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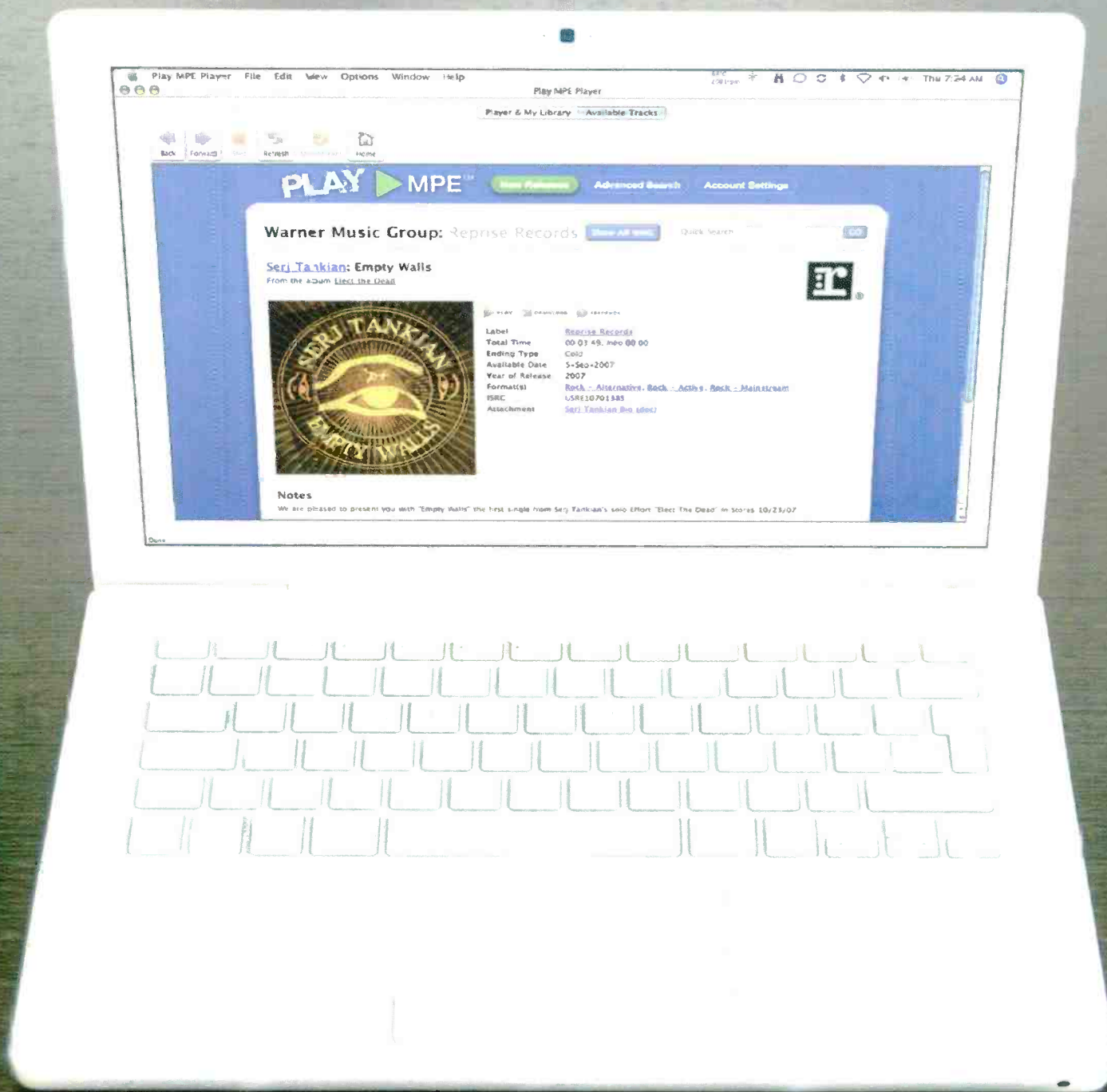
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ON THE COVER: Celine Dion photographed by Robert Trachtenberg/Corbis Outline.

360 DEGREES OF BILLBOARD

HOME FRONT

Blogs

JADED INSIDER
 Ji checked into the R&B Live New York spotlight for a headlining set from Trey Songs. Meanwhile, Radiohead downloaders chimed in on how they feel about the "pay what you like" strategy. More at jadedinsider.com.

Events

DANCE MUSIC
 Returning to Las Vegas, this year's summit features panels, a Q&A with the Crystal Method and the Vegas Music Experience, with live performances by Tommy Lee, DJ Aero, Barry Benassi, Kaskade and more. Info at billboardevents.com.



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

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Women In Music

Championing Success To Beget Success

Last year I moderated a female executive panel during our Film and TV Music Conference in Los Angeles. It comprised many of the stellar women featured on this year's list of Women in Music Power Players (see story, page 33). After the panel, a male executive came up to me and said, "That was interesting, you never once asked what it was like to be a woman. It made quite a statement."

I was stunned. It had not even occurred to me to ask that question. The panel was too busy talking about new business models and running companies. Maybe the male executive thought a panel called "Women in Music" would be chock-full of estrogen-influenced banter. Women—yes, all women—have their chick moments. I recall at last year's Women in

Music breakfast I confessed to having a nervous breakdown every Thanksgiving because I cannot cook. Thankfully, many in the room came to my rescue with advice and similar breakdown issues.

In an ideal world, we would not need to ask, in a business setting, "What is it like to be a woman?" "What is it like to be a person?" would suffice. I suppose we would also not need lists that are gender- or race-specific. Sadly, we don't live in that utopian society yet. All the women featured in Billboard's list this week have broken the glass ceiling and inspire others. Their success reminds us that there are countless women who still don't get equal pay for equal work and find themselves hitting the proverbial wall at director-level posts. So we have the list. We

have to bring attention to the issue and make people think.

No list is perfect. We did our best to profile the most important women of the past 12 months. I know there are countless others who may be flying under our radar, so please feel free to reach out to me and tell me who we missed so we can consider them for next year.

Behind every great man there is a woman. And behind every great woman there is a man. My hat goes off to all the men who have championed women in the music business—you know who you are. And I believe you would all say the same thing about the women in your companies: "I hired a great executive, who just happened to be a woman."

Cheers to that.

Making A Difference

A Woman's World Might Not Sound The Same

BY KATIE HASTY

The Los Angeles Times published an article late last year discussing female A&R representatives at labels—and the lack thereof. It noted that when Steve Greenberg joined Columbia Records as president in 2005, he said "it was nearly impossible to find young female A&R execs with experience at major labels, since they were basically nonexistent." Yet, industry vet Ron Fair said a female presence on an A&R team was essential. "There's a different viewpoint from the two sexes in the way talent is evaluated and the way music is heard."

What that viewpoint is, exactly, is nearly impossible to quantify, but we have some ideas—at least when it comes to the music itself. Take a look, for instance, at the 2006 Jackin' Pop music critics poll hosted on Idolator.com last year. For female voters, 16 of the top 25 albums were by artists that had one or more females in the group. For male voters, only nine of the top 25 albums included female artists. (Also, interestingly, less than 5% of the 503 ballots were from female voters, according to one of Idolator's editors.)

Radio is another key arena worth a look. Adult contemporary, adult top 40 and top 40 formats are generally considered to be angled toward women. In

the Sept. 22 issue of Billboard, six of the top 25 slots on the Adult Top 40 chart were occupied by women; 11 of the top 50 on Hot 100 Airplay; and nine of the top 25 on Adult Contemporary. Keep in mind, there's a lot of crossover on these charts. But take a gander at rock airplay, which is typically centered on a more male demo. Four of the 25 slots on the Modern Rock tally have ladies in them (only one with a leading lady: Flyleaf), and out of the 40 on Mainstream Rock, you're only talking three (Flyleaf, Smashing Pumpkins and the White Stripes).

These numbers raise some interesting questions. Do male critics and radio audiences skew toward music that is typically crafted by males? Do females listen based on gender? Do acts with females in them need to work harder to be heard? Does it matter if the musical act is lead by a female singer or not?

Back when I was part of the concert planning committee at my college, the team generated some ideas for our 2004 year-end bash. One female member

pointed out that it had been a number of years since we'd had a woman perform in any of the slots. Her comment was met by the committee leader with a resounding "who cares?," adding that "there isn't any good female talent out there." Wow, we gasped, and proceeded to name a number of acts that countered what we considered to be his unjust opinion. In the end, we ended up booking a bunch of fratty bands anyway, with no female groups among them; the dude went on to be employed at a top talent agency in New York.

There is no way of knowing how the music industry will be affected if more women were employed in positions of power—only that it would be a different industry. This is a business that runs on passion, artistic ambition, teamwork but also, notably change. In the same spirit expressed in the Pretenders' "When I Change My Life," if we change, there'll be no more disgrace.

Katie Hasty is associate editor of Billboard.com.

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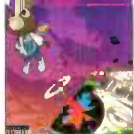
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RANCHERA ROOTS
Los Temerarios' great
Mexican songbook



SHE'S EVERY WOMAN
Chaka Khan tells us
something good

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**>>>STONES
TOUR
GROSSES A
HALF BILLION**

The final dollar tally on the Rolling Stones' A Bigger Bang tour is more than a half billion—\$558,255,524 to be exact. The trek ran from fall 2005 to Aug. 26, when it wrapped after a run of European makeup dates. The 144 shows on the tour drew a paid attendance of 4.7 million, according to tour producer Michael Cohl. A Bigger Bang is the top-grossing tour in history.

**>>>EU
APPROVES
SONY-BMG
MERGER**

The European Commission has cleared for the second time the merger of Sony's and Bertelsmann's recorded music businesses to create Sony BMG. The EC had first approved the merger in 2004, but that decision was annulled by a European court ruling last year. The court then ordered the EC to conduct a new investigation into the company.

**>>>WEB
PIRACY UP IN
SPAIN**

Illegal music downloading in Spain is soaring, according to a new report. The Spanish government surveyed 16,000 people over the age of 15 and the "favorite cultural activity" for 87.9% of those interviewed is listening to music. Also, 13.1% of those surveyed said they downloaded free music from the Internet, up from 3.6% last year.

UP FRONT



RADIOHEAD, OASIS and THE CHARLATANS (from left) have all announced that their next releases will be issued digitally, without label involvement.

GLOBAL BY MARK SUTHERLAND

THIS YEAR'S MODELS

No-Label Digital Deals From Three U.K. Acts Shake Up The Biz

LONDON—The traditional label model took a beating this week in the United Kingdom, with three of Britain's most established bands announcing digital-only, no-label releases.

Together, Radiohead, Oasis and the Charlatans have accounted for U.K. and U.S. album sales of more than 33 million copies, according to the Official U.K. Charts Co. (OCC) and Nielsen SoundScan.

Radiohead's announcement that its much-anticipated new album, "In Rainbows," would be initially released Oct. 10 as a download from radiohead.com—with consumers able to name their own price—caused an instant frenzy among fans (see story, below).

But, coupled with the news that Oasis' new single, "Lord Don't Slow Me Down," would be a self-released,

digital-only track, and that the Charlatans will give away their as-yet-untitled 10th album as a free download via modern rock radio network Xfm's Web site, industry execs were left contemplating the potential meltdown of their existing business model.

"This signals another nail in the coffin of the traditional music business," digital music expert/author Gerd Leonhard says. "Managers will take their acts directly to market, and they will do it in a way that will cut out middlemen that don't provide significant values."

But brick-and-mortar retailers remain philosophical about Radiohead cutting them out of the sales picture—at least until 2008, when a traditional CD release is planned. "If they come out with the CD, Newbury Comics will carry it," says Brighton, Mass.-based Mike

Dreese, CEO of the 27-unit specialist chain. "I am not resentful for artists taking things under their own control."

U.K. market-leading retailer HMV will be selling the album when it is eventually made available, says its head of music Rudy Osorio. "The only frustration is that it gives a misleading signal to the media that this is the end of the music industry as we know it, which is patently not the case."

One precedent for consumers choosing their own price point is Canadian singer/songwriter Jane Siberry, now recording under the name Issa. Siberry suggests 99 cents per track, but according to statistics published on her Web site sheeba.ca, fans actually pay an average \$1.18, with 14% opting to pay more than the suggested rate.

"In Rainbows" will not appear on The Billboard 200, although it will be eligible for the Top Digital Albums and Top Comprehensive Albums charts if the site reports its data to Nielsen SoundScan.

OCC chart director Omar Maskatiya explains that the album is not eligible to chart in the United Kingdom, as "Radiohead's store is not part of our reporting panel." To qualify, an album must also have a published net dealer price of at least £3.75 (\$7.66).

No one in the Oasis camp would comment on the band's plans after this single, although Billboard understands the group is in negotiations with several majors and is ultimately likely to return to the label system.

But Charlatans frontman Tim Burgess says there's no turning back for his band. "A major label is not for us now," he says. The band hasn't received a fee from Xfm, he adds, but he estimates other income will increase as a result of the exposure. "Giving it away was us accepting the inevitable—people don't buy CDs anymore," he says. "Why let a record company get in the way of people getting the music?"

Additional reporting by Antony Bruno, Ed Christman, Jessica Letkemann, Tom Ferguson, Andre Paine and Robert Thompson.

NOT-OK COMPUTER

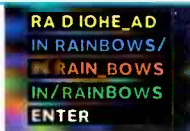
With the Internet crackling with Radiohead chatter—the band hit No. 1 on Billboard's Buzz 100 chart by Oct. 3—the pre-order site at radiohead.com struggled to cope with demand. It crashed completely for a time on Oct. 1, causing some bloggers to criticize Radiohead for not being prepared for the inevitable demand.

Billboard's own experience on the site found the traffic-related slowness exacerbated by a clunky

interface and the requirement to input a wealth of personal information.

Radiohead's management company, Courtyard Management, refused to comment, except to claim it wasn't aware of any Web site problems after Oct. 1. W.A.S.T.E Products, the band-owned company that operates the transaction process, could not be reached for comment.

Ben Drury, managing director



of digital retailer 7digital, which sells

Radiohead's catalog as album downloads and also runs the Oasis Web site download store, says W.A.S.T.E was naïve not to anticipate demand.

Radiohead is "making a massive artistic and economic statement doing this," he says. "It would have been more effective if it was done more professionally with a partner like ourselves." —MS

RETAIL BY ED CHRISTMAN

CALM BEFORE THE STORM?

The Pace Of Album Sales Decline Slows In Q3—But Maybe Not For Long

Nine months into 2007, CD and total album sales are still dropping—just not as quickly as they were plummeting when the year began. But industry executives are predicting that even the relative slowing of the sales decline probably won't be sustained by what is now a slim fourth-quarter release schedule.

Third-quarter sales data released by Nielsen SoundScan for the period ending Sept. 30 shows overall album sales down 14.2% and CD sales down 18.5% for the year so far, compared with the first nine months of 2006. For the third quarter alone, CD scans slid 6.8% to 94.9 million from the 114.2 million counted in last year's third quarter.

Compared with the 20.5% drop that shocked the industry in first-quarter 2007, that figure could almost be considered a recovery; CD sales, in fact, have been slowing their decline through the year. In the second quarter, the format had dipped 17.9%, from 122.3 million units to 100.4 million.

But so far, retailers say, fourth-quarter prospects don't look promising. "Although we got a decent amount of rap titles coming, we need some rock and pop titles in the worst way," one retailer says. "The rock schedule is beyond a disaster at this moment."

Another retailer says, "Other than Universal, I am still waiting for the majors to come to the plate with some big records."

COUNTRY'S CONUNDRUM

Among popular genres, country has shown the most significant drop-off so far this year: Album sales dipped 26.1% to 37 million units, from the 50.1 million units the genre generated in the first three quarters last year. A primary reason for country's decline, label representatives say, is the sluggish business experienced in 2007 at Wal-Mart, where country sells a disproportionate

amount of records. According to the Wall Street Journal, for 10 years through 2005, the mass merchant's sales gains at stores open at least one year averaged 5.2%. So far this year, Wal-Mart's comparable-store sales are up just 1.3%.

Country is also lagging behind other genres when it comes to transitioning to a digital retail model. Total digital album sales stand at 35.8 million downloads so far this year—or 10.6% of overall album sales. That's up from the 22.6 million digital album sales accumulated during the corresponding period last year. But in country, digital album sales comprise only 5.2% of the genre's total album sales so far in 2007, less than half of the industry average.

Other genres underperforming digitally include Latin, where album downloads account for 1.5% of the genre's sales; classical, at

8.5%; R&B (including rap), at 6.4% of sales; and rock subcategory hard rock, at 9.6%.

The rock category as a whole, however—and especially another of its subcategories, alternative rock—is dominating the digital format. In 2007 so far, rock's digital album sales comprise 13.7% of that genre's total album sales, while alternative rock's digital portion stands at 15.7% of its total.

Speedier conversion to digital and better genre sales success don't always go hand in hand, however. If you exclude rap sales from its total, only 6% of R&B albums were sold digitally this year. Yet if you define it that way, R&B is still the industry's healthiest genre of 2007. The genre has declined only 2.8% to 36.3 million units from the 37.3 million it generated in the first nine months of 2006. On the other hand, rap is down 25.4% to 31 million units from the 41.6 million it had sold at this point last year.



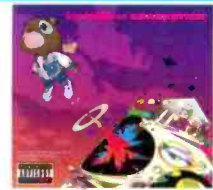
MAROON 5, above, and KANYE WEST passed the 100,000 digital sales mark in their albums' debut weeks.

DIGITAL DOINGS

In general, the latest developments in the surging digital channel—including Amazon's Sept. 25 launch of its digital-download store and Apple's foray into wireless downloads—are at least partially offsetting label executives' worries about the future, if not offsetting CD sales.

Industry executives also see some hope in the growing number of total music units sold, which increased 16.8% in the first nine months of 2007 to nearly 1 billion—951.3 million, to be exact—from the 814.6 million total units Nielsen SoundScan counted in the corresponding period last year.

Fueling that increase, digital track downloads stand at 612.2 million, up 46.3% from the 418.6 million scanned during the first nine months of 2006. So far this year, 26 track



downloads have broken the million-unit mark; last year at this time, only 10 tracks had hit the million-unit milestone. In contrast, 20 albums have broken the million-unit sales mark so far this year (digital and physical combined), versus 28 titles last year.

Overall, when the 61.2 million track-equivalent albums sold in the first three quarters of 2007 (using a formula where each 10 digital tracks sold counts as an album) are added to the 35.8 million digital albums sold, the digital format now totals 97 million digital album-equivalent units—or 24.3% of the 398.6 million album units tallied when track-equivalent sales figures are added to physical album scans.

Meanwhile, in the digital album format, so far this year 14 titles have broken the 100,000-unit sales barrier—led by Maroon 5's "It Won't Be Soon Before Long," which has slightly more than 223,000 scans. Last year, in the corresponding time period, only six albums had achieved that digital sales distinction.

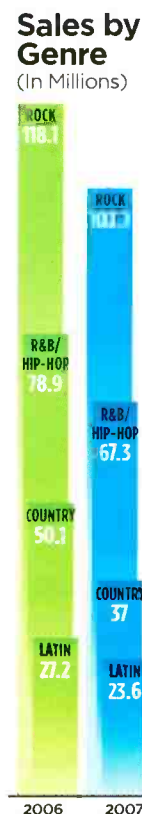
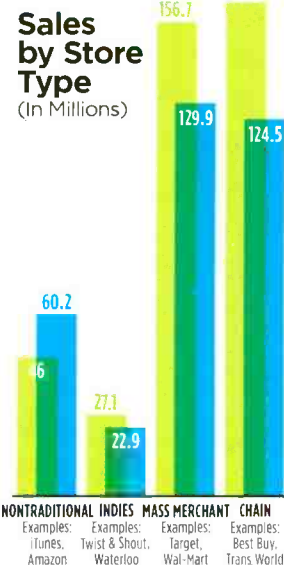
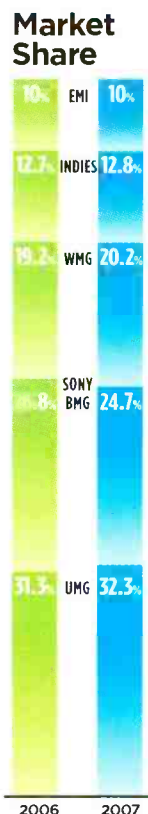
Universal Music Group VP of sales analysis David Bakula points to another notable digital achievement. In the second quarter, Maroon 5's release became the first to hit 100,000 digital downloads in a week. And in the third quarter, Kanye West's "Graduation" upped the ante when it scanned 132,000 digital albums in its debut week.

"The 102,000 digital downloads of the Maroon 5 album was almost 25% of the release's market share in the first week," Bakula says. When digital can hit 25% of a big-selling title's market share, he says, "it almost seems like we have reached the tipping point. All of a sudden, digital is your biggest account, and that is something we have never seen before."

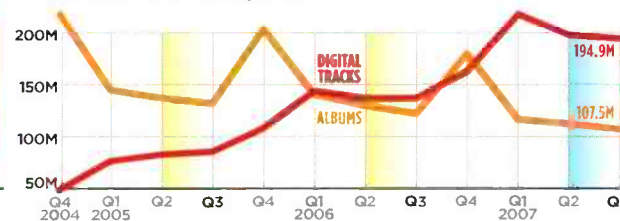
THE NUMBERS AFTER NINE MONTHS

Through Sept. 30, How Sales And Share Figures Are Sizing Up

SOURCE: Nielsen SoundScan



Tracks vs. Albums



>>> UMG 'GETS' AD DEAL

Get Interactive, a new ad technology company that allows consumers to buy products placed in entertainment content and creates opt-in advertising platforms for brands, has inked its first deals with Universal Music Group, Sega and Overture Films. Get allows content providers to run a graphic or text link that reads "Get Stuff Now" adjacent to video content online or on mobile platforms. Clicking on the link allows consumers to pull up an ad that can direct them to purchase products.

>>> LABELS WIN P2P TRIAL

Twelve jurors in Minnesota decided unanimously Oct. 4 that single mother Jammie Thomas is liable for infringing 24 recordings she shared over peer-to-peer service Kazaa. The verdict for \$222,000 came in the first trial held in a suit filed against a consumer by major labels for P2P file sharing. Thomas denied that she was involved in any file sharing.

>>> HD RADIO STREAMS TO GET ITUNES TAGS

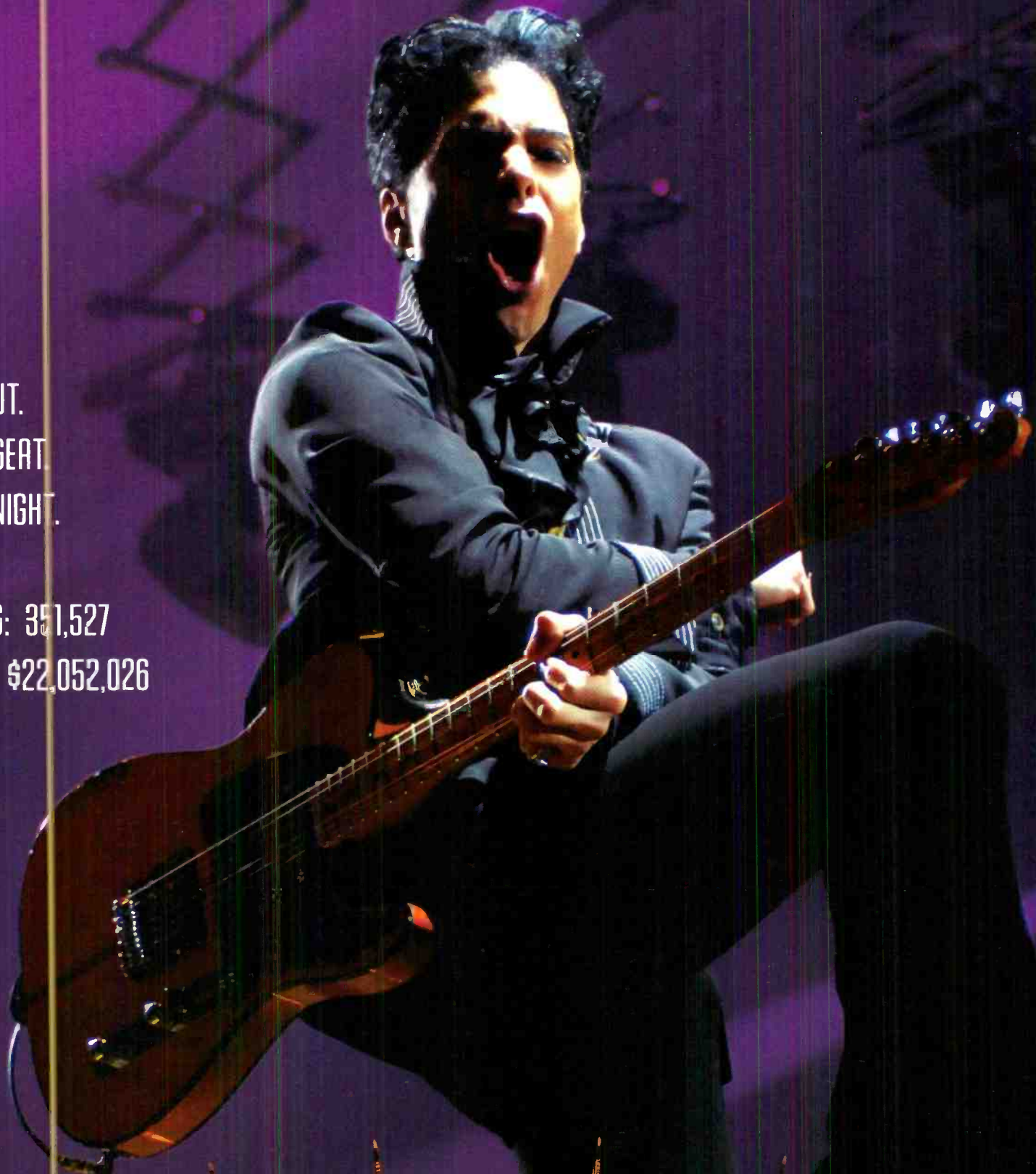
Radio conglomerates CBS Radio, Clear Channel, Cumulus, Cox, Entercom and Great Media are all in the process of implementing the new iTunes tagging feature for their HD radio streams. The technology allows listeners with a compatible HD radio to push a button to earmark a song and later buy it via iTunes. Manufacturers JBL and Polk Audio are expected to have the first available radios compatible with the service in time for the holiday shopping season.

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**>>>INFAMOUS
STRINGDUSTERS,
TRISCHA WIN BIG
AT IBMA AWARDS**

The Infamous Stringdusters and banjo master Tony Trischa nabbed three trophies each at this year's International Bluegrass Music Awards, held Oct. 4 in Nashville. The Grascals took home their second consecutive entertainer award, while the stringdusters nabbed top album, song and emerging artist honors. Trischa scored instrumental album, recorded event and top banjo player.

**>>>TIME
WARNER OFFERS
MUSIC SERVICE**

Cable operator Time Warner has introduced a new music subscription service for its Internet customers, Road Runner Music. Like other subscription services, Road Runner Music offers users unlimited access to more than 3 million tracks for about \$10 per month, with a portable subscription plan for \$15 per month.

**>>>LALA, HARRY
FOX PARTNER**

On-demand streaming music service Lala.com has struck a music licensing deal with the Harry Fox Agency. The deal allows Lala users to stream full versions of songs administered by HFA from the Lala service before deciding whether to buy them. Lala does not charge a subscription fee for the on-demand service and instead believes CD sales will cover the costs.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Susan Butler, Leo Cendrowicz, Howell Llewellyn, Mitchell Peters, Gail Schiffer, Ken Tucker and Ray Waddell.

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UPFRONT

DIGITAL BY ANTONY BRUNO

ZUNE'S NEW TUNE

Microsoft Banks On Social Networking Strategy

Microsoft's introduction of three new Zune devices, combined with an updated version of the Zune digital music service, suggests that the relatively lackluster response to the initial Zune offering has not fazed the computing giant from advancing its digital music agenda.

The key to what Microsoft is calling "Zune round two" is not so much the features of the new devices—such as the touch pad and flash memory—but rather the added social networking elements the company is integrating into the broader service, especially via a development that Microsoft is calling Zune Social.

The service will automatically list songs that Zune users have most recently played, allow members to customize their own list of favorite artists and let visitors stream full versions of each song. Additionally, each Zune Social profile (called a Zune Card) can be added, much like a widget, to other social network sites, blogs and Web sites.

Together with the elimination of the three-day limit on songs shared from one Zune to another and the new ability for users to forward shared songs to others, Microsoft's latest Zune effort attempts to combine pieces of other existing digital music initiatives into one offering.

"We've got the hardware, the software, and now we have community," Zune GM of global marketing Chris Stephenson says. "We think we can pull all three exciting areas together and create one improved consumer experience."

That's easier said than done. Such music communities as Last.fm and MOG have already attracted millions of users, and such initiatives as Imeem are embracing ad-supported models that allow users to stream full songs discovered on other users' profiles. Combined with the move toward digital rights management-free tracks and widget-based sales, an interoperable community of music discovery and distribution is already in development while Microsoft works to build a self-contained version.

Microsoft has sold 1.2 million units of the original Zune, snagging the No. 2 market-share position for hard-drive-based MP3 players. It wants to achieve the same with its new flash-based devices on the back of its social sharing and networking strategy, but faces strong incumbents and equally innovative newcomers. Sandisk is second in flash-based-device market share at about 10%, behind Apple's 74%, and is integrated with such services as Yahoo Music Unlimited and Rhapsody. Additionally, new Wi-Fi-enabled devices are expected to hit the market this holiday season, particularly the Slacker model—which comes integrated with an online personal radio service. ...



Members of ALACRANES MUSICAL and VOCES DEL RANCHO, KLAX DJ ERIKA GARZA (horizontal) and EL GRINGO (in cowboy hat) join industry leaders at mun2's youth panel.

LATIN BY AYALA BEN-YEHUDA

Regional Mex, Refreshed

Conference Focuses On Targeting A Younger Audience

The rise of female artists alongside a new generation of regional Mexican fans demonstrated the traditional genre's capacity for growth and change at Billboard's Regional Mexican Summit, held Oct. 1-3 at Los Angeles' Universal Hilton.

At the all-star women's panel, Graciela Beltrán recalled of her early career: "I was singing more for adults than for people my age. Now we've gotten to the youth who may not speak Spanish as well, but... represent our culture."

Jenni Rivera said it was rare for labels to sign a single mother like her when she started, but that her career took off when she started singing about who she really is "as a human being, as a woman."

The artists attributed barriers breaking down within the genre to young female consumers hungry for a down-to-earth

singer they could relate to.

During the youth panel, bilingual channel mun2 aired a promo featuring Banda el Recodo in a humorous skit as an example of how it has responded to second-generation fans by incorporating regional Mexican acts.

Alacranes Musical told the audience that instead of hats, boots and horses, its videos show them in caps, sneakers and cars. "You combine a little of regional Mexican with what you have in the United States," singer Memo Ibarra said. "And people like it."

Young fans of groups like Alacranes have propelled regional Mexican bands to nearly one-quarter of the Latin acts on MySpace, the site's senior manager of music and content Roslynn Cobarrubias revealed on the new-media panel. And though digital and mobile sales haven't offset declines in physical sales, regional Mexican is now the second-best-selling genre after pop on Univision.com, VP/GM Bruno Lopez said.

But even the new youthful audience has not abandoned its genre's roots. Erika Garza, a DJ on regional Mexican KLAX (97.9) Los Angeles, told the audience at the youth panel that she regularly gets requests for '70s and '80s grupero music from listeners as young as 17. ...



From left: OMAR SANCHEZ, OSCAR URBINA and MEMO IBARRA of ALACRANES MUSICAL

HOME FRONT

360 DEGREES OF BILLBOARD

'ESTUDIO BILLBOARD' UNVEILED

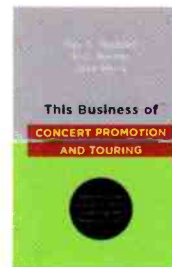
Top Latin artists will reveal their creative process via in-depth interviews and intimate live performances on "Estudio Billboard," the new series on Spanish-language TV network V-me.

Hosted by Billboard executive director of Latin content and programming Leila Cobo, the hourlong weekly show is recorded in front of a live audience in Miami. Such renowned acts as Maná, Franco de Vita, Gloria Estefan, Jose Feliciano and Daddy Yankee will discuss their lives, careers and influences, and will have instruments at the ready to expand on those discussions in song. "Estudio Billboard" debuts at 10 p.m. ET Oct. 16. V-me is presented locally by public TV stations and nationally on the Dish Network.

A READ FOR THE ROAD

On Oct. 1, Billboard Books, an imprint of Watson-Guption Publications, released "This Business of Concert Promotion and Touring" by Ray Waddell, Rich Barnett and Jake Berry.

The book is billed as "A Practical Guide to Creating, Selling, Organizing and Staging Concerts" and covers virtually all aspects of the live music business. Among the topics examined are booking agencies, concert promotion, ticketing, marketing, risk management, production, venue operation, rehearsals, contracts, security, sponsorships, performance, insurance, international touring, festivals, merchandising, tour management and routing. The scope ranges from club gigs to global megatours, with insightful comments from a wide variety of the most knowledgeable players in



the concert business.

Co-author Waddell is executive director of content and programming for touring and live entertainment at Billboard Information Group. He authors Billboard's weekly On the Road column and spearheads the annual Billboard Touring Conference & Awards in New York each November. Waddell has covered the live entertainment business for more than 20 years.

Barnett is a professor in the Department of Recording Industry at Middle Tennessee State University, where he teaches Concert Promotion and Advanced Concert Promotion.

Berry, one of the world's most experienced production professionals, is co-owner of Production Alliance, and has served as production manager for acts including the Rolling Stones, U2, AC/DC and Metallica. ...



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—TAMARA CONNIFF

Billboard Group
Editorial Director

Billboard
EXPERIENCE THE BUZZ

6 QUESTIONS

with LUKE LEWIS
by KEN TUCKER

Universal Music Group Nashville chairman Luke Lewis is in an enviable position. Not only did "Reba Duets," from Billboard's Woman of the Year Reba McEntire, top the country and Billboard 200 charts with first-week sales of 300,000-plus copies, it was the artist's biggest sales week in the Nielsen SoundScan era. On the flip side, Lewis recently signed 21-year-old traditionalist Ashton Shepherd and quickly sent her music to radio. The label group is also working on marketing and promotion with Bon Jovi and the Eagles. Lewis talked with Billboard about McEntire, Shepherd and the future.

1 How does an artist who has been recording for 30-plus years have her biggest sales week?

Not to be sort of trite about it, but it does start with the music. And then [McEntire] enlisted a whole lot of huge artists to help her out, and then she's got a great ear for a song. Then it comes down to working it in the marketplace, and I don't know anybody better at doing that than Reba.

2 What do McEntire and her team bring to the table?

Their willingness to work really hard. All of the superstars work really hard, but Reba's been working that hard for 30 years.

3 You signed Ashton Shepherd and sent her music out to radio much faster than is

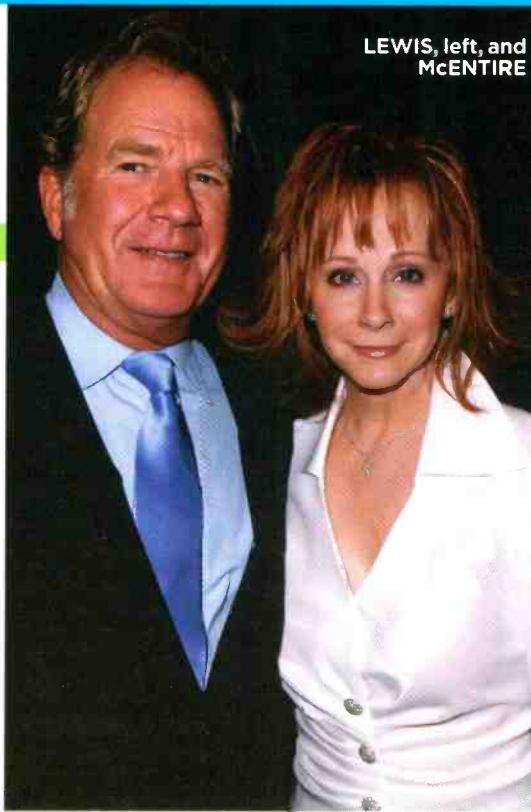
norm these days. Why?

Part of it has to do with how sort of pure and untainted Ashton as a person is, and her songs are and her music is. And some of it was sort of done out of fear, I think. I thought, "As soon as she gets up and starts getting involved in all of this industry business, it starts rubbing off and it could affect who she is and where she comes from." And she walked in the door with a whole bunch of really, really great songs.

4 How did Universal Nashville get involved with Bon Jovi and the Eagles?

Those two things kind of fell out of the sky on us, more or less, and we were awfully happy about it. Jon Bon Jovi's always had an affinity for Nashville, and he's a song guy. He has a

pretty keen sense that a lot of his audience that grew up with him are listening to country radio now. And the Eagles deal came about purely because UMG got the record internationally. [Manager] Irving [Azoff] and the band had asked that the country label in the U.S. promote the record domestically. What record guy or record label in the world wouldn't jump at the chance to work with the first Eagles record in 20 years?



LEWIS, left, and McENTIRE

5 What will the major-label model look like in five years?

I sure would like to be around in five years to see. The music business has always evolved; I've been in it for 35 years. I try to keep my head down and think about content and then try and maximize the exposure of it and hope it strikes a chord out there. That's music business 101 and in my 60-year-old heart, I don't think that's going to change.

6 Are Nashville labels in better shape than their brethren in New York and Los Angeles?

No matter what genre you're in you're faced with the same sort of challenges these days. There's fewer retail outlets [and] the ones that are there are selling fewer records, so if you're selling niche product in this environment, it's tougher. At the same time, you've got iTunes, Amazon and all these sort of different ways to sell things. In 1982, the music business was in a really rough space and there were monstrous layoffs, and then all of a sudden the CD came out and music changed and sort of got more vibrant. I'm not so sure it can't happen again once people find out how to monetize digital in a better way. ...

For Billboard's Women in Music Special, see page 33.

MICHAEL CAULFIELD/WIREIMAGE.COM

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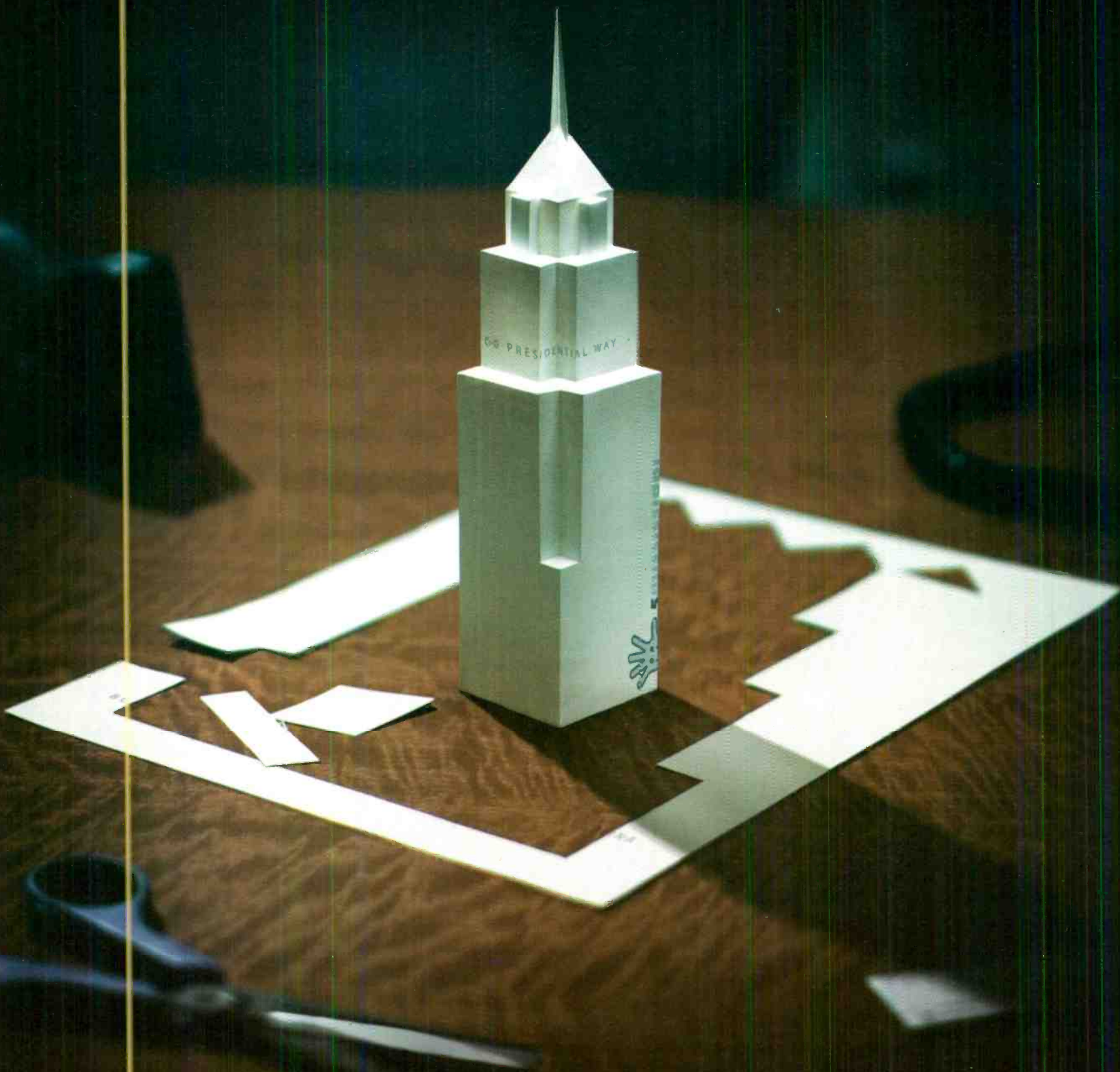


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Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

Hail And Farewell

A Shifting Landscape Where Band Meets Brand

This issue marks my ninth anniversary at Billboard; it also signals my farewell. Come Oct. 15, I will join the team of a New York-based entertainment marketing agency, where I will focus on band/brand partnerships and business development.

So in my new role, I will still be actively involved in the branded entertainment process. But instead of reporting on the deals being done, I will be part of the creative team that puts such deals together.

In the two years that I've been writing this column, the brand marketing landscape has changed dramatically; it continues to evolve, showing no signs of slowing down. If anything, the marriage between bands and brands is the new frontier of the music industry, with multiplatform campaigns the norm, not the exception.

These are exciting times, with old business models being persistently dismantled and

new ones boldly moving to the forefront. Thinking outside the box about pop culture—seriously thinking outside the box—has become a necessity.

In an Aug. 18 opinion piece, Deutsch New York partner/ chief creative officer **Peter Nicholson** wrote that advertising “has always been in touch with popular culture, but now, more than ever, advertising agencies have become more in tune with the beat of pop culture and how that applies to the brands.”

In the process, such acts as **Justin Timberlake, Rihanna, 50 Cent, Aly & AJ, Beyoncé, Tim McGraw, Queen Latifah** and the **Crystal Method** have become iconic role models, traversing the brand marketing landscape with confidence and ease.

To be sure, yesterday's notion that an artist is “selling out” if he or she enters a business arrangement with a brand

no longer rings true—particularly when the DNA of both parties is in unison. Granted, the creative on both sides of band and brand must be in sync. There is a reason why the new iPod nano campaign, featuring **Feist's** “1, 2, 3, 4,” is resonating with consumers.

Even **John Mellencamp**, who has refused offers to license his music for ad campaigns, had a change of heart late last year. In the Jan. 20 issue, Mellencamp said, “I want my records to be heard, that's why I write them. They're not going to play me on top 40 radio ever again. MTV doesn't even play videos anymore. How do you get it out there and . . . stay relevant?”

For Mellencamp, that meant licensing “Our Country,” a song from his 2007 UMe/Universal Republic album, “Freedom's Road,” to General Motors for use in a Chevrolet Silverado campaign.



50 CENT performs at the Pontiac Garage event Sept. 8 at the Hard Rock Hotel & Casino in Las Vegas.

Can you blame him?

Last year, I visited Leo Burnett in Chicago. The agency gave me up-close access to its then recently launched artist-in-residence music program, an initiative aimed at better-aligning the interests of artist and agency. In the months since, more and more agencies have invited artists into their creative offices for meet-and-greets and intimate showcases. **The Bird & the Bee** recently stopped by the offices of Grey Worldwide in New York, while **the Dollyrots** visited the creative team at McCann Erickson. Such performances also extend to music publishers like EMI Music Publishing and music production houses like Comma Music.

“A couple of years ago, ad agencies, publishers and

record labels didn't speak the same language,” said **Bonny Dolan**, artist liaison/executive producer at Comma and one of the original architects of Burnett's artist-in-residence program, in Billboard's Aug. 4 issue. “Now at least they are aware of each other's agenda.”

In the same issue, Grey Worldwide senior VP/director of music **Josh Rabinowitz** noted that “labels and publishers have invested a great deal of money and resources in bolstering their departments that integrate with the advertising world.”

Rabinowitz noted that the brands are also becoming bigger players in the music consumption market. “I'd love for them to take a more active role in the production of original full-length tracks,” he said.

All in all, it's hard to imagine

a more interesting time to be engaged at the intersection where band meets brand. I look forward to the numerous opportunities—and challenges—that will present themselves. I also intend to keep the lines of communication open, so please stay in touch. Lastly, I offer much gratitude to the many talented writers and invaluable sources who have made these past nine years an unforgettable experience. I look forward to meeting again down the road.

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.

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



The Indies

CORTNEY HARDING cortney.harding@billboard.com

Where The Girls Aren't

Why Aren't More Women Running Indie Labels?

My notes alongside Billboard's list of the top-selling indie labels of the last seven years look something like this: dude, dude, dude and dude again. The first place you find a label with a female founder is at slot 16, with Sugar Hill's **Sylvia Robinson**, who co-founded the prototypical rap label with her husband. Merge, founded by **Laura Ballance** with her bandmate **Mac McCaughan**, comes in 26th. The top spot for a label solely founded by a woman goes to **Righteous Babe**, **Ani DiFranco's** label, at 37.

Advancing down the list, one finds a few more labels helmed by women: **Frontier**, **Thrill Jockey** and **Bloodshot**, for instance. But though labels like **Touch and Go**, **Sub Pop** and **Matador** employ women in a wide variety of roles—including accounting, marketing and licensing—none of them have put a woman in the corner office.

So why, 44 years after **Betty Friedan's** publication of “The Feminine Mystique” gave birth to second-wave feminism and 15 years after **Kathleen Hanna** helped kick off riot grrl, are so few women running indie labels? Part of the explanation lies in the world beyond the indie in-

dustry; as one male label head points out, “If you look at the Fortune 500, how many female CEOs are there? The percentage of female CEOs on the Fortune 500 to indie labels run by women is the same.” While his math might be precisely correct, his point stands. Women run fewer businesses than men in many sectors; it should stand to reason that the indie world would reflect that.

Indeed, many of the reasons cited for women's reluctance to start and run labels—lack of support networks, difficulty obtaining startup capital and the proverbial “boys club” mentality—are barriers in other businesses as well. But the indie world has always sold itself as progressive, setting itself up in opposition to the major label culture by rewarding risk-takers and pioneers. So why does it still feel so much like the mainstream universe it purports to oppose?

Maggie Vail, who has worked for Kill Rock Stars for 14 years and is the label's VP, says she has never dealt with overt sexism at the company, but has had plenty of encounters with people who didn't take her seriously. “When I was a publicist, lots of people just wanted to talk to [founder/former president] **Slim Moon**. They'd go over my head to the guy in charge.” Merge's **Ballance** has had similar experiences. “There are plenty of band managers who refuse to take direction from me and simply ignore what I say and go to [label partner] **Mac**.”

For some women, though, the indie world has proved more hospitable. “There were really no barriers to entry for me,” says **Bettina Richards**, who founded **Thrill Jockey** in 1992 after working at major labels. “If anything, women have a better chance at getting funding because they are seen as less reckless.” Richards thinks the reason women aren't heading up labels rests with some of their early experiences. “A lot of it has to do with how you define yourself socially early on. I was an obsessive music fan, and my parents really encouraged my interest in the arts and wanted me to follow my passion.” But Richards believes that supportive sort of upbringing is rare. And **Amy Schroeder**, who

founded **VenusZine** and regularly reports on women in indie rock in the publication, adds that “women aren't encouraged to be entrepreneurs.”

Portia Sabin, who took over at Kill Rock Stars last year, says socialization plays a significant role in the particular paths women pursue within the music business. “Women are encouraged to indulge their passions in a more internal way,” she says. “They are encouraged to get their nails done, rather than make and share creative work.” She's noticed women being steered to positions at labels like publicity and marketing, which play up more traditional social traits.

To counter that influence, Sabin is now taking concrete steps to recruit more women to the business side of indie labels. The Kill Rock Stars Web site hosts a guide to starting an indie label penned by **Simple Machines** founders **Jenny Toomey** and **Kristin Thomson**, and Sabin hopes to start a network of female label heads to mentor younger women.

“When we started **Simple Machines**, we were seen as an oddity,” Thomson says. “Our goal with the guides was to make the information as user-friendly as possible, so that more young women would be able to do what we were doing. We want women-run labels to be the norm, not a novelty.”

For more on women in the music industry, see page 33.

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



SABIN



The Publishers Place

SUSAN BUTLER sbutler@billboard.com

Growing A Publisher

Five Ways To Bulk Up Revenue

Publishers sometimes seem to keep their strategies more closely under wraps—and away from competitors—than companies in any other sector of the music biz. But successful indie publisher Spirit Music Group believes that there are enough opportunities for everyone. So Spirit founder/president **Mark Fried** and VP of creative services **Peter Shane** share some of their methods for marketing music and acquiring song catalogs.

HOOK THE BAND

Spirit enjoys helping a band thrive through licensing, which can happen if the act's music has great hooks.

Initially, garage rock band **the Mooney Suzuki** was selling out live shows in clubs, yet it wasn't selling a lot of CDs, Fried says. "But music supervisors love them because they write hooks where you get a message within 10 or 15 seconds—it immediately hits you," he adds.

At one point the band's music was simultaneously airing on about five commercials, in a film and on TV shows, Shane says.

Then the band wrote an album with teen pop producer team **the Matrix** for a Columbia Records release. The result: "Alive & Amplified," which became the song for a Suzuki Auto campaign.

In one of my favorite commercials for that campaign, a man walks out of his house, jumps off a cliff, opens his parachute, lands and gets into his Suzuki while the song blares in the background.

"It's great when you have a match of art and commerce," Fried says.

BLOG FOR BUCKS

To help promote the artists and

songs signed to the publisher, Spirit's interns and junior staff are constantly posting on blogs that discuss shows and movies where the publisher has sig-



PETER SHANE, left, and MARK FRIED

nificant song placements. If tracks of the music aren't readily available, Spirit may feed MP3s of the music to a site and direct fans to that music.

"You can literally see the effects, especially if it's an unsigned band or one from outside this country," Fried says. "You see the hits, the effect it has on fandom merchandise—actual commerce for the music—if you have two or three well-placed songs directed toward their logical demographic, even without any touring or any radio play."

Shane says that blogging won't work if a new user simply posts that a song is cool. It has to come from a regular blogger on the site.

"You find people who will work with you, who are able to do that in a real way because they believe in it," Fried says.

BUY COOL SONGS

When Spirit wants to acquire rights in song catalogs, the execs look beyond the hits.

The most interesting songs in a catalog are those that haven't been overexposed and that can be reintroduced into the marketplace to get people excited again, Shane says.

It's the kind of music where "you can go into someone's office, shut the door and play the song," Shane says. "They listen and say, 'I love that song! I totally forgot about it!'"

Songs that music supervisors and advertisers are currently using are a dependable indicator of where to find the cutting edge.

FIND MORE VALUE

Acquiring 100% of the rights is always preferable. But when rights are split among a selling songwriter or publisher and other publishers, diversity has a special value.

For example, Fried notes that **Rick Nowels'** work spans

three decades and multiple genres. His songs have been recorded by talents ranging from **Belinda Carlisle** and **Stevie Nicks** to **Jewel** and **Dido**, from the **New Radicals** to dance music acts.

This variety adds value to the catalog, Fried says.

MAKE THE DEAL

Spirit pitched '80s rocker **Billy Squier** with 12 pages of concepts to make a deal with him.

The concepts came from three months that Fried spent with Spirit's entire staff, going over every Squier song and making lists of how the music could work in all major categories: film, TV, advertisements, videogames, multimedia, etc.

The publisher provided examples of how it successfully worked songs to each category, comparing deals made for songs that were similar to each of Squier's songs.

"We even taste-tested the catalog with some of our closest supervisor friends to see if they would license" the songs, Fried says.

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R. ALPERIN

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UPFRONT



On The Road

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Long Live The Boss

After Four Decades, Springsteen Still Sets The Live Standard

The e-mail from über-manager **Jon Landau** is characteristically short and to the point: "There is no plan for this to be a final **E Street** tour."

No question, there has been zero talk that this may be the last world tour for **Bruce Springsteen** and his legendary **E Street Band**. I hesitate to even put that out there. But there does seem to be an air of completion as the band preps yet another big run, its first on such a scale since 2002/2003. Maybe it is guitarist **Steven Van Zandt's** vague comment in his Sept. 15 *Billboard* column: "Together we're going to remind everyone, one last time, how the music business got built. And why." Amen.

Maybe it's the go-for-broke feel of Springsteen and the band's brilliant new record, "Magic." Maybe I'm just feeling a little nostalgic as the October Tennessee breeze finally contains a hint of fall.

Whatever the case, it seems there is a little bit of assessment due here. For it is no stretch to say that the first time I saw Springsteen and the **E Street Band** perform live led me down the winding road that allows me to chronicle the business that I love today. I immediately became a disciple, not just for Springsteen shows (which I remain), but for live music in general.

My big sister gave me the "Born to Run" album for my 15th birthday in October 1975 and to this day it's the best record I've ever heard. By the time April rolled around, Springsteen and his bandmates had booked a show at the Grand Ole Opryhouse in Nashville. This Jersey dude was coming to Tennessee! Ostensibly, this was the first rock show on this then-new home of the Grand Ole Opry, and I seem to recall some small opposition

to the Opry booking the show. No matter—I was there with a couple of adventurous buddies, even if my mom had to take us.

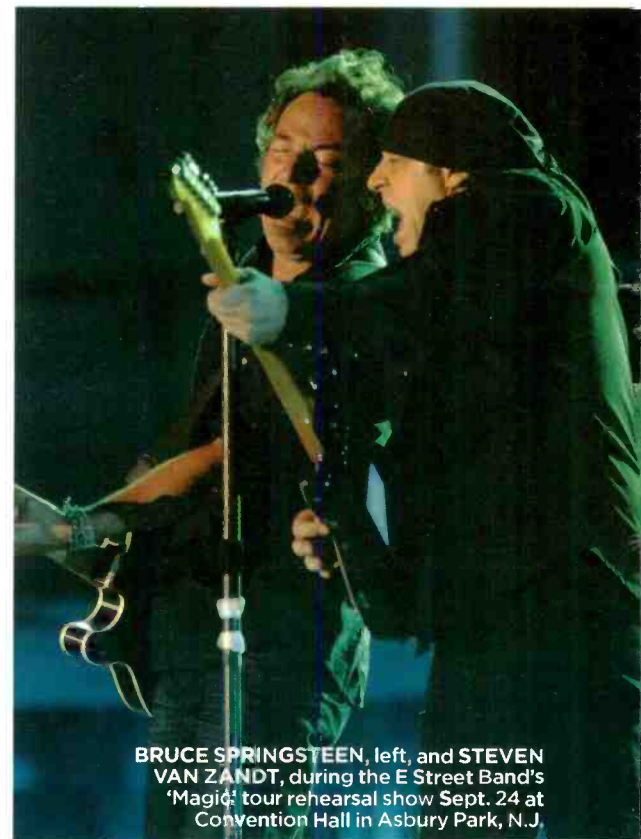
It's worth noting that Bruce was anything but a household name in those days, and surely wasn't big at Hawkins Junior High in an era when Southern rock ruled the roost. I took on the role as Springsteen/Jersey ambassador, though, and when we made our way to the 11th row in a less-than-packed Opryhouse, I was hoping for a transcendent experience. I got that and more, from the time he exploded with "Night" until he wrapped it up hours later with what I later learned was the "Detroit Medley."

My mind was sufficiently blown; this was everything live music could be, this was giving it up totally, leaving nothing. How could this scruffy little bearded guy keep up the pace? He'd play a couple of songs, peel off a shirt, play a couple more, peel off a shirt, and with each outer layer removed he'd crank the intensity up a notch. Today, I'm sure it was just showman-

ship, but I actually remember thinking that the guy might just keel over from the effort.

Already intimately familiar with the "Born to Run" mother lode, I was introduced to songs that are now embedded in my brain: "It's Hard to Be a Saint in the City," "Kitty's Back," "Growin' Up," "Incident on 57th Street," songs from the first two albums, which I immediately purchased the next trip to Camelot. I couldn't get enough.

Surely he didn't do this every night. But during the past 30 years I've learned that, indeed, he does do this. Every. Single. Night. After wait-



BRUCE SPRINGSTEEN, left, and STEVEN VAN ZANDT, during the **E Street Band's** "Magic" tour rehearsal show Sept. 24 at Convention Hall in Asbury Park, N.J.

ing what seemed like forever, I witnessed the gospel again two years later on a hot July night at Nashville's Municipal Auditorium on the Darkness on the Edge tour. I saw it in 1980 in Greensboro, N.C., on the River tour. In December 1984 in Murfreesboro, Tenn., for the Born in the USA tour. In 1988 in Los Angeles for the Tunnel of Love tour. In '92 in Indianapolis for the Human Touch tour. In 2000 at the Pyramid in Memphis. In 2003 at Fenway Park in Boston.

Along the way, I evolved from a hardcore fan to a hardcore fan blessed with the opportunity to chronicle the live music business. It's an honor, and I give it my best. I've seen hundreds of shows by all kinds of artists at all stages of their careers. There is no substitute for live music. And there is absolutely no substitute for live Bruce Springsteen & the **E Street Band**. May they rock the house forever.

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KEVIN MAZUR/WIREIMAGE.COM

BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$22,052,026 (\$10,971,157) \$62.73	PRINCE O2 Arena, London, Aug. 1, 3-4, 7, 10-11, 14, 17-18, 24-25, 28, 31, Sept. 1, 6, 9, 12-13, 16, 20-21	351,527 21 sellouts	Concerts West, Marshall Arts, AEG Live/London
2	\$15,319,076 (\$10,818,791) \$178.41/\$70.80	THE POLICE, FICTION PLANE Stade De France, Paris, Sept. 29-30	157,906 two sellouts	The Next Adventure (A Live Nation Company)
3	\$5,554,320 (\$3,932,070) \$211.89/\$84.75	THE POLICE, FICTION PLANE Estadio Olímpico, Barcelona, Sept. 27	54,553 sellout	The Next Adventure (A Live Nation Company)
4	\$4,451,894 (\$3,162,180) \$140.79/\$63.35	THE POLICE, FICTION PLANE Olympiastadion, Munich, Sept. 22	44,740 sellout	The Next Adventure (A Live Nation Company)
5	\$4,216,926 \$97.50/\$56	JUSTIN TIMBERLAKE, GOOD CHARLOTTE Staples Center, Los Angeles, Sept. 16-17, 19	48,886 three sellouts	Concerts West/AEG Live
6	\$3,375,692 (\$3,574,858 Canadian) \$167.85/\$118.74/\$62.32	JUSTIN TIMBERLAKE, GOOD CHARLOTTE Air Canada Centre, Toronto, Aug. 20-21	34,991 two sellouts	Concerts West/AEG Live
7	\$3,219,491 \$65/\$48.50	DAVE MATTHEWS BAND, ROBERT RANDOLPH & THE FAMILY BAND The Gorge, George, Wash., Aug. 31-Sept. 2	59,877 65,783 three shows one sellout	Live Nation
8	\$2,867,979 \$225/\$175/ \$127.50/\$87.50	CELINE DION Colosseum at Caesars Palace, Las Vegas, Sept. 26-30	20,740 five sellouts	Concerts West/AEG Live
9	\$2,784,912 \$155.50/\$99.50/ \$56	JUSTIN TIMBERLAKE, GOOD CHARLOTTE Madison Square Garden, New York, Aug. 15-16	36,546 two sellouts	Concerts West/AEG Live
10	\$2,168,471 (\$2,296,411 Canadian) \$93.96/\$76.02/\$56.66	JUSTIN TIMBERLAKE, GOOD CHARLOTTE MTS Centre, Winnipeg, Manitoba, Aug. 25-26	28,482 two sellouts	Concerts West/AEG Live
11	\$1,843,632 \$160.65/\$102.90/ \$81.90	JUSTIN TIMBERLAKE, GOOD CHARLOTTE Mandalay Bay Events Center, Las Vegas, Sept. 1-2	19,810 two sellouts	Concerts West/AEG Live, Fantasma Productions
12	\$1,750,497 \$94/\$41.60	MANÁ Oracle Arena, Oakland, Calif., Sept. 28-29	24,304 24,874 two shows one sellout	Live Nation
13	\$1,715,843 \$61/\$36	DAVE MATTHEWS BAND, THE WAILERS Sound Advice Amphitheatre, West Palm Beach, Fla., Sept. 14-15	38,769 two sellouts	Live Nation
14	\$1,651,935 \$85/\$35	KROQ LA INVASION: SMASHING PUMPKINS, FOO FIGHTERS & OTHERS Home Depot Center, Carson, Calif., Sept. 1	23,301 27,486	KROQ, Goldenvoice/AEG Live
15	\$1,614,782 \$300/\$23	FARM AID: WILLIE NELSON, JOHN MELLENCAMP, NEIL YOUNG & OTHERS Randall's Island, New York, Sept. 9	27,483 35,106	Live Nation
16	\$1,460,708 (\$1,053,010) \$249.69/\$83.23	THE POLICE, FICTION PLANE Stadthalle, Vienna, Sept. 19	15,463 sellout	The Next Adventure (A Live Nation Company)
17	\$1,356,265 (\$1,441,574 Canadian) \$165.84/\$93.63/\$75.29/\$56.47	JUSTIN TIMBERLAKE, GOOD CHARLOTTE Rexall Place, Edmonton, Alberta, Aug. 28	17,360 sellout	Concerts West/AEG Live
18	\$1,350,646 \$125/\$49.50	AEROSMITH, JAMES MONTGOMERY Tweeter Center, Mansfield, Mass., Sept. 4	17,102 19,651	Live Nation
19	\$1,301,664 \$153/\$92/\$56	JUSTIN TIMBERLAKE, GOOD CHARLOTTE Continental Airlines Arena, East Rutherford, N.J., Aug. 13	17,587 sellout	Concerts West/AEG Live
20	\$1,301,488 \$250.75/\$69.75	BEYONCÉ, ROBIN THICKE Staples Center, Los Angeles, Sept. 2	11,664 13,797	Live Nation, AEG Live, Haymon Events
21	\$1,251,970 \$159.29/\$74.29	BEYONCÉ, ROBIN THICKE MGM Grand Garden, Las Vegas, Aug. 25	10,171 sellout	Live Nation, In-house, Andrew Hewitt Co., Haymon Events
22	\$1,192,648 \$212/\$70.25	ALEJANDRO FERNANDEZ Mandalay Bay Events Center, Las Vegas, Sept. 15	8,856 8,940	Live Nation, Andrew Hewitt Co., in-house
23	\$1,157,917 \$96/\$56	JUSTIN TIMBERLAKE, KENNA HP Pavilion, San Jose, Calif., Sept. 23	13,771 sellout	Concerts West/AEG Live
24	\$1,134,689 \$102.80/\$71.30	MANÁ Mandalay Bay Events Center, Las Vegas, Sept. 13-14	13,878 17,261 two shows	Live Nation
25	\$1,101,830 \$155/\$55	PEPE AGUILAR Gibson Amphitheatre, Universal City, Calif., Sept. 21-22	10,962 11,942 two shows	Live Nation
26	\$1,051,165 \$200.50/\$49.50	BEYONCÉ, ROBIN THICKE United Center, Chicago, Aug. 18	11,682 14,961	Live Nation, Haymon Events
27	\$1,012,090 (\$1,041,085 Canadian) \$145.34/\$31.59	AEROSMITH, JOAN JETT & THE BLACKHEARTS Molson Amphitheatre, Toronto, Sept. 18	14,073 sellout	Live Nation
28	\$995,980 \$65/\$40	DAVE MATTHEWS BAND, ROBERT EARL KEEN Smirnoff Music Centre, Dallas, Sept. 22	20,343 sellout	Live Nation
29	\$988,751 \$575/\$40	STREET SCENE: MUSE, THE KILLERS, PANIC! AT THE DISCO & OTHERS Coors Amphitheatre, Chula Vista, Calif., Sept. 22-23	29,163 40,000 two shows	Live Nation
30	\$979,301 \$125/\$45	AEROSMITH, JOAN JETT & THE BLACKHEARTS Allstate Arena, Rosemont, Ill., Sept. 10	11,336 13,603	Live Nation
31	\$969,044 \$129.75/\$59.75	MARCO ANTONIO SOLÍS Gibson Amphitheatre, Universal City, Calif., Sept. 28-29	11,879 11,938 two shows one sellout	Live Nation
32	\$968,840 \$301/\$36	DAVE MATTHEWS BAND, STEPHEN MARLEY Shoreline Amphitheatre, Mountain View, Calif., Sept. 29	22,346 sellout	Live Nation
33	\$967,692 (\$991,259 Canadian) \$86.67/\$72.5/\$57.62	RUSH Bell Centre, Montreal, Sept. 15	11,662 12,000	Gillett Entertainment Group, Live Nation
34	\$905,642 \$143.57/\$56.90	BEYONCÉ, ROBIN THICKE Oracle Arena, Oakland, Calif., Aug. 31	9,882 13,404	Live Nation, Haymon Events
35	\$896,210 \$122/\$39.50	AEROSMITH, JOAN JETT & THE BLACKHEARTS DTE Energy Music Center, Clarkston, Mich., Sept. 8	13,548 14,990	Live Nation, Palace Sports & Entertainment

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- ALAN SCHAEFER, LEAD SINGER - FIVE STAR IRIS



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CLOTHES ON!

Malaysian Dress Code Clampdown Hits International Acts

KUALA LUMPUR, Malaysia—International artist managers are being warned to study dress code restrictions before booking dates in Malaysia, after Beyoncé scrapped her debut show in the Muslim-majority country.

A Sept. 28 statement from Kuala Lumpur-based promoter Pineapple Concerts gave no reason for the cancellation of the Nov. 1 concert at the city's 9,000-capacity Putra Stadium, although Pineapple later blamed a "scheduling conflict." But Malaysian industry sources maintain the cancellation was caused by Beyoncé's apparent refusal to abide by the country's strict dress code for performers (billboard.biz, Sept. 28).

Many Muslim groups, including the 10,000-member National Union of Malaysian Muslim Students (NUMMS), had urged the Ministry of Culture, Arts and Heritage—which in 2005 introduced a compulsory dress code and other rules for performers—to stop the concert from being held.

"Our guidelines for performances by foreign artists are explicitly stated," says Siti Zaleha Baba, chief assistant secretary of the ministry's central committee for filming and performance by foreign artists. "Promoters are advised to alert artist managers about the guidelines before applying for a license to stage the concert. Any artist can perform in Malaysia provided they follow the guidelines."

Female performers must show no skin from the tops of their chests to their knees, while clothes cannot feature obscene or drug-related images or messages. There is also a ban on hugging or kissing

audience members or fellow artists; jumping or shouting; throwing objects onstage or at the audience; and profanity.

Promoters and sponsors must pledge in writing that they accept and will inform the performers of the rules, as well as ensuring that they follow them.

One western act to fall afoul of the guidelines were the Pussycat Dolls. Kuala Lumpur-based concert promoter Absolute Entertainment was fined \$2,900 by the city council in July 2006 when the act violated the dress code and performed "suggestive" dance routines during its show at the 2,000-capacity

Sunway Lagoon Surf Beach venue.

The penalty followed a complaint by Culture, Arts and Heritage minister Rais Yatim, who said: "The way the Pussycat Dolls behaved onstage amounted to gross indecency."

Yet the group experienced no sales backlash. Its "PCD" (Universal Music Malaysia) album has sold more than 45,000 units since its May 2006 release, according to the label—a solid tally in the territory for a relatively new act.

"If they choose to return, they will undergo more stringent checks at their performance," Kuala Lumpur-based Universal Music Southeast Asia VP Sandy Monteiro says. "It's likely the promoter will have to assure the authorities of guideline compliance."

In contrast, Gwen Stefani complied with the dress code for her Aug. 21 sold-out show at the Putra Stadium after NUMMS said that her "revealing" outfits clashed with Islamic

values. Others to have followed the guidelines include Mariah Carey and Linkin Park.

"Our culture celebrates freedom of expression, and we're accustomed to that," says Jim Guerinet, manager for Stefani at Rebel Waltz. "But when you travel the globe and encounter different cultures, you have to respect their local customs."

Malaysia has become an increasingly important Asian touring stop, with an average 12-15 annual shows by major international acts. Demand for tickets is high, with a price range of \$35-\$145. International repertoire accounted for \$10.3 million worth of physical sales last year—around one-third of total sales—according to local labels body the Recording Industry of Malaysia.

Additional reporting by Ray Waddell in Nashville.



THE PUSSYCAT DOLLS, performing live in Kuala Lumpur.

GLOBAL NEWSLINE

>>>ITALIAN UPLOADERS FINED

Officers with Italy's fiscal police Guardia di Finanza have handed out fines totaling €8.5 million (\$12.1 million) to seven principal uploaders involved in a nationwide illegal peer-to-peer file-sharing network called Discotequezone. Under Italian law, the uploaders can receive a 60% discount on their fines if they pay Guardia within 60 days; all seven also face criminal trials. According to a representative for anti-piracy body FPM, those proceedings should begin within the next few months. However, under Italy's appeals procedures, it could take up to four years to reach a sentence. The fines were imposed Sept. 28, some weeks after the completion of a major investigation based in the northern city of Bergamo that was conducted in tandem with the authorities in nearby Brescia. FPM provided technical support for the operation, which saw five servers and two Web sites offering illegal access to music, film and software files closed down. —Mark Worden

>>>ECHO AWARDS ON THE MOVE

The 17th edition of the German music industry's annual Echo Awards will take place Feb. 18, 2008, in Berlin at the International Congress Center. The 24-category awards gala is organized annually by labels body the German Phonographic Academy. The 2007 event took place March 25 at Berlin's Palais am Funkturm for the first time, having previously been held at the German capital's Estrel Convention Center. TV station RTL will broadcast the show with a two-hour delay. Winners in the 25 categories are decided on votes by an industry panel or by sales performance. —Wolfgang Spahr

>>>EUROPEANS WANT MORE FLOYD

When asked, "Which band would you most like to see re-form?," more than 26% of respondents to a new Europe-wide poll, conducted by U.K.-

based digital music firm Music Choice, said a reunion of the prog-rock legend was top of their wish-list. Music Choice undertook the study in the wake of consumer interest for the one-off Led Zeppelin reunion Nov. 26 in London. The online survey, based on a sample of 5,000 music fans, also asked which acts fans would like to see split up. Top of that list was the Spice Girls, with 22% of the votes. The poll is part of a wider census conducted by Music Choice that will include a study of Europeans' downloading habits and views on the future of CDs. —Lars Brandle

>>>BRITS GOING LIVE AGAIN

The BRIT Awards will once again air live on TV in 2008. The annual U.K. music industry honors are due to be handed out Feb. 20, 2008, at London's Earls Court arena. National broadcaster ITV has signed a new deal to air the awards, organized by labels body the BPI, until 2010. ITV broadcast this year's show live—for the first time in 17 years—and scored average ratings of 5.3 million viewers, up 700,000 from the 2006 ceremony. The BRITs will once again air on terrestrial channel ITV1, with further back-

stage coverage on digital channel ITV2. Nominees, based on the votes of more than 1,000 members of an industry judging academy, will be announced Jan. 14. —Andre Paine

>>>TIMBERLAKE TOPS MTV EUROPE AWARD NOMS

With four nominations, Justin Timberlake grabbed pole position heading into the 14th annual MTV Europe Music Awards, to be held Nov. 1 at the Munich Olympiahalle. Timberlake is in the running for the Video Star award for "What Goes Around," and is also nominated in the headliner, ultimate urban act and solo artist categories. Slated performers My Chemical Romance and Avril Lavigne each received three nominations, as did Amy Winehouse, Beyoncé, Fall Out Boy, Linkin Park, Nelly Furtado and Rihanna. Winners will be decided by a public vote. Cell phone manufacturer Sony Ericsson and clothing retailer Esprit are co-sponsoring this year's show. —Lars Brandle

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TUBE TRADE-OFF

TV Links Help Acts Onto German Chart—But There Are Costs

HAMBURG—Germany's struggling record business is successfully launching new stars though closer ties with TV companies—but artists could be footing the bill.

As recently as Aug. 3, three of the top five acts on Germany's Nielsen Media Control album chart—pop act BeFour (No. 1), pop vocalist Mark Medlock (No. 4) and Latin group Marquess (No. 5)—either emerged from reality shows or are signed to TV-affiliated labels, and have deals that promise them time on TV.

But for some performers, the guaranteed exposure that the TV tie-ins offer is balanced by substantially reduced royalty rates.

Labels and broadcasters declined to comment on the roy-

alty situation. But label executives speaking on condition of anonymity confirm that, while artists usually receive up to 25% of a release's wholesale cost, the labels' licensing deals with broadcasters steer 50% of that to the TV company.

But taking a royalty cut in exchange for guaranteed TV views is "a good investment" for a performer, says German industry veteran Thomas M. Stein, a former BMG senior executive. Without that exposure, Stein says, "you can never attain such great popularity—and sales—in such a short time."

Stein cites Sony BMG Germany artist Medlock, managed by 313 Music in Berlin, which Stein heads as CEO. Medlock won Germany's "Pop Idol" franchise in 2007, and Sony BMG licenses exclusive exploitation rights for that show from Cologne-based broadcaster RTL.

The label says Medlock has sold 600,000 singles and 250,000

copies of his debut album, "Mr. Lonely." Its Munich-based music division senior VP Willy Ehmann says that such success would have been impossible without TV exposure.

Although TV deals let labels spread the cost of breaking new talent, some in the industry openly criticize the arrangement.

"Artists not involved in these tie-ins are frequently told by commercial TV managers there's no room for them as they give priority to their own artists," says Heinz Canibol, managing director of Hamburg independent label 103 Music.

"I consider this dangerous and threatening for diversity in the German music market," he adds.

The most successful TV-affiliated label is Starwatch Music. Owned by a Munich-based division of commercial TV broadcaster ProSieben-Sat.1 Group, the label



BeFour, above, and MARK MEDLOCK, inset, are among the top-charting German acts with direct connections to TV stations.

"Via Starwatch, we offer artists an attractive platform—and [we] benefit from the entire music value chain, such as live entertainment and merchandising."

Not all label/TV tie-ins cover such additional revenue streams, however.

On the A&R front, some artists are signed through TV companies' own shows. But the tie-ins also offer TV access to more conventional record company signings.

In 2005, Cologne-based broadcaster Super RTL (a joint venture between Bertelsmann-controlled broadcast group RTL and Disney) struck a marketing/promotion deal with

Edel-distributed Berlin indie Pop'n'Roll based on daily "music soap" show "The Star Diary." The show follows the development during a three-month period of aspiring acts selected by Pop'n'Roll owner Christian Geller. The first to emerge was pop quartet Banaroo, whose July 2005 debut, "Banaroo's World," hit No. 1 during a 30-week run. Banaroo successors Yoomiii and BeFour also enjoyed chart success.

Small wonder, then, that Geller praises the TV route in Germany as "the cheapest and most efficient way of reaching the target group—namely kids—for new artists." ...

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UPFRONT

GLOBAL BY AYMERIC PICHEVIN

BROADBAND BUFFET

French ISP's Download Menu Riles Biz

PARIS—The recipe for a new “all you can eat” digital music service is proving hard to stomach for some in France’s music business.

Neuf Cegetel—the country’s second-largest Internet service provider (ISP), claiming 3 million-plus broadband subscribers—recently teamed with Universal Music France to launch download service Neuf Music.

However, Neuf Cegetel has raised eyebrows by offering its full service at a lowly €4.99 (\$7.10) per month, while giving each subscriber to its telephone/TV/Internet service packages an “add-on” containing free downloads from one of nine music genres.

It also faces criticism for claiming to offer, during its first six months in business, an “unlimited” download service that is strictly limited to Universal repertoire.

Independent labels trade body UPFI director general Jérôme Roger says he is perplexed by a business model mixing free and paid-for music. “I hope music will not become a loss leader again,” he says.

Roger suggests ISPs’ emergence as legitimate music services “will help them get closer to the concerns” of labels, but expresses reservations about limiting an all-you-can-eat menu



DU BESSET



SAINT SARDOS

Neuf Music’s Aug. 24 launch was backed by a national TV ad campaign that highlighted the “free music” angle. Neuf claims to have already delivered 1 million downloads from a 150,000-track catalog of international and domestic repertoire. Tracks are only playable while subscriptions remain current. The total is set to hit 250,000 within the next few weeks, with the rest of Universal’s digitized catalog to follow.

Universal Music France and parent Universal Music Group International in London declined to comment on the deal. However, Neuf Cegetel marketing director for mass market

Olivier du Besset takes an industry-friendly line, claiming the companies’ aim is “to create a true alternative to online piracy.”

He says Neuf is in talks with other record labels, although majors contacted also declined to comment.

According to du Besset, Neuf Cegetel pays Universal an undisclosed set fee per subscription for either the single-genre Neuf Music Initial add-on to the €29.90 (\$42.50) monthly phone/TV/Internet package or the full Neuf Music paid offer. Universal makes the appropriate rights payments.

While claiming the €4.99 price will rise when a wider catalog is available, du Besset says: “There will always be a basic package included free in the broadband subscription” bundle.

Meanwhile, other leading French ISPs are readying their own subscription services.

Market-leading France Telecom subsidiary Orange will launch a service during the first half of 2008. “We

“An “unlimited” offer based solely on the Universal catalog can be misleading. I’d not like people to think unlimited services have limited catalog.”

—LUDOVIC LEU, MUSICME

to a single catalog. “That exclusivity does not make sense on the Internet,” he says.

“An ‘unlimited’ offer based solely on the Universal catalog can be misleading for customers,” suggests Ludovic Leu, co-founder of Neuf Music’s direct competitor MusicMe. “I’d not like people to think unlimited services have limited catalog—nor that [all-you-can-eat services] are only worth €4.99.”

MusicMe offers catalog from all four majors and independents for €14.05 (\$20) per month and claims between 1.3 million and 1.5 million downloads monthly.

Rivalry aside, Leu claims to welcome Neuf’s arrival, suggesting its marketing clout can “help people understand unlimited music does not necessarily mean piracy.”

want to come with a comprehensive offer that will be also available on mobile,” a spokeswoman says. Orange claims 6.5 million broadband subscribers in France plus a further 5.2 million mobile broadband subscribers.

And the French arm of Telecom Italia, claiming 847,000 domestic broadband subscribers, says it will launch a subscription service by the end of 2007, boasting 1 million tracks. A combination of quantity and quality of repertoire “is critical to get credibility against illegal downloads,” Telecom Italia media and content director for France Frédéric Saint Sardos says.

The ISP’s aims, Saint Sardos adds, are simple: “To help the music industry stop losing money—and earn money ourselves.”

LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

As we contemplate the late-October release of a "Best of the Libertines" compilation we are once again struck by how much better the quality of work inevitably is when created by the magical chemistry of an original band, as opposed to the solo-dominated projects that follow.

Once upon a time (the '60s) it was quite a normal occurrence to find more than one singer/writer/star in a band because they didn't know any better, bands being a recent phenomenon back then and no artist understanding the value of publishing yet.

The Beatles, who set most of the standards, did so in this regard as well, with four lead singers and vocals fairly evenly divided among the three front guys in the early days.

The Byrds: four out of five lead singers; **the Who**: three out of four; **Cream**: three out of three; **Buffalo Springfield**: five out of five; **Moby Grape**: five out of five; and **the Band**: five out of five.

Of course, more than one star in a band meant the clock of self-destruction began ticking right around the second hour of its first rehearsal, but it made for amazing records—and granted, mostly tragically short life spans.

We should note here that the other type of really great bands are great for the opposite reason of being totally dysfunctional and useless as individuals, which becomes an essential component of much greater longevity, e.g.,

THE LIBERTINES had that magical band chemistry. Inset: Their 'Best Of' album.



the Rolling Stones and the Ramones. Or, of course, held together by such loving sibling qualities as hatred, rage, jealousy and insecurity, e.g., the Kinks, AC/DC and Oasis.

By the greedy '80s it would be rare to find two singers, two songwriters or two stars by any definition joining the same band—and this reduced the general quality of things considerably.

I'm not saying they would have made it to the Valhalla where those aforementioned bands will spend eternity. But as this collection reminds us, the Libertines could have been contenders.

COOLEST GARAGE SONGS

TITLE	ARTIST / LABEL
1. COOLEST SONG IN THE WORLD THIS WEEK LONGSHOT	JOHN FOGERTY / FANTASY
2. GYPSY BIKER	BRUCE SPRINGSTEEN & THE E STREET BAND** / COLUMBIA
3. TOO MANY COOKS (SPOIL THE SOUP)	MICK JAGGER / RHINO
4. CONQUEST	THE WHITE STRIPES / WARNER BROS.
5. STREAKS AND FLASHES	THE CHESTERFIELD KINGS / WICKED COOL*
6. TICK TICK BOOM	THE HIVES / UNIVERSAL
7. SALAD DAYS	THE GRIP WEEDS / GROUND UP
8. CRUEL GIRL	THE RED BUTTON / GRIMBLE
9. RADIO NOWHERE	BRUCE SPRINGSTEEN & THE E STREET BAND** / COLUMBIA
10. BELINDA	THE STABILISERS / WICKED COOL*

COOLEST GARAGE ALBUMS

TITLE	ARTIST / LABEL
1. ICKY THUMP	THE WHITE STRIPES / WARNER BROS.
2. HAVE MERCY	THE MOONEY SUZUKI / ELIXIA
3. BABY 81	BLACK REBEL MOTORCYCLE CLUB / RCA
4. HENTCH-FORTH-FIVE	THE HENTCHMEN / ITALY RECORDS
5. HOUSE OF VIBES REVISITED	THE GRIP WEEDS / GROUND UP
6. PSYCHEDELIC SUNRISE	THE CHESTERFIELD KINGS / WICKED COOL*
7. HERE FOR A LAUGH	THE BREAKERS / FUNZALO
8. CBGB FOREVER	VARIOUS ARTISTS / CBGB FOREVER
9. WANNA DO THE WILD PLASTIC BRANE LOVE THING?	THE STABILISERS / WICKED COOL*
10. THE WEIRDNESS	THE STOOGES / VIRGIN

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

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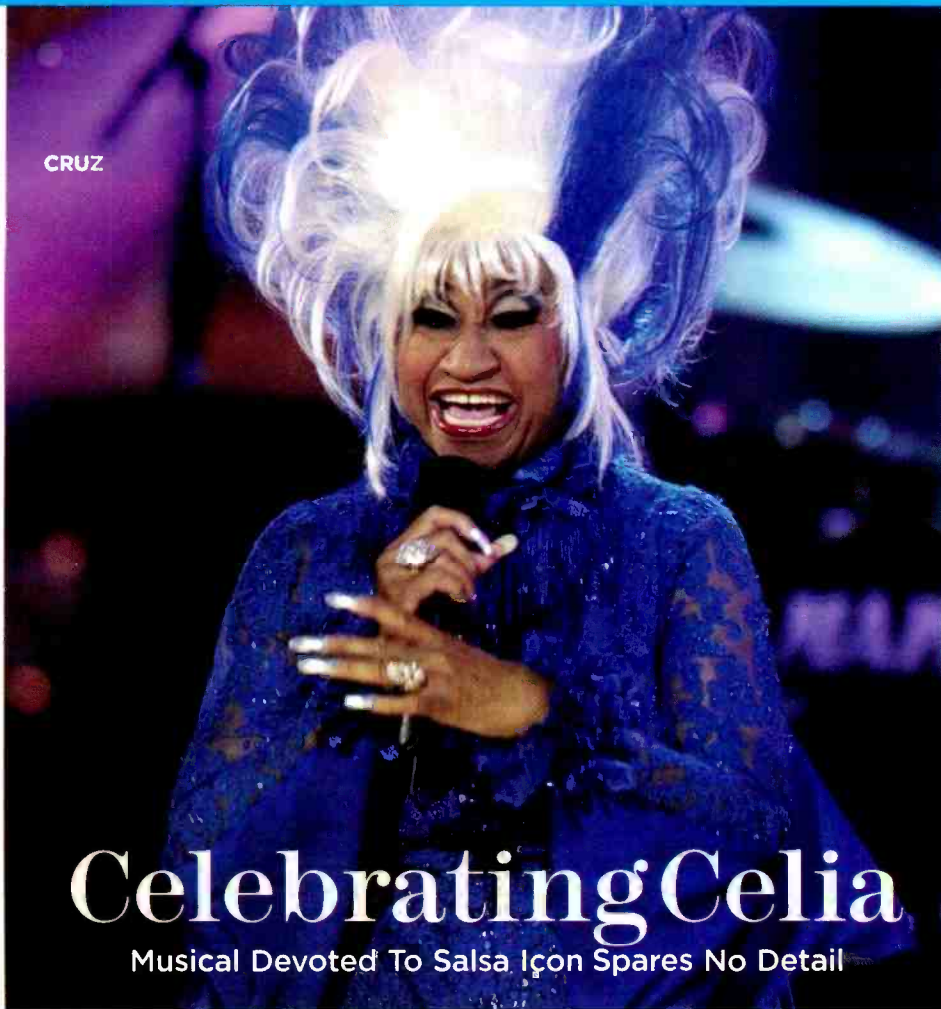
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John Kilkullen, Publisher



CRUZ

Celebrating Celia

Musical Devoted To Salsa Icon Spares No Detail

The story of salsa icon **Celia Cruz** is lovingly brought to the stage in "Celia," the musical that premiered Sept. 26 at New World Stages in New York. Bandleader **Johnny Pacheco** and former man-

ager **Ralph Mercado** were at the premiere.

Executive-produced by event promotion maven **Henry Cárdenas** with **David Maldonado**, **Gerry Fojo** and reggaeton star **Daddy Yan-**

kee, "Celia" is meticulous in re-creating Cruz's life story.

Even more so, it is meticulous in re-creating the late singer's dramatic look and signature sound. Played by **Xiomara Laugart**, formerly a



Latin Notas

LEILA COBO lcobo@billboard.com

singer with fusion band **Yerba Buena**, the stage Cruz sounds uncannily like the original. Trickier still, she looks like the original, down to the heelless shoes that Cruz had designed specifically to move onstage with ease.

The look comes courtesy of makeup artist **Ruth Sanchez**, who was Cruz's personal stylist from 1982 until the day she died.

"I did her hair on her deathbed," Sanchez says. "She knew I was afraid of the dead, but when they asked me, well, I had to go. I asked [Cruz's husband] **Pedro [Knight]** to give me the jewelry. I did her nails, as I always did, we made a dress for her, and we sent her to her funeral procession dressed in white."

The mass funeral in New York and Miami, like everything about Cruz, was larger than life.

"She was daring," Sanchez says. "She was as daring as I was."

Sanchez says it took her seven weeks to develop Lau-

gart's Cruz look, redesigning every humongous hairdo, multicolored wig and sparkling accessory.

She took costume designer **Haydée Morales** to the same stores where Cruz used to buy the fabrics for her outrageous, brilliant outfits, which Morales designed based on the originals.

Sanchez had kept the oversized glasses Cruz used for the risqué video of "La Negra Tiene Tumbao," and those are the ones Laugart wears onstage. She piled on accessories and jewelry, "because that was Celia. I used to tell her, 'Celia, the more things I put on you, the more you look like a Christmas tree, and the better you look.'"

She adorned her dressing room with Cruz pictures and dolls, and asked her for help and inspiration. In the end, she was satisfied.

"The first time I sat down to see the play, I couldn't watch," she says. "I started to cry."

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Gibson's Shifting Shows

L.A. Venue Ramps Up Regional Mexican Bookings

For regional Mexican acts, performing solo shows at Los Angeles' Gibson Amphitheatre is a sign that you're in the big leagues. Latin concerts across subgenres make up 30% of the shows at the 6,600-seat Live Nation venue. Regional Mexican—helped by a growing Spanish-speaking population and increased airplay—now comprises more than half of those shows, Live Nation senior VP of special markets **Emily Simonitsch** says.

This year, a dozen top regional Mexican acts have played there, from **Vicente Fernández** to **Jenni Rivera**.



SIMONITSCH

At the nearby **Universal Studios** theme park, where **Simonitsch** booked talent in the '80s, demand for Spanish-speaking tour guides grew along with L.A.'s Latin population, and promoters saw an opportunity.

"In going for the local market, we worked with all the radio stations. We worked with Univision TV and did soap opera festivals. We would hire a mariachi group . . . and we saw the numbers."

At the then-Universal Amphitheatre, which has hosted the likes of **David Bowie**, **Frank Sinatra** and **Pope John Paul II**, the watershed moment for Latin came in 1984, when **Julio Iglesias** played 10 nights.

On the sponsorship side, although Western Union has sponsored concerts for years, financial services companies offering products for the long term are also sponsoring Latin shows, Live Nation senior VP of touring alliances **Kate Ramos** says.

"Every day, more and more [companies] are setting up a specific Hispanic division or putting in a multicultural director of marketing or senior vice president that speaks Spanish, that understands the nuances between the Mexican, the Puerto Rican [and] the Cuban," Ramos says.

—Ayala Ben-Yehuda

THE BILLBOARD Q&A?

After nearly three years out of the spotlight, **Adolfo and Gustavo Angel**, the siblings best-known as **Los Temerarios**, returned Oct. 2 with a new studio album that celebrates their Mexican roots. "Recuerdos del Alma" (Fonovisa) is essentially a continuation of "Veintisiete" (Twenty Seven), an album on which **Los Temerarios** covered standards of the Mexican songbook in a stylized ranchera fashion.

That stylistic departure yielded dividends for Mexico's top-selling romantic group, and made history when its first single, "Qué de Raro Tiene," became the first ranchera track to hit No. 1 on **Billboard's** Hot Latin Songs chart.

Billboard talked with **Adolfo Angel**, the songwriter/producer/arranger behind **Los Temerarios'** recorded history.

Why this album?

With "Veintisiete," we self-indulged singing old songs. And when it started to do so well, Gustavo, who lives in Mexico, called me and said, "Everyone loves it and everyone wants to know when the next one is." We were going to wait until next year, but we moved it up and in 2008 we'll release an album of all-new songs.

How did you choose the repertoire?



LOS TEMERARIOS

We were in Miami, drank a couple of tequilas, and began to reminisce of when we lived in Zacatecas, and the songs we used to listen to. It's repertoire we had sung, but only when we were children.

Why so much time between albums?

I know other Mexican groups release an album a year, but if you look through our history, you'll see we always wait at least two years between albums. We did take time off [from] the spotlight, though. It was about renovation. In this genre, it's hard for groups to take a rest. I've been writing a lot and I have such a huge quantity of songs, I could produce five albums. I'm living the most productive stage of my life.

The album you're releasing in 2008 will be romantic ballads, penned by you, completely different from this one. How do you balance these two genres?

That was always my dream and my objective. I would see shows by **Juan Gabriel**, for example, and think, "It's amazing how this man can sing something completely Mexican, completely folk, and then

switch to a pop song and bring tears to your eyes." He covers all genres and all sound good. That's what we wanted. But you need to have many tools to do that. In this case, my brother Gustavo is the essential foundation. He can sing a ballad, a cumbia, a ranchera, anything. It's extraordinary. It's all built on the potential I see in my brother.

This is a particularly lovely production. How important is quality to you within this genre?

I remember when we recorded a song called "Te Hice Mal." It was the first time I [used] purely pop arrangements. People said it wouldn't be popular because it was too "refined." It's a term I don't understand, nor do I want to. The fact that people come from humble origins doesn't mean they have less sensibility than an educated audience. I trust what I'm saying, I love this music, I respect the audience and I feel they need to listen to an excellent production.

You have always said you're a popular group. Do you feel your audience is sometimes underestimated?

Not sometimes. Always. Although lately, we've gained relevance. I remember when FM stations would not play this music. Now, many of us—people like **Marco Antonio Solís**, who records great productions—are bringing something new to the table. And we're vindicating the genre.

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Retail Track

ED CHRISTMAN echristman@billboard.com

Market Making And Loss Leading

Amazon MP3 And Pricing Strategies Foretell The Future

With the launching of its MP3 download store, Amazon just got into the water. Now, the industry waits to see what kind of ripples it has set in motion. Will the ripples swell into waves and swamp iTunes, digital rights management (DRM) and any major-label hopes that they will once again be able to dominate the price discussion—something they once took for granted back when there were record store chains?

To be sure, Amazon will not swamp iTunes, but Universal Music Group Distribution president **Jim Urie** labels the Seattle merchant “a market maker.” By that, he means that Amazon could challenge iTunes and, between the two sites, help grow the overall digital business.

But it's beginning to look like Amazon will have its greatest impact on DRM. And what makes this ironic is that last year—before it switched download strategies—the majors were hoping Amazon would help them maintain a DRM world even as it takes on iTunes head to head.

Amazon has 13,000 albums from EMI's catalog—a catalog that iTunes also benefits from—in MP3. But in addition to EMI, it has MP3s from Universal Music Group, which iTunes doesn't. Although UMG hasn't publicized it, the company has made available nearly 10,000 titles, or 75% of its catalog in the MP3 format, to Amazon, but not iTunes. That is a serious test, and if it grows UMG's digital market share without too much cannibalization in other music distribution channels, UMG could be heading to a DRM-free world, at least on the Internet.

The other week when **Edgar Bronfman Jr.** was interviewed at Goldman Sachs' Communicopia conference, you could hear the Warner Music Group chairman begin to hedge his commitment to

\$.89

On Amazon, about 25% of EMI tracks appear to be going for this price.

DRM as well. He started off by saying, “Fundamentally, DRM is here to stay,” and he offered examples, such as the necessity for it in subscription services and in new physical formats that promote “connectivity”—the new industry buzzword to describe the consumer putting discs into computers to log on to label and band Web sites to get bonus materials and special offers.

But he also acknowledged that “Universal certainly is trying to experiment to see if without DRM they can energize Amazon and Wal-Mart. Whether [DRM] is here to stay on every business model within the music industry, I think that's open to question.”

You don't have to read between the lines to know that Bronfman is talking about the digital download over the Internet. WMG's senior management knows that if UMG goes MP3, their company will have to go, too. If that happens, do you think Sony BMG Music Entertainment, the staunchest advocate of DRM, will have a choice?

Likewise, Amazon also appears to be a market maker in pricing. Its main price point is 89-cent tracks and \$8.99 albums—nearly 10 cents and \$1 cheaper than iTunes. What made that possible is that Amazon worked indie labels hard and got a number of them to agree to wholesale tracks at 65 cents each, or 5 cents cheaper than iTunes pays, and albums at \$6.50 each, or 50 cents cheaper than

iTunes. Do you think iTunes will let that imbalance stand when it negotiates indie deals next time around?

Price is so important to Amazon that it appears willing to use music as a loss leader. If you don't believe me, check out the EMI artists on that site. Sources say that EMI's wholesale price for individual tracks downloaded at the 256-byte rate is 90 cents. But on Amazon, about 25% of EMI tracks appear to be priced at 89 cents. Meanwhile, sources say that UMG's deal with Amazon carries a wholesale cost of 70 cents per track.

If UMG stays DRM-free and the other majors are stam-



BRONFMAN

peded to follow suit, which pricing strategy do you think they will try for? WMG's Alternative Distribution Alliance was pushing for a high price for the higher-quality download and apparently didn't get the deal it wanted from Amazon. Sources say that while some ADA labels agreed to a deal, about a dozen of its labels have not yet signed up. But whatever the dynamics of those negotiations, the bottom line is that Amazon still represents further downward pressure on pricing—much to the chagrin of the labels.

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Music Records

FELICITA A SU ARTISTA EXCLUSIVO: PÁÑDX POR SUS DOS NOMINACIONES AL GRAMMY.

**-MEJOR ALBUM ROCK
-MEJOR CANCIÓN ROCK**

600,000 DISCOS VENDIDOS CON SUS 2 ÚLTIMOS ÁLBUMS TAN SOLO EN MÉXICO
GANADORES EN 2006 DE 3 LENGUAS MTV EN LAS CATEGORÍAS: MEJOR GRUPO, MEJOR GRUPO ALTERNATIVO Y ARTISTA REVELACIÓN
TRES NOMINACIONES EN LOS PREMIOS MTV 2007 EN LAS CATEGORÍAS DE VIDEO DEL AÑO, MEJOR GRUPO Y MEJOR ARTISTA ALTERNATIVO

MOBILE BY ANTONY BRUNO

Network Stars

New Companies Bridging Gap Between MySpace And Mobile Phones

Ever since the phenomenal success of MySpace, all eyes have turned to mobile phones as the next great market for social networking.

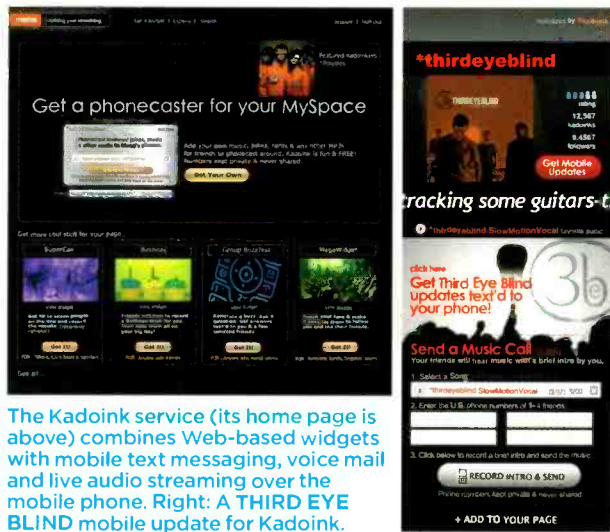
The problem is . . . that hasn't happened.

Although MySpace developed fee-based mobile versions of its site for such operators as Helio and AT&T Wireless, members proved less supportive of them than the online mother ship. MySpace has since launched a free ad-supported beta version of its site available from any Internet-enabled phone, to lukewarm reviews.

A number of other social networking services designed specifically for mobile phones have gone live through the years as well, but with little fanfare and even less traffic.

Enter a new class of applications focused less on trying to re-create a social network's look and feel on mobile devices and more on harnessing the spirit behind them—communication. They're also targeting the music industry as their initial client base.

The latest is Kadoink. The service combines Web-based widgets with mobile text messaging, voice mail and live audio streaming over the mobile phone. Through a widget posted on their MySpace profile or dedicated Web site, artists can leave messages for their fans or post full tracks, which fans can then access from their mobile phone by dialing in. Fans can also leave voice or text messages for their favorite artists, which other



The Kadoink service (its home page is above) combines Web-based widgets with mobile text messaging, voice mail and live audio streaming over the mobile phone. Right: A THIRD EYE BLIND mobile update for Kadoink.

fans can listen to or read via either the widget or the phone. Fans can even forward the audio messages and full songs to others, all via a streaming format.

"We're bridging the current gap between someone's online experience and the experience they have on a typical mobile phone," Kadoink VP of marketing Roland Deal says. "It's turning the phone into a broadcast mechanism."

This is where other mobile social networking applications stumble. They never utilized the primary benefit of mobile phones, which is communication. MySpace Mobile, for instance, merely sent users an alert when a new message was posted to their profile, or allowed them to send photos to their profile from their phones. It never tapped into that viral replication that made the online version so compelling.

Another new service, SayNow, went live in September. Like Kadoink, it focuses on connecting artists and their fans through sending and receiving voice and text messages. Rather than a widget, SayNow relies on the artists themselves to promote their SayNow phone number in TV appearances, live events or by embedding it in music videos.

Artists can use the service to trade messages, poll their fans and in some cases initiate a one-to-one phone call. The service also provides a sales channel, allowing fans to buy ringtones, wallpaper images and other content they discover when interacting with it.

If these applications seem relatively low-tech, that's by design. Their goal is not for flashy phone applications, but rather simple communication functionality. Replicating existing social networks on mobile phones generally requires a partnership between the social network site and the carrier. It also only works with certain mobile phones—generally those more expensive, feature-laden devices—not to mention a data plan.

"Kids, and particularly MySpace users, don't have fancy phones and don't have data plans," SayNow CEO Nikhyl Singhal says. "MySpace-type users don't have interest in really high-end applications."

Both services target the music industry as a way to quickly build up traffic. Artists and labels are hungry for new ways to promote their work and communicate with fans, not to mention find new revenue streams. Third Eye Blind, Kottonmouth Kings and Polysics, as well as a mix of independent and unsigned artists, have used Kadoink since its June beta launch, attracting several thousand fans each.

SayNow began its initial trials in July, and has since seen impressive response by fans. R&B singer Omarion generated more than 10,000 phone calls in less than 15 minutes when he first announced his SayNow number, while actor/singer Tyrese Gibson generated 25,000-plus responses after mentioning his during a taping of BET's "106 & Park." Megadeth's Dave Mustaine interacts with fans during concerts to invite a select few for a backstage after-party. In all, SayNow has more than 1 million fan subscribers.

Both services are free to the artist and the user. Both companies rely on the artists to generate the user traffic, and split advertising revenue with them.

Mobile social networking isn't going away. Such heavy hitters as Google, MySpace, YouTube and Nokia are all betting heavily on it with applications of their own. The result will likely be a mesh of startup services like SayNow and Kadoink somehow integrating with these broader services—with artists maintaining a presence on all.

The winning mix will be that which gives fans the most contact, content and connectivity.

Learn more about how social networking, mobile entertainment and the music industry are converging at Billboard's Mobile Entertainment Live conference. For details, go to mobileentertainmentlive.com.

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



NEVER MIND THE KEYSTROKES

The Sex Pistols are teaming up again to rerecord their iconic punk anthem "Anarchy in the U.K." for Activision's upcoming "Guitar Hero III: Legends of Rock" videogame. "Guitar Hero" will also sponsor a Sex Pistols reunion appearance Nov. 8 in London.

Other games announcing substantial soundtracks include Electronic Arts' "Need for Speed ProStreet" (including such acts as Avenged Sevenfold, Bloc Party and the Yeah Yeah Yeahs), EA's "NBA '08" (with Sum 41, M.I.A. and LCD Soundsystem) and 2K Sports' "NBA 2K8" (featuring J Dilla, Run-DM.C. and Devo).

DANCE LITTLE AVATAR DANCE

Virtual world Kaneva launched an in-world dance

game called "Dance Party 3D." The game allows the avatars of the service's 600,000 members to dance by prompting users to enter in the appropriate keystroke when displayed on the computer screen—sort of like "Guitar Hero." Members can host their own competitions and even upload their own music or create custom playlists.

HD HITS THE ROAD

Ford Motor is the first automobile manufacturer to offer HD digital radio as a dealer-installed option in several model lines. Models include nearly all 2008 Ford, Lincoln and Mercury vehicles. The company is also offering to retrofit older models from 2005 to 2007 if purchased through the dealer. Included in the offer is Ford's SYNC in-car Internet and entertainment system from Microsoft.

The tune hits No. 1 on the Adult Contemporary chart this week, following a chart-topping stay on The Billboard Hot 100.



The band has four dates lined up through the end of November. It recently completed a free Wal-Mart parking lot tour with Plain White T's.



YAHOO! MUSIC OCT 13 2007

Rank	Artist	Album	Streams
1	SOULJA BOY	TELL'EM Crank That (Soulja Boy) COLLIPARK/INTERSCOPE	2,546,661
2	SEAN KINGSTON	Beautiful Girls BELUGA HEIGHTS/EPIC	2,508,387
3	CHRIS BROWN	Wait To Wall JIVE	2,021,247
4	T-PAIN	Bartender KONVICT/JIVE	1,986,788
5	FERGIE	Big Girls Don't Cry A&M/INTERSCOPE	1,887,787
6	AVRIL LAVIGNE	Girlfriend RCA	1,866,578
7	RIHANNA	Umbrella SRP/DEF JAM	1,756,448
8	HURRICANE CHRIS	A Bay Bay POLO GROUNDS/J	1,751,262
9	AVRIL LAVIGNE	When You're Gone RCA	1,745,279
10	KANYE WEST	Stronger ROC-A-FELLA/DEF JAM	1,588,517
11	RIHANNA	Shut Up And Drive SRP/DEF JAM	1,569,699
12	ALY & AJ	Potential Breakup Song HOLLYWOOD	1,550,224
13	BEYONCE & SHAKIRA	Beautiful Liar COLUMBIA	1,374,660
14	PLAIN WHITE T'S	Hey There Delilah HOLLYWOOD/FEARLESS	1,317,250
15	KELLY CLARKSON	Never Again RCA	1,314,227
16	FABOLOUS	Make Me Better DESERT STORM/DEF JAM	1,270,700
17	ELLIOTT YAMIN	Wait For You HICKORY	1,222,497
18	J. HOLIDAY	Bed MUSIC LINE/CAPITOL	1,218,002
19	BOYS LIKE GIRLS	The Great Escape COLUMBIA	1,208,860
20	KEYSHIA COLE	Let It Go IMAN/GEFFEN	1,205,406

The top 20 audio and video streams (combined) for Aug. 27 through Sept. 23, 2007. Source: Yahoo! Music

WRIST BAND

Matchbox Twenty fans hankering to grab a copy of the new "Exile on Mainstream" album can now display their devotion to the band on their wrist. Rob Thomas and crew issued a USB bracelet that can plug into any computer, which fans can use to download the full album, liner notes, a special video greeting and other bonus content like icons and wallpaper graphics. Just like a CD, there's no limit to the number of times the content can be downloaded.

Of course, there's a price. The USB "album" will cost \$35. Other as-yet-unnamed bands are lined up to conduct similar releases in January. —Antony Bruno



Chaka Khan

R&B ARTIST/
AUTHOR/
ACTRESS

This week, Chaka Khan enters The Billboard 200 with her highest-charting album in 23 years. With a Broadway musical on the way as well, she's still every woman.



Sure, she is an R&B legend, but Chaka Khan isn't done yet.

Further personifying the lyrics to her 1978 crossover hit "I'm Every Woman," the singer/songwriter is prepping for her Broadway debut. Come Jan. 9, 2008, the Grammy Award winner joins the New York company of "The Color Purple," playing Sofia to BeBe Winans' Harpo in the musical based on Alice Walker's Pulitzer Prize-winning novel.

That's not all. Khan is back on the music scene with "Funk This," her first project under the Burgundy/Columbia banner. Featuring songs by Joni Mitchell, Jimi Hendrix and Prince, as well as originals penned by Mary J. Blige ("Disrespectful," a duet with Khan) and Khan, the album finds Khan channeling her fiery past as frontwoman for Chicago rock/funk/R&B outfit Rufus.

"This is the album I've been promising my fans for the past 10 years," says Khan, whose last album was 2004 Music World release "Classikhan" featuring the London Symphony Orchestra. Released Sept. 25, "Funk This" debuts this week at No. 15 on The Billboard 200—her highest-charting album since "I Feel for You" hit No. 14 in 1984. It sold 39,000 copies, according to Nielsen SoundScan: her best sales week since SoundScan began tracking data in 1991.

Aside from these major projects, Khan juggles roles as a philanthropist (the Chaka Khan Foundation), entrepreneur (the Chakalates line of chocolates), author (2003's "Chaka! Through the Fire"), devoted mom and grandmother. Recently, she spoke with Billboard about her multifaceted life and career.

What was it like collaborating for the first time with Jimmy Jam and Terry Lewis?

It was kind of my sister's [personal manager Tammy McCrery] idea. I'd wanted to work with them, but she articulated it. When Arif Mardin died, I was like, "Well, there it goes." I felt he was the only man on the planet who got me musically. Then Jam and Lewis came into my life.

I'd spoken to other producers who didn't get who I was at all. One wanted to do "Chaka Khan in Memphis," which shows the level of thinking out there. But when I got with Jam and Lewis, we immediately clicked. They believed in me and understood me. Every night when I came into the studio, Terry would ask, "What's your name?" and I'd say, "Chaka Khan." Then he'd say, "Now go in there and sing."

Your bio says you've been searching for Yvette, your birth name. Is that why the album carries such an introspective vibe?

Yes. Yvette [Stevens] has been here all the time. I just had to bring her forth. That got me writing songs again. But in that introspection, I'm speaking to all people. I'm just one of many human beings going through the same internal and external battles. I wanted to

address that.

We made a conscious decision to not make this just a covers CD. And we wanted to get back to the place where I was when people first fell in love with my voice. That simple place with good songs I like to sing with funky good music behind me and not overproduced. I also wanted younger people to know that certain songs do exist by certain people and let them hear songs with content: complete sentences, correct grammar and empowering messages as opposed to helpless, pathetic songs. Victim songs really bug me.

Why is that?

It's just me, my makeup. The times I've been hurt or felt victimized. I turned it around into a life lesson or turned the energy around where I was not the victim.

So who is Yvette Marie versus Chaka Khan?

At last count, there were 30 of us [laughs], so I'll only talk about those two. Chaka Khan is the persona that sings. She's viable and as major a person as Yvette is. But Yvette is the base character. Yvette is the girl who came from Chicago, struggled hard and then became a trendsetter.

You're sober now, something you haven't spoken at length about before. How is everything?

I hadn't because it's personal and still a very personal thing to me. But I am sober and that's all I'll say. A lot of people go through this. I had been blocking a lot of gifts and blessings by self-medicating and it all came raining down. But it's all good now.

Between albums, what keeps you busy?

I've always worked like I have a CD out; I haven't stopped. But this period in between has given me more time to work with my foundation.

It started in 1999 with autism: I have an autistic nephew. Once he was diagnosed, I found there were a lot of autistic children. It was like a hidden crisis that no one was seemingly addressing with minority families.

Through sponsoring walks in Chicago and Los Angeles, we've raised money for more research and to develop programs that educate and support underserved minority families.

The foundation also mentors fifth and sixth graders with whom we'll stay in touch until they go to college. We want to expose them to different people so they can see they can be anything they want to be. By doing activities like taking them to the set of the "Judge Judy" show, their grade point averages have shot up.

I felt Arif Mardin was the only man on the planet that got me musically. Then Jam and Lewis came into my life.

What surprised you most about going back into the studio for "Funk This"?

How insecure I was doing something on my own. I'd recorded projects with other people, but this time I had to get my own studio legs back. They were like appendages that needed muscle tone. I had to work on it like exercise. We were more or less halfway through before I really felt secure.

How are preparations for your Broadway debut going?

It's exciting and scary at the same time. Although I performed in London's West End several years ago, I hadn't been actively pursuing Broadway. But producer Scott Sanders invited me to join the "Color Purple" cast. I saw the New York show with Fantasia in the role of Celie and a good friend of mine, Carol Dennis, in the Church Lady role. I know how demanding theater is, but I was sold after that.

What would people be surprised to learn about you?

I don't know. My whole life has pretty much been out there [laughs]. But I'm a pretty good artist, doing intricate designs in ink. I've done Christmas cards but haven't had a showing. I will—once I get more time.

On "Funk This," you do a medley of two Rufus songs, "Pack'd My Bags" and "You Got the Love," featuring Rufus guitarist Tony Maiden. Is a Rufus reunion in the works?

"Pack'd My Bags" is one of my original compositions. I just thought, "Why not do that again because some people now might have a problem figuring out who I am." [laughs] But no, Rufus is over. We did that. Going out on a reunion tour a couple of years ago [opening for Earth, Wind & Fire] let me know that we were done. It also let me know that the only Rufus going on now is Tony Maiden and me. ...



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READY

AFTER A BOX-OFFICE-BUSTING VEGAS RUN, CELINE DION HAS TOUGHENED UP HER SOUND. SO FAR, RADIO LIKES WHAT IT HEARS

BY CHUCK TAYLOR
PHOTOGRAPH BY
DENISE TRUSCELLO

FOR

TAKE OFF



IT'S THE FOURTH standing ovation of the evening, as Celine Dion soars through another of her signature hits. The reverent audience inside Las Vegas' Colosseum at Caesars Palace—many of whom have planned their entire vacations around these 90 minutes—appears to be in awe.

¶ And even though she has lived this moment for some 700 nights since launching her "A New Day" residency at the resort in March 2003, Dion still appears stunned by the reception. She looks studiously upon the 4,000 fans, bows gracefully, then raises her arm to share the moment with the troupe of 70 dancers and musicians who fill the stage with her. ¶ "A New Day" is credited with helping catapult the town's reputation as a destination for A-level talent. She has sold 3 million tickets there, according to Billboard Boxscore—and grossed \$370.4 million through mid-September 2007. ¶ But come Dec. 15, Dion will have left the building.



CELINE DION, at the 500th performance of 'A New Day,' helped reinvent Las Vegas during her five-year tenure at the custom-built Colosseum at Caesars Palace.

she wants to evolve and to push the envelope—but in the process, have fun," Doelp says.

Luprano notes that Dion is involved in every step of the process and readily knows what she likes. "She has to feel a connection. When a song feels right, she starts acting it out, as if stepping into a role," he says. "She talks about how she envisions it being produced... 'More guitars here,' 'Funky bass there,' 'Change the tempo.'"

Throughout July and the first half of August, Dion took time off from her show to record at the Studio in the Palms in Las Vegas. And while there is a greater edge to many of the tracks, which might surprise those who believe they have the singer pegged, nowhere does she compromise her essence in an effort to be hip, shocking, overtly contemporary—anything that she's not.

Dion offers a candid view of her perceived reputation, suggesting that as she was building her career, perhaps she was steered in a direction that kept her stylistically staid.

"When people sent me all those romantic songs to make people feel better or to cry, I went there because I had to prove myself," she says. "Those songs are great and made me who I am today. It wasn't a mistake, but I didn't have a lot of choices. Do you think I wanted to hold those long notes forever and kill myself onstage every night? But everybody always sent the hardest songs to sing to me: 'If somebody can hit those notes, it's Celine Dion.' And I can do it; I can hit them, baby."

"Now maybe we're all tired of those 10-second notes—the writers, the people—and they've evolved, too," she continues. "Maybe no one thought I was capable of doing anything else, but I've got Heart and Doobie Brothers and Janis Joplin and Creedence Clearwater Revival inside of me, too."

The album's 16 tracks offer a full menu of tempos, emotions and lyrical themes, from the wash-away-my-man midtempo ballad "I Got Nothin' Left," co-written and co-produced by Ne-Yo, to Perry's soul-baring pop-along rocker "My Love" and the hands-to-the-heavens "New Dawn."

Shanks produced the album's electrifying stand-out performance, "That's Just the Woman in Me," which Dion has considered recording for 20 years, but never felt was the right fit for previous albums. Written by Kimberly Rew, it implores, "I need a man

"People were still questioning us after one week, two months, the first year," Dion says. "Now we can say we've changed something. It's hard to leave behind, because we started a family with everyone involved in the show. But it's time for something else."

Enter "Taking Chances," Dion's first English-language album in three years. Due Nov. 13 via Columbia, the set signals a sonic left turn for Dion. In a career often trademarked by hits that soar, the AC immortal here more often roars, accompanied by an abundance of guitars and an overall tempo that is brisker, with a deliberate rock tint.

Dion collaborated with a number of producers new to her stable, including Ne-Yo, Ben Moody, Linda Perry, Emanuel Kiriakou and Tricky (see story, page 29), along with stalwarts John Shanks, Kara DioGuardi, Kristian Lundin, Anders Bagge, Peer Astrom, Aldo Nova and Chris Neil.

Now, Dion is ready to show the world how she has grown—as a singer, an entertainer and a woman. "It's not a new Celine," she says. "There was no deliberate plan after five years to do something else. But I'm like everyone. I'm 39 now. I don't look like I did 10 years ago, I dress differently—and I don't sing the same. I have more edge and felt like doing something different."

Still, Dion has been away for a while, and there's no doubt it took some adjusting on the part of her label when it came to her change in musical direction. But so far, radio looks to be along for the ride.

THE NEXT CHAPTER

While no one would question if Dion decided to fan herself leisurely in the Caribbean for a year or two after "A New Day," the singer is primed for her next chapter amid

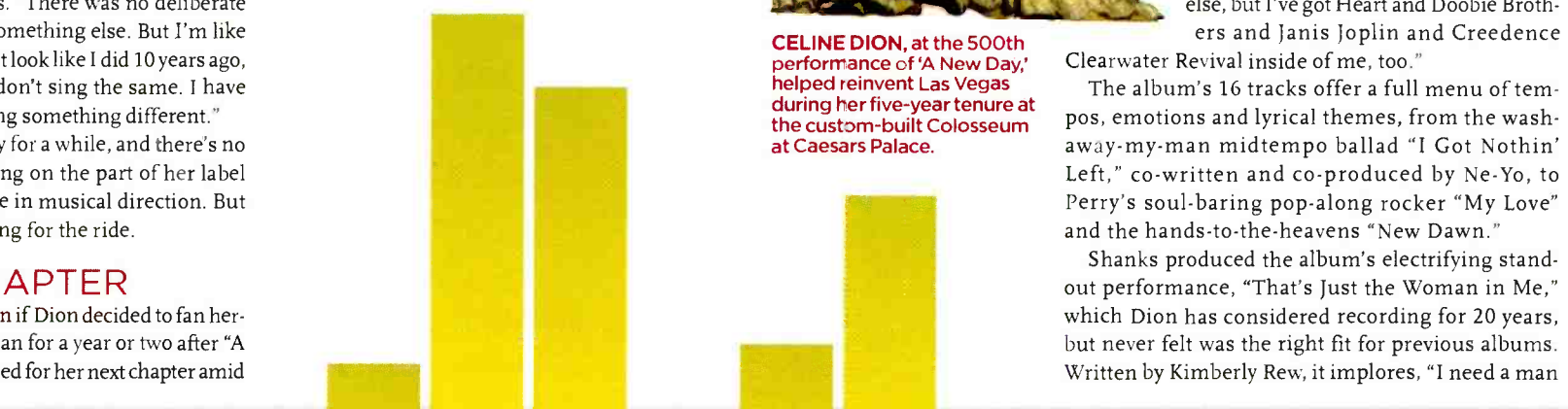
a 25-year career marked by relentless ambition.

Since her first project in 1982, the French Canadian has sold more than 185 million albums to become the best-selling female artist in history, according to her label. She has won five Grammy Awards, including the 1997 album of the year for "Falling Into You," which sold 25 million copies worldwide.

Dion's personal life has also played a role in her livelihood: In 1994, she married manager René Angélil, and in 2001, their son René Charles was born—a primary factor in the decision to put down roots in Vegas.

So with "A New Day" winding down, the wheels began turning for "Taking Chances" last December, when her well-tread A&R team of Sony BMG Canada senior VP of A&R Vito Luprano and Columbia senior VP of A&R operations John Doelp started fielding more than 300 songs for the project.

"We met with Celine and René, and she made it clear that she's at a point where she has nothing to prove—



STEADY AS SHE GOES

Celine Dion has consistently weathered the changing tastes of pop radio with a host of smashes. But her greatest successes have come at Adult Contemporary, where she has 11 career No. 1s. Among her AC-only hits are the top 10 singles "Tell Him" (with Barbra Streisand), "I'm Alive," "Have You Ever Been in Love" and the 1998 No. 1 "To Love You More."

	1990	1992	1993	1996	1997	1998	1999	2000	2002	2003	2004			
U.S. Sales*	1,216,000	2,336,000	4,492,000	10,765,000	9,436,000	743,000	4,837,000	7,504,000	889,000	3,279,000	60,000	1,775,000	485,000	922,000
Debut:	192	111	88	2	2	37	4	3	28	1	104	2	10	4
Debut Date:	1/19/91	4/18/92	11/27/93	3/30/96	12/6/97	10/24/98	11/21/98	12/4/99	11/11/00	4/13/02	11/9/02	4/12/03	7/3/04	10/30/04
Billboard 200 Peak:	74	34	4	1 (3 weeks)	1	21	2	1 (3 weeks)	28	1	104	2	10	4
Peak Date:	3/23/91	6/27/92	3/19/94	10/5/96	1/17/98	10/31/98	12/19/98	12/11/99	11/11/00	4/13/02	11/9/02	4/12/03	7/3/04	10/30/04
Weeks On Chart:	26	76	149	113	84	20	17	89	17	60	1	32	18	22
	"Unison"	"Celine Dion"	"The Colour Of My Love"	"Falling Into You"	"Let's Talk About Love"	"VH Divas Live"	"These Are Special Times"	"All The Way... A Decade"	"The Collector's Series Volume One"	"A New Day Has Come"	"Divas Las Vegas"	"One Heart"	"A New Day... Live In Las Vegas"	"Miracle"
	1990	1992	1993	1996	1997	1998	1998	1999	2000	2002	2002	2003	2004	2004
Title	Debut	Debut Date	Peak	Peak Date	Weeks On Chart	AC Chart Peak	Label							
"Where Does My Heart Beat Now"	80	12/8/90	4	3/2/91	24	2	Epic							
"(If There Was) Any Other Way"	84	4/6/91	35	6/1/91	12	8	Epic							
"Beauty and the Beast" (Celine Dion & Peabo Bryson)	88	1/18/92	9	4/18/92	20	3	Epic							
"If You Asked Me To"	80	4/28/92	4	7/11/92	22	1 (3 weeks)	Epic							
"Nothing Broken But My Heart"	98	8/1/92	29	10/3/92	20	1	Epic							
"Love Can Move Mountains"	95	11/21/92	36	1/30/93	17	8	Epic							
"When I Fall In Love" (Celine Dion & Clive Griffin)	80	7/17/93	23	9/25/93	20	6	Epic Soundtrax/Epic							
"The Power Of Love"	90	11/27/93	1 (4 weeks)	2/12/94	33	1 (4)	550 Music							
"Misled"	65	4/30/94	23	6/18/94	19	15	550 Music							
"Think Twice"	96	8/20/94	95	8/27/94	5	21	550 Music							
"Only One Road"	96	1/21/95	93	1/28/95	3	27	550 Music							
"Because You Loved Me"	36	3/9/96	1 (6)	3/23/96	33	1 (19)	550 Music							
"It's All Coming Back To Me Now"	27	8/17/96	2	10/26/96	30	1 (5)	550 Music							
"All By Myself"	7	3/29/97	4	4/5/97	20	1 (3)	550 Music							
"My Heart Will Go On"	1	2/28/98	1 (2)	2/28/98	20	1 (10)	550 Music							
"I'm Your Angel" (R. Kelly & Celine Dion)	1	12/5/98	1 (6)	12/5/98	23	1 (12)	Jive							
"That's The Way It Is"	74	11/13/99	6	3/4/00	28	1	550 Music/550-Work							
"A New Day Has Come"	73	3/2/02	22	5/4/02	20	1 (21)	Epic							
"I Drove All Night"	74	2/15/03	45	3/29/03	13	7	Epic							

SOURCE: The Billboard Hot 100 through the chart dated Oct. 13. *SOURCE: Nielsen SoundScan sales through the week ending Sept. 23.

to love/Respect me, protect me, rule over, drool over/ That's the woman in me, baby."

Shanks says, "Her vocal is smoking. She sang just two takes and killed it. At the end, Celine does a scream, like Janis Joplin, which gave us all chills. I brought back a mix to her and she insisted it wasn't raw enough. She wanted it to sound live, like it was coming from a club."

Dion says, "I was amazed that song waited for me, that no one had recorded it. But now I was scared—I'm used to such control, and this needs to be sung like Joplin. I got myself into a character and put myself into abuse mode and started to sing through my soul and not my vocal chords. I sang it through twice; I didn't want to work on it, because its honesty needed to be felt. When we played it back I began to tremble, because I could not believe it was me."

The overall recording process, Dion adds, was the best she has ever had in the studio. "The songwriters and producers that came with me helped me give it my all. I had the most fun. I have everything in life I could hope for—my husband, my son, who is coming on tour with me—and wasn't thinking that I have to deliver something. My voice sounds as strong as my happiness."

GETTING THE 'WORD OUT

From Sony's perspective, Dion's move toward a less polished sound actually made the job easier when returning to the airwaves with "Taking Chances." "Of course we wanted to get radio on this," Luprano says. "Celine made it clear that that's not why she was making this album or changing her sound, but when we heard these songs, we realized what a perfect vehicle we have. People don't realize that Celine is only one year older than Gwen Stefani—and here she sounds younger and more contemporary than she ever has."

The radio initiative for the title track launched at AC in mid-September. Despite Dion's history with 38 charting titles at the format—the most by any artist in the past two decades—and 11 No. 1s, nothing was a given. Since her last top 10 there four years ago, AC has retreated from the softer sounds of Elton John, Phil Collins and yes, Dion, instead supporting a more vigorous template from the likes of Nickelback, Daughtry, the Fray and Snow Patrol.

However, the less-silken sound of "Taking Chances" connected with programmers. In its first week, it blazed onto the AC chart at No. 23 with Most Increased Plays and Most Added honors, corraling key stations on both coasts. This week the song rises to No. 18.

"This is the best song from Celine in years," says Jim Ryan, Clear Channel senior VP of AC programming/WLTW New York PD. "She is still a core AC artist—one of few—and reaction has been overwhelmingly positive. If I were in Vegas, I'd bet my paycheck on it being a No. 1 AC song, as well as a multimillion-selling album. This is truly an event record that will be fully embraced by the masses."

KOST Los Angeles PD/music director Stella Schwartz adds, "We put 'Taking Chances' on the air at eight in the morning, and the phones lit up. Response has been unbelievable. No. 1 calls. Anything Celine touches will always be great for KOST and, I believe, for AC radio."

But though the song is off to a strong start, observers acknowledge Dion is so associated with her old sound that it may take some listeners longer to warm to her new sonic experiments.

"A lot of artists insist that their sound can never change—that they have a formula you shouldn't mess with. Celine is saying that she's more mature, her voice is changing and she wants to sing what fits her now," says Michael McVay, president of radio consultancy McVay Media. "I actually think the song is so good and so contemporary that you could take Celine's name off the CD and increase the number of first-time listens from programmers."

THE FINAL ANALYSIS

DION'S PRODUCERS WEIGH IN ON 'TAKING CHANCES'

A common theme that the producers of Celine Dion's new album share is that while the studio experience was intense and focused, there was also a lot of laughter and joking.

"Here I am meeting the biggest-selling female in the world," Ben Moody says. "She's got to have at least a little of the diva thing going, right? But here comes this classy, gracious woman—and we had a crazy time. She would make fun of me in four languages. It was a multilingual blood bath in there."

Moody produced a remake of Heart's "Alone" for the album and co-wrote/co-produced with David Hodges "This Time," Dion's most issues-oriented song ever. It's a driving rock ballad about a battered woman lying in a hospital bed who hears the footsteps of her abuser coming down the hall and must decide if she's had enough.

Moody was surprised by how much trust Dion put in his direction. "You can tell she's been in a studio all of her life, because she's so comfortable there. For the most part, if you just let her do her thing, she'll find her spot and give you magic," he says. "But she was nervous about the importance of this song and representing these women honestly. She sang herself hoarse that night, giving it 150%. It's obvious how much she cares."

Ne-Yo, who co-wrote and co-produced "I Got Nothin' Left," concurs. "Celine was willing to try anything to make the song the

best it could be," he says. "She enjoys her craft; it's not about money or fame. It's about making art." On the other hand, he adds, "I wasn't expecting her to be cracking jokes and doing Elvis impressions. She was so light-hearted and funny."

Linda Perry was impressed by Dion's candor. "Celine said to me, 'I'm not cool, and I'm not trying to be cool. My audience responds to something about my voice and I don't want to change that,'" she says. "She is definitely a real artist who knows herself. I found that she was willing to do whatever it took to make me happy."

Kara DioGuardi says Dion deserves credit for her willingness "to change things up and not do the safe thing. Celine has pretty much done everything you can possibly do. Her emotions were definitely heightened on this record. She was afraid of nothing."

But Dion was also willing to share her vulnerability. The first night in the studio with John Shanks—who produced the single "Taking Chances" and four other tracks—was "like the first day of school," he says. "We talked for an hour about how she perceived the direction of the songs. Putting herself back out there on a record, it's as if Celine needed nurturing that she was still relevant as an artist. I reassured her that young singers hold her as the pinnacle... that she is the bar." —CT



PERFECT TIMING

Columbia is pulling out all stops for its marquee artist. "Everybody around the world thinks that Celine has made an incredible record, and we are 100% committed," label chairman Steve Barnett says. "Timing is so important and this album feels right. This is the time for her return. When we look at the opportunities she has on a global platform, it's amazing."

The campaign launched Sept. 7 via an alliance with Amazon, which for five days posted a "first glance" in-studio videoclip of Dion recording "Taking Chances" with streaming of the song, along with pre-orders of the disc for \$9.99. By the promotion's close, the album was ranked No. 7 among the site's best-selling 100—two months before its release.

In October, People magazine will feature Dion on the cover, followed by an avalanche of other print coverage. Columbia also indulged fans with the Oct. 2 release of a "collector's edition" of her 1998 Christmas CD "These Are Special Times"—with 4.8 million copies sold, it is the second-best-selling holiday album in U.S. history, according to Nielsen SoundScan—which includes gatefold packaging and a DVD of her first CBS TV special; while on Dec. 11, a high-definition DVD release of "A New Day" will be issued. Meanwhile, three versions of "Taking Chances" will be offered at retail: the traditional CD, a two-disc CD/DVD set and a CD/DVD with expanded packaging.

Surrounding street date, Dion will devote a full hour to "The Oprah Winfrey Show," in addition to the usual slate of entertainment TV appearances. Columbia is also aligning with various online partners that are still being locked in. CBS is already using "Taking Chances" to preview its fall Friday night lineup, including promos for new drama "Moonlight." And in February, she will headline a one-hour musical special on the network featuring performances from the new set.

"So much of what we're trying to do is let the world hear Celine's music. That's always been the driver," Doelp says. "It's very much about awareness and letting her large fan base know that she has a new record, and understanding the new direction and things she wants to do and say."

Not that Dion doesn't invite at least a little mystery—for instance, the dramatic cover art for "Taking Chances," in which her hair is teased with extensions

into a near-lioness mane and her facial expression is curiously cryptic. The idea was all hers.

"Maybe there's a look that people expect, but this is show business. Come on, it's still the same me, but I decided that I don't have to paint on a smile to show what's inside," Dion says. "Don't look at my lips and my hair; look into my eyes and feel me, baby. I am smiling there and giving more than ever before. Come with me. Listen and imagine me however you want."

Fans will be able to do just that on the arena/stadium tour in support of "Taking Chances," which kicks off Feb. 14, 2008, in Johannesburg with eight shows there that month. (Proceeds go to the Nelson Mandela Children's Fund.) Dion then treks to the Middle East, Asia, Australia, New Zealand, Europe and North America. The yearlong outing will cover five continents, 25 countries and more than 100 cities.

These shows will be far less intimate than "A New Day," which Caesars Palace president Gary Selesner says "reinvented how entertainment is perceived in Las Vegas. She brought people into our restaurants, our hotel beds and casino seats, and filled each of them night after night. There are few stars in the world with that ability."

Dion was guaranteed a \$100 million purse, making the Vegas shows worth her while financially. But the commitment left her reputation vulnerable if the engagement, which launched in March 2003, deflated into a high-profile flop.

Instead, at an average price of \$150, she persistently filled 4,000 seats five nights per week at the Colosseum at Caesars Palace—a \$95 million theater custom-built for the show. Billboard Boxscore ranked the AEG Live residency among the top five-grossing concerts worldwide each year.

Though Dion recognizes the risk of wrapping up the engagement, she waves that off as a reason to have made any other choice.

"Five years ago, I had done it all. I needed a new challenge," Dion says. "I wanted to offer my fans something more theatrical and spectacular than anything we'd done before. I never felt I had anything to lose."

"This is the best album of my life," she adds. "If you have a child with all the potential in the world and you don't give him or her the chance to explore, it's a loss. My voice and my body are in the best shape ever. I'm more mature and grounded. I need to express myself and show that I feel great and beautiful." ...

'Everybody always sent the hardest songs to sing to me. Do you think I wanted to hold those long notes forever and kill myself onstage every night?'

—Celine Dion

STANDING

FEW ACTS CAN SELL OUT A VENUE ON THEIR NAME ALONE. WHAT OTHER FACTORS ARE KEY TO THAT ELUSIVE 'HOME RUN'?

BY RAY WADDELL

Nothing makes a promoter, artist, agent or manager happier than the proverbial "home run."

We're not talking about the "bulletproof" home run, when the act is so hot it can sell out any day of the week in any market, even with a stout ticket price. In this case, marketing consists of just getting the word out on details of the show. Only a handful of acts achieve this status.

Rather, here we examine the shows that did blockbuster business because things were done right behind the scenes. A maxim

of the concert business is that when the right act plays the right venue for the right price at the right time, people show up. But things are not always that simple. Sometimes all the pieces are in place and the show still falls short of a complete success, and even the most dazzling promoter efforts can't save it.

In fact, some think the promoter's influence may be overrated, particularly if a date is going sour. "The only time I have ever seen promotion actually turn a show around is when you haven't yet reached an audience through your normal means,"



THE FRAY

AIRPOWER

The Fray/Tweeter Center, Mansfield, Mass./June 23

Rick Franks, Live Nation Detroit president and point person for Live Nation on the Fray tour, says the band "could've done another 6,000-7,000 people in Boston." As it stood, the amphitheater's Dave Marsden says the Fray was the best-attended show of the summer in the city.

Agent Jonathan Adelman says the show's success was due in part to the band's working radio in Boston and surrounding markets, capitalizing on the venue's central location in New England. "We've really invested time in the marketplace, including peripheral cities," Adelman says. "We had six to eight radio stations that were truly partners on the show. The Fray themselves had visited the radio stations. We had a barbecue where we invited winners to come down and participate."

Adelman says ZIP code analysis shows the gig drew a sizable number of fans from the surrounding communities. "It didn't hurt that we had a Saturday night as well," he says. "We also had solid support."

A bonus payoff: the band's video for third single "Look After You" includes footage from the enthusiastic crowd in Mansfield.

GROSS
\$571,682
ATTENDANCE
19,194
TICKET PRICES
\$40, \$25.50
PROMOTER
Live Nation
SUPPORT
Mae, OK Go



PAISLEY

NO TIME LIKE THE RIGHT TIME

Brad Paisley/Walnut Creek Amphitheatre, Raleigh, N.C./July 20

The summer 2007 tour for Brad Paisley was the country guitar slinger's most successful. "One of the biggest parts of the touring success is that he and manager Bill Simmons have maintained a stance that they want Brad's shows to be affordable," says Rob Beckham, agent for Paisley at the William Morris Agency. "He never wants to have ticket prices so high that his fans can't afford to go."

But in Raleigh, Paisley could likely have charged a much higher price because the artist was particularly hot at the time. "The new album was No. 1 for four weeks and came out in time to help promote the tour," Beckham says. "We hit [Raleigh] at the right time of year before [touring] traffic made it congested."

Beckham says consistently positive buzz about Paisley's live chops has worked in the artist's favor. "His live show is unique in the sense that nobody else has what he has on the road, and word-of-mouth about all the different parts of the show have helped sell tickets as well," he says. "Whether it is the video content, the animation that Brad has created or the crowd shots, it seems like everyone from the reserved seats to the lawn are all part of the show every night."

It doesn't hurt that Raleigh is arguably the hottest country market on the Eastern Seaboard. "It was fun to see [Paisley] basically double his attendance in Raleigh from last year," Beckham says. "We all believe he is still developing as a major headline artist, and he wants to keep growing his fan base."

GROSS
\$565,928
ATTENDANCE
19,027
TICKET PRICES
\$49.75, \$20
PROMOTER
Live Nation
SUPPORT
Jack Ingram, Kellie Pickler, Taylor Swift



BAD RELIGION

IF IT AIN'T BROKE, DON'T FIX IT

Vans Warped Tour/Merriweather Post Pavilion, Columbia, Md./July 25

A tour that completely turns its audience over every three years has to build a reputation. And in Warped's case, the rep is that a good time can always be had.

"I have to give all the credit that is deserved to the Warped tour," I.M.P. president Seth Hurwitz says. "The vibe from that event comes from the top. [Producer] Kevin Lyman is having a blast, and that kind of attitude trickles down to every last band, employee and, most importantly, the fans."

Sure, with dozens of bands for less than \$30, Warped is the most value-priced of all multi-act tours (free Ozzfest notwithstanding). But, "we have shows that don't do well with expensive tickets and shows that do well with expensive tickets," Hurwitz says. "Unless you're just way off on pricing, I don't believe that's as important as the grandstanding that some people do in order to redirect blame. It seems to be more of a defensive move than actually to sell tickets."

Hurwitz says the success of Warped, in its 13th incarnation in 2007, is more about sticking to a tried-and-true formula. "I witnessed the self-destruction of Lollapalooza in the '90s, when everyone tinkered," he says. "These Warped guys don't tinker. They keep the bands level-headed, the ticket prices low and the concept intact: tons of bands all day, with the feeling of having escaped to Neverland. It's everything that's great about rock'n'roll."

GROSS
\$479,642
ATTENDANCE
16,000
TICKET PRICES
\$29.50
PROMOTER
I.M.P.

ROOM ONLY

I.M.P. president Seth Hurwitz says. "But I have never been able to change the course of a show that everybody already knows about, much to the dismay of agents and managers who would like to dismiss their stiff with the all-time classic, 'Well, you're obviously not promoting it right.'"

But just as when things go wrong there are plenty of fingers to point, when things go right in the concert business, there is a definitive reason or reasons why, even if it is just careful planning. In the case of the Fray's statement-making summer run, tour

promoter Rick Franks says. "I had an agent who actually did some research and tried to put his artist in different-sized venues in different towns in hopes of having sellouts everywhere," referring to Fray agent Jonathan Adelman at Paradigm.

Adelman "manipulated the tour to the band's strengths everywhere," Franks says. "He looked at it as a 10-year plan as opposed to a 10-week plan, and as a result this tour was a big-time win for us. This is a band that on a single album sold 250,000 tickets for us this summer."

Last year, Billboard looked at five shows that didn't perform to expectations for a variety of reasons. This year, we examine six blockbuster dates and what put them over the top. This is not a commentary on the drawing power of the artists, which is a given. Perhaps they would have sold out even if several mistakes were made. But it is clear here when breaking down these home runs that some correct calls were made that allowed the shows to reach their potential.



STEFANI

THE PRICE IS RIGHT

Gwen Stefani/Cricket Pavilion, Phoenix/April 28

Phoenix has always been a strong market for Gwen Stefani, but for her spring 2007 visit to the region "everything just clicked," Live Nation Southwest chairman Danny Zelisko says.

Zelisko says that timing, strong support from Akon and Stefani's history in the marketplace all played a role, but the \$10 lawn ticket promotion for the opening weekend of on-sale put the show over the top.

"We've sold out with her and/or No Doubt before, but this outperformed anything we've ever done with her," Zelisko says. "What really worked out is we took no chances and we had the [discount] lawn ticket right from the get-go. That was a big part of the promotion." All the best seats sold out the first day, as well, Zelisko says, but the market really responded to the "urgency" of the opening-weekend lawn discount. In the Phoenix market, price promotions "only seem to work if you do it out of the box," he says. "Here, once people have made their decision and didn't get swept into the excitement when [sales] started off, you don't go back and lower the price and then get them. Some markets you can do that, but our people don't do that. It seems like they really want to be romanced to buy tickets out of the box."

GROSS
\$637,247
ATTENDANCE
20,101
TICKET PRICES
\$65.25, \$20.75, \$10
PROMOTER
Live Nation
SUPPORT
Lady Sovereign,
Akon



INCUBUS

SPACE IS THE PLACE

Incubus/Smirnoff Music Center, Dallas/Sept. 2

Incubus has enjoyed a foothold in Dallas for several years, and as summer drew to a close, the massive Smirnoff Music Center was the right play.

Agent John Harrington at Variety and manager Steve Rennie held many discussions with promoter Bob Roux, president of Live Nation Texas, about where to put Incubus on the band's trip through the Dallas-Fort Worth market, and Smirnoff got the nod.

"Putting the act in the correct venue in the market allowed for us to agree on appropriate ticket prices and scaling, which opened the band up to a very wide audience and broke them wide open in that market," Roux says.

The Incubus Dallas date was part of a Live Nation four-pack promotion, which offers four lawn tickets for the price of three. Reserved tickets were \$40 and \$30.

Dallas was one of several markets where Incubus enjoyed a healthy walk-up. "I have to believe the value-pricing made it easy for Incubus fans to afford a fun night out," Rennie says. "The venue was absolutely the perfect place for the band."

In this case, timing wasn't exactly in Incubus' favor. "What's even more impressive than 18,000-plus was the fact that we did it on the Sunday of Labor Day weekend, which has traditionally not been a great date in Texas," Roux says.

Rennie adds that the Live Nation team "did a great job of putting people in seats this summer. In the past I think managers and bands have been a little too concerned with their own margins and lost track of what impact high ticket prices were having on the actual number of tickets sold. This summer we let the promoters wheel and deal a bit on the marketing side, and as a result, the band did bigger business this time than ever before."

GROSS
\$438,989
ATTENDANCE
18,046
TICKET PRICES
\$40, \$20
PROMOTER
Live Nation
SUPPORT
The Bravery,
Simon Dawes



HINDER

THE PROMO PUSH

Hinder/DTE Music Center, Clarkston, Mich./Sept. 7

Motor City music fans weren't ready to let go of summer quite yet on the Friday after Labor Day, typically a challenging concert weekend given all the festivals, fairs, sports and free events scheduled at that time. But Hinder and company prevailed.

"The package was solid, and it was priced right," says Marilyn Hauser, senior VP of booking/marketing for the venue. This time, the special lawn four-pack promotion went for \$61.01, including parking, promoted with radio partner WRIF.

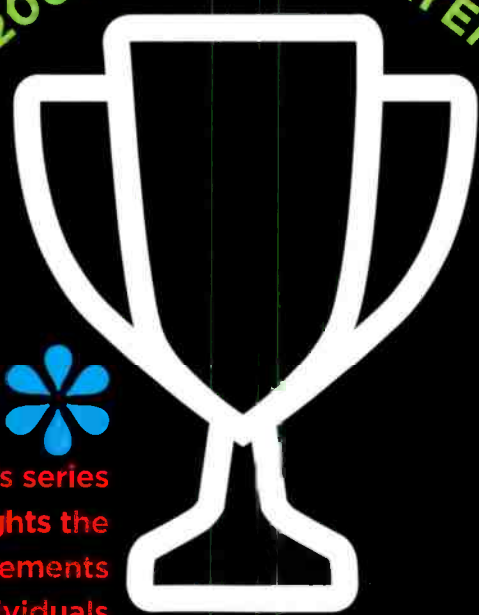
The sales pattern was consistent and finished strong, with 2,343 tickets sold the week leading up to the show and another 2,363 in walk-up. A total of 1,217 four-packs were sold, accounting for 4,868 tickets.

"The combination of the artists' playing significant roles with interviews all over radio and print, heavy advertising [the] week of show and WRIF's ownership of the show, including live broadcasts from every shift throughout the day, really contributed to the show's success," Hauser says.

GROSS
\$276,893
ATTENDANCE
15,274
TICKET PRICES
\$32.50, \$20, \$15.25
PROMOTER
Live Nation
SUPPORT
Buckcherry,
Papa Roach,
Revelation Theory

Women In Music

2007 POWER PLAYERS



This series highlights the achievements of individuals and companies that drive the fields of music and entertainment forward with their artistic and business vision.

It becomes more difficult each year to compile this list, which is a good thing. This list truly reads like the top 20 people in the music business who happen to be women. The tides continue to shift as more and more women take charge of companies and set the pace for future female executives.

For the purposes of ranking the top 20 (with four ties), we weighed success during the past year as the most important criteria, while also taking into account each woman's power to greenlight projects, the status in their respective companies and overall career achievements. This list does not include touring executives or agents, and it must be noted there are many women in these sectors. We have also include the top five female artists, who were selected for their prowess as businesswomen.

The women included in this Power Players list have made an important mark on the music business and are the architects of its future. We are inspired and awed by their successes. It is with great pleasure that Billboard presents this list.

—Tamara Conniff

Judy McGrath

Chairman/CEO, MTV Networks

For more than 25 years, Judy McGrath has been integral to the success of MTV Networks. Nearly 25% of all cable TV advertising takes place on MTV Networks-owned channels, including the flagship MTV channel, Nickelodeon, VH1, CMT, Comedy Central, Spike TV and TV Land. Yet the brand is being assailed

from all sides, especially by such new-media challenges as YouTube and MySpace. In response,

McGrath continues to guide the company through a range of pioneering digital initiatives. Under her watch, MTV this year shuttered the Urge digital music service, opting instead to merge its programming and editorial team with RealNetworks' Rhapsody group. Following last year's acquisition of "Guitar Hero" developer Harmonix, MTV will debut what could be the next great music game—"Rock Band," expected this holiday season—and McGrath herself unveiled MTV's plan to invest more than \$500 million in new videogame efforts during the next two years. And Comedy Central's three-year contract extension with the "South Park" series took a decidedly digital turn—including a virtual "South Park" hub that will distribute the brand online, via mobile channels and PC games, and giving creators Matt Stone and Trey Parker 50% of all online ad sales in return.



Alison Wenham

Chairman/CEO, AIM; President, Worldwide Independent Network



As the leader of AIM in the United Kingdom and Worldwide Independent Network internationally, Alison Wenham has steered initiatives to bolster what AIM says is a \$5 billion-plus annual global indie market. At WIN, Wenham was instrumental in founding new-media rights agency Merlin, to get indies worldwide remunerated for digital use of their works. Wenham says: "We've created initiatives that have given independents a unique platform," such as AIM's launch in 2006 of a monthly magazine, *Independent Music* and live showcases this year in London. Wenham also has convinced the Pan-European indie labels body Impala to choose the city to host its sales awards in June.

Christina Norman (TIE)

President, MTV



Don't tell Christina Norman that MTV doesn't play music videos anymore. "There is a music experience on MTV" 24/7, she says. "Take another look at the totality of what MTV is, not at any individual piece." Norman has been leading the charge behind such new programming initiatives as the Latin-based MTV Tr3s, MTV2, mtvU, MTV.com and MTV Mobile. One of the newer elements is the 52/52 program, where MTV dedicates 11 hours of programming per week to a different emerging artist. Under Norman, the MTV Video Music Awards has integrated such elements as online voting for favorite segments, live simulcast on mobile phones and behind-the-scenes footage on MTV Web sites. In this way, Norman has used the VMAs to highlight the many platforms MTV uses to deliver music. "Taking interactive and music to the next level is going to be very important to us," she says.

Debra Lee (TIE)

Chairman/CEO, BET Networks



When Debra Lee became BET CEO two years ago, her goal was to create more compelling original programming and extend the BET brand across other platforms, including international. Under Lee's watch, president of entertainment Reginald Hudlin launched five original shows this summer, among them the controversial "We Got to Do Better." BET's fall slate includes reality show "Keyshia Cole 2: The Way It Is," the second annual "Hip-Hop Awards," an "American Idol" gospel spinoff called "Sunday Best" and the news series "Hip-Hop Vs. America." Lee says: "The most fulfilling part has been watching our ratings grow and the staff come up with new ideas in our quest to provide balanced views of the black community."

Jody Gerson

Executive VP of U.S. creative, EMI Music Publishing



Jody Gerson this year isn't just placing EMI songs in TV shows; she's actually placing the songwriter/artists in them to generate buzz—and revenue—for EMI and the songwriters. For example, Gerson got Enrique Iglesias a guest spot on CBS' "Two and a Half Men" to promote his new single and a guest role on a top daytime soap opera to promote another single this fall. Gerson also set up an ad agency showcase for Geffen Records artist Matt White, who will appear in a Secret deodorant spot as a street musician performing his first single. "Do we have to be more creative in finding new outlets for songwriters? Yes," Gerson says. "What better business to be creative in than the music business."

Julie Greenwald

President, Atlantic Music Group



Julie Greenwald has been working in the industry since 1992, so handling challenges is nothing new for her. What's top of mind when it comes to issues she's had to confront this year? "Our music was always our greatest promotion, but having our music and video with live performance clips on demand everywhere is creating an issue of ubiquity," she says. "We have to be way more strategic in how we place our content." This is why Greenwald is excited about music site lala.com "and all the opportunities it will give us to sell our music on social networking sites with one click of a button." She also holds to the philosophy of, "Don't let the negative stories about the music business get you down. Use it to motivate change and prove them wrong." Looking ahead to the release schedule for this fall and early 2008, Greenwald pegs Lupe Fiasco, Paramore, Kevin Michael and Operator as Atlantic Label Group acts to watch for. "Each one is unique in their own right," Greenwald says, "from lyrical flow to rock star stage performance."

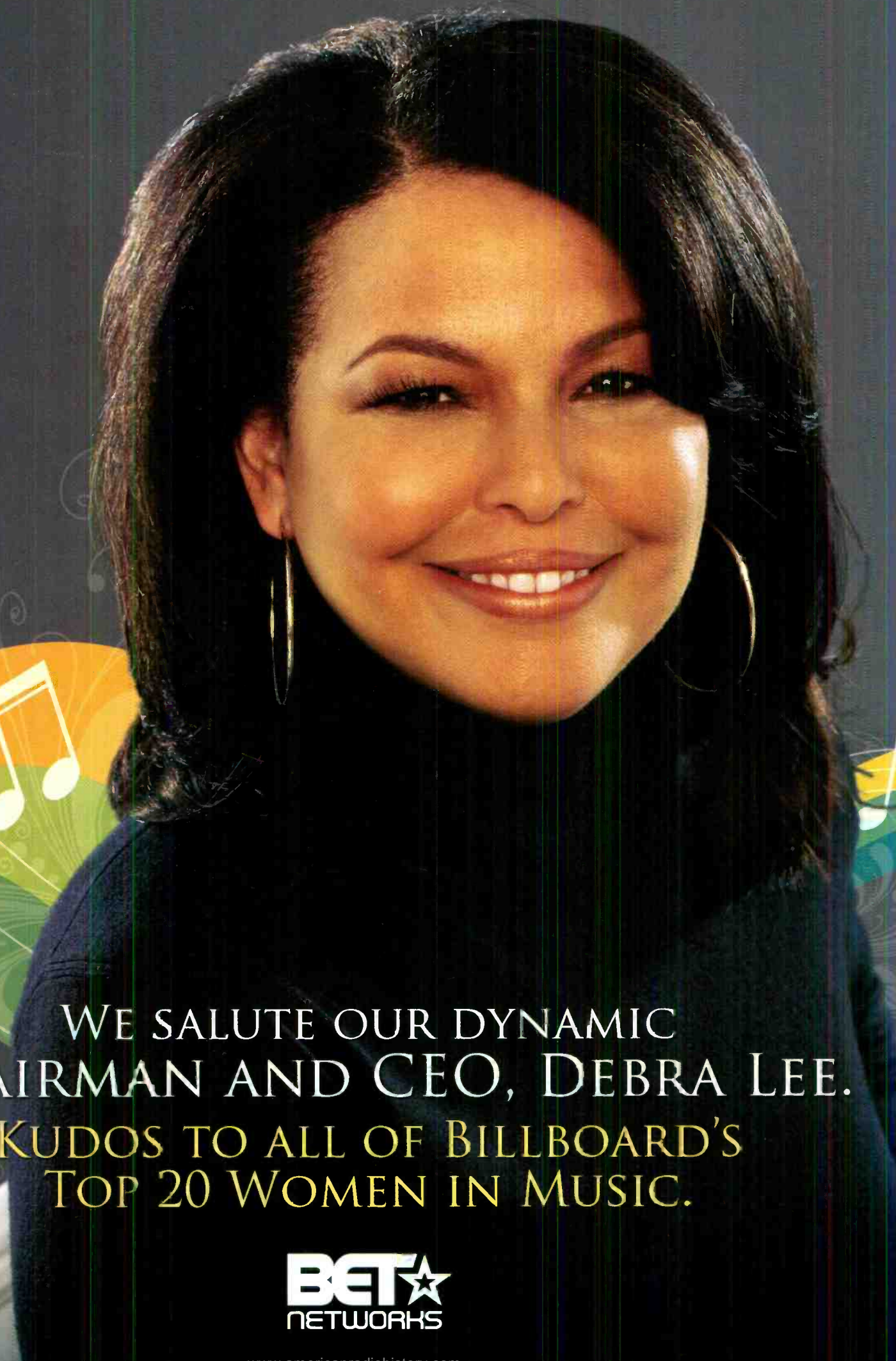
Lisa Ellis

Executive VP, Sony Music Label Group



Promoted to her post as executive VP of Sony Music Label Group in December 2006, Lisa Ellis works closely with chairman Rob Stringer in all aspects of the group's activities. In keeping with the company's focus on growth in the digital arena, Ellis recently secured an agreement with Verizon and Motorola for the digital release of rock group AC/DC's catalog. "Strategically, we're trying to establish new business opportunities and develop nontraditional revenue," says Ellis, who joined Columbia Records in 1995 as a local promotion manager. In her new post, she also oversees the company's green initiatives, from packaging to work practices. Ellis' broadened scope still gives the former president of Sony Urban Music a chance to work with artists. In addition to Wyclef Jean and Prince—both of whom Ellis brought back to Columbia—her circle of artists includes Grammy Award winner John Legend, actor/musician Terrence Howard, Epic R&B newcomer Alice Smith and Maxwell, who is in the studio wrapping up his long-awaited new album. Ellis adds, "I have a hand in part of the big-picture planning and strategy. But music is still my passion."

WHAT'S MUSIC TO OUR EARS?
THE SOUND OF GLASS CEILINGS
SHATTERING EVERYWHERE.



WE SALUTE OUR DYNAMIC
CHAIRMAN AND CEO, DEBRA LEE.

KUDOS TO ALL OF BILLBOARD'S
TOP 20 WOMEN IN MUSIC.

BET★
NETWORKS



Alexandra Patsavas

Owner, Chop Shop Music Supervision

When Alexandra Patsavas this spring launched Chop Shop Records as an Atlantic Records imprint, she saw it as a “natural extension” of Chop Shop Music Supervision, her company that has turned “Grey’s Anatomy” (and “The OC” before it) into the new radio, a place where fans can discover new music. “Grey’s Anatomy” is where millions of TV viewers first learned of such under-the-radar acts as Roisin Murphy, Rosie Thomas, Sia, Iron and Wine and Tegan & Sara, among others. The show also helped break Snow Patrol and the Fray in the pop mainstream. Patsavas selects the music that is featured in each episode and on the soundtracks (which now comprise three volumes, with a fourth on the way). In addition, Patsavas’ musical touch is felt on “Private Practice,” “Without a Trace,” “Numbers,” “Supernatural” and other programs. The new CW series “Gossip Girl” also spotlights Patsavas’ music supervision skills. So when Patsavas and Atlantic Music Group president Julie Greenwald began talking during a meeting last year about a Chop Shop label, Patsavas knew the time was right. “She has the chance to attract fantastic talent,” Greenwald told *Billboard* when the label was announced. “She is definitely one of the hottest people out there in terms of A&R.”

Sylvia Rhone

President, Universal Motown Records



As president of Universal Motown Records since 2004, Sylvia Rhone oversees a diverse roster ranging from rock groups Shiny Toy Guns and Blue October to R&B/hip-hop artists Lil’ Wayne and Baby, Lloyd and producer Swizz Beatz. One of the label’s biggest success stories of the past year is Akon, whose multiplatinum sophomore SRC album, “Konvicted,” sparked several chart smashes (including “Smack That”) and racked up top-selling mastertones. “Universal Motown and its venture partners are closing out one of the best years to date,” Rhone says. “We’ve created a company whose artists represent an incredibly broad spectrum of music.” Among Rhone’s own personal career bests: becoming the first African American and first woman to chair a major label following her 1994 appointment as Elektra’s chairman/CEO. Citing forthcoming releases by Chamillionaire, Nelly, Lil’ Wayne, Birdman, Ja Rule, Vanessa Carlton and Wu-Tang Clan, Rhone remains passionate about the music industry. “The industry’s overall landscape brings unique challenges and frustrations. But as we continue the digital transition, opportunities to break new artists and create more exciting musical experiences for our customers are limitless.”

Lesley Bleakley

CEO, Beggars Group



As CEO of Beggars Group, Lesley Bleakley oversees some of the most coveted—and cherished—labels in the indie landscape, including Rough Trade, XL, 4AD, Matador and Beggars Banquet. Not one to stand idly by as the music business changes and evolves, Bleakley and her team have, during the past 12 months, developed and nurtured creative initiatives and platforms to market bands like the New Pornographers and the Long Blondes. Fans who preordered the New Pornographers’ Aug. 21 release “Challengers” (Matador) had the opportunity to receive an instant music stream, plus a choice of extras, including a limited-edition four-disc boxed set of the album. For new British act the Long Blondes, Beggars hosted the Lost Highway Lounge, which supported the band’s debut album, “Someone to Drive You Home” (Rough Trade). The interactive virtual lounge delivered music and video streams and exclusive content. In each scenario, Bleakley looks for alternative ways to connect with fans. “We’re always looking for new and innovative digital platforms in which to bring fans into each artist’s world,” she says. “It’s a digital continuation of what Beggars Group has always done.” Bleakley is a founding member of the American Assn. of Independent Music.

Andrea Ganis

Executive VP, Atlantic Records



Atlantic Records turned 60 this year, and executive VP Andrea Ganis ensures the label’s relevance by having it use the latest technological trends, just like the teens who buy Atlantic’s music. “We utilize ringtones, original Web site content, digital sales, message board chatter, blogs and other grass-roots data to enhance our efforts with radio and the consumer,” she says. It’s part of the blueprint that brought Kid Rock to a new audience, put Matchbox Twenty back on top at adult/pop radio, guided platinum star James Blunt’s sophomore album and is building the career of newcomer Paramore. Ganis also counts the music video interactive format as one of Atlantic’s biggest initiatives for 2007, since it “allows us to have an ongoing conversation with fans through post-purchase registering.” Asked what advice she would give someone who had to take on her job, Ganis says: “Ensure a democratic department since you must surround yourself with people whose voices count. But know this is the seat that has to make the hard, perhaps unpopular decisions for the betterment of the artist/staff.”

Executive Artists

Top Female Performers Also Exhibit Business Savvy

In addition to honoring leading executives, our Women in Music report recognizes these artists who have managed their business interests with exceptional skill.

Reba McEntire

MCA Nashville



In February 2001, Reba McEntire stepped in as a replacement lead in the Broadway revival of Irving Berlin’s musical “Annie Get Your Gun,” which established a triumphant new career for the long-lived first lady of contemporary country music. Enthusiastic reviews and a consistent sellout led the singer to a six-season run on the Emmy Award-nominated TV series “Reba.” The show became the most-watched sitcom on the WB network and earned McEntire a People’s Choice Award and Golden Globe nomination. In 2002, McEntire was named executive producer for the show. She has also launched Reba Harmony, a bedding collection of reversible comforters, available at Dillard’s department stores; and Reba-Wear, which, since its 2005 debut, offers a new collection—including jeans, sweaters, pants, skirts, dresses and jackets—each spring/summer and fall.

Jennifer Lopez

Epic Records



While her star has risen high as a recording artist, that role was an extension of Jennifer Lopez’s initial fame in show business as a dancer and actress. In recent years, her entrepreneurial ventures have been unstoppable, earning her a No. 9 ranking among the Forbes 2007 list of the 20 Richest Women in Entertainment and a spot on the list of Most Influential Hispanics compiled by *People en Español*. Her clothing line, JLO—including jeans, T-shirts, coats, belts, purses and lingerie for young women—launched within the past decade and will be retired this fall in favor of a new juniors line called JustSweet, in addition to her second line, Sweetface. Lopez also has a full force of fragrances, including Glow, introduced in 2002, followed by body lotions and bronzers. She continues expanding the brand with Live Luxe, Glow After Dark and this year, Desire. As if that weren’t enough, Lopez made an entree into the restaurant business with the highly successful Madre’s, a swank Cuban restaurant in Pasadena, Calif.

Celine Dion

Columbia Records



How many singers have held court in their own \$95 million custom-built venue? The Colosseum at Caesars Palace became the cornerstone for Celine Dion’s five-year, sold-out Las Vegas show “A New Day.” Branded to her specifications, the 4,100-seat theater features the

continues on >>p38

*Sylvia —
You continue
to inspire!
Congratulations!*

*Mel Lewinter and
The Entire Universal Motown Republic Group Family*

UNIVERSAL MOTOWN
RECORDS GROUP



Lia Vollack (TIE)

President of worldwide music, Sony Pictures



After giving alt-rock icons Paul Westerberg and Chris Cornell the spotlight in 2006 by recruiting them to contribute music to "Open Season" and "Casino Royale," respectively, Lia Vollack has kept stretching the boundaries of movie music by enlisting up-and-coming composers to score major motion pictures. Those composers and projects include Brian Reitzell's work on the vampire flick "30 Days of Night," D. Sardy's scoring debut on the card-counting thriller "21," Lyle Workman's funk-infused "Superbad" and Atli Orvarsson's score on the forthcoming presidential assassination mystery "Vantage Point." "There's a lot more opportunity for new voices, new sounds and new people to work on bigger films as opposed to just having it be indie films," Vollack says. "There's an openness now to give some other people a chance. It's good to have fresh blood coming in and musical influences from other directions." In between those projects, Vollack also found time to work with Pearl Jam on its cover of the Who's "Love Reign O'er Me," the indie rock-driven soundtrack to "Spider-Man 3" and the upcoming music biopic parody "Walk Hard: The Dewey Cox Story."

Kathy Nelson (TIE)

President of film music, Universal Pictures



It's not often that a theme becomes synonymous with a film franchise. It happened with John Barry's "James Bond Theme" and Henry Mancini's "Pink Panther." Kathy Nelson believes that Moby joined that elite company with "Extreme Ways," the song that's been featured in all three "Bourne" films, including the recent blockbuster "The Bourne Ultimatum." "We licensed it for the first one ["The Bourne Identity"]," says Nelson, a film music veteran for more than two decades. "For the second one, we thought, 'There's no better song. It's still the perfect lyric, the perfect attitude and perfect energy, so why not let this be Jason Bourne's theme?'" For the third film, Moby rerecorded the track. Another composer that Nelson has reteamed with is Danny Elfman, who scored Peter Berg's "The Kingdom" and is on tap to work on the "Hellboy" sequel. Other recent projects include Ridley Scott's "American Gangster," with music by noted hip-hop producer Hank Shocklee and a Diane Warren-penned original song performed on camera by Anthony Hamilton; "Knocked Up," with music by Loudon Wainwright III and Joe Henry; and "Leatherheads," with a score by Randy Newman.

Mavis Takemoto (TIE)

Executive VP of administration and operations, Universal Music Group Distribution



Mavis Takemoto began her nearly 30-year career in the music industry after graduating from the University of California-Los Angeles with a major in mass communications and going to work for an advertising agency. The agency supported cooperative advertising for the VIP record chain. Her first job actually inside the music business was at the defunct Record Merchandising/Record Rack, a wholesaler that functioned as a one-stop and indie distributor selling such labels as A&M and Motown. She soon switched to the label side, working at Motown, and then Arista and finally MCA Records, first as a regional sales coordinator and then as national marketing coordinator at the latter two companies. When MCA Distribution formed she became the national marketing manager but switched to administration when the company became Uni Distribution. Since then, as the company evolved into Universal Music Group Distribution, her position has evolved to executive VP of administration and operations, where she makes sure the company's ever-evolving departments are integrated with each other. "Mavis is the backbone of everything we do," UMGD president Jim Urie says. "She is intimately involved in all three business units as well as in our digital distribution."

Amanda Marks (TIE)

Executive VP/GM, Universal Music Group Distribution



While Amanda Marks may have begun her professional career as a lawyer working on white-collar criminal defense and civil litigation, she soon found the path to the music business by working with a group of entrepreneurs that had a small cluster of companies involved in expediting tours. The flagship company was Rock-It Cargo, and Marks eventually became the company's general counsel. After that, the Georgetown University law school graduate became involved in international human rights, working for Human Rights Watch and then Human Rights First. But she found her way back to the music industry in the business and legal affairs department at Mercury Records. When PolyGram merged with Universal, Marks helped write the business plan for a Doug Morris idea, which would become Doug & Jimmy's Farmclub.com. "Farmclub was a little ahead of its time and a little too late," Marks recalls. "It was too late for dot-com IPOs, but too early in that the music in an advertising-supported revenue model is only now coming into its own." When Vivendi bought Universal Music Group, Marks became executive VP at the newly created eLabs group. Earlier this year she assumed her current role at UMGD. "Amanda is one of the pioneers of digital music," UMGD president Jim Urie says. "In her various roles in her career, she has been on the cutting edge of this music revolution; she has been one of the architects."

Julie Swidler (TIE)

Executive VP of business and legal affairs, BMG U.S. Label Group



People might think a label's business and legal affairs department is too buried in contracts to be affected by the broader changes in the industry. Guess again. Declining CD sales have forced labels to seek partners to supplement their resources and generate additional revenue. This means Swidler and her staff have their hands full doing everything from ensuring that marketing and promotion campaigns do not incur any legal claims to getting an artist's manager to take a phone call while negotiating a contract involving digital rights. "All of these new businesses require a flexibility on the part of business affairs where we do not look at a 'form' way of doing deals, but rather what are the right terms for the deal in front of you," Swidler says. "These new models have increased the workload of business affairs departments who are already stretched thin. The goal is to make sure that we maintain our attention to detail while working in an increasingly demanding environment."

Lynn Hazan-DeVaul (TIE)

Executive VP/GM, RED Distribution



When RED, the Sony Music-owned indie distribution company, needed a senior executive to focus on its major priority this year, its new merchandising initiative, RED Merch, it knew it could turn to Lynn Hazan-DeVaul. Since rejoining the music business as CFO of RED in 2005, Hazan-DeVaul has emerged as a key executive at the distributor. Earlier this year she was promoted to executive VP/GM. At RED Merch, Hazan-DeVaul is working with Liz Snair on the new project through which RED will sell T-shirts and other apparel to retailers. A Wharton graduate, Hazan-DeVaul's résumé includes experience as an intern at management company RZO, a tour accountant for the Lollapalooza tour, work with the international finance group at BMG and CFO of RCA. In 2002, she left full-time employment to open a yoga studio, get married and have a baby, while consulting part-time. Today, as RED president Bob Morelli moves the company to the next level, she assists her boss and the RED staff in helping deliver value for its distributed labels and parent company—all while having fun and doing yoga.

from >>p36 largest indoor LED screen in North America. At the bustling boutique next door, the singer has offered one of the most robust merchandising lines in the business. You name it, her name is on it: clothing, jewelry, golf balls and glassware, in addition to CDs, DVDs, posters and books. After her Colosseum run ends Dec. 15 and the store closes, many items will be sold via celinedion.com and at arenas hosting her global tour that begins in February. Dion has also released more than a half-dozen fragrances, via a 2003 deal with Coty. The line now includes body lotions, shower gels and powders. Indeed, the sweet smell of success.

Madonna

Warner Bros.



Madonna. A one-word enterprise, whose CEO has a reputation as being a tenacious executive as ubiquitous as her music. She became one of the first female record label owners, via the founding in 1991 of Warner Music Group's Maverick

Records, with Freddie DeMann and Ronnie Dashev. The label helped launch Alanis Morissette, Michelle Branch, the Prodigy and Candlebox before Madonna sold her shares in 1994. Previously, she flirted with the film world, first in 1985 with the acclaimed "Desperately Seeking Susan," followed by several less flattering turns—though she again earned praise for documentary "Truth or Dare" and the title role in "Evita." Her business deals have never hampered her drive to push the edge. Her 1989 endorsement deal with Pepsi ended after a flap over her video "Like a Prayer," in which a Jesus figure was depicted with sexual overtones. She entered the publishing realm in 1992 with the picture book "Sex." More recently, in March, Madonna announced she was launching a fashion line with H&M. No wonder she remains the highest-earning female singer of all time, according to the 2007 Guinness Book of Records. Forbes estimates her net worth at \$325 million.

Mariah Carey

Island Records



Mariah Carey used her name-brand cachet during the first decade of her career, assisting a host of philanthropic organizations. She co-founded a camp aiding the Fresh Aid Fund in the early 1990s in Fishkill, N.Y., exposing inner-city youths to the arts. She has also worked with the

Make-a-Wish Foundation, New York's Police Athletic League, Presbyterian Hospital and the Administration for Children's Services. Among Carey's first business enterprises outside the music world was her starring role in 2001's ill-fated film "Glitter." Ventures since have fared better: In 2006, she signed up for her first endorsement, for Intel Centrino PCs, and launched Glamorized, a jewelry and accessories line for teens. This past spring, she developed her first fragrance, M, from Elizabeth Arden. Carey also has leveraged her success by recording and promoting a series of ringtones in partnership with Pepsi and Motorola. Forbes estimates that Carey is the sixth-wealthiest woman in entertainment, with an estimated net worth of \$225 million.

CONGRATULATIONS **JULIE GREENWALD AND ANDREA GANIS**



**THE RAW
SHOCKING
MOVIE OF TWO WOMEN
AND THE INDUSTRY THEY CLAIMED**

SUPERSCOPE
STAMPATO DALLA
TECHNICOLOR



Angela Bibbs-Sanders

VP of member services, the Recording Academy

After a decade with the Recording Academy, Angela Bibbs-Sanders continues her drive to recruit new members with such programs as Grammy University Network (Grammy U), which kicked off in September 2006. Since then, more than 2,000 students from 40 different colleges, universities and trade schools nationwide have joined the program. "We're hoping this young, much more diverse genre-wise membership will help us see an awards show that remains current and credible," she says. Grammy U has given students up close and personal meetings with acts including Beyoncé, Justin Timberlake, the Shins and John Mayer as well as behind-the-scenes tours of Lollapalooza, Shure Microphones and Sun Studios. The executive is also involved in the celebrations surrounding the 50-year anniversary of the Grammy Awards and the Recording Academy, and is thrilled by producer/songwriter Jimmy Jam's election as Academy chairman earlier this year. "I'll be working with Jimmy over this next year to present a lot of new initiatives and exciting activities for the academy and diversity in our programs, services and our awards," she says.

Hilary Shaev

Executive VP of promotion, Virgin Records



"It isn't a new concept that radio has become less willing to break new music, largely relying on other stations or other media outlets to let songs gain exposure," Hilary Shaev says. "We are very proactive about working with radio through their Web sites and via unique artist-oriented promotions to get our new music exposed. It's not just the adds or the spins, but how we are making sure that airplay is creating fans and selling records." Shaev's promotional philosophy is proved by Virgin's radio track record this year. The label has been a strong force at alternative rock, breaking the Red Jumpsuit Apparatus, the Almost and Sick Puppies in the top 10 of the Modern Rock chart. In fact, RJA and 30 Seconds to Mars spent 52 weeks on that chart, and at press time Sick Puppies' "All the Same" was pushing 30 weeks. Virgin also rolled out successful setups for Korn's "Evolution" and KT Tunstall's "Drastic Fantastic," and Shaev predicts heightened profiles for developing acts the Last Goodnight, A Fine Frenzy and the Starting Line.

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Diane Warren

Songwriter/publisher



Songwriter Diane Warren has penned compositions in many genres of music heard over the airwaves and on the silver screen. But this year, she's branching out. For the first time, Warren is developing new artists. While specific information is under wraps, she's been spending time in London working with one of them. "It's a pretty cool thing because it's new for me," Warren says. "Obviously I love [writing] good songs for artists, but I love the fact that you can conceptualize something aside from that and also help them build from the ground up." Word has it that she will even have a hand in developing the artist's image and business relationships. But that focus hasn't changed Warren's continuing success as a songwriter. She composed "Do You Feel Me," performed by Anthony Hamilton, for Ridley Scott's highly anticipated film "American Gangster" starring Denzel Washington and Russell Crowe. And on the album front, this year's releases of her songs range from Joss Stone's rendition of "Bruised but Not Broken" and Billy Ray Cyrus' "You Can't Lose Me" to "High School Musical" co-star Ashley Tisdale's "Love Me for Me."

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Marilyn Bergman

Chairman/president, ASCAP



Marilyn Bergman remains one of the strongest advocates for the benefit of songwriters. Her special focus is helping young people to understand creativity and the concept of intellectual-property rights. "Few have had the privilege, as I have, to watch her gift for understanding the needs of composers, authors and publishers, and being able to express those needs so clearly and expertly to third parties," says Kathy Spanberger, president/COO of peermusic's Anglo-American region and ASCAP board member. "Her spirit, intelligence and vitality are the keys to ASCAP's continued success." Creativity in the Classroom, which teaches children the value of intellectual property, and Children Will Listen, which brings high school students to musical theater, are Bergman creations. This year, ASCAP and iSafe launched a school assembly program called the Donny the Downloader Experience. It aims to teach middle school students what it means to be a music creator and the cost of music piracy. And 2007 marks the 51st year of her collaboration with husband Alan. They have three shows in the works.

Lucia Ballas-Traynor

GM, MTV Tr3s



In one short year, Lucia Ballas-Traynor has expanded and consolidated the MTV presence and brand in the U.S. Latin market. Ballas-Traynor took over the channel once known as MTV Español, a small operation with limited distribution and no original programming—and headed its relaunch as MTV Tr3s in 2006. Since then, MTV Tr3s has become increasingly influential as a platform for new and established acts, and as a reflection of U.S. Latin youth. None of that, however, would have meant much without the distribution that Ballas-Traynor has secured in the past year. Today, she says, the channel reaches the key threshold of more than 60% of U.S. Hispanic homes. "Before we started building the channel, we had talked to advertisers and marketers about what they considered critical mass to truly start redefining Latino culture and music," Ballas-Traynor says. The "redefining" will take into consideration many of the unexpected developments that she has encountered during her tenure. Key among them? "How open Latino kids are to not only seeing new artists, but also traditional sounds."

Tammy Genovese

COO, Country Music Assn.



It's year two in the big chair for Tammy Genovese, who rose to her current post with the Country Music Assn. in January 2006, after 21 years with the organization. "I am definitely becoming a little more comfortable every day," she says, "but in this industry and with the job that I have, every day is different and that's what I love about it." In addition to educating its board and membership about issues that affect the music industry in general, such as illegal downloading and consolidation, Genovese says the CMA has been focusing on three initiatives: making the annual CMA Music Festival a world-class event and TV property ("We've done that"), making the CMA Awards something bigger than just the awards show ("We're well on our way to doing that") and building great relationships with the genre's artists, of which she says, "We've come a long way, but we're not there yet. I want to continue to grow that. We're just trying to stay ahead of the game and be the trade association for the industry that we need to be."

Diane Meltzer

Executive VP of A&R, Wind-up Records



With her colorful presence, you could never say that Diana Meltzer was living in the shadow of her husband, Alan, when he amassed a small fortune by building and selling CD One-Stop and investing in CDnow in the first half of the '90s. But it wasn't until well after Alan bought small indie label Grass in late 1995 and developed it into Wind-up Records that Diana came into her own. She has signed every act on Wind-up, including Creed, Evanescence, Drowning Pool, Finger Eleven and Seether, with a cumulative sales, according to the label, surpassing 50 million units. Recent signings include Thriving Ivory and Endless Hallway. Upcoming releases on the label's roster are due from Jeremy Fisher, the Crash Motive, Megan McCauley and others. "She gets plenty of leads from managers and other industry types and her ears tell her what to follow," one former Wind-up staffer says. "If she likes it, Alan will take it to the next level and figure out how to sell millions."

Profiles written by Antony Bruno, Susan Butler, Leila Cobo, Ed Christman, Juliana Koranteng, Gail Mitchell, Michael Paoletta, Craig Rosen, Chuck Taylor, Christa Titus and Ken Tucker.

SONY PICTURES ENTERTAINMENT

Congratulates
Lia Vollack

On Being Named
One Of The
“Top 20 Women In Music”



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SPECIAL FEATURE

LEANN RIMES

STARS

WITH AN INTIMATE
NEW ALBUM,
'FAMILY,' THE
SINGER FINDS HER
VOICE AS A
SONGWRITER



FAMILY ALBUM

LEANN RIMES' NEW RECORD TELLS THE STORY OF A REMARKABLE LIFE

BY KEN TUCKER

LeAnn Rimes' new album, "Family" (Curb), is the album of a lifetime—hers. It's all here in some way, shape or form. The early start of an impressive career; the very public battles with her father, who served as her first manager and producer (they've since reconciled); the hit records, in the United States and internationally; her marriage to Dean Sheremet in 2002; and the maturation of a young girl into a woman. "Family" is the sum of a so-far extraordinary life.

When it came to this very personal album, Rimes says having a hand in writing all the songs was really the only way to go. "It's such a creative outlet for me and I guess I just wrote when it felt right," she says, giving one the sense that the album is as much an autobiography as it is a collection of songs. "I had a strong sense of what I wanted to say on this record and where I wanted it to go."

Rimes wasn't completely alone on her writing journey. She had a small cadre of friends along for the ride. "This whole album was written between five writers: myself, my husband and then three of my very close friends: Blair Daly, Troy Verges and Darrell Brown," she says.

When it came time to play the record for her label, Rimes says she asked everyone to assemble in a conference room since she wanted to personally share the latest chapter of her life with them. Curb senior VP of promotion Carson James was among those present. "It was rather awe-inspiring, simply because we hadn't been subjected to LeAnn as a songwriter," he says. "And hearing the maturity in the lyric, and the maturity in the arrangements and the way the songs were put together was amazing."

Rimes says that she and producer Dann Huff, whom she calls "one of my very best friends," have a unique relationship. "We butt heads a lot in the studio, and I love that. I love that we can push each other and at the end of the day say, 'I

I found my soul mate as far as producer goes."

Rimes says the tender "Pretty Things" is an example of the freedom she found in the studio. "I had so much fun on this album vocally. I didn't put any restraint on myself and I recorded all these vocals live in the studio with the band. 'Pretty Things' is one of those vocals that I did in one take."

The song, about a mother/daughter relationship and how it develops and matures, also represents the personal nature of the album. "I've been my mom's life forever, and I think her biggest accomplishment in life is raising me well and seeing me turn out the way that I have," Rimes says. "But she always wonders if she could do better, and this is kind of my song saying, 'Listen, when you leave this earth you know you've left a good woman and someone who can take care of herself and someone that can also take care of you.'"

When Rimes told songwriting partner Daly that she wanted to "do a duet with someone who's got soul and that can hang as a great vocalist," he suggested Bayou soul man Marc Broussard and the wheels were set in motion. Broussard was available and interested and the two wrote the soulful and sexy "We Ain't Doin' Nothing Wrong," making him the only writer outside of the five-person core to contribute to the album.

Rimes says the in-studio chemistry she had hoped for was realized. "I wanted it to be playful and sexy and sensual, and it's all of those things," Rimes says. "We set up two mics in front of each other and pushed each other back and forth to sing better and better and better. I love the way it turned out."

"One Day Too Long" was inspired by Janis Joplin, according to Rimes. "I do a cover of 'Summertime' onstage, and people [come] up to me saying, 'You need to sing more blues on your record.'" Rimes' version was hatched one night after dinner with songwriter Darrell Brown and Rimes' husband. "Dean



JON BON JOVI and LEANN RIMES perform for 'MTV Unplugged' in June.

still love you.'

"He's an incredible producer and an incredible musician," she continues. "The way he's so complimentary of everyone in the studio, people love to work for him. It's such a creative environment. He was very encouraging of my music, of my songwriting. I think

started playing these two chords on the guitar and it reminded me of 'Cry Baby' by Janis, and I started singing the first riff of that song. We'd just talked about Darrell's partner having been gone for a week and he said, 'It's like he's been gone for one day too long.'" The trio quickly wrote the song.

The new album also includes two bonus cuts: "Till We Ain't Strangers Anymore," a collaboration with Bon Jovi that also appeared on that band's "Lost Highway" album, and "When You Love Someone Like That," which also appears on Reba McEntire's new "Reba Duets" project. "I've had so much fun working with people I've looked up to and admired," Rimes says of the duets. "I love Reba—she was my first concert when I was 9—she's my inspiration, she's such a great woman."

Rimes will make the rounds in support of the new album. In addition to national and local press, touring and radio, she'll visit NBC's "Today" Oct. 10 and CBS' "Late Show With David Letterman" Oct. 17. On Oct. 18, she'll appear on "Live With Regis and Kelly," and on Nov. 6 she'll perform on ABC's "Dancing With the Stars." Rimes will also appear Dec. 7 on CMT's "Crossroads" with Joss Stone.

In another TV marketing turn, Rimes recently appeared on cable outlet QVC to promote a package that includes the new album and five of her hits. Additionally, Curb will release a "deluxe" package in December. Included will be behind-the-scenes video footage, interviews and a video for "Are You Ready for a Miracle," which appeared on the "Evan Almighty" soundtrack.

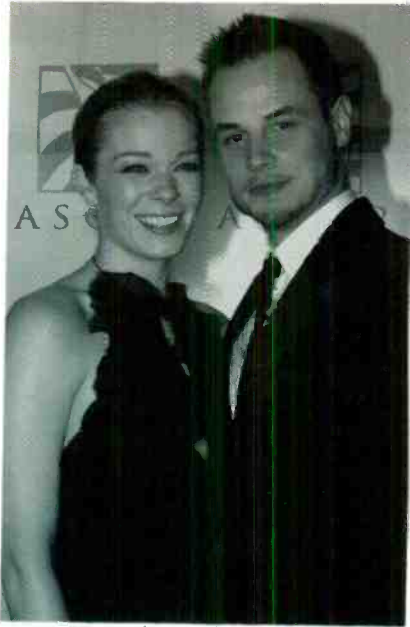
While Rimes speaks of "Family" as the first album in a trilogy, she says the next two pieces may not come right away. "Whatever comes next, I'm just being very open to it all. I'm trying to live, and I'm so not trying to save myself from anything."

Rimes credits husband Sheremet with helping her open up. "I'd very much shut down with all that I've gone through," she says. "So many people in my life have gone in and out, and to trust people, to have such a great relationship with my husband, that's been the base for it."

Even though she's won a myriad of awards and platinum certifications, Rimes says that while those honors were important to her earlier in her life, her focus has changed. "To have come out on the other side of this crazy stardom as a very strong woman—I'm just very proud of myself. I'm proud of myself for accomplishing all that I've accomplished, and I'm proud of myself for sticking up for myself when need be."

ASCAP

Family Album



*LeAnn & Dean
at our Country Awards*

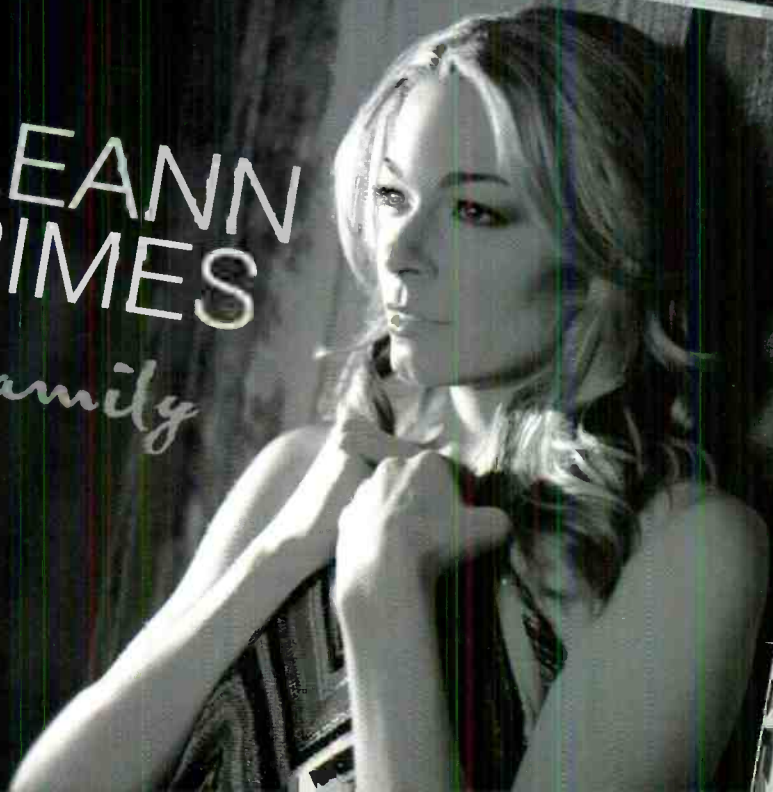
*Thanks for carrying on
our strong family tradition
of creating great music.*



LeAnn - #1 Party

LEANN
RIMES

family



ALL

GROWN

UP

LEANN RIMES TALKS ABOUT WRITING HER NEW ALBUM, FINDING HER SOUND AND LEARNING FROM LIFE AS AN ADULT

Sitting in the green room at a TV studio just north of downtown Nashville, it's hard to believe that the beautiful young woman in the light summer dress sitting across the coffee table from you is LeAnn Rimes.

Wasn't it just yesterday that a 13-year-old blonde with the voice of a mature woman and the look of a, well, young girl, burst onto the world stage with the country-to-the-core "Blue"? Even though we all watched her blossom from a pretty teenager to the poised woman before us—and saw her stardom grow just as impressively—it's still hard to believe that Rimes is 25 years old.

It all happened so fast, didn't it? In the last dozen years we've watched her win two Grammy Awards, an American Music Award, three Academy of Country Music Awards and a dozen Billboard Awards. She's had a dozen top 10 hits on Hot Country Songs, including the 1996 No. 1 "One Way Ticket (Because I Can)," and has had multiple hits on the Adult Contemporary, Adult Top 40 and Mainstream Top 40 charts, including the 11-week No. 1 smash "How Do I Live" on the AC chart. In fact, that song's 69-week span holds the distinction of being the longest-running single on The Billboard Hot 100.

Her albums have sold more than 19.3 million copies in the United States, according to Nielsen SoundScan, and millions more worldwide. She's toured the world, fought publicly and privately with her father and her record label, appeared in movies, gotten married and, well, grown up.

You're 25 years old, and you've had this career for half your life. Is this where you thought you'd be when it all started?

I don't think I thought that far in advance. I just knew I wanted to sing, and this whole business side of things—I wish it'd go away sometimes, because it's hard and it's such a game, and all I want to do is sing and put out great music and have people hear it and affect people's lives. Still to this day, that's all I want to do. It's the same thing with film and different things I dabble in; it's really just about invoking honest emotions within myself and other people.

This whole celebrity thing that comes along with it, it's fun. I get free stuff, I get to hang out in cool places, but for the most part I just love my craft. I never thought I'd go through lawsuits,

I never thought I'd have so many hiccups [in my career], and who knew I could overcome it as much as I have. But I'm stubborn, and this is where the stubborn part of myself really plays for the better.

I have my moments when I'm done with this whole business. I have my moments where I just want to take off and be done with it, but then I'm done for two weeks and I'm like, "OK, I love what I do too much." So I try to let my managers and my record label play the game as much as they need to and I enjoy the music as much as I can.

For the last dozen or so years, the songs you've recorded have ranged from stone-cold country to pop songs to dance music. How has the definition of a LeAnn Rimes song changed through the years?

Growing up in this business and loving so many different kinds of music, I've dabbled in so many things, and I'm so thankful that I have. My hands have been slapped for it a few times, but I wouldn't have had the longest-running single in pop history and I wouldn't have had a huge, 4 million-selling record with "Coyote Ugly" if I hadn't. I'm thankful for all of those "mess-ups," as some people might call them.

I would have been sad if I would have just completely stuck to one thing forever and not tried different things. And I've gained this whole world audience because of it. They know my country music, they know everything that I've done, and that's exciting. It's exciting to have all of those opportunities in my career.

But on this record I feel like I've finally found my sound that I can sustain on any record—it might not be so confusing to people. It blends several different types of music. It's a very organic sound; it rocks, [it has] some very traditional moments at times and some very vulnerable moments.

When you hear it on the radio you know who it is, and you know it's different, and that's what I set out to do on this record.

continued on >>p48



CURB MUSIC

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Congratulations
**LEANN
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10 tracks lived and written by LeAnn Rimes

family the new album

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CreativeArtistsAgency

salutes our client



LEANN RIMES

Thank you for letting us be a part of your "family"...

CAA



LEANN RIMES, left, and REBA McENTIRE party after the Academy of Country Music Awards in 2004.

from >>p46 **Let's talk about your new album. It isn't like anything you've done before, is it?**

No, it's not, and that's what's exciting for me. After this long in the business—it's been almost 13 years—I feel like I'm just starting to chip away at what I'm capable of. It's so exciting to know that my best days are not behind me at 25. I've developed into an artist and not just this little girl with a big voice. I've grown so much as a woman, and I have a lot to say and I have a lot of life experience.

The great thing about this record for me is that it's not coming from a celebrity side that everybody thinks they know. It's coming from a very honest place and a very vulnerable place. That can be very scary, but also very exhilarating, because this is really me. I've been waiting to put an album like this out for years. I couldn't have put it out any sooner because I had to live, and I had to live to write songs. It's a very personal album.

How long have you been working on this record?

I started writing this record on Valentine's Day of '06. My husband [Dean Sheremet] and Blair Daly and I sat down and wrote "Family," which is the title track. That kind of spun this whole album into what it is.

The whole album is very thematic from front to back. It tells the story of real relationships between a husband and a wife, between a mother and a daughter, father and a daughter, and other extended family, my friends.

"Family" is a very multifaceted word to me. When you grow up in the world that I grew up in and then you think about having your own kids, and the trials and tribulations that I've gone through with my family—very publicly—all of that plays into this record.

You've said your new album is the first in a trilogy. What will the next two be like?

The next album for me so far has been still personal as far as my view of how I see things through my eyes and my words, but I've been observing a lot of my relationships with people or other people's relationships with themselves or the world. You know, I've just tried to sit back and not have it be completely about me. I mean, my God, I kind of let it all out there

on this record and I need to live some more to write another one. So I'm putting it on other people this time. But I do feel like this first album was kind of a clarification record for myself and I think this next record, the middle record, is more growth as a woman and as an artist, as a human being.

And the third record, I think I'll have kids by then and will have so much more to write about that I can't even talk about right now. This is just the beginning of people and fans kind of catching on to the new sound and a new type of artist that's not just a voice but there's really something behind it. I'll continue to grow as a songwriter, and I have so much more to say. The next couple of records will be very important.

You've had your difficulties with Curb Records through the years. What's your relationship with the label and Mike Curb like now?

I have a very good relationship with them. I talk to Mike at Curb very often. In fact, I wanted them to understand where this album came from, how important this album is to me—we're not just selling a single, we're selling a full record on this album—so I took it in to the whole staff, and Mike was there and his assistant, who I've known for the last 12 years of my life, and I had people crying over songs. I had people so excited over this music. To get a record label that excited again after this long was very cool. They're an independent label, it's Mike's money, so to have him behind this record 100% like they are and he is, speaks a lot of the record.

I really do have a very strong relationship with them. We butt heads just like every record label does with an artist, but I think we're all fairly rational about our conversations and our decisions now, and we try to make them as a unit and not label against artist.

Do you think your past struggles with the label had to do with what was going on in your life at the time?

Yeah, I do. I was having a struggle with my father as a manager—by the way, I now have a great relationship with my dad—I had a struggle with the record company. It all kind of coincided. But I renegotiated my deal with Curb, and I now have a great contract. I'm

continued on >>p50

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LeAnn

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from >>p48 there for a little while longer, and who knows what will happen.

Just a little while longer?

I've been there my whole life. The music business is changing, and who knows where record labels will be in the next few years. The great thing about Mike and the great thing about Curb is I have complete creative freedom. They ask me first, "Do you think this is a good single choice? We do, but is this what you want to go with?" I'm very interactive with them, and they respect me and my decisions and my opinions, and I know other labels that don't [deal with their artists that way]. I have to say that I have it pretty OK; I have it pretty dang good.

You've grown into a beautiful young woman, and you were recently on the cover of Shape. How did that come about?

I sat down with my publicists before this record and talked about my life and where I'm headed

Reba is just a very strong woman and great inspiration. But everybody's career is different. I've always said since I was a little girl that if there's one thing I wanted, it was for everyone around the world to know who I was. I'm working on that one.

I learned vocally from those two women, and Patsy Cline and Judy Garland. And then as I got older I started listening to Janis Joplin and Aerosmith and Prince and Elton John. As a songwriter, I listen to Bright Eyes and David Gray and Tracy Chapman and Bob Dylan. I like so many different artists. I love rap music, I love listening to Eminem. He's got such a great pocket and such great lyrics.

I learn a lot from listening to different artists, and it's fun to listen to great music. I find that I listen to a lot of older music and I'm inspired a lot more by that. It's hard for me to find a great album these days from front to back that I love. I find that with a lot of artists these days, it's two or three singles and filler songs. I don't know if



LEANN RIMES and DANN HUFF in the studio during a recording session for Rimes' new album, 'Family.'

and where I'm going and what my interests are. I take care of myself. I work out five, six times a week. I do yoga. I lift weights. I run. When they heard all of that info, they went to Shape and said, "This is what she's doing with her life now."

When Shape offered me a cover, they said, "Well, you have to be in a bikini," and I said, "Yes!" I've worked so hard and my mom would kill me if I did anything like Playboy, so this was a great way for me to show it off and feel confident.

I've had all of these women come backstage with their Shape magazine and say, "We've lost 15 pounds being on your diet regimen." It's so cool to inspire people in that way. Some of our band on the road quit smoking, they quit drinking, and some of them said, "We kind of feel like if we're going to keep up with you, we've got to start working out."

Who are your influences, and who have you patterned your career after?

I don't think I've patterned my career after anyone. When I was a kid I listened to Barbra Streisand and Reba McEntire. Both of them have been on television and on Broadway, so many different things that I've aspired to do just by watching them. If they can do that, I want to do that, too.

I can make an album like that, especially writing my own album. I've had so much fun creating a whole project.

You're in the demographic that the music industry is having the most trouble with. What does the industry need to do to reach your peers?

That's a really hard question. I don't even know how to capture their attention sometimes, and I'm their age. I understand why kids download. When there are only two or three [good] songs on a record, why would you buy the album? You're not getting what you're paying for. That's why I tried to make this album as interesting as possible, so people really do feel the need to go out and buy it. Artists need to pay attention to what they're giving the consumer.

I watched MTV the other day and I had never heard of one artist on the countdown. I felt so old. If you're over 25, I don't know if you should be listening to top 40 radio. All of a sudden you're an AC and country buyer.

The music is changing, the times are changing, and it is hard to keep the attention of the record buyer. My God, I've been around for 13 years; I'm still surprised people are buying my music. But I think if I keep it interesting for myself, hopefully I'm keeping it interesting for them and not getting too stagnant. —Ken Tucker

CONGRATULATIONS LEANN



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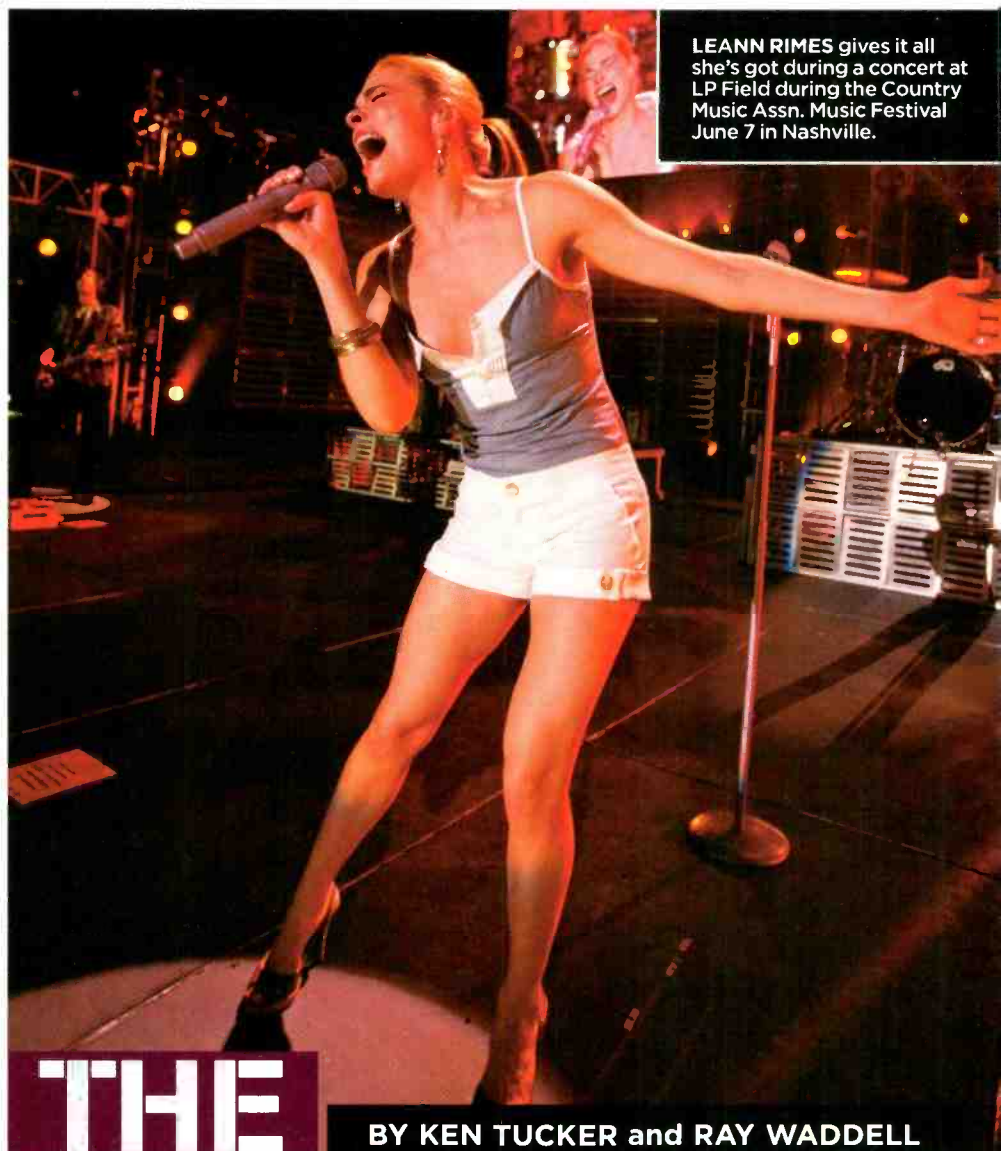
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LEANN RIMES gives it all she's got during a concert at LP Field during the Country Music Assn. Music Festival June 7 in Nashville.

THE

BY KEN TUCKER and RAY WADDELL

ROAD

LIFE

A TOURING ACT SINCE
CHILDHOOD, LEANN RIMES
STILL LIVES FOR
PERFORMING LIVE

One would be hard pressed to find a 25-year-old artist with the extensive live performance résumé enjoyed by LeAnn Rimes. Rimes has been in front of audiences with a microphone in her hand for literally most of her life. "I've been onstage since I was 5, and then I started every Saturday night at an opry in [Arlington] Texas called Johnnie High's Country Music Revue," says Rimes, who played the popular venue every Saturday night from the time she was 7 until she nailed down a record deal at 12.

"LeAnn performed more than 400 times with us," High says. "I think she realized at this early age that she had a God-given talent. But she had two other important traits as well, determination and persistence, and that combination has served her well."

Rimes' agent since she signed to Curb has been Rod Essig of Creative Artists Agency's Nashville office. Curb Records founder/chairman "Mike Curb called me up and said, 'I've got somebody I want you to listen to,'" Essig recalls. "After 10 notes I said, 'I'm in, let's go.'"

That voice hooked Essig from the start. "LeAnn Rimes has always been like a country Barbra Streisand to me," he says. "Her voice is just unbelievable."

Country fans agreed, and when "Blue" hit in 1996, demand to see Rimes live was immediate and fierce. But playing honky-tonks and

country clubs was pretty much out of the question for a 13-year-old. "Blue" came up so big that immediately we put her out at fairs, festivals and things that were all-ages, because she couldn't go to a 21-or-older club," Essig says, adding that Rimes had the performing chops in place at a young age.

"She was very, very good. She totally knew how to work a crowd," Essig says. "She was good onstage, she knew how to talk, she gave phenomenal interviews. I never worried about any of that part with her."

Two years and more than 500 shows later, Rimes was an arena-level headliner, and embarked on the 60-city Something to Talk About tour with Bryan White. That tour boasted a \$3 million sponsorship deal with Red Lobster and was the sixth-ranked country music tour of 1996, according to **continued on >>p54**

LEANN

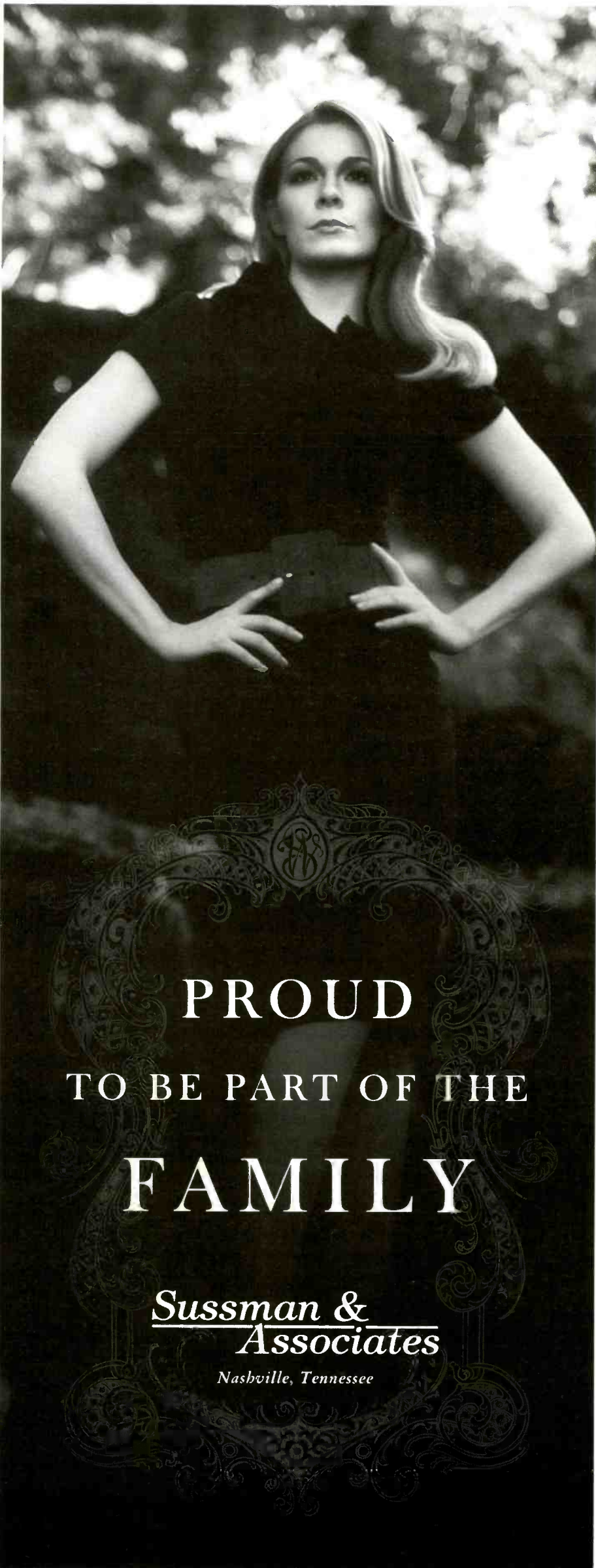
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Nashville, Tennessee

from >>p52

Billboard Boxscore.

Rimes remains a headlining artist, capable of playing in multiple configurations at a wide range of venues. She's a writer with her own publishing company, she has found success in motion pictures, "and there's not any question that somewhere down the line she will go on Broadway when we find the right vehicle," Essig says.

The "Coyote Ugly" soundtrack and an appearance in the 2000 film greatly broadened Rimes' exposure, Essig says. " 'Coyote Ugly' is everywhere in the world; that really expanded who she is and what she does," he says. Beyond North America, Rimes now tours Europe and Australia about every three years.

Plans for 2008 and onward include more international touring, including Europe and the Pacific Rim. "We're kind of dabbling [with] playing around the world, which will be a lot of fun," Rimes says.

"It's going to be amazing to see different cultures and how my music is perceived and how I'm perceived."

Rimes may tweak her set list on international dates. "We played Europe two years ago and we played a lot of 'Coyote Ugly' stuff and a lot of the poppier stuff, but then I sang 'Blue' and people knew that," she says. "It's really interesting; the fans overseas, especially in Europe, I find if they love your music, they dig back in your catalog and really learn from front to back all of your music. So I don't shut that part of my life out when I tour over there."

While touring remains a key component of Rimes' career, she doesn't perform live as extensively—some would say exhaustively—as she once did; no more every Saturday night

for a multiyear stretch.

"This year we played around 50 shows, a fairly light tour year for me, which is nice," she says. "I'm trying to balance that out as much as possible because the first three years of my career I played 500 shows, sometimes two shows a day. I would never do that again." More important now for Rimes is to have fun performing live. "If I'm not enjoying it, then I don't want to do it," she says. "And for me touring is a huge part of my career, and it's fun right now."

Rimes is now as at home in a performing arts center as she once was at a fair grandstand. "I love the intimate venues because I can see everybody's faces, see their reaction and see how much the music is affecting them or not affecting them," she says. "That's nice, to be able to have that one-on-one interaction. But I also love playing to 60,000-70,000 people who are partying and having a good time."

Sometimes Rimes' favorite live performances are away from the crowds. "My favorite thing, to be honest, is me with an acoustic guitar in front of a couple of people," she says. "I love it to be that intimate, because I feel like I really have been blessed with this gift. And these days, when things can be so fixed in the studio, we're missing great vocalists and great artists. I like to be able to walk into a room and say, 'This is really what I've got, and this is it.' There's nothing like being able to stop people with a song and with a real emotion and with my voice."

"To get that kind of feedback from people one-on-one, to see people tear up or to see something that I'm saying or doing really emotionally affecting people, it's pretty intense."

'My favorite thing is me with an acoustic guitar in front of a couple of people.'

—LEANN RIMES

LIKE FAMILY

RIMES' AGENT ROD ESSIG HAS BEEN WITH HER FROM THE START

The volatile nature of the music industry can make artist/agent relationships fragile, and it is even rarer for such a relationship to extend from childhood to adulthood as has LeAnn Rimes' with Rod Essig.

"Rod is amazing," Rimes says. "I've been with him forever; he's like an uncle or a father, he really is such a sweet man. He's known me for so long, so he knows me very well. We have a great relationship as far as a working relationship, and he's part of my team, he's part of my family."

Contributing to Rimes' growth, from the time when she was that wide-eyed yet stage-savvy 12-year-old to becoming a global headliner, has been a career opportunity for Essig.

"It has been great to watch her grow as a young woman, and now she's definitely a

woman," Essig says. "But LeAnn always made her own decisions and always made the right decision. She has a great heart."

That's not to say the sailing has always been smooth. "Sometimes I hang up on her, sometimes she hangs up on me," Essig admits. "All I ever did was give her the opportunities and choices, and then she would make the right decisions."

On a personal level, "we're really, really good friends," Essig says. "She trusts me, and I totally trust her. She knows I constantly am

looking for stuff to make LeAnn Rimes expand. I love to see her sweat, whether it's singing with a different artist or something she's not done before. The bottom line is I'm so proud of her and I just love representing her."

—Ken Tucker and Ray Waddell





LEANN RIMES sings at the 24th annual American Music Awards in 1997. Rimes won an award for favorite country new artist.

RIMES' GREATEST HITS

LeAnn Rimes has achieved success as both a country and pop radio star. Two of her hits, "Big Deal" in 1999 and "I Need You" in 2000, rank among her biggest singles on the Hot Country Songs chart and the Billboard Hot 100.

Titles on these charts, and on Top Country Albums, are ordered by peak position. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart, then in the top 10 and/or the top 40, depending on where the title peaked.

TOP COUNTRY ALBUMS

Rank	Title	Peak Position	Debut Date	Label
1	Blue	1 (28 weeks)	July 27, 1996	Curb
2	Unchained Melody/The Early Years	1 (10)	March 1, 1997	Curb
3	You Light Up My Life—Inspirational Songs	1 (9)	Sept. 27, 1997	Curb
4	LeAnn Rimes	1 (2)	Nov. 13, 1999	Curb
5	I Need You	1	Feb. 17, 2001	Curb

TOP COUNTRY SONGS

Rank	Title	Peak Position	Debut Date	Label
1	One Way Ticket (Because I Can)	1 (2 weeks)	Sept. 28, 1996	Curb
2	Something's Gotta Give	2	Dec. 17, 2005	Asylum-Curb
3	Probably Wouldn't Be This Way	3	April 2, 2005	Asylum-Curb
4	Unchained Melody	3	Dec. 21, 1996	Curb
5	On This Side Of Angels	4	Oct. 11, 1997	Curb/MCG
6	Commitment	4	March 28, 1998	Curb/MCG
7	Nothin' 'Bout Love Makes Sense	5	Sept. 4, 2004	Asylum-Curb
8	The Light In Your Eyes	5	March 22, 1997	Curb
9	Big Deal	6	Sept. 4, 1999	Curb
10	I Need You	8	April 15, 2000	Sparrow/Capitol/Curb

TOP HOT 100 SONGS

Rank	Title	Peak Position	Debut Date	Label
1	How Do I Live	2 (4 weeks)	June 21, 1997	Curb
2	I Need You	11	May 27, 2000	Sparrow/Capitol/Curb
3	Can't Fight The Moonlight	11	Sept. 9, 2000	Curb
4	Looking Through Your Eyes	18	April 18, 1998	Curb
5	Big Deal	23	Oct. 16, 1999	Curb

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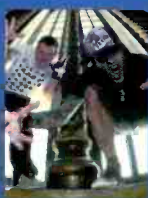
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Sasha



Tommy Lee & DJ Aero



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The Vegoose festival at Sam Boyd Stadium takes place Oct. 27-28 with Rage Against the Machine and others



GETTING LUCKY

There's no question that Las Vegas is a risky city. But as an entertainment and gambling destination that draws millions of worldwide visitors each year, Sin City remains a

sure bet for the concert business. ■ In this locale, one of the most complex and competitive markets in the country, Los Angeles-based AEG and Harrah's Entertainment recently raised the stakes with a partnership to develop a 20,000-seat arena one block east of the Vegas Strip, directly behind the Bally's and Paris resorts. ■ Meanwhile, AEG Live, the concert promotion arm of AEG, will operate and program the 4,000- and 1,500-seat indoor venues at Echelon Place, which are under construction on the Strip. And earlier this year, the company inked a deal to be the exclusive booker/promoter for live entertainment at the Joint, located inside the Hard Rock Hotel & Casino.

Music Business Thrives in Las Vegas Venues BY MITCHELL PETERS

"It's really been a big step for AEG in the marketplace," says John Megler, president/co-CEO of Concerts West, a division of AEG Live. "We see Vegas as a best-in-class market."

The projected \$500 million arena scheduled for a 2010 completion date, will face stiff competition from such larger facilities as the MGM Grand Garden Arena, Orleans Arena, the Thomas & Mack Center and Mandalay Bay Events Center—not to mention the dozens of clubs, theaters, casinos and showrooms.

But with a seemingly endless thirst for live entertainment from tourists and its population of 1.9 million people, Las Vegas has maintained its role as a must-play destination for nearly every major touring act. And ticket buyers don't seem to mind the endless concert options.

"It seems like there's an undeniable hunger in this town," says Danny Zelisko, who oversees operations in Las Vegas for Live Nation. "People go there with a budget: They're either going to gamble it, eat it, go to a club or watch a concert."

A 2006 visitor profile study conducted by the Las Vegas Convention and Visitors Authority found that 5 million of the city's 39 million visitors attended a headliner concert. "It's a healthy number and we're proud of it," LVCVA senior VP of marketing >>

VEGAS FACTS



POPULATION: 1.9 million
VISITORS BUREAU: Las Vegas Convention and Visitors Authority (visitlasvegas.com)

TOP FIVE RADIO OUTLETS

(Summer 2007 Arbitron Ratings)

- 1 KISF-FM (regional Mexican)
- 2 KSNE-FM (AC)
- 3 KLUC-FM (rhythmic)
- 4 KMXB-FM (adult top 40)
- 5 KVEG-FM (rhythmic)

TOP 10 BOXSCORES

(Sept. 1, 2006-Aug. 31, 2007)

- 1 CELINE DION, the Colosseum at Caesars Palace (Sept. 6, 2006-Aug. 26, 2007)
- 2 ELTON JOHN, the Colosseum at Caesars Palace (Oct. 10-22, 2006)
- 3 THE ROLLING STONES, MGM Grand Garden (Nov. 11, 2006)
- 4 TIM MCGRAW & FAITH HILL, Mandalay Bay Events Center (Sept. 1-3, 2006)
- 5 HIGH SCHOOL MUSICAL: THE CONCERT, Thomas & Mack Center (Jan. 28, 2007)
- 6 AARON KWOK, Orleans Arena (May 27, 2007)
- 7 GWEN STEFANI, the Pearl at the Palms (April 21, 2007)
- 8 CHAYANNE, Planet Hollywood (June 10, 2007)
- 9 BILL MAHER, the Joint, Hard Rock Hotel (April 20-June 16, 2007)
- 10 THE KILLERS, Theater Under the Stars, Hard Rock Hotel (June 1, 2007)

TOP 10 ALBUMS

(Las Vegas retailers for the week ending Sept. 16)

- 1 KANYE WEST, "Graduation"
- 2 50 CENT, "Curtis"
- 3 THE BEATLES, "Love" *
- 4 KENNY CHESNEY, "Just Who I Am: Poets & Pirates"
- 5 VARIOUS ARTISTS, "High School Musical 2"
- 6 CIRQUE DU SOLEIL, "O" *
- 7 FERGIE, "The Dutchess"
- 8 LINKIN PARK, "Minutes to Midnight"
- 9 CIRQUE DU SOLEIL, "Ka" *
- 10 RIHANNA, "Good Girl Gone Bad"

* Denotes tie-in to current Las Vegas show.

NOTEWORTHY CLUBS

(Followed by parent hotel)

- ASIA (Planet Hollywood)
- BLUSH AND TRYST (Wynn Las Vegas)
- BODY ENGLISH (Hard Rock)
- JET (the Mirage)
- LAX (Luxor Las Vegas)
- LIGHT (Bellagio)
- MOON, RAIN and PLAYBOY CLUB (the Palms)
- PURE (Caesars Palace)
- RUM JUNGLE (Mandalay Bay)
- STUDIO 54 (MGM Grand)
- TAO (Venetian)

SOURCES: Arbitron, Billboard Boxscore, Nielsen SoundScan, Las Vegas Convention and Visitors Authority

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Another Era Begins.

THE COLOSSEUM.

CAESARS PALACE

LAS VEGAS

AEG
LIVE



from >>p57 Terry Jicinsky says. "Concerts are a very important component of the Las Vegas experience."

As such, the LVCVA, which is funded by Las Vegas hotel room tax, has launched marketing and advertising efforts to draw potential tourists and concertgoers from around the country. Perhaps its largest effort, the organization entered a sponsorship deal last year with New York's Madison Square Garden.

The advertising campaign includes signage throughout the Garden, along with exposure across its electronic media. The advertisements feature such slogans as "On your next trip to Vegas, make attending a concert an element of your trip."

And the program seems to be working. "We feel year one was very successful in helping us raise the profile of Las Vegas as a concert city," Jicinsky says. "There's still a lot of room for growth."

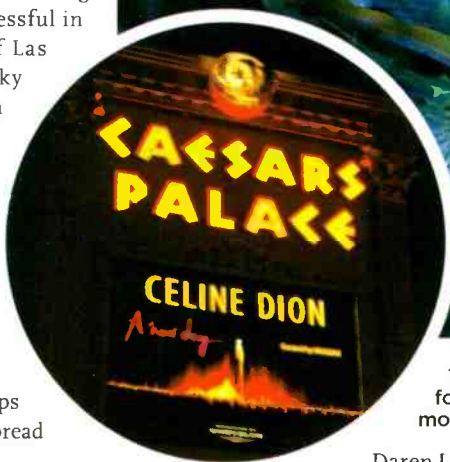
Once visitors physically arrive in Las Vegas, it's easy to see what concerts are playing in town. Along with traditional forms of advertising—newspaper, TV and radio—hotels and casinos play a large role with in-house promotion. Along with that, video boards at airports, taxicab tops and freeway billboards also help spread the word.

"If you take a drive through that town from the airport to your hotel, you've pretty much seen almost every major show that's available for you to go see," says Zelisko, who produces concerts in a number of Las Vegas venues. "After all these years, I think we've discovered all the ways to put our product of these shows in people's faces."

As far as competition, even with the new AEG arena coming into play, there doesn't seem to be much fear of overlap in the marketplace. Richard Sturm, president of entertainment and sports for MGM Mirage, oversees the 12,000-seat Mandalay Bay Events Center and 16,800-seat MGM Grand Garden Arena—both of which host approximately 65 events per year.

Sturm believes his arenas won't suffer a blow. "We compete every day," he says. "But when you look at [AEG's proposed] 20,000 seats, there aren't many attractions who can fill that. We still have that benefit of having the right-sized venues."

Not all buildings have stayed in the concert promotion game. "We've scaled down dramatically over the last two years," says



The Colosseum at Caesars Palace was created for **CELINE DION** (holding mic), who has given more than 700 performances there since 2003.

Daren Libonati, executive director of the 18,800-capacity Thomas & Mack Center at the University of Nevada-Las Vegas. "We don't engage in the competition of chasing concerts because the economics have changed dramatically, and it doesn't fit for what we're doing."

Along with Thomas & Mack Center being more than 20 years old, which makes it difficult to compete with newer buildings, Libonati says that artists can play 1,700- to 3,000-seat rooms and get paid "arena-type money and play in front of a much smaller audience," which is very attractive to booking agents and managers.

Las Vegas promoter Andrew Hewitt, who works with Live Nation to exclusively book the new 2,400-capacity Pearl, located at the Palms Casino Resort, says that's true in some cases but not all. "There are many shows we believe need to be the same price as they are in any other major city, because they're not necessarily a casino audience, but cater to the strong local audience," Hewitt says.

Meanwhile, along with its forthcoming arena, AEG Live over-

sees programming at the 4,100-seat Colosseum at Caesars Palace, primarily known for Celine Dion's long-term residency. The \$95 million facility opened in 2003 with the purpose of housing Dion's show.

During her tenure at the venue, which started in March 2003 and ends Dec. 15, Dion will have performed more than 700 concerts. When factoring in ticket sales, sponsorship money and merchandising, the residency will have grossed more than \$500 million, according to Meglen.

As Dion wraps up her show, actress/singer Bette Midler will be ushered in as the Colosseum's new resident artist. Midler's first show is Feb. 20, with an initial contract that will have her performing 100 shows for the first two years. AEG "reinvented this model of a signature headliner being associated with a property," Harrah's Entertainment VP of entertainment Scott Schecter says. "And it worked."

Elton John, who also has performances at the Colosseum scheduled through 2008, has already grossed \$95.3 million from 140 concerts since 2004, according to Billboard Boxscore.

Other recent programming that has found its way to Las Vegas is the annual Vegoose music festival at Sam Boyd Stadium. The event is produced by A.C. Entertainment and Superfly Productions, the same team behind the Bonnaroo Music Festival in Manchester, Tenn.

This year's Oct. 27-28 bill includes Rage Against the Machine, Daft Punk, Queens of the Stone Age, the Shins, Muse and Iggy & the Stooges. As in past years, the event will also encompass the Vegoose at Night concert series, comprising separately ticketed shows at such Las Vegas venues as the House of Blues, the Joint, MGM Grand Garden Arena, Orleans Arena and the Aladdin.

"It's just another extension of the event," Superfly president Jonathan Mayers says. "And it's Vegas—people like to party and have a great time. So it lent itself to doing late-night shows throughout the city."

Since launching three years ago, Vegoose hasn't seen a huge spike in attendance, Mayers says, but there's always room for growth. Vegas "is one of the main entertainment destinations in the world," he says. "There's a lot of potential to have a great annual event there."

And even with the city's endless opportunities for entertainment, it's never enough for an average visitor.

"That's why repeat visitation is so popular in Las Vegas—because there's such a variety of activities," Jicinsky says. "So our consumer can come back up to four times a year and have relatively different experiences. That's the beauty of the destination."



Hometown faves **THE KILLERS** at last year's Vegoose. Right: **HILARY DUFF** at the Pearl in the Palms Hotel and Casino.



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Vegas

GETTING HIT ON
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The T.J. Martell Foundation For Leukemia, Cancer and AIDS Research

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at the New York Hilton on
Tuesday, October 23rd, 2007

Cocktails at 6:00 p.m. Dinner 7:00 p.m.

Special appearance by Stevie Wonder
with surprise musical guests!

This year's esteemed honorees are:

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Mel Karmazin, Chairman & CEO Sirius Satellite Radio

Lifetime Artistic Achievement Award

Berry Gordy, Founder of Motown Records

Spirit of Excellence Award

Joel A. Katz, Chairman of Greenberg Traurig's Global Entertainment Practice

The T.J. Martell Foundation was founded in 1975 by music industry executive Tony Martell and his colleagues in memory of his son, T.J., a young victim of leukemia. The Foundation works tirelessly funding innovative research in eight leading medical facilities nationwide. For further information or to purchase tickets to this wonderful event, please call the Foundation at (212) 833-5444, or visit us at www.tjmartellfoundation.org.

T.J. Martell Foundation

Leukemia. Cancer and AIDS Research



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MUSIC

POP BY GAIL MITCHELL

She's Every Woman

Queen Latifah Scores With
New Album, CoverGirl Campaign

"I'm Gonna Live Till I Die" could double as Queen Latifah's theme song. The Sarah Vaughan chestnut—featured on "Trav'lin Light," Latifah's second album of pop/R&B/jazz staples—captures the essence of the pioneering artist's multiformat career.

"Trav'lin Light," which Verve released Sept. 25, debuts this week at No. 11 on The Billboard 200, a career best for an artist whose 1989 groundbreaking rap debut, "All Hail the Queen," presaged a Grammy Award for best solo rap performance in 1994.

And the Queen has kept it moving ever since. She has segued into successful stints as an Emmy Award-nominated (HBO's "Life Support") and Academy Award-nominated ("Chicago") actress; a partner with Shakim Compere in New Jersey-based production company Flavor Unit Entertainment ("Bringing Down the House"); a CoverGirl spokeswoman; author; and philanthropist (the Lancelot H. Owens Scholarship Foundation).

Like 2004's "The Dana Owens Album," "Trav'lin Light" is "half jazz and half more eclectic choices, with a couple more ballady songs," according to Latifah.

But the transition to this type of material from hip-hop wasn't an easy one.

"Working with such respected producers like Arif Mardin and Tommy LiPuma and such amazing musicians as Stevie Wonder, George Duke and Joe Sample has made it easier," she says. "It's like going to history class and actually having fun. These are people who played with or knew artists like Duke Ellington, Ella Fitzgerald and Sarah Vaughan.

"That brought the music closer to reality for me," she continues. "And my hope is to bring this music to a younger, more diverse crowd. This is our music: American music created by people of African descent as well."

Although details are still coming together, Latifah is eyeing a return to her roots with a new rap album. "I want to make sure it's something where people are like, 'Oh, yeah, she's still got it.' I don't want to put out a corny album," she says.

As Billboard reported in June, female rappers have found little success on the charts in the past five years. The problem, Latifah says, is that "females need to be more in control of their own business—without getting involved in the cutthroat sort of currency. You just hope that when a female gets in the door, she will bring someone else through."

Thanks to her multifaceted CoverGirl deal, Latifah has become a model for the importance of branding to today's artists.

"Initially, hip-hop was being judged as something trendy, but we as the artists never felt like that," she recalls. "But all it took



LATIFAH

was one Sprite commercial and then it was a wrap. Back then, managers had to go out and create opportunities and then explain to an artist why it was important to do this. Now, artists instantly come into the game with branding in mind."

In fact, according to Verve Music Group senior VP/GM Nate Herr, Latifah's brand is so strong that the label was able to hold off on servicing radio until now. "Poetry Man" is about to arrive at urban AC and, in tandem with a round of TV advertising, will comprise the second phase of the "Trav'lin Light" campaign.

After a fall tour of intimate venues in support of the disc, Latifah will jump back into acting with full force. Early next year, she will begin shooting a remake of "All of Me," which originally

starred Steve Martin and Lily Tomlin. Two HBO projects, one about blues singer Bessie Smith, are also in the pipeline.

Meanwhile, Latifah's CoverGirl Queen Collection (Billboard, Sept. 8) launches a new campaign this month in Wal-Mart and other retailers. For an accompanying TV spot, she penned the song "Every Woman Is a Queen," which is exclusive to physical versions of the CD sold at Wal-Mart.

"I wanted to record a song for the campaign that was classy, an ode to women if you will. For me, as a spokesperson, it's about making sure the woman with two kids can still feel beautiful. It's something my mother always said: Every woman is a queen."

GLOBAL BY ANDRE PAINE

LATEST BUZZ

>>> 'FINE' LINE

Mary J. Blige has unveiled "Just Fine," the first single from her new Geffen album, "Growing Pains." Produced by Tricky Stewart and Jazze Pha, the uptempo track precedes the album's Nov. 27 release, the follow-up to 2005's acclaimed "The Breakthrough." Sean Garrett, Rodney Jerkins and Bryan-Michael Cox are among the album's contributors.

—Jonathan Cohen

>>> NOT QUITE 'HERE'

Originally due in August and then bumped to Oct. 16, Eve's new Geffen album, "Here I Am," has been pushed back until 2008. A representative had no comment on the reason for the delay. First single "Tambourine" had modest success on Hot R&B/Hip-Hop Songs, peaking at No. 17. A new track, "Give It to Me" featuring Sean Paul, has yet to chart.

—Hillary Crosley

>>> MORE McCARTNEY

Three previously unreleased tracks and a live DVD will be included on a deluxe edition of Paul McCartney's "Memory Almost Full," due Nov. 6 via Hear Music. The CD portion of the album will feature the songs "In Private," "Why So Blue" and "222," while the DVD rounds up five tracks from McCartney's intimate June concert at London's Electric Ballroom. "Memory" debuted in June at No. 3 on The Billboard 200.

—Jonathan Cohen

>>> DREAM A LITTLE DREAM

Atlanta-based singer/songwriter the Dream, who penned Rihanna's chart-topper "Umbrella," will release his debut album, "Love Me All Summer, Hate Me All Winter," Dec. 11 via Island Def Jam. First single "Shawty Is a 10" is No. 16 this week on Hot R&B/Hip-Hop Songs. The next single will be the Tricky Stewart-produced "Falsetto." Rihanna and Fabolous make the only guest appearances on the set.

—Mariel Concepcion

Hits By Royal Appointment

Performance For Queen Testifies To Melua's Success

U.K. singer/songwriter Katie Melua has long confessed to being a major fan of Queen. Now it seems the 23-year-old can count the queen among her own fans.

In June, Melua performed a three-song set for Queen Elizabeth II at a Buckingham Palace dinner party. It was "a pretty special occasion," says the

artist, who released her third album, "Pictures," internationally Oct. 1. The set will street next spring in the United States. "It was very surreal—you don't realize how bizarre it is until you tell people around you."

The British Head of State's acknowledgement of Melua underlines the artist's contribution to the U.K. recording industry. This summer, labels body the BPI named her as having the best-selling album by a U.K. female artist in the world during 2006, shipping 2 million copies of 2005 sophomore set "Piece by Piece."

"I've met the queen a couple of times," says Melua, who also slept over at the palace. "Maybe it's because I wasn't brought up in England from the start, but I don't think I've got that complete and utter nervousness when I'm around her" that

others have.

Melua was born in the former Soviet Republic of Georgia, but moved to the United Kingdom with her parents when she was 8.

Total global shipments of "Piece by Piece" and 2003 predecessor "Call Off the Search" have passed 7.5 million copies, according to Melua's London-based independent label, Dramatico. The company releases Melua's albums globally, securing distribution deals in each market, with the exception of a Japanese licensing deal.

Veteran producer/songwriter Mike Batt is Dramatico's chairman. He's also Melua's manager and songwriting partner, but quickly dismisses any suggestion that she's a manufactured artist.

"She's a confident performer and a consummate musician, not just somebody who sits there and sings on a stool," he says.

"Pictures" shows some progression from the light, jazzy sound that characterized Melua's first two albums. There's a reggae song, "Ghost Town"; a Leonard Cohen cover ("In My Secret Life"); and a lighthearted, zombie-infested love song called "Scary Films."

"We had this crazy idea to make a concept album—the soundtrack to a fake [Quentin] Tarantino film," Melua says, "but we ended up abandoning that idea because some of the best songs didn't fit in that concept."

Current single "If You Were a Sailboat" recently became Melua's first to go straight to A-list on the United Kingdom's most listened-to station, AC-formatted BBC Radio 2.

Dramatico says Melua's total U.K. album sales have exceeded 2.7 million, while "Piece by Piece" has now sold 1 million in Germany alone. "I started going [there] very early on in my career," Melua says. "I remember doing a train tour of all the main cities in Germany, doing small places, before the first album came out. We just kept going back. When you invest that much time in a place, it pays off."

Melua will not return to full-scale live work until 2008, as the rest of 2007 is devoted to a relentless promotional schedule. "She's committed to it," Batt says. Melua will "jump on a plane whenever a European TV show comes up." The United States is the one major market where Melua has yet to break, although "Call Off the Search" and "Piece by Piece" (both handled by Universal Music Group Distribution) have sold 66,000 and 58,000, respectively, according to Nielsen SoundScan.

"If you don't break America, you can't say you've broken the world," Batt says. "But Katie can do as well as she has in Europe and still be the biggest-selling U.K. female artist in the world. We've got to look after territories where we're really strong." ...



MELUA



Global Pulse

TOM FERGUSON tferguson@eu.billboard.com

Online On-Ramp

Kate Walsh Parlays iTunes Buzz Into Major Release

British folk artist **Kate Walsh** became the talk of the town earlier this year—and the world's largest record company was listening in.

Brighton, England-based singer/songwriter Walsh enjoyed positive reviews but modest success with her 2003 debut album on Newcastle Upon Tyne-based Kitchenware Records, "Clocktower Park." However, online enthusiasm for a track from her self-released sophomore set, "Tim's House," has helped the new album sell more than 10,000 units, according to Walsh's manager **Jonathan Morley** of London-based Northern Lights Management.

Recorded for only £1,000 (\$2,000), "Tim's House" was released March 23 on Walsh's own Blueberry Pie label, with album track "Talk of the Town" immediately picked up as iTunes' free single of the week

in March. The album topped iTunes' Hot 100 chart April 9, attracting Mercury/Universal, which licensed "Tim's House" in June ahead of a full U.K. reissue Sept. 31.

"They're buoyed up by the fact that it did so well earlier in the year with nothing behind it," Morley says. A U.S. release on Verve is planned for February 2008, he adds.

Walsh, currently without a publishing deal, supported Mute artist **Richard Hawley** on September U.K. dates. She's now headlining shows through October, booked by Neil O'Brien Entertainment. European dates will follow in November. —Lars Brandle

HAPPY HOME: It's not often a new album release can genuinely be called miraculous, but **Edwyn Collins'** sixth solo album, "Home Again"

(Heavenly/EMI), is undoubtedly an exception.

The former leader of Scottish alternative pop/rock act **Orange Juice**, Collins is best-known for his 1994 international hit "A Girl Like You." In February 2005, while completing "Home Again," he suffered two cere-

bral hemorrhages.

After major brain surgery and a six-month hospital stay, Collins had to relearn such basic skills as speaking and walking—he remains partly paralyzed on his right side and has difficulty singing. However, the goal of finishing "Home Again" played a key role in his recuperation, says Collins' wife and manager, **Grace Maxwell**.

Some 18 months on, Collins returned to the studio

to mix the album. It "was something for him to aim for," Maxwell says. "To begin with, he'd say, 'It's over, I'm retired,' but gradually his desire to take control grew. Ask him what he's most proud of about this record and he'll say, 'Finishing it.'"

"Home Again" rolled out across Europe beginning Sept. 17; a U.S. release is being planned. EMI Music U.K. senior international product manager **Carole Macdonald** says marketing efforts will focus on Europe and North America. As Collins' recuperation continues, interviews and personal appearances will be limited. "We need to be very respectful of his energy levels," Macdonald adds, "but there's been no reluctance on his part. He's very proud of the album."

One-off live shows through William Morris internationally and the Agency in the United States are being planned. Collins is published by Universal Music.

—Steve Adams



WALSH



Buck Restarts Here

Dwight Yoakam And The Derailers Pay Homage To Owens

Dwight Yoakam first met Buck Owens when he visited Owens' KUZZ Bakersfield, Calif., before appearing at a local fair in 1987. The two men hit it off famously and a year later scored a No. 1 airplay single with "Streets of Bakersfield." The duet marked Owens' first Billboard singles chart appearance in seven years and his first No. 1 since "Made in Japan" in 1972.

Now, Yoakam is paying tribute to his idol and longtime friend with "Dwight Sings Buck" (New West), out Oct. 23. "After his death," Yoakam says, "it was the clearest way I could express my love for him and acknowledge the depth of our friendship."

Through the years they developed a relationship that was "a combination of parent, sibling and peer," Yoakam says. And just before Owens' death, the pair had a long phone conversation during which the topic of their friendship came up. "Somebody had asked [Buck] about me, and he said, 'People think we have dinner together every night.' And I said, 'I know, they act like we live across the street from each other,' and he said, 'We'll just always be

linked, Dwight.'"

Yoakam, who had been performing "Streets of Bakersfield" as an encore, immediately began incorporating Owens' classics into his shows when he died. "It was something I thought we'd do for two or three weeks, but I couldn't bring myself to stop doing it and not have him on tour with me one last time."

When he and his band—guitarist Eddie Perez, pedal steel player Josh Grange, bassist Kevin Smith and drummer Mitch Marine—eventually came off the road, they went into the studio to capture the chemistry they had developed on Owens' material.

The recording process started with Owens' original arrangements as the template and then developed from there. At times Yoakam, as on "Act Naturally" and "Crying Time," is clearly channeling his mentor and at other times he's cutting a fresh path. The result is a refreshing blend of authenticity and new life. A slowed-down version of "Close Up the Honky-Tonks," the album's first single, features congas, maracas and a Hammond B-3 organ.

Yoakam's soulful take on "Together Again," though different from the original, fits perfectly.

"That song actually ambushed me," he says. "After the take, I walked in and listened, and I said, 'Maybe I needed to say something to him.' It felt personal.

"I realized that after his death we get to be together again every night onstage and together again on this album," he says, pausing to compose himself.

Yoakam was certainly not alone in his admiration for Owens. The Derailers, who were also heavily influenced by the Bakersfield star, released "Under the Influence of Buck" (Palo Duro) in July. "The genesis of the Derailers was built on Buck Owens & the Buckaroos and that '60s sound," bandleader Brian Hofeldt says. "It's always been a part of this band and it always will be."

While the Austin-based band and Yoakam cover similar territory, they each bring something unique from their musical palettes. The Derailers' version of "Who's Gonna Mow Your Grass," for example, finds the band channeling the Monkees and Owens simultaneously. The more the merrier, Yoakam says. "I hope a lot of people do Buck's songs. Buck was always thrilled when people covered his songs." ●●●

ROCK BY JONATHAN COHEN

The Boss' Boss

O'Brien, Springsteen Cement Fruitful Partnership With 'Magic'

Brendan O'Brien has produced albums for such heavyweights as Pearl Jam, Soundgarden and Paul Westerberg, but he had to work a bit harder than usual to get the attention of his boyhood favorite, Bruce Springsteen.

"It was a long, arduous process for me," he recalls. "Most of the artists I work with, I've wanted to work with them. People generally just call you. With Bruce, I'd been speaking with [former Columbia chairman] Donnie Ienner for years. Anytime we'd talk, I'd say, 'What's your boy Bruce up to?' One day he just calls and says, 'I think he'd like to talk to you.'"

That conversation has spawned one of the most prolific periods, beginning with the O'Brien-produced "The Rising" in 2002, in the career of an artist not normally known for releasing albums quickly. Before that, Springsteen hadn't made a new studio album in seven years, and hadn't recorded with the E

Street Band in nearly 20.

But since meeting O'Brien, the Boss has made four albums in five years, the latest of which, "Magic," is poised to debut next week at No. 1 on The Billboard 200.

"The Rising" was Springsteen's first Billboard 200 chart-topper in a decade. It has sold 2.1 million copies in the United States, according to Nielsen SoundScan.

"He had produced his own music with other people for a long time," O'Brien says. "If he was meeting with me, it meant he maybe wanted to try something new and inspired. He needed somebody to help him get over the hump."

In contrast to the somber, Sept. 11, 2001-themed "The Rising," the 2005 folk-leaning solo album "Devils & Dust" and last year's all-traditional "The Seeger Sessions," "Magic" offers some of the most melodic songs Springsteen has written in years. The material is tailor-made for the onstage

power of the E Street Band, which has just begun a North American tour.

O'Brien credits Springsteen with allowing him to participate in the vetting process, which in turn shaped the mostly high-energy vibe of the new album.

"It was clear he wanted that kind of input, and I let him know right away that that's something I like to do and am helpful with," he says. "On this one, we met at his place and he sat down and played me a bunch of songs. I would be looking at the lyric book while he was singing them. He'd finish, we'd talk, and we'd make notes."

Once ensconced at O'Brien's Atlanta studio, the producer set Springsteen up with a pared-down core band of drummer Max Weinberg, bassist Garry Tallent and pianist Roy Bittan to record basic tracks. Contributions from E Streeters like guitarist Steven Van Zandt, keyboardist Danny Federici and saxophonist Clarence Clemons



SPRINGSTEEN left and O'BRIEN

were added later.

"As best I can tell, everyone else seems at peace with that," O'Brien says. "We'll bring Danny and Steve in, but by that point, I have a better idea as to what we need them for. It makes their overdubbing much more specific."

"Brendan knows how to listen and never fails to bring out the absolute best from the artists he works with," says Columbia head Steve Barnett.

Indeed, Springsteen was so prolific during this batch of

songwriting that there are a number of tracks left over for potential future release. O'Brien declined to comment on rumors another new album could be out as soon as next spring, but says, "There's another group of songs that exist that I think are great songs and should end up somewhere, but they just didn't quite fit with this group."

O'Brien hasn't always hunkered down behind the mixing console. For a brief period in the mid-'90s, he served as a senior VP at Epic while running his own imprint, 57 Records. The label released albums by 3 Lb. Thrill, Pete Dinklage and Michael

Penn, but none made a significant commercial impact.

"It started out great but I realized very, very quickly that it was a mistake," he says of his 57 tenure. "Within a couple of months of setting up shop, the people who brought me in were fired. I was left in a situation where I just don't think it was possible for me to succeed."

But would he do it again? "I probably would at this point entertain something like it," he says. "I don't think I'd want to be just an A&R person or have a little label. But I think I'd be pretty good at it now." ●●●

WALSH: DEIRDRE O'CALLAHAN; O'BRIEN: LESTER COHEN; SPRINGSTEEN: KEVIN MAZUR/WIREIMAGE.COM; YOAKAM: RANDIEE ST. NICHOLAS



JA RULE



Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

True Reflections

Ja Rule Drops The Beefs And Gets Real On New Album

Back on the promotional circuit after three years, **Ja Rule** declares he's wiser, stronger and still got game.

"I'm excited about the new Ja Rule," the husky-voiced rapper says as he talks about "The Mirror." Bowing Nov. 13, the Inc./Universal Motown set is his first studio album since 2004's "R.U.L.E." At his peak, Ja Rule sold 3.6 million copies of 2001's "Pain Is Love." But according to Nielsen SoundScan, "R.U.L.E." has sold 658,000.

"When you've been in this business a long time, things sometimes spiral into something bigger than you expected," he continues. "Coming through that has made me wiser and more open-minded. Such situations not only build character, but show other people's character."

The Queens, N.Y.-bred rapper is referring to his public feud with rapper **50 Cent** (addressed on Rule's 2003 album, "Blood in My Eye") and the FBI case against the Inc. principals **Irv** and **Chris Gotti**, who were both exonerated in 2005. Describing "The Mirror" as a reflection of that professionally and personally turbulent period, the rapper calls the album a growth process that covers a lot of substantive ground.

"This is a very grown-up album, expressing a lot of true feelings," says Rule, who worked with such producers as **Channel 7** and **Erick Sermon**. "But it's a fun album as well—a dramedy."

Tracks include the self-explanatory "Judas," which samples the **Beatles'** "Eleanor Rigby" ("We got the clearance—that's a win in itself") and "Damn," a song Rule says he wrote with **Mary J. Blige**, **Jennifer Lopez** and **Christina Milian** in mind. "I did it in a way that's real subjective but clever," he says.

Playing now on the video circuit is the **Hype Williams**-directed short for "Body," the album's

formal first single featuring R&B newcomer **Ashley Joi**. The sex-sizzled track ("There are a lot of women in the video so I'll probably take some more heat," Rule says with a laugh) follows on the heels of "Uh-Ohhh!!" featuring **Lil Wayne**, which peaked at No. 69 on Hot R&B/Hip-Hop Songs.

"I leaked it to get people used to hearing my voice again and hearing good music," Ja Rule says. "People loved 'Uh-Ohhh!!,' but because of budgets you can't push records the way you want to sometimes. So you choose your fights."

Frank yet jovial, the revitalized Ja Rule waxed philosophical on other subjects:

- The feud with 50 Cent: "It wasn't really a beef, just something he was doing on record. It didn't phase me except when the public reacted. Then it was like, 'I've got to talk back.' But I never felt threatened; it was just words. People didn't understand that."

- On still using the b- and h-words: "We have freedom of speech and expression. I don't think those words are hurting people as much as the media makes them out to be. There are bigger issues—the war, Jena 6, the election—than rap lyrics."

Asked about the r-word—retirement—Ja Rule says that after "The Mirror" he'll shift into "player-coach mode" to devote time to his new company, Rule Global Media. Divisions include Empire Music Group (whose roster includes rap newcomer **Merc Montana**), film company Tunnel Vision and two Internet ventures: radio station 187fm.com and starsonpoker.com. He's also in talks with Ed Hardy designer **Christian Audigier** about an as-yet-unnamed clothing line.

Undeterred by fourth-quarter competition from **Jay-Z** and **Nelly**, Ja Rule stands by what he sees in "The Mirror."

"This is the best album you'll be able to get on Nov. 13," he says. "I feel good having turned a foul situation into a great one. That's what leaders do."



Higher Ground

DEBORAH EVANS PRICE dprice@billboard.com

A Match Made In Heaven

Time Life Pairs Country Stars With Worship Songs

With the Oct. 2 release of "Songs4Worship: Country," Time Life Music expands its top-selling worship series with a collection of praise and worship songs recorded by country artists. Produced by Michael Curtis and Teddy Gentry, the project features Charlie Daniels reinventing the Rich Mullins classic "Awesome God," Linda Davis' stunning version of "Shout to the Lord" and Emerson Drive on the MercyMe hit "I Can Only Imagine." Rascal Flatts, Diamond Rio and Ricky Skaggs are among the other artists on the collection.

"I just felt it was time for us to cross-pollinate," says Curtis, a noted songwriter/producer who had the idea of marrying country artists with well-known worship songs. He then enlisted Gentry, best-known as a member of famed country group Alabama.

"Worship music just feels natural for the country people to do," Gentry says. "It doesn't feel like they are stepping out of their comfort zone to do this."

Curtis, Gentry, Davis, the Oak Ridge Boys, Collin Raye, Rebecca Lynn Howard and the Wilsons participated in an in-store during street week at a Wal-Mart near Nashville. "With all the success that we've had at Time Life with worship music and with country music, it just seemed like a perfect fit," Time Life VP/executive producer Mitch Peyser says. "We're looking to get into more and more new recordings and to expand beyond just selling existing music."

In the past couple of years, country radio and fans have been quick to embrace country artists recording faith-based songs, as evidenced by such hits as Carrie Underwood's "Jesus, Take the Wheel" and Brooks & Dunn's "Believe." "So many country artists are singing about faith in their songs," Peyser says. "So, it was just really a great time to bring together country music and worship music."

"Songs4Worship: Country" will be distributed to mainstream retail through WEA and to the Christian market via Time Life's partnership with Integrity Music. The product is also

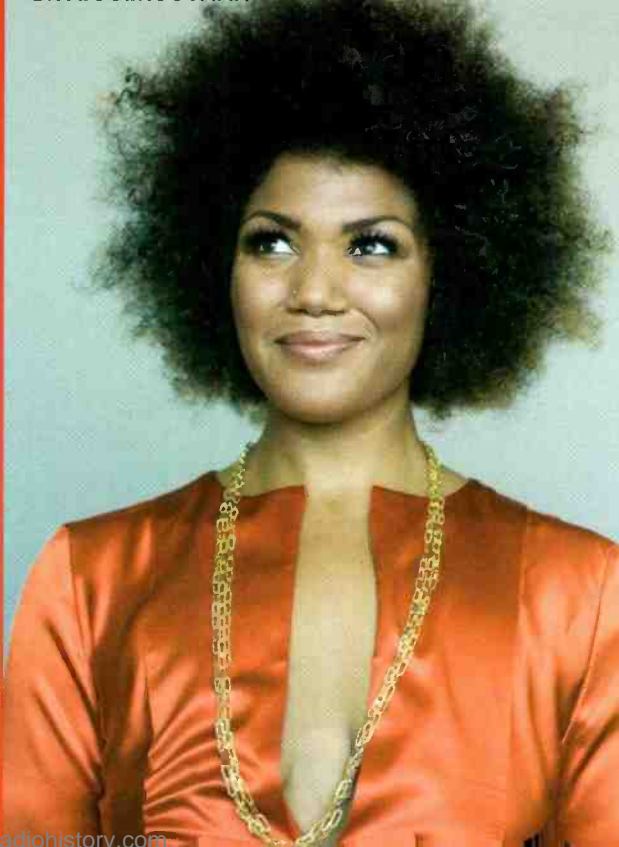


Classical Score

ANASTASIA TSIOLCAS atsioulcas@billboard.com

Fountain Of Youth

BRUEGGERGOSMAN



Brueggergosman Breathes Life Into Schoenberg, Satie

"Sorry I'm late for our conversation," begins **Measha Brueggergosman** apologetically. "I'm coming straight from yoga class." As it turns out, the 30-year-old Canadian soprano's workout is part of a much bigger commitment. She's just completed day 27 of a 30-day Bikram Yoga challenge, in which she takes a daily class at a studio heated to a balmy 105 degrees.

This is actually the third time she's taken on this particular challenge. The last time she did it, the singer says, she took two classes per day. "Just make something hard," Brueggergosman says with a laugh, "and then I'll do it."

That's a good way of summing up her career so far. The



OAK RIDGE BOYS

being offered on TV through a direct-response campaign. Both avenues have proved successful for Time Life in the past. The company's first foray into Christian music came in the mid-'90s with "Songs4Life." "It was the first major Christian continuity series that we had done," Peyser says of the series that began with 20 volumes. "We launched it with direct-response TV and had really great success with it. At the time we did 'Songs4Life,' Time Life was primarily a direct-marketing company with little or no presence at retail."

Time Life then followed by partnering with Integrity Music to launch "Songs4Worship." " 'Songs4Worship' was and still is the biggest continuity launch in Time Life's history," Peyser says. "On the first volume, 'Shout for the Lord,' we're close to 2 million [in sales] and we're close to 10 [million] or 20 million on the whole series. So many of our customers told us that they had never bought praise and worship music on a CD before."

Time Life has two other Christian products launching this fall. The company partnered with BET J to issue "Love's Holiday: A Gospel Christmas," featuring Alicia Keys, Ann McCrary, Whitney Houston, Gladys Knight, Donald Lawrence, Mary Mary, Patti LaBelle, Vanessa Bell Armstrong and Luther Vandross. The channel will air a half-hour program dedicated to the album in the coming weeks.

On Oct. 12, Time Life will launch "Songs4Ever" via a direct-response TV campaign. The 10-CD series is a comprehensive collection of contemporary Christian music from the early days with Keith Green and Larry Norman to today's hits with Third Day, Casting Crowns and Jeremy Camp.

"Songs4Ever" will go to retail sometime next year. "Because of the size of the set, it's not as natural as a retail product," Peyser says. But "we're going to break it down and eventually bring out individual titles that are more designed for retail." ...

bits she's taken to this point are paying off handsomely, like choosing unusual repertoire (focusing almost exclusively on song rather than opera) and creating an image that's fully her own (down to her last name, which is a mouth-bending combination of her family and married names).

"I've never felt pressured to tread a narrower or more traditional path," she says. "I've never felt that I was singing repertoire that I didn't feel I had claimed." (Two previous albums, recorded for the Canadian Broadcasting Corp.'s house label, featured songs by Copland, Barber and Gershwin; the follow-up was a disc of Berlioz and Massenet.)

The next step on her journey is her entrancing major-label debut, "Surprise" (Oct. 9, Deutsche Grammophon). The recording includes the world premiere of William Bolcom's Cabaret Songs, Schoenberg's Cabaret Songs and five songs by Erik Satie. Joining the soprano on

the recording are conductor David Robertson, the BBC Symphony Orchestra and Bolcom himself (at the piano for three of the Satie selections). The soprano is also featured on another new DG release, a recording of Beethoven's Symphony No. 9 with the Cleveland Orchestra, led by Franz Welser-Most.

The playful, youthful style of packaging for "Surprise" (featuring a club-ready Brueggergosman on the cover) is decidedly hers. "In pop music, great presentation sometimes camouflages inferior product," she says. "But we in classical music have the greatest product in the world. But as we all well know, there are so many truly crappy classical music album covers out there," she says with a laugh. "Why? People see you before they hear you, so why wouldn't you try not to start out with a deficit?"

The strength of "Surprise," though, isn't its gloss or knowing nod to a younger

market. Underpinning the album is Brueggergosman's significant talent. She is gifted with a gorgeously colored voice, a theatrical ability that allows her to absolutely own the stage and similarly command the recording studio, as well as an immense intelligence. "As women, as singers, as people working in the classical music industry," she says, "we have a particular responsibility. The least we can do is breathe life into this music—not change it, or bastardize it, but sustain what we've inherited."

Still, her utter exuberance shines through, and all of the singer's choices buck the stereotype of singing divas, young and old. "I'm just not that girl," Brueggergosman says. "It's not who I am, all that fluttering about and speaking breathily and with a weird accent and all that. It's not who I am or what I grew up with. It would just be exhausting, not to mention fundamentally wrong, to pretend that I'm somebody else." ...

6 QUESTIONS

with CHRIS 'DRUMMA BOY' GHOLSON

by HILLARY CROSLY

After years of producing, Chris "Drumma Boy" Gholson recently topped Billboard's Hot Rap Songs chart with "Shawty" by Florida MC Plies. This week, the track is No. 2 on that chart and No. 16 on The Billboard Hot 100. But though the 24-year-old Memphis native is understandably ecstatic about his success, he mainly sees "Shawty" as fuel for his Drum Squad label. Now perfecting what he calls "gumbo crack music," Drumma Boy spoke to Billboard about how his career got off the ground and where it's heading next.

1 How did "Shawty" come together?

A friend of mine, Fiend, is a songwriter for Atlantic Records and told me to come up for a meeting. I met him and Atlantic A&R [rep] Aaron Bay-Schuck at S Line studios in Atlanta, and they were playing beats for Plies' album. I was just waiting for them to call me in. Fiend told them to let me play my beats, and after the room heard the first five songs, Aaron said, "You saved the day."

That opened up a relationship with Atlantic, and I ended up with a song deal for six tracks. Paul Wall's "Gimme Dat Flow" was the first, and Plies' "Shawty" was the second. After I gave Atlantic the "Shawty" beat, they sent the record to T-Pain, who recorded his hook as soon as he heard the beat. After that, Atlantic shot the record to a few of their artists—including Young Steff, Webbie and Plies—to see whose verse sounded the best. Plies won, the label pushed it, and it just grew from there. "Shawty" started picking up and Atlantic told me it was a smash. It's crazy, but I just need to get 30 more No. 1 songs.

2 What made you start producing?

When high school started, my mom moved my family to Cordova, a predominantly white suburb of Memphis, and I attended a predominantly white high school. I started making bass music tapes and selling them for \$100 each. Word spread that I was the bass tape kid, and it took off. I was selling about five to 10 bass tapes per week.

3 You were also a star athlete.

I was actually a good basketball player as well, and was offered several college scholarships, but I let them go to start my music career. My basketball team actually used to warm up to my beats, and I'd already begun producing for local acts like Treal. I did all the tracks on their "Land of the Lost" album, and we barcoded it ourselves. We sold them in all of the high schools

DRUMMA BOY



and malls. That's how I met a lot of local artists, like Memphis MC Yo Gotti and Playa Fly. My first beat sold for \$250, then I moved up to \$500. By the time I graduated high school, I made \$1,000-\$1,500 per track.

4 With an opera-singing mother and a classically trained clarinetist father, why did you choose hip-hop production? Classical music is cool, but I wanted to start my own company and make a name for myself.

5 Tell us about your Drum Squad artists. Kristyle is a 17-year-old rapper and my youngest artist out of Memphis. He's got a DJ Drama Gangsta Grillz mixtape in the works, and a few labels that I can't disclose are interested in him. I've also got Gangsta Boo—she just did a DJ Smallz mixtape. I've also got female MC Alize out of New Orleans.

6 Any label deals in the works?

I have offers to distribute my label but I want the right deal. I want to stay independent as long as possible. My mother always said, "God bless the child that's got his own." ...

THE BILLBOARD REVIEWS

ALBUMS

POP

ANNIE LENNOX

Songs of Mass Destruction

Producer: Glen Ballard

Arista

Release Date: Oct. 2

▶ As the title "Songs of Mass Destruction" infers, it is hardly tea time on what is just Annie Lennox's fourth solo album in 15 years. She uses every delicate edge of her dusky, seductive voice to paint a world-weary portrait of dreams lost, love scattered, shivering cold. Opener/first single "Dark Road" and cloudy, meandering "Lost" are definitive, gorgeous servings of her dark brew. But Lennox is hardly giving in to defeat. "Ghosts of the Machine" is a soul-stomping anthem of defiance, insisting, "Set my spirit free," while "Womankind" issues a playful call for "the best thing that hasn't happened to me." There's no getting around the overall thematic pall, but Lennox surrounds every message with such beauty that one remains convinced that it's all going to be OK.—CT

VANESSA CARLTON

Heroes & Thieves

Producers: Stephan Jenkins,

Linda Perry

The Inc./Universal

Release Date: Oct. 9

▶ Left-field thrill-seekers hoping for a hip-hop makeover on Vanessa Carlton's debut for Irv Gotti's The

Inc. stand to be disappointed by "Heroes & Thieves." Nowhere on her third album does the 27-year-old pianopop princess rap, and only once, on the drum line-assisted "Nolita Fairytale," does a beat threaten to overshadow keys or strings. Fans of Carlton's indelible white-chick anthem "A Thousand Miles," on the other hand, have plenty to be excited about, since "Heroes" presents another batch of appealingly wistful reflections on life and love. As "Nolita" and "Spring Street" suggest, the new album documents Carlton's recent (mis)adventures in her adopted home of New York with ex-boyfriend (and producer) Stephan Jenkins of Third Eye Blind. Don't skip "The One," on which Carlton duets with Stevie Nicks, whom she probably wouldn't mind becoming.—MW

ROCK

BAND OF HORSES

Cease to Begin

Producer: Phil Ek

Sub Pop

Release Date: Oct. 9

▶ Judging by "Is There a Ghost," the soaring, turbulent wash of guitars and reverb-laden vocals that open "Cease to Begin," Band of Horses is aiming for the sky on its sophomore Sub Pop effort. There are additional moments of stoner-friendly guitar heroics, particularly the

JENNIFER LOPEZ

Brave

Producers: Jennifer Lopez, Cory

Rooney

Epic

Release Date: Oct. 9

If J. Lo really wanted to get bold, she would have led off her fifth album with its namesake track. It's a declaration of newfound fearlessness that Lopez sings like a nymphish Madonna, set to a steady beat and triumphant strings. The song is so good and convincingly personal that you want the rest of the album to bloom from it, like "Ray of Light" after "Substitute for Love." But "Brave" is the closer, not the opener, and the album is another market-smart collection of radio fodder, rather than Lopez's artistic breakout. That said, no one does classy pop quite like she does. "Do It Well" has one of her signature hip-hop breakdowns, "Forever" is harem R&B like Beyoncé's "Baby Boy," and "Gotta Be There" samples a helium-ed Michael Jackson and references hip-hop dancefloor burner "Puerto Rico." Maybe it should be called "Smart" instead.—KM



stirring, circular riffs propelling the early U2-ish "Islands on the Coast" and "Cigarettes, Wedding Bands." Elsewhere, twangy toetappers like "Ode to IRC" and "The General Specific" help the band sustain momentum and differentiate itself from such bands as My Morning Jacket, which Band of Horses tends to resemble. "Cease" falters when it dips into mediocre balladry ("Detlef Schrepf," "Marry Song"), and at a scant 35 minutes, the album at times hints at greatness but ultimately leaves you wanting more.—JM

ALTER BRIDGE

Blackbird

Producer: Michael "Elvis"

Baskette

Universal Republic

Release Date: Oct. 9

▶ Alter Bridge has been determined since its inception to be its own band instead of a Creed legacy, no easy task considering three of its members hail from the latter outfit. But a surprising evolution heard on "Blackbird" should cement that intention. Opening track "Ties That Bind" shows that the incorporation of singer Myles Kennedy as a songwriter and guitarist has pushed Alter Bridge into more aggressive and dynamic territory. Themes of positivity remain ("Before

Tomorrow Comes"), along with introspection ("Rise Today") and healing (the somber title track). Having bought itself out of its Wind-up contract and funded "Blackbird" with its own money, Alter Bridge has determinedly invested in its future. We think it's money well spent.—CLT

BEIRUT

The Flying Club Cup

Producers: Griffin

Rodriguez, Zach Condon

Ba Da Bing

Release Date: Oct. 9

★ Beirut leading man Zach Condon was not shy about the concept of his recent effort. Each song is inspired by different cities in France, the packaging featuring photos from a bygone era of the European country in sepia tones. Condon's melodramatic, dreamboat voice evokes romance and nostalgia, punctuated with the sounds of a street horn ensemble, strings, accordion, layered vocals and all the carnival-esque charm that earned his debut set, 2006's "Gulag Orkestar," so much attention. It's difficult at times, though, to pick out one song against another and some tracks are too same-y or too heavy-eyed for a second glance. But compositions like "Cliquot," "In the Mausoleum" and the excellent opener

"Nantes" stick out due to a strong rhythm presence, while "Forks and Knives (La Fete)" is packed with whimsy and a killer verse melody.—KH

COUNTRY

VAN ZANT

My Kind of Country

Producers: Mark Wright,

Justin Niebank

Columbia Nashville

Release Date: Oct. 9

▶ That veteran Southern rockers Johnny (Lynyrd Skynyrd) and Donnie (.38 Special) Van Zant are releasing their second country album should surprise no one. They didn't come to country—country came to them. One only need scan the country charts to realize how much they've influenced today's country sound. But the rock legends don't rest on their laurels with this fine second effort. The title cut, which sings the praises of camouflage and Johnny Cash, is a down-home anthem, while "These Colors Don't Run" is a proud testament to American patriotism. "We Can't Do It Alone" is rocking affirmation to belief in a higher power, and the single "Goes Down Easy" is a feel-good thumper in the tradition of .38 Special. "That Scares Me," about confronting one's imperfect past and his children's future, offers a softer side, as does the relatable "Friend."—KT

LATIN

CAFÉ TACVBA

Sino

Producers: Café Tacvba, Tony

Peluso, Gustavo Santaolalla

Universal

Release Date: Oct. 9

▶ Four years after its last studio album, Café Tacvba's latest is a welcome return—even if it doesn't recall the patchwork of rock and folklore, or the outer-limits experimentalism, that put the group on the map more than a decade ago. Though the sonic textures here may be reminiscent of things you've heard elsewhere—energetic rock drums, new wave-style synthesizer riffs, retro basslines here and there, ethereal space-rock—this is unmistakably Tacvba. From the humor and self-reflection in the lyrics to the sudden changes in tempo, the band still creates its own compelling mix of sounds and moods. Standouts include openers "Seguir Siendo" and "Tengo Todo," a somber piano idyll that builds up to rippling, harplike keyboards, and epic single "Volver a Comenzar," which describes a literal inner journey ("Enough with memories, they don't fit in this place anymore").—ABY

LOS TEMERARIOS

Recuerdos del Alma

Producer: Adolfo Angel

Novvisa

Release Date: Oct. 2

▶ The duo of siblings Adolfo and Gustavo

KID ROCK

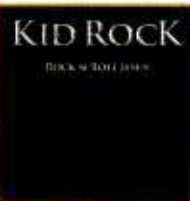
Rock'n'Roll Jesus

Producers: Kid Rock, Rob Cavallo

Top Dog/Atlantic

Release Date: Oct. 9

Oh, yeah—Kid Rock makes music, too. It's possible to lose sight of that amid the headline-making Pamela Anderson/Tommy Lee shenanigans, and Rock's declining sales since 1998's breakthrough "Devil Without a Cause" has thrown the personality/performer equilibrium a little out of whack. "Jesus" makes a strong bid to change that. "Amen" offers gospel-flavored social commentary, while "Roll On" is a soulful high-water mark. "Blue Jeans and a Rosary" delivers some of Rock's most vivid storytelling, and "All Summer Long" is an entertaining mash-up of "Werewolves of London" and "Sweet Home Alabama" under a nostalgic lyric cut from the cloth of another of Rock's heroes, Bob Seger. We may be more entertained at times by Rock's extramusical affairs, but the "Devil" should still be given his due as a clever and creative musical force.—GG



LEANN RIMES

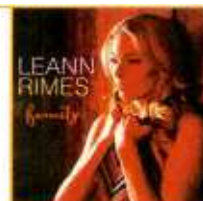
Family

Producer: Dann Huff

Curb

Release Date: Oct. 9

It took personal experience for LeAnn Rimes to get to the point where she could write, record and release "Family," the sum of a so-far extraordinary, but still young life. But just because it's a personal album doesn't mean it doesn't speak to the masses. The title cut is a rocking and defiant warning that no matter what happens, her family stands together. First single "Nothin' Better to Do" is a down and dirty tale of a young woman who knows how to toy with the boys. "We Ain't Doin' Nothing Wrong" with Marc Broussard is playful and sexy, while "Pretty Things" is a tender description of a mother-daughter relationship. Two bonus cuts, "Till We Ain't Strangers Anymore" with Bon Jovi and "When You Love Someone Like That" with Reba McEntire, are icing on an immensely satisfying collection.—KT



THE BILLBOARD REVIEWS

SINGLES

POP

AMY WINEHOUSE Tears Dry on Their Own (urban remix) (3:20)

Producer: Salaam Remi
Writers: A. Winehouse, N. Ashford, V. Simpson
Remixer: Salaam Remi
Universal Republic

Whether you're in the mood for a Motown classic or a heavy high-hat turntable remix, Amy Winehouse marries the best of 1967 and contemporary soul on "Tears Dry on Their Own." Here, she depicts her "inevitable withdrawal" among men, atop an interpolation of Ashford & Simpson classic "Ain't No Mountain High Enough." With two production concepts being released to radio—the album version and urban remix—Winehouse's distinct world-weary vocals pay dutiful homage to the timeless voices of Marvin Gaye and Tammi Terrell.—*KN*

R&B

PLIES FEATURING AKON

Hypnotized (3:51)

Producer: Akon
Writer: A. Thiam
Publishers: various
Slip-N-Slide/Atlantic
Florida MC Plies was relatively unknown above the Mason Dixon line before bursting onto the scene with debut single "Shawty," featuring T-Pain. On second go-around, Plies con-

nects with Pain's boss, fellow KonVict artist Akon for "Hypnotized." This club-friendly single is reminiscent of the Miami Bass sound that made acts like Uncle Luke and the 2 Live Crew, Trick Daddy and Pitbull the stars they are today. This is not the first occasion these two acts have performed together: Plies rapped on the original version of Akon's chart-topping "I Wanna Luv U," but was yanked after a club shootout prompted Akon's label to retreat from potential bad press. This time, both artists stay clear of crime and focus on what makes a potential chart hot shot.—*CP*

ROCK

KORN Hold On (3:05)

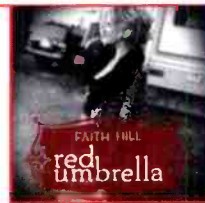
Producer: Atticus Ross
Writers: Korn, the Matrix, Z. Baird
Publishers: various
Virgin

Korn's "Hold On" is one of the hookiest songs the ever-evolving band has delivered in some time. Although not as flashy as club-ready "Twisted Transistor," the fists-in-the-air track combines industrial grinding, danceable beats, trademark Korn guitars and determined grit. Singer Jonathan Davis, whose lyrics are turning more of an eye to external conflict instead of his own torments, talks of standing strong in the face of alien-

FAITH HILL Red Umbrella (3:30)

Producers: Byron Gallimore, Faith Hill
Writers: A. Mayo, C. Lindsey, B. Warren, B. Warren
Publishers: Little Blue Typewriter/Bucky and Clyde/Life De Auters, BMI; Moonscar, ASCAP
Warner Bros.

Culled from "Faith Hill: The Hits," this buoyant single strikes just the right emotional chord. It's a positive love song that is uplifting and sweet, but doesn't venture too far into saccharine territory. And just when you'd think the world's songwriters might have run out of new ways to describe love, here's a fresh analogy: "Your love is like a red umbrella/Walk the streets like Cinderella/Everyone can see it on my face." Hill's performance is perfection. She unleashes those potent pipes on the chorus, but eases back tenderly on the verses, channeling the vulnerability and strength in the lyric. A stellar single destined to flood country airwaves this fall.—*DEP*



NATASHA BEDINGFIELD FEATURING SEAN KINGSTON

Love Like This (3:43)
Producers: Runawayz
Writers: R. Tedder, S. Watters, R. Love, W. Wilkins
Publisher: not listed
Epic

Natasha Bedingfield's Grammy Award-nominated "Unwritten" is surely the most pervasive song of 2005-06. In addition to crossover success at top 40, adult top 40 and AC, it became one of the most-utilized branding connectors ever, linked with MTV's "The Hills," Pantene and a half-dozen other media platforms. Second album "N.B." was released in April at home in Europe—but first single "I Wanna Have Your Babies" short-circuited, leading Epic to rethink her U.S. strategy, ultimately prompting a return to the studio. New effort "Love Like This," featuring labelmate Sean Kingston—who topped the U.S. and U.K. singles charts with "Beautiful Girls" this summer—is a jaunty, youthful track that clears home base and should propel Nat forward. Even so, it sounds like Epic was looking to cash in on the cachet of Kingston's alliance, because another new track, the John Shanks-produced "Pocket Full of Sunshine," is the real score to re-establish name-brand notoriety. All in good time.—*CT*



ation. The electronic vibe the band has been exploring seems to be agreeable, so don't be surprised if "Hold On" keeps a firm grip on the charts.—*CLT*

SMOOTH JAZZ

QUEEN LATIFAH

Poetry Man (4:39)
Producer: Ron Fair
Writer: P. Snow Laub
Publisher: not listed
Verve

Queen Latifah's second album of jazz, soul and blues standards, "Trav'lin Light," is a marvelous sonic achievement, recorded with such satiny care and class that it seems a crime that anyone might be ittle the listening experience with an MP3 player or computer. These songs are meant to be savored with a creamy merlot, the soft glow of moonlight—and full illuminated surround sound. First single is a cover of Phoebe Snow's "Poetry Man," produced with understated precision by Geffen chief Ron Fair and featuring piano by Joe Sample. Latifah's vocal delivery is a rare thing of beauty, radiantly soft and yet playfully caressing, with lush harmonies that smolder the arrangement like expensive perfume. A loving achievement that pacifies the simmering world, if but for five minutes.—*CT*

QUEENSRÛCHE

Justified (4:02)
Producers: Queensrÿche, Scott Clsen
Writer: C. DeGarmo
Publisher: Tenfoot Penguin Music (BMI)
Capitol

Greatest-hits collection "Sign of the Times: The Best of Queensrÿche" contains a wealth of rarities from the Seattle band. One gem is "Justified," an unreleased track from 2003's "Tribe." Former member Chris DeGarmo joins in on a midtempo song that requires several spins to appreciate its subtle complexities. Alternating between heavy, grungy rhythms and uplifting counterpoints, the dual guitars emphasize lyrical themes of despair and hope that come with trying to salvage a relationship. You can't help noticing how the words could relate to DeGarmo's bittersweet departure, but at least his continued friendship with Queensrÿche signifies a happy ending. If only radio would get

Angel is the top-selling contemporary romantic Mexican grupo, known for original ballads that blend a grupero vibe with pop-leaning arrangements. But this first studio album in three years veers from that into territory previously covered by the brothers or "Veintisiete," a covers album of ranchera standards. Some purists may take issue with arrangements that are gentler than traditional ranchera. But this is the very factor that will allow first single "Sin Que lo Sepas Tu" to get onto pop and regional Mexican radio. Gustavo's voice can definitely rise to the occasion, even on such rowdier tracks as "Me Caí de la Nube," while giving them a welcome interpretative twist that's less about bravura and more about subtlety. Standouts include "Que Se Junten Nuestros Brazos," which rises above the fray thanks to nicely executed harmonies.—*LC*

JAZZ

JOHN SCOFIELD

This Meets That
Producer: John Scofield
Emarcy

Release Date: Sept. 25

In the company of bassist Steve Swallow and drummer Bill Stewart, John Scofield lays down some nicely contrasting pieces on this blend of seven originals and three covers. "Shoe Dog," an ambling number with a slightly beat country feel, features a sweet give-and-take between Scofield's twangy guitar and Swallow's throxy bassline. "Memorette" has a completely different, pure y

jazz feel, augmented by the Rosenberg, Feldman, Pugh and Swana horn section. The cover songs—"House of the Rising Sun," "Satisfaction" and "Behind Closed Doors"—are all handled with Scofield's distinctive flair. The particularly splendid cover of Charlie Rich's "Behind Closed Doors" is a luminous improvisation on a gentle melody—it's one of the major highlights of this thoroughly pleasing Scofield jazz joint.—*PVV*

CHRISTIAN

VARIOUS ARTISTS

Songs4Worship: Country

Producers: Michael Curtis, Teddy Gentry
Time Life Music

Release Date: Oct. 2

Time Life Music expands its popular praise and worship music series with a volume featuring country artists singing popular worship songs. Diamond Rio shines on "Open the Eyes of My Heart Lord," while Charlie Daniels totally reinvents the often-recorded Rich Mullins classic "Awesome God" into an emotionally charged cut fueled by his signature fiddle. Rebecca Lynn Howard, Rascal Flatts, Ricky Skaggs, the Wilsons, Bryan White and Emerson Drive all contribute potent tracks, but one of the album's best moments is Linda Davis' stunning interpretation of "Shout to the Lord." Her beautiful voice turns the church anthem into a vulnerable, personal expression of faith that evokes chills. Time Life execs are already considering recording a second volume and they should, as the consumer appeal will be broad.—*DEP*

LEGEND & CREDITS

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

CONTRIBUTORS: Ayala Ben-Yehuda, Leila Cobo, Gary Graff, Katie Hasty, Kerri Mason, Jill Menze, Katelyn Nudo, Deborah Evans Price, Chuck Taylor, Christ L. Titus, Ken Tucker, 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.



MITCHELL

POP BY MICHAEL PAOLETTA

RISE AND SHINE

Starbucks Tie-In Assists Joni Mitchell's Best Showing In Three Decades

Thanks to a helping hand from Starbucks and its label Hear Music, Joni Mitchell's "Shine" debuts at No. 14 on The Billboard 200 in this issue. Her first album of new songs since 1998, the set sold 40,000 copies in its first week of sales. It is Mitchell's highest-charting album since "Hejira" reached No. 13 in 1977.

An analysis of Nielsen SoundScan's non-traditional panel of stores suggests that Starbucks accounted for 48% of the record's

first-week sales.

"Thank God for Hear Music, which is not focused on music that must get on the radio," says Sam Feldman, who, along with Steve Macklam, manages Mitchell's career. "And Hear Music has that great distribution vehicle called Starbucks."

For Starbucks Entertainment president Ken Lombard, the success of the album starts with Mitchell herself. "She created a great album," he says. "It's another great opportunity to experience Joni's talent and music."

"Shine" was composed, arranged and produced by Mitchell, with the exception of the

song "If," which was adapted from Rudyard Kipling's poem of the same name.

The album forms the sturdy foundation of a series of new work from the artist.

"The Fiddle and the Drum," a ballet based on Mitchell's music, was recently performed in Calgary and will be shown on Bravo Oct. 22 in Canada. The ballet is scheduled to be performed next in Toronto, followed by dates in the United States.

Additionally, an art exhibit of Mitchell's work is on display at Open House in New York. Curated by the Violet Ray Gallery, the exhibition runs through Oct. 6.

Mitchell's art extends to the album's cover, which features a handful of male ballet dancers, in mid-air, from "The Fiddle and the Drum." The photo may—or may not—explain why the CD is packaged with a wide blue ribbon that hides the clothed pelvic regions of the dancers. Lombard says the ribbon was a purely aesthetic decision, to make the package "more special."

On the album's release date, Sept. 25, Mitchell attended a screening of the ballet at New York's Sunshine Cinema, followed by a party at the gallery. On the same day, Starbucks hosted a Lunch & Listen event, showcasing new and old music from Mitchell, in all of its U.S. locations. Interviews with Mitchell will soon air on "CBS Sunday Morning" and "Charlie Rose."

Mitchell first worked with Starbucks in 2004 when she compiled a collection for the coffee/lifestyle retailer's Artist's Choice series. When it came time to release the new album, "Starbucks and Hear Music were on Joni's mind, and Joni was on their mind," Feldman says. "This is something Joni wanted to do." ...

PLAIN WHITE T'S 'HEY THERE DELILAH' SPANS ADULT AND ALTERNATIVE DEMOGRAPHICS

Earlier this summer, Plain White T's scored a No. 1 hit on The Billboard Hot 100 for two weeks with



PLAIN WHITE T'S

"Hey There Delilah," a song that had peaked at No. 3 on Billboard's Modern Rock chart in May. While it has become an uncommon occurrence for a rock track to top the

Hot 100, "Hey There Delilah" accomplishes an even rarer distinction as it also reaches No. 4 on the Adult Contemporary chart. It is the first track to reach the top five on Modern Rock and AC since the Goo Goo Dolls' "Name" in fall 1995 topped the former list for four weeks, going on to peak at No. 5 on the latter in February 1996.

"The 25-54 demo seems to react just as well to it as the 18-24 does," says Danny Howard, director of programming at triple-A WODD and AC WDEF Chattanooga, Tenn. He says it reminded him of "Good Riddance (Time of Your Life)" by Green Day or "Beth" by Kiss. "We joke that 'Delilah' could be 'Beth's' little sister," he reports.

Besides "Hey There Delilah" and "Name," only three other songs have spent time in the top five of both charts: Sinéad O'Connor's "Nothing Compares 2 U" in 1990 (No. 1 Modern Rock, No. 2 AC), Sheryl Crow's "All I Wanna Do" in 1994 (No. 4, No. 1) and the Gin Blossoms' "Til I Hear It From You" in 1995-96 (No. 5 on both lists).

—Katie Hasty

To watch a Billboard Underground performance by and interview with Plain White T's, see billboard.com/plainwhitet.

Iron And Wine Seller

Adult Alternative Play Helps Indie Rock Act's Peak Week



BEAM

During the past year, adult alternative airplay has helped such indie-rock bands as the Shins and Arcade Fire achieve banner first-week sales. This week the format assists a high chart entry by another indie act. Iron and Wine's

"The Shepherd's Dog" (Sub Pop) enters The Billboard 200 at No. 24 after selling 31,700 copies in its first week, according to Nielsen SoundScan. The band's previous highest chart position was No. 128 for the "Woman King" EP, which has sold 95,000 copies since its release in 2005.

Since the new album's first single, "Boy With a Coin," was released to radio at the end of July, almost one-third of the triple-A stations that report to Billboard sister publication Radio & Records have played the track at least once.

Noncommercial WXPB Philadelphia PD Bruce Warren says the success of Iron and Wine is part of a greater trend. "We've seen it happen before with artists like the Decemberists,

where they reach the top of the curve of their popularity," he says. He also credits Iron and Wine with making a more accessible record that appeals to a wider audience.

Paste magazine editor Josh Jackson put Iron and Wine frontman Sam Beam on the cover of the October issue. Jackson thinks word-of-mouth is an important factor as well. "I've been to so many parties where previous Iron and Wine albums were playing in the background," he says.

The slow-burn strategy makes sense for Iron and Wine, which Sub Pop VP of sales and marketing Andy Kotowicz describes as "unassuming music. It's not something that immediately grabs people." Indeed, Iron and Wine's first two albums were quiet, folksy affairs that helped the act gain a small but loyal following. Then in 2004, the inclusion of a cover of the Postal Service song "Such Great Heights" in an M&M commercial and on the "Garden State" soundtrack exposed Iron and Wine to a wider audience.

The marketing strategy for the latest record was simple and low-key. "There was not a lot of co-branding," Kotowicz says. "We did the usual interviews and little leaks and the tour, but nothing too over the top." The release of "The Shepherd's Dog" does mark yet another milestone, however—for the first time, Target is stocking Iron and Wine discs. —Cortney Harding

INDIES BY CORTNEY HARDING

'ANATOMY' OF A BREAKTHROUGH

TV Show Placement Lands Michaelson On The Charts

When Ingrid Michaelson posted some of her songs on MySpace last year, she was only hoping to share her music and score some local gigs. Instead, the 27-year-old Staten Island, N.Y., resident got a message from Lynn Grossman, a music manager who also runs a film and TV licensing firm.

Now, within the space of a few months, Michaelson has gone from a relative unknown to a burgeoning star thanks to her song "Keep Breathing," which played over the closing credits of the season finale of "Grey's Anatomy" in May.

That exposure, coupled with an Old Navy ad featuring Michaelson's song "The Way I Am," this week helps the artist debut at No. 5 on Billboard's Top Heatseekers chart and No. 28 on Top Digital Albums with the album "Girls and Boys," which she self-released. RED has now jumped aboard to distribute the project, in partnership with Original Signal Recordings.

"The Way I Am" has a big week as well, selling 30,000 downloads to debut at No. 31 on Hot Dig-

MICHAELSON



ital Songs and No. 80 on The Billboard Hot 100.

"Girls and Boys" is in its second cycle. It was originally issued in May 2006 via CDbaby, then remixed and rereleased in March. The physical CD landed in stores Sept. 18.

Of late, Michaelson has been performing on radio stations throughout the country, including the syndicated "Wake Up With Whoopi" morning show.

But despite all the attention, the artist says she's wary of signing with a major anytime soon. "I have a great team, and I know a label won't save me," she says. "If they offered me something great, I would be willing to consider some sort of partnership, but I'm more than happy to handle this on my own." ...

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

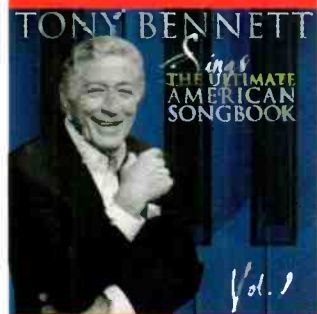


FERGALICIOUS

>>Fergie's "Big Girls Don't Cry" becomes the first song by a female solo artist since Sheryl Crow's "The First Cut Is the Deepest" in 2004 to reach No. 1 on the Adult Contemporary and Adult Top 40 charts.

FEEL FOR HER

>>Chaka Khan starts at No. 5 on Top R&B/Hip-Hop Albums and No. 15 on The Billboard 200, her best rank on both charts since 1984 (see the Billboard Q&A, page 25). Her "Funk This" opens with 35,000, marking her best Nielsen SoundScan sales week.



ALL THAT JAZZ

>>For just the third time, each of the top five titles on Top Jazz Albums sells more than 16,000 copies, and both of those previous occasions happened during the weeks that led to Christmas 2005. The top three slots are new entries by Queen Latifah (see story, page 63), Tony Bennett (above) and Chris Botti.

CHART BEAT

>>She was once known as a teen idol, but singer Tiffany turned 36 Oct. 2 and received a great birthday present—a return to the Billboard charts after an 18-year absence. "Higher" enters Hot Dance Club Play at No. 45 and is the first Tiffany recording to chart since the album "Hold an Old Friend's Hand" and its title track made their final chart appearances the week of June 24, 1989. "Higher" ends Tiffany's 20-year-old one-hit-wonder status on the Club Play tally.

>>Chubby Checker has his first top 10 hit on a Billboard chart in 45 years. "Knock Down the Walls" bows on Hot Singles Sales at No. 6. Checker was last in a top 10 in 1962, when "Limbo Rock"/"Pep-eye the Hittchiker" peaked at No. 2 on The Billboard Hot 100.

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

Billboard

CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Rascal Flatts Leads Historic Class Of New Entries

Just a week after 31 new entries flooded The Billboard 200, this issue's chart sees a historic 45 albums bow. Yes, friends, that's a chart record.

The same factors mentioned here a week ago are still in play for these new entries, which reached stores Sept. 25. Artists and managers are always eager to be in the mix for the upcoming gift-shopping season, and albums released by Sept. 30 are eligible for Grammy Award consideration at next February's ceremony.

Maybe retail trade group NARM should lobby the Recording Academy to move the Grammy closing date to early September, or sometime in August.

The previous record was 38 starts on the Oct. 22, 2005, Billboard 200. It's safe to assume that this is the first time 76 new entries arrived in a two-week span, but please don't ask us to research that detail.

FLATT OUT BIG: As Rascal Flatts becomes just the second country group, after Dixie Chicks, to start two different albums with Nielsen SoundScan weeks above the half-million mark, the batch of large releases that has rolled out the last few weeks unravels a brain teaser.

Meanwhile, the act that owned the largest frame of 2006 now owns the best country week thus far of 2007, because

Rascal Flatts' "Still Feels Good" opens with 547,000 copies.

First-week sales for Flatts' new album are down 24.3% from the 722,000 first-week sales that greeted the group's "Me and My Gang" in April 2006. That marked last year's best sales week by any album, and the title went on to be the second best-seller of 2006, topped only by another Disney Music Group set, the soundtrack to "High School Musical."

Compare how Flatts' sales shifted from one album to the next with some of this year's best-selling rap albums, and that brain teaser comes into play. Rap albums have declined more in recent years than country, but you wouldn't guess that if you compared

starts by each genre's biggest stars.

Aside from last week's chart queen, **Reba McEntire**, who started at No. 1 with her best SoundScan week, country's top-shelf artists are showing a greater evaporation from their previous heights than we've seen with this year's biggest rappers.

The opener for Flatts' "Still" is down 24.3% from "Gang." Earlier this year, **Tim McGraw** topped the big chart with 325,000 for "Let It Go," but that was down 57.5% from his best week, scored when 2004's "Live Like You Were Dying" opened at 766,000.

Some footnotes are afoot with some of the country stars' shifts. For example, **Kenny Chesney's** recent "Just Who I Am: Poets & Pirates" is one of his tiki-hut diversions rather than a core country album, so it's not entirely fair to compare the new album's 387,000-copy start with his career-best 551,000 for "When the Sun Goes Down" in 2004.

Even easier to explain is how political fallout moved the Dixie Chicks from a 780,000-unit start for "Home" in 2002 to 526,000 last year when "Taking the Long Way" arrived. That furor alienated **George W. Bush** supporters, who even now account for about one-third of the populace. More significant, the row iso-

lated the Chicks from country radio and its listeners.

Country was one of just two major categories to grow its market share in 2006, when overall album sales declined by 5%. But through Sept. 30, the genre's sales stand at 37 million, down 26% from the same week last year and down 18% from that point of 2005.

Rap albums, at 31 million through Sept. 30, are off 25.4% from last year's pace and 41.2% from the same span of 2005. Yet **Kanye West** scored the best sales week of this year or last when "Graduation" opened three weeks ago with a career-best 357,000, up 11% over his prior peak, 360,000 by 2005 set "Late Registration."

Earlier this year, **T.I.'s** second No. 1 on The Billboard 200, "T.I. Vs T.I.P.," was down only 10.3% from the opener of his 2006 chart-topper, "King" (468,000 and 522,000, respectively).

While we'll acknowledge that the 691,000-unit start for **50 Cent's** new "Curtis" was down 39.4% from his best week, since the start of 2006, the only album besides West's "Graduation" to roll a bigger week than "Curtis" was Flatts' "Gang."

What's it all mean? Chalk it up to a music industry that becomes curiousest and curiousest. ♦♦♦



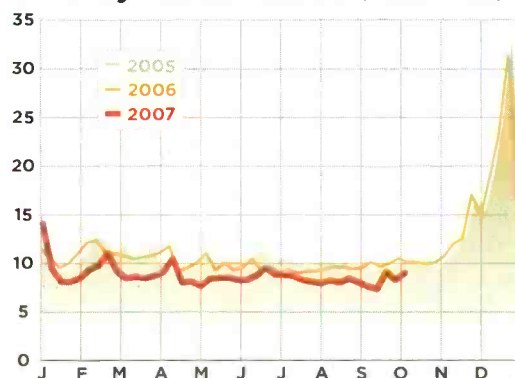
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	9,059,000	1,092,000	15,039,000
Last Week	8,294,000	1,020,000	14,949,000
Change	9.2%	7.1%	0.6%
This Week Last Year	9,904,000	683,000	10,107,000
Change	-8.5%	59.9%	48.8%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2006	2007	CHANGE
OVERALL UNIT SALES			
Albums	393,117,000	337,344,000	-14.2%
Digital Tracks	418,564,000	612,222,000	46.3%
Store Singles	2,953,000	1,748,000	-40.8%
Total	814,630,000	951,314,000	16.8%
Albums w/TEA*	434,963,400	398,566,200	-8.4%

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

DIGITAL TRACKS SALES

'06	418.6 million
'07	612.2 million

SALES BY ALBUM FORMAT

CD	368,923,000	300,584,000	-18.5%
Digital	22,604,000	35,769,000	58.2%
Cassette	905,000	236,000	-73.9%
Other	631,000	755,000	10.9%

For week ending Sept. 30, 2007. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by:

nielsen
SoundScan

	2006	2007	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	241,367,000	202,737,000	-16.0%
Catalog	151,746,000	134,607,000	-11.3%
Deep Catalog	106,653,000	95,091,000	-10.8%

CURRENT ALBUM SALES

'06	241.4 million
'07	202.7 million

CATALOG ALBUM SALES

'06	151.7 million
'07	134.6 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

HOT 100 AIRPLAY™			
WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	12	#1 CRANK THAT (SOULJA BOY) SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)
2	1	11	STRONGER KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
3	4	10	THE WAY I ARE TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
4	3	20	BIG GIRLS DON'T CRY FERGIE (WILL.I.AM/A&M/INTERSCOPE)
5	6	10	BED J. HOLIDAY (MUSIC LINE/CAPTOL)
6	5	10	LET IT GO KEYSHIA COLE (MANI/GEFFEN)
7	7	10	SHAWTY PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
8	8	12	WHO KNEW PINK (LAFACE/ZOMBA)
9	15	4	NO ONE ALICIA KEYS (J/RMG)
10	10	20	WAIT FOR YOU ELLIOTT YAMIN (HICKORY)
11	12	10	LOVESTONED JUSTIN TIMBERLAKE (JIVE/ZOMBA)
12	14	10	ROCKSTAR NICKELBACK (ATLANTIC/ROADRUNNER/LAVA)
13	9	20	MAKE ME BETTER FABOLOUS FEAT. NE-YO (DESSERT STORM/DEF JAM/IDJMG)
14	13	10	BARTENDER T-PAIN FEAT. AKON (KONVIC/NAPPY BOY/JIVE/ZOMBA)
15	11	10	HEY THERE DELILAH PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
16	20	17	UNTIL THE END OF TIME JUSTIN TIMBERLAKE (JIVE/ZOMBA)
17	18	6	CYCLONE BABY BASH FEAT. T-PAIN (ARISTA/RMG)
18	39	3	GOOD LIFE KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)
19	16	20	HOME DAUGHTRY (RCA/RMG)
20	22	9	ONLINE BRAD PAISLEY (ARISTA/NASHVILLE)
21	25	9	AYO TECHNOLOGY 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
22	21	20	UMBRELLA RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
23	19	11	TAKE ME THERE RASCAL FLATTS (LYRIC STREET)
24	53	3	KISS KISS CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
25	27	11	LOVE ME IF YOU CAN TOBY KEITH (SHOW DOG/NASHVILLE)

13 stations comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day.

ADULT TOP 40™			
WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	17	#1 BIG GIRLS DON'T CRY FERGIE (WILL.I.AM/A&M/INTERSCOPE)
2	2	15	WHO KNEW PINK (LAFACE/ZOMBA)
3	1	22	FIRST TIME LIFEHOUSE (Geffen)
4	5	11	HOW FAR WE'VE COME MATCHBOX TWENTY (MELISSA/ATLANTIC)
5	6	13	BUBBLY COLBIE CAILLAT (UNIVERSAL REPUBLIC)
6	4	22	HEY THERE DELILAH PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
7	10	9	OVER YOU DAUGHTRY (RCA/RMG)
8	7	27	MAKES ME WONDER MARDON 5 (A&M/OCTONE/INTERSCOPE)
9	8	38	ROCKSTAR NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
10	9	26	HOME DAUGHTRY (RCA/RMG)
11	13	9	WAKE UP CALL MARDON 5 (A&M/OCTONE/INTERSCOPE)
12	12	11	DREAMING WITH A BROKEN HEART JOHN MAYER (A&M/COLUMBIA)
13	11	14	WHEN YOU'RE GONE AVRIL LAVIGNE (RCA/RMG)
14	15	16	THNKS FR TH MMRS FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
15	16	9	HER EYES PAT MONAHAN (COLUMBIA)
16	14	16	WAIT FOR YOU ELLIOTT YAMIN (HICKORY)
17	21	10	PARALYZER FINGER ELEVEN (WIND-UP)
18	17	16	4 IN THE MORNING GWEN STEFANI (Geffen)
19	18	9	1973 JAMES BLUNT (CUSTARD/ATLANTIC)
20	22	10	PICTURES OF YOU THE LAST GOODNIGHT (VIRGIN)
21	19	19	IF YOU'RE GONNA LEAVE EMERSON HART (MANHATTAN/CAPITOL)
22	27	3	INTO THE NIGHT SANTANA FEAT. CHAD KROEGER (ARISTA/RMG)
23	23	12	HOLLYWOOD COLLECTIVE SOUL (EL)
24	24	10	CALLING YOU BLUE OCTOBER (UNIVERSAL MOTOWN)
25	26	6	LOVE SONG SARA BAREILLES (EPIC)

13 stations comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day.

ADULT CONTEMPORARY™			
WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	14	#1 BIG GIRLS DON'T CRY FERGIE (WILL.I.AM/A&M/INTERSCOPE)
2	1	21	HOME DAUGHTRY (RCA/RMG)
3	3	24	THE SWEET ESCAPE GWEN STEFANI FEAT. AKON (INTERSCOPE)
4	8	12	HEY THERE DELILAH PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
5	4	27	EVERYTHING MICHAEL BUBLE (143/REPRISE)
6	6	16	(YOU WANT TO) MAKE A MEMORY BON JOVI (MERCURY/ISLAND/IDJMG)
7	7	24	BEFORE HE CHEATS CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
8	9	50	HOW TO SAVE A LIFE THE FRAY (EPIC)
9	10	51	CHASING CARS SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
10	13	13	WAIT FOR YOU ELLIOTT YAMIN (HICKORY)
11	11	20	MAKES ME WONDER MARDON 5 (A&M/OCTONE/INTERSCOPE)
12	14	6	HOW LONG EAGLES (EPIC)
13	12	25	LITTLE WONDERS ROB THOMAS (WALT DISNEY/MELISSA/ATLANTIC)
14	15	20	MY WISH RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
15	17	7	BAND OF GOLD KIMBERLY LOCKE (CURB/REPRISE)
16	18	8	WHO KNEW PINK (LAFACE/ZOMBA)
17	20	9	BUBBLY COLBIE CAILLAT (UNIVERSAL REPUBLIC)
18	23	2	TAKING CHANCES CELINE DION (COLUMBIA)
19	19	9	LOST IN THIS MOMENT BIG & RICH (WARNER BROS. NASHVILLE/WARNER BROS.)
20	22	6	FIRE AND RAIN KENNY "BABYFACE" EDMONDS (MERCURY/IDJMG)
21	21	19	IF EVERYONE CARED NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
22	27	3	SOMEBODY'S ME ENRIQUE IGLESIAS (INTERSCOPE)
23	24	11	NO ONE IS TO BLAME KATRINA CARLSON WITH HOWARD JONES (KATAPHONIC)
24	26	4	FIRST TIME LIFEHOUSE (Geffen)
25	-	1	LOST FAITH HILL (WARNER BROS. NASHVILLE/WARNER BROS.)

HOT DIGITAL SONGS™			
WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	-	-	#1 GIMME MOI BRITNEY SPEARS (LAFACE/ZOMBA)
2	1	12	CRANK THAT (SOULJA BOY) SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)
3	2	10	STRONGER KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
4	7	3	1, 2, 3, 4 FEIST (CHERRYTREE/POLYDOR/INTERSCOPE)
5	10	9	APOLOGIZE TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
6	5	11	BUBBLY COLBIE CAILLAT (UNIVERSAL REPUBLIC)
7	3	4	HOW FAR WE'VE COME MATCHBOX TWENTY (MELISSA/ATLANTIC)
8	6	17	THE WAY I ARE TIMBALAND FEAT. KEKI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)
9	4	8	AYO TECHNOLOGY 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
10	8	23	ROCKSTAR NICKELBACK (ROADRUNNER)
11	-	1	TAKE ME THERE RASCAL FLATTS (LYRIC STREET)
12	15	10	CYCLONE BABY BASH FEAT. T-PAIN (ARISTA/RMG)
13	9	3	GOOD LIFE KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)
14	12	3	NO ONE ALICIA KEYS (J/RMG)
15	14	9	ME LOVE SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
16	11	7	WAKE UP CALL MARDON 5 (A&M/OCTONE/INTERSCOPE)
17	13	24	BIG GIRLS DON'T CRY FERGIE (WILL.I.AM/A&M/INTERSCOPE)
18	32	7	THE PRETENDER FOO FIGHTERS (ROSWELL/RCA/RMG)
19	25	9	BED J. HOLIDAY (MUSIC LINE/CAPTOL)
20	19	26	HEY THERE DELILAH PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
21	33	2	DO IT WELL JENNIFER LOPEZ (EPIC)
22	-	1	TATTOO JORDIN SPARKS (JIVE/ZOMBA)
23	16	17	SHUT UP AND DRIVE RIHANNA (SRP/DEF JAM/IDJMG)
24	21	11	WHO KNEW PINK (LAFACE/ZOMBA)
25	17	12	LOVESTONED JUSTIN TIMBERLAKE (JIVE/ZOMBA)

MODERN ROCK™			
WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	9	#1 THE PRETENDER FOO FIGHTERS (ROSWELL/RCA/RMG)
2	3	19	NEVER TOO LATE THREE DAYS GRACE (JIVE/ZOMBA)
3	2	16	BLEED IT OUT LINKIN PARK (WARNER BROS.)
4	4	33	PARALYZER FINGER ELEVEN (WIND-UP)
5	5	13	MISERY BUSINESS PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)
6	7	5	BIG CASINO JIMMY EAT WORLD (TINY EVIL/INTERSCOPE)
7	6	17	ALL AROUND ME FYLLEAF (A&M/OCTONE/INTERSCOPE)
8	11	5	FAKE IT SEETHER (WIND-UP)
9	9	23	ICKY THUMP THE WHITE STRIPES (THIRD MAN/WARNER BROS.)
10	10	26	WHAT I'VE DONE LINKIN PARK (WARNER BROS.)
11	8	22	SUPERMASSIVE BLACK HOLE MUSE (WARNER BROS.)
12	13	13	STRAIGHT LINES SILVERCHAIR (ELEVEN/ILG/ATLANTIC/LAVA)
13	14	7	SO HOTT KID ROCK (TOP DOG/ATLANTIC)
14	20	3	EMPTY WALLS SERJ TANKIAN (SERIAL KILLER/REPRISE)
15	16	10	THRASH UNREAL AGAINST ME! (SIRE/REPRISE)
16	22	6	YOU DON'T KNOW WHAT LOVE IS (YOU JUST DO AS YOU'RE TOLD) THE WHITE STRIPES (THIRD MAN/WARNER BROS.)
17	19	9	TIME IS RUNNING OUT PAPA ROACH (EL TOVAL/GEFFEN)
18	21	4	EVERYTHING'S MAGIC ANGELS AND AIRWAVES (SURETONE/GEFFEN)
19	12	16	OIL AND WATER INCUBUS (IMMORTAL/EPIC)
20	18	38	BREATH BREAKING BENJAMIN (HOLLYWOOD)
21	23	11	I GET IT CHELLE (EPIC)
22	25	10	BELL THOUGHT OUT TWINKLES SILVERSON PICKUPS (DANGERBIRD)
23	24	14	THE GOOD LEFT UNDONE RISE AGAINST (Geffen)
24	27	11	ISLAND (FLCAT AWAY) THE STARTING LINE (VIRGIN)
25	29	6	THAT'S THE WAY (MY LOVE IS) THE SMASHING PUMPKINS (MARTHA'S MUSIC/REPRISE)

OCT 13 2007 **POP** Billboard

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	#1 STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
2	31	5	GIMME MORE	BRITNEY SPEARS (JIVE/ZOMBA)
3	3	12	CRANK THAT (SOULJA BOY)	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)
4	2	20	THE WAY I ARE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
5	10	14	APOLOGIZE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
6	4	26	WHO KNEW	PINK (LAFACE/ZOMBA)
7	6	36	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
8	5	24	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
9	7	16	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
10	28	3	1, 2, 3, 4	FEIST (CHERRYTREE/POLYDOR/INTERSCOPE)
11	8	10	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
12	14	20	BUBBLU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
13	9	24	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)
14	13	8	HOW FAR WE'VE COME	MATCHBOX TWENTY (MELISMA/ATLANTIC)
15	11	29	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)
16	17	17	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)
17	12	28	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)
18	15	10	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)
19	18	17	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)
20	16	10	ME LOVE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
21	19	10	OVER YOU	DAUGHTRY (RCA/RMG)
22	26	6	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)
23	27	10	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)
24	21	26	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
25	24	32	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
26	20	16	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)
27	22	26	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
28	25	20	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
29	23	3	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)
30	33	15	LET IT GO	KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM (MANI/GEFFEN)
31	29	21	FIRST TIME	LIFHOUSE (GEFFEN)
32	70	5	TATTOO	JORDIN SPARKS (JIVE/ZOMBA)
33	-	1	TAKE ME THERE	RASCAL FLATTS (LYRIC STREET)
34	37	10	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)
35	30	17	SHUT UP AND DRIVE	RIHANNA (SRP/DEF JAM/IDJMG)
36	34	12	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
37	43	6	DO IT WELL	JENNIFER LOPEZ (EPIC)
38	44	17	PARALYZER	FINGER ELEVEN (WIND-UP)
39	35	3	NO ONE	ALICIA KEYS (J/RMG)
40	32	27	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)
41	38	22	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)
42	41	9	I DON'T WANNA BE IN LOVE (DANCE FLOOR ANTHEM)	GOOD CHARLOTTE (DAYLIGHT/EPIC)
43	46	21	SEXY LADY	YUNG BORG FEAT. JUNIOR (YUNG BOSS/EPIC)
44	48	17	TEENAGERS	MY CHEMICAL ROMANCE (REPRISE)
45	36	11	SORRY, BLAME IT ON ME	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
46	40	26	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
47	59	8	THE PRETENDER	FOO FIGHTERS (ROSWELL/RCA/RMG)
48	53	8	S.O.S.	JONAS BROTHERS (HOLLYWOOD)
49	47	19	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
50	39	15	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)

POP 100: The top 100 singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. POP 100 AIRPLAY: Legend located below chart. SINGLES SALES: This data is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2007, Nielsen Business Media, Inc. All rights reserved. HITPREDICTOR: See Chart Legend for rules and explanations. © 2007, Promosquad and HitPredictor are trademarks of Think Fast LLC.

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	20	#1 THE WAY I ARE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	★
2	3	9	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	★
3	2	18	WHO KNEW	PINK (LAFACE/ZOMBA)	★
4	5	15	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	★
5	4	22	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	★
6	8	16	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	★
7	7	18	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)	★
8	6	28	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)	★
9	14	5	APOLOGIZE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	★
10	11	15	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)	★
11	12	9	OVER YOU	DAUGHTRY (RCA/RMG)	★
12	23	5	CRANK THAT (SOULJA BOY)	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)	★
13	15	13	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	★
14	17	5	GIMME MORE	BRITNEY SPEARS (JIVE/ZOMBA)	★
15	13	25	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN (KONVICT/NAPPY BOY/JIVE/ZOMBA)	★
16	9	20	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	★
17	19	5	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)	★
18	10	14	MAKE ME BETTER	FABOLOUS (DESERT STORM/DEF JAM/IDJMG)	★
19	22	11	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	★
20	20	8	WAKE UP CALL	MAROON 5 (A&M/OCTONE/INTERSCOPE)	★
21	16	11	ME LOVE	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	★
22	21	26	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	★
23	18	24	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	★
24	24	20	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	★
25	35	3	BUBBLU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	★

100 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. The data is used to compile the Pop 100.

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	#1 WHAT TIME IS IT	HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
2	2	7	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)
3	3	6	SWERVING	TMI BOYZ (TMI/FACE2FACE)
4	-	1	THE PERFECT CRIME #2	THE DECEMBERISTS (CAPITOL)
5	4	3	FOUNDATIONS	KATE NASH (FICTION/GEFFEN)
6	-	1	KNOCK DOWN THE WALLS	CHUBBY CHECKER (TEEC)
7	7	19	ONLY THE WORLD	MANDISA (SPARROW)
8	18	15	I GET IT IN	CHADS THE COMMUNITY SERVA (FAM FIRST)
9	6	13	GET ME BODIED	BEYONCE (MUSIC WORLD/COLUMBIA)
10	5	3	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
11	10	29	LET ME SEE SOMETHING	A.G. & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT)
12	12	21	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
13	13	5	STAND BACK	STEVIE NICKS (REPRISE)
14	20	10	IN THIS PLACE	M.E. PAIGE (M.E. PAIGE)
15	21	11	BOOM DI BOOM DI	SKULL (YG)
16	17	13	BOY WITH A COIN	IRON AND WINE (SUB POP)
17	22	19	OOH WEE	AYANNA (ELEESE)
18	16	4	LISTEN	TRIN-I-TEE 5:7 (SPIRIT RISING/MUSIC WORLD)
19	26	30	INSIDE OUT	TEHAR UNDERWOOD (KINGS MOUNTAIN)
20	8	10	SHE IS	BETTINA (TBD)
21	25	7	AYO TECHNOLOGY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
22	14	6	SAVE A LIFE	SMOOT FEAT. EZ (KWIK/FACE2FACE)
23	15	4	BOSS STATUS	KUZ (AVENUE ENTERTAINMENT)
24	19	9	WHITE LIES	PAUL VAN DYK FEAT. JESSICA SUTTA (MUTE)
25	24	12	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)

HITPREDICTOR

DATA PROVIDED BY **promosquad**

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

ARTIST/Title/Label/(Score) Chart Rank

POP 100 AIRPLAY

- COLBIE CAILLAT Bubbly UNIVERSAL REPUBLIC (69.2) 25
- MATCHBOX TWENTY How Far We've Come ATLANTIC (65.2) 24
- JORDIN SPARKS Tattoo ZOMBA (65.0) 26
- MY CHEMICAL ROMANCE Teenagers REPRISE (70.8) 28
- FERGIE Clumsy INTERSCOPE (72.2) 42
- PARAMORE Misery Business ATLANTIC (70.8) -
- FALL OUT BOY I'm Like a Lawyer... (Me & You) IDJMG (70.2) -
- THE REG. UMSUIT APPARATUS Your Guardian Angel virgin (65.0) -

ADULT TOP 40

- JAMES BLUNT 1973 ATLANTIC (66.4) 19
- ★ SANTANA FEAT. CHAD KROEGER Into The Night RMG (70.3) 22
- I MINE Seven Days Of Lonely RMG (67.8) 24
- ★ TIMBALAND FEAT. KERI HILSON The Way I Are INTERSCOPE (70.0) 28
- ★ TIMBALAND FEAT. ONEREPUBLIC Apologize INTERSCOPE (78.9) -

ADULT CONTEMPORARY

- CELINE D On Taking Chances COLUMBIA (72.3) 18
- BIG & RICH Lost In This Moment WARNER BROS. (65.0) 19
- NICKELBACK If Everyone Cared LAVA (78.0) 21
- ★ ENRIQUE IGLESIAS So nobody's Me INTERSCOPE (79.1) 22
- KLLY SWEET Dream On RAZOR & TIE (71.0) -
- A FINE FRENZY Almost Lover VIRGIN (80.0) -
- EMERSON HART If You're Gonna Leave CAPITOL (76.1) -

MODERN ROCK

- ANGELS AND AIRWAVES Everything's Magic GEFFEN (69.2) 18
- CHEVELLE I Get It EPIC (67.3) 21
- THE SMASHING PUMPKIN That's The Way (My Love Is) REPRISE (78.4) 25
- GUM 41 We'll Kill Disaster IDJMG (72.2) 26
- QUEENS OF THE STONE AGE 3's & 7's INTERSCOPE (70.9) 33
- ★ LINKIN PARK Shadow Of The Day WARNER BROS. (76.6) -
- INTERPOL No 1 In Threesome CAPITOL (70.5) -

Billboard R&B/HIP-HOP

OCT
13
2007

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
1	NEW	1	KEYSHIA COLE	CONFIDENTIAL/IMPACT/GEFFEN 009475/IGA (13.98)	Just Like You		1
2	NEW	1	JILL SCOTT	HIDDEN BEACH 0005 (18.98) ⊕	The Real Thing: Words And Sounds Vol. 3		2
3	NEW	1	JAGGED EDGE	SO SO DEF/ISLAND URBAN 009493/IDJMG (13.98)	Baby Makin' Project		3
4	1	3	KANYE WEST	ROC-A-FELLA/DEF JAM 009541/IDJMG (13.98)	Graduation		4
5	NEW	1	CHAKA KHAN	BURGUNDY 09022/SONY BMG (17.98)	Funk This		5
6	NEW	1	QUEEN LATIFAH	FLAVOR UNIT/VERVE 09203/VG (13.98)	Trav'lin' Light		6
7	2	2	50 CENT	SHADY/AFTERMATH/INTERSCOPE 008931/IGA (13.98)	Curtis		7
8	NEW	1	GORILLA ZOE	BLOCK/BAD BOY SOUTH/IMPACT 293180/AG (18.98)	Welcome To The Zoo		8
9	NEW	1	GUCCI MANE	BIG CAT 4000/TOMMY MONITOR/IMPACT 009541/IDJMG (13.98)	Trap-A-Thon		9
10	NEW	1	DIPLOMATS PRESENTS: HELL RELL	DIPLOMATIC MAN 5912/KOCH (17.98)	For The Hell Of It		10
11	3	2	CHAMILLIONAIRE	CHAMILLITARY/UNIVERSAL MOTOWN 008812/UMRG (13.98)	Ultimate Victory		11
12	5	3	PLIES	BIG GATES/SLIP-N-SLIDE/ATLANTIC 185340/AG (18.98)	The Real Testament		12
13	4	2	TWISTA	ATLANTIC 274044/AG (18.98)	Adrenaline Rush 2007		13
14	NEW	1	WILL.I.AM	WILL.I.AM/INTERSCOPE 009964/IGA (13.98)	Songs About Girls		14
15	9	15	JUSTIN TIMBERLAKE	JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds		15
16	6	3	COMMON	G.O.O.D./GEFFEN 00982*/IGA (13.98)	Finding Forever		16
17	NEW	1	DONELL JONES	LAFACE 15490/ZOMBA (17.98)	The Best Of Donell Jones		17
18	13	15	GREATEST GAINER	DEF JAM 008774/IDJMG (10.98)	I Am		18
19	10	14	T.I.	GRAND HUSTLE/ATLANTIC 202172*/AG (18.98)	T.I. Vs T.I.P.		19
20	13	14	RIHANNA	SRP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad		20
21	11	7	UGK	UGK/JIVE 02633/ZOMBA (18.98) ⊕	Underground Kingz		21
22	17	15	TIMBALAND	MOSLEY/BLACKROCK/INTERSCOPE 008594*/IGA (13.98)	Timbaland Presents Shock Value		22
23	14	10	TALIB KWELI	BLACKSMITH 277244/WARNER BROS. (13.98)	Eardrum		23
24	15	17	T-PAIN	KONVICT/NAPPY BOY/JIVE 08719/ZOMBA (18.98)	Epiphany		24
25	23	17	NE-YO	DEF JAM 008697*/IDJMG (13.98)	Because Of You		25
26	13	8	YUNG JOC	BLOCK/BAD BOY SOUTH/IMPACT 157180*/AG (18.98)	Hustlenomics		26
27	23	18	DJ KHALED	TERROR SQUAD 4229/KOCH (17.98)	We The Best		27
28	12	2	TRIN-I-TEE 5*	SPIRIT RISING 0402/USIC WORLD (15.98)	T57		28
29	13	16	AMY WINEHOUSE	UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black		29
30	6	2	RICK ROSS	SUAVE HOUSE II 7003/J (17.98)	Rise To Power		30
31	21	16	FABOLOUS	DESERT STORM/DEF JAM 008162*/IDJMG (13.98)	From Nothin' To Somethin'		31
32	25	22	ROBIN THICKE	STAR TRAK/INTERSCOPE 006146*/IGA (13.98)	The Evolution Of Robin Thicke		32
33	7	2	KENNY "BABYFACE" EDMONDS	MERCURY 009495/IDJMG (13.98)	Playlist		33
34	22	9	CUPID	ASYLUM/ATLANTIC 2-2364/AG (18.98)	Time For A Change		34
35	23	21	AKON	KONVICT/UPFRONT/SONY MUSIC 007968*/UMRG (13.98) ⊕	Konvicted		35
36	23	19	R. KELLY	JIVE 08537/ZOMBA (13.98)	Double Up		36
37	NEW	1	ANN NESBY	IT'S TIME CHILD 5769/SHANACHIE (18.98)	This Is Love		37
38	35	3	PACE SETTER	VERVE 09909/VG (10.98)	Lost & Found		38
39	27	9	SEAN KINGSTON	BELUGA HEIGHTS/KOCH/EPIC 12999/SONY MUSIC (18.98)	Sean Kingston		39
40	32	11	VARIOUS ARTISTS	UNIVERSAL/EMI/SONY 8MG/ZOMBA 009055/UMRG (18.98)	NOW 25		40
41	25	5	B5	BAD BOY 116156/AG (13.98)	Don't Talk, Just Listen		41
42	NEW	1	RAHSAAN PATTERSON	ARTISTRY 7013 (17.98)	Wines & Spirits		42
43	33	29	FANTASIA	J 78962/RMG (18.98)	Fantasia		43
44	33	19	SWIZZ BEATZ	UNIVERSAL MOTOWN 008895/UMRG (13.98)	One Man Band Man		44
45	35	10	PRINCE	NPG/COLUMBIA 12979/SONY MUSIC (18.98)	Planet Earth		45
46	24	2	BYRON CAGE	GOSPO CENTRIC 1114/ZOMBA (17.98)	Live At The Apollo: The Proclamation		46
47	34	20	TANK	BLACKGROUND/UNIVERSAL MOTOWN 008982/UMRG (13.98)	Sex Love & Pain		47
48	33	17	BEYONCE	COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day		48
49	31	2	HAVOC	NATURE SOUNDS 133 (15.98)	The Kush		49
50	42	29	MUSIQ SOULCHILD	ATLANTIC 105404*/AG (18.98)	Luvanmusiq		50
51	43	13	KELLY ROWLAND	MUSIC WORLD/COLUMBIA 75588/SONY MUSIC (18.98)	Ms. Kelly		51
52	NEW	1	UTP	RAP-A-LOT 4 LIFE 22116/ASYLUM (17.98)	Back Like We Left Something		52
53	41	10	CORINNE BAILEY RAE	CAPITOL 66361 (12.98)	Corinne Bailey Rae		53
54	37	19	YOUNG JEEZY PRESENTS U.S.D.A.	CORPORATE THUGZ/DEF JAM 008738*/IDJMG (10.98)	Cold Summer: The Authorized Mixtape		54
55	45	28	JOSS STONE	VIRGIN 78268* (18.98) ⊕	Introducing Joss Stone		55

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
56	45	35	WC	LENCH MOB 03881 (18.98)	Guilty By Affiliation		56
57	44	38	BONE THUGS-N-HARMONY	FULL SURFACE/INTERSCOPE 008209*/IGA (13.98)	Strength & Loyalty		57
58	43	41	LLOYD	THE INC./UNIVERSAL MOTOWN 008554/UMRG (13.98)	Street Love		58
59	47	36	LIL' MO	DRAKEWEB 2 (17.98)	Pain & Paper		59
60	NEW	1	MESHELL NDEGEOCELLO	EMARCY 009597/DECCA (17.98)	The World Has Made Me The Man Of My Dreams		60
61	39	42	ELLIOTT YAMIN	HICKORY 90019 (18.98)	Elliott Yamin		61
62	51	56	LIL BOOSIE, WEBBIE & FOXX	TRILL 100454/ASYLUM (18.98)	Survival Of The Fittest		62
63	52	23	JOE	JIVE 06704/ZOMBA (18.98)	Ain't Nothing Like Me		63
64	53	49	CIARA	LAFACE 03336/ZOMBA (18.98) ⊕	Clara: The Evolution		64
65	59	55	LIL WAYNE	CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (11.98)	Tha Carter II		65
66	NEW	1	MR. CAPONE-E	HI POWER 2051/KOCH (17.98)	Dedicated 2 The Oldies Part 2		66
67	54	50	JOHN LEGEND	G.O.O.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again		67
68	50	40	STEVIE WONDER	UNIVERSAL MOTOWN 009479/UME (13.98)	Number 1's		68
69	49	27	40 CAL	DIPSET 4436/KOCH (17.98)	Broken Safety 2		69
70	60	47	SHOP BOYZ	ONDECK/UNIVERSAL REPUBLIC 009138*/UMRG (13.98)	Rockstar Mentality		70
71	55	43	TAMIA	PLUS 1 3784/IMAGE (15.98)	Between Friends		71
72	52	70	YOUNG JEEZY	CORPORATE THUGZ/DEF JAM C0727*/IDJMG (13.98)	The Inspiration		72
73	RE-ENTRY	6	HOWARD HEWETT	THE GROOVE 001/THE MACHINE PRODUCTIONS (15.98)	↑ Only...		73
74	7	59	CARL THOMAS	UMBRELLA 970118/BUNGALO (15.98)	So Much Better		74
75	58	61	BIRDMAN & LIL WAYNE	CASH MONEY/UNIVERSAL MOTOWN 007653*/UMRG (11.98)	Like Father, Like Son		75

For a complete listing of the Hot R&B/Hip-Hop Albums, check out www.billboard.com

TOP REGGAE ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL	Title	CERT.
1	NEW	1	KY-MANI MARLEY	AAO 40851	Radio	
2	1	48	BOB MARLEY	MADACY SPECIAL PRODUCTS 52245/MADACY	Forever Bob Marley	
3	2	13	COLLIE BUDDZ	COLUMBIA 78322/SONY MUSIC	Collie Buddz	
4	3	28	STEPHEN MARLEY	GET TO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 008354/JMRG	Mind Control	
5	4	16	VARIOUS ARTISTS	V7 789* ⊕	Reggae Gold 2007: Treasure Of The Caribbean	
6	NEW	1	WAYNE WONDER	V7 787*	Foreva	
7	5	9	BOB MARLEY AND THE WAILERS	QUANGO 701	Roots, Rock, Remixed	
8	6	83	MATISYAHU	OR-EPIC 97895*/SONY MUSIC	Youth	
9	13	19	NOTCH	CINCO POR CINCO 008970/MACHETE	Raised By The People	
10	9	12	MAVADO	V7 781*	Gangsta For Life / The Symphony Of David Brooks	
11	RE-ENTRY	7	VARIOUS ARTISTS	V7 790* ⊕	Soccer Gold 2007	
12	7	6	KATCHAFIRE	OR-NA 2007	Say What You're Thinking	
13	14	5	TROTS AND THE MAYTALS	FANTASY 30336/CONCORD	Light Your Light	
14	10	97	BOB MARLEY AND THE WAILERS	ISLAND/TUFF GONG 005723/UME/IDJMG	Afria Unite: The Singles Collection	
15	1	6	BEDOUIN SOUNDCLASH	SIDEONEDUMMY 1333	Street Gospels	

BETWEEN THE BULLETS rgeorge@billboard.com

LADIES' NIGHT WITH COLE, SCOTT

Keyshia Cole lays claim to her first No. 1 on Top R&B/Hip-Hop Albums. She also gathers her best Billboard 200 rank and Nielsen SoundScan sales week as "Just Like You" bows at No. 2 with 281,000.

Her previous high was when "The Way It Is" garnered applause at No. 2 on this chart and No. 6 on the big board with 89,000 sold two years ago.



Cole's new album makes her the first female to bow at the summit of the R&B/Hip-Hop Albums chart since Ciara crowned the Dec. 23, 2006, issue.

With Jill Scott opening at No. 2, the chart's top two slots host women at both ranks for the first time since the Feb. 18, 2006, issue, when Heather Headley stood ahead of Mary J. Blige.

—Raphael George

OCT 13 2007 R&B/HIP-HOP Billboard

HOT R&B/HIP-HOP AIRPLAY			ADULT R&B						
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT	THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	#1 BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆	1	1	#1 TEACHME	MUSIQ SOULCHILD (ATLANTIC)	☆
2	5	NO ONE	ALICIA KEYS (J/RMG)	☆	2	2	CAN U BELIEVE	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
3	3	CRANK THAT (SOULJA BOY)	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)	☆	3	4	BABY	ANGIE STONE FEAT. BETTY WRIGHT (STAX/CONCORD)	☆
4	4	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	☆	4	3	WHEN I SEE U	FANTASIA (J/RMG)	☆
5	6	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆	5	5	IF I HAVE MY WAY	CHRISTETTE MICHELE (DEF JAM/IDJMG)	☆
6	2	LET IT GO	KEYSHIA COLE (IMANI/GEFFEN)	☆	6	8	NO ONE	ALICIA KEYS (J/RMG)	☆
7	7	TEACHME	MUSIQ SOULCHILD (ATLANTIC)	☆	7	6	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
8	8	WHEN I SEE U	FANTASIA (J/RMG)	☆	8	11	ANGEL	CHAKA KHAN (BURGUNDY/COLUMBIA)	☆
9	12	DUFFLE BAG BOY	PLAYAZ CIRCLE FEAT. LIL WAYNE (DTP/DEF JAM/IDJMG)	☆	9	7	FUTURE BABY MAMA	PRINCE (NPG/COLUMBIA)	☆
10	10	I GET MONEY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆	10	9	DO YOU	NE-YO (DEF JAM/IDJMG)	☆
11	17	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)	☆	11	12	HATE ON ME	JILL SCOTT (HIDDEN BEACH)	☆
12	9	DO YOU	NE-YO (DEF JAM/IDJMG)	☆	12	10	DJ DON'T	GERALD LEVERT (ATLANTIC)	☆
13	15	HOOD FIGGA	GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆	13	13	ME	TAMIA (PLUS 1/IMAGE)	☆
14	13	CAN'T LEAVE 'EM ALONE	CIARA FEAT. 50 CENT (LAFACE/ZOMBA)	☆	14	7	MY LOVE	JOE (JIVE/ZOMBA)	☆
15	21	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)	☆	15	14	IN MY SONGS	GERALD LEVERT (ATLANTIC)	☆
16	18	SHAWTY IS A 10	THE-DREAM (DEF JAM/IDJMG)	☆	16	16	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)	☆
17	14	INT'L PLAYERS ANTHEM (I CHOOSE YOU)	UGK FEAT. THREE 6 MAFIA (UGK/JIVE/ZOMBA)	☆	17	18	BRUISED BUT NOT BROKEN	JOSS STONE (VIRGIN/CAPITOL)	☆
18	11	YOU KNOW WHAT IT IS	T.I. FEAT. WYCLEF JEAN (GRAND HUSTLE/ATLANTIC)	☆	18	19	HEARTBREAKER	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
19	24	MY DRINK N' MY 2 STEP	CASSIDY FEAT. SWIZZ BEATZ (FULL SURFACE/J/RMG)	☆	19	20	ALRIGHT	LEDISI (VERVE FORECAST/VERVE)	☆
20	26	CAN'T HELP BUT WAIT	TREY SONOZ (SONG BOOK/ATLANTIC)	☆	20	21	ONLY ONE U	FANTASIA (J/RMG)	☆
21	16	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	☆	21	25	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
22	27	I'M SO HOOD	DJ KHALED (TERROR SQUAD/KOCH)	☆	22	22	WALK IN MY SHOES	EMILY KING (LIFEPRINT/J/RMG)	☆
23	25	BABY	ANGIE STONE FEAT. BETTY WRIGHT (STAX/CONCORD)	☆	23	24	STOP BREAKING MY HEART	RAHSAAN PATTERSON (ARTISTRY)	☆
24	23	FREAKY GURL	GUCCI MANE (BIG CAT/ASYLUM/ATLANTIC)	☆	24	23	HOW DO I BREATHE	MARIO (3RD STREET/J/RMG)	☆
25	33	SHOULDA LET YOU GO	KEYSHIA COLE INTRODUCING AMINA (IMANI/GEFFEN)	☆	25	26	CAN U FEEL ME	HOWARD HEWETT (GROOVE)	☆

HOT R&B/HIP-HOP SINGLES SALES			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	#1 BED	J. HOLIDAY (MUSIC LINE/CAPITOL)
2	5	I GET IT IN	CHAOS THA COMMUNITY SERVA (FAM FIRST)
3	7	BOOM DI BOOM DI	SKULL (YG)
4	8	OOH WEE	AYANNA (ELESE)
5	9	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)
6	3	BOSS STATUS	KUZ (AVENUE ENTERTAINMENT)
7	-	SHAKE THAT BODY	PI FEAT. ELEPHANT MAN (TRACK PUSHA)
8	14	UNTIL YOU COME BACK TO ME	CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)
9	4	SWERVING	TMI BOYZ (TMI/FACE2FACE)
10	10	GET UP ON IT	EL GRECO FEAT. TERRAH (LEVEL 3)
11	6	GET ME BODIED	BEYONCE (MUSIC WORLD/COLUMBIA)
12	18	LISTEN	TRIN-I-TEE 5:7 (SPIRIT RISING/MUSIC WORLD)
13	-	BOUNCE IT, SHAKE IT	MEEKO (FENIX/RPM)
14	12	STRONG ARM	J-MIZZ (T2/STREET PRIDE)
15	20	CASH DROP	CHAIN GANG PAROLEES FEAT. OEM FRANCHISE BOYZ & BOSS HOSS (SODA FREE/STREET PRIDE)
16	23	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)
17	17	I'M GETTIN MONEY	SOSA FEAT. JIM JONES (JUNGLE)
18	21	STACKS ON DECK	P.E.S.O. (LIV YA LIFE/SUGAR WATER)
19	-	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
20	-	I'M ON IT	LENARD FEAT. PAPA REU (CLEARVISION)
21	24	MY 64	MIKE JONES FEAT. BUN B & SNOOP DOGG (ICE AGE/SWISHHOUSE/ASYLUM/WARNER BROS.)
22	-	DO IT WELL	JENNIFER LOPEZ (EPIC)
23	-	SAVE A LIFE	SMOOT FEAT. ES (KWIK/FACE2FACE)
24	25	I REMEMBER...	MELISSA MORGAN (LU ANN/ORPHEUS)
25	-	LETS GO	REEC (BULLS EYE)

RHYTHMIC AIRPLAY			
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	#1 CRANK THAT (SOULJA BOY)	SOULJA BOY TELLEM (COLLIPARK/INTERSCOPE)
2	2	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
3	3	STRONGER	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
4	4	LET IT GO	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)
5	5	BED	J. HOLIDAY (MUSIC LINE/CAPITOL)
6	6	CYCLONE	BABY BASH FEAT. T-PAIN (ARISTA/RMG)
7	7	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)
8	9	BABY DON'T GO	FABOLOUS FEAT. JERMAINE DUPRI (DESERT STORM/DEF JAM/IDJMG)
9	11	YOU KNOW WHAT IT IS	T.I. FEAT. WYCLEF JEAN (GRAND HUSTLE/ATLANTIC)
10	12	AYO TECHNOLOGY	50 CENT FEAT. JUSTIN TIMBERLAKE & TIMBALAND (SHADY/AFTERMATH/INTERSCOPE)
11	10	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)
12	8	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)
13	21	GOOD LIFE	KANYE WEST FEAT. T-PAIN (ROC-A-FELLA/DEF JAM/IDJMG)
14	13	WADSYANAME	NELLY (DERRTY/UNIVERSAL MOTOWN)
15	20	KISS KISS	CHRIS BROWN FEAT. T-PAIN (JIVE/ZOMBA)
16	25	NO ONE	ALICIA KEYS (J/RMG)
17	17	SHAWTY IS A 10	THE-DREAM (DEF JAM/IDJMG)
18	14	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)
19	19	HATE THAT I LOVE YOU	RIHANNA FEAT. NE-YO (SRP/DEF JAM/IDJMG)
20	15	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
21	16	SORRY, BLAME IT ON ME	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
22	5	I GET MONEY	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
23	27	SWEETEST GIRL (DOLLAR BILL)	WYCLEF JEAN FEAT. AKON, LIL WAYNE & NHA (COLUMBIA)
24	32	HYPNOTIZED	PLIES FEAT. AKON (BIG GATES/SLIP-N-SLIDE/ATLANTIC)
25	26	HOOD FIGGA	GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)

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

☆ HITPREDICTOR

DATA PROVIDED BY promosquad

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

ARTIST (IMPRINT / PROMOTION LABEL) (Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
ALICIA KEYS No One RMG (79.1)	2
JUSTIN TIMBERLAKE Until The End Of Time ZOMBA (88.6)	5
CHRIS BROWN FEAT. T-PAIN Kiss Kiss ZOMBA (84.0)	11
KANYE WEST FEAT. T-PAIN Good Life IDJMG (87.9)	15
THE-DREAM Shawty Is A 10 IDJMG (80.3)	16
UGK FEAT. OUTKAST Int'l Players Anthem (I Choose You) ZOMBA (74.7)	17
CASSIDY FEAT. SWIZZ BEATZ My Drink N' My 2 Step RMG (77.7)	19
TREY SONOZ Can't Help But Wait ATLANTIC (75.0)	20
KEYSHIA COLE INTRODUCING AMINA Shoulda Let You Go GEFFEN (89.0)	25
FANTASIA Only One U RMG (84.5)	39
TANK Heartbreaker UNIVERSAL MOTOWN (80.2)	45
MARIO Cryin' Out For Me RMG (86.3)	49
NE-YO Can We Chill IDJMG (73.1)	52
50 CENT FEAT. JUSTIN TIMBERLAKE & TIMBALAND Ayo Technology INTERSCOPE (66.7)	60
RIHANNA FEAT. NE-YO Hate That I Love You IDJMG (75.8)	64
MYA Ridin' UNIVERSAL MOTOWN (78.1)	70
RHYTHMIC AIRPLAY	
SOULJA BOY TELLEM Crank That (Soulja Boy) INTERSCOPE (71.7)	1
J. HOLIDAY Bed CAPITOL (68.1)	5
BABY BASH FEAT. T-PAIN Cyclone RMG (71.8)	6
50 CENT FEAT. JUSTIN TIMBERLAKE & TIMBALAND Ayo Technology INTERSCOPE (69.9)	10
KANYE WEST FEAT. T-PAIN Good Life IDJMG (89.9)	13
CHRIS BROWN FEAT. T-PAIN Kiss Kiss ZOMBA (75.5)	15
ALICIA KEYS No One RMG (74.0)	16
THE-DREAM Shawty Is A 10 IDJMG (71.9)	17
RIHANNA FEAT. NE-YO Hate That I Love You IDJMG (75.1)	19
DJ FELLI FEL FEAT. DIDDY, AKON, LUDACRIS & LIL JON Get Buck n Berr rock HILL (70.2)	26
CASSIDY FEAT. SWIZZ BEATZ My Drink N' My 2 Step RMG (67.4)	37
PITBULL FEAT. LLOYD Secret Admirer Pt1 (70.1)	38
☆ TIMEALAND FEAT. ONEREPUBLIC Apologize INTERSCOPE (81.9)	-
NE-YO Can We Chill IDJMG (70.7)	-
KEYSHIA COLE INTRODUCING AMINA Shoulda Let You Go GEFFEN (86.3)	-

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

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	15	#1 ONLINE FROGERS (B. PAISLEY, C. DUBOIS, K. LOVEFACE)	Brad Paisley ARISTA NASHVILLE		1
2	1	13	TAKE ME THERE D. HUFF, RASCAL FLATTS (K. CHESNEY, W. MOBLEY, N. THRASHER)	Rascal Flatts LYRIC STREET		1
3	3	17	LOVE ME IF YOU CAN T. KEITH (C. WISEMAN, WALLIN)	Toby Keith SHOW DOG NASHVILLE		2
4	4	18	PROUD OF THE HOUSE WE BUILT T. BROWN, R. DUNN, K. B. BOOKS (R. DUNN, M. GREEN, T. MCBRIE)	Brooks & Dunn ARISTA NASHVILLE		4
5	5	6	DON'T BLINK B. CANNON, K. CHESNEY (C. BEATHARD, C. WALLIN)	Kenny Chesney BNA		5
6	7	20	GREATEST GAINER IF YOU'RE READING THIS R. CLARKE (T. MCGRAW, B. WARREN, B. WARREN)	Tim McGraw CURB		6
7	6	36	ALL MY FRIENDS SAY J. STEVENS (L. BRYAN, STEVENS, L. WILSON)	Luke Bryan CAPITOL NASHVILLE		5
8	9	19	FREE AND EASY (DOWN THE ROAD I GO) B. BEAVERS (R. HARRINGTON, R. JANZEN, B. BEAVERS, O. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE		9
9	10	9	SO SMALL M. BRIGHT (C. UNDERWOOD, L. LAIRD, H. LINDSEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE		9
10	8	5	MORE THAN A MEMORY A. REYNOLDS (L. BRICE, C. JACOBS, B. MONTANA)	Garth Brooks PEARL/BIG MACHINE		1
11	11	31	LIVIN' OUR LOVE SONG D. GEHMAN, J. M. CARROLL, G. MITCHELL, T. GALLOWAY	Jason Michael Carroll ARISTA NASHVILLE		11
12	13	8	HOW 'BOUT THEM COWGIRLS T. BROWN, G. STRAIT (C. BEATHARD, E. M. HILL)	George Strait MCA NASHVILLE		1
13	12	18	NEVER WANTED NOTHING MORE B. CANNON, K. CHESNEY (R. BOWMAN, C. STAPLETON)	Kenny Chesney BNA		1
14	15	28	FALL K. STEGALL (C. MILLS, S. EMAIRE, S. MINOR)	Clay Walker ASYLUM-CURB		11
15	16	14	FIRECRACKER F. ROGERS (J. TURNER, S. CAMP, P. MCLAUGHLIN)	Josh Turner MCA NASHVILLE		15
16	17	28	FAMOUS IN A SMALL TOWN F. LIDDELL, M. WRUCKE (J. LAMBERT, T. HOWARD)	Miranda Lambert COLUMBIA		16
17	16	6	EVERYBODY D. HUFF, K. URBAN (R. MAX, K. URBAN)	Keith Urban CAPITOL NASHVILLE		17
18	14	20	BECAUSE OF YOU R. MCENTIRE, T. BROWN, K. CLARKSON, B. MOODY, D. HODGES	Reba McEntire Duet With Kelly Clarkson MCA NASHVILLE		1
19	19	17	AS IF J. SHANKS (S. EVANS, H. LINDSEY, J. SHANKS)	Sara Evans RCA		19
20	22	11	AIR POWER WHAT DO YA THINK ABOUT THAT M. WRIGHT, STEELE (B. JONES, A. SMITH)	Montgomery Gentry COLUMBIA		20
21	24	22	ANOTHER SIDE OF YOU M. WRIGHT, B. ROWAN (C. CHAMBERLAIN, J. JOHNSON)	Joe Nichols UNIVERSAL SOUTH		21
22	23	8	NOTHIN' BETTER TO DO D. HUFF (L. RIMES, D. SHI, REMET, D. BROWN)	LeAnn Rimes ASYLUM-CURB		22
23	27	7	OUR SONG N. CHAPMAN (T. SWIFT)	Taylor Swift BIG MACHINE		23
24	26	11	HEAVEN, HEARTACHE AND THE POWER OF LOVE G. FUNDIS (C. MILLS, T. SHILERS)	Trisha Yearwood BIG MACHINE		24
25	28	7	HOW LONG EAGLES (J. D. SOUTHER)	Eagles ERC/LOST HIGHWAY/MERCURY		25
26	25	13	EVERYDAY AMERICA B. GALLIMORE, K. BUSH, J. NETTLES (J. NETTLES, K. BUSH, L. CARVER)	Sugarland MERCURY		9
27	29	11	WATCHING AIRPLANES M. WRIGHT, G. ALLAN (J. BEAVERS, J. SINGLETON)	Gary Allan MCA NASHVILLE		27
28	31	15	THE MORE I DRINK B. ROWAN (C. DUBOIS, D. URBAN, B. L. MURPHY)	Blake Shelton WARNER BROS./WRN		28
29	35	3	STAY B. GALLIMORE, K. BUSH, J. NETTLES (J. NETTLES)	Sugarland MERCURY		29
30	32	19	WAY BACK TEXAS D. GEHMAN, J. POLLARO (W. MOBLEY, C. WISEMAN)	Pat Green BNA		29

Singer's 36th top 10 and 19th No. 1 draws 27.1 million impressions in its fifth chart week. Will appear on "Ultimate Hits," which hits at retail Nov. 6.

Kentucky natives are nominated in duo category at Nov. 7 Country Music Awards. Single claims Airpower honors in 11th chart week.

Song garners 1 million impressions and re-enters after a Sept. 26 performance on ABC-TV's "Dancing With the Stars."

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
31	33	36	STEALING CINDERELLA M. POWELL, D. HUFF (C. WICKS, R. RUTHERFORD, G. G. TERENCE III)	Chuck Wicks RCA		31
32	34	15	TANGLED UP J. STRICKLAND, B. CURRINGTON (B. CURRINGTON, A. MAYO, C. LINDSEY)	Billy Currington MERCURY		30
33	35	21	LAST TRAIN RUNNING W. B. KING, F. MYERS (S. WILLIAMS, W. BRANDT, B. BRANDT, F. J. MYERS)	Whiskey Falls MIDAS/NEW RESOLUTION		33
34	36	55	LAUGHED UNTIL WE CRIED M. KNOX (K. LOVEFACE, A. GORLEY)	Jason Aldean BROKEN BOW		34
35	39	11	YOU STILL OWN ME K. FOLLESE, E. ALLEN (J. REID, N. GORDON, P. DOUGLAS)	Emerson Drive MONTAGE/ALIDAS/NEW RESOLUTION		35
36	17	39	I GOT MY GAME ON F. ROGERS (T. JOHNSON, G. G. TERENCE III, J. COLLINS)	Trace Adkins CAPITOL NASHVILLE		36
37	40	37	WHAT KINDA GONE S. HENDRICKS, C. CAGLE (C. CAMERON, D. BERG, C. DAVIS)	Chris Cagle CAPITOL NASHVILLE		37
38	43	3	INTERNATIONAL HARVESTER C. MORGAN, D. DONNELL, K. STEGALL (S. MINOR, D. MYRICK, J. STEELE)	Craig Morgan BROKEN BOW		38
39	11	40	BETWEEN RAISING HELL AND AMAZING GRACE B. KENNEDY, J. FICH (W. K. ALPHIN, E. JAMES)	Big & Rich WARNER BROS./WRN		39
40	45	2	RED UMBRELLA B. GALLIMORE, F. HILL (A. MAYO, C. LINDSEY, B. WARREN, B. WARREN)	Feith Hill WARNER BROS./WRN		40
41	42	45	IT'S GOOD TO BE US M. A. MILLER, D. OLIVER (W. K. ALPHIN, E. JAMES)	Bucky Covington LYRIC STREET		41
42	47	15	THE STRONG ONE J. STRICKLAND, G. BLACK (B. LUTHER, D. POYTHRESS, C. JONES)	Clint Black EQUITY		42
43	43	10	JOYPIDE J. HANSON, N. BROPHY (J. HANSON, N. BROPHY, V. SHAW)	Jennifer Hanson UNIVERSAL SOUTH		42
44	44	44	ROLLIN' WITH THE FLOW J. RITCHIEY (T. HAYES)	Mark Chesnut LOFTON CREEK		44
45	50	2	THINGS THAT NEVER CROSS A MAN'S MIND B. CHANLEY (T. JOHNSON, D. POYTHRESS, W. VARBLE)	Kellie Pickler BNA		45
46	48	53	I'M WITH THE BAND W. KIRKPATRICK, LITTLE BIG TOWN (K. FAIRCHILD, W. KIRKPATRICK, K. ROADS, P. SWEET, J. WESTBROOK)	Little Big Town EQUITY		46
47	54	2	CLEANING THIS GUN (COME ON IN BOY) T. HEWITT, R. ATKINS (C. BEATHARD, M. CANNON, G. GOODMAN)	Rodney Atkins CURB		47
48	49	50	TILL WE AIN'T STRANGERS ANYMORE D. HUFF, J. BON JOVI, R. SAMBORA, B. JAMES	Bon Jovi Featuring LeAnn Rimes MERCURY/ISLAND/101MG		48
49	51	5	SOMETHIN' ABOUT A WOMAN J. RITCHIEY (L. OWEN, B. REGAN, J. RITCHIEY)	Jake Owen RCA		49
50	55	32	WHEN IT RAINS J. J. LESER, E. HERBST (J. YOUNG)	Eli Young Band CARNIVAL		50
51	50	5	GOES DOWN EASY M. WRIGHT, J. NIEBANK (T. HAMBRIDGE, D. L. MURPHY, G. NICHOLSON)	Va & Zant COLUMBIA		53
52	RE-ENTRY	2	BETTER GET TO LIVIN' K. WELLS, D. PARTON (D. PARTON, K. WELLS)	Dolly Parton DOLLY		52
53	53	10	READY, SET, DON'T GO F. MOLLIN (B. R. CYRUS, C. BEATHARD)	Billy Ray Cyrus WALT DISNEY/COS		47
54	53	6	COUNTRY GIRL D. SHEA, F. RODNEY (R. PALMER, S. MAJORS, D. SHEA, S. SANDERS)	Rissi Falmer 1720		54
55	63	2	THE POWER OF ONE C. HOWARD (M. POST, L. HENGBER, B. E. NASH)	Bonshel CURB		55
56	NOT SHOT DEBUT	1	STILL FEELS GOOD D. HUFF, RASCAL FLATTS (G. LEVICK, N. THRASHER, W. MOBLEY)	Rascal Flatts LYRIC STREET		56
57	RE-ENTRY	3	SHIFTWORK B. CANNON, K. CHESNEY (T. JONES)	Kenny Chesney Duet With George Strait BNA		42
58	58	2	SINNERS LIKE ME J. JOYCE, E. CURRICH, J. SPILLMAN	Eric Church CAPITOL NASHVILLE		58
59	NEW	1	WHAT IF IT'S ME F. MYERS (F. J. MYERS, J. STONE)	Andy Griggs MONTAGE		59
60	NEW	1	ONCE A WOMAN GETS A HOLD OF YOUR HEART J. RICH (J. RICH)	Heathland COUNTRY THUNDER		60

HITPREDICTOR

DATA PROVIDED BY PROMOSQUAD

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

ARTIST/TITLE/LABEL (Score)	Chart Rank	ARTIST/TITLE/LABEL (Score)	Chart Rank	ARTIST/TITLE/LABEL (Score)	Chart Rank
COUNTRY		CLAY WALKER Fall ASYLUM-CURB (90.3)	14	☆ SUGARLAND Stay MERCURY (87.4)	29
BRAD PAISLEY Online ARISTA NASHVILLE (89.5)	1	JOSH TURNER Firecracker MCA NASHVILLE (88.6)	15	CHUCK WICKS Stealing Cinderella RCA (76.0)	31
TOBY KEITH Love Me If You Can SHOW DOG NASHVILLE (83.4)	3	MIRANDA LAMBERT Famous In A Small Town COLUMBIA (75.7)	16	BILLY CURRINGTON Tangled Up MERCURY (91.8)	32
BROOKS & DUNN Proud Of The House We Built ARISTA NASHVILLE (82.7)	4	KEITH URBAN Everybody CAPITOL NASHVILLE (82.2)	17	JASON ALDEAN Laughed Until We Cried BROKEN BOW (88.5)	34
KENNY CHESNEY Don't Blink BNA (85.6)	5	SARA EVANS As If RCA (89.7)	19	EMERSON DRIVE You Still Own Me MIDAS (86.6)	35
TIM MCGRAW If You're Reading This CURB (94.8)	6	MONTGOMERY GENTRY What Do Ya Think About That COLUMBIA (89.7)	20	CHRIS CAGLE What Kinda Gone CAPITOL NASHVILLE (88.3)	37
DIERKS BENTLEY Free And Easy (Down The Road I Go) CAPITOL NASHVILLE (94.1)	8	JOE NICHOLS Another Side Of You UNIVERSAL SOUTH (94.5)	21	☆ BUCKY COVINGTON It's Good To Be Us LYRIC STREET (76.4)	41
CARRIE UNDERWOOD So Small ARISTA NASHVILLE (83.0)	9	LEANN RIMES Nothin' Better To Do ASYLUM-CURB (78.1)	22	☆ CLINT BLACK The Strong One EQUITY (82.5)	42
GARTH BROOKS More Than A Memory BIG MACHINE (91.5)	10	TAYLOR SWIFT Our Song BIG MACHINE (85.1)	23	☆ KELLIE PICKLER Things That Never Cross A Man's Mind BNA (85.3)	45
JASON MICHAEL CARROLL Livin' Our Love Song ARISTA NASHVILLE (88.6)	11	GARY ALLAN Watching Airplanes MCA NASHVILLE (80.5)	27	☆ BILLY RAY CYRUS Ready, Set, Don't Go WALT DISNEY (87.2)	53
GEORGE STRAIT How 'Bout Them Cowgirls MCA NASHVILLE (88.4)	12	BLAKE SHELTON The More I Drink WARNER BROS. (81.3)	28		

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HOT COUNTRY SONGS: 130 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience © 2007 Nielsen Business Media, Inc. All rights reserved.

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BETWEEN THE BULLETS wjessen@billboard.com

PAISLEY MAINTAINS NO. 1 BATTING STREAK

With 38 million audience impressions, Brad Paisley's 16th top 10 becomes his ninth chart-topper on Hot Country Songs. "Online," the second single from "5th Gear"—No. 8 on Top Country Albums—gains 650,000 impressions, halting a three-week run at the top by Rascal Flatts' "Take Me There" (No. 2). "Online" is also Paisley's fifth consecutive No. 1 single, marking the longest streak by any artist since Toby Keith hit six consecutive No. 1s be-



PAISLEY

tween September 2001 and December 2002. Paisley's track peaks in its 15th chart week, which ties his speed record for trips to the top. In the Dec. 11, 1999, issue, "He Didn't Have to Be" also rang the top bell in its 15th week. While Paisley replaces Rascal Flatts atop the chart, the trio gathers the Hot Shot Debut at No. 56 with the title track from "Still Feels Good." No. 1 on Top Country Albums and The Billboard 200.

—Wade Jessen

OCT 13 2007 **LATIN Billboard**

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	1	3	#1 ME ENAMORA 3 WKS G. SANTAOLALLA, JUANES (JUANES)	Juanes UNIVERSAL LATINO	1
2	3	3	38	MI CORAZONCITO A. SANTOS, L. SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	2
3	6	6	21	BASTA YA J. GUILLEN (M.A. SOLIS)	Conjunto Primavera FONOVISA	1
4	5	7	23	DIMELO S. GARRETT, B. KIDO, E. IGLESIAS, C. PAUCAR (S. GARRETT, B. KIDO, E. IGLESIAS, L. GOMEZ ESCOLAR)	Enrique Iglesias INTERSCOPE/UNIVERSAL LATINO	1
5	4	2	12	ELLA ME LEVANTO MR. G (R. AYALA)	Daddy Yankee EL CARTEL/INTERSCOPE	2
6	7	8	30	NO TE VEO DJ BLASS (J. BORGES BONILLA, H. L. PADILLA, R. ORTIZ, J. MUÑOZ, M. DE JESUS BAEZ)	Casa De Leonos WARNER LATINA	4
7	18	27	6	GREATEST GAINER ESTOS CELOS J. SEBASTIAN, J. R. CARDENAS (J. SEBASTIAN)	Vicente Fernandez SONY BMG NORTE	7
8	8	17	7	LA TRAVESIA J. L. GUERRA (J. L. GUERRA)	Juan Luis Guerra Y 440 EMI TELEVISION	8
9	9	11	18	A TI SI PUEDO DECIRTE E. PEREZ (J. SAN ROMAN)	El Chapo De Sinaloa DISA	4
10	HOT SHOT DEBUT		1	NO PUEDO OLVIDARLA M.A. SOLIS (M.A. SOLIS)	Marco Antonio Solis FONOVISA	10
11	14	16	9	BASTO R. MUÑOZ, R. MARTINEZ (M. MENDOZA)	Intocable EMI TELEVISION	11
12	13	9	11	DE TI EXCLUSIVO NOT LISTED (H. PALENCIA CISNEROS)	La Arrolladora Banda El Limon DISA/EMI/SONY	2
13	10	10	13	AYER LA VI NOT LISTED (W. O. LANDRON, M. RIVERA, E. LIND)	Don Omar VI/MACHETE	10
14	11	12	16	LAGRIMAS DEL CORAZON J. L. TERRAZAS (P. SOUSA)	Grupo Montez De Durango DISA	4
15	16	13	21	POR AMARTE ASI O. URBINA, JR., R. URBINA, R. AVITIA (E. REYES, A. MONTALBAN)	Alacranes Musical UNIVISION	2
16	2	4	17	OJALA PUDIERA BORRARTE F. OLVERA (F. OLVERA)	Mana WARNER LATINA	2
17	17	15	11	TU S. KRYS (JEREMIAS)	Jeremias UNIVERSAL LATINO	15
18	20	26	3	SOLO DIME QUE SI E. MARTINEZ (TITO EL BAMBINO)	Tito "El Bambino" EMI TELEVISION	18
19	21	25	15	YO TE QUIERO EL NASI, NESTY (J. L. MOREIRA LUNA, L. VEGUILLA MALAVE, V. MARTINEZ, E. F. PADILLA)	Wisn & Yandel VI/MACHETE	19
20	12	14	12	ZUN DADA DJ MEMO (G. A. C. PADILLA, R. DIAZ, F. G. ORTIZ TORRES)	Zion BABY/CMG/SRC/UNIVERSAL MOTOWN	12
21	26	36	8	TE PIDO QUE TE QUEDES Los Creadores Del Pasito Duraguense De Alfredo Ramirez DISA/EDIMONSA	Los Creadores Del Pasito Duraguense De Alfredo Ramirez DISA/EDIMONSA	21
22	15	5	12	NO LLORES E. ESTEFAN, JR., GAITAN BROTHERS (G. ESTEFAN, E. ESTEFAN, JR., R. GAITAN, A. GAITAN)	Gloria Estefan BURGUNDY/SONY BMG NORTE	1
23	33	33	11	PAZ EN ESTE AMOR NOT LISTED (NOT LISTED)	Fidel Rueda VI/MACHETE	22
24	22	32	12	CHUY Y MAURICIO NOT LISTED (J. ONTIVEROS)	El Potro De Sinaloa MACHETE	22
25	27	50	3	SOLO PARA TI M. DOMM TEMAS, PHURTADO (M. DOMM)	Camila SONY BMG NORTE	25

Legendary singer zooms into the top 10 on a 42% gain as song tops Regional Mexican chart. He debuts at No. 2 on Top Latin Albums.

This week's highest debut is Solis' 34th entry on this chart and 23rd top 10. Comes on the heels of his Univision TV special that aired Sept. 20.

Belanova enters the chart with first single from "Fantasia Pop," which ranks No. 11 on Latin Pop Albums.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	34	26	18	CUANDO REGRESAS J.A. MEDINA (M.A. SOLIS)	Patrulla 81 DISA	24
27	25	22	13	QUIEN T. TORRES, L. LEVIN, D. WARNER (R. ARJONA, T. TORRES)	Ricardo Arjona SONY BMG NORTE	21
28	39	-	2	100% MEXICANO PAGUILAR (M. DURAN DURAN)	Pepe Aguilar EMI TELEVISION	28
29	23	18	9	TUYA S. KRYS, J. PENA (J. PENA, O. BERMUDEZ)	Jennifer Pena UNIVISION	5
30	24	21	15	OLVIDAME TU DUELO (E. PAZ)	Duelo UNIVISION	2
31	29	20	18	TE VOY A PERDER A. BAQUEIRO (L. GARCIA, A. BAQUEIRO)	Alejandro Fernandez SONY BMG NORTE	9
32	RE-ENTRY	18	11	NUESTRO AMOR ES ASI I. PINEIRO, MAGNATE (R. OLIVEIRA, A. QUILES)	Magnate VI/MACHETE	21
33	28	45	3	SIN QUE LO SEPAS TU LOS TEMERARIOS (M.A. VAZQUEZ)	Los Temerarios FONOVISA	28
34	37	29	11	MUEVELO C. "CK" MARTINEZ (C. "CK" MARTINEZ, J. GOMEZ, M. SIFUENTES, T. BUTLER)	Cruz Martinez Presenta Los Super Reyes WARNER LATINA	11
35	30	38	4	BESAME SIN MIEDO C. LARA (J. JINGOLDSBY, C. BENNETT)	RBD EMI TELEVISION	30
36	35	41	5	POR AMARTE PAGUILAR (L. ARRIGUA, J. E. MURGIA)	Pepe Aguilar EMI TELEVISION	35
37	41	23	14	UN JUEGO LOS RIELEROS DEL NORTE, O. VALDIVIA (R. GONZALEZ MORA)	Los Rieleros Del Norte FONOVISA	5
38	40	36	19	LAGRIMAS DE SANGRE LOS TIGRES DEL NORTE (N. HERNANDEZ)	Los Tigres Del Norte FONOVISA	27
39	32	39	10	MI GENTE NOT LISTED (J. PACHECO)	Marc Anthony SONY BMG NORTE	23
40	36	37	10	MIRAME PRIVERA (B. DANZA)	Jenni Rivera FONOVISA	15
41	47	-	2	NO PENSE ENAMORARME OTRA VEZ M. HERNANDEZ, J. L. PILOTO, M. LOPEZ (J. L. PILOTO)	Myriam Hernandez LA CALLE/UNIVISION	41
42	42	-	2	QUE TE PICA NOT LISTED (NOT LISTED)	Notch CINCO POR CINCO/MACHETE	42
43	38	31	8	HOY YA ME VOY M. GIL (K. GARCIA)	Kany Garcia SONY BMG NORTE	25
44	44	-	5	5 LETRAS DOLBE A, NALES (J. MARTINEZ, R. ORTIZ)	Alexis & Fido SONY BMG NORTE	44
45	43	35	5	BEAUTIFUL GIRLS J. ROTEM (J. ROTEM, K. ANDERSON, S. JORDAN, J. LEIBER, M. STOLLER, B. E. KING)	Sean Kingston BELUGA HEIGHTS/EPIC/KOCH	35
46	NEW	1	1	BAILA MI CORAZON C. LOPEZ, BELANOVA (D. GUERRERO, R. ARREOLA, E. HUERTA)	Belanova UNIVERSAL LATINO	46
47	46	48	7	POBRE CORAZON M. SANCHEZ (D. VELAZQUEZ)	Divino UNIVISION	47
48	31	44	4	THE WAY I ARE TIMBALAND, DANJA (TV, MOSLEY, N. HILLS, K. L. HILSON, B. MUHAMMAD, C. NELSON, J. MAILTSBY)	Timbaland Featuring Keri Hilson MOSLEY/BLACKGROUND/INTERSCOPE	3
49	NEW	1	1	DEMASIADO FUERTE J. L. PAGAN (J. L. PILOTO, Y. HENRIQUEZ)	Yolandita Monge LA CALLE/UNIVISION	49
50	48	40	17	Y SI TE DIGO J. GAVIRIA, A. MUNERA EASTMAN (J. E. GAVIRIA)	Fanny Lu UNIVERSAL LATINO	-

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	2	#1 GLORIA ESTEFAN 2 WKS BURGUNDY 09055/SONY BMG NORTE (17.98)	90 Millas	1	1
2	70	-	2	GREATEST GAINER VICENTE FERNANDEZ SONY BMG NORTE 14602 (15.98)	Para Siempre	2	2
3	2	5	20	MARCO ANTONIO SOLIS FONOVISA 353133/UG (10.98)	La Mejor... Coleccion	2	2
4	HOT SHOT DEBUT		1	LOS PRIMOS DE DURANGO ASL 730020/MACHETE (10.98)	Voy A Convencerte	4	4
5	3	1	22	CAMILA SONY BMG NORTE 78272 (14.98)	Todo Cambio	1	1
6	4	2	10	MARC ANTHONY SONY BMG NORTE 11824 (16.98)	El Cantante (Soundtrack)	1	1
7	NEW		1	WISN & YANDEL MACHETE 010020 (16.98)	Tomando Control: Live	7	7
8	NEW		1	GRUPO MONTEZ DE DURANGO DISA 721111 (12.98)	En Directo De Mexico A Guatemala: Contiene El Exit: La Poposa	8	8
9	8	10	13	VARIOUS ARTISTS LA CALLE 330050/UG (12.98)	Bachata # 1s	8	8
10	6	7	26	VICENTE FERNANDEZ DISCOS 605 07405/SONY BMG NORTE (16.98)	Historia De Un Idolo	1	1
11	5	4	16	RICARDO ARJONA SONY BMG NORTE 11335 (15.98)	Quien Dijo Ayer	2	2
12	10	8	41	AVENTURA PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/DVD)	K.O.B.: Live	2	2
13	11	9	3	VARIOUS ARTISTS DISCOS 605 14450/SONY BMG NORTE (14.98)	Top Latino V3	9	9
14	NEW		1	LOS TEMERARIOS DISA 726638 (12.98)	La Mujer De Los Dos: Exitos De Pelicula	14	14
15	13	15	58	MANA WARNER LATINA 63661 (18.98)	Amar Es Combatir	2	1
16	7	11	14	CHRISTIAN CASTRO UNIVERSAL LATINO 009199 (10.98)	El Indomable	1	1
17	9	3	4	MANU CHAO MACHETE 68496/NACIONAL (16.98)	La Radiolina	1	1
18	12	12	13	GRUPO MONTEZ DE DURANGO DISA 724115 (12.98)	Agarrese!	1	1
19	17	14	7	DADDY YANKEE EL CARTEL/INTERSCOPE 008937/IGA (13.98)	El Cartel: The Big Boss	1	1
20	19	-	2	BLACK: GUAYABA MACHETE 009849 (14.98)	No Hay Espacio	19	19
21	15	6	5	BEYONCE MUSIC WORLD/COLUMBIA 12804/SONY MUSIC (8.98)	Irremplazable (EP)	3	3
22	18	17	7	MARTINEZ CRUZ PRESENTA LOS SUPER REYES WARNER LATINA 262652 (15.98)	El Regreso De Los Reyes	3	3
23	16	13	6	LOS TIGRES DEL NORTE FONOVISA 353266/UG (12.98)	20 Corridos Prohibidos	7	7
24	14	-	2	PESADO WARNER LATINA 312828 (14.98)	Gracias Por Tu Amor	14	14
25	NEW		1	ALACRANES MUSICAL UNIVISION 311201/UG (11.98)	20 Alacranazos	25	25

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	21	21	19	ALACRANES MUSICAL UNIVISION 311054/UG (12.98)	Ahora Y Siempre	1	1
27	20	19	3	LOS TUCANES DE Tijuana UNIVISION 311059/UG (10.98)	La Mejor... Coleccion: De Canciones	19	19
28	26	32	18	VARIOUS ARTISTS MOCK & ROLL 60201/SONY BMG NORTE (14.98)	30 Bachatas Pegaditas: Lo Nuevo Y Lo Mejor 2007	26	26
29	22	22	34	LOS HUMILDES VS. LA MIGRA BCI LATINO 41593/BCI (6.98)	Los Humildes Vs. La Migra	20	20
30	27	38	14	LOS BUKIS FONOVISA 353283/UG (10.98)	30 Recuerdos Inolvidables	12	12
31	25	-	2	ANA GABRIEL DISCOS 605 13337/SONY BMG NORTE (14.98)	...En La Plaza De Toros Mexico	25	25
32	37	24	11	HECTOR LAVOE FANIA 130144/EMUSICA (19.98)	A Man And His Music	15	15
33	64	-	2	PACE SETTER PEPE AGUILAR UNIVISION 05754/EMI TELEVISION (13.98)	100% Mexicano	33	33
34	29	33	5	EL CHAPO DE SINALOA DISA 729333 (8.98)	15 Autenticos Exitos	21	21
35	32	-	2	VARIOUS ARTISTS MACHETE 009902 (12.98)	Bachata: Simply The Best	32	32
36	42	63	41	MARCO ANTONIO SOLIS FONOVISA 352490/UG (13.98)	Trozos De Mi Alma 2	41	41
37	23	16	5	TEGO CALDERON WARNER LATINA 245692 (15.98)	El Abayarde Contraataca	6	6
38	34	25	14	BANDA ARKANGEL R-15 DISCOS 605 10591/SONY BMG NORTE (16.98)	La Historia De La Mera Mera	13	13
39	30	26	10	VARIOUS ARTISTS WY 009208/MACHETE (16.98 CD/DVD)	Los Vaqueros: Wild Wild Mixes	4	4
40	28	20	4	LOS CUATES DE SINALOA SONY BMG NORTE 13905 (12.98)	Los Gallos Mas Caros	20	20
41	36	29	19	TIERRA CALI VENEZUELA 653210/UNIVERSAL LATINO (13.98 CD/DVD)	Enamorado De Ti: Edicion Especial	25	25
42	38	39	12	LOS BUKIS / BRONCO / LOS TEMERARIOS FONOVISA 353269/UG (10.98)	B.B.T.3	12	12
43	31	31	12	BRASEROS MUSICAL DE DURANGO DISA 729316 (5.98)	Linea De Oro: La Abaya Mope Y Muchos Exitos Mas...	21	21
44	24	18	7	BELANOVA UNIVERSAL LATINO 009868 (13.98)	Fantasia Pop	18	18
45	33	68	6	LA ARROLLADORA BANDA EL LIMON DISA 729327 (5.98)	Linea De Oro: En Los Puros Huesos Y Muchos Exitos Mas	33	33
46	45	36	6	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1990 (7.98)	Cruzando Fronteras	23	23
47	35	35	11	ALEJANDRO FERNANDEZ SONY BMG NORTE 10111 (16.98)	Viento A Favor	2	2
48	40	23	13	HECTOR LAVOE FANIA/EMUSICA 130269/UNIVERSAL LATINO (14.98)	El Cantante: The Originals	1	1
49	56	-	2	MARCO ANTONIO SOLIS FONOVISA 353066/UG (12.98)	La Historia Continua... Parte III	1	1
50	NEW		1	LA ARROLLADORA BANDA EL LIMON DISA 729342 (8.98)	15 Autenticos Exitos	50	50

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	44	30	7	ZION BABY/CMG/SRC/UNIVERSAL MOTOWN 009029/UMRG (13.98)	The Perfect Melody	1	1
52	39	34	8	EL TRONO DE MEXICO UNIVERSAL LATINO 009532 (11.98)	Fuego Nuevo	13	13
53	43	62	9	JENNI RIVERA FONOVISA 353001/UG (12.98)	Mi Vida Loca	1	1
54	52	46	21	LOS TUCANES DE TIJUANA UNIVISION 311110/UG (10.98)	La Mejor... Coleccion De Comdos	1	1
55	46	37	4	MAZISO MUSICAL UNIVISION 311180/UG (5.98)	Linea De Oro: Loco Por Ti Y Muchos Exitos Mas	21	21
56	55	43	42	RBD EMI TELEVISION 75852/VIRGIN (13.98)	Celestial	1	1
57	54	51	99	WISN & YANDEL MACHETE 561402 (15.98)	Pa'l Mundo	1	1
58	50	61	7	KANY GARCIA SONY BMG NORTE 89255 (14.98)	Cualquier Dia	48	48
59	RE-ENTRY	4	4	MYRIAM HERNANDEZ LA CALLE 330064/UG (13.98)	Enamorandome	9	9
60	59	45	72	DON OMAR VI 006662/MACHETE (15.98)	King Of Kings	1	1
61	51	42	5	LOS GREYS FONOVISA 352840/UG (5.98)	Linea De Oro: Dos Gotas De Agua Y Muchos Exitos Mas...	4	4
62	57	49	24	LOS TERRIBLES DEL NORTE FREDDIE 1969 (9.98)	30 Comdos: Historias Nortenas	26	26
63	53	28	5	TIMBIRICHE EMI TELEVISION 04451 (14.98)	25	25	
64	69	67	98	JUAN LUIS GUERRA Y 440 EMI TELEVISION 88392 (14.98)	La Llave De Mi Corazon	1	1
65	62	52	51	VALENTIN ELIZALDE UNIVERSAL LATINO 006611 (9.98)	Vencedor	1	1
66	60	41	8	VARIOUS ARTISTS VI 009207/M			

LATIN

LATIN AIRPLAY POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	ME ENAMORA	JUANES (UNIVERSAL LATINO)
2	2	DIMELO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
3	3	SI NOS QUEDARA POCO TIEMPO	CHAYANNE (SONY BMG NORTE)
4	8	SOLO PARA TI	CAMILA (SONY BMG NORTE)
5	4	OJALA PUDIERA BORRARTE	MANA (WARNER LATINA)
6	9	ME DUELE AMARTE	REIK (SONY BMG NORTE)
7	6	QUIEN	RICARDO ARJONA (SONY BMG NORTE)
8	13	ME MUERO	LA SA ESTACION (SONY BMG NORTE)
9	7	TODO CAMBIO	CAMILA (SONY BMG NORTE)
10	5	TU	JEREMIAS (UNIVERSAL LATINO)
11	10	TUYA	JENNIFER PENA (UNIVISION)
12	12	LA TRAVESIA	JUAN LUIS GUERRA Y 440 (EMI TELEVISIA)
13	11	TE VOY A PERDER	ALEJANDRO FERNANDEZ (SONY BMG NORTE)
14	14	POR AMARTE	PEPE AGUILAR (EMI TELEVISIA)
15	17	NO PENSE ENAMORARME OTRA VEZ	MYRIAM HERNANDEZ (LA CALLE/UNIVISION)

LATIN ALBUMS POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	MARCO ANTONIO SOLIS	LA MEJOR... COLECCION (FONOVISIA/UG)
2	2	CAMILA	TODO CAMBIO (SONY BMG NORTE)
3	3	RICARDO ARJONA	QUIEN DIJO AYER (SONY BMG NORTE)
4	5	VARIOUS ARTISTS	TOP LATIN V3 (DISCOS 605/SONY BMG NORTE)
5	6	MANA	AMAR ES COMBATIR (WARNER LATINA)
6	4	MANU CHAO	LA RADIO/LINA (BECAUSE/NACIONAL)
7	8	BLACK: GUAYABA	NO HAY ESPACIO (MACHETE)
8	7	BEYONCE	IRREMPLAZABLE (EP) (MUSIC WORLD/COLUMBIA/SONY MUSIC)
9	10	ANA GABRIEL	...EN LA PLAZA DE TOROS MEXICO (DISCOS 605/SONY BMG NORTE)
10	12	MARCO ANTONIO SOLIS	TROZOS DE MI ALMA 2 (FONOVISIA/UG)
11	9	BELANOVA	FANTASIA POP (UNIVERSAL LATINO)
12	11	ALEJANDRO FERNANDEZ	VIENTO A FAVOR (SONY BMG NORTE)
13	16	MARCO ANTONIO SOLIS	LA HISTORIA CONTINUA... PARTE III (FONOVISIA/UG)
14	15	RBD	CELESTIAL (EMI TELEVISIA/VIRGIN)
15	13	KANY GARCIA	CUALQUIER DIA (SONY BMG NORTE)

TROPICAL

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	MI CORAZONCITO	AVENTURA (PREMIUM LATIN)
2	1	MI GENTE	MARC ANTHONY (SONY BMG NORTE)
3	2	LA TRAVESIA	JUAN LUIS GUERRA Y 440 (EMI TELEVISIA)
4	7	DIME QUE FALTO	ZACARIAS FERREIRA (M.P./UNIVISION)
5	9	SI NOS DUELE	VICTOR MANUELLE (SONY BMG NORTE)
6	11	AYER LA VI	DON OMAR (V/MACHETE)
7	8	NO TE VEO	CASA DE LEONES (WARNER LATINA)
8	6	ELLA ME LEVANTO	DADDY YANKEE (EL CARTEL/INTERSCOPE)
9	5	NO LLORES	GLORIA ESTEFAN (BURGUNDY/SONY BMG NORTE)
10	3	ME ENAMORA	JUANES (UNIVERSAL LATINO)
11	10	MALDITO AMOR	ANDY ANDY (EMI TELEVISIA)
12	15	MAS QUE TU AMIGO	TITO NIEVES (LA CALLE/UNIVISION)
13	27	TU	JEREMIAS (UNIVERSAL LATINO)
14	17	LLORE Y LLORE	ELVIS CRESPO (MACHETE)
15	-	CUESTA ABAJO	JERRY RIVERA (EMI TELEVISIA)

TROPICAL

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	GLORIA ESTEFAN	90 MILLAS (BURGUNDY/SONY BMG NORTE)
2	2	MARC ANTHONY	EL CANTANTE (SOUNDTRACK) (SONY BMG NORTE)
3	3	VARIOUS ARTISTS	BACHATA # 15 (LA CALLE/UG)
4	4	AVENTURA	K.O.B.: LIVE (PREMIUM LATIN/SONY BMG NORTE)
5	5	VARIOUS ARTISTS	30 BACHATAS PEGADITAS: LO NUEVO Y LO MEJOR 2007 (MOCK & ROLL/SONY BMG NORTE)
6	7	HECTOR LAVOE	A MAN AND HIS MUSIC (FANIA/EMUSICA)
7	6	VARIOUS ARTISTS	BACHATA: SIMPLY THE BEST (MACHETE)
8	8	HECTOR LAVOE	EL CANTANTE: THE ORIGINALS (FANIA/EMUSICA/UNIVERSAL LATINO)
9	10	JUAN LUIS GUERRA Y 440	LA LLAVE DE MI CORAZON (EMI TELEVISIA)
10	9	MANNY MANUEL	TENGO TANTO (UNIVERSAL LATINO)
11	12	MONCHY & ALEXANDRA	EXITOS (J & N/SONY BMG NORTE)
12	11	ANDY ANDY	TU ME HACES FALTA (EMI TELEVISIA)
13	4	TITO NIEVES	CANCIONES CLASICAS DE MARCO ANTONIO SOLIS (LA CALLE/UG)
14	-	JERRY RIVERA	CARIBE GARDEL (EMI LATIN)
15	13	XTREME	HACIENDO HISTORIA (LA CALLE/UG)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	8	ESTOS CELOS	VICENTE FERNANDEZ (SONY BMG NORTE)
2	1	A TI SI PUEDO DECIRTE	EL CHAPO DE SINALOA (DISA)
3	5	BASTO	INTOCABLE (EMI TELEVISIA)
4	-	NO PUEDO OLVIDAR LA	MARCO ANTONIO SOLIS (FONOVISIA)
5	6	DE TI EXCLUSIVO	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
6	3	LAGRIMAS DEL CORAZON	GRUPO MONTEZ DE DURANGO (DISA)
7	4	BASTA YA	CONJUNTO PRIMAVERA (FONOVISIA)
8	7	POR AMARTE ASI	ALACRANES MUSICAL (UNIVISION)
9	9	MIL HERIDAS	CUISILLOS (MUSART/BALBOA)
10	12	TE PIDO QUE TE QUEDES	LOS CREADORES DEL PASTIO DURANGUENSE (ALFREDO RAMIREZ/DISA/EDIMONSA)
11	14	PAZ EN ESTE AMOR	FIDEL RUEDA (MACHETE)
12	10	CHUY Y MAURICIO	EL POTRO DE SINALOA (MACHETE)
13	11	CUANDO REGRESES	PATRULLA 81 (DISA)
14	11	OLVIDAME TU	DUELO (UNIVISION)
15	13	SIN QUE LO SEPAS TU	LOS TEMERARIOS (FONOVISIA)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	-	VICENTE FERNANDEZ	PARA SIEMPRE (SONY BMG NORTE)
2	-	LOS PRIMOS DE DURANGO	VOY A CONVENCERTE (ASU/MACHETE)
3	-	GRUPO MONTEZ DE DURANGO	EN DIRECTO DE MEXICO A GUATEMALA: CONTIENE EL EXTRA: LA PLOJOSA (DISA)
4	1	VICENTE FERNANDEZ	HISTORIA DE UN IDOLO (DISCOS 605/SONY BMG NORTE)
5	-	LOS TEMERARIOS	LA MUJER DE LOS DOS: EXITOS DE PELICULA (DISA)
6	2	CHRISTIAN CASTRO	EL INDOMABLE (UNIVERSAL LATINO)
7	3	GRUPO MONTEZ DE DURANGO	AGARRESEI (DISA)
8	6	MARTINEZ CRUZ PRESENTA LOS SUPER REYES	EL REGRESO DE LOS REYES (WARNER LATINA)
9	-	LOS TIGRES DEL NORTE	20 CORRIDOS PROHIBIDOS (FONOVISIA/UG)
10	-	PESADO	GRACIAS POR TU AMOR (WARNER LATINA)
11	-	ALACRANES MUSICAL	20 ALACRANAZOS (UNIVISION/UG)
12	-	ALACRANES MUSICAL	AHORA Y SIEMPRE (UNIVISION/UG)
13	-	LOS TUCANES DE TIJUANA	LA MEJOR... COLECCION: DE CANCIONES (UNIVISION/UG)
14	-	LOS HUMILDES VS. LA MIGRA	LOS HUMILDES VS. LA MIGRA (BCI/LATINO/BCI)
15	10	LOS BUKIS	30 RECUERDOS INOLVIDABLES (FONOVISIA/UG)

Billboard DANCE

OCT 13 2007

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	7	WALK AWAY	TONY MORAN FEAT. KRISTINE W. DANCE MUSIC PRODUCTIONS INC./TOMMY BOY
2	9	4	HOLD IT, DON'T DROP IT	JENNIFER LOPEZ EPIC
3	6	8	I'M NOT FEATURING YOU	TAYLOR DAYNE SILVER LABEL/TOMMY BOY
4	7	8	WHITE LIES	PAUL VAN DYK FEATURING JESSICA SUTTA MUTE
5	4	7	LOVESTONED	JUSTIN TIMBERLAKE JIVE/ZOMBA
6	12	6	LOVE TODAY	MIKA CASABLANCA/UNIVERSAL REPUBLIC
7	10	8	BUT BEAUTIFUL	BILLIE HOLIDAY LEGACY/COLUMBIA
8	11	11	MAKE IT LAST	DAVE AUDE FEATURING JESSICA SUTTA AUDACIOUS
9	3	11	ACTIVATE MY BODY	PERRY TWINS FEATURING JANIA PERRY TWINS
10	1	10	LOVE VIBRATIONS	BARBARA TUCKER B STAR/MUSIC PLANT
11	21	3	DISRESPECTFUL	CHAKA KHAN FEAT. MARY J. BLIGE BURGUNDY/COLUMBIA
12	15	5	IN MY ARMS	PLUMB CURB
13	5	10	STAY	SIMPLY RED SIMPLYRED.COM
14	23	3	DO IT	NELLY FURTADO MOSLEY/GEFFEN
15	18	7	GIRL, I TOLD YA	VALERIA INTERSCOPE
16	24	5	STRONGER	JINEX SILVER LABEL/TOMMY BOY
17	19	7	SALALA	ANGELIQUE KIDJO FEAT. PETER GABRIEL STARBUCKS/RAZOR & TIE
18	20	8	EVOLUTION	KORN VIRGIN
19	26	4	YOUR LOVE IS MINE	CORINNE BAILEY RAE SAVOY JAZZ WOLFO WIDE/SAVOY JAZZ
20	11	12	DEEP INTO YOUR SOUL	FRISCIA & LAMBOY NERVOUS
21	14	12	GIVE ME DANGER	DANGEROUS MUSE SIRE/WARNER BROS.
22	13	12	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM/IOJMG
23	28	1	IT'S GOT TO BE LOVE	RACHEL PANAY ACT 2/MUSIC PLANT
24	30	4	BE WITH YOU	TAXI DOLL WWW.TAXIDOLL.COM
25	22	11	EVERYBODY DANCE (CLAP YOUR HANDS)	DEBORAH COX DECO

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	32	4	WAIT FOR YOU	ELLIOTT YAMIN HICKORY
27	16	14	MY MAN	AMUKA J/VM
28	37	3	TWO TIMES BLUE	DEBBIE HARRY VS. SOULSEEKERZ ELEVEN SEVEN
29	35	4	D.A.N.C.E.	JUSTICE VICE/DOWN TOWN/ATLANTIC/LAVA
30	42	3	POWER SOMEBODY BEYOND	MICHAEL GRAY FEAT. STEVE EDWARDS THRIVE/DANCE THRIVE
31	36	4	PIECE OF MY LOVE	DEBBY HOLIDAY NEBULA 9
32	17	14	STEP INTO THE LIGHT	DARRIN HAYES POWDERED SUGAR
33	40	3	I NEED A MIRACLE 2007	KLM MUSIC FEATURING COCO STAR THRIVE/DANCE/THRIVE
34	33	4	THE WAY I ARE	TIMBALAND FEAT. KE\$HA HILSON MOSLEY/BLACKGROUND/INTERSCOPE/UNIVERSAL
35	27	11	THNKS FR TH MMRS	FALL OUT BOY FEAT. RAYEN/ISLAND/IOJMG
36	39	4	WHAT I WANT	BOB SINCLAR PRESENTS FIREBALL YELLOW/SILVER LABEL/TOMMY BOY
37	34	4	WHEN DID YOUR HEART GO MISSING?	ROONEY CHERRYTREE/GEFFEN
38	38	4	STIFF KITTENS	BLACK AUDIO TINY E/IL/INTERSCOPE
39	43	3	WE ARE ONE	KELLY SWEET F-AZOR & TIE
40	25	13	OUTTA MY MIND	DHSHA KAI ACT 2 MUSIC PLANT
41	47	2	NO SUBMISSION	MATT DAREY VS. TALL PAUL FEAT. ALABAMA 3 TWISTED/KOCH
42	31	9	ARIZONA BUMP	ROO CARRILLO ROO CARRILLO
43	-	-	NO, NO, NO	OND MIND TRAIN
44	29	12	SHE'S MADONNA	ROBBIE WILLIAMS WITH PET SHOP BOYS VIRGIN
45	NEW	-	HIGHER	TIFFANY DAUJAN
46	48	3	EVERYTIME IT RAINS	SEAN ENSIGN SEAN ENSIGN
47	44	5	TIME WON'T LET ME GO	THE BRAVERY ISLAND/IOJMG
48	49	2	STOP ME	MARK RONSON FEAT. DANIEL MERRIWEATHER ALLI/O/RCA/RMG
49	NEW	-	CROCODILE	UNDERWORLD SIDE ONE
50	NEW	-	AMAZING	SEAL WARNER BROS.

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / NUMBER / DISTRIBUTING LABEL)	GENRE
1	1	6	M.I.A.	KALA XL/INTERSCOPE 009659*/IGA	REGGAE
2	2	7	BLACK AUDIO	CXCCELLS TINY EVIL/INTERSCOPE 003512/IGA	REGGAE
3	5	10	IMOGEN HEAP	SPEAK FOR YOURSELF RCA VICTOR 72532	POP
4	3	4	DJ SKRIBBLE	THRIVEMIX 04 THRIVE/DANCE 90766/THRIVE	REGGAE
5	4	1	PAUL VAN DYK	IN BETWEEN MUTE 9364*	TRANCE
6	7	11	THE CHEMICAL BROTHERS	WE ARE THE NIGHT FREESTYLE DUST 94153*/ASTRALWORKS	TRANCE
7	8	47	THE COUNTDOWN SINGERS	FOREVER DISCO MADACY SPECIAL PRODUCTS 52379/MADACY	DISCO
8	NEW	-	MUM	GO GO SMEAR THE POISON IYV FAT CAT 69946	POP
9	10	12	JUSTICE	CROSS ED BANGER/BECAUSE 24892*/VICE	TRANCE
10	12	74	GNARLS BARKLEY	ST. ELSEWHERE DOWNTOWN 70003*/ATLANTIC	TRANCE
11	16	46	DEPECHE MODE	THE BEST OF DEPECHE MODE VOLUME 1: SILENCE/REPRISE 44256/WARNER BROS.	ROCK
12	13	25	TIESTO	ELEMENTS OF LIFE MAGIC MUZIK 1515/ULTRA	TRANCE
13	11	28	LCD SOUNDSYSTEM	SOUND OF SILVER OPA 85114/CAPITOL	TRANCE
14	9	2	STEPHANE POMPOUGNAC	HOTEL COSTES V.10 PSCHENT 47529/WAGRAM	TRANCE
15	14	28	DAFT PUNK	MUSIQUE VOL. 1: 1993-2005 VIRGIN 58405	TRANCE
16	NEW	-	JOHN DIGWEED	RENAISSANCE PRESENTS TRANSITIONS THRIVE 93753	TRANCE
17	15	21	BJORK	VOLTA ELEKTRA/ATLANTIC 135868/AG	TRANCE
18	6	2	METRO STATION	METRO STATION RED INK 10521	TRANCE
19	18	6	ARCHITECTURE IN HELSINKI	PLACES LIKE THIS POLYVINYL 139*	TRANCE
20	19	2	FEDERICA AUBELE	PAN AMERICANA EIGHTEENTH STREET LOUNGE '17	TRANCE
21	20	20	JOHNNY VICIOUS	THRIVEMIX PRESENTS: DANCE ANTHEMS THRIVE/DANCE 90766/THRIVE	TRANCE
22	22	6	KASKADE	BRING THE NIGHT ULTRA 1567	TRANCE
23	23	33	VARIOUS ARTISTS	FOREVER FREESTYLE RAZOR & TIE 89147	TRANCE
24	25	71	SHE WANTS REVENGE	SHE WANTS REVENGE PERFECTKISS/FLAWLESS/GEFFEN 006587/MCA	TRANCE
25	17	3	SIMIAN MOBILE DISCO	ATTACK DECAY SUSTAIN RELEASE INTERSCOPE 009861/IGA	TRANCE

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / NUMBER / PROMOTION LABEL)
1	3	8	THE WAY I ARE	TIMBALAND FEAT. KE\$HA HILSON MOSLEY/BLACKGROUND/INTERSCOPE
2	2	12	LOVE IS GONE	DAVE NAVARRO FEAT. RING CHRIS WILLIS PERFECTO/ULTRA
3	5	10	WHITE LIES	PAUL VAN DYK FEAT. RING CHRIS WILLIS PERFECTO/ULTRA
4	4	12	DON'T STOP THE MUSIC	RIHANNA SRP/DEF JAM/IOJMG
5	1	9	LOVESTONED	JUSTIN TIMBERLAKE JIVE/ZOMBA
6	12	6	I WANT YOUR SOUL	ARMAND VAN HELDEN ULTRA
7	6	11	STOP ME	MARK RONSON FEAT. DANIEL MERRIWEATHER ALLI/O/RCA/RMG
8	7	20	UMBRELLA	RIHANNA FEATURING JAY-Z SRP/DEF JAM/IOJMG
9	13	8	AGAIN	KIM LEONI RCB/INS
10	11	10	CARRY ME AWAY	CHRIS LAKE FEATURING EMMA HEWITT NERVOUS
11	9	25	PUT 'EM UP	EDUN ROBBIE S
12	15	6	GET DOWN	TODD TERRY STRICTLY RHYTHM
13	10	15	STRANGER	HILARY DUFF POLLYWOOD
14	25	2	GIMME MORE	BRITNEY SPEARS JIVE/ZOMBA
15	16	4	HOLD IT, DON'T DROP IT	JENNIFER LOPEZ EPIC
16				

OCT 13 2007 HITS OF THE WORLD Billboard

JAPAN		
ALBUMS		
THIS WEEK	LAST WEEK	(SOUNDCAN JAPAN) OCTOBER 2, 2007
1	NEW	AI OOTSUKA LOVE PIECE (CD/DVD) AVEX TRAX
2	NEW	TOKYO JIHEN VARIETY EMI
3	NEW	AI OOTSUKA LOVE PIECE AVEX TRAX
4	1	ANGELA AKI TODAY (FIRST LTD VERSION) EPIC
5	2	HIDEAKI TOKUNAGA VOCALIST3 UNIVERSAL
6	3	KETSUMEISHI KETSU NO PORISU 5 TOY'S FACTORY
7	6	VARIOUS ARTISTS JPN WHAT'S UP? R&B GREATEST HITS 2 UNIVERSAL
8	NEW	FOO FIGHTERS ECHOES, SILENCE, PATIENCE & GRACE BMG JAPAN
9	NEW	MOTOHIRO HATA KONTORASUTO (FIRST LTD VERSION) BMG JAPAN
10	5	DRAGON ASH THE BEST OF DRAGON ASH WITH CHANGES VOL 2 VICTOR

UNITED KINGDOM		
ALBUMS		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) SEPTEMBER 30, 2007
1	NEW	FOO FIGHTERS ECHOES, SILENCE, PATIENCE & GRACE ROSWELL/RCA
2	1	JAMES BLUNT ALL THE LOST SOULS ATLANTIC/CUSTARD
3	3	AMY WINEHOUSE BACK TO BLACK ISLAND
4	NEW	IAN BROWN THE WORLD IS YOURS FICTION
5	2	KANYE WEST GRADUATION ROC-A-FELLA/DEF JAM
6	4	50 CENT CURTIS AFTERMATH/G-UNIT/INTERSCOPE
7	NEW	RYANDAN RYANDAN UCJ
8	10	PHIL COLLINS HITS VIRGIN
9	6	KT TUNSTALL DRASTIC FANTASTIC RELENTLESS/VIRGIN
10	7	PLAIN WHITE T'S EVERY SECOND COUNTS HOLLYWOOD

GERMANY		
ALBUMS		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) OCTOBER 2, 2007
1	1	JAMES BLUNT ALL THE LOST SOULS ATLANTIC/CUSTARD
2	NEW	MONROSE STRICTLY PHYSICAL STARWATCH
3	NEW	FOO FIGHTERS ECHOES, SILENCE, PATIENCE & GRACE ROSWELL/RCA
4	2	MARK KNOPFLER KILL TO GET CRIMSON MERCURY
5	5	ANNETT LOUISAN DAS OPTIMALE LEBEN 105 MUSIC
6	NEW	HIGH SCHOOL MUSICAL 2 HIGH SCHOOL MUSICAL 2 DISNEY
7	8	LUCIANO PAVAROTTI PAVAROTTI FOREVER UNIVERSAL
8	4	SEMINO ROSSI EINMAL JA - IMMER JA KOCH
9	7	HELENE FISCHER SO NAH WIE DU CAPITOL
10	6	BUSHIDO 7 ERSUTERJU

EURO DIGITAL TRACKS		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL) OCTOBER 13, 2007
1	NEW	ABOUT YOU NOW (RADIO EDIT) SUGARBABIES ISLAND
2	1	1973 (ALBUM VERSION) JAMES BLUNT CUSTARD/ATLANTIC
3	2	BEAUTIFUL GIRLS SEAN KINGSTON BELUGA HEIGHTS/KOCH/EPIC
4	4	HEY THERE DELILAH PLAIN WHITE T'S FEARLESS/HOLLYWOOD
5	6	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM
6	3	STRONGER KANYE WEST ROC-A-FELLA/DEF JAM
7	5	AYO TECHNOLOGY 50 CENT FT. JUSTIN TIMBERLAKE & TIMBALAND SHADY/AFTERMATH/INTERSCOPE
8	19	1, 2, 3, 4 FEIST CHERRYTREE/POLYDOR/INTERSCOPE
9	NEW	LET ME THINK ABOUT IT IDA CORR VS FEDDE LE GRAND DATA
10	7	BIG GIRLS DON'T CRY FERGIE WILL.I.AM/A&M/INTERSCOPE
11	NEW	NO U HANG UP SHAYNE WARD SYCO
12	NEW	VALERIE MARK RONSON FT. AMY WINEHOUSE ALLIDO/COLUMBIA
13	16	THE PRETENDER FOO FIGHTERS ROSWELL/RCA
14	10	SHE'S SO LOVELY SCOUTING FOR GIRLS EPIC
15	8	UMBRELLA RIHANNA FT. JAY-Z SRP/DEF JAM
16	11	SHUT UP AND DRIVE RIHANNA SRP/DEF JAM
17	12	UMBRELLA (ALBUM VERSION) RIHANNA FT. JAY-Z SRP/DEF JAM
18	13	THE WAY I ARE TIMBALAND FT. KERI HILSON MOSLEY/BLACKGROUND/INTERSCOPE
19	NEW	BUBBLY COLBIE CAILLAT UNIVERSAL REPUBLIC
20	NEW	AYO TECHNOLOGY (EXPLICIT VERION) 50 CENT FT. JUSTIN TIMBERLAKE & TIMBALAND SHADY/AFTERMATH/INTERSCOPE

FRANCE		
ALBUMS		
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE) OCTOBER 2, 2007
1	1	JAMES BLUNT ALL THE LOST SOULS ATLANTIC/CUSTARD
2	2	MANU CHAO LA RADIOLINE BECAUSE
3	3	VANESSA PARADIS DIVINIDYLLE UNIVERSAL
4	NEW	TIKEN JAH FAKOLY L'AFRICAIN BARCLAY
5	4	AMY WINEHOUSE BACK TO BLACK ISLAND
6	6	MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND
7	5	50 CENT CURTIS AFTERMATH/G-UNIT/INTERSCOPE
8	8	CHRISTOPHE MAE MON PARADIS WARNER
9	7	BEN HARPER AND THE INNOCENT CRIMINALS LIFELINE VIRGIN
10	NEW	PJ HARVEY WHITE CHALK ISLAND

AUSTRALIA		
ALBUMS		
THIS WEEK	LAST WEEK	(ARIA) SEPTEMBER 30, 2007
1	NEW	FOO FIGHTERS ECHOES, SILENCE, PATIENCE & GRACE RCA
2	NEW	THE CAT EMPIRE SO MANY NIGHTS VIRGIN
3	1	JAMES BLUNT ALL THE LOST SOULS ATLANTIC/CUSTARD
4	9	VARIOUS ARTISTS HIGH SCHOOL MUSICAL 2 WALT DISNEY
5	5	FALL OUT BOY INFINITY ON HIGH INTERSCOPE
6	2	KANYE WEST GRADUATION ROC-A-FELLA/DEF JAM
7	3	SHANNON NOLL TURN IT UP SONY BMG
8	7	SOUNDTRACK HAIRSPRAY DECCA
9	4	50 CENT CURTIS AFTERMATH/G-UNIT/INTERSCOPE
10	10	FERGIE THE DUTCHESS WILL.I.AM/A&M/INTERSCOPE

CANADA		
ALBUMS		
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNSCAN) OCTOBER 13, 2007
1	NEW	FOO FIGHTERS ECHOES, SILENCE, PATIENCE & GRACE ROSWELL/RCA/SONY BMG
2	1	JAMES BLUNT ALL THE LOST SOULS CUSTARD/ATLANTIC/WARNER
3	NEW	RASCAL FLATTS STILL FEELS GOOD LYRIC STREET/UNIVERSAL
4	2	KANYE WEST GRADUATION ROC-A-FELLA/DEF JAM/UNIVERSAL
5	NEW	BLUE RODEO SMALL MIRACLES WARNER
6	5	REBA MCFENTIRE REBA DUETS MCA NASHVILLE/UNIVERSAL
7	4	50 CENT CURTIS SHADY/AFTERMATH/INTERSCOPE/UNIVERSAL
8	3	KAIN LES SAISONS S'ASTENT PASSEPORT/DEP
9	NEW	PASCAL PICARD ME, MYSELF & US ZONE 3/DEP
10	7	SOUNDTRACK HIGH SCHOOL MUSICAL 2 WALT DISNEY/UNIVERSAL

ITALY		
ALBUMS		
THIS WEEK	LAST WEEK	(FIMI/NIELSEN) OCTOBER 2, 2007
1	NEW	MINA TODAVIA PDU
2	1	JAMES BLUNT ALL THE LOST SOULS ATLANTIC/CUSTARD
3	3	BIAGIO ANTONACCI VICKY LOVE IRIS/MERCURY
4	8	LUCIANO PAVAROTTI PAVAROTTI FOREVER UNIVERSAL
5	4	TOKIO HOTEL SCREAM ISLAND
6	9	MIGUEL BOSE PAPITO CAROSELLO
7	2	MARK KNOPFLER KILL TO GET CRIMSON MERCURY
8	6	BEN HARPER AND THE INNOCENT CRIMINALS LIFELINE VIRGIN
9	7	ELISA SOUNDTRACK 96-06 SUGAR
10	15	NEGRAMARO LA FINESTRA SUGAR

SPAIN		
ALBUMS		
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) OCTOBER 3, 2007
1	2	LUCIANO PAVAROTTI PAVAROTTI FOREVER UNIVERSAL
2	4	VARIOUS ARTISTS HIGH SCHOOL MUSICAL 2 DISNEY
3	3	GLORIA ESTEFAN 90 MILLAS EPIC
4	NEW	DIANA NAVARRO 24 ROSAS DRO
5	10	MIGUEL BOSE PAPITO CAROSELLO
6	11	BANGHRA LA DANZA DEL VIENTRE VALE
7	5	ISMAEL SERRANO SUENOS DE UN HOMBRE DESPIERTO UNIVERSAL
8	1	HOMBRES G. 10 DRO
9	7	SORAYA DOLCE VITA VALE
10	12	MARK KNOPFLER KILL TO GET CRIMSON MERCURY

MEXICO		
ALBUMS		
THIS WEEK	LAST WEEK	(BIMSA) OCTOBER 2, 2007
1	1	RICARDO ARJONA QUEN DUD AYER SONY BMG
2	2	TIMBRICHE T25 EMI TELEVISITA
3	18	BELANOVA FANTASIA POP UNIVERSAL
4	3	ALEJANDRO FERNANDEZ VIENTO A FAVOR SONY BMG
5	5	MIGUEL BOSE PAPITO WARNER
6	4	VARIOUS ARTISTS SECTOR BEAT 100.9 VOL. 5 WARNER/MAS
7	7	VARIOUS ARTISTS HIGH SCHOOL MUSICAL 2 WALT DISNEY
8	5	EDITH MARQUEZ MEMORIAS DEL CORAZON EMI
9	9	YURI VIVE LA HISTORIA EMI TELEVISITA
10	8	YAHIR RECUERDOS WARNER

WALLONIA		
SINGLES		
THIS WEEK	LAST WEEK	(ULTRATOP/GFK) OCTOBER 2, 2007
1	1	MOI...LOLITA JULIEN DORE VOGUE
2	8	1973 JAMES BLUNT ATLANTIC/CUSTARD
3	2	THE WAY I ARE TIMBALAND FT. KERI HILSON INTERSCOPE
4	3	GARCON KOKIE AZ
5	5	RELAX TAKE IT EASY MIKA CASABLANCA/ISLAND

ALBUMS		
THIS WEEK	LAST WEEK	
1	1	VANESSA PARADIS DIVINIDYLLE UNIVERSAL
2	3	LUCIANO PAVAROTTI PAVAROTTI FOREVER UNIVERSAL
3	4	JAMES BLUNT ALL THE LOST SOULS ATLANTIC/CUSTARD
4	2	MANU CHAO LA RADIOLINE BECAUSE
5	5	MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND

SWITZERLAND		
SINGLES		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) OCTOBER 1, 2007
1	1	1973 JAMES BLUNT ATLANTIC
2	2	AYO TECHNOLOGY 50 CENT FT. JUSTIN TIMBERLAKE INTERSCOPE
3	3	THE WAY I ARE TIMBALAND UNIVERSAL
4	9	EIN STERN (DER DEINEN NAMEN TRAGT) D.J. DETZ/NIK P POLYDOR
5	4	BIG GIRLS DON'T CRY FERGIE WILL.I.AM/A&M/INTERSCOPE

ALBUMS		
THIS WEEK	LAST WEEK	
1	1	JAMES BLUNT ALL THE LOST SOULS ATLANTIC/CUSTARD
2	NEW	FOO FIGHTERS ECHOES, SILENCE, PATIENCE & GRACE ROSWELL/RCA
3	2	MANU CHAO LA RADIOLINE BECAUSE
4	3	MARK KNOPFLER KILL TO GET CRIMSON MERCURY
5	4	50 CENT CURTIS AFTERMATH/G-UNIT/INTERSCOPE

FINLAND		
SINGLES		
THIS WEEK	LAST WEEK	(YLE) OCTOBER 3, 2007
1	1	AMARANTH NIGHTWISH SPINEFARM
2	2	NYT KUN MINUA JATETAAN MUSTA JOHTSEN POKO
3	NEW	PAUHAAVA SYDAN LAURI TAHKA & ELONKERJUJ UNIVERSAL
4	NEW	IHMISTEN EDESSA JENNI VARTIAINEN WARNER
5	NEW	EVERLASTING BOMB WIDESCREEN MODE DARK SENTIMENTS

ALBUMS		
THIS WEEK	LAST WEEK	
1	NEW	NIGHTWISH DARK PASSION PLAY NUCLEAR BLAST/SPINEFARM
2	1	LAURI TAHKA & ELONKERJUJ TUHANEN RIEMUS UNIVERSAL
3	2	EPPU NORMAALI SYVAN PAAMAN AKUN TEHDASTUOTANTO/POKO
4	4	ANNA ABREU ANNA ABREU RCA
5	3	HIM VENUS DOOM SIRE

POLAND		
ALBUMS		
THIS WEEK	LAST WEEK	(ZWI-ZEK PRODUCENTOW AUDIO VIDEO) SEPTEMBER 28, 2007
1	9	AMY WINEHOUSE BACK TO BLACK ISLAND
2	44	SOUNDTRACK HIGH SCHOOL MUSICAL 2 DISNEY
3	1	NIEPRZYGODA HAPPYSAD SP
4	3	DIANA KRALL THE VERY BEST OF VERVE
5	2	ROZNI WYKONAWCY RMF FM NAJLEPSZA MUZYKA NO IMPREZE IZABELIN
6	37	KAROLINA KOZAK TAK ZWYCZAJNY DZIEJ JAZZBOY
7	4	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM
8	23	50 CENT CURTIS AFTERMATH/G-UNIT/INTERSCOPE
9	5	AYO JOYFUL POLYDOR
10	8	VARIOUS ARTISTS RMF FM NAJLEPSZA MUZYKA POD SLONCEM POMATON

HUNGARY		
SINGLES		
THIS WEEK	LAST WEEK	(MAHASZ) SEPTEMBER 28, 2007
1	2	MINDEN MOST KERDODIK EL AKOS FEHER SOLYOM
2	NEW	JEGKREMBALLET A.E BIZOTTSAG HUNGAROTON
3	3	AMARANTH NIGHTWISH SPINEFARM
4	NEW	LOVE IS GONE DAVID GUETTA & CHRIS WILLIS VIRGIN
5	5	SZEPLOS VALL MAGASHEGY UNDERGROUND CLUBSOLUTIONS

ALBUMS		
THIS WEEK	LAST WEEK	
1	1	BERECZKI ZOLTAN & SZINETAR DORA MUSICAL DUETT EMI
2	3	VARADI ROMA CAFE ISTEN HOZOTT A CSALABAN SONY BMG
3	4	OSSIAN OROK TUZ HAMMER MUSIK
4	4	MANU CHAO LA RADIOLINE BECAUSE
5	9	MARY CIGANYLANY MUSICDOME

EURO

EUROCHART'S

SINGLE SALES

THIS WEEK	LAST WEEK	EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. OCTOBER 3, 2007
3	3	AYO TECHNOLOGY 50 CENT FT. JUSTIN TIMBERLAKE INTERSCOPE/SHADY/AFTERMATH
2	2	THE WAY I ARE TIMBERLAND FT. KERI HILSON INTERSCOPE
1	1	1973 JAMES BLUNT ATLANTIC/CUSTARD
4	4	BEAUTIFUL GIRLS SEAN KINGSTON BELUGA HEIGHTS/EPIC
6	6	GARCON KOXIE AZ
6	13	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM
NEW		NO U HANG UP/IF THAT'S OK WITH YOU SHAYNE WARD SYCO
5	5	HEY THERE DELILAH PLAIN WHITE T'S HOLLYWOOD
9	9	UMBRELLA RIHANNA FT. JAY-Z SRP/DEF JAM
11	11	KAMATE ORA MATE MUSIC ONE
8	8	HAMMA! CULCHA CANDELA URBAN
12	10	BIG GIRLS DON'T CRY FERGIE WILL I AM/A&M/INTERSCOPE
13	7	STRONGER KANYE WEST ROCK-A-FELLA/DEF JAM
14	12	RELAX TAKE IT EASY MIKA CASABLANCA/ISLAND
15	14	4 MOTS SUR UN PIANO PATRICK FIORI/JEAN-JACQUES GOLDMAN RCA

ALBUMS

THIS WEEK	LAST WEEK	OCTOBER 3, 2007
1	1	JAMES BLUNT ALL THE LOST SOULS ATLANTIC/CUSTARD
2	NEW	FOO FIGHTERS ECHOES, SILENCE, PATIENCE & GRACE ROSWELL/RCA
3	2	MARK KNOPFLER KILL TO GET CRIMSON MERCURY
4	4	AMY WINEHOUSE BACK TO BLACK ISLAND
5	3	50 CENT CURTIS AFTERMATH/G-UNIT/INTERSCOPE
6	8	LUCIANO PAVAROTTI PAVAROTTI FOREVER UNIVERSAL
7	5	MANU CHAO LA RADIOLINA BECAUSE
8	9	MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND
9	10	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM
10	6	KANYE WEST GRADUATION ROCK-A-FELLA/DEF JAM
11	NEW	MONROSE STRICTLY PHYSICAL STARWATCH
12	NEW	PJ HARVEY WHITE CHALK ISLAND
13	NEW	SOUNDTRACK HIGH SCHOOL MUSICAL 2 DISNEY
14	NEW	IAN BROWN THE WORLD IS YOURS FICTION
15	12	TIMBALAND TIMBALAND PRESENTS SHOCK VALUE INTERSCOPE

RADIO AIRPLAY

THIS WEEK	LAST WEEK	RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. OCTOBER 3, 2007
1	1	1973 JAMES BLUNT CUSTARD/ATLANTIC
2	2	BEAUTIFUL GIRLS SEAN KINGSTON SONY BMG
3	3	BIG GIRLS DON'T CRY FERGIE WILL I AM/A&M/INTERSCOPE
4	5	HEY THERE DELILAH PLAIN WHITE T'S HOLLYWOOD
5	6	THE WAY I ARE TIMBERLAND FT. KERI HILSON INTERSCOPE
6	4	WHEN YOU'RE GONE AVRIL LAVIGNE RCA
7	7	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN
8	8	UMBRELLA RIHANNA FT. JAY-Z SRP/POLYDOR
9	10	SORRY, BLAME IT ON ME AKON KO'NEVIC/UPFRONT/SRC/UNIVERSAL MOTOWN
10	9	AYO TECHNOLOGY 50 CENT FT. JUSTIN TIMBERLAKE SHADY/AFTERMATH/INTERSCOPE
14	14	RELAX TAKE IT EASY MIKA CASABLANCA/ISLAND
12	19	STRONGER KANYE WEST ROCK-A-FELLA/DEF JAM
13	13	KI DIT MIE MAGIC SYSTEM EM
14	11	LOVESTONED/I THINK SHE KNOWS INTERLUDE JUSTIN TIMBERLAKE
15	17	HOLD ON KT TUNSTALL RELENTLESS/VIRGIN

SALES DATA COMPILED BY
nielsen
SoundScan

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Billboard ALBUMS

OCT
13
2007

TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	NEW	1 WK	QUEEN LATIFAH	TRAVLIN' LIGHT FLAVOR UNIT/VERVE 009203/VG	
2	NEW		TONY BENNETT	TONY BENNETT SINGS THE ULTIMATE AMERICAN SONGBOOK VOL. 1 RPM/LEGACY/COLUMBIA 15320/SONY BMG	
3	NEW		CHRIS BOTTI	ITALIA COLUMBIA 07606/SONY MUSIC	
4	1	2	DIANA KRALL	THE VERY BEST OF DIANA KRALL VERVE 009412/VG	
5	2	22	MICHAEL BUBLE	CALL ME IRRESPONSIBLE 143/REPRISE 100313/WARNER BROS.	
6	3	3	SOUNDTRACK	THE WAR LEGACY 10203/SONY BMG	
7	4	5	PAUL ANKA	CLASSIC SONGS: MY WAY DECCA 008707/UNIVERSAL CLASSICS GROUP	
8	5	9	ELLA FITZGERALD	LOVE LETTERS FROM ELLA CONCORD JAZZ/STARBUCKS 30213/CONCORD	
9	17	37	CHRIS BOTTI	LIVE: WITH ORCHESTRA & SPECIAL GUESTS COLUMBIA 80450/SONY MUSIC	
10	6	20	PINK MARTINI	HEY EUGENE! HEINZ 3	
11	8	6	MILES DAVIS QUINTET	LIVE AT THE 1963 MONTEREY JAZZ FESTIVAL MONTEREY JAZZ FESTIVAL 30310/CONCORD	
12	14	102	CHRIS BOTTI	TO LOVE AGAIN: THE DUETS COLUMBIA 77505/SONY MUSIC	
13		48	THE BBC BIG BAND ORCHESTRA	BIG BANDS: MUSIC FROM THE WAR YEARS MADACY SPECIAL PRODUCTS 52249/MADACY	
14	9	54	DIANA KRALL	FROM THIS MOMENT ON VERVE 007323/VG	
15	11	8	DAVE BRUBECK	INDIAN SUMMER TELARC 83670	
16	7	2	JOHN SCOFIELD	THIS MEETS THAT EMARCY 009774/DECCA	
17	13	7	TERENCE BLANCHARD	A TALE OF GOD'S WILL (A REQUIEM FOR KATRINA) BLUE NOTE 91532/BLG	
18	12	3	SOUNDTRACK	THE WAR: SENTIMENTAL JOURNEY: HITS FROM THE SECOND WORLD WAR LEGACY 14538/SONY BMG	
19	22	97	MICHAEL BUBLE	CAUGHT IN THE ACT 143/REPRISE 49444/WARNER BROS.	
20	16	22	THE PUPPINI SISTERS	BETCHA BOTTOM DOLLAR VERVE 008409/VG	
21	RE-ENTRY		DAYNA STEPHENS FEATURING JOHN SCOFIELD	THE TIMELESS NOW CTA 005	
22	21	54	MADELEINE PEYROUX	HALF THE PERFECT WORLD ROUNDER 613252	
23	RE-ENTRY		MCCOY TYNER QUARTET	MCCOY TYNER QUARTET HALF NOTE 4533	
24	19	17	VARIOUS ARTISTS	WE ALL LOVE ELLA: CELEBRATING THE FIRST LADY OF SONG VERVE 008833/VG	
25	RE-ENTRY		LUCIANA SOUZA	THE NEW BOSSA NOVA VERVE 009456/VG	

TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	2	4	ANDRE RIEU	RADIO CITY MUSIC HALL: LIVE IN NEW YORK DENON 17657/SLG	
2	1	3	ROLANDO VILLAZON & ANNA NETREBKO	DUETS DG 008845/UNIVERSAL CLASSICS GROUP	
3	NEW		JANINE JANSEN	BACH: INVENTIONS & PARTITAS DECCA 009905/UNIVERSAL CLASSICS GROUP	
4	4	8	SOUNDTRACK	NO RESERVATIONS DECCA 009397/UNIVERSAL CLASSICS GROUP	
5	5	4	JOSHUA BELL	CORIGLIANO: THE RED VIOLIN CONCERTO SONY CLASSICAL 88060/SONY BMG MASTERWORKS	
6	6	9	YO-YO MA	THE SILK ROAD ENSEMBLE: CHICAGO SYMPHONY ORCHESTRA (HARTH-BEDDYA) NEW IMPOSSIBILITIES SONY CLASSICAL 10319/SONY BMG MASTERWORKS	
7	7	3	ANDRE RIEU	MASTERPIECES PHILIPS 009134/UNIVERSAL CLASSICS GROUP	
8	3	5	SIMONE DINNERSTEIN	BACH: GOLDBERG VARIATIONS TELARC 80692	
9	8	38	YO-YO MA	APPASSIONATO SONY CLASSICAL 02668/SONY BMG MASTERWORKS	
10	10	56	JOSHUA BELL	VOICE OF THE VIOLIN SONY CLASSICAL 97779/SONY BMG MASTERWORKS	
11	9	52	STING	SONGS FROM THE LABYRINTH DG 007220/UNIVERSAL CLASSICS GROUP	
12	12	2	LOS ANGELES GUITAR QUARTET	LAGO: BRAZIL TELARC 80686	
13	NEW		ROLANDO VILLAZON	VIVA VILLAZON! VIRGIN CLASSICS 04762/BLG	
14	13	12	VARIOUS ARTISTS	GOLDOV: OCEANA DG 009069/UNIVERSAL CLASSICS GROUP	
15	1	2	BRUGGEROSMAN PAPERLOPARDO	CONCORD THE CLEVELAND ORCHESTRA & CHORUS (WELSER-MOST) BEETHOVEN: SYMPHONY NO. 9 DG 009661/UNIVERSAL CLASSICS GROUP	
16	19	18	GLENN GOULD	BACH: GOLDBERG VARIATIONS - ZEMPEL PERFORMANCE SONY CLASSICAL 03350/SONY BMG MASTERWORKS	
17	RE-ENTRY		THE 5 BROWNS	NO BOUNDARIES RCA RED SEAL 78719/SONY BMG MASTERWORKS	
18	21	3	SOUNDTRACK	THE WAR: SONGS WITHOUT WORDS LEGACY/RCA RED SEAL 14370/SONY BMG MASTERWORKS	
19	15	18	JON NAKAMATSU/ROCHESTER PHILHARMONIC ORCHESTRA (TYZIK)	GERSHWIN: PIANO CONCERTO IN F# MAJORITY IN BLUE CUBAN OVERTURE HARMONIA MUNDI 807411	
20	RE-ENTRY		NICOLE CABELL/THE LONDON PHILHARMONIC ORCHESTRA (DAVIS)	SOPRANO DECCA 006590/UNIVERSAL CLASSICS GROUP	
21	18	53	ANDRE RIEU	THE HOMECOMING! DENON 17613/SLG	
22	NEW		NATALIE DESSAY	BELLINI: LA SONNAMBULA VIRGIN CLASSICS 95138/BLG	
23	RE-ENTRY		LANG LANG/ORCHESTRE DE PARIS (ESCHENBACH)	BEETHOVEN: PIANO CONCERTOS NOS. 1 & 4 DG/UNIVERSAL CLASSICS GROUP	
24	RE-ENTRY		POLYPHONY (LAYTON)	WHITACRE: CLOUDBURST AND OTHER CHORAL WORKS HYPERION 67543/HARMONIA MUNDI	
25	NEW		OLGA KERN	BRAHMS: VARIATIONS OP. 21, OP. 24, OP. 35 HARMONIA MUNDI 907392	

TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	NEW	1 WK	HERBIE HANCOCK	RIVER: THE JONI LETTERS VERVE 019791/VG	
2	2	7	NAJEE	RISEING SUN HEADS UP 3129	
3	1	5	RICK BRAUN & RICHARD ELLIOT	R N R ARTIZEN	
4	4	5	KIRK WHALUM	ROUNDTrip RENDEZVOUS 51322	
5	5	46	KENNY G	IM IN THE MOOD FOR LOVE...THE MOST ROMANTIC BELOVED OF ALL TIME ARISTA 82690/PMG	
6	6	2	CANDY DULFER	CANDY STORE HEADS UP 3131	
7	7	15	EUGE GROOVE	BORN 2 GROOVE NARADA JAZZ 78763/BLG	
8	7	35	DAVE KOZ	AT THE MOVIES CAPITOL 11405	
9	9	53	BONEY JAMES	SHINE CONCORD 30049	
10	11	23	NORMAN BROWN	STAY WITH ME PEAK 30218/CONCORD	
11	NEW		JEFF KASHIWA	PLAY NATIVE LANGUAGE 0968	
12	12	50	GEORGE BENSON & AL JARREAU	GIVIN' IT UP MONSTER 2316/CONCORD	
13	13	19	PAUL TAYLOR	LADIES CHOICE PEAK 30223/CONCORD	
14	21	5	BRIAN SIMPSON	ABOVE THE CLOUDS RENDEZVOUS 51332	
15	15	4	SUZY BOGUSS	SWEET DANGER LOYAL DUTCHESS 0004	
16	14	7	BILLIE HOLIDAY	REMIXED & REIMAGINED LEGACY/COLUMBIA 35086/SONY BMG	
17	13	23	SIMPLY RED	STAY SIMPLYRED.COM 89935	
18	25	43	WILL DOWNING	THE BEST OF WILL DOWNING: THE MILLENNIUM COLLECTION HIP-O 004869/UME	
19	23	88	KENNY G	THE ESSENTIAL KENNY G LEGACY/ARISTA 75487/SONY BMG	
20	16	16	SPYRO GYRA	GOOD TO GO-GO HEADS UP 3127	
21	NEW		KIM WATERS	YOU ARE MY LADY SHANACHIE 5147	
22	17	13	WAYNE BOYER	TASTE OF YOU (SABOR A MI): LOVE LATIN ST'LE S'PRIT ONE 2024	
23	21	14	DOWN TO THE BONE	SUPERCHARGED NARADA JAZZ 65123/BLG	
24	13	1	MARCUS JOHNSON	THE PHOENIX THREE KEYS 145	
25	RE-ENTRY		MARION MEADOWS	DRESSED TO CHILL HEADS UP 3106	

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	2	2	PAUL POTTS	ONE CHANCE SYCO/COLUMBIA 15547/SONY MUSIC	
2	NEW		THE BRIAN SETZER ORCHESTRA	WOLFGANG'S BIG NIGHT OUT SURFDOG 211288/WARNER BROS	
3	2	47	JOSH GROBAN	AWAKE 143 REPRISE 44435/WARNER BROS.	
4	3	87	ANDREA BOCELLI	AMORE SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP	
5	4	89	IL DIVO	ANCORA SYCO/COLUMBIA 78914/SONY MUSIC	
6	5	50	JUANITA BYNUM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL FLOW 1894/MARACATHA	
7	6	45	IL DIVO	SIEMPRE SYCO/COLUMBIA 02673/SONY MUSIC	
8	7	47	ANDREA BOCELLI	UNDER THE DESERT SKY SUGAR/DECCA 007831/UNIVERSAL CLASSICS GROUP	
9	8	99	SOUNDTRACK	PRIDE & PREJUDICE DECCA 005620/UNIVERSAL CLASSICS GROUP	
10	9	84	ANDREA BOCELLI	AMOR SUGAR/VE NEMUSIC 006144/UNIVERSAL CLASSICS GROUP	
11	11	19	SOUNDTRACK	LA VIE EN ROSE 00E0N/EMI CLASSICS 6782/BLG	
12	21	55	VITTORIO	VITTORIO POLYDOR/DECCA/MUSIC FOR A BETTER WORLD 03707/UNIVERSAL CLASSICS GROUP	
13	13	52	SARAH BRIGHTMAN	OIVA: THE SINGLES COLLECTION NEMO STUDIO/ANGLIC 73671/BLG	
14	NEW		VARIOUS ARTISTS	WEST SIDE STORY DECCA 009818/UNIVERSAL CLASSICS GROUP	
15	12	34	MORMON TABERNACLE CHOIR/ORCHESTRA AT TEMPLE SQUARE (JESSOP)	SHOWTIME! MUSIC OF BROADWAY AND HOLLYWOOD MORMON TABERNACLE CHOIR 4973811	
16	14	97	JOHN WILLIAMS YO-YO MA/TITZHAK PERLMAN	MEMOIRS OF A GEISHA (SOUNDTRACK) SONY CLASSICAL 74708/SONY BMG MASTERWORKS	
17	15	29	HAYLEY WESTENRA	CELTIC TREASURE DECCA 008560/UNIVERSAL CLASSICS GROUP	
18	13	78	MORMON TABERNACLE CHOIR	THEN SINGS MY SOUL MORMON TABERNACLE CHOIR 70036	
19	17	90	CHLOE	WALKING IN THE AIR MANHATTAN 42961/BLG	
20	13	5	THE SECTION QUARTET	FUZZBOX CUSTARD/DECCA 009356/UNIVERSAL CLASSICS GROUP	
21	24	8	NATHAN GUNN	JUST BEFORE SUNRISE SONY CLASSICAL 06E10/SONY BMG MASTERWORKS	
22	13	60	SOUNDTRACK	THE DA VINCI CODE DECCA 006479/UNIVERSAL CLASSICS GROUP	
23	21	29	VARIOUS ARTISTS	STRUNG OUT ON THREE OAYS GRACE: THE STRING QUARTET TRIBUTE VITAMIN 9144	
24	23	88	SARAH BRIGHTMAN	LOVE CHANGES EVERYTHING: THE ANDREW LLOYD WEBBER COLLECTION VOL. 2 DECCA 005570/UNIVERSAL CLASSICS GROUP	
25	NEW		GLENN DANZIG	BLACK ARIA II EWILVE 2097/MEGAFORCE	

CHARTS LEGEND

See below for complete legend information.

OCT 13 2007 ALBUMS

SALES DATA COMPILED BY
nielsen
SoundScan

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

- Albums with the greatest sales gains this week.

GREATEST GAINER Where included, this award indicates the title with the chart's largest unit increase.

PAGE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓢ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓜ DualDisc available. Ⓡ CD/DVD combo available. * Indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Airplay, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

- Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Songs for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below No. 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Songs are removed from the Adult Top 40, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below No. 15 (No. 20 for Rhythmic Airplay and Modern Rock) or if they have been on the chart for more than 52 weeks and rank below No. 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

- Singles with the greatest sales gains.

CONFIGURATIONS

Ⓢ CD single available. Ⓜ Digital Download available. Ⓡ DVD single available. Ⓡ Vinyl Maxi-Single available. Ⓡ Vinyl single available. Ⓡ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

- Titles with the greatest club play increase over the previous week.

AWARD/CERT LEVELS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). Ⓜ RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). Ⓡ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numeral within platinum symbol indicates song's multiplatinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP POP CATALOG		ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE)	CERT
THIS WEEK	LAST WEEK	WEEKS ON CHART		
1	1	34	#1 BEE GEES GREATEST REPRISE 287740/WARNER STRATEGIC MARKETING (19.98)	
2	3	138	MICHAEL BUBLE IT'S TIME 143/REPRISE 48946/WARNER BROS. (18.98) Ⓡ	2
3	4	131	EAGLES THE VERY BEST OF WARNER STRATEGIC MARKETING 73971 (25.98)	3
4	7	157	GREATEST GAINER RASCAL FLATTS FEELS LIKE TODAY LYRIC STREET 165049/HOLLYWOOD (18.98)	4
5	2	354	TIM MCGRAW GREATEST HITS CURB 77978 (18.98/12.98)	5
6	5	1574	PINK FLOYD DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	6
7	6	134	GUNS N' ROSES GREATEST HITS GEFEN 001714/IGA (16.98)	7
8	10	168	MICHAEL BUBLE MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)	8
9	1	726	JOURNEY JOURNEY'S GREATEST HITS LEGACY/COLUMBIA 85889/SONY MUSIC (18.98/12.98)	9
10	8	128	ORIGINAL BROADWAY CAST RECORDING WICKED DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP (18.98)	10
11	14	598	CREDENCE CLEARWATER REVIVAL CHRONICLE THE 20 GREATEST HITS FANTASY 27/CONCORD (17.98/12.98)	11
12	9	798	AC/DC BACK IN BLACK LEGACY/EPIC 80207*/SONY MUSIC (18.98) Ⓡ	12
13	13	671	BOB SEGER & THE SILVER BULLET BAND GREATEST HITS CAPITOL 30334 (16.98)	13
14	16	27	GENESIS TURN IT ON AGAIN -- THE HITS ATLANTIC 121276/RHINO (11.98)	14
15	12	145	KELLY CLARKSON BREAKAWAY RCA 64491/RMG (18.98)	15
16	15	248	NORAH JONES COME AWAY WITH ME BLUE NOTE 32088*/BLG (17.98)	16
17	17	814	METALLICA METALLICA ELEKTRA 61113*/AG (18.98/11.98)	17
18	2	914	BOB MARLEY AND THE WAILERS LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904/UMG (13.98/8.98) Ⓡ	18
19	18	159	ELVIS PRESLEY ELVIS: 30 #1 HITS RCA 68079*/RMG (19.98/12.98)	19
20			RASCAL FLATTS MELT LYRIC STREET 165031/HOLLYWOOD (18.98/12.98)	20
21			LUCIANO PAVAROTTI THE BEST DECCA 005183/UNIVERSAL CLASSICS GROUP (17.98)	21
22	22	359	THE BEATLES 1 APPLE 29325/CAPITOL (18.98/12.98)	22
23	20	702	QUEEN GREATEST HITS HOLLYWOOD 161265 (18.98/11.98)	23
24	27	119	CREED GREATEST HITS WIND-UP 13103 (18.98 CD/DVD) Ⓡ	24
25	32	291	LINKIN PARK (HYBRID THEORY) WARNER BROS. 47755 (18.98/12.98)	25
26	24	198	MAROON 5 SONGS ABOUT JANE A&M/OCTONE 650001*/GA (18.98)	26
27			JOHN ST. JOHN SOUNDS OF HORROR MADACY SPECIAL PRODUCTS 51354/MADACY (7.98)	27
28	33	88	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BABY EINSTEIN: LULLABY CLASSICS BUENA VISTA 861085/WALT DISNEY (7.98)	28
29	23	28	FOREIGNER THE VERY BEST AND BEYOND ATLANTIC 125820/RHINO (11.98/7.98)	29
30	31	133	JACK JOHNSON IN BETWEEN DREAMS JACK JOHNSON/BRUSHFIRE/UNIVERSAL REPUBLIC 004149*/UMRG (13.98)	30
31	28	59	JIM CROCE PHOTOGRAPHS & MEMORIES HIS GREATEST HITS 21 RECORDS/ATLANTIC 92570/RHINO (11.98/5.98)	31
32	37	212	BON JOVI CROSS ROAD MERCURY 526013/UMG (18.98/11.98)	32
33	RE-ENTRY		BRUCE SPRINGSTEEN GREATEST HITS COLUMBIA 67060*/SONY MUSIC (10.98 EQ/17.98)	33
34	30	67	CHICAGO CHICAGO IX: CHICAGO'S GREATEST HITS RHINO 73229 (12.98)	34
35	25	337	THE BEATLES SGT. PEPPER'S LONELY HEARTS CLUB BAND APPLE 46442*/CAPITOL (18.98/12.98)	35
36	35	630	JAMES TAYLOR GREATEST HITS WARNER BROS. 78094/RHINO (11.98)	36
37	36	293	EVANESCENCE FALLEN WIND-UP 13063 (18.98)	37
38	40	191	JOHNNY CASH 16 BIGGEST HITS LEGACY/COLUMBIA 69739/SONY BMG (11.98/7.98)	38
39	34	35	LEANN RIMES GREATEST HITS CURB 78829 (18.98)	39
40	42	232	JIMI HENDRIX EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/UMG (18.98/12.98)	40
41	29	454	DEF LEPPARD VAULT -- GREATEST HITS 1980-1995 MERCURY 528718/UMG (18.98/11.98)	41
42	26	219	THE BEACH BOYS THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82710 (18.98) Ⓡ	42
43	39	397	SUBLIME SUBLIME GASOLINE ALLEY/MCA 111413/UMG (18.98/12.98)	43
44	43	333	THE BEATLES ABBEY ROAD APPLE 46446*/CAPITOL (18.98/12.98)	44
45	50	143	LYNYRD SKYNYRD ALL TIME GREATEST HITS MCA 112229/UMG (18.98/12.98)	45
46	RE-ENTRY		EAGLES THEIR GREATEST HITS 1971-1975 ASYLUM 105/ELEKTRA (18.98)	46
47	RE-ENTRY		JOSH GROBAN CLOSER 143/REPRISE 48450/WARNER BROS. (18.98) Ⓡ	47
48	45	62	TOM PETTY AND THE HEARTBREAKERS GREATEST HITS MCA 110813/UMG (18.98/12.98)	48
49	NOV 5	151	FEIST LET IT DIE CHERRYTREE/POLYDOR/INTERSCOPE 004442/IGA (12.98)	49
50	4	151	TOBY KEITH GREATEST HITS 2 DREAMWORKS (NASHVILLE) 002323/UMGN (13.98)	50

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical albums ordered through internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. TOP DIGITAL: Release sold as a complete album bundle through digital download services. BILLBOARD.BIZ CHART: See Chart Legend for rules and explanations. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP DIGITAL		ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	CERT
THIS WEEK	LAST WEEK	WEEKS ON CHART			
1	NEW	1	#1 FOO FIGHTERS Echoes, Silence, Patience & Grace ROSWELL/IGA/RMG	3	
2	NEW	1	RASCAL FLATTS LYRIC STREET/HOLLYWOOD	1	
3	1	3	KANYE WEST ROC-A-FELLA/DEF JAM /DJMG		
4	10	1	FEIST CHERRYTREE/POLYDOR/INTERSCOPE /IGA	28	
5	NEW	1	KEYSHIA COLE CONFIDENTIAL/IMANI/GEFFEN /IGA	2	
6	NEW	1	IRON AND WINE SUB POP	24	
7	NEW	1	DAVID CROWDER BAND SIXSTEPS /SPARROW	22	
8	4	3	SOUNDTRACK Across The Universe: Deluxe Edition INTERSCOPE /IGA	67	
9	7	1	COLBIE CAILLAT UNIVERSAL REPUBLIC /UMRG	23	
10	NEW	1	JILL SCOTT HIDDEN BEACH	4	
11	2	2	JAMES BLUNT CUSTARD/ATLANTIC /AG	12	
12	NEW	1	MELISSA ETHERIDGE ISLAND /DJMG	13	
13	3	2	REBA MCENTIRE MCA NASHVILLE /UMGN	6	
14	6	2	EDDIE VEDDER MONKEY WRENCH /RMG	54	
15	NEW	1	DETHKLOK WILLIAMS STREET /ADULT SWIM	21	

TOP INTERNET		ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	CERT
THIS WEEK	LAST WEEK	WEEKS ON CHART			
1	NEW	1	#1 RASCAL FLATTS LYRIC STREET 000384/HOLLYWOOD	1	
2	3	3	REBA MCENTIRE MCA NASHVILLE 008903/UMGN	6	
3	NEW	1	CHAKA KHAN BURGUNDY 09022/SONY BMG	15	
4	NEW	1	FOO FIGHTERS ROSWELL/IGA 11516*/RMG	3	
5	NEW	1	CHRIS BOTTI COLUMBIA 07606/SONY MUSIC	27	
6	NEW	1	MELISSA ETHERIDGE ISLAND 009463/DJMG	13	
7	NEW	1	JAMES BLUNT CUSTARD/ATLANTIC 286396/AG	12	
8	NEW	1	LUCIANO PAVAROTTI DECCA 005183/UNIVERSAL CLASSICS GROUP		
9	5	3	KANYE WEST ROC-A-FELLA/DEF JAM 009541/DJMG	5	
10	NEW	1	JONI MITCHELL HEAR 30457	14	
11	1	2	PAUL POTTS SYCO/COLUMBIA 115517/SONY MUSIC	34	
12	7	2	MARK KNOPFLER WARNER BROS. 281660	59	
13	9	2	KT TUNSTALL RELENTLESS 95618/VIRGIN	32	
14	4	2	HIM SIRE 105980/WARNER BROS.	68	
15	NEW	1	IRON AND WINE SUB POP 710*	24	

TOP COMPILATION ALBUMS		TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	CERT
THIS WEEK	LAST WEEK	WEEKS ON CHART			
1	1	1	#1 NOW 25 VARIOUS ARTISTS (UNIVERSAL/EMI/SONY BMG/ZOMBA/UMRG)		
2	1	1	GOIN' HOME: A TRIBUTE TO FATS DOMINO VARIOUS ARTISTS (VANGUARD/WELK)		
3	2	13	BACHATA # 1S VARIOUS ARTISTS (LA CALLE/UG)		
4	3	3	TOP LATINO V3 VARIOUS ARTISTS (DISCOS 605/SONY BMG NORTE)		
5	4	27	NOW 24 VARIOUS ARTISTS (EMI/SONY BMG/UNIVERSAL/ZOMBA/CAPITOL)		
6	6	2	DISNEY'S KARAOKE SERIES: HANNAH MONTANA VARIOUS ARTISTS (WALT DISNEY)		
7	7	2	DISNEY'S KARAOKE SERIES: HIGH SCHOOL MUSICAL 2 VARIOUS ARTISTS (WALT DISNEY)		
8	5	10	MONSTERS OF ROCK: PLATINUM EDITION VARIOUS ARTISTS (RAZOR & TIE)		
9	7	52	WOW HITS 2007 VARIOUS ARTISTS (WORD-CURB/PROVIDENT-INTEGRITY/EMI CMG)		
10	8	36	FOREVER SOUL R&B VARIOUS ARTISTS (MADACY SPECIAL PRODUCTS/MADACY)		
11	12	27	DISNEYMANIA 5: MUSIC STARS SING DISNEY... THEIR WAY! VARIOUS ARTISTS (WALT DISNEY)		
12	13	23	RADIO DISNEY JAMS 9 VARIOUS ARTISTS (WALT DISNEY)		
13	14	22	HIGH SCHOOL MUSICAL: THE CONCERT VARIOUS ARTISTS (WALT DISNEY)		
14	1	29	#1 HITS OF THE 50S AND 60S VARIOUS ARTISTS (MADACY SPECIAL PRODUCTS/MADACY)		
15	15	15	GLORY REVEALED: THE WORD OF GOD IN WORSHIP VARIOUS ARTISTS (REUNION)		

VIDEO

LAUNCH PAD

OCT 13 2007

TOP DVD SALES

THIS WEEK	LAST WEEK	TITLE	Principal Performers	CERT.	RATING
1	NEW	#1 WE ARE MARSHALL WARNER HOME VIDEO 83512 (28.98)	Matthew McConaughey/Matthew Fox	PG	
2	NEW	DEATH PROOF THE WEINSTEIN COMPANY/GENIUS PRODUCTS 80388 (29.98)	Kurt Russell/Rosario Dawson	NR	
3	NEW	FAMILY GUY: VOLUME 5 20TH CENTURY FOX 22461-6 (39.98)	Animated	PG	
4	NEW	BARBIE AS THE ISLAND PRINCESS UNIVERSAL STUDIOS HOME VIDEO 63100385 (19.98)	Animated	NR	
5	NEW	SUPERMAN: DOOMSDAY DC COMICS INC./WARNER HOME VIDEO 110831 (19.98)	Animated	PG-13	
6	NEW	SMALLVILLE: THE COMPLETE SIXTH SEASON WARNER BROS. TELEVISION/WARNER HOME VIDEO 112586 (59.98)	Tom Welling/Kristin Kruek	NR	
7	NEW	THE CONDEMNED WWE HOME VIDEO/LIONSGATE HOME ENTERTAINMENT 21666 (28.98)	Steve Austin/Vinnie Jones	R	
8	2	GREY'S ANATOMY: SEASON THREE TOUCHSTONE TELEVISION/BUENA VISTA HOME ENTERTAINMENT 54055 (59.98)	Ellen Pompeo/Patrick Dempsey	NR	
9	4	BLADES OF GLORY DREAMWORKS HOME ENTERTAINMENT/PARAMOUNT HOME ENTERTAINMENT 13106 (29.98)	Will Ferrell/Jon Heder	PG-13	
10	3	WILD HOGS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 53736 (29.98)	Tim Allen/John Travolta	PG-13	
11	8	300 WARNER HOME VIDEO 73612 (28.98)	Gerard Butler/Lena Headey	R	
12	5	THE OFFICE: SEASON THREE NBC HOME VIDEO/UNIVERSAL STUDIOS HOME VIDEO 61100979 (49.98)	Steve Carell/Jenna Fischer	NR	
13	3	HEROES: SEASON 1 NBC HOME VIDEO/UNIVERSAL STUDIOS HOME VIDEO 61100131 (59.98)	Hayden Panettiere/Masi Oka	NR	
14	NEW	STARGATE: ATLANTIS: THE COMPLETE THIRD SEASON MGM HOME ENTERTAINMENT/20TH CENTURY FOX 108668 (49.98)	Torri Higginson/Joe Flanigan	NR	
15	NEW	JEFF DUNHAM: SPARK OF INSANITY IMAGE ENTERTAINMENT 424 (14.98)	Jeff Dunham	NR	
16	3	DISNEY PRINCESS ENCHANTED TALES: FOLLOW YOUR DREAMS WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 54392 (6.98)	Animated	NR	
17	NEW	BOSTON LEGAL: SEASON THREE 20TH CENTURY FOX 22461-4 (59.98)	James Spader/William Shatner	NR	
18	10	GEORGIA RULE UNIVERSAL STUDIOS HOME VIDEO 61100796 (29.98)	Jane Fonda/Lindsay Lohan	R	
19	RE-ENTRY	TROY WARNER HOME VIDEO 2841 (14.98)	Brad Pitt/Eric Bana	R	
20	RE-ENTRY	PLANET EARTH: THE COMPLETE SERIES BBC VIDEO/WARNER HOME VIDEO 2938 (79.98)	David Attenborough	NR	
21	1	DELTA FARCE LIONSGATE HOME ENTERTAINMENT 21809 (28.98)	Larry The Cable Guy/Bill Engvall	PG-13	
22	NEW	DRAGON BALL Z: SEASON THREE FUNIMATION 02245 (49.98)	Animated	NR	
23	NEW	EVERYBODY LOVES RAYMOND: THE COMPLETE NINTH SEASON HBO HOME VIDEO/WARNER HOME VIDEO 94078 (44.98)	Ray Romano/Patricia Heaton	NR	
24	NEW	LUCKY YOU WARNER HOME VIDEO 701-1 (28.98)	Eric Bana/Drew Barrymore	PG-13	
25	NEW	BLOODRAYNE 2: DELIVERANCE VIVENDI VISUAL ENTERTAINMENT 0059 (26.98)	Natassia Malthe/Zach Ward	R	

TOP TV DVD SALES

THIS WEEK	LAST WEEK	TITLE	Principal Performers	CERT.	RATING
1	NEW	#1 FAMILY GUY: VOLUME 5 20TH CENTURY FOX 22461-6 (39.98)	Animated	PG	
2	NEW	SMALLVILLE: THE COMPLETE SIXTH SEASON WARNER BROS. TELEVISION/WARNER HOME VIDEO 112586 (59.98)	Tom Welling/Kristin Kruek	NR	
3	2	GREY'S ANATOMY: SEASON THREE TOUCHSTONE TELEVISION/BUENA VISTA 54055 (59.98)	Ellen Pompeo/Patrick Dempsey	NR	
4	3	THE OFFICE: SEASON THREE NBC/UNIVERSAL STUDIOS 61100979 (49.98)	Steve Carell/Jenna Fischer	NR	
5	4	HEROES: SEASON 1 NBC/UNIVERSAL STUDIOS 61100131 (59.98)	Hayden Panettiere/Masi Oka	NR	
6	NEW	STARGATE: ATLANTIS: THE COMPLETE THIRD SEASON MGM/20TH CENTURY FOX 108668 (49.98)	Torri Higginson/Joe Flanigan	NR	
7	NEW	BOSTON LEGAL: SEASON THREE 20TH CENTURY FOX 22461-4 (59.98)	James Spader/William Shatner	NR	
8	5	PLANET EARTH: THE COMPLETE SERIES BBC VIDEO/WARNER 2938 (79.98)	David Attenborough	NR	
9	NEW	DRAGON BALL Z: SEASON THREE FUNIMATION 02245 (49.98)	Animated	NR	
10	NEW	EVERYBODY LOVES RAYMOND: THE COMPLETE NINTH SEASON HBO/WARNER 94078 (44.98)	Ray Romano/Patricia Heaton	NR	
11	NEW	THE BACKYARDIGANS: SUPER SECRET SUPER SPY NICK JR./PARAMOUNT 85964 (16.98)	Animated	NR	
12	8	MICKY MOUSE CLUBHOUSE: MICKY'S TREAT WALT DISNEY/BUENA VISTA 55359 (19.98)	Animated	NR	
13	NEW	BROTHERS AND SISTERS: THE COMPLETE FIRST SEASON TOUCHSTONE TELEVISION/BUENA VISTA 53289 (59.98)	Animated	NR	
14	2	CHARMED: THE FINAL SEASON PARAMOUNT 122524 (59.98)	Animated	NR	
15	6	HIGH SCHOOL MUSICAL: ENCORE EDITION WALT DISNEY/BUENA VISTA 49549 (26.98)	Animated	NR	
16	9	PRISON BREAK: SEASON 2 20TH CENTURY FOX 22454-4 (59.98)	Animated	NR	
17	1	ROBOT CHICKEN: SEASON TWO CARTOON NETWORK VIDEO/WARNER 7987 (29.98)	Animated	NR	
18	5	SUPERNATURAL: THE COMPLETE SECOND SEASON WARNER BROS. TELEVISION/WARNER 112623 (59.98)	Animated	NR	
19	3	HOUSE M.D.: SEASON THREE UNIVERSAL STUDIOS 6110973 (59.98)	Animated	NR	
20	RE-ENTRY	FAMILY GUY: VOLUME FOUR 20TH CENTURY FOX 22385-9 (39.98)	Animated	NR	
21	7	BURY MY HEART AT WOUNDED KNEE HBO/WARNER 94221 (26.98)	Animated	NR	
22	4	IT'S ALWAYS SUNNY IN PHILADELPHIA SOUTH CENTURY FOX 22444-6 (39.98)	Animated	NR	
23	2	NIP/TUCK: THE COMPLETE FOURTH SEASON WARNER BROS. TELEVISION/WARNER 114229 (59.98)	Animated	NR	
24	NEW	BLADE: HOUSE OF CHTHON NEW LINE/WARNER 1098 (19.98)	Animated	NR	
25	6	BONES: SEASON TWO 20TH CENTURY FOX 22460-5 (59.98)	Animated	NR	

TOP VIDEO RENTALS

THIS WEEK	LAST WEEK	TITLE	Principal Performers	CERT.	RATING
1	NEW	#1 WE ARE MARSHALL WARNER HOME VIDEO	Matthew McConaughey/Matthew Fox	PG	
2	NEW	THE CONDEMNED WWE HOME VIDEO/LIONSGATE HOME ENTERTAINMENT	Steve Austin/Vinnie Jones	R	
3	2	DELTA FARCE LIONSGATE HOME ENTERTAINMENT	Larry The Cable Guy/Bill Engvall	PG-13	
4	1	BLADES OF GLORY DREAMWORKS HOME ENTERTAINMENT/PARAMOUNT HOME ENTERTAINMENT	Will Ferrell/Jon Heder	PG-13	
5	3	GEORGIA RULE UNIVERSAL STUDIOS HOME VIDEO	Jane Fonda/Lindsay Lohan	R	
6	4	WILD HOGS TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT	Tim Allen/John Travolta	PG-13	
7	NEW	DEATH PROOF THE WEINSTEIN COMPANY/GENIUS PRODUCTS	Kurt Russell/Rosario Dawson	NR	
8	5	PERFECT STRANGER SONY PICTURES HOME ENTERTAINMENT	Animated	NR	
9	NEW	LUCKY YOU WARNER HOME VIDEO	Eric Bana/Drew Barrymore	PG-13	
10	6	FRACTURE NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO	Anthony Hopkins/Morgan Freeman	R	

TOP VIDEO GAME RENTALS

THIS WEEK	LAST WEEK	TITLE	Manufacturer	CERT.	RATING
1	1	#1 PS2: MADDEN NFL 08 EA SPORTS	EA SPORTS	E	
2	3	X360: MEDAL OF HONOR: AIRBORNE ELECTRONIC ARTS	ELECTRONIC ARTS	T	
3	2	X360: BIOSHOCK 2K GAMES	2K GAMES	M	
4	4	X360: MADDEN NFL 08 EA SPORTS	EA SPORTS	E	
5	6	X360: STRANGLEHOLD TIGER HILL/MIDWAY ENTERTAINMENT	TIGER HILL/MIDWAY ENTERTAINMENT	M	
6	5	X360: SKATE EA SPORTS	EA SPORTS	E	
7	7	X360: TWO WORLDS SOUTH PEAK INTERACTIVE	SOUTH PEAK INTERACTIVE	M	
8	8	PS2: NCAA FOOTBALL 08 EA SPORTS	EA SPORTS	E	
9	9	WII: METROID PRIME 3: CORRUPTION NINTENDO	NINTENDO	E	
10	10	PS2: TRANSFORMERS: THE GAME ACTIVISION	ACTIVISION	E	

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	ARTIST	Title	CERT.
1	NEW	#1 HURT CAPITOL 94656 (12.98)	Vol. II	
2	NEW	KEVIN FOWLER EQUITY 3017 (15.98)	Bring It On	
3	NEW	DEVENDRA BANHART XL 283/BEGGARS GROUP (15.98)	Smokey Rolls Down Thunder Canyon	
4	NEW	JOSE GONZALEZ IMPERIAL 9367/MUTE (15.98)	In Our Nature	
5	NEW	INGRID MICHAELSON CABIN 24 03/ORIGINAL SIGNAL (11.98)	Girls And Boys	
6	NEW	WHISKEY FALLS MIDAS 90184 (13.98)	Whiskey Falls	
7	NEW	THE WEAKERTHANS ANTI- 86877/EPITAPH (16.98)	Reunion Tour	
8	3	FLIGHT OF THE CONCORDS SUB POP 746 (4.98)	The Distant Future (EP)	
9	2	BROKEN SOCIAL SCENE PRESENTS: KEVIN DREW ARTS & CRAFTS 02700* (15.98)	Spirit If...	
10	NEW	STARS ARTS & CRAFTS 028* (15.98 CD/DV*)	In Our Bedroom After The War	
11	NEW	MATT POND PA ALTITUDE 0110* (13.98)	Last Light	
12	NEW	RAHSAAN PATTERSON ARTISTRY 7013 (17.98)	Wines & Spirits	
13	NEW	BETTYE LAVETTE ANTI- 86873*/EPITAPH (17.98)	The Scene Of The Crime	
14	10	BLACK: GUAYABA MACHETE 009849 (14.98)	No Hay Espacio	
15	11	DOWN A.K.A. KILO SILENT GIANT 388010/MACHETE (16.98 CD/DVD) ⊕	The Definition Of An Ese	
16	2	HIGH ON FIRE RELEASE 6705 (15.98) ⊕	Death Is This Communion	
17	NEW	MR. CAPONE-E HI POWER 2051/KOCH (19.98)	Dedicated 2 The Oldies Part 2	
18	5	HAVOC NATURE SOUNDS 133 (15.98)	The Kush	
19	NEW	MARK HARRIS INTEGRITY/COLUMBIA 09357/SONY MUSIC (13.98)	Windows And Walls	
20	NEW	GREATEST GAINER FIVE FINGER DEATH PUNCH FIRM 70116 (12.98)	The Way Of The Fist	
21	14	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98) ⊕	The Poison	
22	3	THURSTON MOORE ELASTIC PEACE! 009804/UMRG (11.98)	Trees Outside The Academy	
23	1	ANN WILSON ZOE 431085/ROUNDER (17.98)	Hope & Glory	
24	NEW	SEA WOLF DANGEROUS 023 (13.98)	Leaves In The River	
25	34	PETER BJORN AND JOHN ALMOSTGOLD 002* (12.98)	Writer's Block	
26	NEW	SPOKEN TOOTH & NAIL 91914 (15.98)	Spoken	
27	8	LOS HUMILDES VS. LA MIGRA BCI LATINO 41593/BCI (6.98)	Los Humildes Vs. La Migra	
28	17	SICK PUPPIES RMR 89752/VIRGIN (12.98)	Dressed Up As Life	
29	NEW	TWO GALLANTS SADDLE CREEK 109* (13.98)	Two Gallants	
30	NEW	NELLIE MCKAY HUNGRY MOUSE/VANGUARD 79843/WELK (16.58)	Obligatory Villagers	
31	3	LES SAVY FAV FRENCHKISS 031 (12.98)	Let's Stay Friends	
32	NEW	JOHN CRUZ LILIKOI 02 (17.98)	One Of These Days	
33	3	ROGUE WAVE BRUSHFIRE 009805*/UMRG (13.98)	Asleep At Heaven's Gate	
34	NEW	KY-MANI MARLEY VOX 40651/AAO (13.98)	Radio	
35	39	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself	
36	22	LOS CUATES DE SINALOA SONY BMG NORTE 13905 (12.98)	Los Gallos Mas Caros	
37	3	DJ SKRIBBLE THRIVEDANCE 90766/THRIVE (19.98)	ThriveMix 04	
38	7	PAUL VAN DYK MUTE 9364* (15.98)	In Between	
39	3	BEN LEE NEW WEST 6127* (16.98)	Ripe	
40	27	TIERRA CALI VENUSIC 653210/UNIVERSAL LATINO (13.98 CD/DVD) ⊕	Enamorado De Ti: Edicion Especial	
41	NEW	ATHLETE ASTRALWERKS 03177 (13.98) ⊕	Beyonc The Neighbourhood	
42	NEW	STEVEN WRIGHT COMEDY CENTRAL 0054 (13.98)	I Still Have A Pony	
43	3	SHOUT OUT LOUDS MERGE 310* (15.98)	Our Ill Wills	
44	20	BELANOVA UNIVERSAL LATINO 009868 (13.98)	Fantasia Pop	
45	4	JOE BONAMASSA J & R ADVENTURES 60283 (17.98)	Sloe Gin	
46	26	LA ARROLLADORA BANCA EL LIMON DISA 729327 (5.98)	Linea De Oro: En Los Puros Huesos Y Muchos Exitos Mas	
47	NEW	TREE63 INPOP 71402 (12.98)	Sunday!	
48	7	WITHIN TEMPTATION ROADRUNNER 618021 (11.98)	The Heart Of Everything	
49	39	EMERSON DRIVE MONTAGE 90088/MIDAS (13.98)	Countrified	
50	NEW	MIKE BIRBIGLIA COMEDY CENTRAL 0052 (13.98)	My Secret Public Journal Live	

THIS WEEK ON: South Carolina rock quartet Nine, which counts director Cameron Crowe among its fans, bullets at No. 34 on the Adult Top 40 chart with the band's debut single, "Seven Days of Loney." Discover developing artists making their inaugural chart runs each week in Breaking & Entering on billboard.com.

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches the level 11 and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SINGLES & TRACKS

SONG INDEX

OCT
13
2007

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).
TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.



100% MEXICANO (Maximo Aguirre, BMI/Top Charts, BMI) LT 28
1, 2, 3, 4 (Runaway Music, SOCAN/BMG Canada, SOCAN) H100 8, POP 10
1973 (EMI Blackwood, BMI/Sat Future Music, BMI/Songs Of Universal, BMI), HL, H100 81, POP 61
5 LETRAS (Alexis T Fido, ASCAP) LT 44

A

ALL MY FRIENDS SAY (Murah Music Corporation, BMI/House Of Full Circle, BMI/Full Circle, BMI/Black In The Saddle, ASCAP/Groove Puppy Music, ASCAP) CS 7, RBH 62
ALIGN (Blue Toes Music Publishing, Designee, ASCAP/Ancle Buddies Music, ASCAP) RBH 63
ANGEL (Chaka Khan, ASCAP/Ji Brands Music Works, ASCAP/Mineapolis Guys Music, ASCAP/EMI April, ASCAP) HL, RBH 29
ANOTHER SIDE OF YOU (Dimensional Songs Of The Knoll, BMI/EMI Blackwood, BMI/WCCR, BMI), HL, CS 27
APOLIZOYE (Virginia Beach, ASCAP/WB Music, ASCAP/Widnight Miracle Music, ASCAP/Sony/ATV Tunes, ASCAP), HL/WB/M, H100 6, POP 5
AS IF (Careers-BMG Music Publishing, BMI/Gingerdross Songs, BMI/Raylene Music, ASCAP/WB Music, ASCAP/LaVoi Stranks Music, ASCAP) WB/M, CS 19
AYER LA VI (Crown P, BMI/Sebastian) BMI) LT 13
AYO TECHNOLOGY (50 Cent Music, ASCAP/Universal Music Corporation, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Danjahandz Music, SESAC/WB Music, SESAC/Tennan Tunes, ASCAP/Zomba Enterprises, ASCAP), HL/WB/M, H100 13, POP 11, RBH 59

B

BABY (Soul Insurance, BMI/Careers-BMG Music Publishing, BMI/Camp Co-T Publishing, ASCAP/Mayfield, BMI/First Music Publishing, BMI), WB/M, RBH 23
BABY DONT GO (J. Brasco, ASCAP/EMI April, ASCAP/Shanah Cymone Music, ASCAP/NappyTub, BMI/Zomba Songs, BMI/Universal Music Corporation, ASCAP), HL/WB/M, H100 46, POP 66, RBH 54
BABY LOVE (Will.i.am Music, BMI/Cherry River, BMI/Sunshine Terrace Music, BMI/ArHouse, BMI/She Rights Music, BMI/Songs Of Universal, BMI), HL, POP 77
BALA MI CORAZON (Warner-Tamerlane Publishing, BMI) LT 46
BARTENDER (Zomba Songs, BMI/Nappy Boy Publishing, BMI/Famous, ASCAP/Beylali Music, ASCAP), HL/WB/M, H100 21, POP 16, RBH 31
BASTA YA (Cristina, ASCAP) LT 3
BAY BAY (S&C, BMI) LT 1
BAYOU (I'm Am Music, BMI/EMI Blackwood, BMI), HL, H100 43, POP 50
BEAUTIFUL GIRLS (Jonathan Rotem Music, BMI/Southside Independent Music, BMI/Eyes Above Water, ASCAP/Beluga Heights Music, BMI/Fredmydabee, ASCAP/Almo Music, ASCAP/Sony/ATV Tunes, BMI), HL/WB/M, H100 27, LT 45, POP 28, RBH 65
BECAUSE OF YOU (EMI April, ASCAP/Simply Songs, ASCAP/Dwight Frye Music, BMI/Smells Like Metal, SOCAN/EMI Blackwood, BMI), HL/WB/M, CS 18, H100 74, POP 90
BECAUSE OF YOU (Super Sayin Publishing, BMI/Zomba Songs, BMI/Sony/ATV Tunes, ASCAP/EMI April, ASCAP), HL/WB/M, POP 75
BED (2082 Music Publishing, ASCAP/UL Music, ASCAP/Famous, ASCAP/WB Music, ASCAP), HL/WB/M, H100 7, POP 34, RBH 50
BEFORE HE CHEATS (That Little House, ASCAP/Mighty Underdog, ASCAP/Sony/ATV Cross Keys, ASCAP), HL, H100 44
BESAME SIN MIEDO (The Royalty Network, ASCAP/Wild Pink, ASCAP/Royne Music, ASCAP) LT 35
BET ON IT (Wall Disney, ASCAP) POP 99
BETTER GET TO LIVIN' (Velvet Apple, BMI/Lap Of Luxury, BMI), ASCAP) RBH 24
BETWEEN RAISING HELL AND AMAZING GRACE (Big Love Music, BMI/Caro/Vincini And Associates, BMI) CS 39
BIG GIRLS DONT CRY (Headphone Junkie Publishing, ASCAP/Gad Songs, ASCAP) H100 5, POP 8
BIG THINGS POPPIN' (DO IT) (Crown Club Publishing, BMI/Warner-Tamerlane Publishing, BMI/First In The World, BMI), WB/M, H100 95
BLED IT OUT (Zomba Songs, BMI/Chesterchaz, BMI/Big Bad M, Haini, BMI/Nondisclosure Agreement, BMI/Rob Bourdon, BMI/Keni Kobayashi, BMI/Pancakey Cakes, BMI), WB/M, H100 60, POP 56
BLUE MAGIC (Carter Boys Publishing, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI/Two Tuff-Em, BMI/USA Music Publishing, ASCAP), HL, RBH 33
BODY (Slavery, BMI/Songs Of Universal, BMI/DJ Liv, BMI/Average Music Publishing, ASCAP), HL, RBH 75
BOOM DI BOOM DI (YG Entertainment, ASCAP/EMI April, ASCAP/Mighty Mystic Music, ASCAP), HL, RBH 80
BOSS STATUS (Avenue Publishing, ASCAP) RBH 84
BOUNCE IT, SHAKE IT (Fenix Productions Unlimited, BMI) RBH 100
BRUSED BUT NOT BROKEN (Realsongs, ASCAP) RBH 56
BUBBLY (Cocomanie Music, BMI/Dancing Squirrel, ASCAP/NAF Music, ASCAP), WB/M, H100 10, POP 12
BUY U A ORANK (SHAWTY SNAPPIN') (Nappy Boy Publishing, BMI/Zomba Songs, BMI/Granny Man Publishing, BMI/Mekhi Music, BMI/Basement Funk South, ASCAP), WB/M, H100 38, POP 25, RBH 42

C

CANT HELP BUT WAIT (Chrysalis Music, ASCAP/Sony/ATV Tunes, ASCAP/EMI April, ASCAP), HL, H100 9, RBH 20
CANT LEAVE EM ALONE (Universal Music Corporation, ASCAP/Royalty Rights, ASCAP/Stream Dancers Productions, BMI/50 Cent Music, ASCAP/EMI Blackwood, BMI), HL, H100 65, RBH 14
CANT TELL ME NOTHING (Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Toompstone Publishing, BMI), HL, H100 72, POP 79, RBH 27
CAN U BELIEVE (I Like Em Thicke, ASCAP/EMI April, ASCAP/Big Kudd Music, BMI), HL, RBH 26
CAN WE CHILL (Super Sayin Publishing, BMI/Zomba Songs, BMI/E Hudson Music, BMI/Warner-Tamerlane Publishing, BMI), WB/M, RBH 52
CHUY Y MAURICIO (Arpa, BMI) LT 24
CLEANING THIS MESS (COME ON IN BOY) (Soy/ATV Acufi Rose, BMI/Lavender Zoo Music, BMI/Universal Music Corporation, ASCAP/Sweet Orange Dog, ASCAP), HL, CS 47
CLOTHES OFF! (Epitonic Caesar Music, ASCAP/EMI April, ASCAP/Mayday Malone, ASCAP/Dimensional Music, BMI) LT 1091, ASCAP/Repitilian, BMI/EMI Blackwood, BMI/WB Music, ASCAP/Warner-Tamerlane Publishing, BMI), HL/WB/M, POP 84
CLUMSY (I'm Am Music, BMI/Cherry River, BMI/Headphone Junkie Publishing, ASCAP/EMI April, ASCAP/EMI Robbins, ASCAP), CLM/HL, POP 62
COUNTRY GIRL (Cori Tiani, BMI/Dan Shea, BMI/May 5 Music, BMI/T.O Music, BMI/Sony/ATV Tree, BMI/Tazmar Music, BMI/Wang Out, BMI), HL, CS 54
CRANK THAT (SOULA BOY) (Element 9 Recordings, ASCAP/Croonstaular Music, BMI) H100 1, POP 3, RBH 3
CRYING OUT FOR ME (My Diet Starts Tomorrow, BMI/Songs Of Universal, BMI/Pretty Girls & Big Love

Songs, BMI), HL, RBH 49
CUNAO REGRESAS (Cristina, ASCAP) LT 26
CUPIO SHUFFLE (The Only Cupid Publishing, ASCAP/Artist Publishing Group West, ASCAP/Top Quality, BMI) H100 99, POP 100, RBH 36
CYCLONE (Latino Velvet, BMI/Songs Of Universal, BMI/UL Jazz Music Publishing, BMI/Cookles And Mix, ASCAP) POP 69, RBH 11
HOW BOUT THEM COWGIRLS (Soy/ATV Tree, BMI/Lavender Zoo Music, BMI/Careers-BMG Music Publishing, BMI/Sagrateaux Songs, BMI), HL/WB/M, CS 12, H100 85
HOW D U BREATHE (Soy/ATV Songs, BMI/EMI April, ASCAP) CS 46
HOW FAR WEVE COME (U Rule Music, ASCAP/EMI April, ASCAP/Iconda Panic Music, BMI/Grand Line Music, ASCAP/Pookie Surf, BMI) H100 15, POP 14
HOW LONG (EMI April, ASCAP/WB Music, ASCAP), HL, WB/M, CS 25
HOY YA ME VOYE (WB Music, ASCAP) LT 43
HYOYALIE (62 Lateralhit Music, ASCAP/Majord Publishing, ASCAP/Watson Publishing, ASCAP/EMI April, ASCAP/Street Lyrics Publishing, ASCAP/WB Music, ASCAP/Heatz Music, SESAC/Shago, SESAC/Carlos Hassan Publishing, BMI/Notting Hill Songs, SESAC), WB/M, RBH 61
HYPNOTIZED (First N Gold, BMI/Warner-Tamerlane Publishing, BMI/Beylali Music, ASCAP/Famous, ASCAP), HL/WB/M, H100 96, RBH 58

D

DEMASIADO FUERTE (Universal Music Corporation, ASCAP/Sony/ATV Discos, ASCAP) LT 49
DE TI EXCLUSIVO (Editora Arpa Musical, BMI) LT 12
DI OJONT (Songs Of Universal, BMI/Divided, BMI/Ramot, BMI/Nayr Publishing Company, BMI/Warner-Tamerlane Publishing, BMI), HL/WB/M, RBH 43
DO IT (Nelsir Publishing, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Danjahandz Muzik, BMI/EMI April, ASCAP), HL/WB/M, POP 86
DO IT WELL (Nive 2 Live, ASCAP/EMI April, ASCAP/Ludaris Universal Publishing, ASCAP/Stone Diamond Music, BMI), HL, H100 52, POP 37, RBH 99
DONT BLINK (Soy/ATV Tree, BMI/WB Music, ASCAP/Mamas Dream, ASCAP), HL/WB/M, CS 5, H100 34, POP 63
DO YOU (Super Sayin Publishing, BMI/Zomba Songs, BMI/Jojo Beats, ASCAP/The Allen Boy Publishing, Anarap, WB/M, H100 62, RBH 12
DO YOU KNOW? (THE PING PONG SONG)/DIMELO (Team 5 Dot Publishing, BMI/Hico Music, BMI/Dollears Publishing, BMI/Songs Of Universal, BMI/Enrique Iglesias, ASCAP/EMI April, ASCAP) H100 98, LT 4
DUFFLE BAG BOY (Dolla Boy Publishing, ASCAP/Ty Epps Music, ASCAP/Young Money Publishing, BMI/Warner-Tamerlane Publishing, BMI/Sat Statz Music, BMI), WB/M, H100 48, POP 57, RBH 9

E

EASY (Danjahandz Muzik, SESAC/WB Music, SESAC/B14 Music, BMI/Morentia Publishing, ASCAP/GiveMeAllMy Publishing, ASCAP/YMI Publishing, BMI/Janice Combs Publishing, BMI/EMI Blackwood, BMI/Money Mack, BMI/Warner-Tamerlane Publishing, BMI), HL/WB/M, POP 94
ELLA ME LEVANTO (Lus Cangis, ASCAP) LT 5
ESTOS CECOS (Juliana Musical, BMI) LT 7
EVERYBODY (Ch-Boy, ASCAP/Babble On Songs, BMI/Third Tier Music, BMI) WB/M, CS 17
EVERYDAY AMERICA (Jennifer Nettles, ASCAP/Dirkrip, BMI/Sony/ATV Cross Keys, ASCAP/Big Alpha Writer Group, ASCAP), HL, CS 26
EVERYTHING (Im The Last Man Standing, SOCAN/Warner-Tamerlane Publishing, BMI/Sony/ATV Tunes, BMI/Sony/ATV Songs, BMI/Songs Of Universal, BMI/Almost October Songs, BMI), HL/WB/M, POP 74

F

FABULOUS (Wall Disney, ASCAP) POP 91
FAKE IT (Seether Publishing, BMI/Frye Music, BMI) H100 43
FALL (MVC, ASCAP/Still Working For The Woman, ASCAP/ICE Alliance, ASCAP/Dimensional Songs Of The Knoll, BMI/VE Ticket, BMI/APL Country Music, BMI/Cherry River, BMI/EMI Blackwood, BMI/Shane Minor, BMI), CLM/HL, CS 14, H100 88
FAMOUS IN A SMALL TOWN (Soy/ATV Songs, BMI/Navisville Star, BMI/Watsky, ASCAP), HL, CS 16, H100 83
FIRECRACKER (International Dog Music, BMI/Traveler Arkansasayer, BMI/Com County, BMI/Josh Tunes Publishing, Designee, ASCAP) CS 15, H100 89
FIRST TIME (G-Chills, BMI/Jeseth Music, BMI) H100 35, POP 31
FREAKY GURL (Sheet Certified Publishing, BMI/Cyberw-World, BMI), ASCAP) RBH 24
FREE AND EASY (DOWN THE ROAD I GO) (Home With The Amadiulo, BMI/Big White Tracks, ASCAP) CS 8, H100 61
FUTURE BABY MAMA (Controversy, ASCAP/Universal Music Corporation, ASCAP), HL, RBH 51

G

GET IT BIG (High 4 Life Publishing, ASCAP) RBH 69
GET IT SHAWTY (J Lack Music, ASCAP) Pat Publishing, ASCAP/EMI April, ASCAP/Ry Love Music, ASCAP/UR-V Music, ASCAP/Ishmoor Music, BMI/Young Goldie, BMI/Warner-Tamerlane Publishing, BMI), HL/WB/M, POP 78
GET ME BODIED (B Day Publishing, ASCAP/Universal Tunes, SESAC/Songs Of Universal, SESAC/Ten 5 Dot Publishing, BMI/Hico Music, BMI/Songs Of Windswept Pacific, BMI/Yoga Flames Music, BMI/Vance Combs Publishing, BMI/EMI Blackwood, BMI/Angle Beynca, ASCAP/EMI April, ASCAP/Solange MWP, ASCAP/Music World, ASCAP/Monza Ronza, SESAC), HL, RBH 41
GET UP ON IT (Theoz Flow, BMI) RBH 95
GIMME MORE (WB/M Music, ASCAP/Danjahandz Muzik, SESAC/Millennium Kot Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Kerokay Music, ASCAP/Marcella Araica Publishing, Designee, ASCAP), HL/WB/M, H100 3, POP 2
GOES DOWN EASY (EMI April, ASCAP/Sarachel, ASCAP/Old Desperados, ASCAP/N2D, ASCAP/Catrol Vincent And Associates, BMI/Sony/ATV Cross Keys, ASCAP/Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Toompstone Publishing, BMI/Nappy-Bud, BMI/Zomba Songs, BMI/John Legend Publishing, BMI/Cherry River, BMI/YellowRock Road, ASCAP/Cherry Lane, ASCAP/Eisenman, BMI/Warner-Tamerlane Publishing, BMI), CLM/HL/WB/M, H100 18, POP 29, RBH 15
GOOD THINGS (StreetRich Music, BMI/My Diet Starts Tomorrow, BMI/Songs Of Universal, BMI/Jasons Tunes, SESAC/Reach Global Tunes, SESAC/Star Trm Stoned, ASCAP/Kerokay Music, ASCAP), HL, RBH 76
THE GREAT ESCAPE (Martin Johnson Music, ASCAP/Mayday Malone, ASCAP/Dimensional Music Of 1091, ASCAP/Chery Lane, ASCAP/EMI Blackwood, BMI/Repitilian Music, BMI/EMI April, ASCAP), HL, H100 29, POP 13

H

THE HAND CLAP (Building 2 Music, BMI/Phunky Dawg, BMI/Go Live Publishing, ASCAP/PIMI Music, ASCAP/2 Girls & A Boy, ASCAP/An What Music, BMI/Croonstaular Music, BMI) RBH 60
HATE ON ME (Aback Productions, ASCAP/Mike Beats, BMI) CS 47
HATE THAT I LOVE YOU (Super Sayin Publishing, BMI/Zomba Songs, BMI/Sony/ATV Tunes, ASCAP/EMI April, ASCAP), HL/WB/M, H100 26, POP 22, RBH 64
HEARTBREAKER (Tank 1176 Music, ASCAP/And Me, ASCAP/Dems Hot Songs, ASCAP/E Duz It, BMI/Antonio Dixon's Muzik, ASCAP/Black Fountain Publishing, ASCAP/BMG Songs, BMI/Underdogs West Songs, ASCAP/EMI April, ASCAP), HL/WB/M, RBH 45
HEAVEN, HEARTACHE AND THE POWER OF LOVE (MXC Music, ASCAP/Still Working For The Woman, ASCAP/ICE, BMI/Ensign Music, BMI/Vine Live Wine Music, BMI), CS 24
HEY THERE OELLAH (So Happy Publishing, ASCAP/WB Music, ASCAP/Fearmore Music, ASCAP), WB/M, H100 22, POP 17

HOLD ON (Jonas Brothers Publishing, BMI/Sony/ATV Songs, BMI), POP 93
HOMÉ (Surface Pretty Deep Ugly Music, BMI/Careers-BMG Music Publishing, BMI), WB/M, H100 36
HOOD FIGGA (Ariano Matis Publishing, Designee/Ear-Brain Publishing, ASCAP/EMI April, ASCAP), HL, H100 53, POP 69, RBH 11
HOW BOUT THEM COWGIRLS (Soy/ATV Tree, BMI/Lavender Zoo Music, BMI/Careers-BMG Music Publishing, BMI/Sagrateaux Songs, BMI), HL/WB/M, CS 12, H100 85
HOW D U BREATHE (Soy/ATV Songs, BMI/EMI April, ASCAP) CS 46
HOW FAR WEVE COME (U Rule Music, ASCAP/EMI April, ASCAP/Iconda Panic Music, BMI/Grand Line Music, ASCAP/Pookie Surf, BMI) H100 15, POP 14
HOW LONG (EMI April, ASCAP/WB Music, ASCAP), HL, WB/M, CS 25
HOY YA ME VOYE (WB Music, ASCAP) LT 43
HYOYALIE (62 Lateralhit Music, ASCAP/Majord Publishing, ASCAP/Watson Publishing, ASCAP/EMI April, ASCAP/Street Lyrics Publishing, ASCAP/WB Music, ASCAP/Heatz Music, SESAC/Shago, SESAC/Carlos Hassan Publishing, BMI/Notting Hill Songs, SESAC), WB/M, RBH 61
HYPNOTIZED (First N Gold, BMI/Warner-Tamerlane Publishing, BMI/Beylali Music, ASCAP/Famous, ASCAP), HL/WB/M, H100 96, RBH 58

I

I DONT WANNA BE IN LOVE (DANCE FLOOR ANTHEM) (EMI Blackwood, BMI/The Madden Brothers Publishing, BMI/High Speed Chase, ASCAP), HL, H100 46, POP 83, RBH 10
IF I HAVE MY WAY (EMI Music Publishing UK, SESAC/Foray Music, SESAC/Cherise Michele Music, SESAC/Four Kings Production Inc., SESAC/Stankin Music, ASCAP/Underdogs West Songs, ASCAP/Almo Music, ASCAP/Black Lion, ASCAP/Underdog East Songs, BMI/Invis, BMI), HL, RBH 36
IF YOUR READING THIS (Soy/ATV Tree, BMI/Lie Des Aschops, ASCAP/Andy Clyde, ASCAP), HL/WB/M, CS 6, H100 50, POP 83
I GET IT (Kevin Me Me Music, ASCAP) RBH 78
I GET MONEY (50 Cent Music, ASCAP/Universal Music Corporation, ASCAP/Songs Of Universal, BMI/First Priority, BMI/Hot Butter Milk, ASCAP/ICE Alliance, ASCAP/Apex Next Music, ASCAP/EMI April, ASCAP), BMI, H100 33, POP 88, RBH 10
I GOT IT FROM MY MAMA (I'm Am Music, BMI/Cherry Lane, ASCAP/KlugerPartners Music, ASCAP), CLM, H100 67, POP 51
I GOT MY GAME ON (EMI Blackwood, BMI/Big Gassed Hitlers, BMI/House Full Of Circle Music, BMI/Sexy Track, BMI/Cal IV Entertainment, BMI), HL, CS 36
I LIKE (Music From The Roots, BMI/Phenomenal Woman Music, BMI/Pasquill Publishing, BMI) RBH 96
I'M LIKE A LAWYER... (ME & YOU) (Soy/ATV Songs, BMI/Chicago 95 Soltcore, BMI), HL, POP 88
I'M SO HOOD (DJ Khaled, BMI/NappyBud, BMI/Zomba Songs, BMI/First N Gold, BMI/Warner-Tamerlane Publishing, BMI/4 Blunts Lit At One, BMI/A Lateral Publishing, Designee, ASCAP/Trac-N-Field Entertainment, BMI/Notting Hill Songs, ASCAP), WB/M, H100 75, POP 96, RBH 27
I'M WITH THE BAND (Warner-Tamerlane Publishing, BMI/Sell The Cow, BMI/Tower One, BMI/WB Music, ASCAP/Tower Two, BMI/APL, ASCAP), WB/M, CS 46
INCONSOLABLE (Right Bank Music, ASCAP/LLI Makes Music, ASCAP/Rodis Music, ASCAP/Universal PolyGram International, ASCAP/Angelou Music, ASCAP), POP 67
INSIDE OUT (Gabriel Bello Music, BMI) RBH 83
INTERNATIONAL HARVESTER (EMI Blackwood, BMI/Shane Minor, BMI/Songs Of Windswept Pacific, BMI/3 Ring Circus, BMI/Jeffrey Steele, BMI/BPJ, BMI)

J

INTL PLAYERS ANTHEM (I CHOOSE YOU) (Zomba Enterprises, ASCAP/Telnope Publishing, BMI/Universal Resources, BMI/We Out Play Even When We Be Playin, ASCAP/Mosquito Puss, ASCAP/Chrysalis Music, ASCAP/Jobete Music, ASCAP), HL/WB/M, H100 84, RBH 10
INTO THE NIGHT (Anesthetic, BMI/Warner Chappell, BMI) RBH 97
IT'S GOOD TO BE US (Cal IV Songs, ASCAP/Bergbrain, ASCAP/3 Ring Circus, BMI/Music Of Windswept, ASCAP) CS 41
I WANT YOU (Songs Of Universal, BMI/Senseless, BMI/Will.i.am Music, BMI/Cherry River, BMI/Skyforest, BMI/Spirit One, BMI), HL, RBH 55
JOYRIDE (Soy/ATV Tree, BMI/Chaylvin, BMI/EMI April, ASCAP/Bresny Music, ASCAP/Multisongs BMG, SESAC/Aerifi Music, SESAC), HL, CS 43
JUST FINE (Mary J. Blige, ASCAP/Universal-MCA, ASCAP/Songs Of Peer, BMI/March 9th Music, ASCAP/Pubba Gee Music, BMI/WB Music, ASCAP/2082 Music Publishing, ASCAP), HL/WB/M, RBH 50
KISS KISS (Songs Of Universal, BMI/Culture Beyond Ur Experience Publishing, BMI/Zomba Songs, BMI/Nappy-Bud, BMI), HL/WB/M, H100 55, RBH 11
LA TRAVESIA (El Conuco, BMI/Redom, BMI) LT 8
LAUGHED UNTIL WE CRIED (EMI April, ASCAP/Dintnd Have To Be Music, ASCAP/Songs Of Combustion Music, ASCAP/Music Of Windswept, ASCAP), HL, CS 34
LEAN LIKE A CHOLE (Mistica Music, BMI/Fiossy, BMI) CS 54
LET IT GO (She Wrote It, ASCAP/BMG Songs, ASCAP/Mess Confusion, ASCAP/EMI April, ASCAP/Canon's Land Music Publishing, ASCAP/Notorious K.I.M., BMI/2 Daughters Music, SESAC/SerisatCombs Publishing, SESAC/Foray Music, SESAC/Mtume, BMI), HL/WB/M, H100 9, POP 30, RBH 6
LIKE ME (Tennessee Publishing, BMI/Music Reviews, BMI) RBH 93
LIKE THIS (Shawn Mills, BMI/The Blackout Legacy, ASCAP/Schofield's), ASCAP) POP 58
LISTEN (Larry Haynes Publishing, BMI/Lilly Mack, BMI/Halo TV Music, BMI/Conjunction Music Publishing, ASCAP/EMI April, ASCAP/Lamar Van-Scover, ASCAP/A Song In Progress, ASCAP/Shawty's Muzik, ASCAP/Universal Music Corporation, ASCAP/Bootleggers Stop, ASCAP), HL, RBH 89
LIVIN' OUR LOVE SONG (Careers-BMG Music Publishing, BMI/More Than Rhythms Music, BMI/Li Ninja Time-Mus, BMI/Amnmbri, ASCAP) CS 11, H100 78
LOST WITHOUT U (I Like Em Thicke, ASCAP/Dos-Duertes Music, ASCAP) RBH 47
LOVE ME IF YOU CAN (Big Loud Shirt Industries, ASCAP/Music Of Windswept, ASCAP/Songs Of Bud Dog, ASCAP/Walentin, ASCAP) CS 3, H100 54
LOVESTONED (Tennan Tunes, ASCAP/Zomba Enterprises, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Warner-Tamerlane Publishing, BMI/Danjahandz Muzik, SESAC/WB Music, SESAC/Warner, SESAC), WB/M, H100 20, POP 9

L

LOVE ME BETTER (J. Brasco, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Super Sayin Publishing, BMI/Zomba Songs, BMI/EMI April, ASCAP/No Question Entertainment, ASCAP), HL/WB/M, H100 28, POP 26, RBH 21
MAKES ME WONDER (Careers-BMG Music Publishing, BMI/Featuary Twerty Second, BMI), WB/M, H100 45, POP 40
MAKEYOUHAPPY (Soulchild, ASCAP/Universal Music Corporation, ASCAP/Wel Int Red Music, ASCAP/EMI April, ASCAP), HL, RBH 97
ME (Step N Shep, ASCAP/Almo Music, ASCAP/Universal Music Corporation, ASCAP), HL, RBH 34
ME ENAMORA (Songs Of Camaleon, BMI/Peermusic III, BMI) H100 94, LT 1
ME LOVE (WB Music, ASCAP), WB/M, H100 30, POP 20
MI CORAZONITO (Premium Latin, ASCAP) LT 2
MI GENTE (Arpa, BMI) LT 39
MIRAME (W.B.M. Music, ASCAP) LT 40
MISERY BUSINESS (WB Music, ASCAP & Father Just Want To Sing Music, ASCAP/Joets Music, ASCAP), WB/M, H100 76, POP 52
MONEY IN THE BANK (Swiz Beat, SESAC/Universal Tunes, SESAC/Songs Of Universal, SESAC/Mayheez Music, BMI/Carlyle Young Music, SESAC/God Heat Entertainment, SESAC/Universal-Songs Of PolyGram International, BMI/Justin Combs Publishing, ASCAP/EMI April, ASCAP/Big Poppa Music, ASCAP/Sneek Louchin Publishing, ASCAP/Notorious K.I.M., BMI/Undes Music, BMI/Universal Music Publishing, BMI/Angeletti Music, BMI/EMI Blackwood, BMI/Sa Wette Music, BMI/Unichappell Music, BMI/My Baby's Music Company, ASCAP/Chappell & Co., ASCAP/Excuse-Moi Music, ASCAP/BMG Songs, ASCAP/H & Ristrada Music, ASCAP/Sony/ATV Tunes, ASCAP), HL/WB/M, RBH 48
THE MORE I DRINK (EMI April, ASCAP/New Sea Gayle, Des Aschops, ASCAP/N2D, ASCAP), HL, CS 28
MORE THAN A MEMORY (Mike Carb Music, BMI/House Of Moraine, BMI/Sweet Hysteria Music, ASCAP/Jacobson, ASCAP/Fortune Favors The Bold, ASCAP), WB/M, CS 10, H100 68
MUEVELO (Erison Music, BMI/C K. Jointz, BMI/Whoop-Whoop, BMI) LT 34
MY DRINK N Y 2 STEP (Larsny, ASCAP/Swiz Beat, SESAC/Universal Tunes, SESAC/Songs Of Universal, SESAC/Entertainment Music, BMI), HL, H100 77, RBH 19
MY GIRL GOTTA BEST FRIEND (LaRay Music Publishing, ASCAP/Gimme Some Hot Sauce, ASCAP/The Royal-entertainment, ASCAP/Hot Lyrics, ASCAP) RBH 86
MY LOVE (Fonzie Imported, BMI) WB/M, LT 22
NO ONE (Lil'low Productions, ASCAP/EMI April, ASCAP/Book Of Daniel, ASCAP/D. Harry Productions, ASCAP), HL, H100 12, POP 39, RBH 2
NO PENSE ENAMORARME OTRA VEZ (Universal Music Corporation, ASCAP) LT 41
NO PUEDO OLVIDARLA (Cristina, ASCAP) LT 10
NO TO VEO (Leon Blanco, BMI/EMI Blackwood, BMI/Las Leonidas Music Publishing, ASCAP/Sandungero Music Publishing, BMI) LT 6
NOTHING BETTER TO DO (Curb Songs, ASCAP/Lucky In Love, ASCAP/Lonely Poet Society Publishing, ASCAP/Kobalt Music Publishing, ASCAP/Brey Inc, ASCAP/FranAm Music Administration, ASCAP), WB/M, CS 22, H100 97
NUESTRO AMOR ES ASI (Magrate Music Publishing, ASCAP/Sebastian Publishing, ASCAP/King Publishing, ASCAP) LT 32

O

OJALA PUEDERA BARRANTE (Tulum, ASCAP) LT 16
OLVIDAME TU (Arpa, BMI) LT 30
ONCE A WOMAN GETS A HOLO OF YOUR HEART (Rich Texan Music, ASCAP/WB Music, ASCAP), WB/M, CS 60
ONLINE (EMI April, ASCAP/New Sea Gayle, ASCAP/Dirt And Be Music, ASCAP), HL, CS 1, H100 39, POP 92
ONLY ONE U (Wendell Music, SESAC/Songs In The Key Of B Flat, SESAC/Noontime South, SESAC/Tabulous Music, ASCAP/Hico South, ASCAP/Music Of Windswept, ASCAP/Eteco International Music, BMI/VHCO Music, BMI/Songs Of Windswept Pacific, BMI/Bootleggers Stop, ASCAP/Universal Music Corp, ASCAP/Jarque Joins, SESAC/Universal-PolyGram International Tunes, SESAC), HL/WB/M, RBH 39
OOH WEE (Bearhug Publishing, ASCAP/Notting Hill Music, BMI) RBH 81
OUR SONG (Soy/ATV Tree, BMI/Taylor Swift Music, BMI), HL, CS 23, H100 86, POP 85
OVER YOU (Surface Pretty Deep Ugly Music, BMI/Careers-BMG Music Publishing, BMI/High Buck Publishing, BMI/EMI Blackwood, BMI), HL/WB/M, H100 31, POP 21
PARALYZER (Frings, Eleven, SOCAN/Renfield, ASCAP), WB/M, H100 40, POP 38
PARTY LIKE A ROCKSTAR (Preciate That, ASCAP, BMI/Cereal And Milk Publishing, ASCAP/Peaches Childers Publishing, ASCAP/EMI April, ASCAP), HL, POP 49
PAZ EN ESTE AMOR (Not Listed) LT 23
THE PEOPLE (Universal Music Corporation, ASCAP/Sensates, BMI/Please Gimme My Publishing, BMI/EMV Blackwood, BMI/Bronnata, ASCAP/TVT Music, ASCAP), HL, RBH 98
PICTURES OF YOU (Blue Ladder, BMI/Stay Beautiful Songs, BMI/Zomba Songs, BMI/Encore Entertainment, BMI/The Last Goodnight, BMI), WB/M, POP 72
PLAYERS PRAYER (Pretty Girls & Big Love Songs, BMI) H100 79
PLEASE DONT GO (Tank 1176 Music, ASCAP/Black Fountain Publishing, ASCAP/EMI April, ASCAP/Lonnalistic, ASCAP/Notting Hill, ASCAP), HL, RBH 28
POBRE CORAZON (Onvid Music Publishing, BMI) LT 47
POP BOTTLES (Young Money Publishing, BMI/Warner-Tamerlane Publishing, BMI/Soram Sound, BMI/Maddie James Jones, ASCAP), WB/M, RBH 73
POR AMARTE (San, BMI) ASCAP) LT 36
POR AMARTE ASI (WB Music, ASCAP/Earini, ASCAP) LT 15
POTENTIAL BREAKUP SONG (Half Heart Music, BMI/Seven Summers, BMI/Antonia Songs, ASCAP/In The Mouth Of The Wolf, BMI) H100 82, POP 60
POWER OF ONE (Crosshug, BMI/Fine Music, SESAC/Dimensional Music Of 1091, ASCAP/Chery Lane, ASCAP), CLM, CS 55
THE PRETENDER (M.J. Twelve, BMI/Love The Punk Rock Music, BMI/Songs Of Universal, BMI/Living Under A Rock, ASCAP/Flying Earform, BMI), HL, H100 37, POP 47
PROMISE RING (Ezole International Music, BMI/Christoph Mathew, BMI/Hico Music, BMI/Songs Of

P

Windswept Pacific, BMI/Universal-PolyGram International Tunes, SESAC/Jahque Joins, SESAC/Universal Music Corporation, ASCAP/Bootleggers Stop, ASCAP/DeNaul Publishing, ASCAP/EMI Blackwood, BMI/CooliPark Music, BMI), HL, RBH 49
PROUD OF THE HOUSE WE BUILT (Soy/ATV Tree, BMI/Showbilly Music, BMI/Warner-Tamerlane Publishing, BMI/Sycamore Canyon Music, BMI/Tum Me On Music, BMI/Still Working For The Man Music, BMI/CCG, BMI), HL/WB/M, CS 4, H100 59
PUT A LITTLE UMPH IN IT (Shanah Cymone Music, ASCAP/EMI April, ASCAP/Seal Music, BMI/BMG-Careers, BMI/Them Damn Twins, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Air Control Music, ASCAP), HL, RBH 53
QUE TE PICA (Not Listed) LT 42
QUEIEN (Soy/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 27

Q

QUE TE PICA (Not Listed) LT 42
QUEIEN (Soy/ATV Discos, ASCAP/Arjona Musical, ASCAP) LT 27

R

RADIO NOWHERE (Bruce Springsteen, ASCAP) POP 69
READY, SET, DONT GO (Sunjagronome, BMI/Sony/ATV Acufi Rose, BMI/Careers-BMG Music Publishing, BMI), CS 53
REO UMBRELLA (Little Blue Typewriter Music, BMI/Bucky And Clyde, ASCAP/I, De Des Autuers, ASCAP/Moonsic Music, BMI/PJ Administration, ASCAP) CS 40, POP 95
REHAB (EMI Blackwood, BMI), HL, POP 73
RIDIN' (Ester Dean Publishing, Designee, BMI/Peertunes, SESAC/Hate Yeah, SESAC/Jaron Sims Publishing, Designee, ASCAP/Mike Songs, BMI) RBH 70
ROC-A-FELLA BILLIONAIRES (Transporter Entertainment, ASCAP/Damon Blackmon, ASCAP/Sony/ATV Tunes, ASCAP/Carter Boys Publishing, ASCAP/Chrysalis Music, ASCAP/Notable, ASCAP), HL, RBH 87
ROCK ON (DO THE ROCKMAN) (MJ Publishing, ASCAP) Quality, BMI) RBH 91
ROCK STAR (Zomba Songs, BMI/R Kelly, BMI/Universal Music Corporation, ASCAP/Ludaris Universal Publishing, ASCAP), HL/WB/M, RBH 72
ROCKSTAR (Warner-Tamerlane Publishing, BMI/Arm Your Dille, SOCAN/Zero-6, SOCAN/Black Diesel, SOCAN/Black Addler Music, SOCAN), WB/M, H100 11, POP 4
ROLLIN' WITH THE FLOW (EMI Algee, BMI), HL/WB/M, CS 44

S

SEX PLANET (R Kelly, BMI/Zomba Songs, BMI), WB/M, RBH 74
SEXY LADY (Dawdrill Publishing, ASCAP/Want Mine Publishing, ASCAP/EMI Unl Catalog, BMI), HL/WB/M, POP 43
SHAKE THAT BODY (Track Pusha Music Publishing, ASCAP) RBH 90
SHAWTY (First N Gold, BMI/Warner-Tamerlane Publishing, BMI/Warner Chappell, BMI/NappyTub, BMI/Zomba Songs, BMI/EMI April, ASCAP/Craig Music, ASCAP), WB/M, H100 16, POP 36, RBH 4
SHAWTY IS A 10 (UL Music, ASCAP/Famous, ASCAP/2082 Music Publishing, ASCAP/WB Music, ASCAP), HL/WB/M, H100 57, POP 87, RBH 16
SHAWTY (Cruizer Music Enterprises, BMI/Tilzawhit Music, BMI/Armel Music Group, BMI) CS 57
SHOULD LET YOU GO (She Wrote, ASCAP/BMG Songs, ASCAP/Rodney Jenkins Productions, BMI/EMI Blackwood, BMI), HL/WB/M, H100 91, RBH 25
SHUT UP AND DRIVE (Songs Of Universal, BMI/Baybay Beat, BMI/5se Music, ASCAP/Warner-Tamerlane Publishing, BMI), HL/WB/M, H100 36, POP 55
SINNERS LIKE ME (Soy/ATV Tree, BMI/Universal Music Corporation, ASCAP/Songs Of The Village, ASCAP), HL, CS 58
SIN OUE LO SEPAS TU (Universal Music, Inc., ASCAP/Gimme Music, SACM) LT 33
SOLD DIMELO SI (Soy/ATV Discos, ASCAP) LT 18
SOLO PARA TI (Mastaly, ASCAP) LT 25
SOMETHING ABOUT A WOMAN (BMG-Careers, BMI/Shilake Mak, BMI/Careers-BMG Music Publishing, BMI/Fox Ridge Music, BMI), WB

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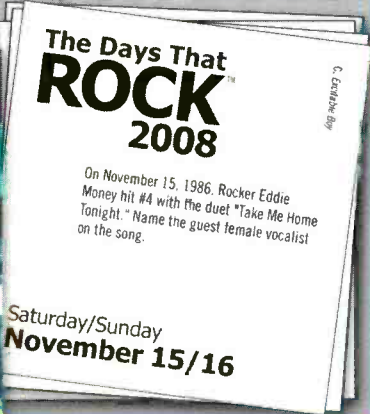
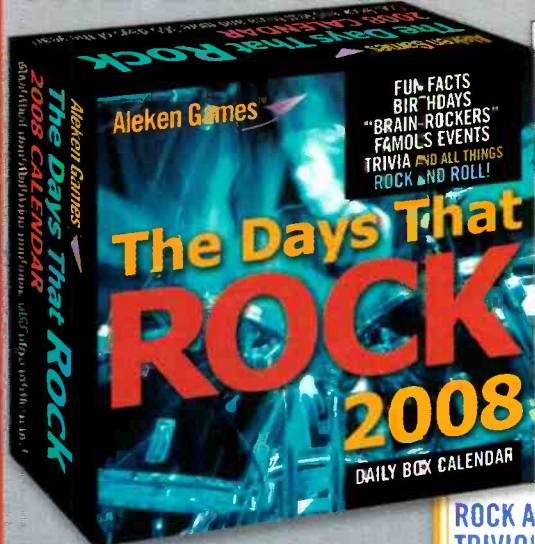
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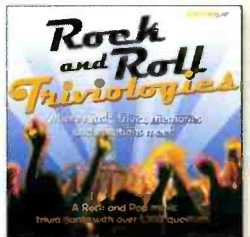
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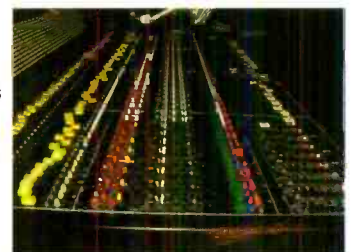
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MILEPOSTS

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Richard Bradshaw, 63

Richard Bradshaw, 63, general director/conductor of the Canadian Opera Company, died Aug. 15 of a heart attack.

Bradshaw, who played organ and piano, was born in 1944 in Rugby, England. He graduated from the University of London in 1965 with an English degree, studied with Adrian Boult and later had a conducting fellowship with the Royal Liverpool Philharmonic Orchestra. At 31, he became chorus master at the Glyndebourne opera festival.

Two years later, he took the role of the San Francisco Opera's resident conductor, and then became the Canadian Opera Company's chief conductor the following year.

Bradshaw is survived by his wife, Diana; his son, James; and his daughter, Jenny.

—Derek Shore



DEATHS

Paul Rutherford, 67, a leading figure in the British free improvisation and jazz scene, died Aug. 6 in his home.

Born in Greenwich, South East London, Rutherford started playing the saxophone but switched shortly to trombone. He taught at the Guildhall School of Music and Drama, and in 1970 formed improvising group Iskra 1903 with guitarist Derek Bailey and bassist Barry Guy; the group continued with a different lineup until the mid-'90s. Rutherford also played with the Global Unity Orchestra and Mike Westbrook, and is considered a pioneer of multiphonics and solo trombone.

Jon Lucien, 65, jazz vocalist, died Aug. 18 of respiratory failure and other complications near his home in Kissimmee, Fla.

Born on Tortola Island in the Caribbean and raised in St. Thomas, Lucien was known for his romantic sound derived from R&B, Caribbean and Brazilian styles.

After performing jingles and other miscellaneous work, Lucien released his debut album, "I Am Now," in 1970. In the '90s Lucien's music captured large audiences on smooth jazz radio stations, and a "best of" compilation was released in 2001.

Lucien is survived by his wife, a daughter and two sons.

Richard Cook, 50, U.K. music journalist/critic, died Aug. 25 from cancer.

Born Richard David Cook in 1957 in London, he began as a jazz writer for NME. He later assumed editing positions at the Wire and Jazz Review and as the Sunday Times' jazz critic. These were followed by his tenure managing PolyGram Records' jazz catalog in England. Cook's titles include "The Penguin Guide to Jazz on CD," "Blue Note Records: The Biography" and "It's About That Time" on Miles Davis.

He is survived by his wife, Lee Ellen.

David Robins, 54, a longtime catering executive, died Aug. 25 after a long struggle with brain cancer at his

home in Boca Raton, Fla. He is survived by his wife, Marnie Freeman Robins; a son, Forrest Freeman; his father, Martin Robins; his mother, Phyllis Gallaway; and his brother, Billboard copy editor Wayne Robins.

Alan Rosenberg, 77, Warner Bros. Records executive, died Sept. 2 from throat cancer.

As head of artist relations on the East Coast, Rosenberg worked closely with a roster of acts including Bonnie Raitt, James Taylor, the Grateful Dead, Elton John, Gordon Lightfoot and the Roches.

Jeffrey Carter Albrecht, 34, keyboardist for Edie Brickell & the New Bohemians and Dallas rock group Sorta, died Sept. 3 in a shooting.

Albrecht graduated from Southern Methodist University and got his start singing and playing guitar in a number of bands and venues. He began performing as a keyboardist for the New Bohemians in 1999, and received two local music awards from the Dallas Observer in 2003.

He is survived by his parents, Kenneth and Judith.

Bob Baker, 49, WEA VP of credit, died Sept. 24 from a massive coronary at his home in Studio City, Calif.

Prior to his WEA role, Baker headed up Warner Home Video's credit department and before that held the same position with PolyGram. He was the music industry's senior credit executive, often assuming a leadership role when retail chains experienced financial difficulties.

Baker "had the highest integrity, and Bob was a big part of our conscience. . . . Bob was living proof you can win and be nice at the same time," WEA president John Esposito wrote in a note to his staff. He "was a massive part of the reason customers voted for us to win the NARM distributor of the year at WEA for the last two years and for five years in a row when we worked together at PolyGram."

Baker is survived by his wife, Janice; daughter, Victoria; and son, Robert.

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RECORD COMPANIES: Roadrunner Records in New York names **Jon Satterley** senior VP of new media and global business development. He was managing director in Australia.

Balboa Records taps **Adriana Rios** as GM. She was CFO of EMI Music Mexico, a job she left last spring to join Musart, Balboa's parent company in Mexico.

J Records names **Peter Edge** president of A&R. He was executive VP.

Telarc International, a division of Concord Music Group, promotes **Jason N. Linder** to VP of marketing and names **Larry Bole** director of marketing. Linder was director, and Bole was regional marketing manager at Warner Bros. Records.

PUBLISHING: ASCAP in New York promotes **Joan McGivern** to senior VP of general counsel. She was VP of legal corporate.

Jack Sander, formerly vice chairman at Belo Corp. in Dallas, has been elected chairman of the BMI board of directors. He succeeds **Cecil L. Walker**, who becomes presiding director.



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TOURING: AEG Live names **Brad Saks** talent buyer of its newly opened regional office in Minneapolis. He was senior talent buyer at OCESA Presents in New York.

Palace Sports and Entertainment appoints **Derek Boczkowski** senior event manager/coordinator. He was senior event coordinator.

MANAGEMENT: Blind Ambition Management in Atlanta taps **Scott Munn** as a manager. He was a manager at Universal South Artist Management.

Mick Management taps **Justin Eshak** as a manager. He was an A&R executive at Universal Republic Records.

MEDIA: Peer-to-peer news/information network Current TV names **Deanna Cohen** VP of music programming and **Davis Powers** director of music programming. Cohen was a music consultant at Man Made Music, and Powers was music coordinator for ABC's "Jimmy Kimmel Live."

MSG Media appoints **Frank Minishak** VP of digital sales. He was regional sales director for AOL's New York sales team.

RADIO: EMF Broadcasting, a national network of 239 FM stations, ups founder/president **Dick Jenkins** to CEO. Former senior VP **Mike Novak** becomes president.

RELATED FIELDS: British music and media firm Chrysalis Group names **Jeremy Lascellas** CEO. He served in the same role at Chrysalis Music Division.

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.

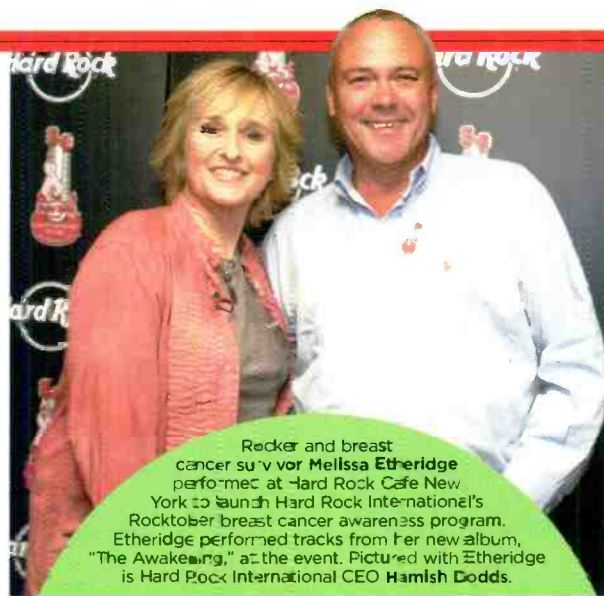
—Edited by Mitchell Peters

GOODWORKS

HEAD OF THE CLASS

The Clinton Global Initiative partners with MTV for CGI-U, a program aimed at engaging college students to solve some of the world's most pressing problems. Kickoff event Giving—Live at the Apollo was held Sept. 29 at the iconic venue in Harlem. A panel discussion featured former President Bill Clinton, MTV president Christina Norman, Bono, Chris Rock and others. Alicia Keys, Shakira and Wyclef Jean performed. On Oct. 12, "Giving—Live at the Apollo" premieres on MTV. It is currently available, on demand, at think.mtv.com.

BACKBEAT



Recker and breast cancer survivor **Melissa Etheridge** performed at Hard Rock Cafe New York to launch Hard Rock International's Rocktober breast cancer awareness program. Etheridge performed tracks from her new album, "The Awakening," at the event. Pictured with Etheridge is Hard Rock International CEO **Hamish Dodds**.



CBS Radio and AT&T Blue Room hosted an exclusive webcast by **matchbox twenty** which debuted Oct. 2 at atbtblueroom.com/music. Featuring songs from the band's new album, "Exile on Mainstream," the private in-studio concert marked the first time matchbox had performed new material in five years. From left are matchbox twenty's **Kyle Cook** and **Brian Yale**, Davie Brown Entertainment executive director **Mike Praw**, matchbox twenty's **Paul Doucette** and **Roc Thomas**, CBS Radio VP of music partnerships **Jonathan Azu** and CBS Radio director of activation **James Ingrassia**.



Simon Cowell visits **Celebrity Vault** in Beverly Hills at a special event sponsored by V2 Energy, to support legendary photographer and friend **Terry O'Neill** in the launch of his new book, "Sinatra: Frank and Friendly." From left are **Celebrity Vault** co-founders **Sean Goodchild** and **Cole Sternberg**, Cowell, O'Neill and **Celebrity Vault** co-founder/CEO **Klaus Moeller**.



National Music Publishers Assn. president/CEO **David Israelite**, left, catches **Steve Vai** in concert in Alexandria, Va., before Vai heads to South America for shows next month.



Hear Music celebrated the release of **Joni Mitchell's** "Shine" Sept. 25 at Open House on Mulberry Street in New York. "Shine" is the second release on Hear Music. From left are Concord Music Group senior VP of operations and digital media **Jcnathan Bender**, Concord Music Group GM **Gene Rumsey**, SL Feldman & Associates manager **Sam Felcman**, Mitchell, Concord Music Group senior VP of marketing **Margi Chaske**, Starbucks VP of global entertainment **Geoff Cottrill**, Starbucks VP of content development **Alar Mintz** and Concord Music Group president/CEO **Glan Barros**. PHOTO: COURTESY OF KEVIN MAZLR/WIREIMAGE.COM

INSIDE TRACK

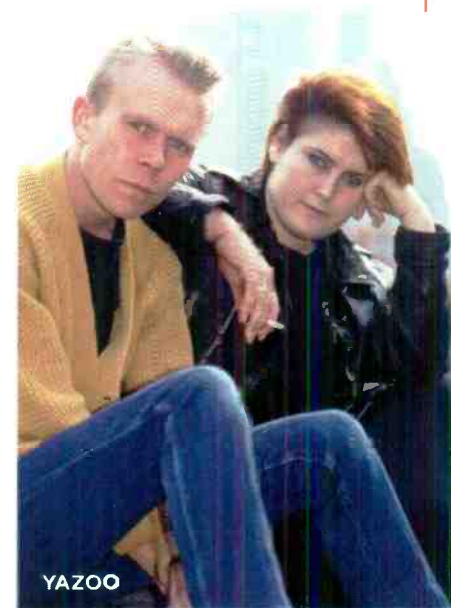
STILL INSPIRING AFTER ALL THESE YEARS

Though short-lived, British synth-pop duo **Yazoo** (Yez in the United States) continues to influence and inspire many of today's bands, including LCD Soundsystem, Shiny Toy Guns and Black Audio. During its two-year heyday, Yazoo—Vince Clarke and Alison Moyet—recorded two albums, 1982's "Upstairs at Eric's" and 1983's "You and Me Both." The two collections spawned such hits as "Only You," "Situation," "Don't Go" and "Nobody's Diary." These gems and more may soon find their way to a four-disc Yazoo boxed set being planned for a spring release by Mute Records in the United Kingdom, according to a well-placed source. The collection—remastered and in 5.1 surround sound—will feature the duo's two now-classic albums, as well as single edits, B-sides and remixes, including the much-

coveted U.S. remix of "Situation." A DVD will include footage from concerts and TV appearances. Track can easily envision a boxed set like this one paving the way to a reunion tour for Clarke and Moyet. What a way to celebrate a 25th anniversary.

SELECTIONS FROM ANANE

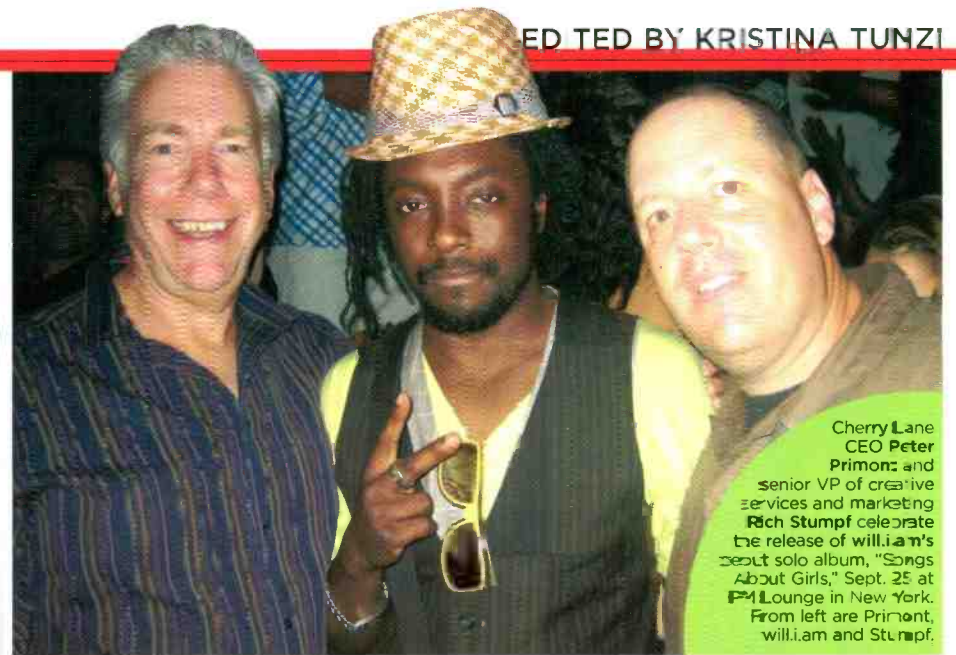
Dance music artist **Anane**, wife of Grammy Award-winning producer Louie Vega, has signed with Tommy Boy, which will release her debut album, "Selections," in March. The statuesque Cape Verde native and Vega's 14-piece Elements of Life band followed up a Super Bowl pregame performance with a private show at the Trump Echo Hotel Condominium launch party. The Donald and his spawn were in the crowd. "In the end, we had them dancing," Anane says.



YAZOO



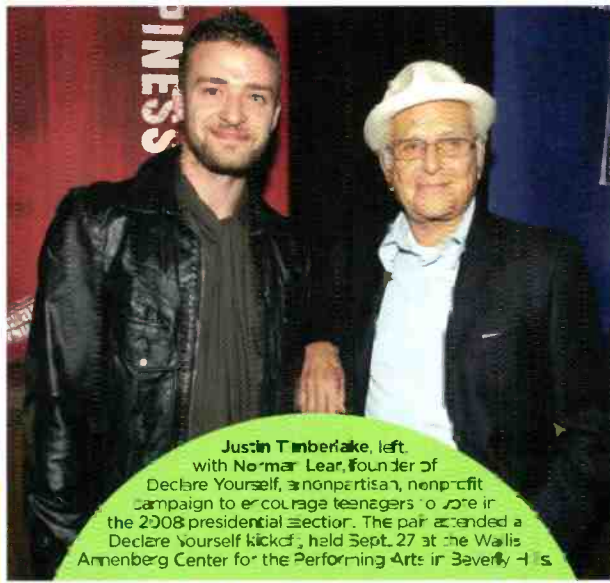
Meetings in London were held Sept. 12-13 at the Phonographic Performers Ltd. headquarters to discuss cross-border revenue flows, data exchange, performance rights and ongoing strategy. From left are SoundExchange executive director **John Simson**, Recorded Artists and Performers Ltd. (Ireland) CEO **Eanna Casey**, PPL/VPL (United Kingdom) chairman/CEO **Fran Nevrtla**, SENA (Holland) managing director **Hans Van Berkel** and AIE (Spain) director general/managing director **Jose Luis Sevillano**. PHOTO: COURTESY OF TAYLOR MACDEN



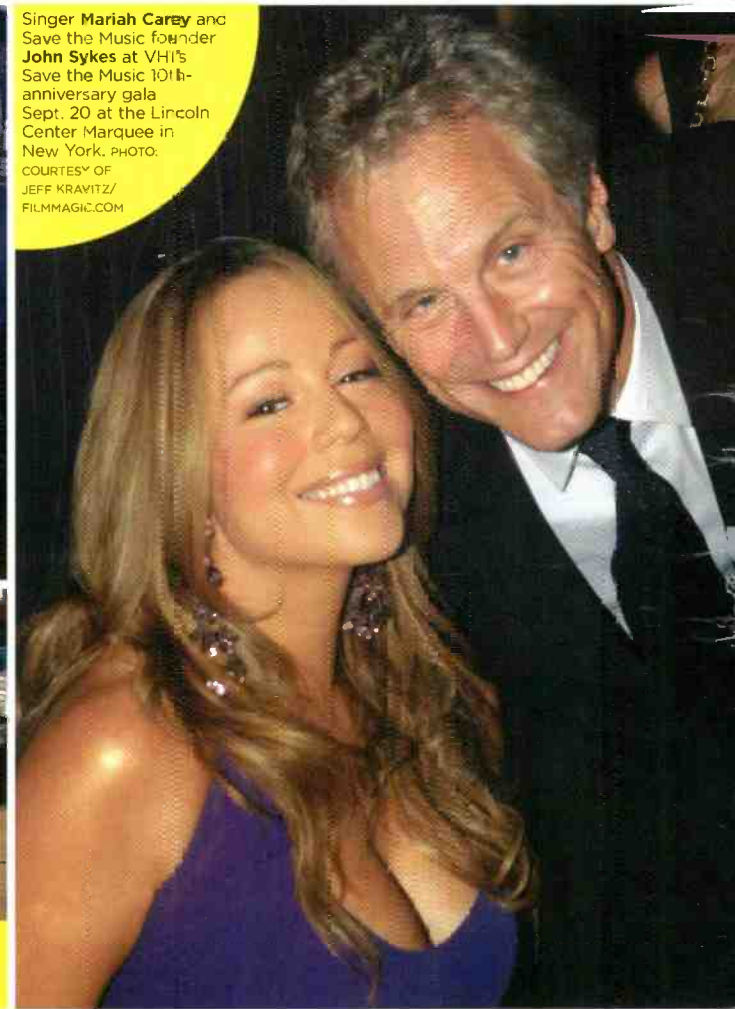
Cherry Lane CEO **Peter Primont** and senior VP of creative services and marketing **Rich Stumpf** celebrate the release of **will.i.am's** debut solo album, "Songs About Girls," Sept. 25 at **FM Lounge** in New York. From left are Primont, will.i.am and Stumpf.



Billboard director of charts/senior analyst **Geoff Mayfield** recently paid a visit to **Maroon 5** in downtown Los Angeles, presenting the band with a chart award honoring its first No. 1 debut for album "It Won't Be Soon Before Long." From left are A&M/Octone Records head of sales and artist development **Rome Thomas**; Maroon 5's **Matt Flynn**, **James Valentine**, **Adam Levine**, **Mickey Madden** and **Jesse Carmichael**, and Mayfield.



Justin Timberlake, left, with **Norman Lear**, founder of **Declare Yourself**, a nonpartisan, nonprofit campaign to encourage teenagers to vote in the 2008 presidential election. The pair attended a **Declare Yourself kickoff**, held Sept. 27 at the **Walls Ardenberg Center** for the Performing Arts in Beverly Hills.



Singer **Mariah Carey** and **Save the Music** founder **John Sykes** at VH1's **Save the Music 10th anniversary gala** Sept. 20 at the **Lincoln Center Marquee** in New York. PHOTO: COURTESY OF JEFF KRAVITZ/FILMMAGIC.COM

INSIDE TRACK

JSM IN A WOOZY MIND-SET

Track hears that New York music production house **JSM Music Studios** is set to become the latest live music venue for bands performing as part of a new online concert series for music media company **WoodyFly**, the latest venture of **Alliance Entertainment Corp.** founder **Joe Bianco**. In this new arrangement, **JSM Music** founder/president **Joel Simon** will join the board of **WoodyFly**.

Under a just-inked partnership, **JSM**—which supplies original music and mash-ups to the advertising industry—will provide representation for independent and unsigned bands featured on **WoodyFly.com** to the ad community. In addition, many of the bands will perform on "The Set at **JSM Music**," an online music video series lensed at the company's 25,000-square-foot **Chelsea studios**, and debuting later this month. At launch, there will be more than 30 episodes of the program featuring such bands as **Kittie**, **Spottiswoode**, the **Dollyrots**, **Zack Hillyard**, **Devante** and **Hysteric**s.



From left are **Samantha** and **Mark Ronson** at **Winstons** in **West Hollywood**, where they shot **MySpace's** **Artist on Artist** series. **Samantha** and **Mark** interviewed each other and spoke about everything from loving **Stevie Wonder** to the music that inspires them.



KITTIE on "The Set at **JSM Music**."



Capitol and **Yellowcard** paid a visit to **Billboard's** New York headquarters Sept. 25. From left are **Yellowcard's** **Ryan Key**, **Billboard** executive director of content and programming for Latin music and entertainment **Leila Cobo**, **Yellowcard's** **Peter Mosely** and **Sean Mackin**, **Billboard** executive editor **Bill Werde** and **Yellowcard's** **Ryan Mendez** and **Lorraine Parsons III**.

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