.	PEAK
	31)	34	3€		LAUGHED UNTIL WE CRIED M.KNOX (K LOVELACE, A GORLEY)	Jason Alcean BROKE* BOW		31
	32	33	35	L	LAST TRAIN RUNNING WE'S KINGS, F.MYERS (S. WILLIAMS, W. BRANDT, B. BRANDT, F.J. MYERS)	Whiskey Falls ● MIDAS/NEW REVOLUTION		32
	33	37	4(12	WHAT KINDA GONE S.HENDRICKS,C.CAGLE (C.CAMERÐN,D.BERG,C.DAVIS)	Chris Cagle • CAPITOL NAS-VILLE		33
П	34	36	37		I GOT MY GAME ON EROGERS (J.JOHYSON, G. G. TEREN III, J. COLLINS)	Trace Adkins • CAPITOL NAS-VILLE		34
П	35	35	35		YOU STILL OWN ME K.FOLLESE B ALLEN (J REID.N.GORDON,P.DOUGLAS)	Emerson Crive • MONTAGE MIDAS/NEW REVOLUTION		35
П	36	40	45		RED UMBRELLA B.GALLIMORE, FHILL (A.MAYO, C. LIYDSEY, B WARREN, B. WARREN)	Faith Hill • WARNER BROSJWRN		36
П	37	38	43		INTERNATIONAL HARVESTER C.MORGAN PO'DONNELL,K STEGALL (S MINOR,O,MYRICK,J.STEELE)	Craig Mc gan • BROKET BOW		37
Ш	38	39	41		BETWEEN RAISING HELL AND AMAZING GRAD	CE Big & Rich • WARNER BROSWEN		38
	39	41	42		IT'S GOOD TO BE US M.A.MILLER.D.OLIVER (D.BERG,T.JAMES)	Bucky Covir aton © EYRIC STREET		39
	40	47	5≐		CLEANING THIS GUN (COME ON IN BOY) T.HEWITT.R ATKINS (C.BEATHARO, M.CANNON-GOODMAN)	Rodney Alkins O CURB		40
	0	44	44		ROLLIN' WITH THE FLOW J.RITCHEY (J.HAYES)	Mark Chesnutt O LOFTON CREEK		41
	42	42	4-		THE STRONG ONE J.STROUD, C.BLACK (B.LUTHER, D. POYTHRESS, C., JONES)	Clint ⊟ack ⊕ ∋2011TY		42
	43	43	46		JOYRIDE J.HANSON,N. BROPHY (J. HANSON, M. BROPHY, V. SHAW)	Jennifer Hamson • UNIVERSAL SOUTH		42
	44	46	48		I'M WITH THE BAND W.KIRKPATRICK,LITTLE BIG TOWN (K.FAIRCHILD,W.KIRKPATRICK,K.ROADS,	Little Big Town PSWEET, J. WESTBRCOK) © EQUITY		44
	45	51	50		GOES DOWN EASY M.WRIGHT,J.NIEBANK (T.HAMBRIDGE.D.L.MURPHY.G.NICHOLSON)	Van Zant		45
	46	45	59		THINGS THAT NEVER CROSS A MAN'S MIND B.CHANCEY (T.JOHNSON,D.POYTHRESS,W.VARBLE)	Kellie Pickler		45
П	47	49	5-	1	SOMETHIN' ABOUT A WOMAN J.RITCHEY (J.OWEN,B.REGAN,J.RITCHEY)	Jake Cwen		47
	48	53	53		READY, SET, DON'T GO F.MOLLIN (B.R.CYRUS.C.BEATHARD)	Eilly Ray Cyrus		47
	49	50	55		WHEN IT RAINS J.J. LESTER.E.HERBST (J.YDUNG)	Eli Young ∋and • CA=NIVAL		49
	50	52	-		BETTER GET TO LIVIN' K.WELLS, D. PARTON, K. WELLS)	Dolly Parton O DOLLY		50
•	51	HOT DE	SHC-T BUT	1	TAKIN' OFF THIS PAIN B.CANNON (A SHEPERO)	Ashton Shepherd O MCA NASIIVILLE		51
	52	58	58		SINNERS LIKE ME J.JOYCE (E.CHURCH.J.SPILLMAN)	Eric Church GAPITOL NASEVILLE		52
	53	H	EW	1	LOVE DON'T LIVE HERE P.WORLEY, V. SHAW (D. HAYWOOD. C. KELLEY. H. SCOTT)	Lady Antebellum ⊕ CAP TOL NASBVILLE		53
	54	57	-00		SHIFTWORK B.CANNON K.CHESNEY (T.JONES) Kenny Ches	ney Duet With George Strait		42
	55	54.	56		COUNTRY GIRL D.SHEA,C.ROONEY (R.PALMER,S.MAJORS,D.SHEA,S.SANDERS)	Fissi Palmer © 1720		54
	66	N	EW	1	T.BROWN.R.DUNM.K.BROOKS (R.D.JNN.L.BOONE.P.NELSDN)	Erooks & Junn ⊙ AR STA NAS¶VILLE		56
	57		EW		HAPPY ENDINGS (L.BRICE,J.MCELROY)	Lee Brice ASYLUMECURB		57
2	58	N	EW		JUST GOT STARTED LOVIN' YOU J.RICH (J.OTTD, J.FEMINO, D.V. WILLIAMS)	James Otto • WARWER BROE_/WRN		58
	59	59	-	2	WHAT IF IT'S ME F.MYERS (F.J.MYERS.,J STONE)	Andy Giggs MONTAGE		59
	60	11	EW		YOU DON'T HAVE TO GO HOME G.WILSON, J. RICH, M. WRIGHT (G.WILSON, V. MCGEHE, J. RICH)	Gretchen W Ison ⊙ COLJMBIA		60

DATA PROVIDED SY **☆ HITPREDICTOR** See chart legend for rules and explanations. Yellow indicates recently tested title, 🍿 indicates New Release ARTIST/Title/LAEEL/(Score) ARTIST/Title/LABEL/(Score) ARTIST/Title/LABEL/(Score) COUNTRY RTON Tangled Up MERCURY (91.8) N Laughed Until We Cried BROKEN BOW (88.5) KEITH URBAN Everybody CAPITOL NASHVILLE (82.2) MIRANDA-LAMBERT Famous in A Small Town Columbia (75.7) KEITH Love Me II You Can SHOW DOG NASHVILLE (83.4) GLE What Kinda Gone CAPITOL NASHVILLE (88.3) KINS I Go! My Game On CAPITOL NASHVILLE (84.4) Don't Blink BNA (85.6) As If RCA (89.7) SNEY DOR'T BILLIN BINA (193.6) Y If You're Reading This CURB (94.8) TLEY Free And Easy (Down The Road I Go] CAPITOL NASHVILLE (94.1) ERWOOD SO Small ARISTA NASHVILLE (83.0 OKS More Than A Memory BIG MACHINE (91.5) RAIT How 'Bout Them Cowgirls MCA NASHVILLE (88.4) 1 IAEL CARROLL Livin' Our Love Song Arista NASHVILLE (88.5) 1 What Do Ya Think About That columbia (89.7) Our Song BIG MACHINE (85.1) Nothin' Better To Do ASYLUM-CURB (78.1) RIVE You Still Own Me MIDAS (86.6) NGTON It'S Good To Be US LYRIC STREET (76.4) Another Side Of You UNIVERSAL SOUTH (94.5) Rollin' With The Flow LOFTON CREEK (88.5) K The Strong One Equity (82.5) LER Things That Never Cross A Man's Mind BNA (85.3) Watching Airplanes MCA MASHVILLE (80.5) Stay MERCURY (87.4) The More I Drink WARNER BROS. (81.3) Fall ASYLUM-CURB (90.3) Ready, Set, Don't Go WALT DISNEY (87.2) Stealing Cinderella RCA (76.0)

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ALL CHARTS: See Chart Legend for rules and explanations

BETWEEN THE BULLETS wjessen@billboard.com

KEITH ENDS DROUGHT, SETS DECADE RECORD

With his first No. 1 in more than two years, Toby Keith caps Hot Country Songs with "Love Me If You Can" (3-1). The song is Keith's 13th No. 1 since the beginning of 2000, breaking a tie for most No. 1s this decade. Previously, Keith and Tim McGraw were tied a dozen chart-toppers each. The Oklahoman has hit No. 1 16 times, starting with his debut single "Should've Been a Cowboy," which spent two weeks at the top of the page in June 1993. "Love Me If You Can" closes Keith's longest



gap between No. 1 singles since the three years that lapsed between "Me Too" (March 1997) and "How Do You Like Me Now?!" (March 2000). He last topped the chart when "As Good As I Once Was" ruled for six weeks in 2005. Keith's single is the 21st No. 1 title so far this year. That compares with 18 titles by this time in 2006. Brad Paisley has the most No. 1 songs of any artist so far in 2007 with three. In 2006, four acts had two apiece.

-Wade Jessen

LATIN Billboard

LATIN SONGS... TITLE SEEKS AGENS TITLE PRODUCER (SONGWRITER) ME ENAMORA 1 1 4 MI CORAZONCITO 2 2 3 Aventura 2 Vicente Fernandez SONY BMG NORTE ESTOS CELOS CARDENAS (J.SEBASTIAN) Casa De Leones NO TE VEO 4 6 7 J BORGES BONILLA, H. L. PADILLA, R. ORTIZ, J. MUNOZ, M. DE JESUS BAEZ) BASTO MINOZ,R MARTINEZ (M.MENDOZA) Intocable 5 Juan Luis Guerra Y 440 6 LA TRAVESIA 0 8 8 El Chapo De Sinaloa A TI SI PUEDO DECIRTE 9 9 Enrique Iglesias INTERSCOPE UNIVERSAL LATINO 3 4 5 DIMELO S GARRETTB KIDO.E.IGLESIAS.C PAUCAR (S GARRETTB.KIDD.E.IGLESIAS.L.GOMEZ ESCOLARI GREATEST SOLO DIME QUE SI GAINER E MARTINEZ (TITO EL BAMBINO) Tito "El Bambino" 9 18 20 4 Daddy Yankee 2 ELLA ME LEVANTO 5 4 Conjunto Primavera BASTA YA 11 3 6 Don Omar 10 AYER LA VI NOT LISTED (W.O LANDRON M.RIVERA,E.LIND) 13 10 La Arrolladora Banda El Limon 2 DE TI EXCLUSIVO **13** 12 13 La Arrolladora Dala Edimonsa DISA EDIMONSA Alacranes Musical INDIVISION 2 POR AMARTE ASI B URBINA,R. AVITIA (E. REYES, A. MONTALBAN) 14 15 16 Grupo Montez De Durango LAGRIMAS DEL CORAZON 15 14 11 TE PIDO QUE TE QUEDES Los Creadorez Del Pasito Duraguense De Alfredo Ramirez 21 26 OJALA PUDIERA BORRARTE Mana 2 W 16 2 Camila SONY BMG NORTE SOLO PARA TI 25 27 ADO (M.DOMM) TE VOY A PERDER Alejandro Fernandez SONY BMG NORTE 31 29 El Potro De Sinaloa MACHETE 20 CHUY Y MAURICIO 24 22 PAZ EN ESTE AMOR Fidel Rueda 21 23 33 Wisin & Yandel 19 EL NASI NESTY LI L MORERA LUNA, L VEGUILLA MALAVE, V. MARTINEZ, E. F. PADILLA) INTOCABLE 19 21 Aleks Syntek EMI TELEVISA 23 RE-ENTRY A.AVILA (A.SYNTEK) TUYA S KRYS.J.PENA (J.PENA, O.BERMUDEZ) Jennifer Pena 5 29 23 ZUN DADA DJ MEMO (G.A C PADILLA.R.DIAZ,F.G.ORTIZ TORRES) 25 20 12



"It's My Time." Track rockets into the top 10

lalesias debuts "Insomplac" and his 25th Hot entry. First spent 11 weeks at No. 1.

Due to recent cross-country bounces back with a 61%

	THIS	LAST	2 WEEKS AGO	WEEKS ON CHT	TITLE PRODUCER (SONGWRITER)	Artist	PEAK
	26	27	25		QUIEN T.TORRES, L.LEVIN.D. WARNER (R. ARJONA.T. TORRES)	Ricardo Arjona SONY BMG NORTE	21
	27	30	24		OLVIDAME TU DUELO (E PAZ)	Duelo UNIVISION	2
	28	26	34		CUANDO REGRESES JA MEDINE (M.A. SOLIE)	Patrulla 81	24
1	29	36	35		POR AMARTE PAGUILAM (LAPRIAGA J. E MURGIA)	Pepe Aguilar EMI TELEWISA	29
	30	28	39		100% MEXICANO PAGUILAR (M.DURAN) DURAN)	Pepe Aguilar EMI TELEVISA	28
	31	33	28		SIN QUE LO SEPAS TU LOS TEMERARIOS "M.A.VAZQUEZ)	Los Temerarios	28
	32	44	44		5 LETRAS OCLET ANALES (I MAFTINEZ R ORITZ)	Alexis & Fido SONY BMG NORTE	32
	33	38	40		LAGRIMAS DE SANGRE LOS TIGRES DEL NORTE (N HERNANDEZ)	Los Tigres Del Norte	27
	34	32			NUESTRO AMOR ES ASI TFINEIRO MAGNATE (R OLIVEIRA,A QUILES)	Magnate	21
	35	10	-		NO PUEDO OLVIDARLA M.A.SOLIS (M.A.SOLIS)	Marco Antonio Solis	10
	36		SHOT BUT	1	SI NOS DUELE NCT LISTED (NOT LISTED)	Victor Manuelle SONY BMG NORTE	36
×	37	NE	W	T.	ALGUIEN SOY YO J.SHANKS (E.IGLESIAS, J. SHANKS, K. DIOGUARDI)	Enrique Iglesias INTERSCOPE /UNIVERSAL LAT NO	37
	38	35	30		BESAME SIN MIEDO C LARA (J INGULDSBY C BENNETT)	RBD EMI TELEVISA	30
	39	17	17		TU S.KRYS (JEREMIAS)	Jeremias UNIVERSAL LAT NO	15
	40	40	36		MIRAME PRIVERA (H.DANZA)	Jenni Rivera FONOV SA	19
	41	42	42		QUE TE PICA NOT LISTED (NOT LISTED)	Notch CINCO POR CINCO /MACHETE	41
	42	46	-		BAILA MI CORAZON C LOPEZ HELANOVA D EJERRERO.R.ARREOLA.E.HUERTA)	Belanova UNIVERSAL LAT NO	42
ĺ	43	34	37		MUEVELO Cruz Martinez P	resenta Los Super Reyes WARNER LAT NA	11
	44	48	31		THE WAY I ARE TIMBALAND, DANJA (TV.MCSLEY, F.N. HILLS, K.L. HILSON, B.MUHAMMAD, C. NELSON, J. MAULTSBY)	and Featuring Keri Hilson MOSLEY/BLACKGROUND /INTERSCOPE	31
	45	41	47		NO PENSE ENAMORARME OTRA VEZ M HERNANDEZ,J.L.PILOTO,M.LOPEZ (J.L.PILOTO)	Myriam Hernandez LA CALLE /UNIVIS ON	41
	46	37	41		UN JUEGO LOS RIELEROS DEL NORTE.O.VALOIVIA (R.GONZALEZ MORA)	Los Rieleros Del Norte FONOV SA	5
	47	39	32		MI GENTE NOT LISTED (J. PACHEGO)	Marc Anthony SONY BMG NORTE	23
	48	NE	W		DE QUE SIRVE NOT LISTED (NOT LISTED)	Reik SONY BMG NORTE	48
	49	22	15		NO LLORES E ESTEFAN JR GAITAN BROTHERS (G.ESTEFAN.E.ESTEFAN.JR .R.GAITAÑ, A.GAITAÑ)	Gloria Estefan BURGUNDY /SONY BMG NORTE	1
0	50	43	38		HOY YA ME VOY M BIL (K.GARCIA)	Kany Garcia SONY BMG NORTE	22

TOP LATIN ALBUMS

1	WEEK	LAST	2 WEEKS AGO	WEEKS ON CHT	ARTIST Title IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK	THIS	LAST	2 WEEKS AGO	WEEKS ON CHT	ARTIST Title IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK POSITION	THIS	LAST	2 WEEKS AGO	WEEKS ON CHT	ARTIST IMPRINT & NU
- 1	0	HOT :	HOT UT	1	LOS TEMERARIOS Recuerdos Del Alma	a	1	26		18		MARTINEZ CRUZ PRESENTA LOS SUPER REYES El Regriso De Los Reyes WARNER LATINA 262652 (15.98)		3	51	42			LOS BUKIS FONOVISA 353
	2	1	1		GLORIA ESTEFAN 90 Millas BURGUNDY 09055 SONY BMG NORTE (17.98)	s	1	27	21	15		BEYONCE Irremplazable (EP) MUSIC WORLD/COLUMBIA 12804/SONY MUSIC (8.98)		3	52	39	30		VARIOUS A WY 009208/M
	3	2	70		VICENTE FERNANDEZ Para Siempre SONY BMG NORTE 14602 (15.98)	9	2	28	N	EW		WIGTOR MANUELLE Live At Madison Square Garden, The World's Most Famous Arena SONY BMG NORTE 08144 (16.98) ⊕		28	63	54	52		LOS TUCANES UNIVISION 341
Ē	4	3	2		MARCO ANTONIO SOLIS La Mejor Coleccion FONOVISA 353133/UG (10.98)	1	2	29	17	9		MANU CHAO BECAUSE 68496.NACIONAL (16.98)		1	54	37	23		TEGO CA
	5	5	3		CAMILA Todo Cambio	0	1	30	23	16		LOS TIGRES DEL NORTE Herencia Musical: 20 Comdos Prohibidos F0N0VISA 3532/6 UG 12 98		7	55	40	28	h	LOS CUATE SONY BMG NO
	0	111	W		LOS CREATOREZ DEL PASTED DURAGUENSE DE ALFREDO RAMIREZ Las Fravontas De Comdos: Rancheras Y Mass DIGA = 1112 112 99		6	31	25	~		ALACRANES MUSICAL 20 Alacranazos Univision 311201/UG (11 98)		25	56	56	55		RBD EMI TELEVISA
	0	9	8		VARIOUS ARTISTS Bachata # 1:	S	7	32	36	42		MARCO ANTONIO SOLIS Trozos De Mi Alma 2 FONOVISA 352450/UG (13 98) +		1	57	52	39		EL TRON SKALONA 009
	0	NE	W		TITO "EL BAMBINO" It's My Time	9	8	33	26	21		ALACRANES MUSICAL UNIVISION 311054/UG (12.98) Ahora Y Siempre	0	1	58	60	59		DON OM VI 006662 MA
	0	NE	W		GLORIA TREVI Una Rosa Blu	1	9	34	24	14		PESADO Gracias Por Tu Amor WARNEH LATINA 312828 (14 98)		14	59	47	35		ALEJAND SONY BMG NO
- 6	10	14	-	2	GREATEST LOS TEMERARIOS La Mujer De Los Dos: Exitos De Pelicut GAINER DISA 726638 (12.98 CD/DVD) ⊕	a	10	35	28	26		VARIOUS ARTISTS 30 Bachatas Pegaditas: Lo Nuevo Y Lo Mejor 2007 MOCK & ROLL 60201/SONY BMG NORTE (13 98)		26	60	55	46		MAZIZO MUSICA UNIVISION 311
1	11	4	6		LOS PRIMOS DE DURANGO Voy A Convencente ASL 730020/MACHETE (10.98)	91	4	36	29	22		LOS HUMILDES VS. LA MIGRA BCI LATINU 41593 BCI (6.98)		20	0	61	51		LOS GREY'S L FONOVISA 352
	12	6	4		MARC ANTHONY El Cantante (Soundtrack SONY BMG NORTE 11824 (16 98))	1.	37	35	32		VARIOUS ARTISTS Bachata: Simply The Best		32	62	62	57		LOS TERRIBLE FREGUIE 1969
	13	10	6		VICENTE FERNANDEZ Historia De Un Idolo DISCOS 605 07405/SONY HMG NORTE (16 98)		1:0	38	34	29		EL CHAPO DE SINALOA 15 Autenticos Exitos 0ISA 729333 (8 38)		21	63	44	24		BELANON UNIVERSAL LA
	14	8	-		GRUPO MONTEZ DE DURANGO. En Directo De Mexico A Guaternala. Contiene El Exito: La Piojos DISA 721111 (12.98)	a	8	39	RE-I	MTRY		A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ From Kumbia Kings To Kumbia All Starz EMI TELEVISA 73597 (15.98)		2	64	69	61		LOS CADET BCI LATINO 41
	13	12	10		AVENTURA K.O.B.: Live PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/OVD) +	2	2	40	41	36		TIERRA CALI Enamorado De Ti: Edicion Especial VENEMUSIC 653210/UNIVERSAL LATIND (13.98 CD/DVD) €		25	65	48	40		HECTOR FANIA/EMUSIC
	13	13	11		VARIOUS ARTISTS Top Latino V3	3	9	41	30	27		LOS BUKIS 30 Recuerdos Inolvidables F0N0VISA 353283/UG (10.98)		12	66	63	53		TIMBIRIC EMI TELEVISA
	D	NE	W		ROCIO DURCAL Canta A Mexico DISCOS 605 16118/SONY BMG NORTE (14.98) €		17	42	N	EW		AK-7 El Avion De Las Tres		42	67	57	54		WISIN & MACHETE 561
	13	11	5		RICARDO ARJONA Quien Dijo Aye	r 	2	43	38	34		BANDA ARKANGEL R-15 La Historia De La Mera Mera DISCUS 605 10531 SONY BMG NORTE (16.98)		13	68	51	44		ZION BABY/CMG/SR
1	13	15	13		MANA WARNER LATINA 63661 (18.98)	2	1	44	64	69	29	PACE JUAN LUIS GUERRA Y 440 La Llave De Mi Corazon SETTER EMI TELEVISA 88392 (14.98)		1	69	65	62	32	VALENTII UNIVERSAL LA
	23	7	-		WISIN & YANDEL MACHETE 010020 (16 98) ⊕ Tomando Control: Live	Э	7	45	43	31		BRAZEROS MUSICAL DE DURANGO Linea De Oro: La Abeja Mirope Y Muchos Exilos Mas DISA 729316 (5.98)		21	70	58	50		KANY GA
1	3	19	17		DADDY YANKEE EI Cartel: The Big Boss EL CARTEL INTERSCOPE 008937 IGA (13 98)	S	1	46	45	33		LA ARROCLADORA BANDA EL LIMON Linea De Oro Er Los Puros Huesos Y Muchos Exitos Mas DISA 729327 (5 98)		33	71	49	56		MARCO ANTI FONOVISA 353
	22	18	12		GRUPO MONTEZ DE DURANGO Agarrese	! 0	1	47	46	45		RAMON AYALA Y SUS BRAVOS OEL NORTE Cruzando Fronteras FREDDIE 1990 (7.98)		23	72	70	63		BRONCO / FONDVISA 353
	23	16	7		CHRISTIAN CASTRO UNIVERSAL LATIND 009199 (10 98) ⊕	0	4	48	31	25		ANA GABRIELEn La Plaza De Toros Mexico OISCOS 605 13337/SONY BMG NORTE (14.98)		25	73	74	67		MAS FLOW 23
1	2	27	20		LOS TUCANES DE TUUANA La Mejor Coleccion: De Cancione UNIVISION 311069/UG (10.98)	s	19	49	32	37		HECTOR LAVOE A Man And His Music FANIA 130144/EMUSICA (19 98)		15	7	72	66		BRONCO / FDNOVISA 352
	2	NE	ar I		PONZONA MUSICAL Son De Amore: ASL 730021/MACHETE (10.98)	s	25	50	н	EW	D	ANA GABRIEL Arpegios De Amor EMI TELEVISA 02374 (14.98)		50	75	53	43	ï	JENNI RI FONDVISA 35

PEAK POSITION	THIS	LAST	2 WEEKS AGO	WEEKS ON CHT	ARTIST Title IMPRINT & NUMBER DISTRIBUTING LABEL (PRICE)	CERT.	PEAK
3	51	42	38		LOS BUKIS / BRONCO / LOS TEMERÁRIOS B.B.T.3 FONOVISA 353269/UG (10.98)		-17
3	52	39	30		VARIOUS ARTISTS Los Vaqueros: Wild Wild Mixes wy 009208/MACHETE (16 98 CD/DVD) **		4
28	653	54	52	20	LOS TUCANES DE TIJUANA UNIVISION 341110 UG (10.98) La Mejor Coleccion: De Comidos		9
1	54	37	23	6	TEGO CALDERON El Abayarde Contraataca WAFNER LATINA 285692 (15 98)		6
7	55	40	28	n	LOS CUATES DE SINALOA LOS GAIJOS MAS Caros SONY BMG NORTE 13905 (12.98)		20
25	56	56	55		RBD Celestial EMI TELEVISA 75852/VIRGIN (13.98)		1
1	57	52	39		EL TRONO DE MEXICO Fuego Nuevo SKALONA 009532 UNIVERSAL LATINO (11.98)		13
1	58	60	59		DON OMAR King Of Kings VI 006662 MACHETE (15.98)	•	1
14	59	47	35	T.	ALEJANDRO FERNANDEZ Viento A Favor SONY BMG NORTÉ 10111 (16 98)		2
26	60	55	46		MAZIZO MUSICAL Linea De Oro: Loco Por Ti Y Muchos Exitos Mas UNIVISION 311180/UG (5.98)		31
20	60	61	51		LDS GREY'S Linea De Oro: Dos Gotas De Agua Y Muchos Exitos Mas F0N0VISA 352848 UG (5.98)		42
32	62	62	57		LOS TERRIBLES DEL NORTE 30 Comídos: Historias Nortenas FREDUE 1969 (9.98)		26
21.	63	44	24		BELANOVA Fantasia Pop UNIVERSAL LATINO 009868 (13.98)		18
2	64	69	61		LOS CADETES DE LINARES Las Mas Canonas BCI LATINO 41260/BCI (6.98)		33
25	65	48	40		HECTOR LAVOE El Cantante: The Originals FANIA/EMUSICA 130269/UNIVERSAL LATINO (14.98)		5
12	66	63	53		TIMBIRICHE 25 EMI TELEVISA 04451 (14 98)		28
42	67	57	54		WISIN & YANDEL Pa'l Mundo MACHETE 561402 15 98) +	•	1
13	68	51	44		ZION The Perfect Melody BABY/CMG/SRC/UNIVERSAL MDTOWN 009029/UMRG (13.98)	0	2
1	69	65	62	92	VALENTIN ELIZALDE Vencedor UNIVERSAL LATINŬ 006611 (9 98) ◆	0	1
21	70	58	50		KANY GARCIA Cualquier Dia SOUT HMD NORTE 89255 (14.98)		48
33	71	49	56		MARCO ANTONIO SOLIS La Historia Continua Parte III FONDVISA 353066 UG (12.98) ⊕		1
23	72	70	63		BRONCO / LOS BUKIS / LOS TEMERARIOS B.B.T. 2 FONDVISA 353103/UG (10.98)		10
25	73	74	67		LUNY TUNES & TAINY Mas Flow: Los Benjamins MAS FLOW 230013/MACHETE (15 98) +		1
15	72	72	66		BRONCO / LOS BUKIS / LOS TEMERARIOS BBT FONOVISA 352772 UG (10 98)		7
50	75	53	43		JENNI RIVERA Mi Vida Loca FONDVISA 353001 UG (12 98)	0	2

Billboard DANCE

LATIN AIRPLAY

POP

		TM
THIS	LAST	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	1	ME ENAMORA JUANES (UNIVERSAL LATINO)
2	2	DIMELO ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
3	8	ME MUERO LA 5A ESTACION (SONY BMG NORTE)
4	4	SOLO PARA TI CAMILA (SONY BMG NORTE)
5	13	TE VOY A PERDER ALEJANORO FERNANDEZ (SONY BMG NORTE)
6	3	SI NOS QUEDARA POCO TIEMPO CHAYANNE (SONY BMG NORTE)
0	5	OJALA PUDIERA BORRARTE MANA (WARNER LATINA)
8	9	TODO CAMBIO CAMILA (SONY BMG NORTE)
9	1.9	INTOCABLE ALEKS SYNTEK (EMI TELEVISA)
00	7	QUIEN RICARDO ARJONA (SONY BMG NORTE)
4	1	TUYA

ALGUIEN SOY YO
ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)

6 ME DUELE AMARTE
REIK (SON BMG NORTE)

12 LA TRAVESIA
JUAN LUIS GUERRA Y 440 (EMI TELEVISA)

14 POR AMARTE
PEPE AGUILAR (EMI TELEVISA

THIS	LAST	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
4)	1	NO TE VEO CASA DE LEONES (WARNER LATINA)
2	6	SOLO DIME QUE SI TITO "EL BAMBINO" (EMI TELEVISA)
3	2	MI CORAZONCITO AVENTURA (PREMIUM LATIN)
4	1	ELLA ME LEVANTO DADDY YANKEE (EL CARTEL/INTERSCOPE)
5		YO TE QUIERO WISIN & YANGEL (WY/MACHETE)
6	5	AYER LA VI DON OMAR (VI/MACHETE)
7	8	NUESTRO AMOR ES ASI MAGNATE (VIJMAGHETE)
8	7	ZUN DADA ZION (BABY/CMG/SRC/UNIVERSAL MOTOWN)
9	10	5 LETRAS ALEXIS & FIDO (SONY BMG NORTE)
10	9	LLORARAS R.K.M. & KEN-Y (PINA/UNIVERSAL LATINO)
0	11	QUE TE PICA NOTCH (CINCO POR CINCO/MACHETE)
12	12	SENSACION DEL BLOQUE DE LA GHETTO FEATURING RANDY (LA BREA/EMI TELEVISA)
13	19	A BAY BAY HURRICANE CHRIS (POLO GROUNDS/J/RMG)
14	21	CARITA DE ANGEL Invasion featuring angel & Khriz (VI/MACHETE)
15	31	BABY DON'T GO FABOLOUS FEAT, JERMAINE OUPRI (DESERT STORM/DEF JAM/IDJMG)

REGIONAL MEXICAN

THIS	LAST	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	3	BASTO INTOCABLE (EMI TELEVISA)
2	1	ESTOS CELOS VICENTE FERNANDEZ (SONY BMG NORTE)
0	2-	A TI SI PUEDO DECIRTE EL CHAPO DE SINALOA (DISA)
4	5	DE TI EXCLUSIVO LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
5	8	POR AMARTE ASI ALACRANES MUSICAL (UNIVISION)
6	6	LAGRIMAS DEL CORAZON GRUPO MONTEZ DE DURANGO (DISA)
0	10	TE PIDO QUE TE QUEDES LOS CREADOREZ DEL PASITO DURAGUENSE DE ALFREDO RAMINEZ (DISA/EDIMONSA)
8	7	BASTA YA CONJUNTO PRIMAVERA (FONOVISA)
9	9	MIL HERIDAS CUISILLOS (MUSART/BALBOA)
10	12	CHUY Y MAURICIO EL POTRO DE SINALOA (MACHETE)
11	11	PAZ EN ESTE AMOR FIDEL RUEDA (MACHETE)
12	13	CUANDO REGRESES PATRULLA 81 (DISA)
13	14	OLVIDAME TU DUELO (UNIVISION)
14	15	SIN QUE LO SEPAS TU LOS TEMERARIOS (FONOVISA)
15	18	LAGRIMAS DE SANGRE LOS TIGRES DEL NORTE (FONOVISA)

O LATIN ALBUMS

POP,

		. ТМ
THIS	LAST	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
	1	MARCO ANTONIO SOLIS La Mejor coleccion (FONOVISA/UG)
2	2	CAMILA TODO CAMBIO (SONY BMG NORTE)
3	-	GLORIA TREVI UNA ROSA BLU (UNIVISION/UG)
4	4	VARIOUS ARTISTS TOP LATINO V3 (DISCOS 605/SONY BMG NORTE)
6	-	ROCIO DURCAL CANTA A MEXICO (DISCOS 605/SONY BMG NORTE)
6	3	RICARDO ARJONA QUIEN DIJO AYER (SONY BMG NORTE)
*	5	MANA AMAR ES COMBATIR (WARNER LATINA)
8	8	BEYONCE IRREMPLAZABLE (EP) (MUSIC WORLO/COLUMBIA/SONY MUSIC)
	6	MANU CHAO LA RADIOLINA (BECAUSE/NACIONAL)
10	10	MARCO ANTONIO SOLIS TROZOS DE MI ALMA 2 (FONOVISA/UG)
11		A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ FROM KUMBIA KINGS TO KUMBIA ALL STARZ (EMI TELEVISA)
12	9	ANA GABRIELEN LA PLAZA DE TOROS MEXICO (DISCOS 605/SONY BMG NORTE)
13	-	ANA GABRIEL ARPEGIOS DE AMOR (EMI TELEVISA)
14	14	RBD CELESTIAL (EMI TELEVISA/VIRGIN)
15	12	ALEJANDRO FERNANDEZ VIENTO A FAVOR (SONY BMG NORTE)

RHYTHM

壨	LAST	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	-	TITO "EL BAMBINO" IT'S MY TIME (EM) TELEVISA)
2	1	WISIN & YANDEL TOMANDO CONTROL: LIVE (MACHETE)
3	2	DADDY YANKEE EL CARTEL: THE BIG BOSS (EL CARTEL/INTERSCOPE/IGA)
4	4	VARIOUS ARTISTS LOS VAQUEROS: WILD WILD MIXES (WY/MACHETE)
5	3	TEGO CALDERON EL ABAYARDE CONTRAATACA (WARNER LATINA)
6	7	DON OMAR KING OF KINGS (VI/MACHETE)
7	6	WISIN & YANDEL PA'L MUNDO (MACHETE)
-	5	ZION THE PERFECT MELODY (BABY/CMG/SRC/UNIVERSAL MOTOWN/UMRG)
9	9	LUNY TUNES & TAINY MAS FLOW: LOS BENJAMINS (MAS FLOW/MACHETE)
10	8	VARIOUS ARTISTS ECHO PRESENTA: INVASION (VI/MACHETE)
111	11	IVY QUEEN SENTIMIENTO (UNIVISION/UG)
12	12	R.K.M. & KEN-Y MASTERPIECE: COMMEMORATIVE EDITION (PINA/UNIVERSAL LATINO)
13	10	CASA DE LEONES LOS LEONES (WARNER LATINA)
14	13	KINTO SOL 15 RAYOS (UNIVISION/UG)
15	17	CALLE 13 RESIDENTE O VISITANTE (SONY BMG NORTE)

REGIONAL MEXICAN

胖	LAST	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	-	LOS TEMERARIOS RECUERDOS DEL ALMA (FONOVISA/UG)
2	1	VICENTE FERNANDEZ PARA SIEMPRE (SONY BMG NORTE)
3	-	LOS CREADOREZ DEL PASITO DURAGUENSE DE ALFREDO RAMIREZ LAS FAVORITAS DE CORRIDOS; RANCHERAS Y MAS (DISA)
4	5	LOS TEMERARIOS LA MUJER DE LOS DOS: EXITOS DE PELICULA (DISA)
8	2	LOS PRIMOS DE DURANGO VOY A CONVENCERTE (ASL/MACHETE)
6	4	VICENTE FERNANDEZ HISTORIA DE UN IDOLO (DISCOS 605/SONY BMG NORTE)
7	3	GRUPO MONTEZ DE DURANGO EN DIRECTO DE MEXICO A GUATEMALA: CONTIENE EL EXITO: LA PIQUOSA (DISA)
8	7	GRUPO MONTEZ DE DURANGO AGARRESEI (DISA)
9	6	CHRISTIAN CASTRO EL INDOMABLE (UNIVERSAL LATINO)
10	13	LOS TUCANES DE TIJUANA LA MEJOR COLECCION: DE CANCIONES (UNIVISION/UG)
1	-	PONZONA MUSICAL SON DE AMORES (ASL/MACHETE)
12	8	MARTINEZ CRUZ PRESENTA LOS SUPER REYES EL REGRSO DE LOS REYES (WARNER LATINA)
13	9	LOS TIGRES DEL NORTE HERENCIA MUSICAL: 20 CORRIDOS PROHIBIDOS (FONOVISA/UG)
14	11	ALACRANES MUSICAL 20 ALACRANAZOS (UNIVISION/UG)
15	12	ALACRANES MUSICAL AHORA Y SIEMPRE (UNIVISION/UG)

4	Ù	D/	ANCE CLUB PLAY		
THUS			TITLE ARTIST IMPRINT / PROMOTION LABEL	THIS	LASI
0	2	5	HOLD IT, DON'T DROP IT JENNIFER LOPEZ EPIC	26	18
0	3	9	I'M NOT FEATURING YOU TAYLOR DAYNE SILVER LABEL/TOMMY BOY	27	21
3	4	9	WHITE LIES PAUL VAN OYK FEATURING JESSICA SUTTA MUTE	28	3.3
4	6	7	LOVE TODAY MIKA CASABLANCA/UNIVERSAL REPUBLIC	29	17
5	11	4	DISRESPECTFUL CHAKA KHAN FEAT, MARY J. BLIBE BURGUNDY/COLOMBIA	30	36
6	1	8	VALK AWAY TONY MORAN FEAT, KRISTINE W. BANDE MUSIC PRODUCTIONS INC/TOWNY BOY	31,	43
7	14	4	DO IT MELLY FURTADO MOSLEY/GEFFEN	32	22
(8)	12	6	IN MY ARMS FLUMB CURB	В3	25
	7	9	BUT BEAUTIFUL BILLIE HOLIDAY LEGACY/COLUMBIA	34	39
10	5	8	LOVESTONED JUSTIN TIMBERLAKE JEVE/ZOMBA	35	34
	10	11	LOVE VIBRATIONS BARBARA TUCKER B STAR/MUSIC PLANT	36	20
1	9	12	ACTIVATE MY BODY PERRY TWINS FEATURING JANIA PERRY TWINS	37	41
13	16	6	STRONGER INEZ SILVER LABEL/TOMMY BOY	38	45
14	19	5	YOUR LOVE IS MINE CORINNE BAILEY RAE SAVOY JAZZ WORLE WIDE/SAVEY JAZZ	39	38
15	13	11	STAY SIMPLY RED SIMPLYRED.COM	40	37
16	8	12	MAKE IT LAST DAVE AUDE FEATURING JESSICA SUTTA AUDACIOUS	41	27
17	24	5	BE WITH YOU TAXI DOLL WWW TAXIDOLL.COM	42	49
:18	15	8	GIRL, I TOLD YA VALERIA INTERSCOPE	43	100
19	23	5	IT'S GOT TO BE LOVE RACHEL PANAY ACT 2/MUSIC PLANT	44	48
20	26	5	WAIT FOR YOU ELLIOTT YAMIN HICKORY	45	46
21	28	4	TWO TIMES BLUE DEBBIE HARRY VS. SOULSEEKERZ ELEVEN SEVEN	46	47
22	30	4	SOMEWHERE BEYOND MICHAEL GRAY FEAT, STEVE EDWARDS THRIVEDANCETHRIVE	47	42
23)	29	5	D.A.N.C.E, JUSTICE VICE/DOWNTOWN/ATLANTIC/LAVA	48	1
24	50	2	POWER AMAZING PICK SEAL WARNER BROS.	49	35
25	31	5	PIECE OF MY LOVE DEBBY HOLIDAY NEBULA 9	50	32
SEA TO	1 65		Control of the Contro	Section 2	N. III

	THIS	LASI	WEEKS ON CHT	TITLE ARTIST IMPRINT / PROMOTION LABEL
	26	18	9	EVOLUTION KORN VIRGIN
3	27	21	13	GIVE ME DANGER DANGEROUS MUSE SIRE/WARNER BROS.
	28	33	4	I NEED A MIRACLE 2007 KLM MUSIC FEATURING COCO STAR THRIVEDANCE/THRIVE
	29	17	8	SALALA ANGELIQUE KIOJO FEAT. PETER GABRIEL STARBUCKS/RAZOR & T
	30	36	5	WHAT I WANT BOB SINCLAR PRESENTS FIREBALL YELLOW/SILVER LABEL/TOMMY FI
	31,	43	2	NO, NO, NO ONO MIND TRAIN
1	32	22	13	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM/NDJ//G
	В3	25	12	EVERYBODY DANCE (CLAP YOUR HANDS) DEBORAH COX DECO
	34	39	4	WE ARE ONE KELLY SWEET RAZOR & TIE
	35	34	5	THE WAY I ARE TIMBALAND FEAT, KERI HILSON MOSLEY-BLACKGROUND WITERSCOPE UNIVERSAL
	36	20	13	DEEP INTO YOUR SOUL FRISCIA & LAMBOY NERWOUS
	37	41	3	NO SUBMISSION MATT OARRY VS. TALL PARL FEAT. ALABAMA 3 TWISTED/KOCH
	38	45	2	HIGHER TIFFANY DAUMAN
	39	38	5	STIFF KITTENS BLACK AUDIO TINY EVIL/INTERSCOPE
	40	37	5	WHEN DID YOUR HEART GO MISSING?
	41	27	15	MY MAN AMUKA JVM
	42	49	2	CROCODILE UNDERWORLO SIDE_ONE
1	43	7 (D) 34	7	SHUT UP AND DRIVE RIHANNA SRP/DEF JAM/IOJ/MG
	44	48	3	STOP ME MARK RONSON FEAT. OANIEL MERRIWEATHER ALLIDQ/RCA/RMG
	45	46	4	EVERYTIME IT RAINS SEAN ENSIGN SEAN ENSIGN
	46	47	6	TIME WON'T LET ME GO THE BRAVERY ISLAND/ DJMG
	47	42	10	ARIZONA BUMP ROD CARRILLO ROD CARRILLO
	48	HE	W	GIMME MORE BRITNEY SPEARS JIVEIZOMBA
	49	35	12	THNKS FR TH MMRS FALL OUT BOY FUELED BY RAMEN ISLAND/IDJMG
,	50	32	15	STEP INTO THE LIGHT DARREN HAYES POWDERED SUGAR
S 5 3	SOUTH ST	*	44.	TO BUILDING INDUSTRIAL TO THE STATE OF THE S

TOP ELECTRONIC

	1	A	LBUMS	
STATE NAMES	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT,
1	1	7	# M.I.A. 7WKS KALA XL/INTERSCOPE 009659*/IGA	
2	2	8	BLAQK AUDIO CEXCELLS TINY EVIL/INTERSCOPE 009512/IGA	
3	3	101	IMOGEN HEAP SPEAK FOR YOURSELF RCA VICTOR 72532	
(4)	7	48	THE COUNTDOWN SINGERS FOREVER DISCO MADACY SPECIAL PRODUCTS 52379/MADACY	
5	5	8	PAUL VAN DYK	
6	9	13	JUSTICE CROSS ED BANGER/BECAUSE 224892/VICE	A.
7	4	5	DJ SKRIBBLE THRIVEMIX 04 THRIVEDANCE 90766/THRIVE	
8	6	-2	THE CHEMICAL BROTHERS WE ARE THE NIGHT FREESTYLE DUST 94158*/ASTRALWERKS	
9	13	29	LCD SOUNDSYSTEM SOUND OF SILVER DFA 85114*/CAPITOL	
10	10	75	GNARLS BARKLEY ST. ELSEWHERE DOWNTOWN 70003 - ATLANTICE	
	11	47	DEPECHE MODE 118 BEST OF DEPECHE MODE VOLUME 1 SIREMAJTEREPRISE 44256-WARNER ENDS. ①	34.048
12	15	29	DAFT PUNK MUSIQUE VOL. I: 1993-2005 VIRGIN 53405	
13	12	26	TIESTO ELEMENTS OF LIFE MAGIC MUZIK 1515/ULTRA	
14		w	ERASURE STORM CHASER (EP) MUTE 69369	7.
15	ME	₩	JOHNNY VICIOUS THRIVEMIX PRESENTS: DANCE CLASSICS THRIVEDANCE 90776/THRIVE	
16	14	3	STEPHANE POMPOUGNAC HOTEL COSTES V.10 PSCHENT 47529 WAGRAM	
17	23	34	VARIOUS ARTISTS FOREVER FREESTYLE RAZOR & TIE 89147	
18	8	2	MUM GO GO SMEAR THE POISON IVY FAT CAT 69946	
19	13	3	METRO STATION METRO STATION RED INK 10521	
20	17	22	BJORK VOLTA ELEKTRA/ATLANTIC 135868//.G⊕	
21	21	21	JOHNNY VICIOUS THRIVEMIX PRESENTS: DANCE ANTHEMS THRIVEDANCE 9076C THRIVE	
22	HE	W	JOHN DIGWEED TRANSITIONS VOL. 3 RENAISSANCE 30777/THEIVE	1000
23	24	72	SHE WANTS REVENGE SHE WANTS REVENGE PERFECTIONS FLAWLESS (GEFFEN 00587*/IGA	
24	RE-E	HTHY	MADONNA CONFESSIONS ON A DANCE FLOOR WAFNER BROS. 19460*	
25	20	3	FEDERICO AUBELE PAN AMERICANA EIGHTEENTH STREET LOUNGE 117	127
William I	D 19	1	The state of the s	69000

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(0)	11.00	HO	A NICHE A LIDIDI. AV
	21 20	2	ANCE AIRPLAY.
200	AST	WEEKS ON CHT	TITLE ARTIST IMPRINT & NUMBER / PROMOTION LABEL
	4	13	DON'T STOP THE MUSIC RIHANNA SRª/DEF JAM/IDJMG
2	1	9	THE WAY I ARE TIMBALAND FEAT. KERI HELSON MOSLEY/BLACKGROUND/INTERSCOPE
	3	11	WHITE LIES PAUL VAN DYK FEATURING JESSICA SUYTA MUTE
	5	10	LOVESTONED JUSTIN TIMBERLAKE LIVE/30MBA
	2	13	LOVE IS GONE DAVID QUETTA FEATURING CHRIS WILLIS PERFECTO/ULTRA
6	14	3	GIMME MORE BRITNEY SPEARS JIVE/ZOMBA
7	6	7	I WANT YOUR SOUL ARMAND VAN HELDEN SOUTHERN FRIED/ULTRA
8	10	11	CARRY ME AWAY CHRIS LAKE FEATURING EMMA HEWITT NERVOUS
9	9	9	AGAIN KIM LEONI ROBBINS
10	13	16	STRANGER HILARY DUFF HOLLYWOOD
11	7	12	STOP ME MARK RONSON FEAT DANIEL MERRIWEATHER ALLIDO/RCA/RMG
12	8	21	UMBRELLA RIHANNA FEATURING JAY-Z SRP/DEF JAM/IDJMG
10	12	7	GET DOWN TODD TERRY STRICTLY RHYTHM
13	19	3	IN MY ARMS PLUMB CURB
15	15	5	HOLD IT, DON'T DROP IT JENNIFER LOPEZ EPID
16	16	18	ALL GOOD THINGS (COME TO AN END) NELLY FURTADO MOSLEY/GEFFEN
17	18	7	ELECTROPOP JUPITER RISING CHIME
13	23	3	GIRL, I TOLD YA VALERIA INTERSCOPE
19	21	8	RELAX, TAKE IT EASY MIKA CASABLANCA UNIVERSAL REPUBLIC
20	20	8	TIME SPEAKERBOX FEAT. MICHELLE SHAPROW TRACKWORKS
zı	25	7	WAIT FOR YOU ELLIOTT YAMIN HICKORY
22	24	17	FEELS LIKE HOME MECK FEATURING O NO YOSHITOSHI/DEEP DISH
23	ME-E	MTRY	WHO KNEW PINK LAFACE/ZOMEA
24	T	W	HANDS UP OUT OF OFFICE FRENETIC
25	22	4	STRONGER KANYE WEST ROC-A-FELLA/DEF JAM/IDJMG
		4	

S OF WORLD Billboard

SINGLES

WEEK WEEK (SDUNDSCAN JAPAN) SUPER LOVE SONG (FIRST LTO VERSION) 1 NEW INEW AI-SHITERU NO SAIN WATASHI-TACHI NO...

MEW DREAMS COME TRUE UNIVERSAL

KOKO NI IRU YO FT. TERUMA AOYAMA

LOVE & TRUTH (FIRST LTD VERSION)

EIEN NO UTA NEW

TONGUE TE TONGUE LOVE & TRUTH

AKAI ITO/LIVE RARI

NHK MINMA NO UTA OSHIRI-KAJIRI..(CD/DVD)

BEAUTIFUL WORLD/KISS & CRY

FRANCE

SINGI ES

WEEK WEEK (SNEP/IFOP/TITE-LIVE) OCTOBER 9, 2007 GARCON KOXIE AZ NEW BEAUTIFUL GIRLS KAMATE THE WAY I ARE
TIMBERLAND FT. KERI HILSON INTERSCOPE
4 MOTS SUR UN PIANO WHAT I WANT
BOB SINCLAR FT. FIREBALL YELLOW PR JE SUIS UN HOMME

AYO TECHNOLOGY 50 CENT FT. JUSTIN TIMREDI AVE LOVE TODAY

PARCE QUON SAIT JAMAIS

ITALY

SINGLES

VASCO EXTENDED PLAY NEW DO IT WELL

JENNIFER LOPEZ EPIC

IRREEMPLAZABLE NEW DO IT
NELLY FURTADO FT. MISSY ELLIOTT MOSLEY/GEFFEN

INTO THE NIGHT THE SINGLES COLLECTION TOUR EDITION VASCO ROSSI CAPITOL

JAMES BLUNT ATLANTIC MONSOON TOKIO HOTEL ISLA SHUT UP AND DRIVE

RELAX TAKE IT EASY

NORWAY SINGLES

WEEK (VERDENS GANG NORWAY)
HELL IF I
ALEJANDRO FUENTES RCA
RADIO NOWHERE OCTOBER 9, 2007 BIG GIRLS DON'T CRY INGENTING 3 KENT RCA
THE WAY I ARE
TIMBERLAND FT. KERI HILSON UNIVERSAL

ALBUMS

BRUCE SPRINGSTEEN KATIE MELUA HENNING KVITNES MARK KNOPFLER VIDER JOHNSEN/PETER NORBER UNITED KINGDOM

SINGLES

(THE OFFICIAL UK CHARTS CO.) ABOUT YOU NOW SUGABABES ISLAND

LET ME THINK ABOUT IT
IDA CORR VS FEDDE LE GRAND DATA
NO U HANG UP/IF THAT'S OK WITH YOU

AYO TECHNOLOGY
50 CENT FT. JUSTIN TIMBERLAKE SHADY/AFTERMATH/INTERSCOPE
HEY THERE DELILAH

BEAUTIFUL GIRLS
SEAN KINGSTON BELUGA HEIGHTS/EPIC
VALERIE

WALEMIE Mark Ronson ft. Amy Winehouse Columbia

SHE'S SO LOVELY STRONGER
KANYE WEST ROC-A-FELLA/DEF JAM

AUSTRALIA

SINGLES

OCTOBER 7, 2007 BEAUTIFUL GIRLS

DELTA GOODREM SONY BMG

THE WAY I ARE
TIMBERLAND FT. KERI HILSON INTERSCOPE HOOK ME UP

STRONGER IC-A-FELLA/DEF JAM BIG GIRLS DON'T CRY

HEY THERE DELILAH HOW FAR HAVE WE COME

SHUT UP AND DRIVE 10 NEW DON'T YOU WANNA FEEL

SPAIN



SINGLES

THE SHOW MUST GO ON AERODYNAMIK/LA FORME MI GORRA ES MI CORONA LOS RAPEROS NUNCA NUEREN AMARANTH

HIMNO OFICIAL DEL SEVILLA FC CHICAGO NEW YORK

GUARDAME UN SECRETO SHINE ON ME
OUIS & FERRAN FT. TIKARO J MATINEE/HOUSE WORKS

DENMARK



SINGLES

(IFPI/NIELSEN MARKETING RESEARCH) OCTOBER 9, 2007 MY SECRET LOVER THE WAY I ARE
TIMBERLAND FT. KERI HILSON INTERSCOPE BEAUTIFUL GIRLS
SEAN KINGSTON SONY BMG

> RELAX TAKE IT EASY MIKA CASABLANCA/ISLAND ALBUMS

1973 James Blunt atlantic/custard

BRUCE SPRINGSTEEN WARIOUS ARTISTS
M:G:P 2007 DE UNGES MELODI GRAND PE
NATASJA
I DAMMARK ER JEG FOOT PLAYGROUND NEW BIG FAT SNAKE

SINGLES

(MEDIA CONTROL)

DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM OCTOBER 9, 2007 HAMMA!
CULCHA CANDELA URBAN 1973 1973 James Blunt atlantic VOM SELBEN STERN

ICH + ICH PDLYDOR
EIN STERN (DER DEINEN NAMEN TRAGT)

STRICTLY PHYSICAL AYO TECHNOLOGY

50 CENT FT. JUSTIN TIMBERLAKE INTERSCOPE
THE QUESTION IS WHAT IS THE QUESTION
SCOOTER SHEFFIELD

THE WAY I ARE
TIMBERLAND FT. KERI HILSON INTERSCOPE 10 .11 BUBBLY COLBIE CAILLAT UNIVERSA

CANADA



	BIL	LBOARD CANADIAN HOT 100
THIS	LAST	(NIELSEN BOS/SOUNOSCAN). OCTOBER 20, 2007.
1	1	GIMME MORE BRITNEY SPEARS JIVE/SONY BMG
2	2	STRONGER KANYE WEST ROC-A-FELLA/DEF JAM/UNIVERSAL
3	4	THE WAY I ARE TIMBALAND FT. KERI HILSON MOSLEY/BLACKGROUNDINTERSCOPE: UNIVERSAL
4	6	APOLOGIZE TIMBALAND FT. ONEREPUBLIC MOSLEY/BLACKGROUND/INTERSCOPE-UNIVERSA
5	3	1, 2, 3, 4 FEIST ARTS & CRAFTS
6	5	HEY THERE DELILAH PLAIN WHITE T'S FEARLESS/HDLLYWOOD/UNIVERSAL
7	7	WAKE UP CALL MAROON 5 A&M/OCTDNE/UNIVERSAL
8	8	LOVESTONED JUSTIN TIMBERLAKE JIVE/SONY BMG
9	11	MONEY HONEY STATE OF SHOCK CORDOVA BAY
10	17	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM/UNIVERSAL

THE NETHERLANDS

SINGI ES

MEGA CHARTS BV) OCTOBER 5, 2007 1 JIJ BENT ZO
JEROEN VAN DER BOOM RED BULLET RELAX TAKE IT EASY MIKA CASABLANCA/ISLAND

NEW TIRED OF BEING SORRY
ENRIQUE IGLESIAS INTERSCOPE

NEW BEDANKT MIJN VRIEND
ANDRE HAZES/GERARD JOLING EMI 1973
JAMES BLUNT ATLANTIC

ALBUMS

1 NEW KATIE MELUA
PICTURES DRAMATICO

2 NEW BRUCE SPRINGSTEEN
MAGIC COLUMBIA

WEEK WEEK

GUUS MEEUWIS

NICK & SIMON VANDAAG ARTIST & COM NEW DARK PASSION PLAY ROADRUNNER

(RIM) CHIQUITITAS

JORGE PALMA

CLA CINTURA EMI

LUCIANO PAVAROTTI
PAVAROTTI FOREVED IDILICATI

AVO CANTIGAS
FANTASMINHA BRINCALHO COLUMBIA

VANESSA DA MATTA

MARIZA
CONCERTO EM LISBOA CAPITOL
VIKY
A FESTA DOS GOLFINHOS SONY BMG

DIANA KRALL

PORTUGAL

ALBUMS

MAFALDA VEIGA/JOAO PEDRO PAIS
LADO A LADO SOM LIVRE





(IFPI GREECE/DELOITTE & TOUCHE) FONAKSE PIO DINATA

EURO

(NIELSEN SOUNDSCAN INTERNATIONAL) OCTOBER 20, ABOUT YOU NOW (RADIO EDIT) SUGARBABIES ISLAND

1973 (ALBUM VERSION)
JAMES RITHER CHECKED LATER

DON'T STOP THE MUSIC

SEAN KINGSTON BELUGA HEIGHTS/KOCH LET ME THINK ABOUT IT IDA CORR VS FEDDE LE GRAND OATA

AYO TECHNOLOGY
50 CENT FT. JUSTIN TIMBERLAKE & TIMBALAND SHADY

STRONGER
KANYE WEST ROC-A-FELLA/DEF JAM

1, 2, 3, 4
FEIST CHERRYTREE/POLYDOR INTERSCOPE

HAMMA!

CULCHA CANDELA HOMEGROUND/STYLEHEADS

UMBRELLA (ALBUM VERSION)

NEW YOUNG FOLKS
PETER BJORN AND JOHN FT. VICTORIA BERGSMAN WICHITA

AUSTRIA

(AUSTRIAN IFPI/AUSTRIA TOP 40)

1973 JAMES BLUNT ATLANTIC

BEAUTIFUL GIRLS
SEAN KINGSTON RELIES

NEW BRUCE SPRINGSTEEN

1 JAMES BLUNT
ALL THE LOST SOULS ATLANTIC/CUSTARD
NEW COOLOMITENEFILES KOOL

GREECE

MAGIC COLUMBIA
SEMINO ROSSI
FINMAL JA - IMMER JA KO

NEW DARK PASSION PLAY ROADRUNNER

DON'T STOP THE MUSIC

ALBUM

THE QUESTION IS WHAT IS THE QUESTION

BIG GIRLS DON'T CRY

NO U HANG UP

DO IT WELL

SHE'S SO LOVELY

UMBRELLA RIHANNA FT. JAY-Z SRP/DEF JAM

THE PRETENDER FOO FIGHTERS ROSWELL/RCA

SHUT UP AND DRIVE
RIHANNA SRP/DCF

VALERIE
MARK RONSON FT. AMY WINEHDUSE ALLIDO/COLUM

HEY THERE DELILAH

BEAUTIFUL GIRLS

DIGITAL TRACKS

GIRNA SE MENA NEW IRREEMPLAZABLE

FOS HELENA PAPARIZOU SONY BMG

ALBUMS 1 NEW JAMES BLUNT
ALL THE LOST SOULS ATLANTIC/CUSTARD

NEW HIM VENUS DOOM SIRE

50 CENT CURTIS AFTERMATH/G-UNIT/INTERSCOP MANU CHAO
LA RADIOLINA BECAU NEW TIESTO IN SEARCH OF SUNRISE 6 IBIZA EMI

nielsen SoundScan

Billooard ALBUVS 20 2007

EUROCHARTS

-		SINGLE SALES
THIS	LAŠT WEEK	EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. OCTOBER 10. 2007
	4	BEAUTIFUL GIRLS SEAN KINGSTON BELUGA HEIGHTS/EPIC
2	111	AYO TECHNOLOGY 50 CENT FT. JUSTIN TIMBERLAKE SHAOY/AFTERMATH/INTERSCOPE
	2	THE WAY I ARE TIMBERLAND FT. KERI HILSON INTERSCOPE
4	3	1973 James Blunt atlantic/custard
	8	HEY THERE DELILAH PLAIN WHITE T'S HOLLYWOOD
6	5	GARCON KOXIE AZ
	NEW	ABOUT YOU NOW SUGABABES ISLAND
8	6	DON'T STOP THE MUSIC RIHANNA SRP DEF JAM
9	17	LET ME THINK ABOUT IT IDA CORR VS FEODE LE GRANO DATA
10	11	HAMMA! CULCHA CANDELA URBAN
	7	NO U HANG UP/IF THAT'S OK WITH YOU SHAYNE WARD SYCD
12	10	KAMATE ORA MATE MUSIC ONE
	30	DO IT WELL JENNIFER LOPEZ EPIC
14	9	UMBRELLA RIHANNA FT. JAY-Z SRP/DEF JAM
15	12	BIG GIRLS DON'T CRY

1 NEW BRUCE SPRINGSTEEN MAGIC COLUMBIA 2 1 JAMES BLUNT ALL THE LOST SOULS ATLANTIC/CUSTARD NEW KATIE MELUA PICTURES DRAMATICO NIGHTWISH DARK PASSION PLAY ROADRUNNER 5 2 FOO FIGHTERS ECHOES, SILENCE, PATIENCE & GRACE ROSWELL/RCA MARK KNOPFLER KILL TO GET CRIMSON MERCURY 7 4 AMY WINEHOUSE BACK TO BLACK ISLAND B 6 LUCIANO PAVAROTTI PAVAROTTI FOREVER LINIVERSAL NEW ANNIE LENNOX SONGS OF MASS OESTRUCTION RCA			ALBUMS
MARK KNOPFLER KILL TO GET CRIMSON MERCURY MARY WINEHOUSE BACK TO BACK TO BE CRIMSON MERCURY MEW NIGHTWISH DARK PASSION PLAY ROADRUNNER TO FIGHTERS CHOES, SILENCE, PATIENCE & GRACE ROSWELL/RCA MARK KNOPFLER KILL TO GET CRIMSON MERCURY AMY WINEHOUSE BACK TO BLACK ISLAND B 6 LUCIANO PAVAROTTI PAVAROTTI FOREVER LINIVERSAL NEW SONGS OF MASS GESTRUCTION RCA	THIS	LAST	OCTOBER 10, 2007
ALL THE LOST SOULS ATLANTIC/CUSTARD NEW KATIE MELUA PICTURES D'EMANATICO NEW NIGHTWISH DARK PASSION PLAY ROADRUNNER POO FIGHTERS ECHOES, SILENCE, PATIENCE & GRACE ROSWELL/RCA MARK KNOPFLER KILL TO GET CRIMSON MERCURY AMY WINEHOUSE BACK TO BLACK ISLAND LUCIANO PAVAROTTI PAVAROTTI FOREVER HINVERSAL NEW ANNIE LENNOX SONGS OF MASS GESTRUCTION RCA	1	NEW	
PICTURES DRAMATICO NEW NIGHTWISH DARK PASSION PLAY ROADRUNNER FOO FIGHTERS ECHOES, SILENCE, PATIENCE & GRACE ROSWELL/RCA MARK KNOPFLER KILL TO GET CRIMSON MERCURY AMY WINEHOUSE BACK TO BLACK ISLAND LUCIANO PAVAROTTI PAVAROTTI FOREVER LINVERSAL NEW SONGS OF MASS GESTRUCTION RCA	2	1	
DARK PASSION PLAY ROADRUNNER 5 2 FOO FIGHTERS ECHOES, SILENCE, PATIENCE & GRACE ROSWELL/RCA 6 3 MARK KNOPFLER KILL TO GET CRIMSON MERCURY 7 4 AMY WINEHOUSE BACK TO BLACK ISLAND 8 6 LUCIANO PAVAROTTI PAVAROTTI FOREVE HINVERSAL NEW ANNIE LENNOX SONGS OF MASS GESTRUCTION RCA	-1	NEW	
6 3 MARK KNOPFLER KILL TO GET CRIMSON MERCURY 7 4 AMY WINEHOUSE BACK TO BLACK ISLAND 8 6 LUCIANO PAVAROTTI PAVAROTTI FOREVER LINVERSAL NEW SONGS OF MASS GESTRUCTION RCA	4	NEW	
T A AMY WINEHOUSE BACK TO BLACK ISLAND B 6 LUCIANO PAVAROTTI PAVAROTTI FOREVER UNIVERSAL NEW ANNIE LENNOX SONGS OF MASS DESTRUCTION RCA	5	2	
BACK TO BLACK ISLAND B 6 LUCIANO PAVAROTTI PAVAROTTI FOREVER LINVERSAL ANNIE LENNOX SONGS OF MASS DESTRUCTION RCA	6	3	
PAVAROTTI FOREVER LINIVERSAL NEW ANNIE LENNOX SONGS OF MASS DESTRUCTION RCA	7	4	
SONGS OF MASS DESTRUCTION RCA	8	6	
MANUS 0114 0		NEW	
10 7 MANU CHAO LA RADIOLINA BECAUSE	10	7	MANU CHAO LA RADIOLINA BECAUSE
50 CENT CURTIS AFTERMATH/G-UNIT/INTERSCOPE	(0)	5	
12 NEW BABYSHAMBLES SHOTTER'S NATION CAPITOL	12	NEW	
13 8 MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND	13	8	

14 9 RIHANNA
6000 GIRI GONE BAO SRP/DEF JAM

15 NEW BOB DYLAN
DYLAN COLUMBIA

		RADIO AIRPLAY
THIS	LAST	RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. OCTOBER 10, 2007
1	=1	1973 JAMES BLUNT CUSTARD/ATLANTIC
2	2	BEAUTIFUL GIRLS SEAN KINGSTON SONY EMG
	3	BIG GIRLS DON'T CRY FERGIE WILL LAM, A&MINTERSCOPE
4	4	HEY THERE DELILAH PLAIN WHITE TS HOLLYWOOD
5	5	THE WAY I ARE TIMBERLAND FT. KERI HILSON INTERSCOPE
6	7	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN
7	6	WHEN YOU'RE GONE AVRIL LAVIGNE RCA
8	9	SORRY, BLAME IT ON ME AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN
9	10	AYO TECHNOLOGY 50 CENT FT. JUSTIN TIMBERLAKE SHADY/AFTERMATH/INTERSCOPE
10	17	WAKE UP CALL MAROON 5 A&M/INTERSCOPE
10	8.	UMBRELLA RIHANNA FT, JAY-Z SRP/POLYDOR
12	14	LOVESTONED/I THINK SHE KNOWS INTERLUDE JUSTIN TIMBERLAKE
13	13	KI DIT MIE MAGIC SYSTEM EMI
14	16	LOVE IS GONE DAVID GUETTA & CHRIS WILLIS VIRGIN
118	12	STRONGER KANYE WEST ROCK-A-FELLA/DEF JAM

	WEEK	WEEKS ON CHT		THIS	LAST	WEEKS ON CHT	
	2	6	# CASTING CROWNS SWKS THE ALTAR AND THE DOOR BEACH STREET/REUNION 10117/PROVIDENT-INTEGRITY	26	11	9	THIRD DAY CHRONOLOGY, VOLUME TWO: 2001-2006 ESSENTIAL 10839 PF OVIDENT INTEG
	DE	5×101 8 87	VARIOUS ARTISTS WOW HITS 2008 WORD-CURB PREVIDENT-INTEGRITY/EMI CHRISTIAN 6677/EMI CMG	27	48	6	BILL & GLORIA GAITHER WITH THE HOMECOMING FRIEND HOW GREAT THOU ART GAITHER MUSIC GROUP 2726 ENI CMG
	1	2	DAVID CROWDER BAND REMEDY SIXSTEPS/SPARROW 2684/EMI CMG	28	33	58	VARIOUS ARTISTS THREE WOODEN CROSSES WORD-CURB 886582
	Ni	EW	EMERY I'M DNLY A MAN TOOTH & NAIL 6641/EMI CMG ⊕	29	24	76	MERCYME COMING UP TO BREATHE INO 3872/PROVIDENT-INTEGRITY
Ì	N	EW	JIM BRICKMAN HOMECOMING SLG 17706/WORD-CURB ⊕	30	17	53	VARIOUS ARTISTS WOW HITS 2007 WORD-CURB/PROVICENT-INTEGR TY 7196/EMI CMG
	3	∋ 3	FLYLEAF FLYLEAF A&M/OCTONE 650005/IGA	31	36	37	LEELAND SOUND OF MELODIES ESSENTIAL 10812/PROVIDENT-INTEGRITY
	6	54	CHRIS TOMLIN SEE THE MORNING SIXSTEPS SPARROW 2828/EMI CMG	32	29	11	RELIENT K FIVE SCORE AND SEVEN YEARS AGO GOTEE/CAPITCL 05€2/EN/I CMG ⊕
	4	3	THOUSAND FOOT KRUTCH THE FLAME IN ALL OF US 100TH & NAIL 8247/EMI CMG ⊕	33	20	28	THIRD DAY CHRONOLOGY: VOLUME ONE: 1996-2000 ESSENTIAL 10838/PROV DENT-INTEGRITY
	9	33	TOBYMAC (PORTABLE SOUNDS) FOREFRONT 0379/EMI CMG	34	28	22	RUSH OF FOOLS RUSH OF FOOLS MIOAS DISO/EMI CMG
	7	6	POINT OF GRACE HOW YOU LIVE WORD-CURB 887090	35	30	6	CAEDMON'S CALL OVER DRESSED INO 4244/PROVIDENT-INTEGRITY
	5		TRIN-I-TEE 5:7 157 SPIRIT RISING 0402/MUSIC WORLD	36	42	49	NEWSBOYS GO INPOP 1383 FMI CMG
	8	34	ALAN JACKSON PRECIOUS MEMORIES ACR/ARISTA NASHVILLE 80281/PROVIDENT-INTEGRITY	37	23	49	JEREMY CAMP BEYOND MEASURE BEC 3723/EMI CMG ⊕
	18	6	SHANE & SHANE PAGES INPOP 1403 EMI CMG	38	RE-E	NTRE	SELAH BLESS THE BROKEN ROAD - THE DUETS ALBUM CURB 78944/WORD-CURB
Γ	H	EV	VARIOUS ARTISTS SONGS 4 WORSHIP: COUNTRY TIME LIFE 19523/WORD-CURB	39	21	10	MANDISA TRUE BEAUTY SPARROW 5720/EMI CMG
	13	11	BARLOWGIRL HOW CAN WE BE SILENT FERVENT 887197/WORD-CURB ⊕	40	49	17	AARON SHUST whispered and shouted brash 0033/word-curb
l	N	EV	PHIL WICKHAM CANNONS HID 4755 PROVIDENT-INTEGRITY	41	27	27	THE ALMOST. SOUTHERN WEATHER TOOTH & NAIL 2481/EMI CMG
	N	EW	AMY GRANT GREATEST HITS SPARROW 2797/EMI CMG ⊕	42	31	12	TODD AGNEW BETTER QUESTIONS ARDENT/INO/COLUMBIA 2547, PROVIDENT-INTEGRITY
	40	6	GREATEST BILL & GLORIA GAITHER WITH THE HOMECOMING FRIENDS AMAZING GRACE GAITHER MUSIC GROUP 2725/EMI CMG	43	19	23	NICOLE C. MULLEN SHARECROPPER'S SEED: VOLUME 1 WORD-CURB 887144
The last of			FALLING UP CAPTIVA BEC 2198/EMI CMG	44	46	53	HAWK NELSON SMILE. IT'S THE END OF THE WORLO TOOTH & NAIL 5613/EMI CMG
	10	5	HILLSONG SAVIOUR KING HILLSONG/INTEGRITY 4257/PROVIOENT-INTEGRITY	45	NI	W	BEBO NORMAN Christmas: From the realms of Glory Bec 1270/Emil CMG
	1	S E	VARIOUS ARTISTS INTEGRITY'S INFORMITY 24:7 INTEGRITY 4263/PRDVIDENT-INTEGRITY	46	37	62	RED END OF SILENCE ESSENTIAL 10807 PROVIDENT-INTEGR TY
	14	5 3	SKILLET COMATOSE ARDENT/SRE/LAVA 2546/PROVIDENT-INTEGRITY	47	RE-E	NTRY	NICHOLE NORDEMAN RECOLLECTION: THE BEST OF NICHOLE NORDEMAN SPARROW 8635/EMI CMG
	16	52	MARK SCHULTZ BROKEN & BEAUTIFUL WORD-CURB 886570	48	35	27	J MOSS v2 PAJAM GOSPO CENTRIC 87214/PROVIDENT-INTEGRITY
	25	29	VARIOUS ARTISTS GLORY FLEVEALED: THE WORD OF GOD IN WORSHIP REUNION 10823/PROVIDENT-INTEGRITY	49	RE-E	NTRY	SWITCHFOOT OHI GRAVITY SPARROW/COLUMBIA 0113/EMLCMG
	12	77	MAT KEARNEY NOTHING LEFT TO LOSE AWARE/COLUMBIA/INPOP 1380/EMI CMG	50	44	20	UNITED ALL OF THE ABOVE HILLSONG AUSTRALIA/INTEGRITY 4174/PROVIDENT-INTEGRITY

		TO						
ن		G	OSPEL.					
-		WEEKS ON GIT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	FBT	FINS	AST	WEEKS ON CWT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LAGEL
	2	2	SHEKINAH GLORY MINISTRY JESUS KINGDOM 3003		26	21	5	BEVERLY CRAWFORD LIVE IN LOS ANGELES JDI 1271
Ĭ	4	14	MARVIN SAPP THIRSTY VERITY 094/33/ZOMBA	- E	27	25	22	YOLANDA ADAMS THE BEST OF ME ELEKTRA ATLANTIC 156604/AG
ĺ	3	5	ISRAEL & NEW BREED A DEEPER LEVEL: LIVE INTEGRITY/CDLUMBIA 11986/SONY MUSIC ⊕		28	27	6	MYRON BUTLER & LEVI STRONGER EMI GOSPEL 83642
i	5	3	TRIN-I-TEE 5:7 T57 SPIRIT RISING 0402/MUSIC WORLD		29	29	74	NICOLE C. MULLEN REGEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 86569/WARNER BROS.
	1	2	MARVIN WINANS ALONE BUT NOT ALONE PURESPRINGS GOSPEL 86278/EMI GOSPEL		30	31	61	LECRAE AFTER THE MUSIC STOPS REACH 30021/CROSS MOVEMENT
	6	3	BYRON CAGE LIVE AT THE APOLLO: THE PROCLAMATION GOSPO CENTRIC 11114/PROVIDENT-INTEGRITY		31	35	48	KIRK FRANKLIN SONGS FROM THE STORM, VOLUME I FO YO SOUL/GOSPD CENTRIC 88401/ZOMBA
	10	26	GREATEST THE CLARK SISTERS GAINER LIVEONE LAST TIME EMI GOSPEL 81094 ⊕		32	41	27	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS THE GRAND FINALE: ENCOURAGE YOURSELF EMI GOSPEL 84547
	HOT		RICKY DILLARD & NEW G THE 7TH EPISODE: LIVE IN TORONTO NUSPRING 02676/EMI GOSPEL		33	33	48	BISHOP PAUL S. MORTON STILL STANDING TEHILLAH 6528/LIGHT €
	9	3€	VARIOUS ARTISTS WOW GOSPEL 2007 VERITY WORD-CURB/EMI CMG 02499/ZOMBA	•	34	50	35	BISHOP G.E. PATTERSON HAVING CHURCH WITH THE SAINTS: VOLUME 1 PODIUM 2506
	13	2	DONNIE MCCLURKIN THE ESSENTIAL DONNIE MCCLURKIN VERITY/LEGACY 15388/SONY BMG		35	34	13	DA' T.R.U.T.H. OPEN BOOK CROSS MOVEMENT 30029
	8	5	LEE WILLIAMS AND THE SPIRITUAL QC'S SO MUCH TO BE THANKFUL FOR MCG 7056		36	32	18	RICHARD SMALLWOOD WITH VISION JOURNEY: LIVE IN NEW YORK VERITY 62226/ZOMBA
			VICKIE WINANS HAPPY HOLIDAYS FROM VICKIE WINANS DESTINY JOY 001		37	20	2	VASHAWN MITCHELL & FRIENDS PROMISES VMAN MUSIQ 984158/TYSCOT
	11	5	THE NEW LIFE COMMUNITY CHOIR FEATURING JOHN P. KEE NOTHING BUT WORSHIP TYSCOT NEW LIFE/VERITY 10028 ZOMBA		38	47	100	ISRAEL & NEW BREED ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 94893/SOMY MUSIC
	7	27	NICOLE C. MULLEN SHARECROPPER'S SEED: VOLUME 1 WORD-CURB 887144/WARNER BROS.		39	38	15	BISHOP NOEL JONES PRESENTS THE CITY OF REFUGE SANCTUARY CHOIR WELCOME TO THE CITY TYSCOT 984159/TASEIS
j	19	.91	JUANITA BYNUM A PIECE OF MY PASSION FLOW 9301	•	40	43	53	SMOKIE NORFUL LIFE CHANGING EMI GOSPEL 33347
	12	27	J MOSS V2 PAJAM/GOSPO CENTRIC 87214/ZOMBA		41	40	46.	PATTI LABELLE THE GOSPEL ACCORDING TO PATTI LABELLE UMBRELLA 370139/BUNGALO
	16	22	VARIOUS ARTISTS WOW GOSPEL #15. 30 OF THE GREATEST GOSPEL HITS EVER EMI CMG/VERITY/MORD-CURB 08764/ZOMBA		42	37	97	BYRON CAGE AN INVITATION TO WORSHIP GOSPO CENTRIC 71231/ZOMBA
	18	54	JUANITA BYNUM & JONATHAN BUTLER GOSPEL GOES CLASSICAL FLOW 1894/MARANATHA!		43	36	18	VARIOUS ARTISTS GOTTA HAVE GOSPEL WORSHEP INTLIGRITY GOSPEL NATEGRATY GOSPO CENTRICZCOVERA COLLINERA 08266 SONY MUSIC
	Hi	EN	JAMES HALL WORSHIP AND PRAISE LIVE AT FOXWOODS MUSIC BLEND 1863 COMIN ATCHA		44	14	2	PHIL TARVER DRAW NEARER KINGDOM 5005
	22	2	FRED HAMMOND THE ESSENTIAL FREO HAMMOND VERITY/LEGACY 15385/SONY BMG		45	RE-E	₩TR ⁻	FRED HAMMOND FREE TO WORSHIP VERITY 85990/ZOMBA ⊕
	28	15	AYIESHA WOODS INTRODUCING AYIESHA WOOOS GOTEE 72966		46	45	8	VARIOUS ARTISTS THE VERY BEST OF PRAISE & WORSHIP VOLUME 2 LEGACY VERITY/GOSPO CENTRIC 10199/ZOM/BA
	23	75	TYE TRIBBETT & G.A. VICTORY LIVE! INTEGRITY GOSPEL COLUMBIA 77526 SONY MUSIC		47	RE-E	NTR	AMBASSADOR BOBBY JONES FAITH UNSCRIPTED SUNRISE 8046
	15	34	DEWAYNE WOODS & WHEN SINGERS MEET INTRODUCING DEWAYNE WOODS & WHEN SINGERS MEET QUIET WATER WERITY 85333/ZOMBA		48	42	5	VARIOUS ARTISTS TOP 25 GOSPEL PRAISE & WORSHIP SONGS MARANATHAL/WORD-JURB 97 1898/WARNER BROS
	24	6	THE CANTON SPIRITUALS DRIVEN VERITY 10029/ZOMBA		49	RE-E	NTR	REV. TIMOTHY WRIGHT & THE NEW YORK FELLOWSHIP MASS CHOIR JESUS, JESUS, MOM/JEG 5987/KOCH
	26	2	HEZEKIAH WALKER THE ESSENTIAL HEZEKIAH WALKER VERITY/LEGACY 15389/SONY BMG		50	RE-E	NTR"	LYNDA RANDLE LYNDA RANDLE LIVE GAITHER MUSIC GROUP 4270;

CHARTS LEGEND

ALBUM CHARTS

es data compiled from a comprehesive pool of U.S. music merchants by Nielsen SoundScan, Sales data for R&B/hip-hop retail charts is compiled by Niel-SoundScan from a national subset of core stores that specialize in those ge

Albums with the greatest sales gains this week.



GREATEST GG Where included, this award indicates the title with the chart's largest unit increase.



Where included, this award indicates the title with the chart's biggest percentage growth.

REALISTICATE Indicates album entered top 100 of The Billboard 200 chabuats and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

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.

SINGLESCHARTS

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 char 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.

② CD single available. ② DIgital Download available. ② DVD single available. ③ Vinyl Maxi-Single available. ② Vinyl single available. ② CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

HTPREDICTOR

☆ 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 CERT. LEVELS

SOO,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 RIAA multiplies snipments by the number of discs and/or tapes. © Certification net shipments of 100,000 units (00,0). □ Certification of 200,000 units (Platino). ③ 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 multiplatinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

■ RIAA gold certification for net shipment of 25,000 units for video singles.

□ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos.

■ RIAA platinum certification for net shipment of 50,000 units for video singles.

□ RIAA platinum certification for sales of 100,000 units for shortform

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

ALBUNS

0		O	DEPENDENT
	1		
WEE	LAST	WEE.	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) DASHBOARD CONFESSIONAL
O			THE SHADE OF POISON TREES VAGRANT 477 (13.98)
2	4	13	SOUNDTRACK HAIRSPRAY NEW LINE 39089 (16.98)
3	2	2	THE SHEPHERD'S DOG SUB POP 710* (15.98)
4	1		DETHKLOK THE DETHALBUM WILLIAMS STREET 0002/ADULT SWIM (13.98)
	3	2	DOWN DOWN III: OVER THE UNDER DOWN 286176/ILG.(18.98)
	7	3	DROPKICK MURPHYS THE MEANEST OF TIMES BORN & BREO 001/ILG (15.98)
	8	2	GUCCI MANE TRAP-A-THON BIG CAT 4000/TOMMY BOY (13.98 CD/OVD) €
В	25	2	INGRID MICHAELSON
9	9	3	MOTION CITY SOUNDTRACK
10	32	4	GREATEST THE 101 STRINGS ORCHESTRA
ê		2	GAINER HALLOWEEN MADACY SPECIAL PRODUCTS 52906/MADACY (13.98) SHEKINAH GLORY MINISTRY
11	11		JESUS KINGDOM 3003 (17.98) DJ KHAŁED
12	18	17	WE THE BEST TERROR SQUAD 4229/KOCH (17.98) DIPLOMATS PRESENTS: HELL RELL
13			FOR THE HELL OF IT DIPLDMATIC MAN 5952/KOCH (17.98)
14	10	2	STEVE EARLE WASHINGTON SQUARE SERENADE NEW WEST 6128* (16.98) €
1/5	6	2	ALL TIME LOW SO WRONG, IT'S RIGHT HOPELESS 693 (13.98)
16	13	5	CHIODOS BONE PALACE BALLET EQUAL VISIDN 141 (15.98)
17	19	19	JASON ALDEAN RELENTLESS BROKEN BOW 7047 (17.98).
18	17	29	ELLIOTT YAMIN
19	16	20	SOUNDTRACK
	23	7	ONCE CANVASBACK/SONY MUSIC SOUNDTRAX 10586/COLUMBIA (13.98) AS I LAY DYING
20			AN OCEAN BETWEEN US METAL BLADE 14632 (13.98) VARIOUS ARTISTS
21	12	2	GOIN: HOME: A TRIBUTE TO FATS DOMINO VANGUARD 225/WELK (27.98) SHARON JONES & THE DAP-KINGS
22	NE	W	100 DAYS, 100 NIGHTS DAPTONE 012 (15.98)
23	29	13	SPOON GA GA GA GA MERGE 295* (15.98)
24	22	7	SIXX: A.M. THE HEROIN DIARIES SOUNOTRACK ELEVEN SEVEN 171 (15.98)
25	21	3	TRIN-I-TEE 5:7 T57 SPIRIT RISING 0402/MUSIC WORLD (15.98)
26	20	3	NEW FOUND GLORY FROM THE SCREEN TO YOUR STEREO PART II DRIVE-THRU 83655 (12.98)
27	27		TRAVIS TRITT THE STORM CATEGORY 5 500103 (18.98)
28	30	36	TRACY LAWRENCE
29	40	37	CRAIG MORGAN
30	15		DEVENDRA BANHART
			SMOKEY ROLLS OOWN THUNDER CANYON XL 283/BEGGARS GROUP (15.98) BETWEEN THE BURIED AND ME
31	24	3	COLORS WICTURY 351 (13.98) WHISKEY FALLS
32	26	2	WHISKEY FALLS MIDAS 90184 (13.98)
33	14	2	REVIN FOWLER BRING IT ON EQUITY 3017 (15.98)
34	NE	W	MERLE HAGGARD THE BLUEGRASS SESSIONS MCCDURY 0008 (16.98)
35	33	9	FLIGHT OF THE CONCHORDS THE DISTANT FUTURE (EP) SUB POP 746 (4.98)
36	31	3	THE BLACK DAHLIA MURDER NOCTURNAL METAL BLADE 14642 (13.98)
37	RE-E	NTRY	VARIOUS ARTISTS FOREVER SOUL R&B MADACY SPECIAL PRODUCTS 52253/MADACY (13.98)
3	NE	W	CAKE
39	37	4	B-SIDES AND RARITIES UPBEAT 001 (10.98) PINBACK
			AUTUMN OF THE SERAPHS TOUCH AND GO 300* (15.98) RODRIGO Y GABRIELA
40	49	43	RODRIGO Y GABRIELA ATO 21557 (13.98) ⊕ RAMMSTEIN
41	48	3	VDLKERBALL UNIVERSAL MUSIC GMBH 50716 (19.98 CD/DVD) €
42	RE-E	NTRY	BULLET FOR MY VALENTINE THE POISON TRUSTKILL 74 (13.98) ●
43	RE-E	NTRY	ARCADE FIRE NEON BIBLE MERGE 285* (14.98)
44	39	5	MANU CHAO LA RADIOLINA BECAUSE 68496/NACIONAL (16.98)
45	NE	w	JOHN RALSTON SORRY, VAMPIRE VAGRANT 470 (13.98)
46	41	5	LUCIANO PAVAROTTI
47	RE-E	NTRY	LUCIAND PAWARETTE THE STEATEST TENOR OF ALL TIME MADACY SPECIAL PRODUCTS 52385,MADACY (13 98 COLOVO) € SILVERCHAIR
48	50	5	YOUNG MODERN ELEVEN. 255548/EAST WEST (13.98) ⊕ EVERY TIME I DIE
		- 44	THE BIG DIRTY FERRET 085 (15.98) KOTTONMOUTH KINGS
49	AE-E		CLOUD NINE SURURBAN NOIZE 79 (18.98) ICED EARTH
50	42	4	IVED ENTITY

TOP INDEPENDENT ALBUMS: Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributions. TASTEMAKERS: Top control to the property of the p

TASTEMAKERS ARTIST TITLE IMPRINTANUMBER DISTRIBUTING LABEL BRUCE SPRINGSTEEN MAGIC COLUMBIA 17080*/SQNY MUS 1 NEW KANYE WEST 2 4 4 FELLA/DEF JAM 009541/IDJMG NEW PJ HARVEY 3 ND 009972*/IDJMG ANNIE LENNOX ONGS OF MASS DESTRUCTION ARISTA 15260/RMG IRON AND WINE 5 3 2 FOO FIGHTERS 6 ECHOES, SILENCE, PATIENCE & GRACE ROSWELL/RCA 11516*/RMG KEYSHIA COLE ONFIDENTIAL/IMANI/GEFFEN 009475/IGA J. HOLIDAY 8 NEW BACK OF MY LAC MUSIC LINE 11805/CAPITO JOHN FOGERTY 9 NEW SOULJA BOY TELL'EM 10 RK/INTERSCOPE 009962*/IGA 50 CENT OURSES SHADY/AFTERMATH/INTERSCOPE 008931*/IGA 11 8 4 MATCHBOX TWENTY MATCHBOX TWEN I Y EXILE ON MAINSTREAM MELISMA/ATLANTIC 297340/AG ⊕ JILL SCOTT THE REAL THING: WORDS AND SOUNDS VOL. 3 HIDDEN BEACH 00050 € 5 2

14 NEW

TREY SONGZ

TREY DAY SONG BOOK/ATLANTIC 135740/AG 15 RE-ENTRY FEIST THE REMINDER CHERRYTREE/POLYDOR/INTERSCOPE DD8819/IGA

	O TOP WORLD					
THIS	LAST WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT&NUMBER/DISTRIBUTING LABEL	CERT		
0	3	2	#1 SOUNDTRACK THE DARJEELING LIMITED FOX 9240/ABKCO			
2	1	36	CELTIC WOMAN A NEW JOURNEY MANHATTAN 75110/BLG	•		
3	4	53	RODRIGO Y GABRIELA RODRIGO Y GABRIELA ATO 21557 €			
4	2	5	MANU CHAO La RADIOLINA BECAUSE 68496/NACIONAL			
5		15	ISRAEL "IZ" KAMAKAWIWO'OLE WONDERFUL WORLD BIG BOY 5917/MOUNTAIN APPLE			
6	8	49	VARIOUS ARTISTS CELTIC FAVORITES MADACY SPECIAL PRODUCTS 52247/MADACY			
7	6	2	JOHN CRUZ ONE OF THESE DAYS LILIKDI D2			
8	7	7	LOREENA MCKENNITT NIGHTS FROM THE ALHAMBRA QUINLAN ROAD/VERVE 009459/VG			
ê e	9	36	LADYSMITH BLACK MAMBAZO LONG WALK TO FREEDOM GALLO 3109/HEADS UP			
10	10	40	LOREENA MCKENNITT AN ANCIENT MUSE QUINLAN ROAD/VERVE 007920/VG			
11	11	6	ANOUSHKA SHANKAR/KARSH KALE BREATHING UNDER WATER MANHATTAN 09539/BLG			
1/2	14	52	THE STARLITE SINGERS IRISH FAVORITES MADACY SPECIAL PRODUCTS 52835/MADACY	Į.		
13	RE-E	RY	CIRQUE DU SOLEIL KA CIRQUE DU SOLEIL 20024			
14	Ni	EW	THE WHISKEY BARDS WOMEN WHISKEY & WAR HAP! SKRATCH 10001			
15	13	35	CIRQUE DU SOLEIL CORTEO CIRQUE DU SOLEIL 25 ⊕			
			The second secon			



OCT

IUSIC VIDE

MUSIC VIDEOS, Principal Performers NEW SLAND VIDEO/UNIVERSAL MUMBER (PRICE) NEW SLAND VIDEO/UNIVERSAL MUMBER (PRICE) NEW SLAND VIDEO/UNIVERSAL MUMBER (PRICE) NEW SLAND VIDEO/UNIVERSAL MUMBER (PRICE) Elton John REMEMBER THAT NIGHT: LIVE AT THE ROYAL ALBERT HALL David Gilmour 2 2 IT'S ALIVE 1974-1996 The Ramones RNER MUSIC VISION 970483 (19.98 DVD) GREATEST HITS Creed VIDEO 13103 (13.93 CD/DVD TRAPPED IN THE CLOSET: CHAPTERS 13-22 R. Kelly IMMAGINE IN CORNICE Pearl Jam POPMART: LIVE FROM MEXICO CITY 5 23 U2 IST. 000903 (19 8 DVD) THE GOSPEL MUSIC OF JOHNNY CASH 3 6 2 Johnny Cash AMAZING GRACE Bill & Gloria Gaither 24 FAREWELL | TOUR: LIVE FROM MELBOURNE 8 121 Eagles HOW GREAT THOU ART Bill & Gloria Gaither KISSOLOGY: THE ULTIMATE KISS COLLECTION VOL. 2 1978-1991 VH-I CLASSICS/UNIVERSAL MUSIC & VIDEO DIST. 00108 (34.98 DVD) Kiss 9 VOLKERBALL Rammstein -3 UNIVERSAL MUSIC OMISTIC OF THE PAST, PRESENT & FUTURE PAST, PRESENT & FUTURE UNDERSAL MUSIC & VIDEO DIST. 001041 (18 98 CD 3VD Rob Zombie 12 196 THE BEST OF THE JOHNNY CASH SHOW: DELLXE VERSION Johnny Cash **EVERY SECOND COUNTS: DELUXE EDITION** Plain White T's € 10 CHRIS BOTTI: LIVE WITH ORCHESTRA & SPEC AL GUESTS Chris Botti LIVE AT RADIO CITY Dave Matthews & Tim Reynolds 15 € LIVE FROM RADIO CITY MUSIC HALL Heaven & Hell ELVIS: '68 COMEBACK SPECIAL Elvis Presley 16 57 A NEW JOURNEY: LIVE AT SLANE CASTLE, IRE_AND Celtic Woman 2 ELVIS: ALOHA FROM HAWAII Elvis Presley THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTERN COWBOYS' VULGAR HITS Pantera LIVE IN DUBLIN Bruce Springsteen With The Sessions Band DNY RMG VIDED 10139 (19.98 CD/DVD) THE BEST OF THE JOHNNY CASH SHOW Johnny Cash

A.	AHO		
V	y.	7	DEOCLIPS
No.		ŧ	
US EEK	AST EEK	HART HART	TITLE
1	4	≥5	ARTIST (IMPRINT / PROMOTION LABEL) NO ONE
		-	TWK ALICIA KEYS J/RMG
2	2	7	CRANK THAT (SOULJA BOY) SOULJA BOY TELL'EM COLLIPARK/INTERSCOPE
3	16 3		I'M SO HOOD DJ KHALED FEAT, T-PAIN, TRUCK DADDY, RICK ROSS & PUES TERROR SOLJAD/KOCH
4	1	4	KISS KISS
		3	CHRIS BROWN FEATURING T-PAIN JIVE/ZOMBA DUFFLE BAG BOY
5	10	3	PLAYAZ CIRCLE FEAT. LIL WAYNE DTP/DEF JAW/IDJMG
6	ME	W	HATE THAT I LOVE YOU RIHANNA FEATURING NE-YO SRP/DEF JAM/IDJ/MG
7	3	5	ROCKSTAR NICKELBACK ROADRUNNER/ATLANTIC/LAVA
8	NE	W	SHINE ON
			1, 2, 3, 4
9	BUT	2	FEIST CHERRYTREE/POLYDOR/INTERSCOPE
10	7	6	THE PRETENDER FOO FIGHTERS ROSWELL/RCA/RMG
	8	4	GOOD LIFE KANYE WEST FEAT. T-PAIN RDC-A-FELLA/DEF JAM/IDJMG
	19	2	SHAWTY IS A 10 THE-DREAM DEF JAM/IDJMG
13	9	5	WAKE UP CALL MAROON 5 A&M/DCTONE/INTERSCOPE
	13	10	BED J. HOLIDAY MUSIC LINE/CAPITOL
15	14	2	MY DRINK N' MY 2 STEP
			CASSIDY FEATURING SWIZZ BEATZ FULL SURFACE/J/RMG
16	5	10	KEYSHIA COLE FEAT: MISSY ELLIDTT & LIL KIM MANVGEFFEN
	18	4	DRIVIN' ME WILD COMMON G.O.O.D./GEFFEN
18	11	14	STRONGER KANYE WEST ROC-A-FELLA/DEF JAM/IDJMG
19	17	4	AYO TECHNOLOGY 50 CENT FEAT. JUSTIN TIMBERLAKE & TIMBALAND SHADY/AFTERMATH/INTERSCOPE
20	20	2	DO IT WELL JENNIFER LOPEZ EPIC
321	NE	N	HOOD FIGGA GORILLA ZOE BLOCK/BAD BOY SOUTH/ATLANTIC
22	NEW		FREAKY GURL
			GUCCI MANE BIG CAT/ASYLUM/ATLANTIC GIMME MORE
23	N	3//	BRITNEY SPEARS JIVE/ZOMBA
24	NE	W	BABY DON'T GO FABOLOUS FEAT, JERMAINE OUPRI DESERT STORMDEF JAMIDJING
25	NEW		OVER YOU DAUGHTRY RCA/RMG

THIS	ARTIST TITLE
M	TV2
1 2 3 4 5 6 7 8 9	COMMON, DRIVIN' ME WILD TALIB KWELI FEAT. WILL.I.AM, HOT THING 50 CENT FEAT. JUSTIN TIMBERLAKE & TIMBALAND, AND TECHNOLOGY LINKIN PARK, BLEED IT OUT FALL OUT BOY, I'M LIKE A LAWYER(ME & YOU) FOO FIGHTERS, THE PRETENDER STARTING LINE, ISLAND (FLOAT AWAY) SERJ TANKIAN, EMPTY WALLS PLAYAZ CIRCLE FEAT. LIL WAYNE, DUFFEL BAG BOY CASSIDY FEAT. SWIZZ BEATZ, MY DRINK N' MY 2 STEP
V	11 SOUL
1 2 3 4 5 6 7 8 9	ALICIA KEYS, NO ONE CHRISETTE MICHELE, BEST OF ME RIHANNA FEAT. NE-YO, HATE THAT I LOVE YOU MYA, RIOIN' JILL SCOTT, HATE ON ME KANYE WEST FEAT. T-PAIN, GOOD LIFE EVE FEAT. SEAN PAUL, GIVE IT TO YOU J. HOLIDAY, BED WYCLEF JEAN FEAT. AKON. LIL WAYNE & NIIA. SWEETEST GIPT. (DOLLAR BILL) UGK FEAT. OUTKAST, INTI PLAYERS ANTHEM (I CHOOSE YOU)
	JSE fuse
1 2 3	RIHANNA FEAT. NE-YO, HATE THAT I LOVE YOU FALL OUT BOY, I'M LIKE A LAWYER(ME & YOU) PARAMORE, MISERY BUSINESS

KANYE WEST, STRONGER

MAROON 5. WAKE UP CALL

THE ACADEMY IS ..., EVERYTHING WE HAD FOO FIGHTERS, THE PRETENDER MY CHEMICAL ROMANCE, TEENAGERS

ANGELS AND AIRWAVES, EVERYTHING'S MAGIC AVRIL LAVIGNE. WHEN YOU'RE GONE

VIDEO MONITOR.

AUNCH PA HEATSEEKERS. Title ARTIST MBER / DISTRIBUTING LABEL (PRICE) #1 GREATEST INGRID MICHAELSON CABIN 24 03/ORIGINAL SIGNAL (17) Girls And Boys THE SPILL CANVAS 2 No Really, I'm Fine SHARON JONES & THE DAP-KINGS 100 Days, 100 Nights HURT 1 2 Vol. II 94656 (12.98 ANOTHER ANIMAL Another Animal DEVENDRA BANHART 3 2 Smokey Rolls Down Thunder Canyon FALLING UP JOSE GONZALEZ In Our Nature 4 2 WHISKEY FALLS 9 8 2 Whiskey Falls KEVIN FOWLER 10 2 2 Bring It On FLIGHT OF THE CONCHORDS 8 9 The Distant Future (EP) THE LAST GOODNIGHT 12 FE-ENTRY Poison Kiss 13 In Our Bedroom After The War BROKEN SOCIAL SCENE PRESENTS: KEVIN DREW 9 3 Spirit If... PONZONA MUSICAL 15 Son De Amores DOWN A.K.A. KILO 16 15 18 The Cefinition Of An Ese HETE (16.98 CD/DVD) 🖚 LEELAND 17 Sound Of Melodies THE PIPETTES 18 We Are The Pipettes NEW INDUSTRIES/INTERSCOPE 009279/IGA (9.98) FIVE FINGER DEATH PUNCH The Way Of The Fist BULLET FOR MY VALENTINE The Poison 20 21 78 JOHN RALSTON Sorry, Vampire SICK PUPPIES 22 Dressed Up As Life 28 27 ANN WILSON 23 Hope & Glory KEVIN MICHAEL 24 NEW Kevin Michael NN/ATLANTIC 24358D/AG (13.98) NEW Flying Club Cup **FEDERATION** 26 NEW It's Whateva RNER BROS. (13.98) KY-MANI MARLEY 34 2 Radio OUTHS/VOX/REALITY 40651/AAO (13.98 MEIKO Meiko 28 16 11 LOS HUMILDES VS. LA MIGRA Los Humildes Vs. La Migra 29 27 28 THE WEAKERTHANS 7 2 Reunion Tour PETER BJORN AND JOHN Writer's Block RAHSAAN PATTERSON 32 12 2 Wines & Spirits WE THE KINGS 33 We The Kings TIERRA CALI 34 40 17 Enamorado De Ti: Edicion Especial JNIVERSAL L'ATINO (13.98 CD/DVD) 🏵 HIGH ON FIRE Death Is This Communion WITHIN TEMPTATION 48 11 The Heart Of Everything 36 NER 618021 (11. El Avion De Las Tres ON 311225/UG (12.9 MATT POND PA 11 2 Last Light 38 MR. CAPONE-E 17 2 39 Dedicated 2 The Oldies Part 2 SOPHIE MILMAN 40 LA ARROLLADORA BANDA EL LIMON 41 46 Linea De Oro: En Los Puros Huesos Y Muchos Exitos Mas IMOGEN HEAP 35 101 STEVEN WRIGHT 42 I Still Have A Pony 43 EMERSON DRIVE 44 49 43 Countrified PAUL VAN DYK 45 38 8 In Between JOE BONAMASS 46 45 Sloe Gin PRONG Power Of The Damager 47 THURSTON MOORE 48 Trees Outside The Academy S LOS CUATES DE SINALOA Los Gallos Mas Caros

MARK RONSON

com

diphistory com

appeared in the top 100 of The Bi Iboard 200. If a Heatseekers time ear on the Heatseekers chart. See Chart Legend for rules and

10

SINGLES & TRACKS



SONG INDEX

Chart Codes: C5 (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs))

Chart Codes: C5 (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs))

Time Songs (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs))

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Chart Codes: C5 (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs))

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Chart Codes: C5 (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs))

Chart Codes: C5 (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs); H100 (Hot 100 Songs); H100 (Hot Indian Songs)

100% MEXICANO (Maximo Aguirre, BMI/Top Charts,

BMI) IT 30

1, 2, 3, 4 (Buraway Music, SOCANBMG Canada, SOCAN) H100 27; POP 26

1973 :EMI Blackwood, BM/Bai Fulure Music, BMI/Songs Of Universal, BMI), HL, H100 100 -POP 83

5 LETRAS (Alexis Y Fido, ASCAP) LT 32

Α

ALL MY FRIENDS SAY (Murrah Music Corporation, BMI/House Of Full Circle, BM/Full Circle, BMI/Black In The Saddle, ASCAP/Groove Puppy Music, ASCAP) CS 10; H100 74

H100 74
 ALRIGHT (Blue Toes Music Publishing Designee, ASCAP/Uncle Buddies Music, ASCAP) RBH 63
 ANGEL (Chaka Khan, ASCAP/JI) Branda Music Works, ASCAP Minneapolis Guys Music. ASCAP/EMI April,

220
APOLOGIZE (Virginia Beach, ASCAP/WB Music, ASCAP/Midmight Miradle Music, ASCAP/Sony/ATV Turnes, ASCAP), HLWRM, H1001 4; PDP 3
AS IF (Carear-SMG Music; Publishing, BM/Gingerdog Songs, BM/Raylene Music, ASCAP/WB Music, ASCAP, WBM, CS 18
AYER LA VI (Crown P. BM/Sebastian, BMI) LT 12
AYER LA VI (Crown P. BM/Sebastian, BMI) LT 12
AYER LA VI (Crown P. BM/Sebastian, BMI) LT 12
Music Carporation ASCAP/WIgma Beach, ASCAP/Wheesal

RAILA MI CORAZDN (Warner-Tamerlane Publishing,

BM/I II 42

BARTENOER (Zomba Songs, BM/Nappy Boy Publishing, BM/Famous, ASCAP/Byelall Music, ASCAP), HL/WBM, H10/21, PGP 20, BM 37

BASTA YA (Clisma, ASCAP/LT 11

BASTO (Ser-Ca, BM/) LT 5

BABY BAY (Prote Grounds Songs, BM/EMI Blackwood, BM/, HL H10/B4, PGP 55

BEAUTFUL (BIRTS, clionathan Rotern Music, BM/Southside (Independent Music, BM/Eyes Above Walter, ASCAP/Belloga Heights Music, BM/Eyes Above Walter, ASCA

side independent Music. BMLEyes Above Waler. ASCAP/Belloya Heights Music. BMVFeetmybabeez. ASCAP. Aimen Music. ASCAP/SonyATV Songs. BMI). HLWBIM H100 33. POP 29. RBH 78. BECAUSE OF YOU (EMI April. ASCAP/Smelly Songs. ASCAP-Dwight Frye Music. BMVSmells Like Metal. SOCAN-BMI Biscarwood. BMI, HLWBM. H100. 99 BECAUSE OF YOU (Super Sayin Publishing. BMI/Zomba Songs. BMI/SonyATV Tunes. ASCAP/EMI April. ASCAP, HLWBM. POP 86 BED (2002 Music Publishing. ASCAP/LI Music. ASCAP/Famusi. ASCAP/WB Music. ASCAP). HLWBM. H100 6. POP 27. RBH 1.

H100.46
BESAME SIN MIEOO (The Royalty Network, ASCAP/Wild.
PRIC. ASCAP/Roynet Music, ASCAP) LT 38
BETTER GET TO LIVIN' (Velvet Apple, BMI/Lap Of Luxu-

BETWEEN RAISING HELL AND AMAZING GRACE

BIG GIRL (NDW) (Real Pretly Music Publishing, BMI)
BIG GIRL SONT GRY (Headphone Junke Publishing,
ASCAP/Sad Songs, ASCAP) Hoog 9-Pp 19
BLEED IT OUT (Zomba Songs, BM/Chesterchaz, BM/Pa)
Bad Mir, Hahn, BM/Naondisclosure Agement, BM/Pa)
Boudon, BM/Wenji KobayaShi, BM/Parcakey Cakes,
BM/), WBM, H100 60, PGP 57
BLUE MAGIC (Cartle boys Publishing, ASCAP/The
Waires Of Nazareth, BM/PAM Blackwood, BM/Fwo TuffEnull BM/VGSA Music Publishing, ASCAP/The
Waires Of Nazareth, BM/PAM Blackwood, BM/Fwo TuffEnull BM/VGSA Music Publishing, ASCAP/The
BM/Aurelius Music Publishing, ASCAP/H. H. H00
55, PGP 52; BBH 31
BOOY (Slavery, BM/Songs Of Universal, BM/VDJ IIIv,
BM/Marelius Music Publishing, ASCAP/H. BBH 88
BOTTLE POPPIN (Granny Man Publishing, BM/MalikMekhi Music, BM/Basemed Funk South, ASCAP/Alonzo Mathirs Publishing Designes, BM/MARIUS Cole PubIshon BM/Marines/Carneller Publishing, BM/M. MidMM

BOUNCE IT SHAKE IT (Fenix Productions Unlimited BRUISED BUT NOT BROKEN (Realsongs, ASCAP) RBI

BUBBLY (Cocomarie Music, BMI/Dancing Squirrel, ASCAP), WRM, H100 7: POP 8 Publishing, BMI/Zomba Songs BMI/Granny lishing, BMI/Mekhi Music, BMI/Basement F ASCAP), WBM, H100 49; POP 28, RBH 44

CAN'T HELP BUT WAIT (Chrysalis Music, ASCAP/Sony, ATV Tunes, ASCAP/EMI April, ASCAP), HL

H100 (1 PQ)*100. RBH: 14

CANT LEAVE *EM ALONE (Universal Music Corporation, ASCAP/Royally Rightings, ASCAP/RaSnawn Daniels Productions, ASCAP/EMI April, ASCAP/Rodney Jerkins Productions, BM/50 Cent Music, ASCAP/EMI Blackwood.

ing, BMI/EMI Bladwood, BMI/Tompstone Publishing, BMI), HL, H107 79, PO BB. RBI-4, CAN U BELIEVE (I Like Em Tindke, ASCAP/EMI Virgin. ASCAP/Bill; Kidd Music, BMI), HL, RBI-26 CAN U FEEL ME (Jacaba Music, BWI/EVTA Slick, ASCAP/Heavy Harmony, ASCAP/Lakiva, ASCAP/Filing, On AII Oylinders Music. ASCAP/BBI-72 CAN WE CHILL (Super Sayin Publishing, BMI/Zomba Songs, BMI/E Hudson Music, BMI/Walmer-lamerlane Publishing BMII WBMI ABBI-58

Publishing BMI: WBM: RBH 58
CHUY Y MAURICIO Arga: BMI) LT 20
CLEANING THIS GUN (COME ON IN BOY) (Sony/ATV
Acuf Fishe: FMI Lavender Zoo Music, BM/Universal
Music Composition: ASCAP Big Orange Dog, ASCAP).

HL CS 40
CLOTHES OFF!! (Epileptic Caesar Music, ASCAP/EMI
April, ASCAP/Mayday Malone, ASCAP/Dimensional
Music Of 1091, ASCAP/Reptilian, BMI/EMI Blackwoot
BMI/WB Music, ASCAP/Warner-Tamerlane Publishing,

HL, PUP 5U ani, BMI/Dan Shea, BMI/May 5 RMI/Snov/ATV Tree, BMI/Taz-

HL. CS 56
CRANK THAT (SOULJA BOY) (Element 9 Recordings, ASCAD (Cooperatorular Music, RMI) H100 1; POP 2.

RBH 6
CRYING OUT FOR ME (My Diel Starts Tomorrow,
PAU/Songe Oil Inwersal RMI/Pretty Girls & Big Love

Songs. BMI) HL, RBH 50
CUAMDO REGRESES (Crisma, ASCAP) LT 28
CUPIO SHUFFLE (The Only Cupid Publishing,
ASCAP/Artist Publishing Group West. ASCAP/Top Quali-

ASCAP/Artist Publishing Group West. ASCAP/Top Quality, BM/I) BBH of Vetvel, BM/Csongs Of Universal, BM/Liu Jüzel Music Publishing, BM/Csoqués And Milk, ASCAP/NappyPub. BM/Zomba Songs. BM/CAmore Music, BM/Swizel Music, BM/Swizel Music, BM/Swizel Music, BM/Swizel Music, BM/Swizel Music, BM/Swizel Music, BM/Swizel Music, BM/Swizel Music, BM/Swizel Music, BM/Swizel Music, BM/Swizel Music, BM/Swizel Music, BM/Swizel Music, BM/Swizel Music, BM/Swizel Music, BM/Swizel Music, BM/Swizel Music, BM/Swizel Blackwood, BM/I), HUWBM. H100 13, POP 15

DE QUE SIRVE (Not Listed) LT 48
DE TI EXCLUSIVO (Editora Arpa Musical, BMI) LT 13
DJ DON'T (Songs Of Universal, BM/Divided, BM/Ram
BMI/Day Debishood Consens Divided (BM/Ram

DE TI EXCLUSIVO I:Editora Arpa Musical, BM/DI LTI DJ DONT (Song) El Universal BM/DI/Orde(d), BM/Ranal, BM/MAyr /Bhbishing Company, BM/MWarner-Tamerlane Publishing, BM/), HLWBM RBH 43

DO IT (Neister Publishing, ASCAP/Varginia Beach, ASCAP/WB Music, ASCAP/Varginia Beach, ASCAP/WB Music, ASCAP/WB Music, ASCAP/WB Music, ASCAP/WB April, ASCAP/WB April, ASCAP/WB April, ASCAP/WB Music, BM/), HL/MDI April, ASCAP/Stone Diamond Music, BM/), HL/MDI ASCAP/Stone Diamond Music, BM/), HL/MDI ASCAP/Stone (Son/MY I've, BM/WB/ Music, ASCAP/Marra's Diearn ASCAP), HL/WBM, CS 2: H100 30 PDF 6B.

30, POP 68
DO YOU (Super Sayin Publishing, BMI/Zomba Songs, RMI/To b Beats, ASCAP/The Allen Boy Publishing.

00 YOU KNOW? (THE PING PONG SONG)/DIMELO

(Team S Dol Publishing, BM/Hitoo Music, BM/I/Dol-Janaire Publishing, BM/Coons Ol Universal BM/Errique iglessas: ASCAP/EMI April. ASCAP) LT 8 DUFFLE BAG BOY (Tolla Boy Publishing, ASCAP/Ty Epras Music, ASCAP/Young Money Publishing, BM/Warner-Tarnerlane Publishing, BM/Sar Statiz Music, BMI, WBM. HTOJ 40; PQP 59; RBH 10

Los Cangns, ASCAP) LT 10 hta Musical, BMI) LT 3 y, ASCAP/Babble On Songs, BMI), WBM, CS 15, H100 98 EVERYTHING (

FAMOUS IN A SMALL TOWN (Sony/ATV Songs, BMI/Nashviile Star, BMI/Watsky, ASCAP), HL, CS 17;

H100 94
FIRECRACKER (International Dog Music, BM/Viravelin'
Arkansawyer, BM/VCorm Country, BM/VJosh Turner's Publishers Arkansawyer BMI/Corn Country, BMI/Josh Tumer's Publishing Designee, ASCAP) CS 14; H100 84
FIRST TIME (G-Chills, BMI/Jeseth Music, BMI) H100 41

FREAKY GURL (Street Certified Publishing, BMI/Cyberw

FUTURE BABY MAMA (Controversy, ASCAP/Universal Music Corporation, ASCAP). HL. RBH 53

GET IT BIG (High 4 Life Publishing, ASCAP) RBH 71 GET IT SHAWTY (J Lack Music, ASCAP/J) Pal Publishing, ASCAP/EMI April, ASCAP/Ry Love Music, ASCAP/JR-W Music, ASCAP/Shmoot Music, BM/Young Gold, BM/Warner-Tamerlane Publishing, BMI), HL/WBM, POP or

oww.warter-lasteraine Publishing, BMI). HL/WBM. POP 93
GET ME 800IEQ (B-Day Publishing, ASACP/Universal Tunes, SESAC/Songs Of Universal SESAC/Earam S Dot Publishing, BMI/Hito Music, BMI/Songs Of Windswelp Teactine, BMI/Yong Falares Music, BMI/Angela Beyince, ASCAP/Morga Falares Music, BMI/Angela Beyince, ASCAP/Morga Falares Music, BMI/Angela Beyince, ASCAP/Morga Falares Music, SESAC/Milagraphy April, ASCAP/Songap MMP ASCAP/Music World, ASCAP/Morga Ronza, SESAC, HL, RBH 34
GET UP DNI (Theos Flow, BMI) RBH 92
GIMME MORE (WBM Music, SESAC/Maniphang; Muzic, SESAC/Milagraphy Music, ASCAP/Marcella Araica Publishing, ASCAP/Music, ASCAP/Musical Music, Corporation, ASCAP/Mercella Araica Publishing, ASCAP/Music, ASCAP/Musical Baraca Publishing, ASCAP/Music, ASCAP/Musical Baraca Publishing, ASCAP/Music, ASCAP/Musical Baraca Publishing, ASCAP/Music, ASCAP/Musical Baraca Publishing, ASCAP/Musical Baraca Publishing, ASCAP/Music, ASCAP/Musical Baraca Publishing, ASCAP/Music, ASCAP/Musical Baraca Publishing, ASCAP/Musical B

ASCAP/Grid Demperados. ASCAP/Sarachel.
ASCAP/Grid Demperados. ASCAP/Carol Vincinni And Ascolades. BM/SanyATV Cross Keys.
ASCAP/Cary Nicholson. ASCAP). HL. CS. 45
GOOD LIFE Please Gimme My Publishing, BM/WEMI
Blackwood. BM/Toompstone Publishing, BM/Wappy-Pub. BM/V2chrab Songs. BM/Vicilowbrick Paod. ASCAP/Chery
Lan. ASCAP/Sieman, BM/Wamen-Jameriane Publishing, BMI; CLIMHL/WBM. H100 10; POP 22; RBH 8
GOOD THINGS. (SteePitch Music. BM/Wb) Vis Starts
Tomorrow, BM/Songs of Universal, BM/Lasons's Lyrics.
SESAC/Peach Global Tunes. SESAC/Sikar Nisoned.
ASCAP/Kenoley Music. ASCAP), HL. RBH 88
THE GREAT ESGAPE (Martin Johnson Music,
ASCAP/Mayday Maione. ASCAP/Dimensional Music,
ASCAP/Mayday Maione. ASCAP/Dimensional Music,
ASCAP/Mayday Maione. ASCAP/Dimensional Music,
ASCAP/Mayday Maione. ASCAP/Dimensional Music,
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ASCAP/Mayday Maione.
ASCA

THE HAND CLAP (Building 2 Music, BMI/Phunky Dawg, BMI/Go Live Publishing, ASCAP/PMHI Music, ASCAP/2 Girls & A Boy, ASCAP/An what Music, BMI/Croomstac-

MUSIC PUBLISHIN, IASOAPYVISIA LAIGA WINISH, GWD, WEM, CS ST, HATE ON ME (ABlack Productions, ASCAP/McKie Beals, ASCAP, My Soulmate Songs, ASCAP) BBH 28 HATE THAT I LOVE YOU (Super Sayin Publishing, BMI/Zomba Songs, BMI/SonyATV Tunes, ASCAP/EM April, ASCAP). HL/MBM, H100 18, PDP 12; BBH 61 HEARTBREAKER (Tank 1176 Music, ASCAP/T And Me, ASCAP/Demis Hot Songs, ASCAP/ED D1z; II, BMI/Antonio Dixorts Muzik, ASCAP/Bick Frountain Publishing, ASCAP/BMS Songs, ASCAP/Indiendogs West Son

BMII, HL, RBH 100
HEY THERE DELILAH (So Happy Publishing, ASCAP/Rearmore Music, ASCAP),

WBM, H100 20, POP 21
HOLD ON (Jonas Brothers Publishing, BMt/Sony/ATV Songs, BMI), HL, POP 97

etty Deep Ugly Music, BMI/Careers-shinn, BMI), WBM, H10039 bilds music rulaisming, bildy, wow, HT0 39 HODD FileGA (Alarzo Mathis Publishing Designee/Earbrain Publishing, ASCAP/EMI April. ASCAP), HL. H100 45, POP 65, R8h 474 Music. ASCAP/150 Lafayen Music. ASCAP/In De Streetz Music Publishing, ASCAP/Copy-HOOD FIGGA (AI

right Control RBH 62 HOW 'BOUT THEM COWGIRLS (Sony/ATV Tree. BM/Awender Zoo Music, BM/Careers-BMG Music Pub-ishing, BM/Sagrabeaux Songs, BMI), HL/WBM, CS 11; H100 R1

H100 81
HOW DO I BREATHE (Sony/ATV Songs, BM/EMI April
ASCAP, Stellar Songs, ASCAP), HL, RBH 48
ASCAP, Stellar Songs, ASCAP, HL, RBH 48
ASCAP, Stellar Songs, ASCAP), HL, RBH 48
ASCAP, Stellar Songs, ASCAP, ASCAP, Stellar Songs, ASCAP). HL, FIBH 48
HOW FAR WE'VE COME (U Rule Music, ASACP/EM/ April ASCAP/Łucinda Panic Music, BMI/Grand Line Music, ASCAP/Pookle Stuff, BMI) H100 15, POP 14
HOW LONG (EMI April, ASCAP/WB Music, ASCAP),

HL/WBM, CS 26
HOY YA ME VOY (WB Music: ASCAP) LT 50
HYDROLIC (62 Laventhal Music: ASCAP/Majarod Pub

WBM, BHI Girst N Gold, BM/WarnerTamerlane Publishing, BM/Byelali Music, ASCAP/Famous, ASCAP), HL/WBM, H100 90; POP 99, RBH 57

(EIVI Blackvood, BMI/The Madden Brothers BMI/High Speed Chase, ASCAP), HL, H100

IF I HAVE MY WAY (EMI Music Publishing UK, SESAC/Foray Music, SESAC/Chrisette Michele

HL, H100 42: POP 70: RBH 16
I GOT IT FROM MY MAMA (will liam Music, BMI/Cherr Lane, ASCAP/KlugerPartners Music, ASCAP), CLM,

H100 92 FOF 61
GOT MY GAME ON (EMI Blackwood, BMVBig Gassel
Hitles BMI Heluse Full OT Circle Music, BMI/Sery Tractor BMI/Cat N Entertainment, BMI), HL, CS 34
LIKE (Music From The Roots, BMI/Phenomenal Woman
Music, BMI/Pasison Publishing, BMI) BBH 99
IM LIKE A LAWYER. (ME & YOU) (Sony/ATV Songs.
BMI/Charanox X Senforce BMI) BH 190 FOR

Im Line A GWI LG... (ME & TUD) (SIII/YAIV SONGS. BMI Chicago X Softore, BMI), H. PUP 74 IM SO HO00 (DI Khaled, BMI/NappyPub, BMI/Zomba Songs, BMI/Fist N Gold, BMI/Wappr/Famerlane Pub-lishing, BMI/4 Blunts Li Al Once, BMI/4, Lanier Publish-ing Designee, ASCAP/Tiac. Prelied Enterlannee. BMI/Notling Daie Songs, ASCAP), WBM. H100 61: POP 90, 0984 18

80. RBH 18

IM WITH THE BAND (Warner-Tameriane Publishing, BM/Sell The Cow. BM/Ifower One. BM/IFWB Mussic, ASCAP-Tower Fwo, ASCAP-Tower Fwo, ASCAP-Tower Scall ASCAP-Tower Scall Scale Scale For Scale For Bank Mussic, ASCAP-Tully Makes, Mussic, ASCAP-Modilis Mussic, ASCAP-Inversal-Tully-Garm International, ASCAP-Angelou Mussic, ASCAP), HL.

Rang Circus, BMI/Jeffrey Steele, BMI/BPJ, BMI) 3.37

INTL PLAYERS ANTHEM (I CHOOSE YOU) (Zomba Enterprises, ASCAP/Tethorise Publishing, BMI/Music Resources, BMI/We Don't Play Even When We Be Pla ASCAP/Mosquito Puss, ASCAP/Chrysalis Music, ASCAP/Jobete Music, ASCAP), HL/WBM, H100 91;

Publishing, BMI) LT 23
INTO THE NIGHT (Araesthelic, BM/Warner Chappell, SOCAN) WBM, H100 97, PQP 72
ITS G000 TO BE US (Cal IV Songs, ASCAP/BergBrain, ASCAP I, Bring Circus, BMI/Music Of Windswept, ASCAP I, Cal IV Songs, ASCAP I, Bring Circus, BMI/Music Of Windswept, ASCAP I, Cal IV Songs, ASCAP I, Bring Circus, BMI/Music Of Windswept, ASCAP I, Cal IV Songs, ASCAP I, Cal IV Songs, ASCAP II Bring Circus, BMI/Music Of Windswept, ASCAP II Bring Cir

ASCAP I Ring Circus, Birturinusia of ASCAP I Ring Circus, Birturinusia of ASCAP I CS 39

I WANT YOU Kongs Of Universal, BM//Senseless, BM//white am Music, BM//Cherry River, BM//Skyforest, BM//Sprit One, BM/), HL, RBH 49

RBH 35 JBH 30T STARTED LOVIN' YOU (Elderotto, BMI/Fez-songs, ASCAP/Warner-Tameriane Publishing, BMI/Moor Maker, BMI/Keith's Wild Bunch, BMI) CS 58

KISS KISS (Songs Of Universal, BMI/Culture Beyond Ur Experience Publishing, BMI/Zomba Songs, BMI/Nappy-Pub, BMI), HL/WBM, H100 35; RBH 9

LAGRIMAS DEL CORAZON (Edimonsa ASCAP/Siem LAGRIMAS DE SANGRE (Once Rios S A de C.V./TN

32
LA TRAVESIA [El Conuco, BMI/Redom], BMI) LT 6
LAUGHED UNTIL WE CRIED (EMI April, ASCAP/Didn't Have To Be Music, ASCAP/Songs Of Combustion Music ASCAP/Micro Of Windswerp, ASCAP, H. S. LEAN LIKE A CHOLO (Mistica Music, BMI/F lossy, ASCAP), BMI/F LOSSY, ASCAP, BMI/F LOSSY, BMI/F

LEAN LIKE A CHOLO (Mistica Music. BMI/Flossy, ASCAP) PDF viole II, ASCAP/BMG Songs, ASCAP/Mass Confusion, ASCAP/EMI April, ASCAP/Mass Confusion, ASCAP/EMI April, ASCAP/Mass Confusion, ASCAP/EMI April, ASCAP/Mass Wiley Daughters Viucs, CSSAC/Miurne, BMI HLAMBM H100 16, PDF 94, RBH 5 LIKE MONEY (Telnoise Publishing, BMI/Music Resources, BMI) BHH 90 LIKE THIS (Shawn Mims, BMI/The Blackout Legacy, ASCAP/Schelieds, ASCAP/EMI-POF BO LISTEN (Larry Haynes Publishing, BMI/LII) Mack, BMI/Halo III Wasic, BMI/Conjunction Music Publishing, ASCAP/Schelieds, ASCAP/Tariar Van-Scwer, ASC AP/A Song in Progress, ASCAP/Farvay Vanus, ASCAP/In-versal Music Corporation ASCAP/Boofleggers Stop, ASCAP).

Mae. ASCAP/Ameribril. ASCAP) CS 12, H100 76

LOST WITHOUT U (1 Like Em Thicke, ASCAP/DosDuelties/Music, ASCAP) RBH 39

LOVE DONT LIVE HERR (Warner-Tameriane Publishing,
BM/DWHAywood, BM/RAD/DBULLETS-Publishing,
BM/DWHAywood, BM/RAD/DBULLETS-Publishing,
BM/HIHIRY DBAM, SSEAC/SWE Publ, SSEAC/Multisongs BMG, SESAC), WBM, CS 53

LOVE LIKE THIS (S.M.Y., ASCAP/Sonny/AT) Turnes,
ASCAP-Rico Love, ASCAP/SeM/API Turnes,
ASCAP-Rico Love, ASCAP/WHAPI, ASCAP/DBAP/BWI
Wilkins Music, BM/Flyes ADCAP/Bapre
Wilkins Music, BM/Flyes ADOVE Water, ASCAP/Beluga
Heights Music, BM/Flyes ADOVE Water, ASCAP/Beluga
Heights Music, BM/Flyes ADOVE Water, ASCAP/Beluga
Heights Music, BM/Flyes ADOVE Water, ASCAP/Bare
ASCAP/Music Of Windswept, ASCAP/Zonda Entlerprises, ASCAP/Water, ASCAP/BM Music,
ASCAP/Warner-Tamerlane Publishing, BM/I/Canjahandz

LOW (ESCAP) Marmer-Tamerlane Publishing, BM/I/Canjahandz

LOW (ESCAP) SEM/I/GM (Lielby, BM/I/Music, BM/I/Crobba

LOW (ESCAR) SM/I/GM (Lielby, BM/I/Music, BM/I/Crobba

WBM, H100 19, POP 9 LOW (E-Class, BMI/Top Quality, BMI/Music, BMI/Zomba Songs, BMI), WBM, RBH 65

MAKE ME BETTER (J. Brasco, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Super Sayun Publishing, BM/Zomba Songs, BM/EMI April. ASCAP/No Question Entertanment. ASCAP). HL/WBM. H100 34, POP 36.

RBH 25
MAKES ME WONDER (Careers-BMG Music Publishing,
BMM*ehruay Twenty Second, BMI), WBM, PDP 43
MAKEYOUHAPPY (Soulchild, ASCAP/Universal Music
Corporation, ASCAP/Well ink Red Music, ASCAP/EMI

Corporation, ASCAP/Tree in the Book ASCAP/Universal April, ASCAP), HL, RBH 91
ME (Shep in Seph ASCAP/Almo Music, ASCAP/Universal Music Corporation, ASCAP), HL, RBH 47
MEENAMORA (Songs Of Camaleon, BM/Peermusic III.

BMIN H100 95, LT "
ME LOVE (WB Music, ASCAP), WBM, H100 38 POP 24 MI CORAZONOTTO (Premium Latin, ASCAP) LT 2 MI GENTE Haria BMI) LT 47 MI GENTE Haria BMI) LT 47 MISERY BUSINESS (WB Music, ASCAP) Editor, IJust Want 16, Sing Music, ASCAP) Ascar ASCAP).

WBM, H100 70, P0P 45
MONEY IN THE BANK (Swizz Beatz, SESAC/Universal MONEY IN THE BANK (Sw.z Beatz, SESAC/Universal Tunes, SESAC/Songs Of Universal SESAC/Mayheav, Music, BM/Carlisle Young Music, ASCAP/God Heat Entertainment, SESAC/Universal-Songs Of PolyGarm International, BM/Unisin Combs Publishing, ASCAP/Bod April, ASCAP/Big Poppa Music, ASCAP/Shek Duchion Publishing, ASCAP/Shek Duchion Publishing, ASCAP/Shek Duchion Publishing, ASCAP/Shek Duchion Publishing, ASMAP (Salamen-Lamberland Publishing, BM/Upric Angeletti Music, BM/UPR M Blackwood BM/Csa-Vette Music, BM/Wichichappell Music, BM/Wichichappell Music, BM/Wichichappell Music, BM/Wichichappell Music, SCAP/Sony/Misconding Music, ASCAP/Sony/ATV Tunes, ASCAP), HLWBM, RBH 54

RBH 54

THE MORE I DRINK (EMI April, ASCAP/New Sea Gayle, ASCAP/Old Desperados, ASCAP/N2D, ASCAP), HL, CS

27
MORE THAN A MEMORY (Mike Curb Music,
BMI/House Of Moraline, BMI/Sweet Hysteria Music,
ASCAP/Jacobsong, ASCAP/Fortune Favors The Bold,
ASCAP, WBM, CS 9: H100 S
MUEVELO (Ensign Music, BMI/C K, Jointz, BMI/Whoop-

Music Corporation, ASCAP) LT 45 NO PUEDO OLVIDARLA (Crisma, ASCAP) LT 35 NO TE VED (Leon Blanco, BM/EMI Blackwood, BMI/Las Leoncitas Music Publishing, ASCAP/Sandunguero Musi

Leonicias nusia ruonaming, robotaming publishing, BMI) I. 4 NOTHIN BETTER TO DO (Curb Songs, ASCAP/Lucky In Love, ASCAP/Lonely Poel Society Publishing, ASCAP/Kobali Music Publishing, ASCAP/Grey Ink Music, ASCAP/FranAm Music Administration, ASCAP).

WBM, GS 211 HT00 93 (UESTRO AMOR ES ASI (Magnate Music Publishing, ASCAP/Sebastian Publishing, ASCAP/Kingz Publishing

OJALA PUDIERA BORRARTE (Tulum, ASCAP) LT 17
OLVIDAME TU (Arpa, BMI) LT 27
ONLINE (EMI April, ASCAP) was sea Gayle, ASCAP/Didn't Have to Be Missc, ASCAP, Ht. Cs 3; H100 43: PDP 91
ONLY ONE U (WBM Music, SESAC/Bongs in The Key of B Flat, SESAC/Monotimes South, SESAC/BOLDOS Music, ASCAP/Hitos Couth, ASCAP/Fusic Of Windswept, ASCAP/Fusic Inlenational Winsic, BMI/HISO Music, BMI/Songs Qi Windswept Racific, BMI/Songs

ASSAPANAMENT AND ASSAPA

PARALYZER (Finger Eleven, SOCAN/Renfield, ASCAP) WBM, H100 32, POP 32
PARTY LIKE A ROCKSTAR (Preciate That Music,
BMI Cerrui And Milk Publishing, ASCAP/Peaches Children Publishing, ASCAP/EMI April, ASCAP), HL, POP 51

Bowlestonia His Wint Voloning, AscAPP, Hall Polp 51
PAZ EN ESTE AMOR (Not Listed) LT 2T
PAZ EN ESTE AMOR (Not Listed) LT 2T
PICTURES OF YOU (Blue Ladder, BMM/Stay Beauliful
Songs BMI/Cromba Songs, BMI/Enconn Entertammen),
BMI/The Last Goodlinght, BMI), WBM, POP 66
PLAYER'S PRAYER (Prelity Girls & Big Love Songs,
BMI/Yelma Goodlinght, BMI BH 87sr c. ASCAP/Black
Fourlatan Publishing, ASCAP/EMI April, ASCAP/LonaisLic ASCAP/Notling Hill, ASCAP) HL, BBH 29
POP BOTTLES (Young Monry Publishing, BMI/WarnerTamerlane Publishing, BMI/Soram Sound, BMI/Maddie
Jalmes Songs, ASCAP), WBM, HBH 67
POR AMMARTE (San Angel, ASCAP) LT 29
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POR AMMARTE (San Angel, ASCAP) LT 29
POR AMMARTE ASI (WB Music, ASCAP/Erami, ASCAP)
LT 14

POTENTIAL BREAKUP SONG (Half Heart Music,

58

PROMISE RING (Ezeke International Music, BMI/Christo-pher Maithew, BMI/Hitco Music, BMI/Songs Of Windswept Pacific, BMI/Universal-PolyGarm Internationa Tunes, SESA/Chineya Joins, SESA/Chineyasi Music Corporation, ASCAP/Bootleagers Siop, ASCAP/DeNaul Publishing, ASCAP/EMI Blackwood, BMI/ColliPark

Music, BMb, HL, RBH 69
PROUD OF THE HOUSE WE BUILT (Sony/ATV Tree, BMV/Showbilly Music. BMV/Smarmer-tameriape Publishing. BMV/Showbilly Music. BMV/Smarmer-tameriape Publishing. BMV/Sycamore Caryon Music, BMV/Tum Me On Music. BMV/Smarmer Caryon Music, BMV/Tum Me On Music. BMV/Smarmer Caryon Music. BMV/Tum Me On Stable Music. BMV/Tum Music, BMV/BMV/Smarmer Music, BMV/BMV/Smarmer Music, BMV/BMV/Smarmer BMV/Tum Damin Twins, ASCAP/Naked Under My Clothes, SCAP/Chrysalis Music, ASCAP/Naked Under Music, ASCAP), HL, RBH 56

Q QUE TE PICA (Not Listed) LT 41 OHIEN (Sony/ATV Discos, ASCAP/Arjona Musical,

RADIO NOWHERE (Bruce Springsteen, ASCAP) P0P 75
READY, SET, DONT GO (Sunnageronimo, BM/ISony/ATV
Acuit Rose, BM/ILavender Zoo Music, BM/I), HL, CS 48
REO UMBRELIA (Little Blue Typewn iter Music,
BM/I Bucky And Clyde, ASCAP-L'Itle Des Autuers,
ASCAP/Moorscar Music, BM/IPP J Administration,
ASCAP, CS 36
REHAB (RMI Blackwood, BM/I), HL, POP 87
RIDIN' (Esther Dean Publishing Designee, BM/IPPertunes,
SSAC-Heven Sins Chuldroon, SIm BM/IPPertunes,
SSAC-Heven Sins Scholeron Sims Publishing
Designee, ASCAP/May Songs, BM/II BH 74
ROC-4-FELL BB LLIDMARES (Transporter Entertainment, ASCAP/Universal Music Corporation, Marchael

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ROLLIN' WITH THE FLOW (EMI Algee, BMI), HL/WBM.

SEX PLANET (R.Keily, BMI/Zomba Songs. BMI). WBM

SEXY LADY (Drawfrist Publishing, ASCAP/I Want Mine Put in hing ASCAP/EMI Unart Catalog, BMI), HL/WBM

CS 52 SI NOS DUELE (Not Listed) LT 36 SIN QUE LO SEPAS TU (Universal Musica , Inc., ASCAP/Geminis Musical, SACM) LT 31

SOLD PARA TI (Mamila Publishing, ASCAP) LI 18
SOMEBODY'S ME (Enrure glessia, SACAP/EMI Amil.
ASCAP/AST SME (Enrure glessia, SACAP/EMI Amil.
ASCAP/AST SME (Enrure glessia, SACAP/EMI Amil.
ASCAP/AST BMI-AST ASCAP/EMI SMER.
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SOMESTHING ABOUT A WOMAN ISMG-Career'S
BMI/Shitake Mals. BMI. Creers: BMIG Music Publishing,
BMI/FOX Ridge Music, BMI), WBM. CS 47
SORRY, BLIABITE TO N ME (Get Familiar Music,
BMI-Byeldi Music, ASCAP/Eminous, ASCAP/StonePetrone Music, ASCAP, HI-100 SP. POP 48
S.O.S., Jorosa Brother Publishing, BMI/Sony/ATV Songs,
BMI-BILL HI-100 SP. POP 48
SOS LAMAL (Carris-Oxice Music, ASCAP/Laird Road
Music, ASCAP/Raylene Music, ASCAP/Laird Road
Music, BMI/Somestacular
Music, BMI/Sographic SMI-SOS BMI/SOS BMI-SOS BMI-S

SPENO THE NIGHT (Warner-Tamerlane Publishing, BMI/Checkman, BMI/Ness, ASCAP/Nitty & Capone,

BMICheckman BMVPess. ASCAP/Vetty & Capone.
BMICheckman BMVPess. ASCAP/Vetty & Capone.
BMICheckman BMVPess. ASCAP CS 25. PO 94
STEALING CINDERELLA (BMS Sorgs. ASCAP/CSW.
ASCAP/Linversal Music Corporation, ASCAP/Macintyc
Music, ASCAP/Music Of Fruit Circle. BMIChall Cricle.
BMIChall Common Macing BMVEst
Blackwood, BMVDaff Life. ASCAP/Comba Enlerprises.
ASCAP/Edwin Birdsong, ASCAP). HLWBM, H100 2:
CDP 1 BH4 LWBM.

THE STRONG ONE (Careers-BMG Music Publishing, BM/Evansville, BM/BMG Songs, ASCAP/Jonesin' For A BM/Evansville, Bm/tichnis Juriys.

Hi, BMI, WBM, CS 42

SUFFOCATE (Songs Of Peer, ASCAP/March 9th Publishing, ASCAP/Morningsiderali, ASCAP/2082 Music Publishing, ASCAP/BBH 66

SUMMER LOVE (Zomba Enterprises, ASCAP/Fennman Tunes, ASCAP/PMB Music, ASCAP/Virginia Beach, ASCAP/WHM Music, SESAC/Danjahandz Muzik,

SWEETEST GIRL (DOLLAR BILL) (Huss Zwingli, ASCAP/Sony/ATV Tunes. ASCAP/Re-Bass Music. BM/FMI Blackwood BM/Colder Boy Publishing ASCAP/awehmi Publishing. BM/Anthony K Music. ASCAP/Clifty Music. BM/Carests-BM/S Music Publish-ing, BM/Invigs. BM/Byelal Music. ASCAP/Famous. ASCAP/Money Mack, BMI), HL/WBM, H100 86. P0P 67

TAKE ME THERE (Sony/ATV Tunes, ASCAP/Islandsoul, ASCAP/Marnet-Tamer fane Publishing, BMU/Boatwright, Baby, BMU/Major Bob, ASCAP/Sweet Summer, ASCAP), HU/MBM, CSS, Hufu (22, PDP 44

TAKIN DEF THIS PAIN (Gin Road BMI) CS 51

TANGEO UP (ORIM) ROber, ASCAP/Universal Music, Corporation, ASCAP/Little Blue Typewiter Music, BMI/SPJ Administration, ASCAP/Universal Music, BMI/SPJ Administration, ASCAP/Universal Music, BMI/SPJ Administration, ASCAP/Universal Music, BMI), H., CS 30

HL CS 30
TATTOO (Sony/ATV Tunes, ASCAP/EMI April,
ASCAP/Amanda Ghost Bucks Music Group Limited
BMI/Ian Dench Music, BMI), HL, H100 56; POP 33

Data for week of OCTOBER 20, 2007

Music, ASUAP) LI 19

THESE ARE MY PEOPLE (Universal Music Corporation

ASCAP/Mempherstield, ASCAP/Cat IV Songs,

A TI SI PUEGO DECIRTE (Edimonsa, ASCAP/Siempre ASCAP) LT 7
TU : WB Music. ASCAP) LT 39
TUYA (Birs Tunes, ASCAP/EMI April, ASCAP/Gunhill
Music, ASCAP) LT 24

UN JUEGO (Seg Son, BMI) LI UNTIL THE END OF TIME (T JN JUEGO (Ser) Son, BMI) LT 46
JNTIL THE END OF TIME (Tennian Tunes.
ASCAP/Zomba Enlerpness, ASCAP/Virginia Beach,
ASCAP/WB Music, ASCAP/Warner-Tamerlane Publishing, BMI/Dianaharda Music, SESAC/WBM Music,
SESAC/Warner, SESAC). WBM, H100 2B; P0P 62: RBH-

VALENTINE (Universal Lingo, ASCAP/Notting Hill, ASCAP/Young Goldie, BM//Aragorn Songs, ASCAP/Hale Yeah, SESAC/Peertunes, SESAC), HL. RBH 97

WADSYANAME (Hee Bee Dooinit, ASCAP/2 Big Productions, ASCAP/Cherry Lane, ASCAP/Cord Kayla, ASCAP/EMI April, ASCAP/Jacke Frost, ASCAP/BMG Songs, ASCAP), CLM/HL/WBM, H100 83; POP 82; RBH

WAKE UP CALL (Careers-BMG Music Publishing,

WAKE UP CALL (Careers-BMG Music Publishing, BMIT behary Twenty Second, BMIT valentine Valentine ASCAP BMG Songs ASCAP), WBM, H100 23, POP 17 WATCHING AIRPLANES (SONYATY Tiee, BMIZJOSEP) WILLIAMS SONYATY Tiee, BMIZJOSEPOW, TIER, BMIZJOSEPOW, BMS, CASCAP, MBM, BBH 200, FILL CS 24 WATCH MY SHOES (Fill Productions, ASCAP) WBM, BMS, CASCAP), WBM, BBH 70 Have Tubishing, BMIZJOSEPOW, WBM, BMF, BMIZJOSEPOW, WBM, BMF, CS 29 THE WAY 1 AM (Cabn 24, ASCAP) wBM, CS 29 THE WAY 1 AM (Cabn 24, ASCAP) H100 37, POP 31 THE WAY 1 ARE (Virginia Beach, ASCAP) WB Music, ASCAP/Danjarandz Muzik, SESAC/WBM Music, ASCAP/Danjarandz Muzik, SESAC/WBM Music, Corpo SESAC/Kencky Music, ASCAP/Universal Music, Corpo SESAC/Kencky Music, ASCAP/Universal Music, Corpo SESAC/Kencky Music, ASCAP/Universal Music, Corpo SESAC/Kencky Music, ASCAP/Universal Music, Corpo SESAC/Kencky Music, ASCAP/Universal Music, Corpo

WHAT DO YA THINK ABOUT THAT (Jonesbones Music ASCAPIlirving, BMMnventor Df The Wheel, ASCAP) CS

19, H100 99
WHAT IF ITS ME (Sixteen Stars, BMI/Frank Myers
Music, BMI/HoriPro Entertainment Group, ASCAP/Breal
ing News Ground Publishing, BMI/Sony/ATV Tree, BMI)

BM/Big Big Kid, ÁSCAP/Nondisclosure Agreement, BM/Rob Bourdon, BM/Keriji Kobayashi, BM/Pancakey Cakes, BM/J, WBM, POP 56 WHAT KINDA GONE (Sixteen Stars, BM/PPM Music, BM/HoriPro Entarialment Group, ASCAP/Fola, MSCAS, ASCAP/Beraterial ASCAP/Folaybox Music, BM/J CS 33.

ASCAP BergBrain, ASCAP/Fozzyboy Music, BMI) CS 3.
WHEN DID YOUR HEART GO MISSING? (Majaro Pub lishing, BMI) POP 95
WHEN I SEE U (Breakihrough Creations, ASCAP/EMI Apnil, ASCAP/S M.Y. ASCAP/Sony/ATV Tunes, ASCAP/Break North, SOCAN/Sony/ATV Music Publishing Garada, SOCAN/Wayine Writers, ASCAP/J, Sewell Publishing, ASCAP/Golden The Super Kid Music. ASCAP/EMI BIBL 12

ASCAP) FIL RBH 12 WHEN IT SAME (AND IT SAME AND IT SAM

Sewell Publishing, Advantages
POP 40
WHITE GIRL (Young Jeezy Music Inc., BMVAina Man
Main RMI/Get Gowp Music, BMI/Young Drumma. Music, BMI/Get Gowp Music, BMI/Young Drumma. ASCAP/EMI Blackwood, BMI), HL, RBH 82. WHO KNEW (EMI Blackwood, BMI/Pirk Inside Publishing, BMI/Maratone AB, STIM/Kobait Music Publishing, ASCAP/Kasz Money Publishing, ASCAP), HL, H100 14: PDP 6.

POP 6
WIPE ME DOWN (Irill Productions, ASCAP/Boosie Bad
Azz, ASCAP/Mouse On Tha Track, ASCAP) RBH 38
WOMAN (Zomba Emerprises, ASCAP/Ahmads World,
ASCAP/Sony/ATV Tunes, ASCAP/Life Print, ASCAP),
HL/WBM, RBH 51

86
YOU DON'T HAVE TO GO HOME (Sony/ATV Cross Keyl ASCAPHoosiermana Music, ASCAP/EMI Blackwood, BM//Oklahoma Girl Music, BM//Rich Texan Music, ASCAP) HL CS 60
YOU KNOW WHAT IT IS (Huss Zwingli), ASCAP/ASCAPATV Unives, ASCAP/Te-Bass Music,

ASCAP/SunyATV Lunes, ASCAP/Tie-Bass Music, BMI/EMI Blackwood, BMI/Guerschom Music, BMI/SunyATV Songs, BMI/Cown Club Publishing, BMI/SunyATV Songs, BMI/Cown Club Publishing, BMI/Namer-lameilane Publishing, BMI), HL/WBM, H100 52, PG 71, BBH 22 YOU STILL OWN ME (Scotty And Soda, ASCAP/New Zoo Baby, ASCAP/MB Music, ASCAP/Curb Songs, ASCAP/Carlie Monk, ASCAP/Gremlin Corner, ASCAP), WBM, CS 35

ZUN OAOA (CMG Publishing, ASCAP/Wise W Pusibishing, ASCAP) LT 25 CHARTS LEGEND on Page 102

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500,000 SPINS

Crash Into Me/ Dave Matthews Band /RCA
She's So High/ Tal Bachman /Columbia
Big Yellow Taxi/ Counting Crows /Geffen
I'm With You/ Avril Lavigne (Arista/FMG
Meant To Live/ Switchfoot /Columbia
Lonely No More/ Rob Thomas /Melisma/Atlantic
How To Save A Life/ Fray /Epic

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Over And Over/ Nelly Feat. Tim Mcgraw /Derrty/Fo Reel/Curo/Universal

300,000 SPINS

Listen To Your Heart/ **D.H.T.** /Robbins
What Goes Around...Comes Around/ Justin Timberlake /Jive/Zomba
Big Girls Don't Cry/ Fergie /Will.LAm/A&M/Interscope
Umbrella/ Rihanna Feat. Jay-Z/SRP.Def Jam/IDJMG

200,000 SPINS

Turn The Page/ Metallica /Elektra/Atantic

I Miss My Friend/ Darryl Worley /Dreamworks

Gimme The Light/ Sean Paul /VP/At antic

Like I Love You/ Justin Timberlake /Jive/Zomba

Gone/ Montgomery Gentry /Columb a

She's Everything/ Brad Paisley /Arista Nashville

Rockstar/ Nickelback /Roadrunner/Lava/Atlantic

Where'd You Go/ Fort Minor Feat. Holly Brook / Machine Shop/Warner Bros.
The Way I Are/ Timbaland Feat. Kerl Hilson / Mosley Blackgrounc/Interscope

100,000 SPINS

Redeemer/ Nicole C. Mullen /Word-Curb

I'll Be Around/ Daryl Hall & John Oates /U-Watch

Holy Is The Lord/ Chris Tomlin sixsteps/Sparrow/EMI CMG

Praise You In This Storm/ Casting Crowns /Beach Street/Reunion/PLG

Take Me As I Am/ Mary J. Blige /Matriarch/Geffen/Interscope

Who Knew/ Pink /LaFace/Zomba

Stay With You/ Goo Goo Dalls Warner Bros.

2 Step/ Unk /Koch

Sexy Lady/ Yung Berg Feat. Junior/Yung Boss/Koch/Epic

A Different World/ Bucky Covirgton /Lyric Street

Little Wonders/ Rob Thomas /Walt Disney/Melisma/Atlantic

Shawty/ Plies Feat. T-Pain/Slip-N-Slide/Atlantic

First Time/ Lifehouse /Geffen

Crank That (Soulja Boy)/ Soulja Boy Tell'em /ColliPar</Intersoope

Never Wanted Nothing More: Kenny Chesney /BNA

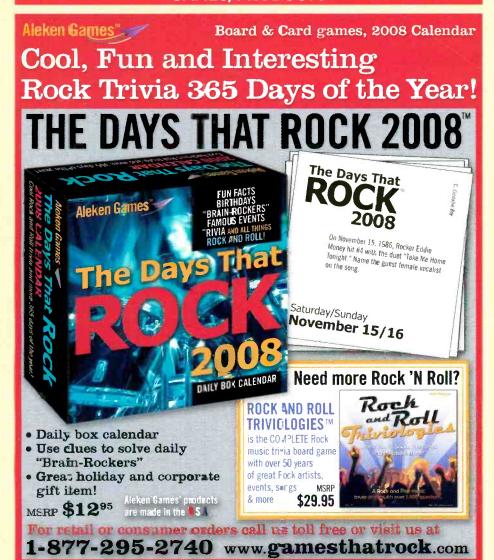
Let It Go/ Keyshia Cole Feat. Miss Elliott & Lil' K m /Imar i/Geffen

Stronger/ Kanye West /Roc-A-Fella/Def Jam/IDJMG

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UNITED STATES DISTRICT COURT CENTRAL DISTRICT OF CALIFORNIA WESTERN DIVISION

NATHAN EAST, et al. Plaintiffs.

TWENTIETH CENTURY FOX FILM CORPORATION, et al. Defendants

UNIVERSAL MUSIC CORP., et al.

Plaintiffs in Intervention,

TWENTIETH CENTURY FOX FILM CORPORATION, et al.

CASE NO. CV 04-4920 GAF (SHx)

CLASS ACTION

SUMMARY NOTICE FOR PUBLICATION

Hon. Gary A. Feess

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YOU ARE HEREBY NOTIFIED that a settlement of the above-captioned class action has been reached. The settlement is subject to approval by the Court.

A hearing will be held before the Honorable Gary A. Feess at the United States District Court for the Central District of California, Western Division, 255 East Temple Street, Los Angeles, CA 90012, on January 23, 2008, at 9:30 a.m. The purpose of the hearing is to determine: (1) whether the proposed of the claims in this class action (the "Class Action") as contained in the Stipulation of Settlement on file with the Court ("Stipulation") should be approved as fair, reasonable and adequate; and (2) whether the Judgment dismissing the Class Action with prejudice should be entered.

If you are (a) the current legal owner of any right or cause of action arising from the copyright in a Musical Composition or Sound Recording that was broadcast, cablecast, copied, displayed, disseminated, distributed, embodied, exhibited, performed, recorded, reproduced, synchronized, syndicated, telecast, transmitted or otherwise used in connection with, or as part of, the television series Santa Barbara in any manner or in any medium, whether now known or hereafter devised, anywhere: or (b) a current holder of any monetary or royalty interest arising from the copyright in any such musical composition or sound recording that is legally owned by a defendant in this action, an entity or company affiliated or related to a defendant, or an entity in which a defendant or any related or affiliated entity has a controlling interest, your rights may be affected by the settlement of the litigation.

If you have not received a detailed Notice of Proposed Settlement of Class Action

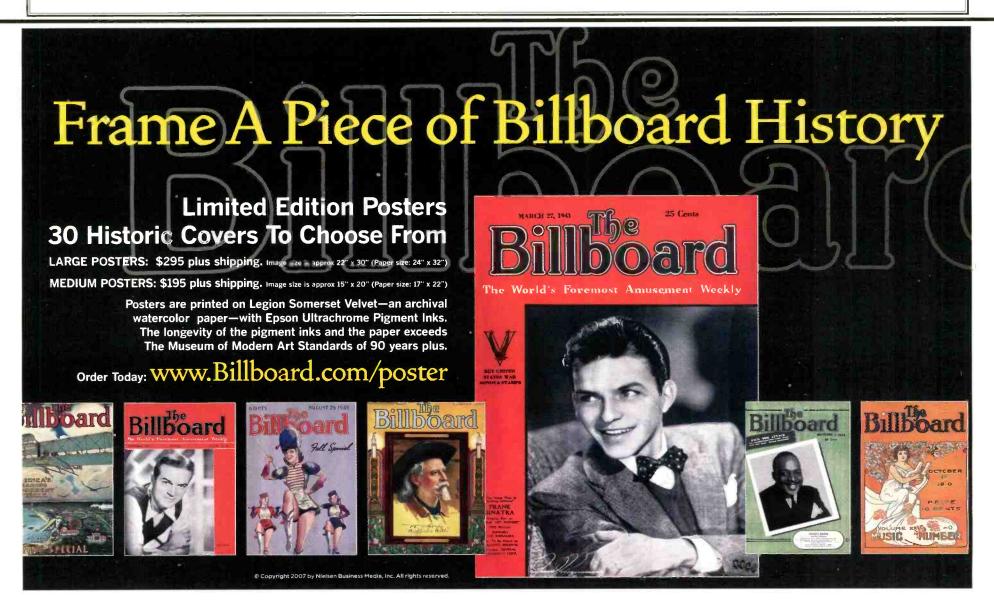
(the "Notice"), you may obtain copies by writing to the Settlement Administrator at Santa Barbara Class Settlement Settlement Administrator, c/o The Garden City Group, Inc., P.O. Box 9149, Dublin, OH 43017-4149. An Internet website has been created to give you additional information regarding the settlement and assist you in determining whether you are a class member. The website describes the musical compositions and sound recordings to which this settlement applies. To access that website, go to: www.SantaBarbaraClassSettlement.com

The Notice describes the lawsuit and the procedures for submitting a claim for a share of the settlement, objecting to the settlement, or opting out of the Classes

> PLEASE DO NOT CONTACT THIS COURT OR THE CLERK'S OFFICE REGARDING THIS NOTICE.

DATED: September 24, 2007

BY ORDER OF THE UNITED STATES DISTRICT COURT FOR THE CENTRAL DISTRICT OF CALIFORNIA. WESTERN DIVISION



RECORD COMPANIES: Hollywood Records in Burbank, Calif., promotes Brian Ressler to director of digital marketing. He was the label's manager of digital marketing.

Koch Records names John Dolan VP of sales. He previously held the same title at TVT Records.

WEA Corp., a division of Warner Music Group, elevates Ariel Taitz to senior VP of business and legal affairs. He was VP/assistant counsel at WMG's distribution companies (WEA and Alternative Distribution Alliance), as well as Atlantic, Warner Bros, and Rhino.

Universal Music Group Nashville appoints Bruce Shindler VP of national promotion for Mercury Nashville and promotes Katie Dean to VP of radio marketing for UMG Nashville. Shindler held the same role at Mercury/MCA, and Dean was director.

Show Dog Nashville names Sloane Cavitt sales and marketing coordinator and Alison Sparico promotion coordinator, Cavitt was an intern at Universal Music Group Nashville, and Sparico was an intern at Warner Bros. Nashville.









TOURING: AEG appoints Cara Vanderhook communications and marketing services manager for Los Angeles venues Staples Center and Nokia Theatre L.A. Live. She was communications coordinator.

Palace Sports and Entertainment names Larry Thompson VP of sponsorship development. He was director of corporate marketing.

PUBLISHING: Murrah Music in Nashville taps Dan Ekbäck as senior director of administration and international affairs. He was VP of operations at Bluewater Music Services.

MEDIA: Nickelodeon/MTVN.Kids and Family Group names Doug Cohn senior VP of music marketing and talent. He was senior VP of video promotion and production at Atlantic Records

RETAIL: Best Buy names Darren Jackson executive VP of the customer operating groups. He was CFO.

RELATED FIELDS: Koch Vision, the home video arm of Koch Entertainment, appoints Steven Galloway VP of acquisitions. He was an acquisitions consultant for indie distributor Shout Factory.

Initiative Musik in Germany appoints Dieter Gorny chairman of its supervisory board. He is deputy chairman of the German Recording Industry Assn. and former CEO of music TV channel Viva.

Performing rights organization SESAC promotes James Leach to senior director of writer/publisher relations. He was director.

-Edited by Mitchell Peters

GOODWORKS

FUNDS FOR COLLEGE STUDENTS

MerleFest 2008, a tribute to the memory of Merle Watson and celebrating the music of Merle and his father, Doc Watson—touches down April 24-27 on the campus of Wilkes Community College in Wilkesboro, N.C. Presented by home improvement center Lowe's, the four-day music festival will feature performances by Sam Bush, the Old Crow Medicine Show, Ricky Skaggs & Bruce Hornsby, the Avett Brothers and others. MerleFest raises money for Wilkes Community College and more than 50 nonprofit organizations.

BACKBEAT



REGIONAL MEXICAN MUSIC SUMMIT

With a jump in attendance and the benefit of a new awards show, Billboard's second annual Regional Mexican Music Summit enjoyed exponential growth from its successful 2006 launch. Presented in association with Starbucks, the three-day summit, held Oct. 1-3 at the Universal Hilton in Los Angeles, received national press coverage and presented unprecedented networking opportunities for the top-selling genre of Latin music in the country. continued on page 110 genre of Latin music in the country.

- Overs del Rancho performed an acoustic set during the ASCAP Acoustic Showcase at the Rumba Room in Universal City Walk.
- Pricing and innovation were key discussion points at the retail panel. From left are Three Sound Records director of sales Danlel Fernandez Garcia, Ritmo Latino president David Massry, Handleman Latin product manager Sandra Ramírez, Univision Music Group VP of sales Jeff Young and Billboard director of charts/senior analyst Geoff Mayfield, who moderated
- 3 The "Women of Regional Mexican" pose next to the Billboard cover published the week of the summit. In the back, from left, are

Yolanda Perez, Diana Reyes, Virginia Terrazas and Marisol Terrazas content and pregramming for Latin music and entertainment Leila Beltrán. The panel, sponsored by peermusic, was preceded by a presentation from peermusic Anglo American region president Kathy Spanberger, Photo Courtesy OF JOHN SHEARER/WIREIMAGE.COM

- Ways to maximize digital and mobile presence and sales for regional Mexican music were discussed at the digital connection panel. From left are Univision Movil VP of mobile content and services Christopher Brunner, Machete Music/Machete regional music marketing manager Arturo Gil, panel moderator and Bilboard Latin correspondent Ayala Ben-Yehuda, Univision.com VP/GM Bruno Lopez, SoundExchange Latin music outreach consultant Herman Rodriguez-Bajandas and MySpace senior marketing manager of music and content Roslynn Cobarrubias. The panel was preceded by a presentation from DJ "8Mil" Nahum Madrid from Batanga
- 5 Los Morros del Norte rocked the house at the opening-night



INSIDE TRACK

TALK OF THE TOWN

Taking a New York promo break from its spot on tour with Sugarland (which lately has been doing an excellent bluegrass version of Beyoncé's "Irreplaceable." by the way) and ramping up to the Nov. 6 Equity Music Group release of its astounding new "A Place to Land." co-ed Nashville foursome Little Big Town stopped by New York's Housing Works Bookstore Café Oct. 8 for an intimate set.

Track had fun figuring out which songs sound more like Fleetwood Mac's "Go Your Own Way" (the new record's great, anxious "Fine Line") or more like Fleetwood Mac's "The Chain" ("Bones," off LBT's platinum 2005 breakthrough "The Road to Here"), not to mention which sound more like Neil Young's "Old Man" ("Vapor," another

devastating new one).

Track's only complaint about the set was how many new songs were left unplayed: "Novocaine," "Evangeline," "Firebird Fly," "Fury." Singer/ guitarist Jimi Westbrook told us he hears the Eagles' "Life in the Fast Lane" and the Gap Band in "Fury." We'd toss Don Henley's "Dirty Laundry" and the Beatles' "Come Together" into that equation. However you stack it up, it's got the funk.

JOI DE VERVE

Indie rockers were abuzz last month when word leaked out that My Bloody Valentine might play its first show in more than a decade next April at the Coachella Valley Music & Arts Festival in



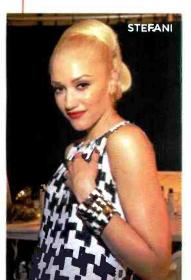
India, Calif. Now, Track understands it's very likely that fellow re-formed Brit hand the Verve will also take the stage at the event. The Richard Ashcroft-led outfit has been at work on its first album since 1997's classic "Urban Hymns," and will play 11 U.K. shows in November and December to test the waters.



INSIDE TRACK

REASONABLE DOUBT

It's been six years since the last No Doubt album, and in the time since, **C** wen Stefani has become an even bigger worldwide superstar thanks to two hit solo albums. But



according to Stefani manager Jim Guerinot, No Doubt is recording tracks for a new project without Stefani. "They will be recording all together in the new year," he says.

Stefani, who is now in Europe for some shows, will be on the road in North America until early November, potentially signaling the end of the campaign for last year's underrated "The Sweet Escape." But there's talk of a fourth single from the set; Track

votes for the moody "Early Winter," which soundtracks a new Stefani ad for HP, or "U Started It," a pop gem à la Madonna's "Borderl ne."



HISPANIC WOMAN OF THE YEAR

America Ferrera received the Hollywood Reporter/Billboard's inaugural Hispanic Woman of the Year Award at the Hispanic Women in Entertainment Breakfast, presented by Nielsen Oct. 9 at the Hollywood Rooseveth Hotel. Hord

ABOVE: The Nielsen Co. executive VP/Nielsen Media Research chairman Susan Whiting, left, with America Ferrera.

REGIONAL MEXICAN MUSIC SUMMIT continued from page 109

Evert highlights included the opening-night showcase presented by concert promotion association Promotores Unidos, which also staged the first Premios Premmusa Awards, hosted by Pablo Montero and featuring performances by Diana Reyes, Paquita la del Barrio and Conjunto Primavera; the first "Women of Regional Mexican" panel, featuring the too lemale acts in the genre; the Industry leaders panel; and the ASCAP Acoustic Showcase, P-1070S. COURTESY OF ALEXANDRA WAMAN/WIREIMAGE.COMEXCEPT WHERE NOTED

1 Label heads from across the country discussed new business models. From left are Universal Music Latino pres dent John Echevarria, Venevision International VP of music Jorge Pino, panel moderator and Billboard executive director of content and programming for Latin music and ertertainment Leila Cobo, Disa VP/GM Carlos Ruiz Diaz, Balboa Records president Adriana Ríos and Machete Music pres dent Gustavo López.

2 Los Aliados de la Sierra elicited cheers from attendees at the luncheon showcase.

the luncheon showcase.

3 Getting acts in the hands of brands was the topic for 'Licensing the Band." Standing, from left, are Orjuela Entertainment presicent Eddle Orjuela, Billboard executive director of content and programming for Latin music and entertainment Leila Cobo, panel moderator and Roptus executive VP Richard Bull, Universal Music Latino senior VP of marketing/A&R Walter Kolm and Twiins Enterprises founder Omar Valenzuela. Kneel ng, from left, are Orjuela Entertainment executive VP Jim Bilello, Grupo Montez de Durango lead singer José Luis Terrazas and Twiins Enterprises founder Adolfo Valenzuela.

Los Angeles' leading radio hosts were the stars at the "DJ Power" pane, sponsored by Batanga, and moderated by Radio & Records Latin formats editor Jackie Madrigal. From left are Spanish Broadcasting System's "El Cucuy de la Manana" host Renán Almendarez Coello, Univision Radio's "La Peligrosa' host Rocio Sandoval and La Que Buena's Juan Carlos Razo. Photo: COURTESY OF JCHN SHEARER/WIREIMAGE.COM

(5) Los Tiranos del Norte perform at the ASCAP showcase at the Rumba Room in Universal City Walk.

at the Rumba Room in Universal City Walk.

Luna Communications chairman/CEO Abel de Luna, far left, led the ciscuss on on challenges and solutions for tcuring. Pictured with Luna, from left, are Live Nation senior YP of special markets Emily Simonitsch, Cárdenas Marketing Natwork CEO Henry Cárdenas. Planet Entertainment president Ariel Rivas, Billboard executive director of content and programming for Latin music and entertainment Leila Cobo and Valdiv a Marketing Group president David Valdivia.



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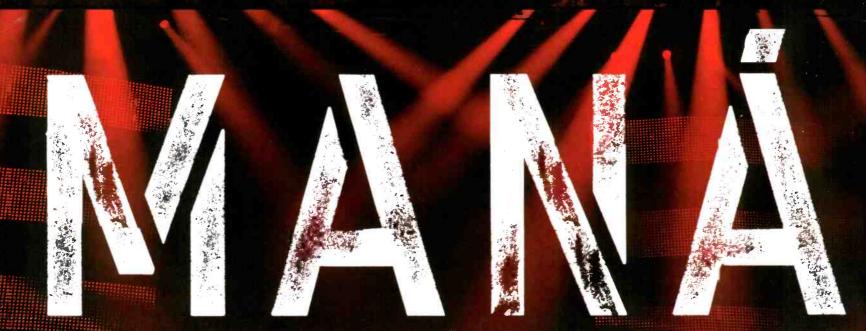
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