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# Billboard

JUL 28 2007



SPECIAL REPORT

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# No. 1

ON THE CHARTS

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ON THE COVER: Illustration by Christine Bower. Gloria Estefan: Alexander Tamargo/Getty Images; Marc Anthony: Jim Spellman/Wireimage.com

360 DEGREES OF BILLBOARD

## HOME FRONT

### Events

**MOBILE ENTERTAINMENT LIVE**  
This conference features interactive interviews with industry influencers, a full exhibit floor, networking opportunities and a live performance by Josh Kelley at the Bash. More at [billboardevents.com](http://billboardevents.com).

**TOURING**  
Billboard's **Touring Conference & Awards** will feature panels, networking opportunities and an awards reception targeting promoters, agents, venues, managers, sponsors and production professionals. See [billboardevents.com](http://billboardevents.com).

**REGIONAL MEXICAN**  
This three-day summit, dedicated to the top-selling Latin music genre, features Jenni Rivera, the Billboard Q&A, live artist showcases and Premios Premusa presented by Promotores Unidos. More at [billboardevents.com](http://billboardevents.com).

### Blogs

**MOBILE BEAT**  
Our music fan army is blogging (and shooting photos) from the front row all summer. Check out the uproar at [billboard.com/mobilebeat](http://billboard.com/mobilebeat).



# Compelling Criteria For Quality Consumers

## What A Physical Product Needs To Reach The Golden 30%

BY TOM SILVERMAN

The CD has lost its role as the high-quality music product and is failing in unit sales and margin. This is spurring a debate about whether the industry should create another physical format or enhance existing ones. Hollywood Records weighed in with its answer this week (see story, page 6), and Warner Music Group gave us the music video interactive format in May.

Before we find ourselves in a format war, I want to take the debate away from specific technologies, more digital extras, more gigabytes of storage, an audio/video sandwich like DualDisc or a stop-gap measure to slow the fall of the CD. Let's not get divided or blinded by technology as we have in the past.

Rather than starting with the product or the sales outlets, I propose we begin with the consumer. Let's look at the consumer's desires and behavioral patterns as if we are starting the music business from scratch. When Apple CEO Steve Jobs built iTunes, the iPod and now the iPhone, he knew what he was doing. He built it from the ground up with carefully researched and calculated criteria.

Let's change the value discussion from a price-only model to one of consumer value perception. If we can all agree that the industry needs a high-end music product to accompany the economical downturn, we can establish criteria that allow us to build from the ground up.

But the past burdens us and prevents us from seeing the real opportunities. The old thinking delayed and affected our action at the advent of the digital world and we should not allow it to happen again when looking at potential physical formats.

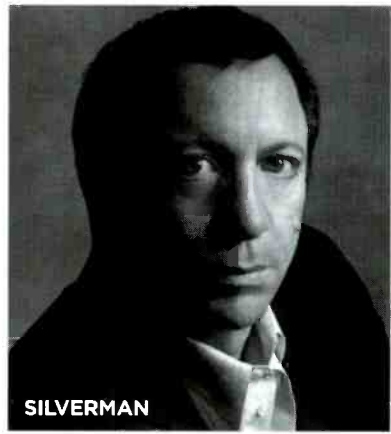
Remember, it is now easier to acquire music than ever, but who is acquiring/buying music? A NPD survey shows that 57 million Americans (29%) don't acquire music—even for free. Another 10% acquire, but don't pay. Another 30% make one music purchase a year or less. Shooting for the 70% who have exhibited lethargic or nonexistent music purchasing patterns is a waste of time and money.

That leaves a golden 30% of active music consumers. This is our market. They collect music physically and/or digitally and take chances on new artists. This core group is divided by age, disposable income and a host of other factors as well as by free time or lack of it. They are men and women, rich and poor, white and black, English and Latino, young and old. But despite these differences, there really are only two kinds of consumers;

the "price/convenience" consumer and the "status/quality" consumer.

Is all wine priced at \$20? Someone might order a \$20 bottle of wine while someone else prefers the \$100 bottle. Some people buy hardcovers; some buy paperbacks. There is Dunkin' Donuts and Starbucks, the Gap and Gucci. We need a product for the high-end consumer that will be aspirational for the low-end, price/convenience consumers who are the majority of shoppers.

The latter group embraced the iPod for its convenience. They enjoy digital files' price savings; now, they save money



SILVERMAN

by cherry-picking songs from albums and maybe even obtain much of their music by cloning friends' collections. They don't realize that listening to compressed 128 kbps files through a 10-cent digital-analog converter and a 10-cent headphone preamp on 50-cent ear pods may not be the ultimate listening experience. Many in this group will continue to be guided by price and convenience, but some might migrate to a quality product if it were well-marketed and differentiated from MP3 files.

Meanwhile, the status/quality consumer most likely has a fairly expensive stereo or surround-sound home theater system; a high-end sport utility vehicle or import car with a hi-fi audio or DVD in-car system. These consumers' hardware investments, concern with status and penchant for luxury goods makes them natural candidates for the appreciation and acquisition of a high-end music package. Other possible candidates are music fanatics, collectors and über fans who must

experience every thing their favorite artist creates. Because they are willing to pay a much higher price for status and quality and/or tend to be early adopters and leaders in music discovery, this smaller group may equal or exceed the revenue from the price/convenience consumers.

The golden 30% are voracious music consumers who still buy CDs, but also may buy digital singles or may even acquire music illegally. But they have the music gene and should be our industry's focus. Equally important, their very existence lead the price/convenience consumers who tend to be aspirational and will want to graduate to the status/quality consumer when they can afford it. Before the CD has completely run its course, the industry must create a compelling package for the status/quality consumer.

Beginning with the consumer, this is criteria we should use to develop the next physical music product for consumers:

1. High perceived value;
2. Strong emotional connection—touch and feel components (high touch not high-tech);
3. Status association—peer pressure;
4. Best possible sound quality and audio features;
5. Great gift item;
6. Collectibility (inferred resale value and possible appreciation);
7. Easy and convenient.

From the music industry's perspective, we should create a product that has:

1. Maximum yield per unit (high markup);
2. Product acceptance by consumers (and even 15% might be economically rewarding with the right margin ingredients);
3. High barrier to duplication (especially by consumers but also by counterfeiters);
4. Viral awareness mechanism built-in;
5. Highly connective so we can know our consumers directly;
6. Flexibility for artists and designers to continue to reinvent package (like old record albums);
7. Corporate partnership to help fund promotion and awareness campaign for new format/configuration;
8. One standard, no format war;
9. Must be green.

If we believe that some consumers will always want to buy something physical with a touch-and-feel component, we can create something to please them with a price point that works for us as a business.

Tom Silverman is Tommy Boy Records CEO.

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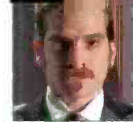
**FRESH FORMAT**  
Hollywood Records introduces the CDVU+



**EARLY BIRDS**  
Stars' digital release ruffles feathers



**GAME PLAN**  
Music tie-ins to fourth-quarter videogames



**SNEAK PEEK**  
HBO campaign ups the interactive ante



**SALSA ON SCREEN**  
Marc Anthony on his new film, his label and J-Lo

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**>>> TOUR BIZ DIPS SLIGHTLY**

The North American concert business is not off to last year's record-setting pace, but business remains strong, according to numbers reported to Billboard Boxscore from January through June. Attendance was 20.4 million, generating box office of \$1,054,932,091 from 6,886 shows. That's down 4.5% from last year's January-June gross, but represents only a 1% attendance dip.

**>>> RIAA ORDERED TO PAY**

A U.S. District Court judge ordered the RIAA to pay the legal fees of one of the targets of its anti-file sharing campaign. The trade organization must pay Deborah Foster \$68,000, following the dismissal of the case against her last July. The ruling, made July 16, came two days before the RIAA sent its sixth wave of settlement letters, mailing out 408 letters to 23 universities.

**>>> YAHOO BLASTS ROYALTY RATES**

Yahoo has attacked the payment structure for U.K. digital sales endorsed by the Copyright Tribunal. The deal gives rights owners 8% of gross revenue from on-demand music services, 6.5% for interactive webcasting and 5.75% for noninteractive use of music in webcasting. Yahoo says the rates would limit growth of existing services.

# UPFRONT



High School Musical 2 stars, from left, CORBIN BLEU as Chad Danforth, MONIQUE COLEMAN as Loretta McKessie, VANESSA HUDGENS as Gabriella Montez, ZAC EFRON as Troy Bolton, LUCAS GRABEEL as Ryan Evans and ASHLEY TISDALE as Sharpay Evans.

POP BY BRIAN GARRITY

## BACK TO SCHOOL

'High School Musical 2' Aims To Follow Up Last Year's Biggest Blockbuster

It may not be readily apparent to anyone over, say, age 12, but Aug. 17 looms large on the calendar in the tween entertainment world. That night the Disney Channel will premiere "High School Musical 2," the made-for-TV-movie sequel to the 2005 small-screen sensation that has reached more than 160 million viewers in more than 100 countries in the last 18 months.

Perhaps no one is rooting harder for a repeat perform-

ance from the returning franchise than executives in the music business.

The soundtrack to the original "HSM" from Walt Disney Records was the top-selling album of last year, landing nine tracks on The Billboard Hot 100 minus a mainstream hit single at radio or MTV. It now claims more than 3.9 million units sold, according to Nielsen SoundScan, since its release in January 2006. And the "HSM 2" soundtrack, which hits

stores Aug. 14, appears to be as close as it gets to a sure thing for the sales-starved recording industry in 2007.

Between branding initiatives and spin-offs, the "HSM" franchise is expected to account for \$103 million in operating revenue in Disney's current fiscal year ending in September.

In addition to the soundtrack, the original movie spawned 2006's top-selling TV movie on DVD, a best-selling

series of junior novels, a themed show at Disneyland Parks and Resorts, a sold-out 42-date arena concert tour in North America, a five-country concert trek in Latin America, a stage adaptation touring the world and solo recording careers for three of the cast's stars—Vanessa Hudgens, Ashley Tisdale and Corbin Bleu—was collectively have sold close to 800,000 albums in the United States, according to Nielsen SoundScan.

Disney Records GM Jim Weatherson hopes that all this momentum points to another blockbuster in the making with "HSM 2."

"This is one of those situations where if it's not broke, don't fix it," he says. "And I certainly think that's where we are with this record."

Disney is riding a hot hand with soundtracks stemming from highly rated movies and TV shows.

Volume 2 of the "Hannah Montana" soundtrack debuted at No. 1 on The Billboard 200 at the beginning of July, and has sold 642,000 copies so far. The first volume has sold more than 2.7 million units since its release last fall. Those two albums along with soundtracks to the original "HSM," "Cheetah Girls 2" and "Jump In!" have racked up sales of more than 8 million albums in the United States since January 2006, according to Nielsen SoundScan, and more than 13 million worldwide.

Credit that to Disney's knack for synergistically promoting its TV shows, movies and related soundtracks to young consumers and their parents watching Disney-produced films and programs, listening to Disney-controlled radio and surfing Disney-operated Web sites.

The made-for-TV-movies in particular have seen ever-growing debut numbers thanks to the strategy. "HSM" claimed 7.7 million viewers for its premiere in January 2006 (at the time the highest ratings for the premiere of a Disney Channel movie); "Cheetah Girls 2" drew 7.8 million viewers for its bow in August 2006; and "Jump In!" snared 8.1 million viewers in January 2007.

With "HSM 2," the Disney promotion machine promises

continued on >>p6



## >>>UMG'S SANCTUARY OFFER EXTENDED

Universal Music Group has extended until July 26 its cash offer to buy Sanctuary Group. UMG subsidiary Centenary Music confirmed its intention to acquire Sanctuary at 20 pence (40 cents) per share in cash, valuing the company at about £44.5 million (\$87.7 million). The deadline for the offer had been July 12. Both parties said that offer had received about 68.6 million acceptances, for about 30.1% of Sanctuary's total shares.

## >>>ZUNE HITS THE ROAD

Microsoft has teamed with Live Nation to establish an interactive display area for its Zune portable music device in 28 concert venues across the country. The Zune Spots, as they are called, will allow concertgoers to demo and buy the device on-site. Additionally, Zune Zones will be created in certain Live Nation venues, where fans with downloadable vouchers can watch the show in an area set aside with lawn chairs and a private waitstaff.

## >>>JOOST, ROCKWORLD.TV PARTNER

U.K.-based dedicated music-TV channel Rockworld.tv will be distributed internationally through digital entertainment platform Joost. Previously, Rockworld.tv and its programs of prerecorded live concerts, interviews, news and reviews were available exclusively through Sky, the U.K.-only satellite-delivered TV platform. Janus Friis and Niklas Zennstrom, co-founders of Skype and Kazaa, launched Joost in May.

from >>p5

to be in overdrive.

"Our greatest marketing arm is our audience and our word-of-mouth," says Gary Marsh, president of entertainment for Disney Channel worldwide. "And once they see the music videos [from "HSM 2"] premiering on Disney channel, that really lights the fuse."

Disney executives say, though, that the setup for what is now an established franchise will be different from the methods used in building an audience for the original. The big difference this time: less music and fewer film clips made available to Disney devotees ahead of release week.

Last time out, Disney ran free music download promotions through disney.com, showed extended videoclips of the songs on the Disney Channel in between shows and spun multiple tracks from the soundtrack at Radio Disney months ahead of the movie. This time only one single and video, "What Time Is It," is in rotation at Radio Disney or the Disney Channel. It went on sale

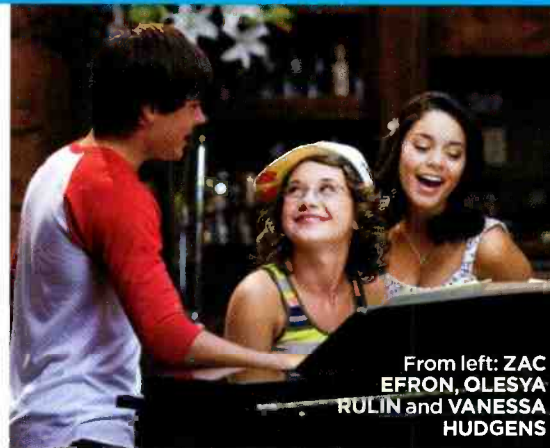
July 17. Disney will preview two more tracks closer to the premiere, but the bulk of the hype is driven by a series of five-minute making-of clips called "The Road to High School Musical 2" running on the Disney Channel.

Aiding the build-up will be a bonanza of marketing tie-ins with the sequel.

"You'll be able to go into every level of retail and find some kind of licensee or sponsorship or branding with the 'High School Musical' property," Weatherson says.

Wal-Mart, DirecTV, electronic toy maker Zizzle and yogurt company Dannon are among the branding and retail partners pushing goods and promotions associated with "HSM 2."

If that's not enough, still to come



From left: ZAC EFRON, OLESYA RULIN and VANESSA HUDGENS

is a touring ice show premiering in late 2007. And Walt Disney Studios is prepping a big-screen movie based on "HSM" for 2008.

A bigger concern than awareness for the sequel is producing a film and score that can spawn a reaction from tweens, teens and adults similar to the one that the first movie did. Part of that challenge, Disney executives say, is coming up with a new batch of songs that have the playful and anthemic quality of the

original soundtrack.

"A lot of what made the first movie soundtrack so great was the strong, uplifting power ballads, and we certainly have those this time around," Disney Channel senior VP of programming Michael Healy says.

Also essential was retaining the services of all the key players from the first movie. That includes director Kenny Ortega; writer Peter Barsocchini; songwriters Jamie Houston, Matthew Gerard, Robbie Nevil, Andy Dodd, Adam Watts, Randy Peterson, Kevin Quinn, David Lawrence and Faye Greenberg; and cast members Zach Effron, Hudgens, Tisdale and Bleu.

Disney spent much of the early months of 2006 hammering out new deals with Ortega and the cast after the movie had already become a breakout hit. Marsh declined to speak directly to rumors of tougher-than-average renegotiations for a Disney Channel project but says with a chuckle: "Do I wish I had sequel deals in place at that time? Yes." ...

## CDVU+ Views

### Retailers Welcome Hollywood's New Physical Format—With Reservations

Music retailers are applauding Hollywood Records' introduction of its enhanced-CD format (billboard.biz, July 17), dubbed CDVU+. But they're also offering words of caution.

"All these things to boost the CD sales are good," Virgin Entertainment Group CEO Simon Wright says. "But I am concerned about consumers' expectation for consistency. Inconsistent packaging could also confuse the customer."

Likewise, a senior distribution executive at a competing major compliments the Walt Disney Co.-owned Hollywood for stepping out. "It's a great thing that people are exploring ways to enhance the CD experience; we all should experiment," he says. "But eventually there should be a de facto standard with an open-network interface that allows for online interactivity."

In May, Warner Music Group introduced its music video interactive format with Linkin Park's "Minutes to Midnight" on a DVD that contained music, video segments and links to additional online content. In addition, at least three other versions of a CD/DVD format, each with an Internet component, are being championed by the major labels (Billboard, April 28).

The new CDVU+ format, which will come in eco-friendly packaging, debuts Aug. 7 with the release of the Jonas Brothers' self-titled album. In addition to music, the CD contains a 50-page digital booklet with 75 photos of the popular teen band. Embedded in photos on 10 of the pages are 25- to 50-second videoclips, one hidden, with the band talking about

songs and influences, and demonstrating guitar parts of certain tunes.

The \$18.98-list-priced disc also has links to Web sites jonasbrothers.com, where fans can find updated information about the band, and flickr.com, where CD buyers can create their own personal posters that look like they're posing with their favorite band members.

Hollywood Records introduced its new CD at a press conference July 18 attended by the media as well as 60 of the band's female teenage fans, who lightened the event's atmosphere by ooh-ing and aah-ing each new development.

In opening the press conference, Hollywood GM Abbey Konowitch made the case that the physical CD is not dead and that 500 million of them are expected to be sold this year in the United States. "Instead of fleeing the format, we are trying to enhance it," he said. But he also noted that labels are sometimes out of sync with consumers, creating a disconnect that the new CD aims to rectify.

"We know that the young learn about their fa-

vorite artists online in places like YouTube and MySpace," Konowitch said. "They like to have lots of pictures, they want to hear their bands talk, and they want to be able to communicate and use materials available online."

The Hollywood package attempts to address such behavior. After deciding which features the package would contain, the label's management found Zinio, a company specializing in the digital presentation of magazines, to create the product. The next step was picking an artist to inaugurate the disc.

"We needed a band willing to take a risk, because there are no liner notes and artwork, and it was going to be 100% eco-friendly," Konowitch said.

The material the Jonas Brothers disc contains is original and not repurposed for the package, Hollywood senior VP of marketing Ken Bunt pointed out during the press conference.

Hollywood, which holds an exclusive on the format with Zinio until the end of 2007, plans to issue three or four more albums in its CDVU+ format this year, Bunt said. Retailers have asked whether the

CD will also be available for catalog titles by such acts as Queen, a possibility Bunt said Hollywood is considering.

Another retail executive, though, expresses concern about the package's lack of artwork. "Taking liner notes out of the CD could be counterproductive," the exec says. Instead, he suggests retaining some liner notes as part of the physical package and making additional materials available on the disc.

The label welcomes feedback, Bunt said, and will try to adapt the package accordingly.

—Ed Christman and Taylor Grimes



JONAS BROTHERS



# Fashion, Music And MySpace

Fall Tour Brings Together Grass Roots Brands

In what is being described as a “super-trifecta of fashion, music and people who love both,” Tankfarm Clothing and Future Sounds have teamed up with MySpace Records in the companies’ first venture into the touring business. The Tankfarm Future Sounds tour kicks off in October with more than a dozen dates in North American cities.

Beyond an as-yet-unannounced headliner, organizers are planning a lineup of two or three other artists, including one from MySpace Records’ roster and at least one other band “that could benefit greatly from this level of exposure,” according to Larry Little, co-founder of Los Angeles-based music compilation and events company Future Sounds.

“Like Future Sounds and Tankfarm, [MySpace Records] grabs hold of new fans through very grass-roots means,” he says. “They are just another example of new label models using alternative means to get bands heard, and that fits perfectly into our message.”

“We’re not quite sure yet what capacity we’re lending ourselves to the tour. I just knew we wanted to be involved with whatever these guys were doing,” MySpace Records director of marketing Danny Ornelas says. The organizers “obviously love music and are doing it to bring new music to people. They do what we do.”

Details are still scant, but the trek will likely play venues with 1,000-1,500 capacities, depending on the talent booked for support. Little imagines the tour will draw the same kind of crowds that would take interest in

Tankfarm and Future Sounds’ free music compilations, 28 of which have been released during the last four years. “We’re looking at the 18-25 demographic that loves music, actively attending shows and are Internet-savvy and use their social networks to discover new talent,” he says.

Venues and promoters will be arranged through the headliner’s touring agency for this inaugural run. Ticket prices are still to be determined.

“This will be arranged like a normal, headlining tour for the artist. They keep 100% of the touring profits that they normally would—merch, door, everything. We’re just attaching the Tankfarm Future Sounds brand to it,” Little says.

However, Tankfarm will be heading up the merchandising efforts for the bands—that is, giving the bands merch free of cost—including giveaways at shows. “This will be high-quality fabrics and cuts, with high-quality designs for this band and their crowd,” Tankfarm co-founder John Anderson says. “We’re more than happy to give it away. It’ll come back to us somewhere else down the line. That’s how we’ve made our name thus far.”

Indeed, in its four-year existence, Tankfarm Clothing has spent zero dollars on advertising, relying on the word-of-mouth marketing of its admirers. In fact, that’s how the Tankfarm and Future Sounds alliance came to be. Little came into contact with Tankfarm when Anderson and his brother Mike sent a free box of T-shirts to the Killers, a band whom Little used to co-manage. “When bands and artists are singing our name to the high heavens, who needs advertising? When one of the strongest social networking brands comes onboard, you know you’re on to something,” Anderson says.

Future Sounds also has a rich history of giving away product for free. The company presses and distributes 7,500 copies of their compilations (several thousand of which are distributed to music industry contacts like managers, producers and promoters) but is considering increasing that number for hand-



TANKFARM  
From the Best of the North



Tankfarm utilizes musicians like Rock Kills Kid's JEFF TUCKER in its clothing ads while featuring unsigned bands on its compilations.

outs to concertgoers. The CDs are also given away free with purchase of Tankfarm clothing through retailers like Nordstrom's, Bloomingdale's and Saks, serving to promote the largely unsigned bands on the collection and to further the Tankfarm brand by associating a “sound” with the look.

“We sound how Tankfarm looks and Tankfarm looks how Future Sounds sounds,” Little says. “We continue to look for these kind of partnerships where everyone serves to benefit everyone else.”

“I don’t know what to call Tankfarm and Future Sounds—we’re more than a clothing company or music branding company or a label,” Anderson adds. “All I can say is that what we’re doing is working.”

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

**biz** For 24/7 indies news and analysis, see [billboard.biz/indies](http://billboard.biz/indies).

STARS' new album, due in physical stores in September, was made digitally available July 10.



INDIES BY MICHAEL D. AYERS

## LET'S GET DIGITAL

Early Online Release Date Meeting Resistance

It is hardly unheard-of these days for an album to be available digitally well prior to its physical release. But those in the independent label world have been expressing divergent views on whether it's a good idea.

In 2005, Mercury Rev released “The Secret Migration” (V2) to iTunes three-and-a-half months before the planned street date, although a former label staffer recalls the move as one that served to discourage fans from buying the already available import version.

And this month, a new album by Canadian indie rock act Stars—set for physical release Sept. 25 by Arts & Crafts—was made available digitally July 10, after it leaked online.

However, reps from the band’s label, Arts & Crafts, suggest “Bedroom” would have gone to digital retail well ahead of the physical street date regardless of the leak.

“It’s something we’ve been talking about for a long time,” Arts & Crafts co-owner Jeffrey Remedios says. “It’s our belief that this won’t have an impact at physical retail. It was an incredibly difficult decision to come to, but also the logical solution. It’s difficult to run against the grain of physical retail. But we thought we had a duty to Stars fans in giving them a viable, legal way for them to get the music.”

Stars is coming off its best-selling album with 2005’s “Set Yourself On Fire,” which

has shifted 74,000 copies in the United States, according to Nielsen SoundScan. Thus it’s not surprising Arts & Crafts’ decision to go all in digitally is rubbing some brick-and-mortar stores the wrong way.

“It is a giant mistake to release this record early through one retail channel,” Coalition of Independent Music Stores president Don Van Cleave says. “They will find a big yawn at traditional retail on Sept. 25.”

But based on its first-week digital sales, it appears Arts & Crafts’ move was a smart one. The album sold 3,000 copies in its opening frame, according to Nielsen SoundScan, equaling the combined digital/physical first-week total for “Set Yourself On Fire.”

Remedios says he was compelled to act after the label was stung by a prerelease leak of Broken Social Scene’s self-titled 2005 effort, which was one of the most anticipated indie rock releases of the year. “The bit rate quality was poor, and it only was 12 of the 13 tracks,” he recalls. “So, the first impression of the record was not the record.”

Moving forward, Remedios says Arts & Crafts will adjust its plans on a case-by-case basis “to ensure that we’re taking care of traditional retail and our fans. But we’ll always put our fans first.”

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### >>> HFA INKS DIGITAL DEALS

The Harry Fox Agency has entered licensing deals with mobile entertainment provider Bullroarer and music download service MySongStore. The deal with Bullroarer, which operates three consumer sites and business portal O-Zone Wireless, covers ringtones and ringbacks. The MySongStore deal covers mechanical licenses for full-length, permanent digital downloads to MySongStore artists.

### >>> ICDA EXPANDS REACH

The Independent Online Distribution Alliance is expanding into the video and film market. ICDA says it will add independent film content to such online video outlets as Netflix, RealNetworks and EZTakes, as well as mobile content providers like Amp’d, Jamba/Jamster and MobileStreams. Initial clients include Heretic Films, Greenline Digital and Lifestyle Media.

### >>> PEERMUSIC GETS SOME SOUTHERN SOUL

Indie publisher peermusic has acquired a 50% worldwide interest in the catalogs of Malaco Music, Muscle Shoals Sound Music and Atlanta International Records’ publishing unit. The acquisitions add more than 9,000 titles of Southern soul music to the publisher’s repertoire. The owners of the catalogs retained a 50% interest in them, but peermusic will be administering the catalogs worldwide.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Antony Bruno, Susan Butler and Juliana Koranteng.

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DIGITAL BY SUSAN BUTLER AND ANTONY BRUNO

## A Wait For Rates

### SoundExchange, Webcasters Still Negotiating

Despite the outcry that most webcasters would go out of business this month, the music plays on. The deadline for paying last year's royalties under new legally set rates has come and gone as SoundExchange, under pressure from members of Congress, continues negotiating with webcasters.

While the parties are trying to resolve perceived problems that the Copyright Royalty Board's rate-setting decision created in the marketplace, there's no guarantee that any settlement would—or could—be legally adopted to become an industry-wide resolution.

In March, the CRB set the 2006-2010 compulsory-license royalty rates that webcasters and simulcasters will be required to pay to perform record-

ings on noninteractive Web sites (Billboard, March 24). The new rates affect commercial (big and small) and noncommercial (college, religious, NPR) broadcasters that pay the royalties to SoundExchange for copyright owners (labels) and performers (featured artists and background performers).

Although parties contacted by Billboard say they all agreed "not to negotiate in the press," sources say the main hurdles center on the minimum payments due under the decision and the information that webcasters must report to SoundExchange for their use of music, and the method of reporting.

The CRB decision required a minimum payment of \$500 "per channel or per station" each year. The judges didn't define "channel" or "station" or place a cap on minimum payment amounts per licensee (e.g., per webcasting company).

They did write, however, that the minimum was meant to cover SoundExchange's administrative expenses.

Without a cap on the per-channel minimum payment, some webcasters say that they could be on the hook for millions of dollars, and that they would immediately go out of business.

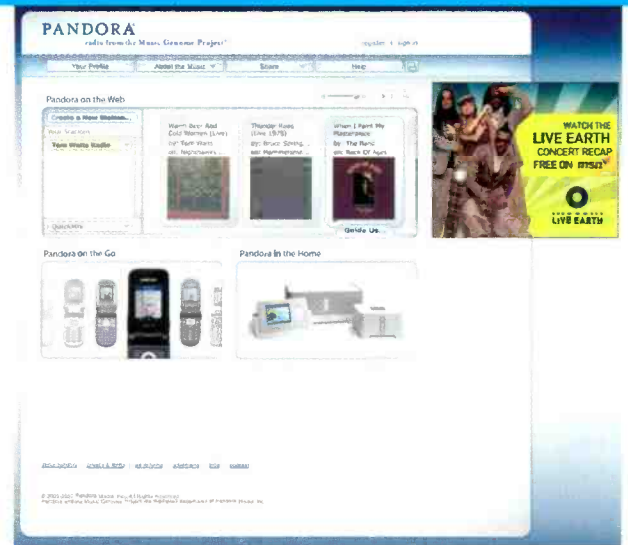
Without providing specifics, SoundExchange representatives say they have offered to extend the terms of the Small Webcaster Settlement Act, which expired in 2005. Under that law, the minimum payment for webcasters with annual revenue under \$1.25 million was capped between \$2,000 and \$5,000 per licensee. Large webcasters had similar caps under a negotiated deal.

As the July 15 deadline approached, NPR made a "substantial" payment of royalties, sources say, and is still negotiating other terms. David Oxen-

ford, a partner with Davis Wright Tremaine in Washington, D.C., who represents the six small webcasters involved in the proceeding, would only say that the parties are gathering evidence to support their negotiating positions.

New reporting requirements are the biggest obstacle for college stations. "They run such a broad spectrum of sizes, resources and money, that it really makes finding a single solution daunting," says Seth Greenstein, a partner with Constantine Cannon in Washington, D.C., who represents Collegiate Broadcasters. "Nevertheless, everybody is working in good faith to find an appropriate solution. It's clearly the right thing to do."

SoundExchange's proposal that webcasters implement stronger, "reasonable" digital rights management technology to prevent listeners from



Pandora is among the commercial webcasters affected by new royalty rates.

copying streams to their hard drives has also become a point of contention.

Digital Media Assn. executive director Jon Potter said in a statement, "DiMA and our members are happy to cooperate on issues of common interest even if outside the scope of the CRB decision, but SoundExchange has demanded enforceable technology mandates that are unreasonable, unworkable and way off-topic."

Pandora founder Tim Westergren says, "Stream-ripping is a hard thing to stop,

and you can never stop it 100%. They just wanted some comfort that Web radio was going to do everything that it reasonably can. Everybody is committed to it."

Even when the parties agree on new terms, it will have no industry-wide legal effect unless a court, the CRB or Congress changes the March CRB decision. Since the CRB is a new entity, procedures aren't in place to accomplish this promptly. Without a legal change, the negotiated terms would likely apply only to SoundExchange members.♦♦♦

GAMES BY STEVE TRAIMAN

## GAME POINTS

BILLBOARD EXCLUSIVE

### Videogame Industry Looks To Expand Music's Role

Coming off record five-month sales of video console, portable and computer games, retailers and the industry are looking forward to a continuing expansion of top bands and developing artists contributing more original and licensed tracks to big second-half releases.

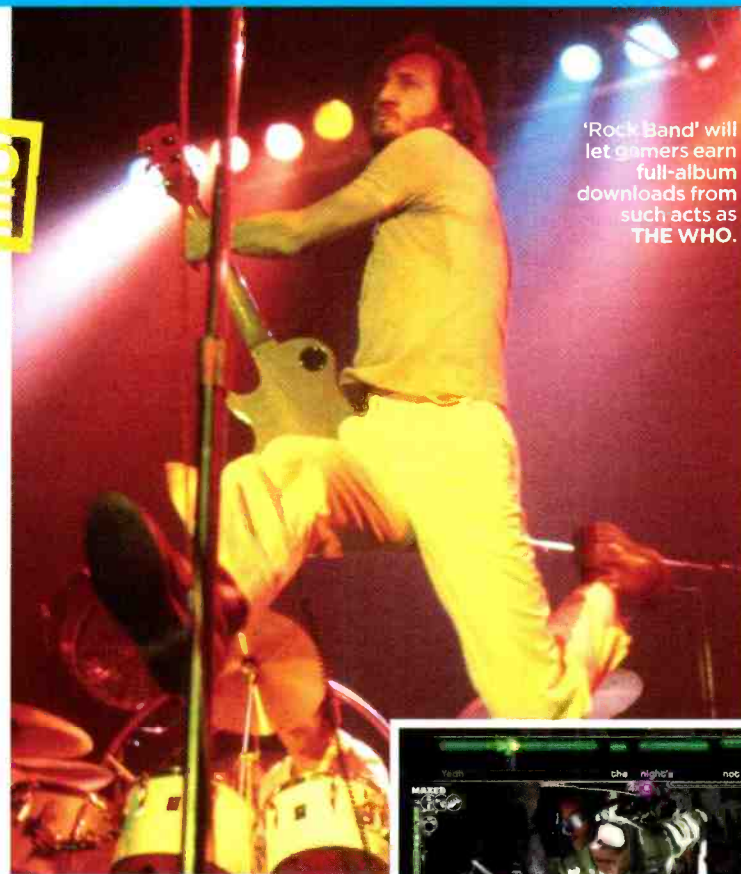
U.S. sales of game software for January-May hit 85.9 million units, up 13.5% from the prior year, with a retail value of \$2.74 billion—a 21% gain, according to Anita Frazier, toys and videogames analyst for NPD Group, which tracks sales at retail.

"We'll have another record-breaking revenue year, and by a pretty significant margin," Frazier says.

At this year's annual E3 Media & Business Summit, held July 11-13 in Santa Monica, Calif., Billboard obtained information about music tie-ins to these anticipated fourth-quarter releases:

■ MTV Games/Harmonix's "Rock Band," with Electronic Arts distribution and marketing, will be the first game to let users earn the ability to download full albums from such acts as the Who via Xbox Live or PlayStation Network. "Each song is a playable game level and how well you input your own chords or beats lets you download all songs from that band

as one level, via either Xbox Live or PSN," MTV senior VP of audio, home video and games Paul DeGooyer says. "Gamers can buy them as individual tracks or together as an album, with 40 top band tracks included on the game disc. We're negotiating with Metallica and the other bands for their album titles or bonus tracks that will be available."



'Rock Band' will let gamers earn full-album downloads from such acts as THE WHO.

■ Konami's "(Dance Dance Revolution) DDR Universe 2" for Xbox 360, with a 70-track-plus soundtrack featuring music from the '70s to today, will let gamers download up to 200 bonus Konami and licensed tracks via Xbox Live. "It's the music that drives our content," says Jason Enos, Konami senior product manager for the



Dance Dance Revolution line. The PlayStation 2 "DDR American Idol" game will follow a similar model for next-generation PlayStation 3 in 2008, via the PSN.

■ Sony Computer Entertainment America's "SingStar 3" for PS3 will kick in the PSN's downloadable bonus track capabilities. "SingStar 3" makes our PSN a truly 'customized music' experience," SCEA music director Chuck Doud says, noting that "SingStar" is already a \$200 million global franchise, with more than 10 million units sold. SCEA senior manager of promotions and sponsorships Donna Armentor adds, "SingStar 3" preview game play is a big feature at our two co-sponsored music events this year: a return to Lollapalooza, Aug. 3-5 in Chicago, and our eighth with the Voodoo Music Experience, Oct. 27-29 in New Orleans."

■ Nile Rodgers will again produce the game soundtrack for Microsoft/Bungie's Xbox 360 exclusive "Halo 3," with a CD on his Sumthing Else Music Works label.

■ PS3 and Xbox 360 special editions of Rockstar Games' "Grand Theft Auto IV" will be packaged with bonus soundtrack CDs. ■ Activision's "Guitar Hero 3" will make more than 100 songs available for Xbox 360. ♦♦♦





## Retail Track

ED CHRISTMAN echristman@billboard.com

# Health Report

### AEC Is Doing Well, But There's A Bigger Picture

**A**lliance Entertainment Corp. has had a pretty good run lately. In May, it scooped up its third straight NARM large wholesaler of the year award. In June it picked up Circuit City as a new account, which Billboard estimates will increase AEC's top line by \$350 million.

Meanwhile, AEC inventory balance is shifting nicely as the Coral Springs, Fla.-based company reported that this year its CD/DVD revenue ratio runs 47%/53%.

Its financials are looking decent too. According to figures broken out by its parent Source Interlink, in the most recent fiscal quarter ended April 30, the music and video wholesaler generated \$10.6 million in earnings before interest, taxes, depreciation and amortization on revenue of \$234 million. In the year ended Jan. 31, AEC reported \$54 million in EBITDA on \$971.5 million in revenue.

So all things considered, AEC appears healthy in a down music market, but what about its parent?

Source Interlink also runs a shared-services division that eats up \$37.6 million in expenses. And when you add in another \$32.7 million in write-offs from the in-store services arm, you can see how the company bled red last year. And while Source Interlink had about \$150 million in total debt, it drew down only about \$85 million of a \$250 million revolving credit facility, so it has plenty of breathing room. Moreover, its balance sheet shows a healthy \$443 million in shareholder equity. So despite less than stellar performance, Source Interlink still looks to be on firm ground.

But the "wait-a-minute" realization occurs when you study Source Interlink's recent agreement to buy Primedia's Enthusiast Media division—which consists of 76 consumer magazines and 90 Web sites—for \$1.2 billion. The deal is expected to close at the end of this month.

That's a good move for the magazine side of its company.

But music and video vendors should take note of the deal and its implications. And to do that, some background is needed. AEC Partners, controlled by Yucaipa Cos. founder **Ron Burkle**, is the largest shareholder in Source Interlink with a 34% stake. Yucaipa bought AEC out of Chapter 11 in 1997 and like all investment firms is always alert to increasing value and/or cashing out opportunities.

First Yucaipa merged AEC with Digital-on-Demand because it thought it could make an Internet play, but that gambit failed and cost 33% of AEC to boot. Digital-on-Demand has since been demerged from AEC. Then Yucaipa management merged AEC with Source Interlink in 2005 because it wanted the liquidity that a publicly traded company would bring. But that didn't create the desired result, so last year it

shopped the company to private equity firms, but apparently couldn't get either a suitor or the right price.

So that leaves Yucaipa entrenched in Source Interlink in a world where the mainstream media is constantly harping on the end of physical music and video product, which—along with the company's own performance—helps drive down share price. At the close of trading July 17, it stood at \$5.16, near the lower end of its 52-week range of \$4.94-\$11.48.

Meanwhile, even though AEC is performing admirably in a tough market, it is clear that with its latest move to acquire Primedia, the Source

Interlink board is betting instead on its magazine business as its next gambit to increase shareholder value and deliver a possible exit strategy. What's more, it is leveraging the cash flow of the better-performing AEC division to help it get the financing it needs to make that acquisition.

To pay for the Primedia asset, it is taking on a whopping \$1.18 billion in bank debt. In a conference call with analysts, Source Interlink chairman **Michael Duckworth** projects that the combined companies will have \$2.4 billion in revenue and EBITDA of \$180 million in the first year, but upwards of \$200 million in EBITDA in subsequent years. He also projects annual debt service at \$110 million-\$115 million, which means the company will fall just short of the 2-1 debt-to-EBITDA coverage ratio that institutional investors prefer.

So even though AEC is doing well and Source Interlink may hit a home run with its Primedia acquisition, you can be sure that vendor credit executives will watch the highly leveraged company's financial results very carefully going forward. ■■■



BURKLE

**\$5.16**  
Source Interlink share price, at the close of trading July 17

In the first quarter, Source Interlink posted \$1.8 million in net income on \$475.4 million in revenue. But in its most recent fiscal year, it posted a net loss of \$24.7 million on revenue of \$1.9 billion because its magazine fulfillment business and in-store services arm turned in weaker performances than AEC.

Last year Source Interlink's magazine fulfillment operation generated \$10.9 million in EBITDA on \$809.8 million in revenue versus the prior year when it had \$18.3 million in EBITDA from a lower revenue amount, \$566.4 million.

Revenue rose due to acquisition of Chas. Levy Circulating and part of Anderson News.

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The band FRESHLY GROUND plays the Oppikoppi festival in 2005.

GLOBAL BY DIANE COETZER

## Really Big Shows

Sponsors Fuel South African Festival Expansion

JOHANNESBURG—South Africa's festival scene is booming, aided by an influx of corporate sponsors throwing their weight behind key events.

Carel Hoffmann is owner of Oppikoppi Productions (OP), whose 13-year-old Northam-based, flagship festival brand, Oppikoppi, has grown from a tiny affair held in the bush to a biannual event attracting around 18,000 fans. Oppikoppi is backed by Levi's and Jose Cuervo, and Hoffmann says sponsorship has been crucial to the festival's expansion.

"Big acts require money, and South Africa has a few crucial factors counting against it becoming a normal stopover on the global live music circuit," he says. "The first is our currency, which is weaker than the pound and dollar. The second is the distance, and the third, the relatively small audience per square kilometer. It is almost impossible to pay international artist fees without a solid sponsorship behind you."

OP has now started its own sponsorship agency after the number of shows handled by its live music business—which also includes the 2-year-old Encounters festival series, sponsored by insurance giant Old Mutual—doubled in each of the last three years. The August edition of Oppikoppi features a "festival within a festival" in the form of Ampli5, with international acts Groove Armada, Jimmy Eat World and Violent Femmes. Ampli5—sponsored by national top 40 station 5fm—then travels for its own festival dates in Johannesburg and Cape Town.

Other festival organizers also report big business. John Langford, COO of Cape Town-based promoter Big Concerts, believes this is because "promoters and sponsors have seen a big gap in the market." Big Concerts established the rock-orientated My Coke Fest, sponsored by Coca-Cola, in 2006 in Johannesburg and Cape Town, attracting international acts including Evanescence and Staind.

The 10-year-old Johannesburg-based Joy of Jazz festival, sponsored by Standard Bank, experienced a 44% rise in attendance from

2005 to 2006, boosted by an increase of 80% in the number of acts performing, according to Mantwa Chnoamandi, GM of promoter T-Musicman.

Standard Bank senior manager of arts sponsorships Mandie van der Spuy says Joy of Jazz is the flagship event in its multifaceted arts sponsorship initiative.

"It makes a visible contribution by putting something back into the communities in which we operate," she says.

Other burgeoning events include the Durban Jazz Festival—sponsored by cell phone network provider MTN—which has doubled its attendance in the past two years, according to promoter Lindelani Mkhize of Johannesburg-based LM Productions.

Mkhize says MTN's involvement has enabled the festival to grow, but fears that competition for sponsorship money will grow as the 2010 soccer World Cup, held in South Africa, approaches.

"Sport has always pulled in more sponsorship money," he says, "but we have made inroads and hope these aren't eroded."

Some festivals do exist without sponsorship, notably 8-year-old, Harrismith-based Woodstock, which attracts 15,000 fans with a predominantly South African bill. But Nancy Hillary, co-owner of its Johannesburg-based promoter Authentic Ideas, says it too will soon clamber aboard the sponsorship bandwagon.

"We wanted to build the brand before getting sponsors onboard," she says. "But we feel we are ready for that now."

Industry sources maintain that a major international festival brand—rumored to be the United Kingdom's V Festival, which already stages editions in Australia, Canada and the United States—will arrive in South Africa in 2008. But local promoters remain bullish about the future.

Hoffman says, "Our vision is to build a strong annual network of events which can be used to bring in more international acts, but, even more importantly, leverage South African acts onto the international festival circuit." ■■■

GLOBAL BY AYMERIC PICHEVIN

## FRANCE FIGHTS FOR RADIO RIGHTS

Commercial Radio And Collecting Societies Haggle Over Rate Increase

PARIS—Battle lines are being drawn between French commercial radio stations and collecting societies, as a government commission prepares to significantly raise the rates paid for the performance right on sound recordings for the first time since their introduction.

"We are looking at a very substantial revaluation," says Jérôme Roger, director general of record labels collecting society SPPF. "Rates have remained almost unchanged since [their introduction in] 1987 while, in the same time, most radio stations had

programs. According to SPRE, after this adjustment, the actual revenue collected represents just 2% of radio income. Nonetheless, collections have steadily grown through the years—in 2006, SPRE collected €19.8 million (\$27.3 million) from commercial radio, up from €10 million (\$13.8 million) in 1994.

Eric Troussel, marketing director of research institute TNS Media Intelligence France, confirms the commercial radio sector's recent growth. According to TNS, radio advertising revenue jumped from €996 million (\$1.4 billion) in 1993 to €2.3

No. 1 radio station.

SPRE representatives, however, seem determined to force a vote on a new system as well as new rates during the next commission meeting, scheduled for September. During the last commission meeting on July 5, SPRE submitted a proposed scheme that significantly increased rates paid by the biggest radio stations, while decreasing payments due by smaller, "associative" stations.

"Most of the rise is [concentrated on] major music radio stations that feed their programs with our products," Roger says.

●●●●●  
'Should we be more taxed because we are an efficient industry? The recording industry is trying to make us pay for its mistakes regarding digital music.'

—MARC PALLAIN, NRJ GROUP



very strong growth."

The remuneration equitable is collected from broadcasters by umbrella group SPRE and then distributed to artists and record labels through their respective collecting societies—Spedidam and Adami for the artists, SPPF and SCPP (whose membership includes the four major labels) for the record companies.

Rates are set by the commission, which combines representatives from the five main radio trade bodies with five delegates from SPRE, chaired by a government representative with the casting vote. In May 2006, France's Ministry of Culture set up a new commission to revise the rates.

The last review, in 1993, saw only a light revision, setting the rate at 4.25% of radio stations' broadcast income, weighted against the percentage of music in their

billion (\$3.2 billion) in 2002 and €3.4 billion (\$4.7 billion) in 2006, despite increasing competition from Internet and TV sectors.

Marc Pallain, chairman of the board of directors at French radio giant NRJ Group and president of national radio network body SRN, maintains that SPRE income has also grown proportionally through the years.

"Should we be more taxed because we are an efficient industry?" he asks. "The recording industry is trying to make us pay for its mistakes regarding digital [music]."

However, after 14 months of negotiations, most are resigned to paying more.

"Radio stations are ready to accept a limited rise, within the current system," says Rémy Sautter, president of radio trade body SRGP and chairman of the supervisory board of RTL, France's

"This is the fourth proposal that we make," Adami delegate general Jean-François Dutertre says. "We have reached our limits."

The final decision is likely to have implications for future negotiations in other sectors, including TV broadcasts, publicly owned radio stations and nightclubs. But Pallain warns of a strong reaction from radio if SPRE's proposed scheme is adopted.

"If SPRE wants to force its way," he says, "we will all be in a crisis situation."

Meanwhile, Sautter raises the prospect of radio stations playing less music if the new rate is too punitive.

"This is something that might happen," he says, "although the first goal of radio stations is to have the best programs. We all have an interest in coming to an unanimous vote, as we did in 1993." ■■■





GLOBAL BY LARS BRANDLE

# The Armchair Effect

Glastonbury Telecast Trumps Bad Weather, Poor Sound

LONDON—As U.K. music industry execs look back on the latest Glastonbury mud bath, many are wondering if the festival is now just as much of a TV event as a live one.

While those on-site complained of appalling weather and sound problems, armchair viewers helped send headliners' CD sales soaring, despite poor reviews from those who actually attended.

British music weekly NME reported that the sound for the Killers, who headlined Saturday night at the June 22-24 event, was so bad that fans were chanting "Turn it up!" throughout the set. Although the problem was later blamed on freak meteorological conditions, organizer Michael Eavis made a public apology.

Yet the band was the festival's biggest gainer in sales terms, with "Sam's Town" (Vertigo/Mercury) soaring 135% week on week, according to market-leading retailer HMV, climbing 27 places to No. 9 on the Official U.K. Charts Co.'s albums survey. Friday headliners Arctic Monkeys also suffered reported sound problems, yet experienced a 36% sales spike at HMV.

"In terms of an artist's career, what's more important—the 60,000 people in a field or the potential millions of people watching on TV?" SuperVision Management's James Sandom asks. He handles Kaiser Chiefs, whose "Yours Truly, Angry Mob" (B-Unique) rocketed 102% at HMV on the

back of their televised Glastonbury set.

"I watched the Killers' set at Glastonbury, and it wasn't very convincing in many ways," he adds. "But on TV—I've since seen some tracks and highlights—it looked fantastic."

Mercury Records U.K. marketing manager Naomi Beresford-Webb says, "From the TV coverage, you wouldn't have noticed there was any problem with the sound. TV was the impetus that gave us the mass audience—it was the biggest, broadest audience they've had."

Retailers report that, with the United Kingdom's "big four" festivals—Glastonbury, T in the Park, V Festival and Reading/Leeds—all now on TV to varying degrees, the Glastonbury effect is part of a growing trend.

"TV is one of the key factors which can explain the significant increase in sales we've noticed after festivals in the last four or five years," HMV music product manager Melanie Armstrong says.

Alison Howe, producer of the BBC's Glastonbury and Reading TV coverage, says the BBC delivered a record 70 hours of footage across terrestrial channel BBC2 and digital channels BBC3 and BBC4. Live coverage of the Pyramid Stage headliners attracted an average audience of more than 1 million, while 5 million people accessed "red-button" interactive TV services during the weekend.

"On Sunday night we were on BBC2,

BBC3 and BBC4 [simultaneously], and we had four interactive streams running," she says. "We were only not on BBC1... so there's something to aim for next year. But Glastonbury's a festival first and foremost. The TV coverage is just another way of experiencing it."

Accordingly, some maintain the live performance remains the most important element of the festival experience.

"TV coverage is fantastic," says Zoot Music's Rob Whitaker, manager of Editors, whose sophomore album, "An End Has a Start" (Kitchenware), opened at No. 1 following their televised Glastonbury performance. "But with a band like Editors I don't think you book your slots for TV. We sit there and go, 'What is the best slot for the band, and for what reasons?' You'd rather have [TV] than not, but it doesn't dictate what we do."

And Glastonbury spokesman John Shearlaw remains confident no TV broadcast will ever quite compare to the real thing.

"The BBC do a fantastic job," he says. "But no film could ever do justice to [legendary Glastonbury appearances] Radiohead in 1997 or Pulp in 1995—those were career-defining, awesome moments, and [watching on TV] is just not the same as being there." ◆◆◆

Additional reporting by Mark Sutherland in London.

## >>>U.K.'S MERCURY PRIZE HEATS UP

Odds maker William Hill has picked Arctic Monkeys and Amy Winehouse as 4-1 early front-runners for the 2007 Nationwide Mercury Music Prize. The Monkeys, who won in 2006 with their debut, "Whatever People Say I Am, That's What I'm Not" (Domino), will defend their title with sophomore effort "Favourite Worst Nightmare" (Domino). Winehouse, a previous nominee, is in the running with her album "Back to Black" (Island).

The other nominees, with Hill odds, are albums by Bat for Lashes (10-1), Fionn Regan (10-1), New Young Pony Club (12-1), Klaxons (8-1), the Young Knives (10-1), Maps (12-1), the View (8-1), Jamie T (8-1), Dizze Rascal (8-1) and Basquiat Strings (12-1).

The winner will be announced Sept. 4 at a ceremony in London. —Lars Brandle

## >>>U.K.'S COPYRIGHT TRIBUNAL ENDORSES ROYALTY SETTLEMENT

The U.K. Copyright Tribunal has endorsed the settlement agreement for online and mobile royalty rates reached between the MCPS-PRS Alliance and a string of online music companies.

According to the alliance, the tribunal decision confirms an agreement reached in September 2006, which meant that songwriters, composers and their publishers should receive 8% of gross revenue from online music service providers for on-demand services.

As part of that settlement, the alliance's membership would also stand to receive 6.5% of revenue for interactive webcasting services and 5.75% for noninteractive webcasting.

The BPI and a number of online music firms initially locked horns with the alliance over digital royalty rates, arguing that there was a discrepancy between the fees the alliance charged for physical, broadcast and online products. —Lars Brandle

## >>>WARNER MUSIC FRANCE SPINS 360° MODEL

Warner Music France has launched a new division, 360°, which will oversee licensing, merchandising, synchronization, live, sponsorship, brand partnerships, video content and digital activities. The goal is to combine these interests under one umbrella to expand and diversify the opportunities Warner Music France can create for its roster.

Emmanuel Mougin-Pivert has been appointed GM of Warner Music France 360°. He was previously executive director of RTL FUN Développement, a French subsidiary of Luxembourg-based media conglomerate RTL Group, which developed such branded offshoot services as French radio stations RTL, RTL2 and FUN Radio. Mougin-Pivert reports to Warner Music France COO Yann Miossec. —Aymeric Pichevin

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**Latin Notas**

LEILA COBO lcobo@billboard.com

# Spanish Imbalance

Are Latin Digital Sites Putting English-Speaking Consumers First?

The Internet has long been espoused as a way to level the playing field for music sales and promotion.

The possibilities posed by digital music sales and online promotion are particularly enticing for alternative genres, which, in the physical and open radio world, are stymied by lack of budgets and major-label support.

But the gap between possibilities and reality can be enormous, as highlighted during the "Digilandia" panel at the Latin Alternative Music Conference (LAMC), held July 11-13 in New York.

In an atmosphere with new media at work (exhibitors and sponsors included indie Latin site *misrolas.com*, Zune, *batanga.com* and MTV's Urge), it was clear to see its presence but harder to measure its impact.

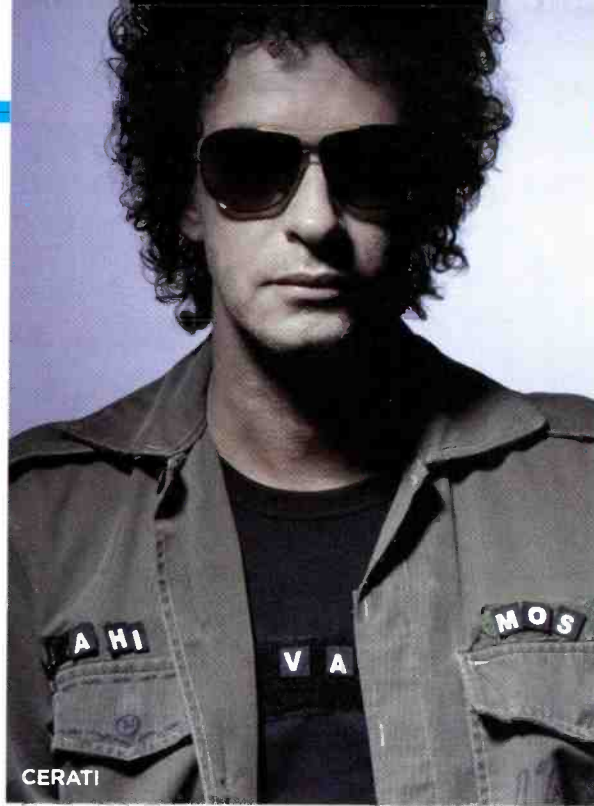
As reported in Latin Notas

last week, sales of Latin digital albums for the first six months of 2007 stood at 231,000 units, compared with 122,000 units for the first six months of 2006. That represents growth that has almost doubled, but still, very modest sales.

This may explain why, during "Digilandia," digital stores and distributors were unable—or unwilling—to provide specific numbers for their Latin sales.

It was repeatedly pointed out that—unlike, say, the regional Mexican audience—the Latin alternative audience is already online, making it a prime target to consume music digitally.

But one need only look at most-sold lists to see that the top digital Latin sellers are still big crossover stars like Shakira, Enrique Iglesias and Daddy Yankee. (However, scrolling down the list, alternative



sounds appear with far more frequency than on Billboard's Top Latin Albums chart.)

That's because a mere sound snippet, an exclusive track or even a free download are not enough to consistently propel sales.

Erol Cichowski, Independent Online Distribution Alliance content manager for Latin and South America, advocates a 360-degree approach that entails presence and information dispersed throughout the Internet, from fan blogs to MySpace.

MTV's Urge store advocates that as well, and on its site, fans can find articles, reviews, interviews and links—from users and the store's editorial staff—alongside an artist's

album covers.

Urge and eMusic also periodically feature Latin acts on their home page, a placement that definitely boosts sales. This week, for example, Urge's home page contains an LAMC feature with links to related acts, tied to its sponsored showcase at the conference. Last year, Urge featured Argentine rocker **Gustavo Cerati** on its home page. Placement, coupled with Cerati's performances throughout New York, made him rise to the top 15 of Urge's overall digital album sales, an outstanding performance for a Latin alternative artist.

Surprisingly, none of the companies represented at the panel provided information in Spanish, although

they admitted the vast majority of their Latin music came from Spanish-speaking countries. (We should note that iTunes Latino is available in Spanish and English, but iTunes was not represented at the panel.)

The reasoning, supported by a recently published Pew Center study (Billboard, March 24), is that Spanish-only speakers use the Internet far less than their English-speaking or bilingual counterparts.

But the "only English for now" stance struck a major negative chord with many attendees and with the moderator (myself), who questioned the intrinsic business philosophy of not marketing Spanish-language music to Spanish speakers.

We understand the costs involved in having bilingual sites with bilingual applications. And we also understand that with Latin music's digital sales being what they are, those costs may not be justified.

Then again, shouldn't that 360-degree Internet approach naturally include Spanish marketing in its mix? ...

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## EN BREVE

### ONWARD AND UPWARD

Camilo Kejner, the current managing director for EMI in Argentina and Chile, will now also oversee the company's operations in Colombia, Venezuela, Peru and Ecuador. Kejner's appointment was announced following the departure of EMI Music Colombia managing director Alvaro Rizo, who also oversaw Venezuela, Peru and Ecuador. Kejner joined EMI last year as managing director of its operations in Argentina. In April, he also took over operations of EMI Music Chile. Prior to EMI, Kejner spent seven years at Sony Music Argentina, and later, was director for the Latin region of Time Warner's New Line Cinema unit. Kejner is based in Buenos Aires and reports to EMI Music International chairman/CEO JF Cecillon.

### TUNING IN

iTunes has rolled out its first Spanish-language iTunes gift cards. The Tarjeta iTunes will be sold in denominations of \$15, \$25 and \$50, and will be available at retailers including Target, Wal-Mart and CVS. The first retailer to carry the cards is Best Buy, which began stocking them July 16. All information on the cards is in Spanish, and each features photographs of Latin artists, such as Julieta Venegas, Paulina Rubio and Pitbull.

### IN THROUGH THE OUT DOOR

Reggaeton star Daddy Yankee will be the face of a new Pepsi Latin America campaign dubbed Puertas (Doors). The initiative, which covers Latin America, Puerto Rico and the Dominican Republic, aims to convey the possibility of opportunities. It includes a series of TV spots featuring Daddy Yankee returning to the neighborhood where he grew up. The launch of Puertas coincides with the artist's Big Boss tour, which kicks off Aug. 31 outside Chicago. Daddy Yankee will play dates in more than a dozen countries during the tour's run.

—Leila Cobo

# FATHER KNOWS BEST

Cuban Pianists Resolve Differences To Launch Tour, Album

MADRID—Contact between father and son had been rare and publicly cool for nearly 50 years, and few thought they would ever see Bebo Valdés, 89 in October, and his son Chucho, 66, on tour together.

And yet, the Cuban jazz pianists

are not only playing 10 concerts in Spain, but on July 10 they finished recording their first collaborative album. The currently untitled release is set for an October launch on Madrid-based Calle 54 Records, with distribution by Sony BMG Spain.

The tour, which includes Chucho's vocalist sister and Bebo's daughter, Mayra Caridad, began July 6 in Tenerife and ends Aug. 5 in Huesca after passing through seven cities including Barcelona, Madrid and Zaragoza.

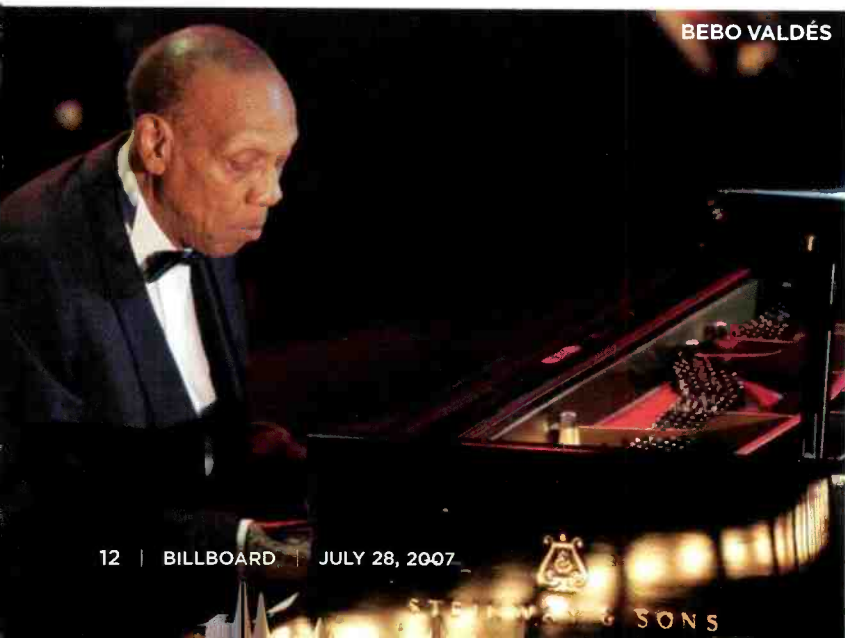
"The tour means not only the re-encounter of father and son, but a review of the history of Cuban music in the 20th century," says tour promoter Joan Antón Cararach, who has been the director of the Barcelona Jazz Festival for four years.

"We put on one of their extremely rare concerts together last year and proposed a joint tour," Cararach says. "Working with them is a blessing."

Beginning in 1959, Chucho played in Bebo's Sabor de Cuba band in Havana, but Bebo left Cuba for good in

1961 after differences with Fidel Castro's revolution. Bebo had been a star in 1950s Cuba, but he spent nearly 40 years unrecognized playing in piano bars in Stockholm. Then in 2000, he was rediscovered by Spanish film director Fernando Trueba for his Latin jazz documentary "Calle 54." Trueba, who won the 1992 Academy Award for best foreign-language film for "Belle Epoque," co-produced the new album with Miami-based fellow Latin jazz specialist Nat Chediak.

At the Madrid tour launch, Chucho said, "Bebo is my hero and my 'maestro,' and on this tour I will rediscover things he taught me when I was a kid." Bebo responded, "This is a dream come true. Nobody is the world plays better than Chucho." —Howell Lewellyn



BEBO VALDÉS

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DIGITAL MUSIC BY ANTONY BRUNO

## Name Your Price

Digital Services Looking For Sales Boosts From Dynamic Pricing

Perhaps one of the biggest ongoing debates raging in the digital music industry today is over value. Exactly what is a digital song worth?

An easy way to answer the question is to say that a song or album is worth what the public will pay for it. At first blush, it seems Apple discovered this threshold years ago by insisting on a flat-rate, 99-cent per-track/\$9.99-per-album fee. Yet although most digital download services have adopted a similar pricing model, there's no consensus that it is here to stay.

Several record labels are advocating a variable pricing model that would allow them to charge more for some tracks and less for others. The challenge of course is deciding how to establish those different rates in a manner that maximizes sales.

In the past, this was an often-costly trial-and-error process. In the digital age, however, that process is becoming much more refined. The digital retail environment allows for a much quicker collection of sales data and trends, as well as the ability to immediately raise or lower prices at a moment's notice on wide swatches of catalog or an individual track.

Which brings us to the concept of "dynamic pricing." While variable pricing refers to the practice of charging different prices for different songs/albums, dynamic pricing describes the process of determining how those prices are set.

One of the first incarnations of a dynamic pricing model is about to be implemented this month. PassAlong Networks will soon begin selling select



AmieStreet founders, from left, ELLIOTT BREECE, JOSHUA BOLTUCH and ELIAS ROMAN

tracks provided by Nettwerk Music Group for between 29 cents and \$1.39 on all 44 of the digital music services using its StoreBlocks platform.

The company is using a pricing engine from Digonex that analyzes a complicated mix of consumer behavior and Internet economics to suggest the optimal cost. Factors include the price of different tracks and albums of the same genre on different services, sales traffic and radio airplay.

According to Digonex VP of strategy Jeff Eglen, the resulting recommendations may be surprising.

"The misconception is that the more popular a track is, the higher the price will go," he says. "That's not the case at all."

In some cases, the system may recommend reducing the price of a mainstream popular release to potentially double sales, while raising the price on some obscure cult favorite it figures only diehard fans will buy at any price. PassAlong CEO David

Jaworski is particularly interested in how pricing will affect sales of older, catalog tracks.

Meanwhile, the indie- and unsigned-artist-focused AmieStreet has been testing the dynamic pricing waters for a year as a means of promoting emerging acts. Founded by three Brown University grads, the service uses dynamic pricing as a unique barometer of track popularity and user involvement. All tracks first listed with AmieStreet are available for free. As more people buy the tracks, the cost goes up, capped at 98 cents.

The cost of purchased tracks is deducted from members' AmieStreet accounts, which they must refill by purchasing credits. Members also receive credits each time a song they recommend to friends is purchased. The amount of credit received depends on how much the member recommending the track paid for it, versus the price paid by others. So if a member paid 2 cents for a song when it was new and as a result of recommending it to others the price gradually increased to 46 cents, that member would receive 44 cents of credit into his account each time a friend buys that same track.

The more credits a member receives as a result of recommendations—known as "street credit"—the more that member is recognized as a trusted tastemaker on the service.

"The community determines how much an album sells for," AmieStreet co-

founder Joshua Boltuch says. "They're proud of the fact that they discovered the song first and helped promote it. People are taking real ownership of the discovery process."

On average, songs sell for between 30 and 40 cents. The company expects to reach the milestone of 500,000 sales this month.

Adopting dynamic pricing on a broad scale, however, would require a change in how the music industry licenses music to digital music services. Labels and publishers would have to agree to base their wholesale price on a percentage of the retail price, with perhaps a minimum limit set, as opposed to the flat per-track fee most agreements impose.

But like anything else related to digital music sales today, the dynamic pricing model remains very much in the early stages. The music industry will likely keep a close eye on how these experiments by PassAlong and AmieStreet fare, just as it's monitoring EMI's digital rights management-free sales effort. And expect more such trials to surface in the months ahead.

Simply selling music in digital form is only the first step. But digital revenue has yet to close the gap falling CD sales have created. Only by taking advantage of the other opportunities provided by a digital marketplace can the industry fully capitalize on its promise.

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## BITS & BRIEFS

### WII LIKES TO BOOGIE

The music-based games keep coming, with the new "Boogie" for the popular Wii coming in August. Players will be able to dance, sing and create music videos for the soundtracks' 35-plus hit songs. They include tunes from the Jackson 5, Gypsy Kings, the Commodores, Kool & the Gang, Pink, Deee-Lite and Rihanna.

### COMPILING CONTENT

Contentinople.com is a new online music community that compiles information from more than 50 online music services, such as iTunes, Rhapsody and Nap-

ster, into a single directory. Information includes details on various featured artists from the different sites, ratings of different services by members and digital rights management comparisons. It also includes industry news and commentary by a staff of bloggers.

### FLIP YOUR OWN

Fliptrack, a music video and photo slide-show widget, has partnered with the Vans Warped tour. Under the deal, the Warped tour Web site will feature the Flip-track synchronized video creation tool, allowing attendees to create their own videos based on the acts participating in the tour.

## HOT RINGMASTERS™ JUL 28 2007 Billboard

TWIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	7	#1 BEAUTIFUL GIRLS	SEAN KINGSTON
2	2	8	A BAY BAY	HURRICANE CHRIS
3	3	12	PARTY LIKE A ROCKSTAR	SHOP BOYZ
4	4	9	SHAWTY	PLIES FEATURING T-PAIN
5	5	8	MAKE ME BETTER	FABOLOUS FEATURING ME-YO
6	7	8	BARTENDER	T-PAIN FEATURING AKON
7	6	21	BIG THINGS POPPIN' (DO IT)	TI
8	6	21	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEATURING YUN'3 JOC
9	12	8	BIG GIRLS DON'T CRY (PERSONAL)	FERGIE
10	16	2	LET IT GO	KEYSHIA COLE FEATURING MISSY ELLIOTT & LIL KIM
11	9	12	UMBRELLA	RIHANNA FEATURING JAY-Z
12	10	5	HEY THERE DELILAH	PLAIN WHITE T'S
13	14		THE WAY I ARE	TIMBALAND FEATURING KERI HILSON
14	11	22	POP, LOCK & DROP IT	HUEY
15	15	16	WIPE ME DOWN	LIL BOOSIE FEATURING FOXX & WEBBIE
16	13	7	SAME GIRL	R. KELLY DUET WITH USHER
17	20	29	ROCK STAR	NICKELBACK
18	19	3	INT'L PLAYER'S ANTHEM (I CHOOSE YOU)	UGK FEATURING OUTKAST
19	26	4	LEAN LIKE A CHOLO	DOWN A.K.A. KILO
20	21	35	CRAZY BITCH	BUCKCHERRY



Sean Kingston's "Beautiful Girls" holds at No. 1 for a second straight week. The title marks its fifth consecutive week of at least 100,000 downloads (106,000).

## NO NOISE NO MORE

Getting ready to settle into a long flight, but next to you is the baby who got kicked off that plane in Houston? Try JVC's new noise-canceling headphones plugged into your favorite MP3 player. The company says the headphones can eliminate up to 85% of background noise. Each ear-piece features a double-housing structure and memory foam-cushioned ear pads to block out that annoying "bye bye plane" from the rugrat across the aisle, as well as a 40mm "neodymium driver" for quality sound. And it has an airline dual-plug adapter so you can watch the in-flight "Bridge to Terabithia" in relative peace.

They'll be available in early August for \$200. Required AAA battery sold separately. —Antony Bruno







## Legal Matters

SUSAN BUTLER sbutler@billboard.com

# Behind The Bug/ Windswept Deal

Even Indie Publisher Buys Can Be Challenging

While the hottest assets to buy in the music business right now are publishing rights, the legal logistics in acquiring these rights can be so much more complicated than one might think. A perfect example is Bug Music's recent acquisition of Windswept Holdings and T/Q Music.

Five law firms were involved in the final sale (Billboard, July 21). And countless more firms represented publishers, private equity firms, hedge funds and individual investors who considered buying the companies during the last year. Representing the sellers were Sidley Austin in Los Angeles for its mergers-and-acquisitions advice; Loeb & Loeb in Los Angeles for its publishing and intellectual property advice; and Mayer Brown Rowe & Maw in London as an adviser to Windswept management. Representing Bug were Latham & Watkins in San Francisco for M&A advice, which joint ventured with Jeff Sacharow in Los Angeles for IP advice.

"When you have three sellers, two acquired companies and one buyer with multiple investors, you have a big team of lawyers," says Brad Bugdanowitz, a partner with Latham & Watkins. "With that many players from the legal side—putting aside the business side, which had its own cast of characters—it was an enormous team effort that involved many weeks of in-person negotiations in a big conference room with lots of people, and the dynamics were complex."

Windswept was a U.S.-based company that owned thousands of copyrights. The U.S. subsidiaries of Tokyo-based Fujipacific Music and Fuji Television Network owned Windswept. As part of the deal, Fujipacific and Itochu Corp. also wanted to sell T/Q Music, whose catalog was administered by Windswept.

"More and more we see situations where people are looking for something beyond just the price," says John Frankheimer, partner/chairman of Loeb & Loeb's music practice group. They may want to form strategic alliances and create other synergies for their companies as part of the deal, he says.



FRANKENHEIMER

"This is one [deal] that took some time because Windswept and the owners of Windswept were very focused on doing the right deal for them," Frankheimer says. "They were looking for people who they felt would provide a long-term relationship with Fujipacific and a general comfort level of what would happen to Windswept going forward."

In addition to issues involv-



**'It was an enormous team effort.'**

—BRANDON BUGDANOWITZ, LATHAM & WATKINS

ing the integration of the Windswept operations with Bug, financing played a large role. When a major publisher or a publicly traded company acquires a smaller company, it can often simply write a check for the purchase. "But this was a minnow swallowing a whale," Bugdanowitz says.

Crossroads Media, which owns a controlling interest in Bug, is a strategic partnership between Spectrum Equity Investors and former Viacom COO Thomas McGrath. Crossroads secured the financing, Bugdanowitz says.

On the legal side, the financing required negotiating and drafting provisions in the acquisition agreements that

would be acceptable to all parties. These provisions made securing the financing a condition of closing the deal and included a covenant (i.e., a legal promise) that all parties would cooperate in the process of securing that financing. And then the agreements required acceptable provisions that coordinated transactions so that the money would get to the right place at the right time and be spent on the right thing, Bugdanowitz adds.

Sacharow handled the IP issues for Bug, examining some of the Windswept and T/Q catalogs to determine which rights were owned and how long those copyrights would remain with the company.

"You typically look at the top-earning songs within the catalog," he says. "Like most catalogs, there's the 80-20 rule, which is that 20% will generate the top 80% of the revenue. But even within that 20%, you won't look at every one of those songs because it's cost-prohibitive—and you probably don't have the time because the deal is in such a competitive environment."

While Frankheimer believes that Bug is now one of the top two or three indie publishers, if not the top one, it's not size alone that's likely to make Bug a strong voice for independent publishers.

"When you have a substantial independent that is focused on the creative side—makes that a priority—and aggressively executes behind a plan to become even more important and meaningful in the marketplace and in the creative community, you can see it can be a very small company or of much larger size like Bug, and it can be equally effective. It's really about execution, focus and priorities."

Moshe Kupietzky, managing partner of the Los Angeles office of Sidley Austin, led that firm's team for the sellers. ■■■

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## Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

# Behind Closed Doors

Music Figures Heavily In Voyeuristic HBO Campaign

As demonstrated by the recent online escapades surrounding **Nine Inch Nails'** "Year Zero," interactive marketing is becoming more high-concept—and more of a crucial piece in the promotion process.

Now, a new campaign from HBO and its agency BBDO is taking interactive marketing to another level. The groundbreaking HBOvoyeur.com puts the viewer/consumer in control of the situation at hand, which is a series of interconnected stories within eight apartments of a random urban apartment building. The whole storyline plays off the notion that the best stories are the ones we're not meant to see.

Music plays an integral role throughout. The stories are accompanied by interchangeable soundtracks, composed by **Interpol's Carlos D, Scott Hardkiss, Dean Wareham and Britta Phillips** of **Luna** and others. Not just interchangeable, but highly choreographed compositions that move with the actors. Each artist is clearly identified throughout the campaign.

The clever HBOvoyeur uses Flash 9 and PaperVision3D to create a highly entertaining online world. Those who have a soft spot in their heart for **Alfred Hitchcock's** classic film "Rear Window" will find much to admire here.

"Consumers have the attention span of a gnat," says **Lainie Copicotto**, president of Aurelia Entertainment, a boutique marketing agency in Bronxville, N.Y. "So, the question becomes, 'How do you make your campaign stand out against all the others?'"

HBOvoyeur accomplishes this because it lets "you, the consumer play on the site," Copicotto says. "You can change up the stories, the music, make it fit whatever mood you're in. It's as if the network has put its cool storytelling into an ad campaign."

Copicotto has hit the nail on the head. The HBOvoyeur campaign, like the premium cable channel's programming, focuses on powerful storytelling. And that essence needed to be visually and aurally conveyed to consumers, HBO senior VP of consumer marketing **Courteney Monroe** says.

Those logging on to HBOvoyeur.com are not hit over the head with HBO imagery. "We're respecting viewers' intelligence," Monroe says. "We always strive for that in our marketing."

HBO and BBDO began discussing the campaign more than a year ago. Once the visuals were completed, musicians were brought in to write to the action, with help from music supervision company Search Party Music.

During the music-making process, it was important for the artists to not create something that "sounded too much like a score," BBDO senior creative director/writer **Mike Smith** says. Additionally, the music is from the

viewpoint of the voyeur, not the action taking place on the screen.

Carlos D says it "took me a minute to wrap my head around the whole concept." He recalls several conversations with BBDO wherein the intent was clear, but the presentation less so "because there were no boundaries. Of course, that's what kept me interested. Since there was no real reference point—because the storytelling is so different—it was like scoring to the unknown," he says. "The music had to express this open-endedness."

Still, the music is infused with emotion. So, don't be surprised, when switching the music mid-storyline, that your personal experience also shifts. In seconds, with the push of a computer key, the story could potentially go from



CARLOS D

comedy to tragedy or vice versa.

Less clear, at this point in time, is whether HBOvoyeur will bring new subscribers to the cable network. This is something **Robert Pas-sikoff**, president of brand consulting firm Brand Keys, cannot help but wonder. "What will this campaign ultimately do for HBO?" he asks. "Sure, an interactive campaign can be extraordinarily powerful, and it's better than airing TV commercials or putting up posters in bus shelters, but what will it do for HBO's bottom line?"

According to Monroe, that was never the point. "This campaign is about reinforcing the essence of the HBO brand." Of course, she adds, if it does bring in new customers, "that's fantastic."

**biz** For 24/7 branding news and analysis, see [billboard.biz/branding](http://billboard.biz/branding).

## LITTLE STEVEN'S UNDERGROUND GARAGE GARAGE ROCK



So there I was at E3 2007 having my analog mind blown every five minutes by the sheer size of the new cyber universe, and feeling like a drugless but equally high **Hunter Thompson** in Las Vegas, since the last videogame I mastered was "Pong."

E3 being the Electronic Entertainment Expo, held in Santa Monica, Calif., this year with 33 of the world's top de-

but, would you believe, important. It is one of the places rock'n'roll history is going to live. I know how silly that sounds to my old-school paean out there. But it's time to start asking ourselves, Where is our legacy going to be preserved?

The Web, thankfully, is one place. We're working on a rock curriculum for high schools, but if that is approved tomorrow it's still a year or two away from implementation.

So right now games are where it's at.

"Rock Band" was created by Harmonix, which also created last year's sensation, "Guitar Hero." I ran into **Slash**, who told me he's actually in "Guitar Hero III," so I'm not the only road dog with arrested development.

"Rock Band" adds drums, bass and singing, along with the guitar controller, making it playable by four friends, an entire family or four players in four different countries. How cool is that?

Will it cause more young kids to want to be musicians? Absolutely.

Will it turn kids on to rock'n'roll songs they have limited access to? Absolutely. But that's not all.

"Rock Band" and any game using music will be a life preserver of new revenue to our drowning music industry desperately trying to find dry land.

More important, it will be revenue for new artists and writers, whose existence is being eliminated by subscription royalties and by radio suddenly being asked to pay for the privilege of broadcasting records. In other words, "Rock Band" is right on time.

Now if anyone happens to have an old "Pac-Man" in their basement, invite me over and I will kick your ass!

See you on the radio.



SLASH, above, shows up in 'Guitar Hero III.'

signers, 3,000 journalists and the future of humankind at stake. The event had been getting out of control so they cut the attendance from the usual 60,000-70,000 (!) to less than 5,000. So I lucked out with that decision.

Electronic Arts (publisher), Harmonix (designer) and MTV Games (distributor) asked me to chair the music advisory board of their new game "Rock Band," and to everyone's surprise, I said "yes." So I went out to visit my new world.

Why, might you ask, would I endorse a game? Well, the obvious answer is for the money—but, tragically, that's not the case here.

Games like "Rock Band" are not only fun

### COOLEST GARAGE SONGS

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

### COOLEST GARAGE ALBUMS

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

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



# Marc Anthony

Jennifer Lopez's husband is a multimillion-selling artist and the founder of a new label. Now, with a starring role in the Héctor Lavoe biopic, Anthony is spreading his wings yet again.

**W**hen Marc Anthony was a young, up-and-coming singer with long, flowing hair, his friend, DJ/producer "Little" Louie Vega, took him to meet Héctor Lavoe, the legendary salsa singer. As Anthony recalls the meeting, Lavoe took one look at him and said, in jest, "Ave Maria, what an ugly chick!"

Lavoe and Anthony's paths would cross again, when Anthony attended a Lavoe show at New York's Orchard Beach. Now in "El Cantante," Anthony, the most accomplished vocalist in modern salsa music, pays homage by portraying Lavoe, who died in 1993.

Directed by León Ichaso, the movie opens Aug. 1 in more than 1,000 theaters nationwide and also stars Anthony's wife, Jennifer Lopez, who plays the role of Lavoe's wife, Nilda. The film's soundtrack, to be released July 24, is Anthony's ninth studio album and the first from his new venture with Sony BMG.

During a recent sitdown with Billboard, Anthony spoke about "El Cantante," the changing face of salsa and his partnership with Lopez.

## You seem very dedicated to salsa lately.

Absolutely. It's what I do, what I breathe, what I live. I'm really inspired to do another Spanish ballad album, because [2004's] "Amar Sin Mentiras" was really groundbreaking for me personally. It's another way for me to express myself. I think I'll be ready in a couple of months to press the button on a Spanish pop album. As far as [an] English [album] is concerned, I'm not that enthused right now, although I have a couple of tracks I'm into.

## On the "El Cantante" soundtrack, your interpretation is different from your past salsa albums. Did you try to sound like Lavoe? How do you approach something that daunting?

The answer to that is twofold. The first [thing] is, what do you want to accomplish in the studio before you start recording? I settled on celebrating his approach to music. I was going to try to learn his phrasing, and try to stay true to what he offered as a singer. That was No. 1. Once I made that decision, I realized that I was in deep shit, because the hardest part of this whole project was the music—singing like him, understanding his phrasing. That's when I realized his true genius. That's why they called him "el Cantante de los Cantantes" [Singer of Singers].

## What is so distinctive in his phrasing?

He speaks in clave [the traditional,

syncopated salsa beat]. He couldn't do anything off his metronome. So the first thing was to understand his metronome, his clock. It's so unique, and it was in every line.

## Lavoe was a Latin icon, but he's certainly not well-known in the mainstream. What kind of impact can you have with someone like this?

That's like saying, "Who was Sid Vicious and was he worthy of a movie?" No one knew and they made "Sid and Nancy." Héctor Lavoe has this intangible thing. If I were to introduce you to just his music, you would want to know the man. If I were to tell you this amazingly crazy story, you should want to hear his music. And when you have both, it's a story that needs to be told. No one can sit there and tell me his music is less important than Ray Charles' or Johnny Cash's.

## So you don't think this is just for Latin fans?

No. This is a human story. Any artist who is significant for 20-30 years is still viable. His music, if you released it today, would still be viable. When you have somebody like Daddy Yankee saying his only regret was he didn't get to perform with Héctor Lavoe . . . My God, it's a whole generation removed, and it's still important. This is not small. This is not a local story.

## This is a hard-hitting salsa album, coming at a time when salsa is nowhere near what it was in

## Lavoe's time. Do you hope to respark an interest?

If you think about those who last in this industry, it's those who can't live without their music. We [recently] had a whole trend of salsa artists coming out of nowhere because they were young and pretty. But what was behind the music? Where is their point of view? We need to create an atmosphere, especially within the record companies, where each album [is seen] as a steppingstone. It should be something you can be proud of 20 years from now—and not just think, "Oh, I'll put out this album, and I'll hybrid it with reggaetón, and a little bit of R&B," and it's not even salsa anymore. Record companies should concentrate on signing and nurturing. Nurturing would be the word.

## Well, labels don't have as much money now to be patient.

Record companies are looking for a quick fix, and that's what brought on this shit. There wasn't any A&R. They didn't nurture the stars; they nurtured the producers so they could sell the singles. And then you had these fragmented albums.

## Are you planning on having your own label?

Yes, yes, yes. The Héctor Lavoe soundtrack is the first album on it. It's just me in partnership with Sony BMG. We're in the midst of doing some interesting stuff.



We need to create an atmosphere, especially within the record companies, where each album is seen as a steppingstone.

## You and Jennifer Lopez have your own separate, successful careers, and yet you seem to be doing a lot together. How do you balance that?

Actually, what you've witnessed is literally only 1% of the stuff that has been made available to us. A big part of mine and Jennifer's connection is the understanding that we have a passion for what we do. So, it's just a natural progression to be involved. Me, I cannot sit down and have a conversation about image. That's her strong suit. And she's been doing a lot of shows lately and that's something I understand. I love when she tells me, "Look, I have this show coming up, I want you to produce it, get the band, this and that." She picks me up where I'm weak and I elevate her where she's weak. That's where the true partnership comes in.

## Is it true that the two of you might tour together?

Well, Jennifer has never toured. I've toured all my life. This is where I can step in and say, "Oh, my God, this could be fun," and introduce her to that world. It is something she's always wanted to do, but she's never had the time. And I was offered many more films I never took advantage of because I was always on tour. So, yes, we're seriously talking about going out this year, putting together an amazing show with just her and myself.

## Lopez has been a pioneer in creating that paradigm of the 360-degree artist who has many sources of revenue and many endorsement deals. You, however, have yet to enter into such business deals. Why?

It's not for lack of interest or offers. I just have to see it first. I have to see myself in that position. But that exclusivity has served me well. The fact that I haven't said "yes" means that when I do say "yes," it will mean something. But Jennifer definitely softened that target for me. There could be a definite opportunity coming up. . . .



LIVE NATION

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<b>BY RAY WADDELL</b>		<b>E</b>
<b>JULY 28, 2007</b>		<b>ISSUE 30</b>
		<b>001</b>

ticketmaster



HOW A  
LIVE NATION/  
TICKETMASTER  
SPLIT COULD  
CHANGE  
THE CONCERT  
INDUSTRY

## t all started

with a seemingly innocuous comment by Live Nation CEO Michael Rapino, discussing the company's 2005 fourth-quarter results on an investor conference call: "By the end of 2008, we should have clarity on ticketing, as our current Ticketmaster deal will expire in December of that year." ¶ In retrospect, that may have been the first card played in one of the most closely watched deals in recent memory, the ongoing negotiations between concert promotion giant Live Nation and Ticketmaster, the world's largest ticketing company. ¶ The financial stakes are huge for both companies, but ultimately this is an issue of control: who controls service charges, who controls inventory, who controls the secondary market and who controls the contact with fans. ¶ The culmination of the deal, no matter what happens, could be the catalyst for a sea change in the way artists and live entertainment producers interact with live music fans in the new e-world order. ¶ Whether Live Nation re-ups with Ticketmaster to handle ticketing for its venues and thousands of events, or if Live Nation takes ticketing in-house (as many observers think it will), most who have a stake in this business agree the concert industry at large will be greatly affected. ¶ For Ticketmaster, Live Nation represents a huge client and for Live Nation the decision is about maximizing revenue and connecting with fans. It's a business decision for both, but the live entertainment industry overall seems to view the situation as a "clash of the titans" of sorts. ¶ The attention focused on this deal bespeaks an industry that has sliced and resliced the financial pie many times. "The artists are counting every penny, the promoters are counting every penny, the venue managers are counting every penny," says John Scher, Metropolitan Talent co-CEO and a veteran independent promoter. ¶ "As this [Ticketmaster/Live Nation] decision gets made, everybody else, from the biggest of the other players to the smallest club owners to all of the major independent promoters and all of the sports franchises, are waiting for the smoke to clear," Scher says.

Even more important than the economics could be the ticket buyer data, its inherent value and ownership of the touchpoint. As live performance increasingly is the platform from which merchandising, branding and career development are launched, that touchpoint has more value than ever.

So the music business is watching. "As representatives of artists, we [support] whomever provides the greatest opportunity for us to touch our fans directly, in whatever manner we choose to," says Jim Guerinot of Rebel Waltz Management (Gwen Stefani, Nine Inch Nails). "Be it fan clubs, auctions, VIP, however the artist wants to engage their fans directly, we're looking for someone who will allow us the opportunity to do that in our own way, without intrusion."

### SETTING THE STAGE

The contract between Ticketmaster and Live Nation dates back to 1998 and Live Nation's predecessor, SFX Entertainment. (Venues acquired as part of Live Nation's House of Blues acquisition last year are contracted with Ticketmaster through 2009.)

Ticketmaster struck the deal as consolidator Robert F.X. Sillerman rolled up concert promoters and their amphitheatres into SFX, and the deal held forth when Clear Channel Communications bought SFX for \$4 billion in 2000 to form Clear Channel Entertainment.

After Clear Channel spun off CCE to form the independent, publicly traded Live Nation, Live Nation CEO Michael Rapino publicly expressed an interest in tapping into new revenue sources, including concessions and ticketing (Billboard, March 4, 2006).

Since 1988, the volatile ticketing business has changed drastically, with direct-to-fan ticketing, the secondary market, presales and dynamic pricing increasingly common and popular with fans and artists.

Ticketmaster and Live Nation have made moves that seem to enhance their bargaining power. Last year, Live Nation acquired a 51% interest in Musictoday, the acknowledged leader in the direct-to-fan space through artist e-commerce and fulfillment, and artist fan club ticketing. Through Live Nation's acquisition of a stake in CPI, the company also acquired another player in that realm, UltraStar.

Earlier this year, Ticketmaster purchased echomusic, another successful direct-to-fan site, though not of the breadth and depth of Musictoday. Asked at the time if Live Nation's Musictoday deal added a sense of urgency to Ticketmaster's entree into the direct-to-fan space, Ticketmaster CEO Sean Moriarty said, "No, not at all. This is something that we contemplated well before that, and our focus is genuinely extending our platform so that we can offer the best possible service to our clients. It really was internally driven and based on our own focus" (Billboard, March 31).

Live Nation's deal with Ticketmaster allows Live Nation to sell 10% of its inventory in-house, a provision that Rapino felt was underutilized. "In the past, we have not aggressively pursued this," Rapino said in that 2006 investor conference call. "Going forward, we will pursue this opportunity with the benefit of a united brand and a single destination in livenation.com. As we build livenation.com and build traffic and a database, we are confident we can drive our brand and create new ancillary revenue lines."

This seems to be occurring. In the time since, Live Nation has significantly ramped up livenation.com to the point that its unique

visitors are approaching 3 million per month, second (if distantly) only to Ticketmaster's 21 million unique monthly visitors as a live entertainment destination.

It's clear that livenation.com wants to be the "go-to" site for live entertainment fans. With a broad venue and event database in place, Live Nation will at the very least have made significant inroads toward the digital infrastructure required to compete on that level. The site already bills itself as the "world's largest concert search engine."

Building up livenation.com would seem a savvy move with or without a ticketing component. "The thing that is becoming clear in a new e-commerce world is anybody who doesn't touch the consumer is making a mistake," Guerinot says. "The record companies realized that if all of a sudden you sell 5 million records and you don't know who these people are and you can't communicate with them going forward, then you've made a mistake."

### REBATES

But the immediate financial issue here is rebates: basically royalties paid by the vendor (Ticketmaster) back to the client (venue, team or promoter) for the right to sell its tickets. Ticketmaster makes its revenue from service charges (roughly 5% to north of 10% of total ticket price) paid by ticket buyers; part of the service fee, typically less than half, ends up as rebates.

Rebates have become a significant revenue stream for all venues that outsource ticketing, particularly large, high-volume buildings like stadiums, arenas and amphitheatres. Rebates can be worth up to \$1 million per year for one busy arena, so even scaled down between Live Nation's seasonal amphitheater business and non-Live Nation venues, the revenue is substantial.

Sources close to the relationship say Ticketmaster sells between 14 million and 15 million tickets per year to Live Nation events (music, theatrical, family shows, motorsports), generating about \$100 million in service-charge fees for Ticketmaster, which saw revenue of nearly \$1.1 billion in 2006.

Live Nation last year slotted Ticketmaster rebate revenue under its Digital Distribution division. This business segment then included Live Nation's third-party ticketing relationship with Ticketmaster, its in-house ticketing operations, and online and wireless distribution activities, including the development of livenation.com.

According to Live Nation's annual report, the Digital Distribution division generated \$99 million, or 3% of total Live Nation revenue. Last year, this segment derived the majority of its income—\$81.9 million—from ticket rebates earned on tickets sold through the phone, outlets and the Internet, for events promoted and/or produced by Live Nation. The sale of the overwhelming majority of these tickets is outsourced to Ticketmaster, with "no significant direct operating expenses associated with it," according to the report.

Beginning this year, the bulk of Live Nation's ticket-rebate revenue (including fees from tickets sold through Live Nation's in-house ticketing operation) is reported under its North American Music segment, and a portion of in-house ticketing revenue from livenation.com is now recorded under Live Nation's Global Digital segment.

Live Nation is clearly improving its position regarding in-house ticketing, no doubt resulting in part from the acquisition of Musictoday



and the build-out of livenation.com. For the quarter ended March 31, Global Digital revenue increased \$500,000 to \$1.3 million, or a 70.7% increase over the same period in the prior year. The increase in revenue was primarily attributed to increased sponsorship revenue associated with Live Nation's in-house ticketing operations, driven by VIP programs, sponsored presales and other promotions.

## PROS AND CONS

Even if their 10% allotment is generating more dollars these days, by far the largest component of Live Nation's current ticketing revenue is derived from Ticketmaster rebates on tickets sold at North American venues owned or operated by Live Nation. The company also receives much lower rebates from tickets sold in third-party venues in connection with a Live Nation event where Ticketmaster or another company operates the ticketing.

As a public company facing the challenges of a cyclical live music industry, massive talent costs, a seasonal and flat amphitheater business and the dicey economics of a consolidated concert business, Live Nation must look at all potential revenue streams and how to maximize them.

Part of that process is determining whether the company should outsource ticketing or take it in-house. Live Nation must determine if it is more financially prudent to run a ticketing business and capture the revenue and information therein, balanced against the cost and sweat equity a massive ticketing infrastructure entails.

If Live Nation were to take its ticketing in-house, it would be able to capture fees that had previously gone to Ticketmaster. But once artists and managers weigh the fact that Live Nation is deriving more revenue from service charges, it could prove difficult for Live Nation to fully protect that revenue stream. In a crowded value chain where all parties operate on narrow margins, no revenue is left unexamined, no piece of pie unsliced.

Of course, artist representatives are already aware that rebates exist, and that venues and promoters get a piece of the pie they do not get. "Agents and managers have responded to that over the past decade or so by tightening the deals knowing—maybe not accurately knowing but at least believing—that the promoters and the venues were making ancillary income," Scher says.

Another question is whether Live Nation has the infrastructure to do its own ticketing profitably. In distributing 480,000 (free) Ozzfest tickets in just a few days in June, Live Nation showed it can handle volume (billboard.biz, June 14). But volume is relative. Live Nation says it drew attendance of 60 million to its 26,000 events in 2006, much of it at third-party venues already contracted to Ticketmaster.

Ticketmaster, on the other hand, sold 128 million tickets last year valued at more than \$7 billion, with Live Nation accounting for roughly



Ticketmaster CEO SEAN MORIARTY, left, chairman TERRY BARNES, second from right, and executive VP of North America business operations MIKE MCGEE, right, present Live Nation CEO MICHAEL RAPINO with the Ticketmaster Platinum Ticket Award earlier this year for outstanding annual ticket sales.

10% of that volume. The Ticketmaster model is predicated on scale, and for Live Nation to achieve similar scale at 10% of Ticketmaster's volume would seem challenging at best.

## KNOWLEDGE IS POWER

Ultimately for Live Nation the real value in handling its own ticketing is the resulting consumer intelligence. If Live Nation is already selling tickets to millions of people at their own venues, they "would be crazy not to" take control of their ticketing, one industry insider says, given the value of this database to sponsors.

"If they don't move forward and do this, they're basically giving up a huge growth engine, not just in terms of what they make ticketing-wise. That's the small picture," says the source, who chose to remain anonymous. "The big picture is the huge opportunities for cross-marketing, advertising and sponsorship platforms. They have to do this."

For its part, Ticketmaster has in the new millennium used its data to become a powerful marketer of events. "There's no question that for an independent promoter like myself Ticketmaster has become an excellent marketing partner," Scher says. "They have turned the company from just being a nonproactive service company vending tickets to a company that has been very proactive in helping market shows, and I think that's vital."

Many large venues and festivals have done very well by handling their own ticketing, but smaller venues that try to go it on their own are often at a disadvantage, Scher says. "The public is unquestionably used to looking for shows at ticketmaster.com," he says. "We've found when we do shows at [venues with in-house ticketing systems] that, even though these systems are good systems with hard-working people, fans think shows are sold out, don't exist or have been canceled. For the average con-

sumer Ticketmaster has become Coke."

That said, as a promoter Live Nation is a marketer by definition, and has built its own considerable concert-going database. The company continues to show marketing innovation, such as the sponsor-driven free Ozzfest, its own VIP upsell programs and numerous other Web-based initiatives. By owning and controlling the list of all ticket buyers, Live Nation will have information not only of huge value to itself as a promoter, but to sponsors seeking targeted marketing opportunities.

## NEW WRINKLE

Ticketmaster has long forged its alliances with venues, promoters and sports teams as opposed to artists. Live Nation primarily aligns with artists through relationships with agents, managers and the artists themselves. However, when Ticketmaster parent IAC purchased a larger stake in mega-management firm Front Line—a stake Live Nation was reportedly desirous of—Ticketmaster created a de facto alliance with artists it has not previously realized to any large degree.

Ticketmaster is at its heart a technology and technological services company that has increasingly delivered value in terms of marketing and promotion of live events. Aside from its hard-fought contracts and investing millions of dollars in infrastructure and R&D over the years, Ticketmaster has not been involved in the risk-taking, or concert promotion, side of the business.

If Live Nation can potentially be in the ticketing business, why couldn't Ticketmaster be in the concert promotion business? As the ticketing model changes and Ticketmaster faces competition on all fronts, surely the company will seek to leverage its deep pockets and marketing expertise to look for an expanded role

in the business. It is not that far a step from marketing and promotion of an event to outright concert promotion and risk management.

"[IAC] have made a significant investment in a big management company. There's probably nothing stopping them if [concert promotion] is the business they want to be in," Scher says. "The concert promotion business is a pretty risky business. You can't quantify whether people will come to a show or not. Could Ticketmaster with IAC become promoters? I don't know if it would be out of the question."

## WHO WINS?

At this point, only executives with Ticketmaster and Live Nation, whom declined to be interviewed for this story, know what is best for them.

"As an observer of the industry, what's probably best for us is for them to be able to make a deal," Scher says. "Ticketmaster has built this amazing infrastructure that works very, very well. They're synonymous with concert and sports information; I think the public is trained to go there."

Others believe a new major player in ticketing could be a good thing. "Whether it's in ticketing, venues or promoters, more options wind up creating a more fair market in which to make a decision," Guerinot says. "When you have options, you're always better off as a seller."

Again, Guerinot believes the endgame is about connecting with fans. "It's something all e-commerce models embrace: a direct relationship with your consumer, and get the middleman out of the way so that you can do this," he says. "People who facilitate the direct-to-consumer relationship for artists are of significant value. People who block that are not."

When it comes to signing a new contract, Live Nation holds the pen. If it re-ups with Ticketmaster, it will likely be because it is given more control over inventory rather than a sweeter financial deal. For Ticketmaster, Live Nation is a mega-client—but still only one client as the company expands into new territories like China, the lucrative secondary market and the vast potential of new marketing opportunities. ●●●

**IF LIVE NATION CAN BE IN THE TICKETING BUSINESS, WHY COULDN'T TICKETMASTER BE IN THE CONCERT PROMOTION BUSINESS?**

## A TICKET TIMELINE

### 1997 Robert F.X.

Sillerman begins consolidating the concert industry, eventually spending more than \$2 billion buying up concert promotions companies, venues, and related businesses.

### 1998

Ticketmaster inks 10-year deal with SFX Entertainment to provide exclusive ticketing services for SFX venues and certain SFX-produced events.

### 2000

Clear Channel Communications acquires SFX for \$4 billion, creating Clear Channel Entertainment.

### 2005

Clear Channel spins off Clear Channel Entertainment to form CCE Spingo, which becomes Live Nation. The independent, publicly traded company is the world's largest promoter, venue operator and producer of live events.

### 2006

Live Nation CEO Michael Rapino says he plans to ramp up livenation.com, and maximize ticketing and concessions revenues. ■ Live Nation acquires House Of Blues Entertainment and a 51% interest in Musictoday.

### 2007

Ticketmaster buys direct-to-fan Internet site echomusic. ■ Ticketmaster parent IAC buys a stake in management firm Front Line. ■ Live Nation moves 480,000 free Ozzfest tickets.

### 2008

Live Nation/Ticketmaster contract expires at the end of the year.

### 2009

Ticketmaster contract with venues acquired as part of the Live Nation/House Of Blues transaction expires.





ALBERTO TOLOT



GLORIA GETS



HER ROOTS BACK

BY LEILA COBO

FOR HER BURGUNDY DEBUT, ESTEFAN REVISITS HER CUBAN PAST WITH AN ALL-STAR CAST >>>





loria Estefan left her native Cuba when she was just a year old. Her family was allowed to take nothing with them, except the clothes they were wearing and a small bag. “Needless to say,” Estefan says, “phonograph records were out of the question, so my grandmother would send my mother one record every time she sent a care package.” The first that Estefan recalls was by bass player Israel Lopez “Cachao,” an album “we listened to nonstop for months.” Four decades later, Estefan sat with Cachao in Crescent Moon studios in Miami and made Cuban music with him, evoking the country she left behind.

Cachao’s contribution, along with those of 25 of Latin music’s top veteran and contemporary musicians, can be heard on Estefan’s new album, “90 Millas.” Obviously titled in a nod to the minuscule distance that separates Cuba from the U.S. mainland, the album is due Sept. 18 on Sony BMG-owned Burgundy, making this the first Spanish album released on the still-new boutique label.

In itself, the album’s theme is not unique; Estefan has always delved into traditional tropical themes on her Spanish-language recordings, and other major artists have released albums exploring Latin roots rhythms as well (see story, this page).

But she’s never manifested her proximity to her Cuban roots this pointedly before.

“90 Millas” marries vintage Cuban and Caribbean rhythms with modern arrangements, aligning Estefan’s voice—most associated with pop—with more than a dozen veteran tropical Latin music icons, including Cachao, flutist/bandleader Johnny Pacheco, pianist Pappo Luca and saxophonist Paquito D’Rivera. Also included in the mix are Carlos Santana and José Feliciano, who are featured on the first single, “No Llores,” as well as salsa singer La India and Cuban rapper Pitbull.

Backed up by a multitiered, multimedia campaign that breaks ground on many marketing levels, the clear hope is that “90 Millas” will boost Estefan’s sales closer to the multimillion-unit levels she regularly achieved in the 1980s and 1990s, which have eluded her with her past two albums.

The CD’s release, during Hispanic Heritage Month, will coincide with screenings of a one-hour “90 Millas” documentary that Estefan’s manager/producer and husband Emilio Estefan Jr. describes as “50 years of Latin music in the United States.” The film features interviews and footage of Estefan and the more than two dozen acts that appear on her album. Their joint genres, backgrounds and sheer longevity effectively represent an important slice of Latin music history that has rarely—if ever—been put to use for a single album or film. Although the full documentary is slated to be shown at film festivals and universities (already scheduled are showings at Berklee College of Music and a film fest in Dubai), the CD will include an abridged, 20-minute EPK of interviews and footage new and vintage of all acts involved.

The multiplicity of elements at work has made “90 Millas” a desirable project for many brands. Indeed, the album will be the first release by a major Latin artist to be distributed in Starbucks stores.

Beyond that, the album will be supported by broad media and marketing campaigns with Wal-Mart and AT&T.

The mass merchant will feature Estefan as the cornerstone of its Hispanic heritage promotion and will use her image in a monthlong campaign via spots on Spanish-language TV that incorporate the “No Llores” video.

AT&T will use “No Llores” as the theme for one of its national value campaigns, making this the first time that it has integrated the lyrics of a commercial single

into an ad’s creative concept.

“It’s groundbreaking for us,” AT&T Hispanic marketing director Marcus Owenby says, noting that Estefan will also be featured across multiple media beyond TV and radio spots.

“She brings a lot of things to us,” Owenby adds. “She has such great credibility with the fans and significant broad-based appeal. Everybody knows Gloria. She’s almost the first lady of Latin music.”

To be sure, Estefan is one of a handful of artists who can successfully straddle mainstream and Latin markets. But her international reach and longevity—more than 20 years as a successful recording artist alternating between Spanish and English albums—allow her to reach market segments younger acts simply don’t have.

Domestically, Estefan’s album sales have fluctuated from millions of copies (for albums like “Mi Tierra” and “Into the Light,” among others) to hundreds of thousands, with her last album, 2003’s “Unwrapped,” selling 170,000 copies, according to Nielsen SoundScan. What many forget, though, is that Estefan started as a mainstream pop artist who heavily incorporated Latin beats and sometimes words into her music. That mix gave Estefan unique appeal overseas as a mainstream artist who was nevertheless exotically Latin. It wasn’t until 1993, after selling more than 30 million albums in and out of the United States, that she ventured into Spanish with “Mi Tierra,” which has sold 1.2 million copies in the states, according to SoundScan.



**CARLOS SANTANA and JOSE FELICIANO are two of the dozen-plus Latin music icons appearing on GLORIA ESTEFAN’S new album. Above, from left, are EMILIO ESTEFAN JR., Santana and Gloria Estefan. Opposite page: Gloria Estefan and Feliciano performing at the Gloria Estefan Foundation Gala in February in Miami Beach.**

Now, after a four-year hiatus from recording, “90 Millas” comes at a time when music—more than ever—can benefit from branding in order to be sold. “With how our industry has evolved in that short period and how [sponsorships] and digital have become such an important part of everything that we do, we feel we’ve covered our bases,” says Estefan Enterprises president Frank Amadeo, who also manages Estefan’s day-to-day activities.

Since early June, iTunes has made available a download package that includes exclusive interviews in English and Spanish, new live performances and remastered versions of greatest hits, as well as an exclusive version of “Esperando.”

On YouTube, the “No Llores” video amassed 40,000 hits within five days of being posted, Amadeo says.

The “90 Millas” theme and sound evoke visions of the Cuba of yore, although all the material here is original, penned mostly by Estefan, her husband and writer/producer brothers Ricardo and Alberto Gaitán.

However, Estefan says, “what we didn’t want to do was ‘Mi Tierra Part 2,’ because that album was so special. Yes, we wanted to do a Cuban album, but didn’t know exactly in what vein. And, as it grew, it grew into

## WHAT’S OLD IS NEW

### Latin Acts Have Struck Occasional Gold By Mining Nostalgia

With proper timing and a bit of luck, marketing musical nostalgia can be big business.

In the Latin music realm, the most spectacular example has been “Buena Vista Social Club,” an album produced and recorded under Ry Cooder’s name, but whose true protagonists were a group of veteran musicians who had languished in obscurity in post-Castro Cuba.

Thanks in large part to heavy word-of-mouth and major support from NPR stations nationwide, “Buena Vista” would go on to sell 1.7 million copies in the United States, according to Nielsen SoundScan. The number was extraordinary for an album in Spanish that was marketed to English speakers, had zero commercial airplay and featured elderly unknowns. In fact, “Buena Vista” was an anomaly in every sense of the word.

Although there have been rare instances of new acts breaking ground in this format—like Colombia’s Carlos Vives with vallenato or Soledad with Argentine folklore—attempts at selling musical nostalgia tend

to work best when in the hands of established artists with solid fan bases.

Singer Linda Ronstadt, for example, returned to her Mexican roots with “Canciones de Mi Padre” (My Father’s Songs) after establishing herself as one of the top female rock artists in the world. The 1988 album has shifted nearly 600,000 since SoundScan began tracking sales in 1991.

Spanish crooner Julio Iglesias also went nostalgic with “Tango,” although in his case, he infused the traditional Argentine rhythm with his distinct pop sensibility.

And Gloria Estefan broke ground with 1993’s “Mi Tierra,” her first Spanish-language album, which emulated the vintage sound of 1940s and 1950s Cuban music. The album has sold 1.2 million copies in the United States and more than 4 million outside the country, according to Sony, proving non-Latin fans bought into the concept.

Although Estefan’s “90 Millas” has been compared to “Buena Vista,” it is a completely different concept as it aggressively inserts contemporary arrangements into traditional Cuban rhythms—what producer Emilio Estefan Jr. calls a mix of “the old and the new.” That vintage touch is provided in a variety of ways. For the arrangements, he relied heavily on conga, clave (wooden sticks used to keep the beat) and tres (traditional, small Cuban guitar), which form the basis of older Cuban music.

The producer also utilized a variety of microphones to emulate older recordings, placing them at different distances from the instruments to more faithfully re-create certain sounds. While the entire album was recorded in Pro Tools, the final mix was converted to analog for a warmer sound.

As the songs began to take shape, many were arranged with a particular guest artist in mind. That roster of featured guests—which range from Andy Garcia to pianist Pappo Lucca and saxophonist Paquito D’Rivera—give the album added credibility and broaden its commercial possibilities. —LC



RONSTADT: JAY BLAKESBERG/RETNA





a more modern thing. It was as if we had continued to bring this music along with the years."

"90 Millas" developed for at least two years, and the hardest thing, Emilio Estefan says, was the concept. "Combining the old and the new without losing the authenticity," he says. "The simple solution, of course, would have been to record covers."

But "emotionally it wouldn't have been the same. We left Cuba as children: Gloria was 1, I was 14. So, there is a part that does exist in nostalgia, but at the same

[time] there is another part that is contemporary music that we've made all over the world."

In addition to the many veteran names brought into the project, Estefan also requested Feliciano and Santana, "because in every interview I've done since the beginning, they always ask, 'How do you feel about opening doors?' And I always say, 'There are two men who opened the doors for all of us, and they were Feliciano and Santana.'"

As the new album took shape, and more and more guests acts were brought into the project, Emilio decided that what he first had imagined as an EPK had to become a documentary celebrating the history of Latin music.

"Getting this caliber of musicians together is almost impossible to do again," he says. "First, because of their age; second, because of history; and third, because of the sound we were able to obtain on this album."

When it came time to find a home for "90 Millas" within the Sony BMG family of labels (Sony has been Estefan's home for her entire career), a natural choice seemed to be Burgundy, a year-old label that specializes in such established acts as Chaka Khan, Aaron Neville and America, all with still-active fan bases.

"90 Millas" will be the label's first Spanish-language release, but when it comes to retail positioning, it will be placed in the Latin and pop sections.

"Our challenge is to get not only the Hispanic consumer but also the non-Spanish speaker to buy the record," says Tony Ward, VP of marketing for Sony BMG Commercial Music Group. "We think this is almost like a 'Buena Vista Social Club Part 2' in terms of the story, the quality. It's the best Latin musicians that are around today, and this may be one of the last records that some of them will be on. If [consumers] want to discover the history of Latin music, they'll want to pick this up."

To that end, Burgundy, with help from Sony BMG Norte for the Latin marketplace, is looking to "micro market" the album in and out of the United States, and "align ourselves with as many partners as we can," Ward says. In addition to the aforementioned branding partners, Estefan will be featured in a Hispanic heritage-themed Blue Cross/Blue Shield ad campaign that will run in South Florida movie theaters; she will perform an exclusive concert for Univision Radio and record an episode of "XM Confidential"; and she will cover mainstream promotion, appearing—as she has done with past albums—on such shows as "Good Morning America" and "The Tonight Show With Jay Leno."

Outside the States, activities include major shows in the Netherlands (for the 75th anniversary of the Port of Rotterdam) and a show in Madrid (at the Las Ventas bullring). Both will be televised. In Mexico, alliances are in place with retailer Sanborn's and mobile company Telcel.

Estefan, who two years ago played what she said would be her last U.S. tour, is also in conversations to take a "lower key" version of her show to Europe and Latin America, where she hasn't toured since the 1980s.

"What I wanted to be on this album is me, with everything I've experienced so far," she says of "90 Millas." Only one thing, she concedes, is missing. "The phenomenal Celia Cruz," Estefan says. "But although she couldn't be here physically, I felt her presence throughout the entire recording of the album. It's still impossible for me to feel like Celia's gone, simply because she is still so alive to me through her music and the friendship we shared for so many years. There were moments during this recording that felt to me like she was directing me to a degree or giving me ideas for where to go with the song."

For Cruz, who was never able to return to Cuba in her lifetime, it would have been like going home. ■■■

## LATIN TRACK RECORD

Gloria Estefan Titles On Billboard's Hot Latin Songs (below) And Top Latin Albums Charts

U.S. Sales According To Nielsen SoundScan:	109,000	1,198,000	435,000	265,000	28,000	29,000
The Billboard 200 Albums Peak:	-	27	67	50	-	-
Weeks On Top Latin Albums Chart:	26	184	83	34	12	5
Top Latin Albums Peak Date:	1/8/1994	7/10/1993	10/14/1995	6/10/2000	11/20/2004	10/28/2006
Top Latin Albums Peak:	32	1 (59 Weeks)	2	1 (7 Weeks)	23	37
	"Exitos De" 1992	"Mi Tierra" 1993	"Abriendo Puertas" 1995	"Alma Caribena-Caribbean Soul" 2000	"Amor Y Suerte: Exitos Romanticos" 2004	"Oye Mi Canto... Los Exitos" 2006

TITLE	DEBUT	DEBUT DATE	PEAK	PEAK DATE	WEEKS ON THE CHART	LABEL
"No Me Vuelvo A Enamorar"	48	10/11/1986	17	11/8/1986	15	Sony Music/CBS
"Todo Por Ti"	45	4/9/1988	3	6/25/1988	18	Epic
"Uno Dos Tres"	46	9/3/1988	32	9/24/1988	6	Epic
"Si Voy A Perderte"	18	8/5/1989	1 (5 weeks)	9/16/1989	22	Epic
"Oye Mi Canto (Hear My Voice)"	29	11/11/1989	10	3/3/1990	19	Epic
"Renacer"	30	10/27/1990	7	11/24/1990	17	Sony Music/CBS
"Desde La Oscuridad"	37	3/2/1991	4	4/27/1991	16	Epic/Sony Discos
"Hasta Amarte" (Gloria Estefan & Placido Domingo)	37	5/16/1992	8	6/6/1992	11	Sony Music/Sony Discos
"Mi Tierra"	18	6/26/1993	1 (6)	8/7/1993	17	Epic/Sony Discos
"Con Los Anos Que Me Quedan"	27	9/18/1993	1 (4)	11/13/1993	19	Epic/Sony Discos
"Mi Buen Amor"	24	1/22/1994	1 (2)	3/12/1994	15	Epic/Sony Discos
"Ayer"	19	5/7/1994	5	6/25/1994	13	Epic/Sony Discos
"Abriendo Puertas"	19	9/16/1995	1 (2)	10/21/1995	15	Epic/Sony Discos
"Mas Alla"	11	12/9/1995	1	1/6/1996	7	Epic/Sony Discos
"Tres Deseos"	12	1/20/1996	12	1/20/1996	4	Epic/Sony Discos
"La Parranda"	31	1/11/1997	31	1/11/1997	1	Epic/Sony Discos
"No Pretendo"	21	6/28/1997	1	8/2/1997	15	Epic/Sony Discos
"En El Jardin" (Alejandro Fernandez Featuring Gloria Estefan)	20	12/6/1997	1 (6)	12/27/1997	25	Sony Discos
"Heaven's What I Feel"	29	5/23/1998	2	6/20/1998	10	Epic/Sony Discos
"Oye"	23	8/15/1998	1	9/5/1998	6	Epic/Sony Discos
"Santo, Santo" (So Pra Contrariar & Gloria Estefan)	32	8/14/1999	2	9/25/1999	12	RCA/BMG Latin
"No Me Dejes De Querer"	10	5/6/2000	1	6/10/2000	14	Epic/Sony Discos
"Como Me Duele Perderte"	10	8/12/2000	1 (2)	9/23/2000	14	Epic/Sony Discos
"Por Un Beso"	42	8/4/2001	32	8/11/2001	6	Epic/Sony Discos
"Hoy"	20	8/23/2003	1 (4)	10/4/2003	26	Epic/Sony Discos
"Tu Fotografia"	24	2/21/2004	1	5/8/2004	22	Epic/Sony Discos

Through the chart dated July 21.

\* Miami Sound Machine

\*\* Gloria Estefan & Miami Sound Machine



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# HOT SPOTS

## The Midyear Charts' Top-Selling Venues Span The Globe BY RAY WADDELL

The midyear rankings of the top-performing venues in the world show today's live entertainment business is more global in scope than ever. ■ Five of the top 10 arenas for the period Nov. 15, 2006, to May 15, 2007, are outside the United States; nine other international buildings make the top 10 in other venue size categories. ■ But in the upper echelon of big arenas, North American buildings rule the roost, with the top six arenas in terms of gross for the period coming from this region. Leading the way, per usual, is New York's Madison Square Garden, with the top gross among arenas with capacities of 15,000 or more. ■ The Garden reported more than \$34 million in grosses from 55 events that moved 646,377 tickets for the period. At the same time, the Madison Square Garden Entertainment-run Radio City Music Hall was tops in its size category, with a staggering \$30 million in reported grosses.

MSGE president Jay Marciano says a new pricing strategy contributed to both venues' success. "We developed new pricing for shows with less expensive ticket prices, allowing us to book acts that target a younger demographic including O.A.F., Dispatch, John Mayer and the Killers at the Garden and Arcade Fire and Damien Rice at Radio City," Marciano says.

"This strategy, coupled with our wide variety of programming from family shows to award shows, has resulted in an incredibly strong year to date."

Second in the rankings of large arenas is the venerable Thomas & Mack Center in Las Vegas. In perhaps the most competitive live music market on Earth, the T&M Center has had to diversify its lineup, with impressive results.

T&M Center director Daren Libonati says that since November the arena has "pushed" fans through its doors by hosting such wide-ranging sporting events as National Finals Rodeo, the NBA All-Star Game, the Mountain West Conference Basketball

Tournament, boxing, mixed martial arts and championship equestrian events.

"We don't chase concerts anymore," Libonati says. "When we find a show, we do it. For example, we did Darc-ing With the Stars, Cheetah Girls and High School Musical in that window."

But chasing music events in Vegas can be counterproductive, according to Libonati. "The competition of artist guarantees have made this difficult, and the promoters and agents can create a better financial package at the hotels," he says. "I'd rather spend 100% of our time on the business that makes 90% of our revenues, instead of 100% of my time chasing concerts for 10% of my revenues."

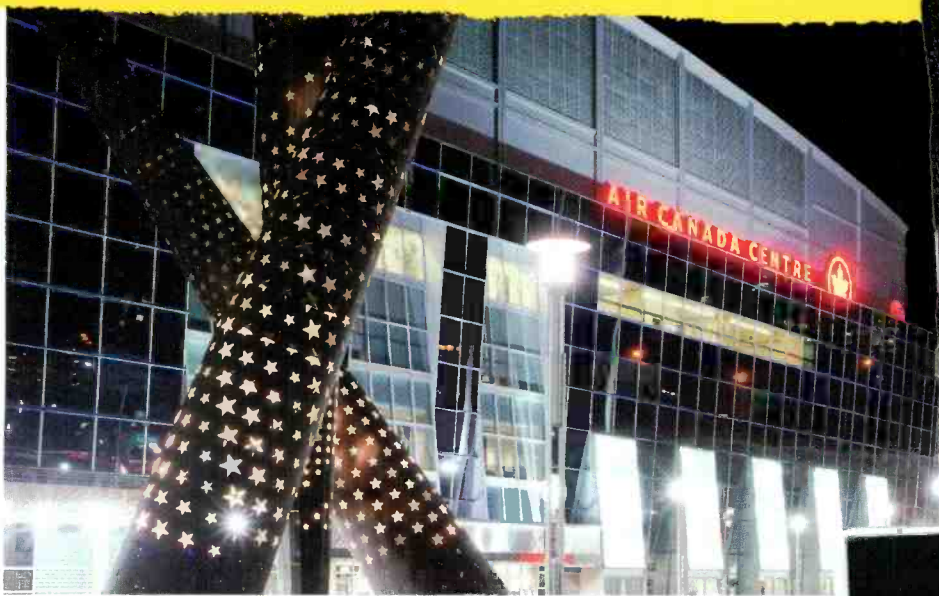
The third-ranked arena stays west of the Mississippi, as Los Angeles' Staples Center comes in with more than \$26 million in grosses from 34 shows, remarkable for such a tenant-laden arena.

Staples Center senior VP Lee Zeidman credits the success to several factors, not the least of which, in his case, is chasing concerts.

"In the eight years **continued on** >>p26







7  
28  
2007

## MIDYEAR REPORT

### TOURING

from >>p25 since we've been open we've become more proactive in reaching out to promoters, agents and artist management on a weekly basis apprising them of our open dates," Zeidman says. "Secondly, we continue to upgrade the facility on an annual basis, improving our amenities for both artists and patrons."

Zeidman says a third factor is building and sharing the arena's considerable marketing resources.

In Florida, Elmer Straub, VP of event booking at the St. Pete Times Forum in Tampa, says the top 10 ranking is the result of hard work. "Our staff works hard to make the experience of playing the Forum in Tampa a great one," Straub says. "Whether coming through the front doors to enjoy an event as a patron or a production team loading in, we make every effort to make our building a great play."

Detroit has long been known as one of the best live music markets in the United States, and the Palace at Auburn Hills shows there's still some box-office muscle in Motown. The Palace racked up more than \$21 million in grosses from a whopping 67 reported events. Hometown hero Bob Seger led the charge.

"We had an exceptionally strong concert lineup between November and May, led by four Seger shows," Palace executive VP Marilyn Hauser says.

"In addition to those Seger homecoming dates, we had more than a dozen sellouts, including Eric Clapton, Billy Joel, Josh Groban, Red Hot Chili Peppers, High School Musical and Trans-Siberian Orchestra."

So much for the economic collapse of Detroit. "As much as reports have reflected a slow economy in Detroit, the [ticket] sales prove otherwise," Hauser says. "There is no doubt Detroit is still a great concert town."

And so is Toronto, as evidenced by \$20 million in grosses and 359,596 tickets sold for the Air Canada Centre.

"In the last six months we've hosted 28 concert events—this in the traditionally slower half of the year for the concert business," ACC director of booking Patti-Ann Tarlton says.

Among the major acts were the Who, Billy Joel and Justin Timberlake, but the building also did well with family shows and newer content like High School Musical and Cheetah Girls; a number of Asian cultural events were also strong.

"Toronto is still on fire," Tarlton says. "I know in some markets 28 concerts is considered a good year."

Across the pond, the Manchester (England)

Toronto's Air Canada Centre and London's Wembley Arena had strong first-halves.

Evening News Arena was the seventh-highest-grossing large arena, reporting nearly \$20 million. The building is managed by Philadelphia-based venue management firm SMG.

"The MEN Arena has gone from strength to strength since SMG took over the management and operation from Ogden seven years ago," SMG Europe managing director/senior VP John Sutherland says. "Our philosophy is to offer promoters and artists a partnership where we get involved and share responsibility for maximizing ticket sales. The result is that this year we expect to sell over 1 million concert tickets at the MEN alone."

On the other side of the globe, the Acer Arena in Sydney is the eighth-ranked arena, with slightly more than \$19 million in box office. Acer Arena GM of business development Don Elford says the year started off strong with Walking With Dinosaurs pulling off 21 shows, more than double the original schedule.

Other shows that helped drive business to

Acer Arena were Red Hot Chili Peppers (three shows), Beyoncé, Roger Waters and native Aussie Keith Urban.

Also robust were two shows by extreme motorsports show Crusty Demons.

But the streak started last year, Elford points out. "At the end of 2006 we had an amazing run with Pearl Jam for three shows, Kylie Minogue for three shows and Billy Joel for two shows that saw him smash the concert house capacity record," Elford says, adding that the concert market in Sydney is more than healthy.

"Almost everything that we have on sale is selling through the roof, with Guns N' Roses, Christina Aguilera, Gwen Stefani, Snow Patrol, Fall Out Boy and the Powderfinger and Silverchair double bill all expected to exceed expectations," Elford says.

Rounding out the top 10 are two more international buildings, the Coliseo de Puerto Rico in Hato Rey (\$18.6 million) and the Sportpaleis in Antwerp, Belgium (\$15.7 million). More than half the latter's total came from a 12-show run by Clouseau. In Puerto Rico, Ricky Martin took in nearly \$4 million from four shows. ♦♦♦

CAPACITIES 15,001 OR MORE		TOP 10 VENUES		RANKED BY GROSS, COMPILED FROM BOXSCORES NOV. 15, 2006, THROUGH MAY 15, 2007.	
TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1 \$34,045,896	MADISON SQUARE GARDEN, NEW YORK 20,697	646,377	775,553	55	16
2 \$27,247,466	THOMAS & MACK CENTER, LAS VEGAS 19,354	431,792	548,717	40	5
3 \$26,235,576	STAPLES CENTER, LOS ANGELES 20,000	329,665	380,741	34	7
4 \$21,928,821	ST. PETE TIMES FORUM, TAMPA, FLA. 21,500	362,715	483,320	52	16
5 \$21,096,765	PALACE OF AUBURN HILLS, AUBURN HILLS, MICH. 20,654	619,855	779,724	67	9
6 \$20,187,713	AIR CANADA CENTRE, TORONTO 19,800	359,596	416,282	33	18
7 \$19,194,684	MANCHESTER EVENING NEWS ARENA, MANCHESTER, ENGLAND 19,500	274,693	290,629	23	13
8 \$19,013,898	ACER ARENA, SYDNEY 21,000	243,404	270,997	34	9
9 \$18,643,943	COLISEO DE PUERTO RICO, HATO REY, PUERTO RICO 18,500	257,896	300,629	31	2
10 \$15,766,880	SPORTPALEIS, ANTWERP, BELGIUM 20,000	408,253	435,005	27	1

CAPACITIES 10,001 TO 15,000		TOP 10 VENUES		RANKED BY GROSS, COMPILED FROM BOXSCORES NOV. 15, 2006, THROUGH MAY 15, 2007.	
TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1 \$20,540,930	BRISBANE ENTERTAINMENT CENTRE, BRISBANE, AUSTRALIA 13,500	252,882	277,954	36	3
2 \$14,976,692	WEMBLEY ARENA, LONDON 12,000	183,970	194,233	19	9
3 \$10,696,016	SAN DIEGO SPORTS ARENA, SAN DIEGO 15,000	250,552	488,067	36	7
4 \$8,996,191	VAN ANDEL ARENA, GRAND RAPIDS, MICH. 12,864	240,701	347,331	40	6
5 \$7,923,945	JOHN LABATT CENTRE, LONDON, ONTARIO 10,500	176,651	215,334	41	6
6 \$6,827,387	MGM GRAND GARDEN, LAS VEGAS 14,500	84,706	85,533	7	6
7 \$6,025,645	JOHN PAUL JONES ARENA, CHARLOTTESVILLE, VA. 15,000	98,271	100,928	9	7
8 \$5,841,435	DCU CENTER, WORCESTER, MASS. 15,000	158,471	262,358	27	5
9 \$5,255,438	SPOKANE ARENA, SPOKANE, WASH. 12,500	159,716	301,126	28	4
10 \$5,104,528	NATIONAL EXHIBITION CENTRE, BIRMINGHAM, ENGLAND 13,000	89,412	100,287	10	4



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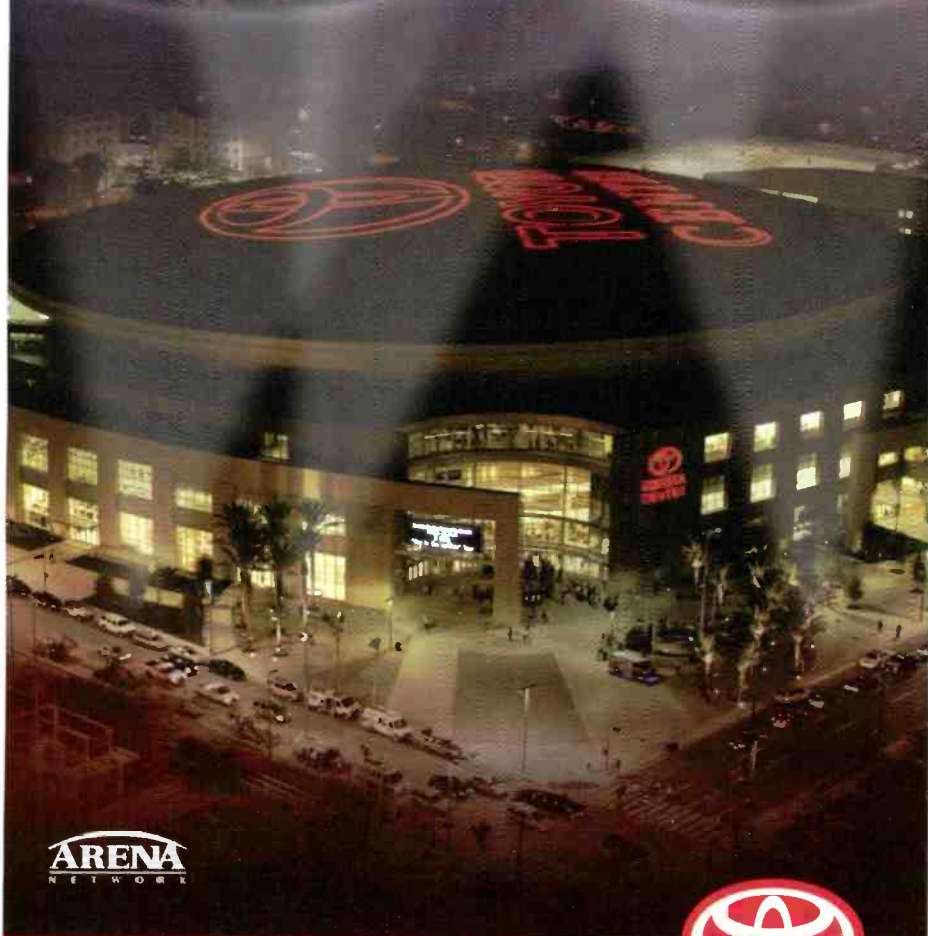
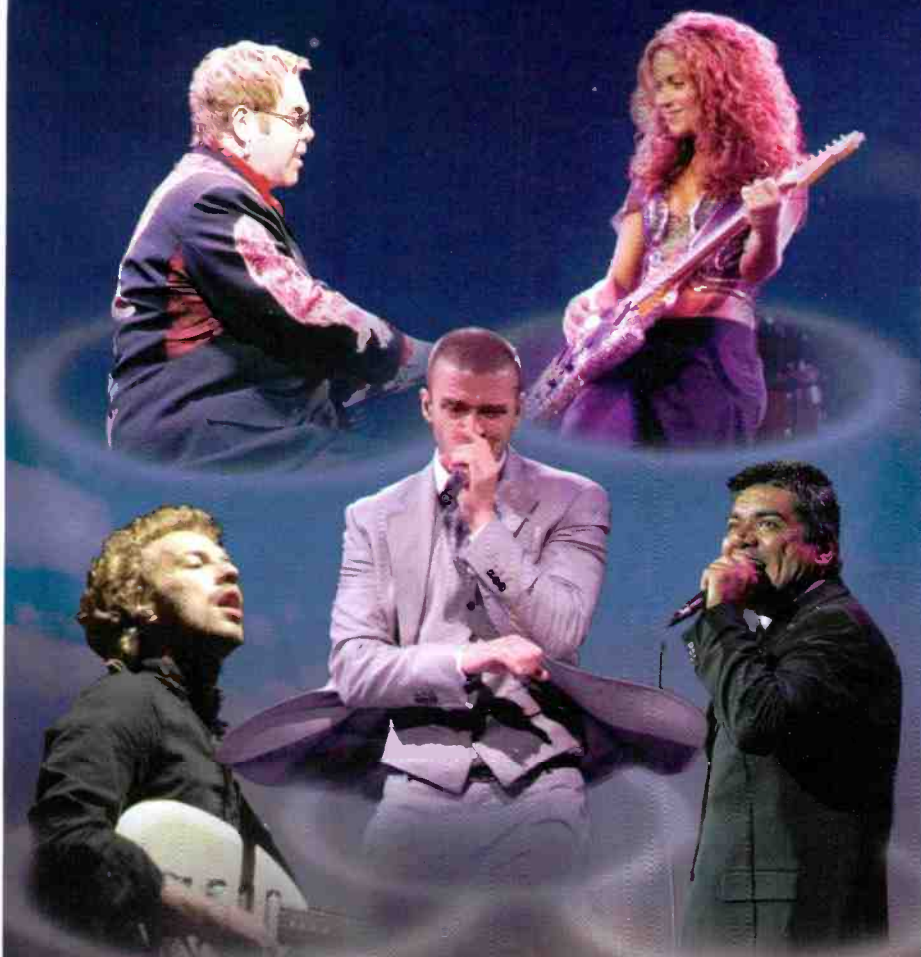
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## CAPACITIES 5,001 TO 10,000 TOP 10 VENUES

RANKED BY GROSS.  
COMPILED FROM  
BOXSCORES NOV. 15, 2006  
THROUGH MAY 15, 2007

	TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	\$80,009,845	RADIO CITY MUSIC HALL, NEW YORK 5,901	1,261,685	1,346,080	239	13
2	\$18,718,894	AUDITORIO NACIONAL, MEXICO CITY 9,683	563,519	714,316	85	7
3	\$17,572,879	THE WAMU THEATER AT MADISON SQUARE GARDEN, NEW YORK 5,610	335,488	406,996	77	15
4	\$15,401,036	GIBSON AMPHITHEATRE, UNIVERSAL CITY, CALIF. 6,089	248,973	278,423	47	16
5	\$11,486,550	NOKIA THEATRE, GRAND PRAIRIE, TEXAS 6,333	251,896	350,585	102	7
6	\$11,447,788	POINT THEATRE, DUBLIN 8,500	128,152	129,247	18	17
7	\$10,783,109	ODYSSEY ARENA, BELFAST, NORTHERN IRELAND 10,000	144,567	146,055	18	14
8	\$8,506,880	MOHEGAN SUN ARENA, UNCASVILLE, CONN. 9,500	184,899	199,449	27	7
9	\$4,197,757	SCOTTISH EXHIBITION & CONFERENCE CENTRE, GLASGOW, SCOTLAND 9,600	63,146	66,102	8	6
10	\$3,111,160	BILL GRAHAM CIVIC AUDITORIUM, SAN FRANCISCO 7,519	68,891	74,800	10	7

## CAPACITIES 5,000 OR LESS TOP 10 VENUES

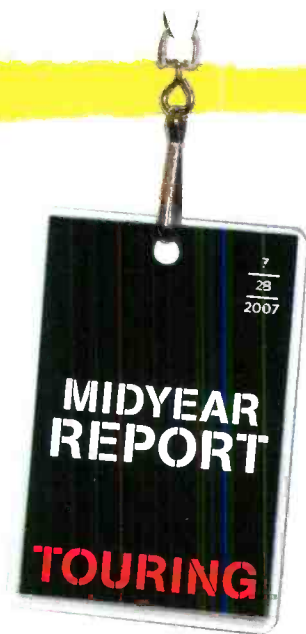
RANKED BY GROSS.  
COMPILED FROM  
BOXSCORES NOV. 15, 2006  
THROUGH MAY 15, 2007

	TOTAL GROSS	FACILITY, City Venue Capacity	Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	\$44,539,064	THE COLOSSEUM AT CAESARS PALACE, LAS VEGAS 4,000	320,443	328,008	81	67
2	\$17,405,392	FOX THEATRE, ATLANTA 4,600	353,852	670,245	149	8
3	\$11,801,556	BROWARD CENTER, FORT LAUDERDALE, FLA. 2,700	181,106	240,259	91	0
4	\$11,789,503	TAMPA BAY PERFORMING ARTS CENTER, TAMPA, FLA. 2,610	191,433	251,855	102	28
5	\$11,698,468	HUMMINGBIRD CENTRE, TORONTO 2,673	179,365	239,864	89	3
6	\$9,688,038	CITI WANG THEATRE, BOSTON 3,561	167,883	199,373	56	0
7	\$9,157,945	BOB CARR PERFORMING ARTS CENTRE, ORLANDO, FLA. 2,518	155,218	190,278	85	49
8	\$8,582,492	BEACON THEATRE, NEW YORK 2,900	146,212	171,904	62	33
9	\$7,083,728	HOBBY CENTER, HOUSTON 2,650	144,724	156,361	59	0
10	\$6,762,688	GRAND OLE OPRY HOUSE, NASHVILLE 4,400	141,242	264,000	60	0





Younger artists such as **JUSTIN TIMBERLAKE**, above, and veterans like **ROD STEWART**, below, rank among the year's top tours.



adds. "They are not a blue collar, white collar or a no collar band, they are every music lover's band."

Nontraditional arena-level content made its presence known during the period. Holiday season juggernaut Trans-Siberian Orchestra, booked by Marc Geiger at the William Morris Agency, grossed more than \$33 million. The Cheetah Girls grossed nearly \$16 million, and Dancing With the Stars—The Tour grossed more than \$14 million. Even more impressive, though, is the performance of High School Musical—The Concert,

which caught many in the industry off guard by grossing \$25.4 million, selling nearly half a million tickets to 42 performances and ranking as a top 10 tour.

Cheetah Girls and HSM are Disney touring products, as is the upcoming Hannah Montana tour. All three are booked by Jeff Frasco at Creative Artists Agency and promoted by AEG. Says Frasco, "It's the power of Disney," says Frasco of the company's ability to tap TV exposure and musical appeal to drive ticket sales.

Without the aid of mass media, however, Cirque du Soleil's "Delirium" broke the mold on arena content last year. Showing it still has legs, "Delirium" rang up \$23 million in ticket sales for this period. "Cirque du Soleil creates such unique product on every project that they touch, they expand your imagination," Live Nation VP Brad Wavra says.

Still charting high after its set has been struck is U2. Nine stadium makeup shows late last year were enough to rank the Irish rock band's Vertigo tour at No. 5 with \$33 million in ticket sales. The final tally on Vertigo is \$389,047,816 and 4.6 million in attendance, the second-highest-grossing tour of all time. Vertigo was helmed by Live Nation global music chairman Arthur Feguel, who also directs this year's Police reunion tour.

Given the impact of the Police, the year-end top 25 tours chart will surely look much different from the midyear rankings. Beyond the Police (most likely the top-grossing tour of 2007 with already more than \$200 million in sales), just hitting stride are tours by Tim McGraw/Faith Hill, Kenny Chesney, Rascal Flatts and Dave Matthews Band.

Still to be a factor are Rush, Genesis, Bon Jovi, Def Leppard, Brad Paisley and the Rolling Stones, with the last of which reconvening for European makeup dates and other engagements that will add to the world-beating, Michael Cohl-produced Bigger Bang tour. —Ray Waddell

# TOP TOURS

## Young And Seasoned Artists Alike Draw Fans By The Millions

Some appealing new blood joins a cast of top-performing veterans as pop stars Justin Timberlake and Christina Aguilera finish Nos. 1 and 2 in the top midyear tour rankings.

Both were powered by international dates during the period, which spans Nov. 15, 2006, to May 15, 2007. The combined total of the Aguilera/Timberlake tours is nearly \$100 million with some 1.3 million tickets sold.

AEG Live produced the bulk of dates on both tours, and CEO Randy Phillips says the success of Aguilera (promoted in Europe by a variety of promoters including Live Nation) and Timberlake represents "investment and return and, most significantly, pride in our longstanding business partnerships with both [artists]."

AEG Live promoted Aguilera and Timberlake as arena co-headliners in 2004. For his part, Timberlake has been box-office gold, and continues working through the summer. To date for the period, the artist reported \$52 million in grosses and slightly less than 700,000 in attendance. "Justin is off the chart as an arena headliner now," Phillips says.

The success of youth is obviously a positive for the concert biz, but the veterans still dominate, with the old guard representing six of the top 10 tours. Putting up even stronger numbers in a strong career uptick is Rod Stewart, who reports \$38.5 million.

Stewart has been on a touring roll in the new millennium. His agent Dennis Arfa at AGI calls the British rocker "an icon who has a history of being a great live act." Arfa says Stewart's box-office numbers are up 20% from his last U.S. tour in 2004.

Arfa has also represented Billy Joel for more than 30 years. Joel is also kicking tail on the road in 2006 and 2007. Joel reported \$35.7 million from 26 shows, 25 of which sold out.

Bob Seger's return to the road in 2006/2007 was a massive success and one of the most anticipated tours of the past decade. Seger grossed slightly less than \$31 million, selling out all 36 shows to the tune of 477,162 tickets. Live Nation Detroit president Rick Franks promoted the bulk of the dates and served as a de facto tour director, though Seger did work with other promoters.

"Every 10 years, almost like clockwork, Bob validates that he is rock'n'roll," Franks says. "I can't wait for 2017."

A perennial top 10 for more than three decades, Aerosmith again rocks on, reporting \$26.2 million from just 20 shows. The band's longtime agent Dan Weiner at Monterey says creative packaging with such acts as the Black Crowes, Guns N' Roses,

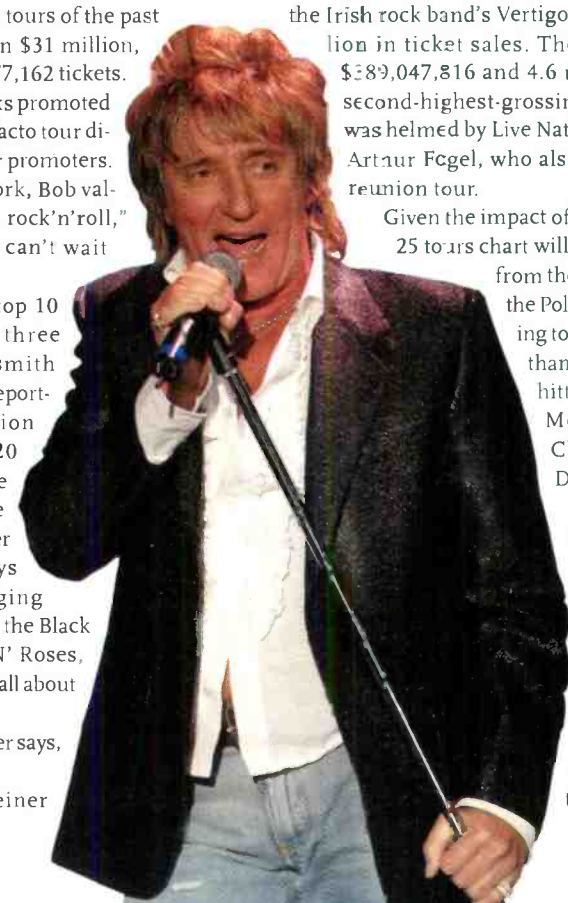
Cheap Trick and Kiss helps, but it's really all about the boys from Beantown.

"They don't lose fans over time," Weiner says, "they pick up another generation."

The Aerosmith demo is broad, Weiner

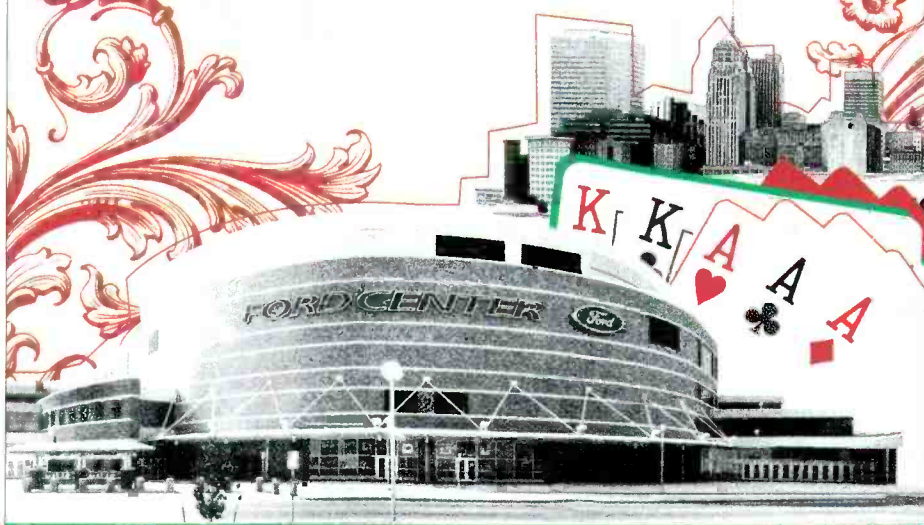
**'AEROSMITH DOESN'T LOSE FANS, THEY PICK UP ANOTHER GENERATION.'**

—DAN WEINER, MONTEREY ARTISTS





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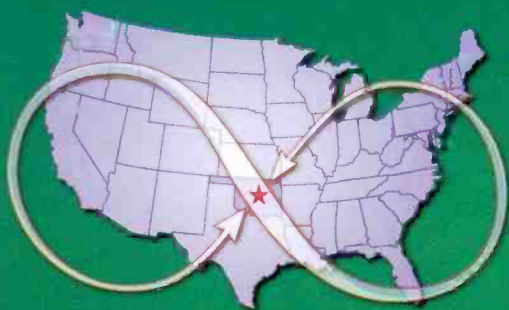


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## TOP 25

## TOURS

RANKED BY GROSS.  
COMPILED FROM  
BOXSCORES NOV. 15, 2006,  
THROUGH MAY 15, 2007.

	TOTAL GROSS	ACT Total Attendance	Total Capacity	No. of Shows	No. of Sellouts
1	\$52,186,621	JUSTIN TIMBERLAKE 394,612	694,612	50	50
2	\$43,565,601	CHRISTINA AGUILERA 359,870	579,348	59	0
3	\$38,504,388	ROD STEWART 467,229	477,864	40	33
4	\$35,742,236	BILLY JOEL 378,995	379,313	26	25
5	\$33,047,888	U2 374,723	374,723	9	9
6	\$33,031,019	TRANS-SIBERIAN ORCHESTRA 796,776	844,476	83	58
7	\$30,749,516	BOB SEGER & THE SILVER BULLET BAND 477,162	477,162	36	36
8	\$26,215,622	AEROSMITH 390,355	488,780	20	3
9	\$25,424,095	HIGH SCHOOL MUSICAL-THE CONCERT 485,570	522,104	42	5
10	\$24,550,710	ERIC CLAPTON 290,556	295,983	23	17
11	\$22,778,961	CIRQUE DU SOLEIL'S 'DELIRIUM' 285,765	369,500	65	1
12	\$22,395,649	JOSH GROBAN 299,029	308,412	26	23
13	\$21,353,983	RED HOT CHILI PEPPERS 345,457	365,721	25	17
14	\$21,128,425	KYLIE MINOGUE 246,791	247,614	20	17
15	\$16,422,883	MANÁ 252,876	260,784	25	17
16	\$15,783,473	THE CHEETAH GIRLS 437,200	452,846	50	29
17	\$14,128,196	DANCING WITH THE STARS-THE TOUR 258,436	330,549	38	4
18	\$13,199,510	ROGER WATERS 201,935	220,281	8	2
19	\$13,124,673	RICKY MARTIN 250,463	273,899	22	5
20	\$12,673,641	RASCAL FLATTS 197,553	199,757	17	15
21	\$12,547,157	LARRY THE CABLE GUY 300,602	328,246	60	55
22	\$11,101,356	KENNY CHESNEY 173,763	173,763	13	13
23	\$11,084,657	JOHN MAYER 244,078	256,004	29	17
24	\$10,769,800	ANDREA BOCELLI 75,165	86,999	7	1
25	\$10,450,208	NICKELBACK 227,609	227,609	18	18



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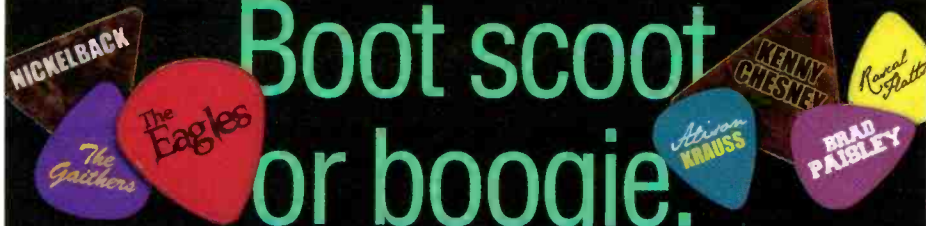
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## TOP 25 BOXSCORES

RANKED BY GROSS.  
COMPILED FROM  
BOXSCORES NOV. 15, 2006,  
THROUGH MAY 15, 2007.

	GROSS SALES/ Ticket Scale	ARTIST(S) Venue, Location, Date(s)	Attendance, Capacity No. of Shows, Sellouts	Promoter(s)
1	\$11,188,720 (\$14,522,287 Australian) \$146.32/\$38.46	<b>U2, KANYE WEST</b> Telstra Dome, Melbourne Nov. 18-19, 2006	127,275 two sellouts	The Next Adventure, Michael Coppel Presents  KANYE WEST
2	\$8,224,705 (\$6,241,713) \$47.44/\$23.72	<b>CLOUSEAU</b> Sportpaleis, Antwerp, Belgium Nov. 30-Dec. 29, 2006	209,898 212,174 12 shows	PSE Belgium
3	\$7,976,089 (\$4,115,608) \$94.96/\$48.45	<b>KYLIE MINOGUE</b> MEN Arena, Manchester, England Jan. 12-13, 15-16, 19-19, 22, 2007	100,072 seven sellouts	3A Entertainment
4	\$7,578,217 (\$3,868,154) \$96/\$48.98	<b>KYLIE MINOGUE</b> Wembley Arena, London Dec. 31, Jan. 2-3, 5-6, 8-9, 2006	78,526 seven sellouts	3A Entertainment
5	\$6,216,819 (\$9,284,074 New Zealand) \$142.13/\$61.77	<b>U2, KANYE WEST</b> Ericsson Stadium, Auckland, New Zealand Nov. 24-25, 2006	84,475 two sellouts	The Next Adventure, Michael Coppel Presents
6	\$6,096,855 (\$7,075,400,000 yen) \$129.25/\$86.17	<b>U2</b> Saitama Super Arena, Saitama, Japan Nov. 29-30, Dec. 4, 2006	57,158 three sellouts	The Next Adventure, Creative Man
7	\$5,832,475 \$250/\$175/\$100	<b>ELTON JOHN</b> Colosseum at Caesars Palace, Las Vegas Jan. 30-31, Feb. 2-3, 6-7, 9-11, 13-14, 17, 2007	44,138 12 sellouts	Caesars Palace, Concerts West/AEG Live
8	\$5,058,962 (\$6,566,230 Australian) \$125.89/\$71.19	<b>U2, KANYE WEST</b> AAMI Stadium, Adelaide, Australia Nov. 16, 2006	60,000 sellout	The Next Adventure, Michael Coppel Presents
9	\$4,486,532 \$165/\$49.50	<b>U2, PEARL JAM, ROCKO &amp; THE DEVILS</b> Aloha Stadium, Honolulu Dec. 9, 2006	45,815 sellout	The Next Adventure, Alive Enterprises
10	\$4,454,302 \$65	<b>BOB SEGER &amp; THE SILVER BULLET BAND, STEVE AZAR</b> Palace of Auburn Hills, Auburn Hills, Mich. Dec. 20, 22, 28, 30, 2006	71,123 four sellouts	Live Nation, Blackbird Productions, Palace Sports & Entertainment
11	\$4,381,499 \$129.50/\$55	<b>POD STEWART</b> Madison Square Garden, New York Feb. 8, 14, 21, 2007	45,752 three sellouts	Concerts West/AEG Live
12	\$4,224,034 (\$5,523,851 Australian) \$266.99/\$75.02	<b>BILLY JOEL</b> Acer Arena, Sydney Nov. 15, 17, 2006	34,985 two sellouts	Frontier Touring
13	\$4,041,901 \$279.50/\$49.50	<b>BARRY MANILOW</b> Madison Square Garden, New York Jan. 16-18, 2007	32,222 36,159 three shows	The Bowery Presents
14	\$4,017,983 (\$4,818,303 Australian) \$116.66/\$83.31	<b>RED HOT CHILI PEPPERS, HAR MAR SUPERSTAR</b> Acer Arena, Sydney April 16-17, 19, 2007	45,329 three sellouts	Michael Coppel Presents
15	\$3,988,207 \$200/\$30	<b>RICKY MARTIN</b> Coliseo de Puerto Rico, Hato Rey, Puerto Rico Feb. 9-12, 2007	53,312 54,850 four shows	Tony Molina Entertainment
16	\$3,892,393 (\$2,020,980 pesos) \$102/\$22.67	<b>AEROSMITH, EVANESCENCE</b> Estadio River Plate, Buenos Aires April 15, 2007	71,871 72,000	CIE
17	\$3,425,806 \$99.50/\$79.50/ \$67.50/\$54.50	<b>GEORGE LOPEZ</b> Sibson Amphitheatre, Universal City, Calif. Dec. 21-31, 2006	46,741 eight sellouts	House of Blues Concerts, Tate Entertainment Group, Live Nation
18	\$3,329,062 \$94.99/\$79.99/ \$75.49/\$50.49	<b>THE ALLMAN BROTHERS BAND</b> Beacon Theatre, New York March 20, 22-24, 26-27, 29-31, April 2-3, 5-8, 2007	42,531 15 sellouts	Live Nation
19	\$3,257,969 (\$6,599,221 reales) \$123.42/\$69.12	<b>AEROSMITH</b> Estádio do Morumbi, São Paulo, Brazil April 12, 2007	46,685 66,544	CIE
20	\$3,185,700 \$250/\$175/\$100	<b>ELTON JOHN</b> Colosseum at Caesars Palace, Las Vegas May 8-9, 11-13, 2007	19,387 five sellouts	Caesars Palace, Concerts West/AEG Live
21	\$3,123,926 (\$2,347,740) \$166.33/\$106.45	<b>GEORGE MICHAEL</b> Point Theatre, Dublin Dec. 7-3, 2005	25,020 three sellouts	Alken Promotions
22	\$3,067,106 (\$6,320,281 reales) \$242.64/\$67.94	<b>ROGER WATERS</b> Estádio do Morumbi, São Paulo, Brazil March 24, 2007	42,321 47,978	CIE
23	\$3,003,059 (\$3,984,740 Australian) \$108.23/\$65.48	<b>KYLIE MINOGUE</b> Acer Arena, Sydney Nov. 23-24, 26, 2006	37,657 three sellouts	Frontier Touring
24	\$2,962,169 \$125/\$39.50	<b>CIRQUE DU SOLEIL'S 'DELIRIUM'</b> American Airlines Arena, Miami April 4-7, 2007	31,240 35,299 five shows	Live Nation, Cirque du Soleil
25	\$2,828,315 \$35	<b>BAMBOOZLE FESTIVAL</b> Meadowlands Complex, East Rutherford, N.J. May 5-6, 2007	85,100 two sellouts	Live Nation, Max Cruise Entertainment

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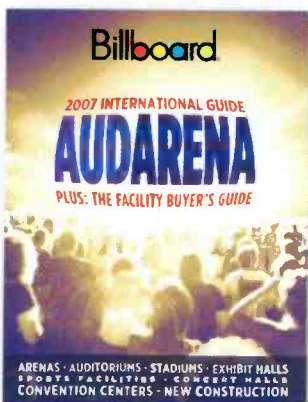
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## TOP 25

# PROMOTERS

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COMPILED FROM  
BOXSCORES NOV. 15, 2006,  
THROUGH MAY 15, 2007.

	TOTAL GROSS ALL PROMOTIONS	PROMOTER Total Gross, Sole Promotions	Total Attendance	No. of Shows	No. of Sellouts
1	\$540,060,800	<b>LIVE NATION</b> \$380,979,663	11,526,057	4,341	1,758
2	\$324,286,167	<b>AEG LIVE</b> \$244,087,055	5,113,751	893	419
3	\$59,149,212	<b>CIE</b> \$58,569,012	1,392,316	133	20
4	\$39,562,648	<b>MICHAEL COPPEL PRESENTS</b> \$17,098,147	456,476	25	9
5	\$33,546,600	<b>3A ENTERTAINMENT</b> \$31,950,829	540,808	147	75
6	\$26,743,724	<b>AIKEN PROMOTIONS</b> \$23,757,281	362,582	115	108
7	\$21,040,709	<b>OUTBACK CONCERTS</b> \$13,031,408	516,766	141	100
8	\$20,550,545	<b>JAM PRODUCTIONS</b> \$13,814,666	479,119	215	104
9	\$19,288,582	<b>FANTASMA PRODUCTIONS</b> \$8,960,317	360,090	149	48
10	\$19,067,432	<b>FRONTIER TOURING</b> \$19,067,432	179,781	14	10
11	\$11,228,900	<b>GILLETT ENTERTAINMENT GROUP</b> \$2,456,999	278,968	125	18
12	\$11,221,877	<b>VARNELL ENTERPRISES</b> \$9,213,187	190,262	12	10
13	\$11,086,991	<b>BEAVER PRODUCTIONS</b> \$9,608,066	184,129	22	14
14	\$10,834,298	<b>FASTLANE CONCERTS</b> n/a	245,409	36	22
15	\$8,565,244	<b>I.M.P.</b> \$8,565,244	266,303	191	89
16	\$8,560,798	<b>ANOTHER PLANET ENTERTAINMENT</b> \$4,688,588	138,128	34	16
17	\$8,109,107	<b>THE BOWERY PRESENTS</b> \$7,671,794	140,685	63	38
18	\$7,900,804	<b>CARDENAS MARKETING NETWORK</b> \$5,627,344	111,136	16	13
19	\$7,857,972	<b>RED MOUNTAIN ENTERTAINMENT</b> \$958,889	168,944	19	13
20	\$7,204,336	<b>POLICE PRODUCTIONS</b> \$3,099,050	161,662	32	5
21	\$6,312,379	<b>ROPTUS</b> \$5,399,324	128,648	14	5
22	\$6,305,371	<b>BLUE DEUCE ENTERTAINMENT</b> n/a	111,085	13	8
23	\$5,934,679	<b>EMERY ENTERTAINMENT</b> \$4,007,932	100,982	13	2
24	\$5,494,095	<b>METROPOLITAN TALENT PRESENTS</b> \$3,620,122	115,204	87	33
25	\$5,059,138	<b>FRANK PRODUCTIONS</b> \$2,426,714	105,140	10	7



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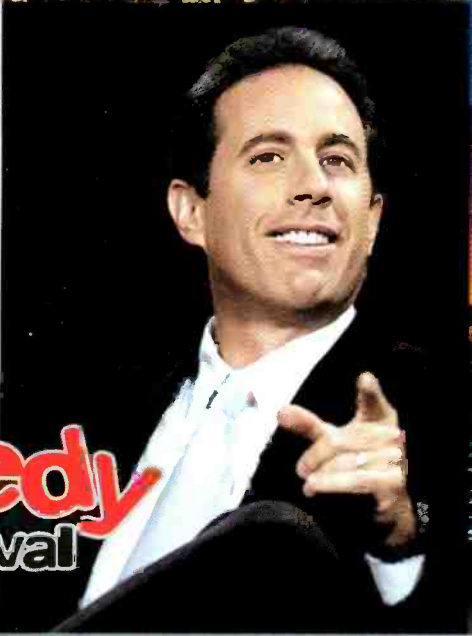
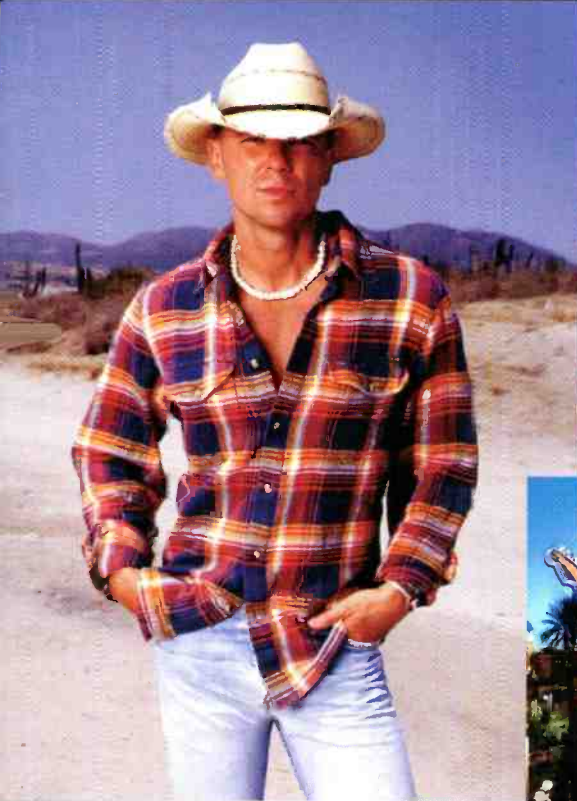
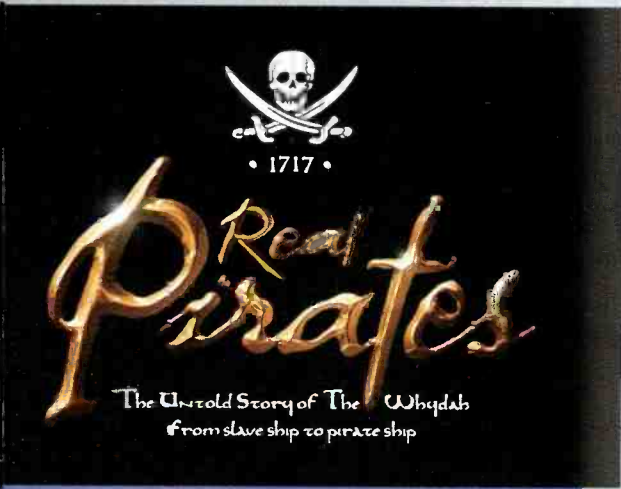
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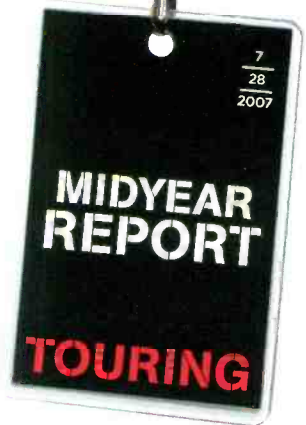


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	GROSS/TICKET PRICE(\$)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$9,494,248 \$254/\$54	<b>THE POLICE, FICTION PLANE</b> Wrigley Field, Chicago, July 5-6	79,458 two sellouts	The Next Adventure (A Live Nation Company)
2	\$5,451,072 (\$3,754,000 Canadian) \$98.60/\$33.10	<b>CISCO OTTAWA BLUESFEST</b> Bluesfest Site, Ottawa, July 4-15	115,245 130,000 12 days	in-house
3	\$5,135,733 (\$2,562,831) \$30.26/\$110.22	<b>ROD STEWART</b> Twickenham Stadium, London, June 30	41,914 sellout	Solo Concerts, Live Nation-U.K.
4	\$5,094,870 \$225/\$50	<b>THE POLICE, MAROON 5, FICTION PLANE</b> Dolphin Stadium, Miami, July 10	46,105 sellout	The Next Adventure (A Live Nation Company)
5	\$4,417,044 (\$2,189,539) \$131/\$110.95	<b>ROD STEWART</b> Hampden Park, Glasgow, Scotland, July 5	35,183 sellout	Solo Concerts, Live Nation-U.K.
6	\$3,999,855 (\$1,989,077) \$130.71/\$110.60	<b>ROD STEWART</b> Millennium Stadium, Cardiff, Wales, July 7	32,891 sellout	Solo Concerts, Live Nation-U.K.
7	\$3,817,126 \$38.50/\$91.50/ \$51.50/\$51.50	<b>KENNY CHESNEY, BROOKS &amp; DUNN, SUGARLAND &amp; OTHERS</b> Cleveland Browns Stadium, Cleveland, July 14	49,130 sellout	Cleveland Brown Stadium Co., The Messina Group/AEG Live
8	\$2,272,281 \$89.75/\$65.75/ \$49.75/\$30	<b>TIM MCGRAW &amp; FAITH HILL</b> United Center, Chicago, July 13-14	27,216 36,835 two shows	Live Nation
9	\$2,108,312 (\$1,048,301) \$30.73/\$110.61	<b>ROD STEWART</b> Ipswich Town Football Club, Ipswich, England, July 3	17,041 sellout	Solo Concerts, Live Nation-U.K.
10	\$2,064,875 \$225/\$50	<b>THE POLICE, FICTION PLANE</b> St. Pete Times Forum, Tampa, Fla., July 11	18,690 sellout	The Next Adventure (A Live Nation Company)
11	\$1,943,310 \$225/\$50	<b>THE POLICE, FICTION PLANE</b> Xcel Energy Center, St. Paul, Minn., July 3	17,185 sellout	The Next Adventure (A Live Nation Company)
12	\$1,411,791 \$99.75/\$69.75/ \$51.75/\$32	<b>TIM MCGRAW &amp; FAITH HILL</b> Continental Airlines Arena, East Rutherford, N.J., July 9	15,586 17,117	Live Nation
13	\$1,399,887 (\$1,501,476 Canadian) \$139.85/\$64.80	<b>ROGER WATERS</b> Pengrowth Saddledome, Calgary, Alberta, June 23	11,642 12,254	Live Nation
14	\$1,394,640 (\$1,483,849 Canadian) \$140.98/\$65.32	<b>ROGER WATERS</b> General Motors Place, Vancouver, June 21	12,678 14,202	Live Nation
15	\$1,386,402 \$157.50/\$47.25	<b>ROGER WATERS</b> MGM Grand Garden, Las Vegas, June 16	13,145 sellout	Live Nation, Andrew Hewitt Co., in-house
16	\$1,357,056 \$128.57/\$47.14	<b>ROGER WATERS</b> Oracle Arena, Oakland, Calif., June 19	13,008 sellout	Live Nation
17	\$1,297,244 \$92.25/\$68.25/ \$52.25/\$32.50	<b>TIM MCGRAW &amp; FAITH HILL</b> Palace of Auburn Hills, Auburn Hills, Mich., July 11	15,736 17,247	Live Nation
18	\$1,195,129 \$129/\$29.50	<b>ROGER WATERS</b> Verizon Wireless Amphitheater, Irvine, Calif., June 15	16,037 sellout	Live Nation
19	\$1,188,949 \$77/\$39	<b>KENNY CHESNEY, SUGARLAND, PAT GREEN</b> Verizon Wireless Music Center, Noblesville, Ind., July 12	25,141 sellout	Live Nation, The Messina Group/AEG Live
20	\$1,105,123 (\$1,826,588 Canadian) \$140.17/\$64.94	<b>ROGER WATERS</b> MTS Centre, Winnipeg, Manitoba, June 27	9,710 11,454	Live Nation
21	\$1,091,829 \$99.50/\$52.50	<b>ROGER WATERS</b> Xcel Energy Center, St. Paul, Minn., June 30	14,326 15,873	Live Nation
22	\$1,084,972 (\$1,155,073 Canadian) \$5119	<b>NICKELBACK, DAUGHTRY, STAIND, FINGER ELEVEN &amp; OTHERS</b> Citadel Hill, Halifax, Nova Scotia, July 1	21,194 25,000	Gillett Entertainment Group, Sonic Concerts, Live Nation
23	\$1,023,978 (\$1,093,106 Canadian) \$140.51/\$65.10	<b>ROGER WATERS</b> Rexall Place, Edmonton, Alberta, June 24	10,654 12,369	Live Nation
24	\$864,784 \$99.50/\$52.50	<b>ROGER WATERS</b> Qwest Center, Omaha, Neb., June 29	11,806 13,500	Live Nation, in-house
25	\$834,530 \$91.75/\$77.75/\$32	<b>TIM MCGRAW &amp; FAITH HILL</b> Van Andel Arena, Grand Rapids, Mich., July 12	10,198 sellout	Live Nation
26	\$801,833 \$175/\$125/\$95/ \$75	<b>LIONEL RICHIE</b> Colosseum at Caesars Palace, Las Vegas, July 5-6	8,226 two sellouts	Caesars Palace, Concerts West/AEG Live
27	\$626,605 \$85/\$65	<b>MICHAEL BUBLÉ, JANN ARDEN</b> MGM Grand Garden, Las Vegas, July 14	8,166 sellout	Beaver Productions
28	\$573,567 \$65.25/\$20.75	<b>GWEN STEFANI, LADY SOVEREIGN, AKON</b> First Midwest Bank Amphitheater, Tinley Park, Ill., June 8	21,229 28,630	Live Nation
29	\$571,682 \$40/\$25.50	<b>THE FRAY, MAE, OK GO</b> Tweeter Center, Mansfield, Mass., June 23	19,194 19,900	Live Nation
30	\$568,660 \$110/\$39.50	<b>CIRQUE DU SOLEIL'S 'DELIRIUM'</b> Sommet Center, Nashville, June 1-2	7,064 9,504 two shows	Live Nation, Cirque du Soleil
31	\$568,249 (\$286,234) \$51.62	<b>GIRLS ALoud</b> Wembley Arena, London, May 26	11,039 sellout	Live Nation-U.K.
32	\$557,188 \$100/\$35.50	<b>CIRQUE DU SOLEIL'S 'DELIRIUM'</b> Richmond Coliseum, Richmond, Va., June 12-13	7,141 9,123 two shows	Live Nation, Cirque du Soleil
33	\$553,640 \$55/\$45	<b>TOOL, MELT-BANANA</b> Arena at Gwinnett Center, Duluth, Ga., June 4	10,428 sellout	Live Nation
34	\$544,571 \$55/\$45	<b>KEITH URBAN, THE WRECKERS</b> Scottrade Center, St. Louis, June 28	9,819 11,900	Outback Concerts, Police Productions
35	\$541,176 (\$566,968 Canadian) \$59.66/\$47.25	<b>TOOL, BIG BUSINESS</b> Bell Centre Montreal, July 10	9,163 9,500	Gillett Entertainment Group, Live Nation

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# ON THE ROAD



## IAAM DUE TO HONOR DUBAY

### Arena Pro Makes A Career Move; Billboard Touring Conference & Awards Return To New York

Veteran arena manager Lionel J. Dubay, longtime director of the Stephen C. O'Connell Center at the University of Florida in Gainesville, has vacated that post to take over as director of business services at U of F. Dubay's new responsibilities will involve overseeing the operational, fiscal, programmatic and administrative activities of seven departments within the business services division (billboard.biz, June 28).

As most members of the International Assn. of Assembly Managers know, Dubay has been at the O'Connell Center for the past 22 years. Prior to coming to Florida, he was director of the Augusta (Maine) Civic Center, a facility he opened in 1972.

During this year's IAAM Annual Conference and Trade Show July 20-24 in Salt Lake City, Dubay will be presented with the IAAM's highest honor, the Charles A. McElravy Award, for his service and contributions to the association and the public-assembly-facility management profession.

Asked if moving on from O'Connell and arena management was in any way related to Florida's back-to-back basketball NCAA men's championships, Dubay says not. He does, however, admit he has mixed emotions about leaving the arena management business. "I'm very passionate about the public-assembly management field and IAAM," he says. "I've been doing this for 37 years, so it will be quite a change. On the other hand, I'm excited about the new opportunities, with different elements and things I haven't done before. To be able to do this without leaving Gainesville, who wouldn't want to start a new career at 60?"

Dubay has served IAAM as chairman of numerous committees and boards, as well as president in 2001-02. During his presidency and shortly after Sept. 11, 2001, he appointed the Safety and Security Task Force, bringing together such like-minded industry organizations as the NBA, NHL, NBL, NCAA, IAEM and WCVM to develop a set of safety and security "best practices" for arenas, convention centers, stadiums and performing arts centers (PAC).

Dubay just completed his second term as president of the Florida Facility Managers Assn., which was created to promote and serve Florida's public-assembly-facility industry. Dubay was one of FFMA's founders.

Privately, over beer, Dubay might admit that Florida's one-point victory over Tennessee in football last year was lucky.

**LIVE, FROM NEW YORK:** Billboard event team planners are organizing furiously for the fourth annual Billboard Touring Conference & Awards, set once again in New York, Nov. 14-15. This is as good a place as any to state that the conference will remain in the Big Apple for the conceivable future. Given our steady growth of about 25%

per year, our constituency has made it clear to us that this conference best suits their purposes being located in New York in the fall. If the industry tells us something different, then we will respond accordingly.

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Oh, I almost forgot to mention (yeah, right), I'm co-author of this book with my esteemed colleagues **Rich Barnett**, professor of music at Middle Tennessee State University, and the legendary **Jake Berry**, production guru who has overseen productions on mind-blowing sets by acts ranging from **the Rolling Stones** to **U2** to **Shakira**.

The book covers all aspects of the business, including promotion, security, PR, media buying, risk management, production, ticketing, venue management, merchandising, sponsorships, performance, international and then some, clubs to PACs to sheds to arenas to festivals.

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**BEN CAUGHT SOULING**  
Harper's lively new Paris-made "Lifeline"



**DUBLIN VISION**  
Topical Irish songster Damien Dempsey



**SAY UNKLE**  
James Lavelle's collective gets organic



**NOT JUST NORAH**  
A pair of new projects from Jesse Harris



**BLADE RUNNERS**  
Five heavy new discs from Metal Blade

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# MUSIC

**HIP-HOP** BY MARIEL CONCEPCION

## KINGSTON'S 'BEAUTIFUL' SUMMER

Jamaican Sensation Fulfills Lofty Expectations

The person who makes you the happiest can hurt you the most—just ask 17-year-old Sean Kingston. "I was going out with this girl for two years—the most beautiful girl in school—but she cheated on me with my best friend," the Miami-born, Jamaica-bred rapper/songwriter says about his first heartbreak.

The experience, though, served as inspiration for the record-setting, J.R. Rotem-produced "Beautiful Girls," from his self-titled debut, due July 31 via Beluga Heights/Epic Records. The single, which samples Ben E. King's 1961 classic "Stand by Me," entered the Hot 100 Airplay chart in June at No. 58, and in just four weeks jumped to No. 5, the quickest climb by a new male artist since Lou Bega in 1999.

DJ Felli Fel, who first aired the record in May at KPWR (Power 106) Los Angeles, says he knew the song was going to be huge at first listen. "When I received the record through J.R., I immediately called him and said, 'Do you guys know you have a hit in your hands?' It had a familiar sound and the concept, mixed with Sean's vocals, fit the track perfectly. That same night, I blasted the record off."

Kingston, who is the first artist signed to Rotem's Beluga Heights label, was so eager to work with the producer that he "wrote a message asking him to check out my music and sent it via MySpace. I kept going back and copying and pasting the e-mail and resending it to J.R. three times a day for weeks," he says. "I knew eventually he would have to reply."

Rotem's younger brother Tommy, who manages his page, weeded out Kingston from the many requests and started to correspond with him. "[Tommy] saw the promise in Sean when he first heard him, so he started to work with him, giving him beats and direction so he could present him to me in the best possible light," says Rotem, who produced and executive-produced the entire project. "When I heard him, I knew it felt right."

Epic senior VP of marketing Lee Stimmel says the idea is to get fans as familiar with Kingston's story as possible and to create a visual. "It wasn't just about a rocketing song on radio and ringtones, but how Sean came about, how he found J.R. and how he got his deal," Stimmel says. "So, we put up seven viral videos on his MySpace page and told the story online and to the press."

Kingston, whose grandfather is Bob Marley & the Wailers



KINGSTON

producer Jack Ruby, discovered his affinity for music at the age of 10, when he wrote his first song over an Alicia Keys beat. His mother was so impressed that she started to invest in studio time for Kingston. With her support, Kingston spent the next few years penning tracks and recording music, hoping to catch his big break.

"I used to go to different studios, barbershops, skating rinks, flea markets . . . you name it. I was always ready to show talent and hand out my CDs." But at 14, Kingston experienced the second heartbreak of his young life when his mother was arrested for tax evasion. "I was really close to my mom, and so when she went away it took a big chunk out of me," Kingston says. "My sister stayed with me, but then she also went away for her involvement in my mother's crime." His sister was released after four months, but his mother is still serving time.

Instead of allowing the ordeal to deter him, Kingston, who chooses not to curse in his music ("If a pastor's daughter wants to buy my CD, she'll be able to because I make clean music," he says), used the events to inspire "Prosecutor" in which he accounts his family's court trials.

Other tracks on the album include the Paula DeAnda-

assisted "There's Nothing" and the second single, "Me Love," which samples Led Zeppelin's "D'Yer Mak'er." There's also the reggae version of "Colors 2007," with guest turns by Vybez Cartel and Kardinal Offishal. The original, featuring Rick Ross and the Game, was released last year as a promotional single but will not appear on the album.

Today Kingston is, well, happy. "Beautiful Girls," which will be made available July 24 on iTunes, sits at No. 17 on The Billboard Hot 100 and has sold 593,000 mastercopies through the week ending July 8, according to Nielsen SoundScan. He is also the No. 1 artist on MySpace, with more than 5 million profile views. In addition, Kingston has launched an online clothing store with MerchDirect, and is offering a free download of "Beautiful Girls," which will be featured as a promo for the next season of ABC's "Desperate Housewives," with every purchase.

"Some artists are a vehicle for their songs, but the thing about Sean is that he is truly a hybrid artist," Rotem says. "He's not just a rapper, he's not just an R&B singer, he's something beyond that. His style and voice are so unique and he's got this pure heart that comes through the music."



>>>HERE

**COMES CARRIE**  
"American Idol" star Carrie Underwood has penciled in an Oct. 23 release date for her sophomore 19 Recordings/Arista album, which is currently untitled. Production is supplied by Mark Bright, who was behind the boards for seven tracks on Underwood's hit 2005 debut, "Some Hearts." "I really, really like being a part of country music—and hopefully they like having me—so I don't have any intentions of trying anything else," she told Billboard earlier this year.

—Jonathan Cohen

>>>IT'S GOOD TO BE QUEEN

Stevie Wonder, Erykah Badu and Jill Scott are among the guests on Queen Latifah's second album for Verve, "Trav'lin' Light." Due Sept. 25, the project was co-produced by Tommy LiPuma and Geffen Records chairman Ron Fair. The album finds Latifah performing songs associated with such vocalists as Peggy Lee, Nina Simone, Roberta Flack, Phoebe Snow, Etta James, Sarah Vaughn and Carmen McRae, among others.

—Jonathan Cohen

>>>ACCENTUATE THE 'NEGATIVE'

Seether is in a Los Angeles studio with producer Howard Benson finishing its next album, "Finding Beauty in Negative Spaces." The set is due Oct. 23 via Wind-up. "The point was to try and explore the poppier side of the band," frontman Shaun Morgan says. "Having said that, we explored the heavier side of the band too. It's an album of extremes, or oxymorons, in a way."

—Jonathan Cohen

>>>GENESIS ON FILM

There's no new music in the offing, but that's not keeping Genesis from planning a parade of product in fourth-quarter 2007. That will include a book and probably a DVD and live album taped July 14 at the Circo Massimo in Rome, the last European show of the band's Turn It On Again tour. —Gary Graff

ROCK BY JEFF VRABEL



BEN HARPER & THE INNOCENT CRIMINALS

# Soul Patrol

Harper Goes Back To Basics With Sound-Check-Inspired Album

Technically speaking, Ben Harper's new record, "Lifeline," due Aug. 28 on Virgin, was recorded during a single lively week in the artist's Paris home base. But it was truly born during two months' worth of sound checks on a European tour by Harper and his band the Innocent Criminals.

"It all hit me in a split second," Harper says. He explains that he was "basically tired of mundane sound checks. We were at the end of an eight-month run, about to start a two-month tour, and I thought, 'We own our own sound system, amps, speakers—everything you want when you're bringing music to life. But when you get to sound check, you're playing the same material. This can't stand.'"

So Harper and his band hatched a plan: Each member would come to sound check with song ideas that they would refine before the show. "The operative term was 'acoustic soul,'" Harper says of the record's framework. "'Soul' meaning anything from Motown to Blind Willie Johnson. And we said, 'What do you got? Throw it out.'"

Post-tour, the band unloaded directly into Studio Gang in Paris, where it recorded "Lifeline" with enviable efficiency. "It's always been a dream of mine to make a record in Paris," Harper says. "And it's been a lifelong ambition to record right off the road—to get that raw,

nasty sort of dazed, lethargic emotional release from the end of a tour on a record."

One could argue Harper's history casts him as the missing link between man and mix-tape; previous albums, especially 2006's double-header "Both Sides of the Gun" and 2003's "Diamonds on the Inside," were as likely to find him digging around in groove rock as much as flight-worthy anthems and rubbery funk. (A 2004 album with the Blind Boys of Alabama indulged his gospel interests as well.)

But "Lifeline" finds Harper and his Innocent Criminals—drummer Oliver Charles, percussionist Leon Mobley, bassist Juan Nelson, guitarist Michael Ward and keyboardist Jason Yates—at their most thematically united. Though there are tastes of gravel-road blues ("Needed You Tonight"), gospel ("Say You Will"), soulful anthems ("Heart of Matters") and subtle but sharp calls to arms ("Fight Outta You"), there's a certain organic unity to its sound.

As befitting his workmanlike reputation, Harper will spend much of the rest of 2007 bringing "Lifeline" to the road. Such a work ethic makes marketing the record easier, according to Capitol Music Group VP of marketing Dan Cohen. "Ben's always going to be touring his ass off," Cohen says, adding that the record may also open up

Harper to new audiences. "We're not ignoring his core audience, and we'll pay a lot of attention to indie retail and indie online marketing. But we're definitely cognizant that this record has a really good shot at appealing to an adult audience."

Harper has already recorded an edition of XM Satellite Radio's "Artist Confidential" series (which will appear as a DVD bonus on a special edition of "Lifeline"), an episode of Sirius Satellite Radio's "World Cafe" and performed a lunchtime session at National Geographic studios in Washington, D.C. Videos have already been shot for the record's first two singles, "Fight Outta You" and "In the Colors," both helmed by Chris and Emmett Malloy. And in keeping with his longstanding environmental activism, Harper will release all versions of "Lifeline" in 100% recycled packaging.

This summer, the artist will play a handful of U.S. festivals, including Lollapalooza Aug. 3 in Chicago and the Virgin Festival in Baltimore the following day. In the fall, he and the Innocent Criminals will descend on specially chosen theaters.

"We're trying to choose ornate theaters across the country, like Radio City Music Hall," Harper says. "We've searched for specifically sitdown theaters for a show that will focus in and around 'Lifeline' and songs that sort of share a similar style from the catalog." ●●●



## Real Talk

HILLARY CROSLLEY hcrosley@billboard.com

# Management Moves

Hip-Hop And R&B Acts Swap Out And Augment Their Teams

In the last few months, I've noticed a trend of managerial changes in the hip-hop and R&B worlds. Now, you could say that this is nothing more than a random collection of unrelated events, or you could say that these artists believe they are poised for a much larger platform than what they're experiencing now. I'm thinking the latter and predicting that all these folks are preparing for something big. So good luck to them: Few bonds are closer than those between managers and their artists.

Unfortunately, as with the split between Roc-a-Fella Records' Jay-Z and Damon Dash, some unions fizzle publicly. Most recently, Atlanta's platinum rapper Young Jeezy traded his manager of seven years, Coach K, for his longtime friend and Corporate Thugz Entertainment president Kinky B. Working together, Coach and Jeezy created two platinum albums in "Let's Get It: Thug Motivation 101" and "The Inspiration: Thug Motivation 102." At press time, Jeezy nor Coach K would comment on their split. And while Kinky B also refused to discuss the catalyst for the new arrangement, he did say, "Jeezy and I are like brothers. It's more than just business. This is no fly-by-night shit. We met while we were locked up together in boot camp back in the '90s, and we've been together over 15 years." In addition to Young Jeezy, Kinky B also manages CTE MC Slick Pulla, the group U.S.D.A., Universal Records artist Sinetta and



## Global Pulse

TOM FERGUSON tferguson@eu.billboard.com

# Dempsey's 'Barbados' Tale

Songwriter Strikes Gold Again With New Album

Irish troubadour Damien Dempsey is known for dealing with controversial topics in his songs, and he continues this trend on "To Hell or Barbados."

The title track of the Dubliner's fourth studio album tells the little-known tale of the 50,000 Irish people who were exiled to the Caribbean island in the 17th century to work as slaves by Oliver Cromwell after the British conquest of Ireland. Produced by John Reynolds (Sinéad O'Connor, Hothouse Flowers), the Sony BMG set is the follow-up to last year's top 10 concert album "Live at the Olympia."

"Barbados" entered the IRMA chart at No. 2 after its June 1 release and is nearing platinum status (15,000 units).

The album was released June 18 in the United Kingdom on IRL (distributed by Pinnacle), and has landed in various international territories including the United States, Canada and Australia.

In support of the set, Fleming Artists has booked Dempsey's U.S. tour dates—Aug. 10-18 and Sept. 15-24—while Free Trade Agency has booked U.K. dates in mid-October. An Irish tour will follow, while Australian dates are being finalized for early 2008.

"Barbados" is published by the artist's own Northside Songs and administered by Bug Music. Dempsey is managed by London-based Spirit Management. —Nick Kelly

**'TURTLE' RACES:** Christophe Willem, the 2006 winner of





YOUNG JEEZY

Saigon is another artist who boasted both the career guidance of Hip Hop Since 1978 and producer **Just Blaze's** Fort Knox Entertainment until recently when he added Violator Management to his team. This announcement came after Saigon voiced displeasure with Atlantic Records, Just Blaze and his album's continual postponement via his MySpace page. Just Blaze responded afterward, and both men have since apologized.

Meanwhile, **Mario** is the only major R&B artist who has switched his management lately. After selling 3 million records, the singer filed a complaint saying he'd only received \$50,000 under his management contract with **Troy Patterson** and Patterson's Third Street Music Group, and sued Third Street to void an "oppressive" production deal. But Mario's dispute was settled earlier this year, and he's now managed by **J. Erving** of J. Erving Group.

**STOP THE VIOLENCE:** Warner Music Group is teaming with national anti-gang organization Amer-I-Can/Unity One Foundation for Social Change and industry veteran **Stan Sheppard** to stop Los Angeles gang violence. The collective will release a compilation CD, "Bangin' . . . The Big Lie . . . Pain, Pride, & Destruction," in September that features new music from **Akon, Lil Wayne, Snoop Dogg, Bone Thugs-N-Harmony, Kurupt** and **Ice Cube**. All of the album's revenue goes to the foundation, and several other compilations are in the works. "Bangin'" will soon kick off with three simultaneous singles: "What's Goin On" by Snoop Dogg & Akon, "Get Off Me" by Kurupt and "The Ghetto" by Lil Wayne. . . .

songstress **London**.

Meanwhile, a few other artists who have either switched or augmented their management teams within the last few months include **Lil Wayne**. Keeping his longtime manager **Cortez Bryant**, Wayne added **Chris Brown's** manager, **Tina Davis**, to his support staff in the wake of his critically acclaimed album "The Carter, Vol. 2" and renegotiated his Universal Records contract. Then, several months later, the rapper traded Davis' co-management duties for **Kanye West's** management team Hip Hop Since 1978. **Pitbull** also kept his main manager, **Big Teach**, and recently enlisted **Charles Chavez** as co-manager to act as a label liaison and guide the release of his upcoming album, "The Boatlift." Chavez is founder/president of Latium Entertainment, and also manages Latin crooner **Frankie J, MC Baby Bash** and **Chamillionaire**.

France's reality TV show "Nouvelle Star," has been anything but slow out of the blocks with his debut album, "Inventaire."

Nicknamed "Turtle" for his peculiar appearance, the 23-year-old singer's Vogue/Sony BMG set shipped 82,500 physical copies and sold roughly 3,000 downloads in the week of its April 16 release, the best opening for any album in France during 2007.

"This is the first time an album out of 'Nouvelle Star' has been No. 1," Vogue managing director **Pierre Mallon** says.

The pop/disco album, which features collaborations with such unconventional artists as **Philip Katerine, Zazie, Bertrand Burgalat** and **Gonzales**, remained atop the French albums chart for four weeks and peaked at No. 12 on the European Top 100 Albums chart.

The set has since been certified double-platinum (400,000 units), and has reached gold certification in Belgium (10,000) and Switzerland (15,000).

Mallon anticipates "Inventaire" to become the best-selling "Nouvelle Star" release, overtaking the 550,000 copies shipped by **Amel Bent's** 2005 release "Un Jour D'été" (Sony BMG). A deal is being negotiated for a German release, with "other countries to come," Mallon says.

**Jean-Claude Camus** Production has booked a tour for France, Belgium and Switzerland for late 2007 and early 2008.

Willem is managed by 19 Management.

—Aymer Pichevin

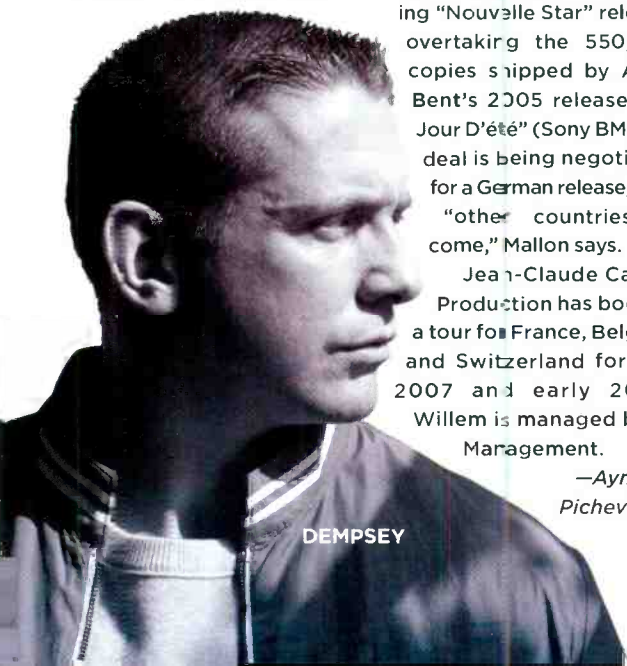
**GRANDI SUCCESS:** Italy's **Irene Grandi** is proving wrong the organizers of the flagship national Sanremo Festival. The multigenre artist's song "Bruci la Città" is shaping up to be a local winner, despite failing to make the grade for the 57th annual songwriting extravaganza, which concluded in March.

A No. 1 airplay hit, the song opened at No. 2 on the May 28 Italian singles chart. Warner Music Italy president/CEO **Massimo Giuliano** describes "Bruci la Città" as "the hit song of the summer," and says it has been the "driving force" behind her latest album, "Irene Grandi Hits" (Atlantic). The double-CD set opened at No. 4 in May and has been certified gold (40,000 copies).

Grandi's eighth album combines hits from a recording career that began in 1994, plus covers, some rerecordings of her own works and previously unreleased tracks.

Grandi is published by Warner/Chappell and booked by **Roberto de Luca** of Milano Concerti/Live Nation.

—Mark Worden



DEMPSEY



## Jazz Notes

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# Sound And Vision

## New York Fest Showcases New Dixon Ensemble Piece

A fringe mainstay of jazz since the late '50s and '60s, the avant-garde movement these days too often veers from the cutting edge into a recycling spin. Instead of expressing a bold improvisational departure from the norm, the playing oftentimes serves as an excuse to blow free, without melodic parameters. Many so-called avant proponents also seem to purposefully treat the marginalized music as a cerebral exercise detached from emotion.

Then there are the forward-bound creatives who meld thinking and feeling into an artistic expression that may be challenging to sonically digest but ultimately rewarding in its nutritional

upon wave of instrumental tension and release.

In what could easily serve as the soundtrack to a twisted thriller, the music roared, then quieted; churned and rested; enthralled and frightened. While Dixon built the crescendos by urging the band on with hand motions for most of the evening, he took the spotlight for a compelling trumpet solo toward the conclusion of the piece that conjured images of crowded daylight avenues and desolate midnight streets.

The performance was recorded, and will be released by Art for Art, the nonprofit that produced the festival, and distributed by AUM Fidelity in fourth-quarter 2007. Other live Vision



DIXON

value. It's this kind of avant-gardism that is rewarded and showcased annually at New York's Vision Festival, which celebrated its 12th season June 19-24 with an extravaganza of musicians whose works, as the event organizers rightfully boast, "demonstrate a disciplined regard for traditional boundaries."

The highlight of this year's edition, which nightly packed the 600-capacity Angel Orensanz Foundation cultural center on Manhattan's Lower East Side, was the appearance of legendary trumpeter **Bill Dixon**, who in 1964 presented six New York concerts, called the October Revolution in Jazz, that catapulted the avant-garde advance in the city as well as the jazz world at large. On June 20 Vision Festival XII awarded the 81-year-old composer with its lifetime achievement recognition and premiered his new work for the 17-piece **Sound Vision Orchestra** that it had commissioned.

For the hourlong untitled piece, Dixon conducted the ensemble (including such unusual instrumentation as bassoon, tuba and bass clarinet) with a flourish. While there was no swing and only glimpses of blues and traces of melody, the performance ebbed and flowed with an intrinsic rhythm punctuated by cornet whinnies and squeals, saxophone growls, long-toned drones and crosshatched cacophony, amid wave

Fest XII recordings, scheduled for release late this year or early next, include bassist **William Parker's** "Double Sunrise Over Neptune" and trumpeter **Roy Campbell's** "Ahkenaten Suite." Both are newly commissioned works by the festival in association with the New York State Music Fund, which granted Art for Art a portion of the 2006 major-label payola settlement.

AUM Fidelity owner **Steven Joerg**, who has long championed avant-garde music with his label's releases (including the recently issued **David S. Ware Quartet** CD, "Renunciation," recorded at last year's Vision Festival), also serves as jazz programming manager at Urge, MTV Networks' digital music download service. He spearheaded the co-sponsorship of Vision Fest's opening-night performance by Urge Nights, a home-page feature that showcases different genres of music each month at urge.com.

"Having Vision Fest on the front page of Urge gives it a lot of attention and drives listeners to the music available on the site," Joerg says. "There's also a history of the festival, a celebrity playlist/interview with [guitarist] **Marc Ribot**, playlists related to **William Parker** and [late violinist] **Leroy Jenkins**, and exclusive digital downloads of two Vision Festival compilation albums, from 1997 and 2003." . . .





## Beatbox

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# Summer Clubbin'

Hot New Tunes, Superstar Live Shows Energize Dance Music World

From commercial to underground, vintage disco to arena trance, dance is already having a great summer.

New York label Nervous revived hope for the energetic-yet-soulful vocal with the infectious single "Feel Together" by **Ben Macklin**. **Speakerbox**—a collective of dance veterans including **Anton Bass**, **Sted-E** and **Anthony Fonseca**—brought on fetching vocalist **Michelle Shaprow** for "Time" (Trackworks), a proper summer bop with legs, thanks to countless remixes.

Broadway star **Idina Menzel** rerecorded her "Wicked" hit "Defying Gravity" (Reprise) for a pop audience, then **Eddie Baez** and **Tracy Young** remixed it into the perfect anthem for Gay Pride season. Speaking of, **Junior Vasquez** revisited 1996 with an epic rerub of **Angelique Kidjo's** "Salala" (Razor & Tie). For extra nostalgia, the limited edition version of **Garbage's** new best-of, "Absolute Garbage" (Almo Sounds), features a second CD devoted to remixes (albeit edited ones). From **Todd Terry's** "Stupid Girl" to **Roger Sanchez's** "Cherry Lips," the band continually brought the best out of dance's best producers. Not one of the 13 tracks is a throwaway.

Techno pioneer **Richie Hawtin's** Minus label released an elegantly packaged, double-CD best-of called—in very Halo 8-era **Nine Inch Nails**-style—"Nothing Much." For known acts, the format can be artistically bereft, but for dance labels with a slew of small single releases, it's functional. The set features tracks from **Locodice**, **Magda** and **False**, one of **Matthew Dear's** many pen names. As himself, Dear put out the surprisingly song-oriented "Asa Breed" (Ghostly) in early June, a techno-traveler's confessional road diary that owes as much to **Joy Division** as it does to Hawtin.

Newcomer **Kathy Diamond** has the summer's cult hit with "Miss Diamond to You" (Permanent Vacation UK), produced by **Maurice Fulton**. The full-length import of ambling, artful disco captures the moment when

**Andrea True Connection** coexisted with **ESG**. The segue from "Moment" into album stand-out "Over" is better than those on most DJ-mixed compilations.

Meanwhile, big acts are doing their trickle-down part by staging suitably big shows. The kings of trance—DJ/producers **Tiesto** and **Paul Van Dyk**—are both in the midst of album-supporting international tours that hit concert venues and nightclubs. And they're giving more to attendees than just glowsticks for sale. **Blue Man Group** is joining Tiesto on some dates, including two recent shows at New York's Hammerstein Ballroom. Van Dyk's tour features appearances from his new album collaborators, including **Pussycat Doll Jessica Sutta** (who sang on first single "White Lies"), and will peak with an Aug. 17-18 stand at New York's Central Park Summerstage.

Legacy acts **Daft Punk** and **Underworld**—arguably the first, and undoubtedly the best, to adapt electronic music into an engaging live format—are also touring America, but limitedly: Daft Punk is playing seven shows, and Underworld only three. Fellow pioneering live act **the Chemical Brothers** haven't gotten their show on the road yet. But new album "We Are the Night" (Astralwerks) is their best ever. Its release on July 17 was part of EMI's first digital rights management-free batch.

However, the album of the summer—for its newness, its joy, its fortunate disconnection from the usual suspects—belongs to **Mark Ronson**. On "Version" (Allido/RCA), the former New York party jock infuses across-the-board modern classics with dance as an activity, rather than a style. What Ronson (and spot-on vocalist **Daniel Merriweather**) does with **the Smiths** and **the Supremes** on "Stop Me" is what great DJs have done on after-hours dancefloors for years. He has single-handedly changed the meaning of "DJ/producer"—or perhaps just defined it for a wider audience. Which just might change everything. ...

ROCK BY MOLLY BROWN

# Desert Rock

UNKLE Returns With A New Sound, Label And Plan For 'War'

In a dark, underground bar on New York's Lower East Side, James Lavelle politely, yet wearily, greets industry folk at a listening party. The mastermind behind the DJ/rock collective UNKLE seems withdrawn—and exhausted—after shaking hands all day.

It's no surprise the spotlight doesn't appear to suit Lavelle. As UNKLE, he's pulled together three albums behind the scenes "Oz" style, integrating the sounds of some of the decade's most fascinating artists into his work.

Now, Lavelle is revving up interest for UNKLE's third album, "War Stories," out July 24 in North America via his new label, Surrender All. After years with majors, most recently Island in the United Kingdom, the founder of the now-defunct Mo' Wax label is glad to be back on his own. "I wanted complete control," Lavelle says. "I had seeming disasters working with majors over the last 20 years. I have the best time working on my own."



UNKLE



## Rhythm & Blues

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# Feline Science

Indie Rapper Medusa Stands Strong

The slim ranks of female rappers (Billboard, June 9) poses no obstacle for Los Angeles underground queen **Medusa**. Alternately pegged the **Angela Davis** or the high priestess of hip-hop, the MC/singer declares 2007 is her year. And that it's time for the music industry to change.

"The old-boy network is hard to crack," she admits. "Many feel if it's not broke, don't fix it. But the industry needs to be broken down at least and rebuilt. Threatened by the indie world of the Internet, everyone is being forced to look at things in a different light."

That light is reflected in the creative beacon **Medusa** has unfailingly waved for the last 15 years. Honing her style at such local L.A. spots as the Good Life Cafe and Leimert Park's "Project Blowed" workshop, **Medusa** came up alongside such marquee names as the **Black Eyed Peas** and **Macy Gray**.

She has since opened for the likes of **KRS-**

**One, Common, Dilated Peoples** and **Erykah Badu**. **Medusa** also produced the film score and soundtrack to "Gridlok'd" featuring **Tupac Shakur** and wrote, produced and performed "My Momma Raised a G" for HBO's "Stranger Inside."

Her first release, the EP "Do It the Way You Feel It" (Goodvibe, 1999), cemented **Medusa's** local fan base and earned more admirers overseas. The title also doubles as her creative mantra. Backed by her live band **Feline Science**, **Medusa** is a revolutionary force to be reckoned with, whether she's in soul-singing or freestyle mode. Backed by music you can't help but move to (à la the funky beats of a **Sly Stone** and **James Brown**), **Medusa** also slaps you upside your head with substantive lyrics that hark back to such message-bearing and musically attuned practitioners as **Gil Scott-Heron**, **Chuck D** and **Lauryn Hill**.

**Medusa's** keep-it-real approach is an integral part of a musical philosophy she also dubs

DAFT PUNK







Recorded in the Joshua Tree desert, "War Stories" had production help from Richard File and Queens of the Stone Age producer Chris Goss. They started from scratch and left the desert with 35 songs. Fourteen made the album, which features QOTSA's Josh Homme, Massive Attack's 3D and the Cult's Ian Astbury on vocals.

Unlike its predecessors, the instrumentals on "War Stories" are mostly live, a change that delivers an expansive psychedelic charge. "The goal was to set out a different record, which was more organic," Lavelle says. "I wanted to do something completely different from the beginning."

Lavelle is hoping to recapture the fans who bought UNKLE's 1998 debut, "Psyence Fiction," which has sold 154,000 copies in the United States, according to Nielsen SoundScan. Its follow-up, "Never, Never, Land," (2003) moved only 29,000.

"We actually think there's an old audience that knows who he is and a new audience who's going to be really interested in his history," says Dave Gottlieb, head of Death or Glory, the management/marketing firm acting as U.S. label rep for Surrender All. "A lot of it is going to be an education process between emphasizing how good the songs are to multiple packaging elements."

"War Stories" will include a 32-page book of original artwork, while a limited-edition package will have a 50-page book plus two CDs (in-

cluding an instrumental version) that will retail for \$21.98. The album will be marketed and sold by Red Ink, a division of RED Distribution in the States, and via Vital in the United Kingdom.

"The coolest thing with the limited-edition packaging is that it's a primary way to activate the hardcore fans," Red Ink product manager Andy Lewis says. "It's not just milking the fan base, but giving them compelling product at a good price."

Gottlieb says they will plant tracks on key, to-be-determined Web sites and offer a complete-your-album deal with digital stores, including iTunes, Rhapsody, Zune and others. A four-song EP was released June 22, with a special offer to buy "War Stories" upon release.

Licensing the music for commercial use and working it into other projects under the Surrender umbrella will also be vital to create awareness. Lavelle has a clothing line, with a store in Singapore and retail space planned for a to-be-named U.K. retailer. And a Johnny Walker virtual billboard, with sound and visuals, is planned for New York.

In another first, Lavelle will take "War" on the road with a full band. UNKLE will tour Japan and Europe this summer, with North American dates likely starting in October.

"It's going to be a very mad time," Lavelle says. "We're going serious now. Finally, after 15 years." ...



HARRIS

POP BY MIKAEL WOOD

## Try Every Avenue

Star Songwriter Jesse Harris Keeps His Portfolio Diversified

New York-based singer/songwriter Jesse Harris insists he has no problem with the fact that the majority of folks who recognize his name know him as the guy who wrote "Don't Know Why," the Grammy Award-winning smash from Norah Jones' 2002 debut.

"The only time I'm not comfortable with it," Harris says, "is when I'm performing somewhere and I see people walk in and I get the sense that they're expecting to have some Norah Jones-type experience, which isn't really what I do," he says with a laugh. "It's like being on a weird blind date and I'm not the guy they expected."

Harris might overestimate the difference between Jones' experience and his own. Like the queen of Starbucks soul, he specializes in lightly jazzy, soft-focus folk-pop ballads that exercise an old-school devotion to the nuts and bolts of the songwriter's craft. But it's easy to see why Harris keeps trumping listeners' expectations: He has made a career out of refusing to stay in one place for long, complementing his own records with a long list of writing, producing and playing credits with acts as diverse as Bright Eyes and Lizz Wright.

This summer Harris makes two additions to his résumé. First, on July 10, he released his latest solo disc, "Feel," the follow-up to his self-released 2006 effort, "Mineral." Then, on Aug. 7, Hickory Records will issue the soundtrack to Ethan Hawke's film "The Hottest State," for which such singers as Jones, Willie Nelson, Emmylou Harris and Feist recorded new versions of Harris' songs.

The release of "Feel" introduces Harris' new relationship with Velour Recordings, the New York indie that's also home to acoustic guitar whiz Kaki King and organ-jazz group Soulive. Label co-founder Sean Hoess says the album, which Harris shopped to Hoess and partner Jeff Krasno in nearly completed form, reminds him of Paul Simon's early solo work.

"This is a pop record," Hoess says, "a little more mainstream than what Jesse's done in the past. I think it's one of those records that could appeal to college-age kids all the way up to people in their 50s and 60s. It's incredibly easy to love."

What's harder, Hoess says, is providing people with the opportunity to love it. (To date, "Mineral" has sold only 2,000 copies, according to Nielsen SoundScan, while its Verve-released predecessor, 2004's "While

the Music Lasts," has sold 6,000.) Converting Harris' behind-the-scenes bona fides into front-and-center star power, Hoess says, is one of Velour's principal goals for "Feel." The label has hired Filter to do online marketing and Music Allies to work "Feel" at radio, where Hoess says the strategy is to "build things on the noncommercial side as much as we can, then find commercial supporters in August and September." MySpace, YouTube and free MP3 downloads also figure into the campaign. "It's a matter of seeing what sticks," Hoess says.

Harris' manager, Bob Andrews, says that his client could benefit in a huge way from touring. "But Jesse's so busy with other stuff that it's kind of a challenge to get him out on the road," Andrews says, adding that Harris "hardly toured 'Mineral' at all because he was so busy working on 'The Hottest State.'" Still, he feels the soundtrack to Hawke's film—which Harris compares to the scrappy Irish musical "Once"—could end up as one of the most effective tools in his plan to break Harris out of the land of liner notes.

Danny Strick, president of Sony/ATV Music Publishing (which publishes Harris' songs), wouldn't mind if the artist inhabited that world a little longer.

"Our model here on the label side is tuned around us having the copyrights of our artists' songs," says Strick, who revived the long-dormant Hickory imprint earlier this year to release the debut album by "American Idol" runner-up Elliott Yamin. ("The Hottest State" soundtrack is the label's second release.) "We're not looking to sign some of our writers and break them as artists," Strick says. "But we'll support them in those efforts as they present themselves."

For his part, Harris says his idea is "to try every possible avenue" when it comes to raising his profile. But he also says that in the current music industry atmosphere, his dabbler's approach seems to offer the highest degree of job security.

"The competition is stiffer than it's ever been, and the business is in the worst slump it's ever been in," he says. "The combination of those two things is kind of bleak. I think if I were John Mayer, it'd make sense for me to focus on my own thing as much as possible. But in lieu of a situation like that, it's better and more gratifying to do a little of everything." ...

"feline science." That thought process about love and life is cunningly revealed in the forthcoming single "This Pussy's a Gangsta." Not to be written off as another rap song dishing up sexually explicit lyrics for a quick notoriety fix, the track is about females who sometimes misuse their sexual appeal to get what they want rather than getting acquainted with a man on a mental and spiritual level.

It's this kind of emotional subject matter, Medusa asserts, that's behind the lack of female rappers. "The reality is you have only the youth and a male perspective [in hip-hop]. It's very much, 'I want to party,' and other basics," she says. "A woman's approach is going to be a little more emotional, coming from a space men don't like to speak from."

"It's up to female rappers to stand strong to create the yin and yang in this



MEDUSA

music," she adds. "There's a lack of connection with the male and female energy. My music speaks to that space and healing process."

Collaborating with producer Soleternity and artist Big Meezy—both of HUSSLE HOUSE—Medusa is recording "Bonnie & Clyde." Dropping before the end of the year, the album will be preceded by the August release of "This Pussy's a Gangsta." Medusa's next solo album, "Gangsta Goddess," is slated for early '08.

Though a major-label deal has eluded her, the two-time winner of LA Weekly's best hip-hop artist award remains undaunted.

"I've heard that some major-label folks think I'm dope. But no one has sat down with me in the past, and I didn't reach out much from my side," she says. "I've continued to be the artist I am. I'm seasoned now and ready to serve everybody with it." ...



ROCK BY CHRISTA TITUS

## As I Stay Touring

San Diego Metalcore Band Picks Up Fans On The Road

When As I Lay Dying releases its new album Aug. 21, the band will promote the record the same way it has been building its fan base: on the road. The San Diego metalcore band has toured Europe this month, and the Aug. 4 kickoff of the Vans Warped outing dovetails with the street date of "An Ocean Between Us." Dates for a September headlining run in Europe were also recently announced.

"Most bands go on a big promotional tour and play only the biggest cities. We would play all the cities we could, even the smallest cities where there would only be 50, 100 people there," singer Tim Lambesis recalls of the band's early days. "We'd play pretty much anywhere, and we never really stopped touring for about two years before [2005 album] 'Shadows Are Security' came out."

When Lambesis says "anywhere," he's not kidding. The band played places as unorthodox as a fan's basement in Cincinnati and a woodshed in an Oregon backyard—fine with them, if it meant getting heard.

That work ethic helped As I Lay Dying land a spot on treks like Ozzfest and led "Shadows Are Security" to become the band's breakout record. Though ALLD has been together since only 2001, its catalog already includes four studio albums and a split-EP.

"We sold about 1,000 records the first week on our first record on Metal Blade," Lambesis says of 2003's "Frail Worlds Collapse"—a figure Nielsen SoundScan confirms. "When 'Shadows Are Security' came out we sold almost 34,000 the first week, so it was quite a big jump between records." So far, "Shadows Are Security" has sold 263,000 units, according to Nielsen SoundScan.

Metal Blade VP of marketing Dan Fitzgerald calls "An Ocean Between Us" a career-defining moment for ALLD. "We feel very confident with the choices that [the band is] making and the choices that we're making will take them beyond where they currently are," Fitzgerald says, pointing out that ALLD is "an extreme band that doesn't

get any radio play, that purely gets all of its exposure by Internet and touring."

Metal Blade, Fitzgerald says, sticks with promotion methods that flourish naturally instead of trying to force success through means that are better-suited to major labels. For example, he says the label hasn't pushed to broaden its commercial-radio reach since it's difficult for Metal Blade bands to cross over to that medium. However, "We've learned in the last five years with bands like Lamb of God and Killswitch Engage that go on regular network TV, whether it's ["Jimmy Kimmel Live"] or "Late Night With Conan [O'Brien]," there's absolutely a viable audience for it."

For ALLD, one promotion in the works is an online contest that will launch the weekend before the album's street date. Fans can submit a video of themselves asking the band any question they want. The label will pick 20 of them; then, during a live webcast, each video will be played, and the band will answer the questions, result-



AS I LAY DYING

ing in a virtual interview conducted by fans.

Lambesis says the band will shoot a video for the album's first single, which he anticipates will be "Nothing Left." And in general, he describes "An Ocean Between Us" as much more diverse than its predecessor. "We just decided to write whatever came to mind, and if that was influenced by darker sounds, then that was fine, and if there wasn't as much melody on certain songs, then that was OK," Lambesis says. "The other songs I think are maybe even more

melodic than our past record. So it's more diverse in general, but I'd say that also it's quite a bit faster-paced."

Lambesis says that, unlike most other indie metal labels, Metal Blade looks at bands "as a catalog as opposed to just [for] like one hit record." He points to Cannibal Corpse as an example. Although the band has never had a gold record, its has sold 729,000 albums in the States in the SoundScan era.

Metal Blade, president Mike Faley says, ensures that long-term vision by carefully plan-

ning each phase of a band's career. So in mapping out a strategy, Faley explains, it's not a case of "just [creating] a beginning game plan and that's going to be it for a band. You might have two, three and four different phases of that plan."

"Whether it be a band on its first record trying to build it up and create an awareness," he continues, "or it could be a band like As I Lay Dying where you're talking 250,000-plus records being sold, we're still going to sit down and plan this thing out for the next 18 months." ■■■■

## METAL BLADE'S HEAVY SLATE

Metal Blade's summer release slate contains priority albums by legends and rising stars alike. But that has pretty much been business as usual since the metal label opened 25 years ago.

Founder Brian Slagel was working at California's Oz Records when he launched the label in his garage. And at the time, he did not know that acts like Armored Saint, Slayer, Cannibal Corpse and Corrosion of Conformity would become genre icons, or that Metal Blade's inaugural release, a various-artists compilation called "Metal Massacre," would be especially remembered for containing Metallica's first single ("Hit the Lights").

In April, the label celebrated its quarter-century milestone by taking over the second day of the New England Metal & Hardcore Festival (NEMHF), held at the Palladium in Worcester, Mass. From morning till well past midnight on April 28, only Metal Blade bands played both stages, with a lineup encompassing everyone from '80s glam rock band Lizzy Borden to rising metalcore act Uearth.

When asked if he knew that metal history was brewing in the 1980s, Slagel says with a chuckle, "I had no idea. I just wanted to put out records by bands that I liked."

He's less naive now. And albums Metal Blade is working are definitely leaving a mark. Besides As I Lay Dying's "An Ocean Between Us" (set for release on Aug. 21), four other Metal Blade acts are earmarked as priorities:

■ Aggressive death metal group

Job for a Cowboy is the new kid on the block. Slagel signed the Arizona band on the strength of its merch sales, Myspace hits (3.6 million) and sellout shows. It lived up to the hype surrounding its May 15 debut, "Genesis." The concept album bowed at No. 54 on The Billboard 200, sold 13,000 in its first week and has moved 33,000 so far, according to Nielsen SoundScan.

■ Singer King Diamond went solo in the mid-'80s after fronting legendary band Mercyful Fate. His 12th studio album, "Give Me Your Soul . . . Please" (June 26), continues his tradition of using dualing guitars and his falsetto voice to tell supernatural stories—think of hearing a horror novel as a soundtrack. "Give Me Your Soul . . . Please" debuted on The Billboard 200 at No. 174 in the July 14 issue with 4,000 copies sold; total sales are now 9,000. King's last studio album, 2003's "The Puppet Master," has sold 28,000 copies.

■ Massachusetts deathcore group the Red Chord is following up its successful 2005 concept record "Clients" (54,000 copies sold) with "Pray for Eyes." The band embarked on a headlining tour this month with such guests as Despised Icon, All Shall Perish and Genghis Tron to support the record, which will arrive July 24.

■ Like the Red Chord, death metal/thrash band the Black Dahlia Murder is another developing act that

has established a strong following through touring. It will play European music festivals in August to set up the Sept. 18 release of new album "Nocturnal." The group's 2005 set, "Miasma," has sold 70,000 copies.

All product that Metal Blade puts out this year will bear a 25th-anniversary logo. To capitalize on the milestone, the NEMHF was filmed for a DVD that will be released later this year, according to VP of marketing Dan Fitzgerald. MTV also covered the celebration on a special edition of "Headbanger's Ball" last month.

"I haven't seen them dedicate a whole show to a label before," Fitzgerald says. "I think that says volumes to the impact that we've made on the scene."

The label is also celebrating with the recently announced Metal Blade 25th Anniversary tour. Cannibal Corpse will headline the 29-date U.S. run that kicks off Sept. 6 at the House of Blues in New Orleans. The Black Dahlia Murder, the Red Chord, the Absence and one other TBA band will support. —CT



KING DIAMOND



THE RED CHORD



# THE BILLBOARD REVIEWS

## ALBUMS

### ROCK

#### TEGAN & SARA

##### The Con

**Producers:** Tegan & Sara, Chris Walla  
*Vapor/Sire Records*

**Release Date:** July 24

★ The fifth album from Canadian twins Tegan & Sara Quin is another tidy serving of the '80s-inspired harmonic indie pop the duo has been cooking up for nearly a decade. While not as immediately satisfying as its 2004 predecessor "So Jealous," "The Con" is more sonically adventurous. Co-produced by Death Cab for Cutie guitarist Chris Walla, the 14-song set is full of classy melodies. The sisters flesh out each other's songs and weave their distinctive harmonies throughout a variety of rhythmic structures. Cuts like the shimmering title track (rocking but movie-montage smooth), the choppy, skittish "Are You Ten Years Ago" and the seductively simple "Back in Your Head" each highlight subtleties in the pair's songwriting that haven't been as vibrant in the past, making "The Con" a welcome addition to summer playlists and to Tegan & Sara's promising catalog.—TC

#### HANSON

##### The Walk

**Producers:** Danny Kortchmar, Hanson, Bleu  
*3CG*

**Release Date:** July 24

▶ "The Walk" has an iconic American sound in the same way that, say, Michael Bay makes iconic American movies; this is music to play while speeding a convertible down country roads at sunset with a blonde in a sundress standing up in the passenger seat, arms outstretched. Such an approach will, of course, endear Hanson to about as many people as it horrifies, but there's no doubt that 10 years after it sprung "Mmmmbop" on an unsuspecting populace waiting for that Prodigy album, Hanson remains as aggressively accessible as ever. "Been There Before" packs a na-na-na chorus, "60" is the group's shot at the "Grey's Anatomy" market looking for something cuter than the Fray, and "Georgia" is all heartland jangle and cheeseburger-and-a-beer production that could fit right into pop, AC or country playlists.—JV

#### SUM 41

##### Underclass Hero

**Producer:** Deryck Whibley  
*Island*

**Release Date:** July 24

▶ "Weird Al" Yankovic may have stolen a bit of Sum 41's thunder when he wrote "Canadjan Idiot" for his latest album. The Great White North (now L.A.-based) trio's

#### PRINCE

##### Planet Earth

**Producer:** Prince  
*Columbia*

**Release Date:** July 24

Prince's decision to package this disc inside copies of tabloid newspaper the Mail infuriated British retailers. However, judging by the tracks that "Planet Earth" contains, he won't encounter fans' ire. While the album doesn't break new ground, there's plenty to like about its mix of pumping rock and old-school soul. The tight 10-tracker opens and closes with social commentaries (the title cut and "Resolution"). Both showcase Prince's dexterity on the guitar as he effortlessly rolls with intriguing tempo twists and turns. Marva King's delicious vocals set off the rollicking, funky ode to model "Chelsea Rodgers." Then Prince shifts gears to mellow on the smooth-flowing "Somewhere Here on Earth" and "Mr. Goodnight." With such longtime colleagues as Sheila E., Maceo Parker and Wendy & Lisa in tow, you can hear how much fun Prince is still having—and why he shouldn't be counted out as he approaches the 30th anniversary of his first chart hit.—GM



fourth full-length is, wittingly or not, something of a homage to Green Day's "American Idiot," from its thematic (though not narrative) "us against them" unity to the fierce political sloganeering of "March of the Dogs" to the sophisticated arrangements that bolster Sum 41's punk roots with references to Queen, Weezer and Linkin Park. And with its acoustic guitar and strings, "So Long Goodbye"—a paean to departed guitarist Dave Brown—ends the album on a decidedly "Good Riddance (Time of Your Life)" note. But don't write off "Underclass Hero" as mere imitation; its growth feels genuine and, unlike Sum 41's punk peers, its musical maturation doesn't come at the expense of that all-important snotty 'tude.—GG

#### TREY ANASTASIO

##### The Horseshoe Curve

**Producer:** Trey Anastasio  
*Rubber Jungle*

**Release Date:** July 24

★ Trey Anastasio does patience-tested fans proud with this satisfying collection of funk-, jazz- and orchestral-tinged instrumental barnburners performed with the 10-piece band he toured with from 2002 to 2004. After veering into singer/song-

writer territory on recent solo efforts, the former Phish frontman reminds us of his flair for ornate big-band arrangements and organic improvisation with two live cuts and six studio outtakes recorded concurrently with sessions for 2004's "Seis de Mayo." Those who have been waiting to hop back on the groove train will be overjoyed with the Calypso cadences of "Sidewalks of San Francisco," the high-energy psych-rock of "The 5th Round" and the dramatic harmonic shifts of the title track. The disc proves Anastasio doesn't need his old bandmates to sizzle, but ought to get back to doing what he does best: kicking out the jams.—SV

### COUNTRY

#### BILLY RAY CYRUS

##### Home at Last

**Producer:** Fred Mollin  
*Walt Disney Records*

**Release Date:** July 24

▶ On the heels of his appearance on ABC's "Dancing With the Stars" and his role as the father of Disney Channel character Hannah Montana (who is his real daughter, Miley), Billy Ray Cyrus is hot. That makes the timing of his latest release everything a label and artist could hope for. But unfortunately, "Home at Last" doesn't

deliver. A curious mix of new and old, the album finds Cyrus offering tepid covers of James Taylor's "You've Got a Friend" and Van Morrison's "Brown Eyed Girl," as well as Jackie DeShannon's "Put a Little Love in Your Heart." First single "Ready, Set, Don't Go," which Cyrus co-wrote for his famous daughter, will no doubt bring the album attention since it will be incorporated into a "Hannah Montana" episode, but not much else here can take advantage of Cyrus' heat.—KT

#### TOM T. HALL

##### Sings Miss Dixie & Tom T.

**Producer:** Dixie Hall  
*Blue Circle*

**Release Date:** July 3

★ This modest bluegrass session is evidence that, four decades after his recording debut, Tom T. Hall still ranks with country's greatest storytellers, and his beloved wife and songwriting partner, Dixie, is one big reason why. Though the mood is generally upbeat, funerals figure prominently in "Jimmy Martin's Life Story" (recorded shortly before yodeling guitarist Martin's 2005 death and humorously suggesting the avoidance of hard-drinking blues songs at the memorial ceremony), "A Headstone for Harry" and the great "A Hero in Harlan," an unsentimental look at a

small-town soldier's return for burial. Elsewhere, pastoral memories of dirt roads, county borders and green hills surround acknowledgement about not fitting in with the young folks. Sometimes Hall's just along for a relaxed ride among an all-star cast of pickers and strummers, and he talks more than he sings. But then, he's always been a great talker.—CE

### LATIN

#### KANY GARCIA

##### Cualquier Día

**Producer:** Memo Gil  
*Sony BMG*

**Release Date:** July 10

Singer/songwriter Kany Garcia's confessional rock debut is a welcome major-label departure from Latin pop divadom. Her husky tone seems built for a sideways glance at breakups, sex, aging and human indifference, but it's the album's up-tempo tracks that really leave an impression. Garcia's sudden bursts of anger are a dose of good sassy fun, especially on the country-tinged "Amigo en el Baño," a darkly funny tune about a vibrator, and the brisk rocker "Mujer de Tacones," in which she declares she's "tired of looking at myself in the mirror . . . because in my early 20s, you've made me feel so wrinkled." Garcia shows she's got some lyrical moxie here, and

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#### UNKLE

##### War Stories

**Producers:** Richard File, Chris Goss  
*Surrender All*

**Release Date:** July 24

**Studio mastermind James Lavelle's**

DJ/rock collective UNKLE has its third go with the aptly titled "War Stories." Frustrated with the majors, it's the first UNKLE album to be released via Lavelle's own label, and he certainly isn't playing it safe from the start. The sound is bold, big and badass, with a crew of ballsy rock stars filling out the songs. Former Cult frontman Ian Astbury's vocals on "Burn My Shadow" are suspenseful and foreboding, Queens of the Stone Age's Josh Homme pounds out a relentless "Restless" and Lavelle even steps to the mic for the first time for "Hold My Hand," a thumping boom of a track that is an album standout. However, one of the real stars is the guitar, which boosts the vocals and momentum throughout the record. Aggressive yet soulful, "War" doesn't just straddle the line between rock and electronica—it destroys it.—MB



#### MANIC STREET PREACHERS

##### Send Away the Tigers

**Producers:** Dave Eringa, Greg Haver, Loz Williams  
*Red Ink*

**Release Date:** July 24

The Manics have found their mojo again. After taking a dour and somewhat bloodless turn on its last couple of albums, the British trio is roaring again, playing with the punky vigor of its early career and wallowing in obtuse lyricism that's as much fun to dissect as it is to listen to. What other band, after all, would connect former British Prime Minister Tony Blair, comedian Tony Hancock and the Baghdad Zoo in a single song (the title track) or Jack Lemmon and Guantanamo Bay in another ("Rendition")? The ultimate touchstone for "Tigers"—a No. 2 smash in Britain upon its May release there—is the Manic Street Preachers' own 1996 masterwork "Everything Must Go," but the group unapologetically gives sonic props to the Who, ELO, Guns N' Roses and Aerosmith throughout. A fierce return to form.—GG





# THE BILLBOARD REVIEWS

## SINGLES

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with a few more memorable arrangements to match, her incisive ballads could have even wider appeal. Here's hoping her eloquence strikes a chord.—*ABY*

### DVD

#### THE FLAMING LIPS

**The Legendary Concert in Oklahoma City: U.F.O.'s at the Zoo**

**Directors:** *Bradley Beasley, the Flaming Lips Warner Bros.*

**Release Date:** *July 24*

While they've been around for more than 20 years, the Flaming Lips didn't start coming into their own as entertainers until right around the millennium. That's when they started showering their audiences with confetti and enormous balloons, and singer Wayne Coyne began tumbling over the audience in a giant bubble. One thing remained the same: The band's druggie art-pop was played at deafening levels. All of this has turned the Lips into one of the best party bands and killer live acts ever. So how well does this 2006 two-hour hometown gig at the Oklahoma City Zoo capture all that chaos and euphoria? Fairly well, but no DVD could really channel the energy of what it's like to actually be in a Lips audience. It's that bananas. However, you certainly see what you're missing, and then some (including a tour of the zoo with Coyne).—*WO*

#### PET SHOP BOYS

**Cubism**

**Director:** *David Barnard Rhino*

**Release Date:** *July 24*

Pet Shop Boys had a lot to celebrate in 2006. Their album "Fundamental" was hailed by critics as a return to form and even gar-

nered a Grammy Award nod. This DVD, taped Nov. 14, 2006, in Mexico City, caps a banner year. The nearly two-hour set is packed with hits like "West End Girls," "Opportunities (Let's Make Lots of Money)" and "I'm With Stupid," and closes with the one-two punch of the epic "It's a Sin" followed by the joyful camp of "Go West." Extras include a classy photo gallery and an eight-minute, artsy mini-documentary. There's also a running audio commentary of the concert itself with group members Chris Lowe and Neil Tennant and the film's director David Barnard. While sometimes informative, the participants aren't terribly chatty. That said, even casual fans will enjoy the DVD, thanks to the hit-filled set list and the ace production of the show.—*KC*

### CHRISTIAN

#### DENNIS JERNIGAN

**I Cry Holy**

**Producers:** *Mark Stocker, Dennis Jernigan*

*Infinity Music*

**Release Date:** *July 17*

This is Dennis Jernigan's first CD in nearly five years, and it's a welcome return by one of Christian music's most engaging singer/songwriters. The project strikes a great balance between compelling ballads like the title track and such vibrant uptempo fare as "I Will Sing," which has a breezy Caribbean vibe. "Our God Is Mighty" is a funky number laced with sax—a worship song with attitude and passion. One of Jernigan's strengths is the conviction he brings to every song. Whether a ballad or a faster cut, he sings each tune as though it's his last performance. Here's hoping he doesn't wait five years to do this again.—*DEP*

### POP

#### JORDAN MCCOY

**Just Watch Me (3:48)**

**Producer:** *Matthew Gerrard*

**Writers:** *M. Gerrard, S. Diamond*

**Publishers:** *various Bad Boy*

Diddy may seem a curious mentor for teen singer Jordan McCoy, a finalist in the unnervingly cutesy "American Idol" spinoff "American Juniors"—but perhaps even the hip-hop mogul is dog tired of the U.S. airwaves' homogenized vocal-on-rap and recognizes that we're overdue for something refreshingly melodic. The 15-year-old Bad Boy signing delivers a pure pop gem in "Just Watch Me," which sounds like it could have come from the Hilary Duff songbook. (That's a good thing.) We hope Diddy will deliver enough promotional pull to propel his protégé to top 40. It's been nearly a decade since Hanson, Britney and Backstreet Boys reignited youth culture; radio is more than ripe for a new generation of mainstream mania.—*CT*

### R&B

#### COMMON

**The People (3:31)**

**Producer:** *Kanye West*

**Writers:** *L. Lynn, K. West*

**Publisher:** *not listed G.O.O.D./Geffen*

Chicago rapper Common is living proof that you can get better over time. "The People," the first single from his seventh solo LP, "Finding Forever," is a lyrical testament for those Common sees confronting everyday struggles in hoods around the globe. He works diligently to provide inspiration for all pursuing dreams to move forward, questioning why many work hard for material goals, yet remain on the low end of the socioeconomic scale—and professing that once he found internal hope, success blossomed with his rap career, movies, TV and a modeling contract with Gap. Kanye West is an ideal match, contributing songwriting and production acumen, sampling Mountains' '70s single "Long Red" to create a satisfying summer hit.—*CT*

### COUNTRY

#### ALISON KRAUSS

**Simple Love (3:55)**

**Producer:** *Alison Krauss*

**Writer:** *S. Siskind*

**Publishers:** *Sony ATV Tree/All Mighty Dog, BMI Rounder*

Alison Krauss' current "A Hundred Miles or More: A Collection" is the long-lived artist's fastest-selling album ever, debuting at No. 3 on the Top Country Albums chart and No. 10 on The Billboard 200. New single "Simple Love" is a clear reminder of why Krauss has endured for nearly 20 years (and has scored just as many Grammy Awards), with its crystal-clear bluegrass instrumental and reflective, portrait-painting vocal imprint. Piano and steel guitar are masterful as Krauss aims for purity: "I want a simple love, always giving, never asking back." She is an aficionado who never fails to deliver, and "Simple Love" is joyous in its restraint and clean, crisp lines.—*CT*

### ROCK

#### INTERPOL

**The Heinrich Maneuver (3:28)**

**Producers:** *Interpol, Rich Costey*

**Writer:** *Interpol*

**Publisher:** *not listed Capitol*

Throughout the course of its past two albums, indie rock quartet Interpol has

#### KT TUNSTALL

**Hold On (2:58)**

**Producer:** *Steve Osborne*

**Writers:** *KT Tunstall, E. Case*

**Publisher:** *not listed Virgin*

Hold on, indeed. Scottish singer/songwriter KT Tunstall, who burned a hole through stateside charts last year with breakthrough hits "Black Horse & the Cherry Tree" and "Suddenly I See," returns with the first single from upcoming sophomore set "Drastic Fantastic." The track's deceptively melancholy start behind a bluesy, acoustic guitar-plucked lick is quickly superceded with crisp hand claps, tambourine shakes, a wobbly rockabilly-style electric guitar shuffle and then Tunstall's distinctive, soulful vocals, which whisk off to an exhilarating three-minute ride. As if contemplating her own head-spinning zero-to-60, Tunstall implores, "Hold on to what you've been given lately, because the world will turn if you're ready or not." Infectious and convincing, expect rapid chart ascent for Tunstall at adult top 40 and triple-A bases, and plentiful potential for mainstream top 40 saturation with this fiery foot-stomper.—*SV*



come exceedingly close to perfecting a signature brand of angular gloom rock. (Some would argue it already did so on debut "Turn On the Bright Lights.") Though the band's new set "Our Love to Admire" is more Cure than Joy Division, lead single "The Heinrich Maneuver" hews closer to the latter group's "Closer." If you can decipher lead singer/songwriter Paul Banks' typically cryptic lyrics ("You wear those shoes like a dove"), you'll find a tale of a lover scorned by his girlfriend-turned-West Coast actress. The

song treads familiar ground sonically, though previously thundering rhythm section led by bassist Carlos D. and percussionist Sam Fogarino has been scaled back a bit in the mix. A single that plays it safe, but is catchy nonetheless.—*TG*

### POISON

**SexyBack (3:30)**

**Producer:** *Don Was*

**Writers:** *N.F. Hills, T. Mosley, J. Timberlake*

**Publisher:** *not listed Capitol*

Out of the odd repertoire on Poison's covers album "Poison'd!," this rendition of Justin Timberlake's "SexyBack" is one of the most, eh, unexpected. The once-glam band respects the original's club-banger vibe with a percolating cowbell and vocoder on Brett Michaels' voice; it gets its rock on with the bombastic chorus and C.C. DeVille's alley cat guitar squeals. No one can deny the cleverness of Michaels declaring, "If that's your girl better watch your back/She'll burn it up for me and that's a fact." But when he introduces the song with, "Pick it up, Mr. Rockitt, now. Hit it!," you get an uncomfortable Vanilla Ice flashback. Ditto to shout-outs of "Take it to the bridge!" We don't know if Poison brought sexy back, but it did make us smile—and smirk.—*CLT*

## LEGEND & CREDITS

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

CONTRIBUTORS: Ayala Ben-Yehuda, Molly Brown, Troy Carpenter, Keith Caulfield, Gary Graff, Taylor Grimes, Gail Mitchell, Wes Orshoski, Charles Perez, Deborah Evans Price, Chuck Taylor, Christa L. Titus, Ken Tucker, Susan Visakowitz, Jeff Vrabel

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

the corresponding format.

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

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

#### PAT MONAHAN

**Her Eyes (3:16)**

**Producer:** *Patrick Leonard*

**Writer:** *P. Monahan*

**Publisher:** *not listed Columbia*

Train has engineered a robust track record since debut hit "Meet Virginia" graced the top 20 in 1999. While the Grammy Award-winning group takes a break, lead Pat Monahan now mines solo turf with launch single "Her Eyes," a boisterous ode to his quirky woman ("Meet Virginia" part two?) He offers a feast of sing-along rapid-fire verses ("Tells me she lived a hundred lives, scares me to death when she thinks and drives/Says cowboy hats make her look fat, I'm so glad she's mine") and a clever lovelorn chorus, while the uptempo melody conjures classic template of Southern-style beach music. The vocal is as recognizable as the taste of Frosted Flakes—and the song goes down with the same familiar, sugar-coated comfort. Expect to see instantaneous adult top 40 love for "Her Eyes." Look for full-length "Last of Seven" Sept. 18.—*CT*





# CHARTS

## THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



### LAUGH TRACKS

>> Patton Oswalt, who voices the character Remy, above, in the Walt Disney/Pixar film "Ratatouille," garners his own share of fame. "Werewolves and Lull Pops," his Sub Pop release, debuts at No. 1 on Top Comedy Albums. He is also No. 4 on Top Heatseekers, No. 18 on Top Independent Albums and No. 137 on The Billboard 200.

### HOORAY

>> Plain White T's yield Hollywood Records' first No. 1 on The Billboard Hot 100. The label reached No. 2 in 1992 when "Wayne's World" recharged Queen's "Bohemian Rhapsody."



### RED LETTER DAY

>> "Face Down" by the Red Jumpsuit Apparatus logs its 52nd week on Modern Rock. That ties a chart record set by last year's 30 Seconds to Mars hit, "The Kill (Bury Me)." Now No. 17, "Face" will likely move to recurring status next week, thus ending its run.

## CHART BEAT

>> After 27 years together (including hiatus time), U.K. rock/dance outfit New Order broke up two months ago. In spite of that split, the members are having their greatest Billboard Hot 100 success to date—as songwriters. Signature tune "Blue Monday" is sampled in Rihanna's latest hit, "Shut Up and Drive," which races 34-22. That bests the No. 28 peak of New Order's biggest U.S. hit, "Regret."

>> Fred Bronson also notes the irony of "Delilah" and "Hairspray" having simultaneous success. Plain White T's "Hey There Delilah" is the first song with a girl's name in the title to reach No. 1 on the Hot 100 since Santana & the Product G&B's "Maria Maria" in 2000. Meanwhile, the "Hairspray" soundtrack is the highest-charting "Hairspray" album, with a No. 20 bow on The Billboard 200.

Read Fred Bronson every week at [billboard.com/fred](http://billboard.com/fred).



## Over the Counter

GEOFF MAYFIELD [gmayfield@billboard.com](mailto:gmayfield@billboard.com)

## T.I. Stops Revolving Door; Rock Around The Chart

That strange sensation that you have seen this picture before? It's not *deja vu*. It just feels unusual because this is the first time in a dozen weeks that a No. 1 album has retained the top slot for a second week.

T.I. becomes the first artist since Avril Lavigne to lead the big chart for more than a week (175,000 copies, down 63%). When the rapper bowed last issue with "T.I. Vs. T.I.P.," it became the 10th No. 1 album in as many weeks.

There have been 21 different chart-topping albums in the first 28 weeks of 2007. Of those 21, the "Dreamgirls" soundtrack and Daughtry's self-titled album were the only ones released earlier than January, but neither of those reached No. 1 in 2006.

Aside from T.I. and Lavigne, the only ones to top the page for more than a week this year have been "Dreamgirls," "Daughtry," hits sampler "Now 24" and Norah Jones' "Not Too Late." And Jones' album, with three topping frames, is the only 2007 champ to hold the title for more than two.

Those tallies stand in line with the first seven months of 2006, when 42 albums were crowned No. 1, the most of any year in Billboard 200 history.

There were 22 different chart-

toppers in that year's first 28 weeks, including Rascal Flatts' "Me and My Gang," which, with its three-week stretch, owned the longest reign of any 2006 title. Come to think of it, this really might be *deja vu* all over again.

**ROCK PILES:** You'll find a treasure trove of rock albums among The Billboard 200's new entries.

The first-week total of 145,000 for the Smashing Pumpkins at No. 2 almost doubles the 77,000 that hits album "{Rotten Apples}," the band's last charting title, sold during its first week in 2001.

The chart also features the first top 10 appearances by Interpol (No. 4,

73,000) and Spoon (No. 10, 46,000), both with career-best Nielsen SoundScan weeks. Interpol's last album, 2004's "Antics," held that band's prior best rank and week when it opened at No. 15 on 63,000 copies.

At No. 35, Bad Religion nets the best Billboard 200 rank of any of its seven charting albums. At No. 57, Against Me! makes the top half of The Billboard 200 for the first time.

With those fresh troops in store, rock albums sell 2.9 million copies for the week, a gain of 7.5% against prior-week sales in a frame when the overall album market slips by close to 5%.

**EARTH TONES:** Of the many acts that gained exposure from Live Earth, the one that benefited the most in U.S. music sales double-dipped. KT Tunstall races 173-101 on The Billboard 200 with a 60% leap, but aside from being seen on the benefit concert's TV specials and webcasts, the singer/songwriter played "Today" during the tracking week.

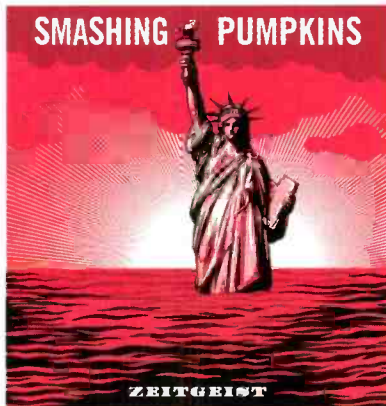
The other bumps that Live Earth players post on U.S. charts are more modest, save for Genesis, which has a hits collection hurdle 36-7 on Top Pop Catalog Albums with a 78% gain.

More representative are John Mayer and Snow Patrol, who, respectively, have gains of 5% and 2% on The Billboard 200 (at Nos. 68 and 180).

The big chart also greets bows by participants the Smashing Pumpkins (No. 2), Crowded House (No. 46) and Madonna's collaborating Gogol Bordello (No. 115). It's always difficult to gauge how much any factor contributes to first-week sales, but of those three, I'll climb out on a limb and say Live Earth probably meant the most to Gogol Bordello. Meanwhile, Madonna's entire album output posts Nielsen SoundScan sales of 6,000, about even with what her titles sold in the prior week.

On the catalog list, the largest Live Earth spike next to Genesis is the 19% bump muscled by Metallica (No. 28). That chart also sees Pink Floyd catch a gain of less than 1% after Roger Waters' performance (No. 13), and Jack Johnson posts a 2% increase.

**FOR THE RECORD:** A database glitch kept two versions of Justice's "Cross" from being linked. Had they been merged, the title would have bowed this issue at No. 5 on Top Heatseekers and No. 156 on The Billboard 200.



## Market Watch

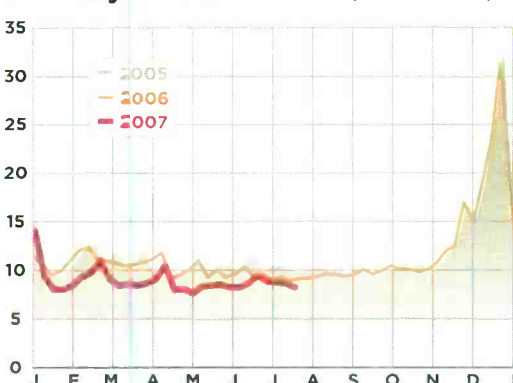
A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	8,304,000	935,000	14,447,000
Last Week	8,731,000	909,000	15,404,000
Change	-4.9%	2.9%	-6.2%
This Week Last Year	9,309,000	540,000	10,022,000
Change	-10.8%	73.1%	44.2%

\*Digital album sales are also counted within album sales.

### Weekly Album Sales (Million Units)



### Year-To-Date

	2006	2007	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	288,924,000	246,881,000	-14.6%
Digital Tracks	301,479,000	447,177,000	48.3%
Store Singles	2,263,000	1,067,000	-52.9%
<b>Total</b>	<b>592,666,000</b>	<b>695,125,000</b>	<b>17.3%</b>
Albums w/TEA*	319,071,900	291,598,700	-8.6%

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

### ALBUM SALES

'06	288.9 million
'07	246.9 million

### SALES BY ALBUM FORMAT

CD	271,910,000	220,805,000	-18.8%
Digital	15,778,000	25,345,000	60.6%
Cassette	738,000	188,000	-74.5%
Other	498,000	543,000	9.0%

For week ending July 15, 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
<b>YEAR-TO-DATE SALES BY ALBUM CATEGORY</b>			
Current	177,058,000	147,909,000	-16.5%
Catalog	111,865,000	98,972,000	-11.5%
Deep Catalog	78,101,000	69,785,000	-10.6%

### CURRENT ALBUM SALES

'06	177.1 million
'07	147.9 million

### CATALOG ALBUM SALES

'06	111.9 million
'07	99.0 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.







LEGEND FOR HOT 100 AIRPLAY LOCATED BELOW CHART. HOT DIGITAL SONGS: Top selling paid download songs compiled from Internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both the Billboard Hot 100 and Pop 100. ADULT TOP 40/ADULT CONTEMPORARY/MODERN ROCK: 82 adult top 40 stations, 98 adult contemporary stations and 71 modern rock stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for additional rules and explanations. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY  
nielsen BCS

SALES DATA COMPILED BY  
nielsen SoundScan

# Billboard HOT 100

JUL 28 2007

## HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	<b>#1</b> UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
2	3	9	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)
3	2	19	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
4	5	9	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
5	4	16	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
6	6	10	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)
7	10	7	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)
8	7	14	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
9	11	8	HEY THERE DELILAH	PLAIN WHITE T'S (HOLLYWOOD)
10	14	8	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)
11	8	16	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)
12	9	14	HOME	DAUGHTRY (RCA/RMG)
13	15	16	WHEN I SEE U	FANTASIA (J/RMG)
14	16	12	BIG THINGS POPPIN' (DO IT)	T.I. (GRAND HUSTLE/ATLANTIC)
15	13	45	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
16	21	5	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)
17	18	11	SAME GIRL	R. KELLY DUET WITH USHER (JIVE/ZOMBA)
18	17	11	TEACHME	MUSIQ SOULCHILD (ATLANTIC)
19	12	17	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)
20	23	9	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)
21	27	5	DO YOU	NE-YO (DEF JAM/IDJMG)
22	30	5	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
23	25	14	WIPE ME DOWN	LIL BOOSIE FEAT. FOXX & WEBBIE (TRILLA/ASYLUM/ATLANTIC)
24	28	13	SEXY LADY	YUNG BORG FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)
25	33	5	LET IT GO	KEYSHIA COLE (IMANI/GEFFEN)

1,074 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

## ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	20	19	U + UR HAND	PINK (LAFACE/ZOMBA)
27	26	30	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)
28	19	21	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)
29	22	18	POP, LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)
30	24	24	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
31	29	7	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)
32	31	12	LOST IN THIS MOMENT	BIG & RICH (WARNER BROS. (NASHVILLE)/WRN)
33	37	5	NEVER WANTED NOTHING MORE	KENNY CHESNEY (BNA)
34	42	5	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)
35	38	10	I TOLD YOU SO	KEITH URBAN (CAPITOL/NASHVILLE)
36	35	15	WHAT I'VE DONE	LINKIN PARK (WARNER BROS.)
37	32	14	LIKE THIS	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)
38	43	8	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE)
39	36	20	LIKE A BOY	CIARA (LAFACE/ZOMBA)
40	39	22	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)
41	41	9	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
42	34	15	WRAPPED	GEORGE STRAIT (MCA NASHVILLE)
43	49	6	THESE ARE MY PEOPLE	RODNEY ATKINS (CURB)
44	44	12	STARTIN' WITH ME	JAKE OWEN (RCA NASHVILLE)
45	53	6	LIKE THIS	MIMS (CAPITOL)
46	46	11	JOHNNY CASH	JASON ALDEAN (RCA/RMG)
47	54	4	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
48	40	14	LUCKY MAN	MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))
49	61	10	GET ME BODIED	BEYONCE (MUSIC WORLD/COLUMBIA)
50	52	9	TAMBOURINE	EVE (AFTERMATH/FULL SURFACE/RUFF RYDERS/GEFFEN)

## ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	15	<b>#1</b> HOME	DAUGHTRY (RCA/RMG)	☆
2	2	16	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
3	5	11	HEY THERE DELILAH	PLAIN WHITE T'S (HOLLYWOOD)	☆
4	3	11	FIRST TIME	LIFEHOUSE (GEFFEN)	☆
5	4	27	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	
6	6	30	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
7	7	35	U + UR HAND	PINK (LAFACE/ZOMBA)	☆
8	10	6	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
9	9	27	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
10	8	31	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	☆
11	11	24	LITTLE WONDERS	ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC)	☆
12	12	31	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)	☆
13	15	16	(YOU WANT TO) MAKE A MEMORY	BON JOVI (MERCURY/ISLAND/IDJMG)	☆
14	13	21	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)	☆
15	14	33	IT'S NOT OVER	DAUGHTRY (RCA/RMG)	☆
16	16	19	UNDENIABLE	MAT KEARNEY (AWARE/COLUMBIA)	☆
17	17	6	BEFORE IT'S TOO LATE (SAM AND MIKAELA'S THEME)	GOO GOO DOLLS (WARNER BROS.)	☆
18	20	7	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)	☆
19	18	15	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)	☆
20	21	12	DIG	INCUBUS (IMMORTAL/EPIC)	☆
21	19	14	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)	☆
22	23	12	WHAT I'VE DONE	LINKIN PARK (WARNER BROS.)	☆
23	27	4	WHO KNEW	PINK (LAFACE/ZOMBA)	☆
24	25	9	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
25	26	8	IF YOU'RE GONNA LEAVE	EMERSON HART (MANHATTAN/CAPITOL)	☆

## ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	3	16	<b>#1</b> EVERYTHING	MICHAEL BUBLE (143/REPRISE)	☆
2	1	46	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	
3	2	40	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	
4	4	39	HOW TO SAVE A LIFE	THE FRAY (EPIC)	
5	6	10	HOME	DAUGHTRY (RCA/RMG)	☆
6	5	13	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	
7	7	13	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	☆
8	9	26	CHANGE	KIMBERLY LOCKE (CURB/REPRISE)	
9	8	46	FAR AWAY	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
10	10	41	STREETCORNER SYMPHONY	ROB THOMAS (MELISMA/ATLANTIC)	☆
11	11	25	RAINCOAT	KELLY SWEET (RAZOR & TIE)	
12	12	27	IRREPLACEABLE	BEYONCE (COLUMBIA)	☆
13	13	14	LITTLE WONDERS	ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC)	☆
14	14	9	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
15	16	18	FEBRUARY SONG	JOSH GROBAN (143 REPRISE)	☆
16	17	9	MY WISH	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	☆
17	18	17	ANYWAY	MARTINA MCBRIDE (RCA NASHVILLE)	☆
18	15	20	NEVER ALONE	JIM BRICKMAN FEAT. LADY ANTEBELLUM (SLG)	
19	25	3	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
20	20	6	EVER PRESENT PAST	PAUL MCCARTNEY (MPL/HEARST/CONCORD)	
21	21	5	(YOU WANT TO) MAKE A MEMORY	BON JOVI (MERCURY/ISLAND/IDJMG)	☆
22	22	17	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)	
23	24	5	HEAVEN KNOWS	TAYLOR HICKS (ARISTA/RMG)	
24	26	6	LEMONADE	CHRIS RICE (INO/COLUMBIA)	
25	28	8	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆

## HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	15	<b>#1</b> HEY THERE DELILAH	PLAIN WHITE T'S (HOLLYWOOD)	■
2	2	13	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
3	3	8	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	
4	5	6	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)	
5	4	8	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	
6	7	4	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)	
7	6	20	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)	
8	9	12	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
9	12	15	WHAT I'VE DONE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	
10	11	14	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	
11	13	10	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)	
12	27	3	POTENTIAL BREAKUP SONG	ALY & AJ (HOLLYWOOD)	
13	10	20	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
14	14	6	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
15	26	6	SHUT UP AND DRIVE	RIHANNA (SRP/DEF JAM/IDJMG)	
16	8	8	BIG THINGS POPPIN' (DO IT)	T.I. (GRAND HUSTLE/ATLANTIC)	
17	21	12	ROCKSTAR	NICKELBACK (ROADRUNNER)	
18	5	6	LIP GLOSS	LIL MAMA (JIVE/ZOMBA)	
19	16	5	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	
20	-	1	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	
21	17	13	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
22	23	10	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)	
23	18	24	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)	
24	29	8	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)	
25	39	5	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)	

## ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	24	44	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	■
27	28	28	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	
28	30	6	LIKE THIS	MIMS (CAPITOL)	
29	22	19	POP, LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	
30	35	5	TAMBOURINE	EVE (AFTERMATH/FULL SURFACE/RUFF RYDERS/GEFFEN)	
31	32	20	HOME	DAUGHTRY (RCA/RMG)	
32	36	10	LEAN LIKE A CHOLO	DOWN A.K.A. KILO (SILENT GIANT MACHETE)	
33	25	6	NOBODY'S PERFECT	HANNAH MONTANA (WALT DISNEY)	
34	20	12	NEVER AGAIN	KELLY CLARKSON (RCA/RMG)	
35	31	15	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)	
36	49	6	FIRST TIME	LIFEHOUSE (GEFFEN)	
37	33	3	NEVER WANTED NOTHING MORE	KENNY CHESNEY (BNA)	
38	19	3	LIFE'S WHAT YOU MAKE IT	HANNAH MONTANA (WALT DISNEY)	
39	52	2	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)	
40	47	3	SEXY LADY	YUNG BORG FEAT. JUNIOR (YUNG BOSS/EPIC)	
41	42	18	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE)	
42	43	2	SAME GIRL	R. KELLY DUET WITH USHER (JIVE/ZOMBA)	
43	-	1	CRANK THAT (SOULJA BOY)	SOULJA BOY (COLLAPARK/INTERSCOPE)	
44	37	21	U + UR HAND	PINK (LAFACE/ZOMBA)	
45	38	15	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	
46	46	12	LOST IN THIS MOMENT	BIG & RICH (WARNER BROS. (NASHVILLE)/WRN)	
47	41	10	ICKY THUMP	THE WHITE STRIPES (THIRD MAN/WARNER BROS.)	
48	44	19	2 STEP	UNK (BIG DIMP/KOCH)	
49	59	5	TEENAGERS	MY CHEMICAL ROMANCE (REPRISE)	
50	45	9	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS (UNIVERSAL LATIN/INTERSCOPE)	

## ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	34	7	LIKE THIS	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)	
52	40	14	I TRIED	BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)	
53	53	23	DON'T STOP BELIEVIN'	JOURNEY (REPRISE/COLUMBIA)	
54	54	8	4 IN THE MORNING	GWEN STEFANI (INTERSCOPE)	
55	48	3	HOW DO I BREATHE	MARIO (3RD STREET/J/RMG)	
56	58	5	I NEED YOU	TIM MCGRAW WITH FAITH HILL (CURB)	
57	-	2	EVERYTHING	MICHAEL BUBLE (143/REPRISE)	
58	62	26	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	
59	50	11	(YOU WANT TO) MAKE A MEMORY	BON JOVI (ISLAND/MERCURY/IDJMG)	
60	65	43	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)	
61	56	2	YOU KNOW WHAT IT IS	T.I. FEAT. WYCLEF JEAN (GRAND HUSTLE/ATLANTIC)	
62	51	12	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)	
63	-	1	MISERY BUSINESS	PAHAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)	
64	60	17	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)	
65	61	16	TICKS	BRAD PAISLEY (ARISTA NASHVILLE)	
66	55	15	WE TAKIN' OVER	DJ KHALED (TERROR SQUAD/KOCH)	
67	-	1	PARALYZER	FINGER ELEVEN (WIND-UP)	
68	63	26	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA	GYM CLASS HEROES (REPRISE/DANCE/FUELED BY RAMEN/ATLANTIC/LAVA)	
69	64	8			



JUL 28 2007 **POP Billboard**

**POP 100**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	<b>#1</b> BIG GIRLS DON'T CRY	2WKS FERGIE (WILL.I.AM/A&M/INTERSCOPE)
2	2	17	HEY THERE DELILAH	PLAIN WHITE T'S (HOLLYWOOD)
3	1	1	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
4	5	9	THE WAY I ARE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
5	4	1	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
6	6	1	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
7	7	1	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
8	8	15	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)
9	1	13	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)
10	10	15	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
11	1	20	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)
12	1	9	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
13	17	4	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)
14	17	4	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/JRMG)
15	13	1	WHAT I'VE DONE	LINKIN PARK (WARNER BROS.)
16	26	6	SHUT UP AND DRIVE	RIHANNA (SRP/DEF JAM/IDJMG)
17	1	1	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)
18	15	20	HOME	DAUGHTRY (RCA/RMG)
19	18	4	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
20	16	3	U + UR HAND	PINK (LAFACE/ZOMBA)
21	23	6	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)
22	19	2	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
23	25	2	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
24	37	2	POTENTIAL BREAKUP SONG	ALY & AJ (HOLLYWOOD)
25	31	14	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)
26	22	2	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)
27	1	1	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)
28	1	1	LIP GLOSS	LIL MAMA (JIVE/ZOMBA)
29	27	32	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)
30	20	1	BIG THINGS POPPIN' (DO IT)	T.I. (GRAND HUSTLE/ATLANTIC)
31	29	13	GET IT SHAWTY	LLYD (THE INC./UNIVERSAL MOTOWN)
32	30	21	POP, LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)
33	4	1	4 IN THE MORNING	GWEN STEFANI (INTERSCOPE)
34	43	3	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)
35	33	20	LIKE A BOY	CIARA (LAFACE/ZOMBA)
36	28	3	NEVER AGAIN	KELLY CLARKSON (RCA/RMG)
37	1	1	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
38	42	10	SEXY LADY	YUNG BORG FEAT. JUNIOR (YUNG BOSS/EPIC)
39	1	1	LIKE THIS	MIMS (CAPITOL)
40	15	1	LEAN LIKE A CHOLO	DOWN A.K.A. KIL0 (SILENT GIANT/MACHETE)
41	1	1	FIRST TIME	LIFEHOUSE (GEFFEN)
42	53	5	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
43	52	5	WHO KNEW	PINK (LAFACE/ZOMBA)
44	38	8	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)
45	1	1	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
46	46	8	TAMBOURINE	EVE (AFTERMATH/FULL SURFACE/RUFF RYDERS/GEFFEN)
47	40	15	I TRIED	BONE THUGS-N-HARMONY (FULL SURFACE/INTERSCOPE)
48	45	23	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)
49	39	7	NOBODY'S PERFECT	HANNAH MONTANA (WALT DISNEY)
50	47	4	NEVER WANTED NOTHING MORE	KENNY CHESNEY (BNA)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	35	3	LIFE'S WHAT YOU MAKE IT	HANNAH MONTANA (WALT DISNEY)
2	60	3	EASY	PAULA DEANOA FEAT. BOW WOW (ARISTA/RMG)
3	56	7	SAME GIRL	R. KELLY DUET WITH USHER (JIVE/ZOMBA)
4	58	21	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE)
5	44	5	LIKE THIS	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)
6	1	1	CRANK THAT (SOULJA BOY)	SOULJA BOY (COLLIPARK/INTERSCOPE)
7	51	26	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
8	50	24	LAST NIGHT	DIDDY FEAT. KEYSHA COLE (BAD BOY/ATLANTIC)
9	32	17	LOST IN THIS MOMENT	BIG & RICH (WARNER BROS. (NASHVILLE)/WRN)
10	54	9	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS (UNIVERSAL LATINO/INTERSCOPE)
11	55	21	2 STEP	UNK (BIG DUMP/KOCH)
12	57	12	ICKY THUMP	THE WHITE STRIPES (THIRD MAN/WARNER BROS.)
13	67	6	TEENAGERS	MY CHEMICAL ROMANCE (REPRISE)
14	59	26	THE WAY I LIVE	BABY BOY DA PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUBLIC)
15	61	3	HOW DO I BREATHE	MAR10 (3RD STREET/JRMG)
16	68	6	I NEED YOU	TIM MCGRAW WITH FAITH HILL (CURB)
17	71	5	CLOTHES OFF!!	GYM CLASS HEROES (DECAVANCE/FUELED BY RAMEN/ATLANTIC/LAVA)
18	81	8	EVERYTHING	MICHAEL BUBLE (143/REPRISE)
19	63	1	(YOU WANT TO) MAKE A MEMORY	BOB JOVI (MERCURY/ISLAND/IDJMG)
20	65	2	THIS IS WHY I'M HOT	MIMS (CAPITOL)
21	66	2	YOU KNOW WHAT IT IS	T.I. FEAT. WYCLEF JEAN (GRAND HUSTLE/ATLANTIC)
22	76	6	PARALYZER	FINGER ELEVEN (WIND-UP)
23	82	4	MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)
24	64	14	WE TAKIN' OVER	OJ KHALED (TERROR SQUAD/KOCH)
25	70	5	WIPE ME DOWN	LIL BOOSIE FEAT. FOX & WEBBIE (TRILL/ASYLUM/ATLANTIC)
26	69	14	TICKS	BRAD PAISLEY (ARISTA NASHVILLE)
27	73	13	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
28	75	5	BEFORE IT'S TOO LATE (SAM AND MIKAELA'S THEME)	GOO GOO DOLLS (WARNER BROS.)
29	86	1	TIME AFTER TIME	QUIETDRIVE (RED INK/EPIC)
30	72	2	BECAUSE OF YOU	REBA MCKENTRE DUET WITH KELLY CLARKSON (MCA NASHVILLE)
31	94	1	I TOLD YOU SO	KEITH URBAN (CAPITOL NASHVILLE)
32	78	11	FOREVER	PAPA ROACH (EL TONAL/GEFFEN)
33	74	21	ROCK YO HIPS	CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE)
34	77	21	OUTTA MY SYSTEM	BOW WOW FEAT. T-PAIN & JOHNITA AUSTIN (COLUMBIA)
35	87	1	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
36	95	1	LET IT GO	KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM (IMAN/GEFFEN)
37	80	1	G.N.O. (GIRL'S NIGHT OUT)	MILEY CYRUS (WALT DISNEY/HOLLYWOOD)
38	84	5	GOOD DIRECTIONS	BILLY CURRINGTON (MERCURY)
39	9	3	GET ME BODIED	BEYONCE (MUSIC WORLD/COLUMBIA)
40	86	4	DO YOU	NE-YO (DEF JAM/IDJMG)
41	91	7	I'M A FLIRT	R. KELLY OR BOW WOW (COLUMBIA/JIVE/ZOMBA)
42	83	10	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
43	1	1	STRANGER	HILARY DUFF (HOLLYWOOD)
44	1	1	YOU CAN'T STOP THE BEAT	CAST OF HAIRSPRAY (NEW LINE)
45	1	1	APOLOGIZE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
46	103	2	THESE ARE MY PEOPLE	RODNEY ATKINS (CURB)
47	97	9	LITTLE WONDERS	ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC)
48	81	18	YOU KNOW I'M NO GOOD	AMY WINEHOUSE (UNIVERSAL REPUBLIC)
49	99	1	HIP HOP POLICE	CHAMILLIONAIRE (CHAMILLITARY/UNIVERSAL MOTOWN)
50	106	6	A DIFFERENT WORLD	BUCKY COVINGTON (LYRIC STREET)

POP 100: The Top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. POP 100 AIRPLAY: Legend located below chart. SINGLES SALES: This data is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2007, Nielsen Business Media, Inc. All rights reserved. HITPREDICTOR: See Chart Legend for rules and explanations. © 2007, Promosquad and HitPredictor are trademarks of Think FAs: LLC.

**POP 100 AIRPLAY**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	11	<b>#1</b> BIG GIRLS DON'T CRY	3WKS FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
2	4	9	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
3	3	15	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	☆
4	2	16	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
5	5	1	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
6	1	1	HEY THERE DELILAH	PLAIN WHITE T'S (HOLLYWOOD)	☆
7	1	17	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)	☆
8	6	16	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
9	11	1	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	
10	14	9	THE WAY I ARE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	
11	10	17	HOME	DAUGHTRY (RCA/RMG)	☆
12	9	23	U + UR HAND	PINK (LAFACE/ZOMBA)	☆
13	12	25	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
14	13	11	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)	
15	24	1	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	
16	16	13	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
17	19	1	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)	
18	17	19	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)	☆
19	18	14	LIKE A BOY	CIARA (LAFACE/ZOMBA)	☆
20	20	10	4 IN THE MORNING	GWEN STEFANI (INTERSCOPE)	☆
21	24	7	SHUT UP AND DRIVE	RIHANNA (SRP/DEF JAM/IDJMG)	☆
22	21	10	GET IT SHAWTY	LLYD (THE INC./UNIVERSAL MOTOWN)	
23	25	7	CLOTHES OFF!!	GYM CLASS HEROES (DECAVANCE/FUELED BY RAMEN/ATLANTIC/LAVA)	
24	26	4	LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
25	31	7	WHO KNEW	PINK (LAFACE/ZOMBA)	☆

127 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

**HOT SINGLES SALES**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	22	2	<b>#1</b> GET ME BODIED	1WK BEYONCE (MUSIC WORLD/COLUMBIA)
2	1	8	ONLY THE WORLD	MANDISA (SPARROW)
3	1	1	WHAT TIME IS IT	HIGH SCHOOL MUSICAL 2 CAST (WALT DISNEY)
4	2	10	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
5	3	8	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
6	6	8	LIKE THIS	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)
7	11	1	GET MY WEIGHT UP	BIGG FEA (IV EVA ENTERTAINMENT/FACE2FACE)
8	1	1	I GET IT IN	CHAOS THA COMMUNITY SERVA (FAM FIRST)
9	5	25	UNTIL YOU COME BACK TO ME	CRYSTAL DOWE STARRING DICE GAMBLE (KINGS MOUNTAIN)
10	8	19	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)
11	1	1	STRONG ARM	J-MIZZ (T2/STREET PRIDE)
12	15	6	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)
13	1	1	SMOKERS OUTSIDE THE HOSPITAL DOORS	EDITORS (FADER/KITCHENWARE/EPIC)
14	10	9	LET ME SEE SOMETHING	A.G. & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT)
15	6	1	DO IT AGAIN	THE CHEMICAL BROTHERS (FREESTYLE OUST/VIRGIN)
16	1	1	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)
17	7	8	OOH WEE	AYANNA (ELESE)
18	1	1	CASH DROP	CHAIN GANG PAROLEES (SOOA FREE/STREET PRIDE)
19	1	1	STACKS ON DECK	RE.S.O. (LIV YA LIFE/SUGAR WATER)
20	10	18	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)
21	1	1	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
22	13	22	LISTEN	BEYONCE (MUSIC WORLD/COLUMBIA)
23	16	6	YOUR KISSES ARE WASTED ON ME	THE PIPETTES (CHERRYTREE/INTERSCOPE)
24	18	127	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
25	46	5	HEART IT RACES	ARCHITECTURE IN HELSINKI (POL*VINYL)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
26	29	5	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
27	28	7	THE GREAT ESCAPE	BOYS LIKE GIRLS (CO_UMBIA)	
28	27	7	EASY	PAULA DEANOA FEAT. BOW WOW (ARISTA/RMG)	
29	33	32	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	☆
30	22	28	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)	
31	36	4	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)	☆
32	30	13	WHAT I'VE DONE	LINKIN PARK (WARNER BROS.)	☆
33	32	19	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)	☆
34	34	24	LAST NIGHT	DIDDY FEAT. KEYSHA COLE (BAD BOY/ATLANTIC)	
35	35	9	POP, LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	
36	40	12	SEXY LADY	YUNG BORG FEAT. JUNIOR (YUNG BOSS/EPIC)	
37	39	29	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
38	33	14	GIVE IT TO ME	KELLY CLARKSON (RCA/RMG)	
39	38	21	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)	
40	45	3	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	
41	37	25	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
42	46	2	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
43	41	21	THE WAY I LIVE	BABY BOY DA PRINCE (UNIVERSAL REPUBLIC)	
44	42	16	I TRIED	BONE THUGS-N-HARMONY (FULL SURFACE/INTERSCOPE)	
45	44	8	LEAN LIKE A CHOLO	DOWN A.K.A. KIL0 (SILENT GIANT/MACHETE)	
46	46	1	LIP GLOSS	LIL MAMA (JIVE/ZOMBA)	
47	47	3	FIRST TIME	LIFEHOUSE (GEFFEN)	
48	45	17	OUTTA MY SYSTEM	BOW WOW (COLUMBIA)	
49	50	3	TIME AFTER TIME	QUIETDRIVE (RED INK/EPIC)	☆
50	1	1	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/JRMG)	

**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**

RIHANNA Shut Up And Drive IDJMG (68.3)	21
JUSTIN TIMBERLAKE LoveStoned ZOMBA (73.0)	24
PINK Who Knew ZOMBA (71.9)	25
NICKELBACK Rockstar LAVA (78.1)	26
AVRIL LAVIGNE When You're Gone RMG (71.0)	31
QUIETDRIVE Time After Time EPIC (78.3)	



# Billboard R&B/HIP-HOP

JUL  
28  
2007

## TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	71	<b>#1</b> T.I. GRAND HUSTLE/ATLANTIC 202172* (18.98)	T.I. Vs T.I.P.	1	1
2	2	6	KELLY ROWLAND MUSIC WORLD/COLUMBIA 75588/SONY MUS C (18.98)	Ms. Kelly	2	2
3	4	1	T-PAIN KONVICT/NAPPY BOY/JIVE 08719/ZOMBA (18.98)	Epiphany	3	3
4	5	2	R. KELLY JIVE 08537/ZOMBA (18.98)	Double Up	4	4
5	3	3	FABOLOUS DESERT STORM/DEF JAM 008162*/IDJMG (13.98)	From Nothin' To Somethin'	5	5
6	6	4	NE-YO DEF JAM 008697*/IDJMG (13.98)	Because Of You	6	6
7	8	5	RIHANNA SRP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad	7	7
8	7	5	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black	8	8
9	16	10	<b>GREATEST GAINER</b> CHRISSETTE MICHELE DEF JAM 008774/IDJMG (10.98)	I Am	9	5
10	13	9	ROBIN THICKE STAR TRAK/INTERSCOPE 006146*/IGA (13.9E)	The Evolution Of Robin Thicke	10	10
11	12	8	DJ KHALED TERROR SQUAD 4229/KOCH (17.98)	We The Best	11	11
12	10	7	SHOP BOYZ ONDECK/UNIVERSAL REPUBLIC 009138/UMRG (13.98)	Rockstar Mentality	12	12
13	14	1	YOUNG JEEZY PRESENTS U.S.C.A. CORPORATE THUGZ/DEF JAM 008738*/IDJMG (10.98)	Cold Summer: The Authorized Mixtape	13	13
14	9	12	TANK BLACKGROUND/UNIVERSAL MOTOWN 008962/UMRG (13.98)	Sex Love & Pain	14	14
15	17	20	BEYONCE COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day	15	15
16	18	14	MUSIQ SOULCHILD ATLANTIC 105404*/AG (18.98)	Luvanmusiq	16	16
17	15	4	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds	17	17
18	11	2	PASTOR TROY MONEY & POWER 185/SMC (16.98)	Tool Muziq	18	18
19	19	17	BONE THUGS-N-HARMONY FULL SURFACE/INTERSCOPE 008209*/IGA (15.98)	Strength & Loyalty	19	19
20	23	16	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98)	Konvicted	20	20
21	27	28	TIMBALAND MOSLEY/BLOCKGROUND/INTERSCOPE 008594*/IGA (13.98)	Timbaland Presents Shock Value	21	21
22	21	15	EDDIE LEVERT SR. & GERALD LEVERT ATLANTIC 199612/AG (18.98)	Something To Talk About	22	22
23	22	23	FANTASIA J 78962/RMG (18.98)	Fantasia	23	23
24	28	25	CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae	24	24
25	20	18	BOBBY VALENTINO DTP/DEF JAM 007226*/IDJMG (13.98)	Special Occasion	25	25
26	25	22	LIL BOOSIE, WEBBIE & FOXX TRILL 100454/ASYLUM (18.98)	Survival Of The Fittest	26	26
27	26	7	LLOYD THE INC/UNIVERSAL MOTOWN 008554/UMRG (13.98)	Street Love	27	27
28	15	2	COLLIE BUDDZ COLUMBIA 78322/SONY MUSIC (11.98)	Collie Buddz	28	28
29	29	6	CARL THOMAS UMBRELLA 970118/BUNGALO (15.98)	So Much Better	29	29
30	32	29	JOE JIVE 06704/ZOMBA (18.98)	Ain't Nothing Like Me	30	30
31	<b>HOT SHOT DEBUT</b>	1	KOOL & THE GANG KTF/NEW DOOR 009088/UME (13.98)	Still Kool	31	31
32	30	26	DMX RUFF RYDERS/DEF JAM 008988/IDJMG (13.98)	The Definition Of X: Pick Of The Litter	32	32
33	31	21	HUEY HITZ COMMITTEE/JIVE 08534/ZOMBA (18.98)	Notebook Paper	33	33
34	38	38	VARIOUS ARTISTS EMI/SONY BMG/UNIVERSAL/ZOMBA 88505/CAPITOL (18.98)	NOW 24	34	34
35	36	30	YOUNG BUCK G-UNIT/INTERSCOPE 008030*/IGA (13.98)	Buck The World	35	35
36	41	35	BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son	36	36
37	40	41	CIARA LAFACE 03336/ZOMBA (18.98)	Ciara: The Evolution	37	37
38	33	33	GERALD LEVERT ATLANTIC 100341/AG (18.98)	In My Songs	38	38
39	34	3	PHAROAE MONCH SRC/UNIVERSAL MOTOWN 008096/UMRG (13.98)	Desire	39	39
40	37	37	JOSS STONE VIRGIN 76268* (18.98)	Introducing Joss Stone	40	40
41	39	3	LIL WYTE HYPNOTIZE MINDS 68619/ASYLUM (18.98)	The One And Only	41	41
42	35	40	ELLIOTT YAMIN HICKORY 90019 (18.98)	Elliott Yamin	42	42
43	32	25	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 007227*/IDJMG (13.98)	The Inspiration	43	43
44	46	44	TAMIA PLUS 1 3784/IMAGE (15.98)	Between Friends	44	44
45	47	45	JOHN LEGEND G.O.O.D./COLUMBIA 80323/SONY MUSIC (18.9E)	Once Again	45	45
46	50	39	PAUL WALL SWISHHOUSE/ASYLUM/ATLANTIC 101555/AG (18.98)	Get Money Stay True	46	46
47	49	3	LIL WAYNE AND JUELZ SANTANA STARZ 6303/BCD (14.98)	When The North & South Collide	47	47
48	53	3	<b>PACE SETTER</b> K-RILEY ARISTAKRAT 01 (12.98)	Incrediblet: The Life Of Riley	48	48
49	48	42	RICH BOY ZONE 4/INTERSCOPE 008556*/IGA (10.98)	Rich Boy	49	49
50	55	47	J MOSS PAJAM/GOSPO CENTRIC 87214/ZOMBA (18.98)	V2...	50	50
51	57	16	MIMS CAPITOL 84824* (12.98)	Music Is My Savior	51	51
52	53	52	PRETTY RICKY BLUESTAR/ATLANTIC 94603/AG (18.98)	Late Night Special	52	52
53	45	43	CHUCK BROWN FULL CIRCLE 15/RAW VENTURE (17.98)	We're About The Business	53	53
54	51	46	SOUNDTRACK ATLANTIC 94676/AG (18.98)	Tyler Perry's Daddy's Little Girls	54	54
55	51	67	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II	55	55

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	64	72	NE-YO DEF JAM 004934*/IDJMG (13.98)	In My Own Words	56	56
57	64	60	DIRTY J PRINCE/RAP-A-LOT 4 LIFE 225148/ASYLUM (17.98)	The Art Of Storytelling	57	57
58	77	84	VARIOUS ARTISTS MADACY SPECIAL PRODUCTS 52253/MADACY (13.98)	Forever Soul R&B	58	58
59	60	58	THE NOTORIOUS B.I.G. BAD BOY 101830*/AG (18.98)	Greatest Hits	59	59
60	56	32	SOUNDTRACK MUSIC WORLD/COLUMBIA 88953/SONY MUSIC (18.98)	Dreamgirls	60	60
61	43	53	T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98)	King	61	61
62	44	32	TUM TUM T-TOWN/UNIVERSAL REPUBLIC 008656/UMRG (13.98)	Eat Or Get Ate	62	62
63	62	72	CHRIS BROWN JIVE 82876/ZOMBA (18.98)	Chris Brown	63	63
64	67	39	DIDDY BAD BOY 83864/AG (18.98)	Press Play	64	64
65	65	56	BRIAN MCKNIGHT WARNER BROS. 44468 (18.98)	Ten	65	65
66	58	55	LIL' BOOSIE TRILL 68587/ASYLUM (18.98)	Bad Azz	66	66
67	68	73	MARY J. BLIGE MTRIARCH/GEFFEN 005722*/IGA (13.98/8.98)	The Breakthrough	67	67
68	74	103	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101	68	68
69	7	10	YOLANDA ADAMS ELEKTRA/ATLANTIC 156604/AG (18.98)	The Best Of Me	69	69
70	67	17	CRIME MOB CRUNK 'G'S UP/REPRISE 44298/WARNER BROS. (13.98)	Hated On Mostly	70	70
71	79	30	GUCCI MANE BIG CAT 3080*/TOMMY BOY (18.98)	Hard To Kill	71	71
72	75	31	MARY J. BLIGE MTRIARCH/GEFFEN 008112*/IGA (13.98)	Reflections (A Retrospective)	72	72
73	69	57	ANTHONY HAMILTON MEROVINGIAN 002/IMPERIAL (17.98)	Southern Comfort	73	73
74	66	76	KEITH SWEAT SHOUT! FACTORY 31047/SONY MUSIC (13.98)	Sweat Hotel Live	74	74
75	57	63	8BALL & MJG BAD BOY SOUTH/BAD BOY 83970*/AG (18.98)	Ridin High	75	75

For a complete listing of the Hot R&B/Hip-Hop Albums, check out [www.billboard.com](http://www.billboard.com)

## TOP BLUES ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	20	<b>#1</b> SOUNDTRACK NEW WEST 6105	Black Snake Moan	1	1
2	3	29	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE EGACY/EPIC 81511/SONY MUSIC	The Real Deal: Greatest Hits Vol. 1	2	2
3	2	3	TAB BENOIT WITH LOUISIANA'S LEROUX TELARC BLUES 83654/TELARC	Power Of The Pontchartrain	3	3
4	5	25	KENNY WAYNE SHEPHERD EPRISE 49294*/WARNER BROS. (13.98)	10 Days Out: Blues From The Backroads	4	4
5	4	11	JOAN ARMATRADING 429 17625/SLG	Into The Blues	5	5
6	6	6	MUDDY WATERS, JOHNNY WINTER, & JAMES COTTON LEGACY/EPIC 07283/SONY BMG	Breakin' It Up, Breakin' It Down	6	6
7	<b>NEW</b>		THE PAUL DELAY BAND CRIMINAL 30	The Last Of The Best	7	7
8	10	22	RUTHIE FOSTER BLUE CORN 70602	The Phenomenal Ruthie Foster	8	8
9	8	3	TINSLEY ELLIS ALLIGATOR 4916	Moment Of Truth	9	9
10	<b>RE-ENTRY</b>		WALTER TROUT AND FRIENDS RUF 1117	Full Circle	10	10
11	1	71	THE DEREK TRUCKS BAND COLUMBIA 92844/SONY MUSIC	Songlines	11	11
12	<b>RE-ENTRY</b>		ETTA JAMES HIP-O/CHRONICLES 004010/UME	The Definitive Collection	12	12
13	5	12	JOHN MAYALL AND THE BLUESBREAKERS EAGLE 20104	In The Palace Of The King	13	13
14	7	3	DUKE ROBILLARD STORY PLAIN 1323	Duke Robillard's World Full Of Blues	14	14
15	<b>RE-ENTRY</b>		JAMES HUNTER G3 612187/ROUNDER	People Gonna Talk	15	15

BETWEEN THE BULLETS [rgeorge@billboard.com](mailto:rgeorge@billboard.com)

## MICHELE STRONG IN WEAK TOP 10

In a soft sales week for Top R&B/Hip-Hop Albums, Chr. sette Michele emerges with the Greatest Gainer honor as "I Am" garners a respectable 21% uptick (16-9). Sales on R&B Albums are down 47% from last week, as T.I. manages a second week on top despite a 70% slide at core stores.

Priced at \$7.99 at Best Buy, Michele's "I Am" rides the only sales increase in the top



20. On The Billboard 200, Michele climbs 75-58, up 22% among all Nielsen SoundScan stores. Lead single "If I Have My Way" is Greatest Gainer at Adult R&B (13-11), while another single, "Best of Me," dents the Adult Contemporary chart (No. 30). Michele performed July 10 on NBC's "Today" and is touring with Musiq Soulchild.

—Raphael George



# JUL 28 2007 R&B/HIP-HOP Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	20	<b>#1</b> WHEN I SEE U	FANTASIA (J/RMG)	☆
2	2	18	TEACHME	MUSIQ SOULCHILD (ATLANTIC)	☆
3	3	1	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/DJMG)	☆
4	4	1	SAME GIRL	R. KELLY DUET WITH USHER (JIVE/ZOMBA)	☆
5	5	1	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/DJMG)	☆
6	6	3	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
7	7	10	BIG THINGS POPPIN' (DO IT)	T.I. (GRAND HUSTLE/ATLANTIC)	☆
8	8	13	DO YOU	NE-YO (DEF JAM/DJMG)	☆
9	9	24	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
10	10	19	WIPE ME DOWN	LIL' BOOSIE FEAT. FOXX & WEBBIE (TRILL/ASYLUM/ATLANTIC)	☆
11	11	1	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	☆
12	12	1	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)	☆
13	13	1	LET IT GO	KEYSHIA COLE (IMANI/GEFFEN)	☆
14	14	1	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
15	15	23	LIKE THIS	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)	☆
16	16	19	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	☆
17	17	24	GET ME BODIED	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
18	18	17	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
19	19	14	TAMBOURINE	EVE (AFTERMATH/FULL SURFACE/RUFF RYDERS/GEFFEN)	☆
20	20	5	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	☆
21	21	19	ANONYMOUS	BOBBY VALENTINO FEAT. TIMBALAND (DTP/DEF JAM/DJMG)	☆
22	22	15	CAN U BELIEVE	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
23	23	12	HOW DO I BREATHE	MARIO (3RD STREET/J/RMG)	☆
24	24	13	SEXY LADY	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)	☆
25	25	10	CUPID SHUFFLE	CUPID (ATLANTIC)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	26	28	IF I WAS YOUR MAN	JOE (JIVE/ZOMBA)	☆
27	27	38	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
28	28	32	CRANK THAT (SOULJA BOY)	SOULJA BOY (COLLIPARK/INTERSCOPE)	☆
29	29	20	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)	☆
30	30	25	POP, LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	☆
31	31	33	BUDDY	MUSIQ SOULCHILD (ATLANTIC)	☆
32	32	6	IF I HAVE MY WAY	CHRISTIE MICHELE (DEF JAM/DJMG)	☆
33	33	5	BED	J. HOLIDAY (MLG/CAPITOL)	☆
34	34	11	ANOTHER AGAIN	JOHN LEGEND (G.O.D./COLUMBIA)	☆
35	35	23	MAKE YA FEEL BEAUTIFUL	RUBEN STUDDARD (J/RMG)	☆
36	36	8	HOOD FIGGA	GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
37	37	4	CAN'T LEAVE 'EM ALONE	CIARA FEAT. 50 CENT (LAFACE/ZOMBA)	☆
38	38	14	DJ DON'T	GERALD LEVERT (ATLANTIC)	☆
39	39	18	TATTOO	ALLIANCE FEAT. FA-BU (NCE/ASYLUM/ATLANTIC)	☆
40	40	24	BECAUSE OF YOU	NE-YO (DEF JAM/DJMG)	☆
41	41	18	WHAT'S MY NAME	BRIAN MCKNIGHT (WARNER BROS.)	☆
42	42	7	ME	TAMIA (PLUS 1/IMAGE)	☆
43	43	26	2 STEP	UNK (BIG OOMP/KOCH)	☆
44	44	8	CAN'T TELL ME NOTHING	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)	☆
45	45	28	IN MY SONGS	GERALD LEVERT (ATLANTIC)	☆
46	46	27	I'M A FLIRT	R. KELLY DR. BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)	☆
47	47	11	WALL TO WALL	CHRIS BROWN (JIVE/ZOMBA)	☆
48	48	32	ROCK YO HIPS	CRIME MOB FEAT. LIL' SCRAPPY (CRUNK/BME/REPRISE/WARNER BROS.)	☆
49	49	9	COFFEE SHOP	YUNG JOC FEAT. GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
50	50	12	WONDERFUL	MARQUES HOUSTON (T.U.G./UNIVERSAL MOTOWN)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	17	<b>#1</b> TEACHME	MUSIQ SOULCHILD (ATLANTIC)	☆
2	3	41	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
3	4	20	WHEN I SEE U	FANTASIA (J/RMG)	☆
4	5	26	IF I WAS YOUR MAN	JOE (JIVE/ZOMBA)	☆
5	6	14	CAN U BELIEVE	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
6	7	39	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
7	8	13	ANOTHER AGAIN	JOHN LEGEND (G.O.D./COLUMBIA)	☆
8	9	21	WHAT'S MY NAME	BRIAN MCKNIGHT (WARNER BROS.)	☆
9	10	24	MAKE YA FEEL BEAUTIFUL	RUBEN STUDDARD (J/RMG)	☆
10	11	17	DJ DON'T	GERALD LEVERT (ATLANTIC)	☆
11	12	6	IF I HAVE MY WAY	CHRISTIE MICHELE (DEF JAM/DJMG)	☆
12	13	28	BUDDY	MUSIQ SOULCHILD (ATLANTIC)	☆
13	14	28	IN MY SONGS	GERALD LEVERT (ATLANTIC)	☆
14	15	8	ME	TAMIA (PLUS 1/IMAGE)	☆
15	16	6	HOW DO I BREATHE	MARIO (3RD STREET/J/RMG)	☆
16	17	17	CUPID SHUFFLE	CUPID (ATLANTIC)	☆
17	18	3	DO YOU	NE-YO (DEF JAM/DJMG)	☆
18	19	17	2 PIECES	CARL THOMAS (UMBRELLA/BUNGALO)	☆
19	20	13	BLOCK PARTY	CHUCK BROWN FEAT. DJ KDDL (FULL CIRCLE/RAW VENTURE)	☆
20	21	11	STAY WITH ME	NDORMAN BROWN (PEAK/CONCORD)	☆
21	22	13	ANYTHING	PATTI LABELLE FEAT. MARY MARY WITH KANYE WEST & CONSEQUENCE (UMBRELLA/BUNGALO)	☆
22	23	4	CAN U FEEL ME	HOWARD HEWETT (GROOVE)	☆
23	24	3	WHAT I GOTTA DO	MACY GRAY (WILL.I.AM/GEFFEN)	☆
24	25	38	FUTURE BABY MAMA	PRINCE (NPG/COLUMBIA)	☆
25	26	9	HOW DID YOU KNOW	PAUL TAYLOR FEAT. REGINA BELLE (PEAK/CONCORD)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	10	2	<b>#1</b> GET ME BODIED	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
2	9	5	GET MY WEIGHT UP	BIGG FACE (IV EVA ENTERTAINMENT/FACE2FACE)	☆
3	3	1	STRONG ARM	J-MIZZ (112/STREET PRIDE)	☆
4	1	1	UNTIL YOU COME BACK TO ME	CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)	☆
5	5	1	I GET IT IN	CHAOS THA COMMUNITY SERVA (FAM FIRST)	☆
6	6	11	LIKE THIS	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)	☆
7	7	4	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)	☆
8	8	2	OOH WEE	AYANNA (ELEASE)	☆
9	9	6	STACKS ON DECK	P.E.S.O. (LIV YA LIFE/SUGAR WATER)	☆
10	10	1	I LIKE	SAKAI (FAMILY TREE)	☆
11	11	1	WHAT BOYZ LIKE	PIT & CROW (BLACK 8)	☆
12	12	1	ME	TAMIA (PLUS 1/IMAGE)	☆
13	13	1	CASH DROP	CHAIN GANG PAROLEES FEAT. OEM FRANCHISE BOYZ & BOSS HOSS (SODA FREE/STREET PRIDE)	☆
14	14	1	STEEL DREAMS	EL GRECO (LEVEL 3)	☆
15	15	1	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)	☆
16	16	1	BOOM DI BOOM DI	SKULL (YG)	☆
17	17	1	CHECK ME OUT REMIX (DAMN I LOOK GOOD)	B.A. BOYS FEAT. YOUNG DRO & THE LAST MR. BIGG (REAL/BUNGALO)	☆
18	18	1	DAVE	KOOL & THE GANG (KTFA)	☆
19	19	22	GET TO THE MONEY	REEC (BULLS EYE/FACE2FACE)	☆
20	20	43	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)	☆
21	21	1	WHEREVER	TRUEFUL (FRENCH RYALTY/STREETPACE)	☆
22	22	22	BOSSMAN	DL (TRIPLEBEAM)	☆
23	23	1	GOT BUMP IN DA TRUNK	SHELBY ST. JAMES FEAT. THE TRUTH (SHUGA SHACK)	☆
24	24	14	COME OVER	CHERYL PEPSI RILEY (CPR)	☆
25	25	20	I'M ON IT	LENARD FEAT. PAPA REU (CLEARVISION)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	10	<b>#1</b> BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	☆
2	2	13	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	☆
3	3	1	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/DJMG)	☆
4	4	1	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
5	5	1	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/DJMG)	☆
6	6	19	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
7	7	6	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)	☆
8	8	17	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)	☆
9	9	19	POP, LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	☆
10	10	5	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
11	11	12	LIKE THIS	MIMS (CAPITOL)	☆
12	12	12	LEAN LIKE A CHOLO	DOWN A.K.A. KILLO (SILENT GIANT/MACHETE)	☆
13	13	12	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
14	14	9	BIG THINGS POPPIN' (DO IT)	T.I. (GRAND HUSTLE/ATLANTIC)	☆
15	15	16	ROCK YO HIPS	CRIME MOB FEAT. LIL' SCRAPPY (CRUNK/BME/REPRISE/WARNER BROS.)	☆
16	16	15	SEXY LADY	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)	☆
17	17	1	CANDY KISSES	AMANDA PEREZ (UPSTAIRS)	☆
18	18	1	WALL TO WALL	CHRIS BROWN (JIVE/ZOMBA)	☆
19	19	1	LET IT GO	KEYSHIA COLE (IMANI/GEFFEN/INTERSCOPE)	☆
20	20	1	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	☆
21	21	1	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
22	22	1	SAME GIRL	R. KELLY DUET WITH USHER (JIVE/ZOMBA)	☆
23	23	20	LIKE A BOY	CIARA (LAFACE/ZOMBA)	☆
24	24	28	DO YOU	NE-YO (DEF JAM/DJMG)	☆
25	25	22	LIL' LOVE	BONE THUGS-N-HARMONY FEAT. MARIAH CAREY & BOW WOW (FULL SURFACE/INTERSCOPE)	☆

## HIT PREDICTOR

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
<b>HOT R&amp;B/HIP-HOP AIRPLAY</b>	
FABOLOUS FEAT. NE-YO Make Me Better (DJMG) (79.0)	3
R. KELLY DUET WITH USHER Same Girl (ZOMBA) (86.2)	4
T.I. Big Things Poppin' (Do It) (ATLANTIC) (71.0)	7
NE-YO Do You (DJMG) (79.6)	8
HURRICANE CHRIS A Bay Bay (RMG) (76.6)	12
KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL' KIM Let It Go (GEFFEN) (66.4)	13
T-PAIN FEAT. AKON Bartender (ZOMBA) (65.2)	14
BEYONCE Get Me Bodied (COLUMBIA) (71.3)	17
JUSTIN TIMBERLAKE Until The End Of Time (ZOMBA) (88.6)	18
ROBIN THICKE Can U Believe (INTERSCOPE) (82.7)	22
J. HOLIDAY Bed (CAPITOL) (81.3)	33
CIARA FEAT. 50 CENT Can't Leave 'Em Alone (ZOMBA) (73.8)	37
MARQUES HOUSTON Wonderful (UNIVERSAL MOTOWN) (65.6)	50
JFREY SONGZ Wonder Woman (ATLANTIC) (94.0)	57
JCF-N-TA AUSTIN FEAT. UNK Video (DJMG) (74.8)	-
COME BACK TO ME SHAWTY Tyrese (RMG) (77.1)	-
<b>RHYTHMIC AIRPLAY</b>	
T-PAIN FEAT. AKON Bartender (ZOMBA) (66.5)	4
FABOLOUS FEAT. NE-YO Make Me Better (DJMG) (70.0)	5
TIMBALAND FEAT. KERI HILSON The Way I Are (INTERSCOPE) (66.5)	10
T.I. Big Things Poppin' (Do It) (ATLANTIC) (68.0)	14
KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL' KIM Let It Go (GEFFEN) (66.9)	19
R. KELLY DUET WITH USHER Same Girl (ZOMBA) (79.3)	22
NE-YO Do You (DJMG) (71.0)	24
BABY BASH FEAT. T-PAIN Cyclone (RMG) (71.8)	26
AMY WINEHOUSE Rehab (UNIVERSAL REPUBLIC) (73.4)	34
CIARA FEAT. 50 CENT Can't Leave 'Em Alone (ZOMBA) (73.3)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 71 adult R&B stations and 75 rhythmic stations are electronically monitored by Nielsen's Broadcast Data Systems, 24 hours a day, 7 days a week. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. **HOT R&B/HIP-HOP SINGLES SALES:** this data is used to compile Hot R&B/Hip-Hop Songs. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. **HIT PREDICTOR:** © 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	23	<b>#1</b> LOST IN THIS MOMENT J. RICH, B. KENNY (K. ANDERSON, R. CLAWSON, J. D. RICH)	Big & Rich WAFNER BROS./WRNO		1
2	5	7	NEVER WANTED NOTHING MORE B. CANNON, K. CHESNEY (R. BOWMAN, C. STAPLETON)	Kenny Chesney BNA		2
3	4	14	I TOLD YOU SO D. HUFF, K. URBAN (K. URBAN)	Keith Urban CAPITOL NASHVILLE		3
4	2	19	WRAPPED T. BROWN, G. STRAIT (B. ROBISON)	George Strait MCA NASHVILLE		2
5	7	23	TEARDROPS ON MY GUITAR N. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift BIG MACHINE		4
6	6	41	STARTIN' WITH ME J. RITCHEY (J. OWEN, K. MARVELL, J. RITCHEY)	Jake Owen RCA		6
7	3	25	LUCKY MAN M. WRIGHT, R. RUTHERFORD (D. C. LEE, D. TURNBULL)	Montgomery Gentry COLUMBIA		1
8	9	19	THESE ARE MY PEOPLE T. HEWITT (R. RUTHERFORD, D. BERG)	Rodney Atkins CURB		8
9	8	24	JOHNNY CASH M. KNOX (J. RICH, V. MCGHEE, R. CLAWSON)	Jason Aldean BROKEN BOW		8
10	11	27	A DIFFERENT WORLD M. A. MILLER, D. OLIVER (M. NESLER, J. HANSON, T. MARTIN)	Bucky Covington LYRIC STREET		10
11	10	16	I NEED YOU B. GALLIMORE, T. MCGRAW, D. SMITH (D. C. LEE, T. LANE)	Tim McGraw With Faith Hill CURB		10
12	12	9	BECAUSE OF YOU R. MCENTIRE, T. BROWN (K. CLARKSON, B. MOODY, D. HODGES)	Reba McEntire Duet With Kelly Clarkson MCA NASHVILLE		12
13	13	20	TOUGH C. MORGAN, P. DONNELL, K. STEGALL (M. C. ISWEL, J. LEATHERS)	Craig Morgan BROKEN BOW		13
14	15	9	EVERYDAY AMERICA B. GALLIMORE, K. BUSH, J. NETTLES (J. NETT, ES, K. E. H. L. CARVER)	Sugarland MERCURY		14
15	15	24	I WONDER B. CHANCEY (K. PICKLER, C. LINDSEY, A. MAYO, K. ROEHELLE)	Kellie Pickler BNA		15
16	19	6	<b>AIR POWER</b> LOVE ME IF YOU CAN T. KEITH (C. WISEMAN, C. WALLIN)	Toby Keith SHOW DOG NASHVILLE		16
17	17	7	PROUD OF THE HOUSE WE BUILT T. BROWN, R. DUNN, K. BROOKS (R. DUNN, M. GREEN, T. MCBRIDE)	Brooks & Dunn ARISTA NASHVILLE		17
18	18	26	GUYS LIKE ME J. JOYCE (E. CHURCH, D. RUTTAN)	Eric Church CAPITOL NASHVILLE		17
19	24	2	<b>GREATEST GAINER</b> TAKE ME THERE D. HUFF, R. RASCAL FLATTS (K. CHESNEY, W. MOBLEY, N. THRASHER)	Rascal Flatts LYRIC STREET		19
20	20	3	IF YOU'RE READING THIS R. CLARK (T. MCGRAW, B. WARREN, B. WARREN)	Tim McGraw CURB		19
21	14	20	TICKS F. ROGERS (B. PAISLEY, K. LOVELACE, T. OWENS)	Brad Paisley ARISTA NASHVILLE		1
22	21	13	HOW I FEEL M. MCBRIDE (M. MCBRIDE, C. LINDSEY, A. MAYO, D. B. WARREN, B. WARREN)	Martina McBride RCA		20
23	22	25	ALL MY FRIENDS SAY J. STEVENS (L. BRYAN, J. STEVENS, L. WILSON)	Luke Bryan CAPITOL NASHVILLE		21
24	23	22	A LITTLE MORE YOU W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, K. ROADS, P. SWEET, K. FAIRCHILD, J. WESTBROOK)	Little Big Town EQUITY		20
25	25	8	FREE AND EASY (DOWN THE ROAD I GO) B. BEAVERS (R. HARRINGTON, R. JANZEN, B. BEAVER, B. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE		25
26	26	24	LIVIN' OUR LOVE SONG D. GHEMAN (J. M. CARROLL, G. MITCHELL, T. GALLOWAY)	Jason Michael Carroll ARISTA NASHVILLE		23
27	27	16	I WANNA FEEL SOMETHING C. BEATHARD, K. BEARD, T. ADKINS (D. C. LEE, T. LANE)	Trace Adkins CAPITOL NASHVILLE		27
28	29	4	MEASURE OF A MAN J. STOVER (R. FOSTER, G. SAMPSON)	Jack Ingram BIG MACHINE		28
29	28	26	I GOT MORE M. WRIGHT, R. RUTHERFORD (J. COLLINS, R. RUTHERFORD)	Cole Deggs & The Lonesome COLUMBIA		25
30	30	29	FALL K. STEGALL (C. MILLS, S. LEMAIRE, S. MINDR)	Clay Walker ASYLUM-CURB		29
31	3	17	JUST MIGHT HAVE HER RADIO ON L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, A. UNDERWOOD)	Trent Tomlinson LYRIC STREET		31
32	3	4	ONLINE F. ROGERS (B. PAISLEY, C. DUBOIS, K. LOVELACE)	Brad Paisley ARISTA NASHVILLE		32
33	32	17	FAMOUS IN A SMALL TOWN FLIDDELL, M. WRUCKE (M. LAMBERT, T. HOWARD)	Miranda Lambert COLUMBIA		32
34	32	11	ANOTHER SIDE OF YOU M. WRIGHT, B. ROWAN (C. CHAMBERLAIN, J. JOHNSON)	Joe Nichols UNIVERSAL SOUTH		33
35	36	9	LOST B. GALLIMORE, F. HILL (K. DI OCIO, R. D. M. ALLAN)	Faith Hill WARNER BROS./WRN		34
36	34	10	SUNDAY MORNIN' IN AMERICA J. STEELE (K. ANDERSON, R. RUTHERFORD, J. STEELE)	Keith Anderson ARISTA NASHVILLE		34
37	32	19	SHE AIN'T RIGHT D. JOHNSON (N. THRASHER, N. DULANEY, W. MOBLEY)	Lee Brice ASYLUM-CURB		35
38	32	1	NOTHIN' BETTER TO DO D. HUFF (L. RIMES, D. SHERMETO, D. BROWN)	LeAnn Rimes ASYLUM-CURB		36
39	38	1	YOU NEVER TAKE ME DANCING R. D. JACKSON, T. TRITT (R. MARY)	Travis Tritt CATEGDORY 5		37
40	4	3	FIRECRACKER F. ROGERS (J. TURNER, S. CAMP, P. MCLAUGHLIN)	Josh Turner MCA NASHVILLE		40
41	40	6	AS IF J. SHANKS (S. EVANS, H. LINDE, E. Y. SHAYKS)	Sara Evans RCA		40
42	4	16	DAISY B. GALLIMORE (D. TOLLIVER, A. SMITH, C. WARRIX)	Halfway To Hazard MERCURY		40
43	40	8	THIS IS MY LIFE M. WRIGHT, P. VASSAR (P. VASSAR, T. DOLGLAS)	Phil Vassar UNIVERSAL SOUTH		43
44	40	11	THE ONE IN THE MIDDLE J. SCAIFE (S. JOHNS, L. HUTTON, J. SELLERS)	Sarah Johns BNA		44
45	40	10	LAST TRAIN RUNNING W. E. 3 KINGS, J. MYERS (S. WILLIAMS, W. BRANDT, B. BRANDT, F. J. MYERS)	Whiskey Falls MIDAS/NEW REVOLUTION		45
46	50	4	TANGLED UP J. STROUD, B. CURRINGTON (E. CURRINGTON, A. MAYO, C. LINDSEY)	Billy Currington MERCURY		46
47	47	8	WAY BACK TEXAS D. GHEMAN, J. POLLARD (W. MOBLEY, C. WISEMAN)	Pat Green BNA		47
48	40	12	I'LL STAND BY YOU N. LYTHGOE, K. WARWICK, R. CURTIS (C. HYNDE, B. STEINBERG, T. KELLY)	Carrie Underwood FREMANTLE/19		41
49	40	6	MEN BUY THE DR NKS (GIRLS CALL THE SHOTS) L. MILLER (A. SMITH, A. UNDEFWOOD)	Steve Holy CURB		44
50	50	1	BAD FOR ME J. STOVER (S. AUSTIN, W. RAMBÉPAX)	Danielle Peck BIG MACHINE		50
51	50	4	THE MORE I DRINK B. ROWAN (C. DUBOIS, D. TURF BULL, D. L. MURPHY)	Blake Shelton WARNER BROS./WRN		50
52	40	17	ONE OF THE BOYS G. WILSON, J. RICH, M. WRIGHT (G. WILSON, R. RUTHERFORD, G. G. TERENCE III)	Gretchen Wilson COLUMBIA		35
53	50	4	GUITAR SLINGER M. KNOX (B. DIPIERO, J. STONER, C. LAWSON)	Crossin Broken Bow BROKEN BOW		53
54	50	6	DAYS OF THUNDER B. JAMES (B. JAMES, A. MAYO)	Mark Willis EQUITY		51
55	50	4	THE STRONG ONE J. STROUD, C. BLACK (B. LUTHER, J. POYTHRESS, C. JONES)	Clint Black EQUITY		55
56	57	6	FLIP-FLOP SUMMER B. CANNON, K. CHESNEY (B. JAMES)	Kenny Chesney BNA		53
57	51	19	DIRTY GIRL G. FUNDIS (R. RUTHERFORD, T. SHAPIRO)	Terri Clark BNA		30
58	50	5	NINETEEN J. CHEMAY (J. STEELE, G. NICHOLSON, T. HAMBIDGE)	Waycross DREAMCATCHER		54
59	NO SHOT DEBU	1	<b>NOV. 6 RELEASE</b> BIKER CHICK J. FLOWERS, J. D. MESSINA (K. ARCHER, M. T. BARNES)	Jo Dee Messina CURB		59
59	50	2	NOWHERE THAN SOMEWHERE FLYNNVILLE TRAIN, D. BARRIK (C. WISEMAN, B. RODGERS)	Flynnville Train SHOW DOG NASHVILLE		59

**Fifth-season "American Idol" finalist breaks into the top 10 with lead track from self-titled debut album (No. 1) on Top Country Albums.**

**Clint Black is on fast track with second single from "Big Dog Caddy" with Airpower in sixth chart week (15 million impressions).**

**Singer Takes Hot Shot Debut Applause with lead single from fifth studio album, titled "Unmistakable," set for a Nov. 6 release.**

**HITPREDICTOR**

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. **NEW** 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
<b>COUNTRY</b>		<b>TOBY KEITH</b> Love Me If You Can SHOW DOG NASHVILLE (82.4)	16	<b>BRAD PAISLEY</b> Online ARISTA NASHVILLE (89.5)	32
<b>KENNY CHESNEY</b> Never Wanted Nothing More BNA (81.5)	2	<b>BROOKS &amp; DUNN</b> Proud Of The House We Built ARISTA NASHVILLE (82.7)	17	<b>MIRANDA LAMBERT</b> Famous In A Small Town COLUMBIA (75.7)	33
<b>RODNEY ATKINS</b> These Are My People CURB (75.0)	8	<b>TIM MCGRAW</b> If You're Reading This CURB (94.8)	20	<b>JOE NICHOLS</b> Another Side Of You UNIVERSAL SOUTH (94.5)	34
<b>BUCKY COVINGTON</b> A Different World LYRIC STREET (75.7)	10	<b>MARTINA MCBRIDE</b> How I Feel RCA (74.3)	22	<b>★ LEANN RIMES</b> Nothin' Better To Do ASYLUM-CURB (78.1)	38
<b>TIM MCGRAW WITH FAITH HILL</b> I Need You CURB (95.4)	11	<b>DIERKS BENTLEY</b> Free And Easy (Down The Road I Go) CAPITOL NASHVILLE (94.1)	25	<b>HALFWAY TO HAZARD</b> Daisy MERCURY (84.4)	42
<b>REBA MCENTIRE DUET WITH KELLY CLARKSON</b> Because Of You MCA NASHVILLE (93.0)	12	<b>JASON MICHAEL CARROLL</b> Livin' Our Love Song ARISTA NASHVILLE (88.6)	26	<b>CARRIE UNDERWOOD</b> I'll Stand By You FREMANTLE/19 (84.9)	48
<b>CRAIG MORGAN</b> Tough BROKEN BOW (88.3)	13	<b>TRACE ADKINS</b> I Wanna Feel Something CAPITOL NASHVILLE (85.2)	27	<b>BLAKE SHELTON</b> The More I Drink WARNER BROS. (81.3)	51
<b>SUGARLAND</b> Everyday America MERCURY (78.9)	14	<b>JACK INGRAM</b> Measure Of A Man BIG MACHINE (78.2)	28		
<b>KELLIE PICKLER</b> I Wonder BNA (84.8)	15	<b>CLAY WALKER</b> Fall ASYLUM-CURB (90.3)	30		
		<b>TRENT TOMLINSON</b> Just Might Have Her Radio On LYRIC STREET (75.9)	31		

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**BETWEEN THE BULLETS** [wjessen@billboard.com](mailto:wjessen@billboard.com)  
**COUNTRY SONGS LIST LOOSENS SPEED LIMIT**  
 With more than a quarter of the titles inside the top 40 posting fewer than 10 chart weeks, Hot Country Songs boasts an unusually high number of titles racing up the list.  
 A dozen songs in the top 40 make quick starts, led by Kenny Chesney's "Never Wanted Nothing More," which rises 5-2 in its seventh chart week. Likewise, Rascal Flatts sprints 24-19 in its second week, and nabs Greatest Gainer and Airpower to find another title with fewer than three chart weeks, you have to look all the way down to this issue's Hot Shot Debut at No. 59. Also staking top 40 claims with fewer than 10 weeks: Reba McEntire (No. 12), Sugarland (No. 9), Toby Keith (No. 16), Brooks & Dunn (No. 17), Tim McGraw (No. 20), Dierks Bentley (No. 25), Brad Paisley (No. 32), Faith Hill (No. 35), LeAnn Rimes (No. 38) and Josh Turner (No. 40). Eight of these 12 songs are lead singles from new albums that have not yet gone to market.  
 —Wade Jessen



RASCAL FLATTS



# JUL 28 2007 **LATIN Billboard**

## HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	3	2	<b>#1 GREATEST GAINER</b> DIMELO S. GARRETT, B. KIDD, E. IGLESIAS, C. PUNICAR (S. GARRETT, B. KIDD, E. IGLESIAS, L. GOMEZ ESCOBAR)	Enrique Iglesias INTERSCOPE / UNIVERSAL LATINO	1	26	23	8	LO MEJOR DE T J VIDA A. POSSE (A. A. BEIGEDER, CASAS, M. ALEJANDRO)	Alexandre Pires EMI TELEVISIA	23
2	7	5	POR AMARTE ASI O. URBINA JR., R. URBINA, R. AVITIA (E. REYES, A. MONTALBAN)	Alacranes Musical UNIVISION	2	27	25	8	BELLA TRACION K. DIOGUARDI, M. ALLAN (B. PEREGRIN, N. PEREGRIN, K. DIOGUARDI, M. A. LAN)	Belinda EMI TELEVISIA	14
3	6	6	MIL HERIDAS A. MACIAS (E. PAZ)	Cuisillos MUSART / BALBOA	3	28	26	10	ERES PARA MI J. VENEGAS, C. LOPEZ (J. VENEGAS, A. TIJOUX)	Julieta Venegas SONY BMG NORTE	5
4	1	1	OJALA M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis FONOVISA	1	29	38	2	QUIEN T. TORRES (R. ARJONA)	Ricardo Arjona SONY BMG NORTE	29
5	2	12	DE TI EXCLUSIVO NOT LISTED (H. PALENCIA, C. SNEROS)	La Arrolladora Banda El Limon DISA / EDMUNSA	2	30	24	11	LLORARAS LOS MAGNIFICOS (K. VAZQUEZ, J. NIEVES)	R.K.M. & Ken-Y PINA / UNIVERSAL LATINO	9
6	13	14	MI CORAZONCITO A. SANTOS, L. SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	6	31	27	15	ES COSA DE EL L. E. PAVAN (C. D. SEFRANO)	Graciela Beltran UNIVISION	6
7	9	8	ESO Y MAS J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART / BALBOA	6	32	35	4	LAGRIMAS DE SANGRE NOT LISTED (NOT LISTED)	Los Tigres Del Norte FONOVISA	32
8	5	2	QUE ME DES TU CARINO J. L. GUERRA (J. L. GUERRA)	Juan Luis Guerra Y 440 EMI TELEVISIA	2	33	45	4	YO TE QUIERO EL NASH, NESTY (J. L. MORENO, L. VEGUILLA, MALAVE, V. MARTINEZ, E. F. PADILLA)	Wisin & Yandel WY / MACHETE	33
9	8	11	NO TE VEO DJ BLASS (J. BORGES, BONILLA, H. L. PADILLA, R. ORTIZ, J. MUNOZ, M. DE JESUS BAEZ)	Casa De Leones WARNER LATINA	6	34	46	2	AYER LA VI NOT LISTED (W. O. LANDRUM, M. RIVERA, E. LIND)	Don Omar VI / MACHETE	34
10	4	4	A TI SI PUEDO DECIRTE NOT LISTED (J. SAN ROMAN)	El Chapo De Sinaloa DISA	4	35	36	46	UN JUEGO LOS RIELEROS DEL NORTE (O. VALDIVIA (R. GONZALEZ, MORA)	Los Rieleros Del Norte FONOVISA	35
11	19	29	LAGRIMAS DEL CORAZON NOT LISTED (P. ROSA)	Grupo Montez De Durango DISA	11	36	34	38	HOY TENGO GANAS DE TI DJ MEMO (G. A. C. PADILLA, R. DIAZ, F. G. ORTIZ TORRES)	Ricardo Montaner EMI TELEVISIA	23
12	10	7	IGUAL QUE AYER LOS MAGNIFICOS (K. VAZQUEZ, J. NIEVES, R. PINA)	R.K.M. & Ken-Y PINA / UNIVERSAL LATINO	3	37	33	43	PERDONAME EN SILENCIO J. FLOREZ (R. BARBA)	Reyli SONY BMG NORTE	33
13	12	17	TE VOY A PERDER A. BAQUEIRO (L. GARCIA, A. BAQUEIRO)	Alejandro Fernandez SONY BMG NORTE	12	38	39	45	ZUN DADA DJ MEMO (G. A. C. PADILLA, R. DIAZ, F. G. ORTIZ TORRES)	Zion WY / MACHETE	38
14	11	9	BASTA YA NOT LISTED (NOT LISTED)	Conjunto Primavera FONOVISA	9	39	40	30	NO LLORES E. ESTEFAN JR., GAITAN BROTHERS (G. ESTEFAN, E. ESTEFAN JR., R. GAITAN, A. GAITAN)	Gloria Estefan BURGUNDY / SONY BMG NORTE	30
15	17	20	OJALA PUDIERA BORRARTE F. OLVERA (F. OLVERA)	Mana WARNER LATINA	15	40	30	27	ME DUELE AMARTE K. GIBRIAN (T. LINDOX, D. C. UZ, SANCHEZ)	Reik SONY BMG NORTE	27
16	14	10	SI NOS QUEDARA POCO TIEMPO J. GENTILE (Y. HENRIQUEZ, R. ESPARZA-RUIZ)	Chayanne SONY BMG NORTE	1	41	NEW	1	ELLA ME LEVANTO MR. 6 (R. AYALA)	Daddy Yankee EL CARTEL / INTERSCOPE	41
17	15	15	DAME UN BESO R. MUNOZ, R. MARTINEZ (VALENTINO)	Intocable EMI TELEVISIA	7	42	NEW	1	UMBRELLA C. STEWART (C. A. STEWART, T. NASH, T. HARRELL, S. C. CARTER)	Rihanna Featuring Jay-Z SRP / DEF JAM / JMG	42
18	18	19	TODO CAMBIO M. DOMM, M. DOMM, J. L. ORTEGA)	Camila SONY BMG NORTE	11	43	RE-ENTRY	8	QUIZAS URBA (F. FELICIANO)	Tony Dize WY / MACHETE	33
19	21	16	SIENTE EL BOOM DEXTER DJ GIANN (TITO EL BAMBINO, R. ORTIZ, DE LA GHETTO, JOWELL, DJ GIANN)	Tito "El Bambino" Featuring Randy EMI TELEVISIA	14	44	32	28	AHORA QUE TE VAS A AVILA (P. DOMINGUEZ, V. LARRUBIA, J. L. VARGAS)	La 5A Estacion SONY BMG NORTE	26
20	22	18	Y SI TE DIGO J. GAVIRIA, A. MUNERA EASTMAN (J. E. GAVIRIA)	Fanny Lu UNIVERSAL LATINO	18	45	37	39	CUANDO REGRESAS NOT LISTED (NOT LISTED)	Patrulla 81 DISA	37
21	23	42	OLVIDATE TU NOT LISTED (NOT LISTED)	Duelo UNIVISION	21	46	NEW	1	WHINE UP REDONE (K. DELUNA, REDONE, J. SEWELL, ULEPIC, O. O'BRIAN, T. EDMOND)	Kat Deluna Featuring Elephant Man EPIC	46
22	16	13	IMPACTO S. STORCH (R. AYALA, S. STORCH)	Daddy Yankee Featuring Fergie EL CARTEL / INTERSCOPE	2	47	44	31	LA CUMBIA DE LOS ABURRIDOS E. CABRA, A. HERRANDEZ (R. PEREZ, E. CABRA)	Calle 13 SONY BMG NORTE	31
23	29	35	THE WAY SHE MOVES A. THIAM (F. G. ORTIZ TORRES, A. THIAM)	Zion Featuring Akon BABY/CMG/SRC / UNIVERSAL MOTOWN	11	48	42	33	SOLO MIO S. GEORGE, H. E. NOZ, D. (S. GEORGE, J. L. PILOTO)	Anais UNIVISION	29
24	40	30	MIRAME NOT LISTED (B. OANZA)	Jenni Rivera FONOVISA	24	49	31	41	LA FOTO SE ME BORRO E. CRESPO (E. CRESPO, E. CRESPO, R. CORA)	Elvis Crespo MACHETE	31
25	20	22	TORRE DE BABEL K. SANTANDER, D. BETANCOURT (K. SANTANDER)	David Bisbal VALE / UNIVERSAL LATINO	10	50	NEW	1	NUESTRO AMOR ES ASI T. PINEIRO, MAGNAT (R. OLIVEIRA, A. OUILLES)	Magnate VI / MACHETE	50

**Iglesias dethrones Solis, returning to No. 1 with a 22% audience increase.**

**Estefan returns to the chart after a three-year hiatus with first single from "90 Millas," due Sept. 18. See story p. 21.**

**Pop princess' English-language international smash becomes her first Hot Latin Songs entry.**

## TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	<b>#1 GREATEST GAINER</b> GRUPO MONTEZ DE DURANGO	Agarrese DISA 724115 (12.98)	1	1	26	27	31	61	DON OMAR	King Of Kings EMI TELEVISIA 15.98	1
2	2	1	DADDY YANKEE	El Cartel: The Big Boss EL CARTEL/INTERSCOPE 0089377/GA (13.98)	1	1	27	36	36	18	IVY QUEEN	Sentimiento UNIVISION 311140/UG (13.98)	4
3	3	3	EL CHAPO DE SINALOA	Te Va A Gustar DISA 724118 (12.98)	3	3	28	26	26	3	AKWID	Greatest Exitos UNIVISION 311183/UG (9.98)	26
4	6	6	VICENTE FERNANDEZ	Historia De Un Idolito DISCOS 605 07445/SONY BMG NORTE (16.98)	1	1	29	28	24	17	MIGUEL BOSE	Papito WARNER LATINA 899903 (18.98)	6
5	5	5	CHRISTIAN CASTRO	El Indomable UNIVERSAL LATINO 009199 (10.98)	5	5	30	32	23	15	A.B. QUINTANA III PRESENTS KUMBIA KINGS	Greatest Hits Album Versions EMI TELEVISIA 90331 (13.98)	7
6	4	2	ALEJANDRO FERNANDEZ	Viento A Favor SONY BMG NORTE 10111 (16.98)	2	2	31	29	25	40	VALENTIN ELIZALDE	Vencedor UNIVERSAL LATINO 006611 (9.98)	1
7	8	8	AVENTURA	K.O.B.: Live PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/DVD)	2	2	32	30	21	4	MARIANO BARBA	En Vivo THREE SOUND 621 (13.98)	11
8	9	9	MARCO ANTONIO SOLIS	La Mejor... Coleccion FONOVISA 353133/UG (10.98)	3	3	33	22	19	3	GRUPO EXTERMINADOR	Adicto A Ti FONOVISA 353030/UG (12.98)	19
9	11	7	ALACRANES MUSICAL	Ahora Y Siempre UNIVISION 311054/UG (12.98)	1	1	34	NEW	1	1	BRAZEROS MUSICAL DE DURANGO	Linea De Oro: La Acepta Mochi Y Muchos Exitos Mas... DISA 729316 (5.98)	34
10	RE-ENTRY	11	RBD	Celestial EMI TELEVISIA 75852/VIRGIN (13.98)	1	1	35	34	30	12	CALLE 13	Residente O Visitante SONY BMG NORTE 03170 (16.98)	1
11	7	4	DUELO	En Las Manos De Un Angel UNIVISION 311056/UG (12.98)	1	1	36	39	37	68	WISIN & YANDEL	Pa'l Mundo MACHETE 361402 (15.98)	1
12	15	11	CAMILA	Todo Cambio SONY BMG NORTE 78272 (14.98)	12	12	37	38	41	1	TIERRA CALI	Enamorado De Ti: Edicion Especial VENUS MUSIC 653210/UNIVERSAL LATINO (13.98 CD/DVD)	34
13	12	12	LOS BUKIS	30 Recuerdos Inolvidables FONOVISA 353283/UG (10.98)	12	12	38	48	42	15	JENNI RIVERA	Mi Vida Loca FONOVISA 353001/UG (12.98)	2
14	13	2	VALENTIN ELIZALDE	Mi Ultima Bohemia (En Vivo) UNIVERSAL LATINO 009376 (13.98)	13	13	39	40	38	17	JUAN LUIS GUERRA Y 440	La Llave De Mi Corazon EMI TELEVISIA 88392 (14.98)	1
15	20	18	<b>GREATEST GAINER</b> BANDA ARKANGEL R-15	La Historia De La Mera Mera DISCOS 605 10591/SONY BMG NORTE (16.98)	15	15	40	47	27	10	ROBERTO CARLOS	Grandes Exitos DISCOS 605 08204/SONY BMG NORTE (14.98)	12
16	14	13	ZION	The Perfect Melody BABY/CMG/SRC/UNIVERSAL MOTOWN 009029/JMG (13.98)	2	2	41	35	35	17	LOS TERRIBLES DEL NORTE	30 Corridos: Historias Nortenas FREDDIE 1369 (9.98)	26
17	17	2	LOS BUKIS / BRONCO / LOS TEMERARIOS	B.B.T.3 FONOVISA 353258/UG (10.98)	17	17	42	33	44	23	LOS HUMILDES VS. LA MIGRA	Los Humildes Vs. La Migra BCI LATINO 41593/BCI (6.98)	33
18	10	2	BRAZEROS MUSICAL DE DURANGO	Volvio El Dolor DISA 721081 (11.98)	10	10	43	41	34	13	R.K.M. & KEN-Y	Commemorative Edition PINA 008431/UNIVERSAL LATINO (15.98 CD/DVD)	4
19	19	17	MANA	Amar Es Combatir WARNER LATINA 63661 (18.98)	2	2	44	51	39	17	BRONCO / LOS BUKIS / LOS TEMERARIOS	B.B.T. 2 FONOVISA 353103/UG (10.98)	10
20	25	2	CONJUNTO PRIMAVERA	Dejando Huella... El Final FONOVISA 353258/UG (12.98)	20	20	45	45	43	38	VARIOUS ARTISTS	WY Records Presents: Los Vaqueros WY 008010 MACHETE (13.98)	2
21	18	16	LUNY TUNES & TAINY	Mas Flow: Los Benjamins MAS FLOW 230013/MACHETE (15.98)	1	1	46	64	2	2	PACE SETTER	HECTOR LAVOE El Cantante: The Originals FANIA 130269/EMUSICA (14.93)	46
22	21	7	VARIOUS ARTISTS	Bachata # 1's LA CALLE 330050/UG (12.98)	21	21	47	42	29	16	JENNIFER LOPEZ	Como Ama Una Mujer EMI 78143/SONY BMG NORTE (18.98)	1
23	16	11	LOS RIELEROS DEL NORTE	Ven Y Dime FONOVISA 353101/UG (12.98)	11	11	48	49	53	1	VARIOUS ARTISTS	30 Bachatas Pegaditas: Lo Nuevo Y Lo Mejor 2007 MOCK & ROLL 60201/SONY BMG NORTE (13.98)	39
24	24	22	LOS TUCANES DE TUJANA	La Mejor... Coleccion De Corridos UNIVISION 311110/UG (10.98)	9	9	49	23	14	6	YOLANDITA MONGE	Derr asiado Fuerte LA CALLE 330048/UG (13.98 CD/DVD)	4
25	31	20	SERGIO VEGA	Dueno De Ti... Lo Mejor De El Shaka SONY BMG NORTE 10261 (16.98 CD/DVD)	20	20	50	50	49	8	ELVIS CRESPO	Regreso El Jefe MACHETE 009074 (14.98)	17



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AIRPLAY MONITORED BY nielsen BDS SALES DATA COMPILED BY nielsen SoundScan

# LATIN

LATIN AIRPLAY		POP	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
1	1	1	1
2	2	2	2
3	3	3	20
4	4	4	3
5	6	5	4
6	5	6	6
7	7	7	7
8	8	8	9
9	9	9	8
10	10	10	5
11	11	11	11
12	12	12	10
13	13	13	12
14	17	14	11
15	11	15	13

LATIN ALBUMS		POP	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
1	1	1	1
2	2	2	2
3	20	3	20
4	3	4	3
5	4	5	4
6	6	6	6
7	7	7	7
8	9	8	9
9	8	9	8
10	5	10	5
11	11	11	11
12	10	12	10
13	12	13	12
14	11	14	11
15	13	15	13

RHYTHM		RHYTHM	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
1	2	1	1
2	3	2	2
3	5	3	3
4	1	4	5
5	8	5	7
6	4	6	4
7	13	7	6
8	10	8	8
9	7	9	9
10	11	10	10
11	6	11	11
12	16	12	12
13	22	13	13
14	9	14	14
15	12	15	15

RHYTHM		RHYTHM	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
1	1	1	1
2	2	2	2
3	3	3	3
4	5	4	5
5	7	5	7
6	4	6	4
7	6	7	6
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
13	13	13	13
14	14	14	14
15	15	15	15

REGIONAL MEXICAN		REGIONAL MEXICAN	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
1	3	1	1
2	4	2	2
3	1	3	3
4	2	4	4
5	6	5	5
6	7	6	6
7	5	7	7
8	8	8	8
9	11	9	12
10	17	10	11
11	9	11	6
12	10	12	15
13	12	13	10
14	14	14	14
15	15	15	18

REGIONAL MEXICAN		REGIONAL MEXICAN	
THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK
1	1	1	1
2	2	2	2
3	3	3	3
4	4	4	4
5	5	5	5
6	6	6	6
7	7	7	7
8	8	8	8
9	9	9	9
10	10	10	10
11	11	11	11
12	12	12	12
13	13	13	13
14	14	14	14
15	15	15	15

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# Billboard DANCE

JUL 28 2007

HOT DANCE CLUB PLAY				HOT DANCE AIRPLAY			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	2	9	#1 ROLLERCOASTER ERIKA JAYNE RM RECORDS PROMO	23	30	3	POWER MY MAN AMUKA VIM PROMO
2	7	7	MAKES ME WONDER MAROON 5 A&M/OCTONE PROMO/INTERSCOPE	27	22	12	ALIVE TIM REX EXPERIMENT FEAT. GRAZIELLA REXHOUSE PROMO
3	4	6	STAND BACK STEVIE NICKS REPRISE PROMO	28	32	3	STEP INTO THE LIGHT DARREN HAYES POWDERED SUGAR RECORDS PROMO
4	3	10	DO YOU KNOW? (THE PING PONG SONG) ENRIQUE IGLESIAS UNIVERSAL LATINO PROMO/INTERSCOPE	29	27	9	QUE LLOREN IVY QUEEN UNIVISION PROMO
5	6	6	WHINE UP KAT DELUNA FEATURING ELEPHANT MAN EPIC 12037	30	31	5	OOH LA LISHIOUS JAY MEN MARIAN PROMO
6	10	5	STRANGER HILARY BUFF HOLLYWOOD PROMO	31	34	3	BE FREE JASON ANTOINE CHICKIE PROMO/MUSIC PLANT
7	9	4	DEFYING GRAVITY IDINA MENZEL REPRISE PROMO/WARNER BROS	32	36	3	FIND A NEW WAY YOUNG LOVE ISLAND PROMO/OJMG
8	1	8	BECAUSE OF YOU NE-YO DEF JAM PROMO/OJMG	33	41	2	OUTTA MY MIND OHSHA KAI ACT 2 PROMO/MUSIC PLANT
9	6	8	UMBRELLA RIHANNA FEATURING JAY-Z SRP/DEF JAM PROMO/OJMG	34	39	2	JACK'S SUITE HANS ZIMMER WALT DISNEY PROMO
10	1	10	MY DESTINY KIM ENGLISH NERVOUS 20655	35	HOT SHOT DEBUT	3	DEEP INTO YOUR SOUL FRISCA & LAMBOY NERVOUS PROMO
11	16	5	SOUND OF FREEDOM BOB SINCLAR YELLOW/SILVER LABEL PROMO/TOMMY BOY	36	NEW	6	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM PROMO/UNIVERSAL
12	13	7	LOST AND FOUND OLELERIUM NETWORK PROMO	37	33	6	YOU WON'T EVER LEAVE (EODIE BAEZ MIX) TAFURI SWIRL PROMO
13	5	10	RAPTURE 2007 IIO MADE PROMO	38	NEW	12	SHE'S MADONNA ROBBIE WILLIAMS WITH PET SHOP BOYS VIRGIN PROMO
14	19	6	TIME SPEAKERBOX FEAT. MICHELLE SHAPROW TRACKWORKS PR&MC	39	28	12	QUE HICISTE JENNIFER LOPEZ EPIC/SONY BMG NO-TTE PROMO
15	14	12	4 IN THE MORNING GWEN STEFANI INTERSCOPE PROMO	40	35	5	FATE OR FAITH ROR-SHAK TWISTED PROMO/KOCH
16	24	3	LIKE THIS KELLY ROWLAND FEAT. EVE MUSIC WORLD PROMO/COLUMBIA	41	NEW	15	POWER OF ATTRACTION NATALIA UNLEASHED PROMO
17	20	5	SO FAR MIGUEL MIGS SALTED PROMO/OM	42	37	9	CAN'T HELP MYSELF KACI CURB PROMO
18	18	11	CAN'T KEEP IT A SECRET JACINTA CHUNKY 9007/MUSIC PLANT	43	NEW	11	BOOM BOOM... REMIXED PAUL LEKAKIS RNL PROMO
19	17	12	ALL AROUND THE WORLD LIONEL RICHIE ISLAND PROMO/OJMG	44	29	17	YOU'RE THE ONE ONO MINDTRAIN PROMO/ASTRALWERKS
20	21	8	I JUST DIED IN YOUR ARMS TONIGHT LEANA SWEDISH DIVA PROMO	45	NEW	11	OVER IT TIFFANY AFFAIR REPRISE PROMO
21	12	11	ALL GOOD THINGS (COME TO AN END) NELLY FURTAO MOSLEY PROMO/GEFFEN	46	NEW	11	GIVE ME DANGER DANGEROUS MUSE SIRE PROMO/WARNER BROS
22	26	4	LIVE, LUV, DANCE RON PERKOV ARPEE PROMO	47	42	6	HERE WITH YOU ROBBIE RUSSELL ADEVA PROMO
23	23	6	LIKE A BOY CIARA LAFACE PROMO/ZOMBA	48	38	15	I WANT YOUR LOVE JODY WATLEY AVITONE PROMO/PEACE BISQUIT
24	15	9	I CAN'T WAIT DIANNE WESLEY DIVISION X PROMO/GOSSIP	49	40	15	FOREVER ALYSON FEATURING ZEB PM MEDIA PROMO
25	25	5	NEVER AGAIN KELLY CLARKSON RCA PROMO/RMG	50	48	15	BEAUTIFUL LIAR BEYONCE & SHAKIRA MUSIC WORLD PROMO/COLUMBIA

TOP ELECTRONIC ALBUMS			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST
1	NEW	1 WK	#1 JUSTICE CROSS ED BANGER/VICE 24892/ATLANTIC
2	2	17	LCD SOUNDSYSTEM SOUND OF SILVER DFA 85114/CAPITOL
3	3	63	GNARLS BARKLEY ST. ELSEWHERE DOWNTOWN 70003/ATLANTIC
4	1	10	BJORK VOLTA ELEKTRA/ATLANTIC 13586/AG
5	4	89	IMOGEN HEAP SPEAK FOR YOURSELF RCA VICTOR 72532
6	NEW	1 WK	JOHNNY VICIOUS THRIVE/IMPACT PRESENTS: TRANCE ANTHEMS 2 THRIVEDANCE 90750/THRIVE
7	5	14	TIESTO ELEMENTS OF LIFE MAGIC MUZIK 1515/ULTRA
8	7	36	THE COUNTDOWN SINGERS FOREVER DISCO MADACY SPECIAL PRODUCTS 52379/MADACY
9	6	4	DIGITALISM IDEALISM ASTRALWERKS 89240
10	8	8	JOHNNY BUDZ & CATO K ULTRA WEEKEND 3 ULTRA 1532
11	NEW	1 WK	ULRICH SCHNAUSS GODDYBY DOMINO 149
12	NEW	1 WK	RABBIT IN THE MOON DECADE SOUTHBEAT 90131
13	12	88	MADONNA CONFESIONS ON A DANCE FLOOR WARNER BROS. 49460
14	13	35	DEPECHE MODE THE BEST OF DEPECHE MODE VOLUME 1 SRP/ALTE/REPRISE 44266/WARNER BROS
15	10	6	ARMIN VAN BUUREN A STATE OF TRANCE 2007 ULTRA 1545
16	18	2	MOCEAN WORKER CINCO DE MOWOT MOWO 3200
17	11	9	JOHNNY VICIOUS THRIVE/IMPACT PRESENTS: DANCE ANTHEMS THRIVEDANCE 90750/THRIVE
18	NEW	1 WK	VARIOUS ARTISTS ULTRA 10 ULTRA 1553
19	19	17	DAFT PUNK MUSIQUE VOL. 1: 1993-2005 VIRGIN 58405
20	9	4	MAPS WE CAN CREATE MUTE 9357
21	RE-ENTRY	1 WK	SOUNDTRACK THE DEVIL WEARS PRADA FOX 44383/WARNER BROS.
22	14	3	RAVIN BUDDHA BAR IX GEORGE V 22990
23	20	25	THE RIDDLER & TREVOR SIMPSON ULTRA DANCE 08 ULTRA 1485
24	16	14	VARIOUS ARTISTS FOREVER FREESTYLE RAZOR & TIE 89147
25	21	73	CASCADA EVERYTIME WE TOUCH ROBBINS 75064

HOT DANCE AIRPLAY			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	9	#1 UMBRELLA RIHANNA FEATURING JAY-Z SRP/DEF JAM/OJMG
2	2	13	MAKES ME WONDER MAROON 5 A&M/OCTONE/INTERSCOPE
3	3	14	PUT 'EM UP EDUN ROBBINS
4	4	8	NEVER AGAIN KELLY CLARKSON RCA/RMG
5	6	7	WHINE UP KAT DELUNA FEATURING ELEPHANT MAN EPIC
6	7	10	FEEL TOGETHER BEN MACLIN FEATURING TIGER LILY NERVOUS
7	5	16	THE WORLD IS MINE DAVID GUETTA FEATURING JO OAVIS PERFECTO/ULTRA
8	8	4	STRANGER HILARY BUFF HOLLYWOOD
9	11	5	FEELS LIKE HOME MECK FEATURING DINO YOSHITOSHI/DEEP DISH
10	9	20	CRY FOR YOU SEPTEMBER ROBBINS
11	12	11	SORRY KASKADE ULTRA
12	10	15	REHAB AMY WINEHOUSE UNIVERSAL REPUBLIC
13	16	4	LIKE A BOY CIARA LAFACE/ZOMBA
14	13	9	ALL OF YOUR LOVE HELLOGOBBY DRIVE-THRU/SANCTUARY
15	14	15	CHANGES CHRIS LAKE FEATURING LAURA V ROBBINS
16	15	6	ALL GOOD THINGS (COME TO AN END) NELLY FURTAO MOSLEY/GEFFEN
17	19	23	WORLD, HOLD ON (CHILDREN OF THE SKY) BOB SINCLAR YELLOW/SILVER LABEL/TOMMY BOY
18	18	8	SOUND OF FREEDOM BOB SINCLAR YELLOW/SILVER LABEL/TOMMY BOY
19	21	8	BECAUSE OF YOU NE-YO DEF JAM/OJMG
20	17	5	I THINK I'M FALLING IN LOVE LUCAS PRATA ULTRA
21	22	17	WITH LOVE HILARY BUFF HOLLYWOOD
22	23	20	I CAN'T TAKE IT LOLA SOBE
23	20	10	GLAMOROUS FERGIE FEATURING LUACRIS WILLIAMS A&M/INTERSCOPE
24	NEW	1 WK	DON'T STOP THE MUSIC RIHANNA SRP/DEF JAM/OJMG
25	NEW	1 WK	LOVE IS GONE DAVID GUETTA FEAT. CHRIS WILLIS PERFECTO/ULTRA



# HITS OF THE WORLD THE Billboard

JAPAN		SINGLES		(SOUNDCAN JAPAN)	JULY 17, 2007
THIS WEEK	LAST WEEK				
1	NEW	MUSIC (FIRST LTD VERSION)	GOLDEN CIRCLE TOY'S FACTORY		
2	NEW	OSCA	TOKYO JIHEN TOSHI/EMI		
3	NEW	MARIN SUNOU (FIRST LTD VERSION CD+DVD)	SUKIMASWITCH BMG FUNHOUSE		
4	NEW	HANA UTA	MICRO OF DEF TECH UNIVERSAL		
5	3	MATA KIMI NI AERU	KETSUMEISHI TOY'S FACTORY		
6	1	JEWELRY DAY	AYAKA WARNER		
7	2	FREE (FIRST LTD VERSION)	ERIKA SONY		
8	7	AI UTA	GREENE UNIVERSAL		
9	4	FREAKY (CD+DVD)	KUMI KODA AVEV TRAX		
10	NEW	ICHIGO ICHIE	MIYUKI NAKAJIMA YAMAHA COMMUNICATIONS		

FRANCE		SINGLES		(SNEP/IFOP/TITE-LIVE)	JULY 17, 2007
THIS WEEK	LAST WEEK				
1	1	RELAX TAKE IT EASY	MIKA CASABLANCA/ISLAND		
2	2	DOUBLE JE	CHRISTOPHE WILLEM VOGUE		
3	3	DE TEMPS EN TEMPS	GREGORY LEMARCHAL MERCURY		
4	4	LOVE IS GONE	DAVID GUETTA & CHRIS WILLIS VIRGIN		
5	9	ON A CHANGE	LES DEESSES M6 INTERACTIONS		
6	8	GARCON	KOXIE AZ		
7	10	LOLA	SUPERBUS MERCURY		
8	5	NOUVEAU FRANCAIS	AMEL BENT JIVE		
9	6	LE DESTIN DE LISA	ALEXANDRA LUCCI ULM		
10	7	PRINCESS	NZH HEBEN		

ITALY		SINGLES		(FIMI/NIELSEN)	JULY 16, 2007
THIS WEEK	LAST WEEK				
1	1	VASCO EXTENDED PLAY	VASCO ROSSI CAPITOL		
2	NEW	THE SINGLES COLLECTION TOUR EDITION	VASCO ROSSI CAPITOL		
3	4	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM		
4	2	RELAX TAKE IT EASY	MIKA CASABLANCA/ISLAND		
5	NEW	WHEN YOU'RE GONE	AVRIL LAVIGNE RCA		
6	12	DO IT AGAIN	THE CHEMICAL BROTHERS VIRGIN		
7	3	CANOS	VERDENA BLACKDUT		
8	7	SECOND LIFE	PAOLA & CHIARA TREPETRE		
9	14	ADRENALINA	FINLEY CAPITOL		
10	20	HEART-SHAPED GLASSES	MARILYN MANSON INTERSCOPE		

NORWAY		SINGLES		(VERDENS GANG NORWAY)	JULY 17, 2007
THIS WEEK	LAST WEEK				
1	2	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM		
2	1	PUSH PUSH	KURT NILSEN RCA		
3	5	TIDLOS	POSTGIROBYGGET CAPITOL		
4	3	RELAX TAKE IT EASY	MIKA CASABLANCA/ISLAND		
5	NEW	NOTHING ELSE MATTERS	METALLICA MERCURY		

ALBUMS					
THIS WEEK	LAST WEEK				
1	2	POSTGIROBYGGET	TIDLOS CAPITOL		
2	1	TRAVELING WILBURYS	THE TRAVELING WILBURYS COLLECTION RHINO		
3	5	JOHNNY LOGAN & FRIENDS	IRISH CONNECTION MY WAY		
4	3	LASSE STEFANZ	VAGABOND MARIANN		
5	8	TORGENSEN TROND-VIGG	DET DU KAN, NOE HART OG NOE UNIVERSAL		

UNITED KINGDOM		SINGLES		(THE OFFICIAL UK CHARTS CO.)	JULY 15, 2007
THIS WEEK	LAST WEEK				
1	1	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM		
2	8	BIG GIRLS DON'T CRY	FERGIE WILL I AM/A&M/INTERSCOPE		
3	2	FOUNDATIONS	KATE NASH FICTION/POLYDOR		
4	NEW	THE WAY I ARE	TIMBERLAND FT. KERI HILSON INTERSCOPE		
5	23	FLUORESCENT ADOLESCENT	ARCTIC MONKEYS DOMINO		
6	3	WHEN YOU'RE GONE	AVRIL LAVIGNE RCA		
7	4	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS INTERSCOPE		
8	5	WORRIED ABOUT RAY	THE HOOSIERS RCA		
9	16	TEENAGERS	MY CHEMICAL ROMANCE REPRISE		
10	7	SOULMATE	NATASHA BEDINGFIELD PHONOGENIC		

AUSTRALIA		SINGLES		(ARIA)	JULY 15, 2007
THIS WEEK	LAST WEEK				
1	NEW	BIG GIRLS DON'T CRY	FERGIE A&M		
2	1	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM		
3	2	DANCE FLOOR ANTHEM	GOOD CHARLOTTE EPIC/DAYLIGHT		
4	3	DESTINATION CALABRIA	ALEX GAUDINO FT. CRYSTAL WATERS MINISTRY OF SOUND		
5	4	GIRLFRIEND	AVRIL LAVIGNE RCA		
6	NEW	DEAR MR. PRESIDENT	PINK LAFACE/ZOMBA		
7	6	THNS FR TH MMRS	FALL OUT BOY MERCURY		
8	5	CANDYMAN	CHRISTINA AGUILERA RCA		
9	7	NEVER AGAIN	KELLY CLARKSON RCA		
10	13	DON'T MATTER	AKON KONVICT/UPFRONT/SRC/UNIVERSAL		

SPAIN		SINGLES		(PROMUSICAE/MEDIA)	JULY 18, 2007
THIS WEEK	LAST WEEK				
1	1	MISS SANCHEZ REMIXES	MARTA SANCHEZ UNIVERSAL		
2	NEW	HOT SUMMER NIGHT (OH LA LA LA)	DAVID TAVARE FT. ZEVISSA BLANCO Y NEGRO		
3	2	LOS RAPEROS NUNCA NUEREN	SHDTA BOA		
4	7	LET'S WORK/STRINGS OF TORTUGA	KURD MAVERICK BLANCO Y NEGRO		
5	4	DO IT AGAIN	THE CHEMICAL BROTHERS VIRGIN		
6	6	JUANA KALAMIDAD	ARIANNA PUELLO ZONA BRUTA		
7	5	GUARDAME UN SECRETO	COOPER ELEPHANT		
8	8	MICROMANIA	TATA GOLosa BLANCO Y NEGRO		
9	10	KOMA	JORDEE MEETS ROBERT MORR MATINEE/HOUSE WORKS		
10	3	HIMNO OFICIAL DEL SEVILLA FC	EL ARREBATO CAPITOL		

DENMARK		SINGLES		(IFPI/NIELSEN MARKETING RESEARCH)	JULY 17, 2007
THIS WEEK	LAST WEEK				
1	2	THE WAY I ARE	TIMBERLAND FT. KERI HILSON INTERSCOPE		
2	1	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM		
3	3	LOMMEN FULD AF GULD	TORPEDORR ARTPEOPLE		
4	4	ET SIDSTE KYS	NIK & JAY EMI		
5	5	BIG GIRLS DON'T CRY	FERGIE WILL I AM/A&M/INTERSCOPE		

ALBUMS					
THIS WEEK	LAST WEEK				
1	2	BON JOVI	LOST HIGHWAY ISLAND		
2	1	INFERNAL	FROM PARIS TO BERLIN BORDER BREAKERS		
3	6	RUNRIG	EVERYTHING YOU SEE RIDGE		
4	4	JOHNNY LOGAN	THE IRISH CONNECTION MY WAY		
5	9	RIHANNA	GOOD GIRL GONE BAD SRP/DEF JAM		

GERMANY		SINGLES		(MEDIA CONTROL)	JULY 17, 2007
THIS WEEK	LAST WEEK				
1	2	HOT SUMMER	MONROSE WARNER		
2	1	YOU CAN GET IT	MARK MEDLOCK/DIETER BOHLEN COLUMBIA		
3	3	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM		
4	4	VAYAMOS COMPANEROS	MARQUESS WARNER		
5	5	DEAR MR. PRESIDENT	PINK LAFACE/ZOMBA		
6	NEW	BIG GIRLS DON'T CRY	FERGIE WILL I AM/A&M/INTERSCOPE		
7	8	VOM SELBEN STERN	ICH + ICH POLYDOR		
8	6	RELAX TAKE IT EASY	MIKA CASABLANCA/ISLAND		
9	9	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS INTERSCOPE		
10	7	EIN STERN (DER DEINEN NAMEN TRAGT)	D.J. OETZI/NIK P POLYDOR/UNIVERSAL		

CANADA		BILLBOARD CANADIAN HOT 100		(NIELSEN BDS/SOUNDCAN)	JULY 28, 2007
THIS WEEK	LAST WEEK				
1	1	BIG GIRLS DON'T CRY	FERGIE WILL I AM/A&M/INTERSCOPE/UNIVERSAL		
2	5	HEY THERE DELILAH	PLAIN WHITE T'S HOLLYWOOD/UNIVERSAL		
3	2	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM/UNIVERSAL		
4	3	THE WAY I ARE	TIMBALAND FT. KERI HILSON MOSLEY/BLACKSTONE/INTERSCOPE/UNIVERSAL		
5	4	MAKES ME WONDER	MAROON 5 A&M/OCTONE/UNIVERSAL		
6	6	BEFORE HE CHEATS	GARIE UNDERWOOD ARISTA/ARISTA NASHVILLE/SONY BMG		
7	13	SHUT UP AND DRIVE	RIHANNA SRP/DEF JAM/UNIVERSAL		
8	8	(YOU WANT TO) MAKE A MEMORY	BON JOVI MERCURY/ISLAND/UNIVERSAL		
9	7	PARALYZER	FINGER ELEVEN WIND-UP		
10	9	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN/UNIVERSAL		

THE NETHERLANDS		SINGLES		(MEGA CHARTS BV)	JULY 13, 2007
THIS WEEK	LAST WEEK				
1	1	BLIJF BIJ MIJ	ANDRE HAZES/GERARD JOLING NRGV		
2	NEW	JOHNNY	DI-RECT EMI		
3	2	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS INTERSCOPE		
4	3	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM		
5	5	LET ME THINK ABOUT IT	IDA CORR SPINNIN'		

ALBUMS					
THIS WEEK	LAST WEEK				
1	2	MICHAEL BUBLE	CALL ME IRRESPONSIBLE REPRISE		
2	5	NELLY FURTADO	LODGE MOSLEY/GEFFEN		
3	4	GERARD JOLING	MAAK ME GEK NRGV		
4	10	CAT STEVENS	REMEMBER CAT STEVENS-THE ULTIMATE COLL ISLAND		
5	NEW	INTERPOL	OUR LOVE TO ADMIRE PARLOPHONE		

MEXICO		ALBUMS		(ZWI.ZEK PRODUCTOW AUDIO VIDEO)	JULY 18, 2007
THIS WEEK	LAST WEEK				
1	2	ALEJANDRO FERNANDEZ	VIENTO A FAVOR SONY BMG		
2	1	MIGUEL BOSE	PAPITO WARNER		
3	4	CAMILA	TODD CAMBIO SONY BMG		
4	3	LOLA	ERASE UNA VEZ EMI TELEVISIA		
5	7	ENRIQUE IGLESIAS	INSOMNIAC UNIVERSAL		
6	NEW	VARIOUS ARTISTS	INSTANT KARMA: AMNESTY SAVE DARFUR WARNER		
7	8	TIMBIRICHE	25 ANOS UNIVISION		
8	6	MAROON 5	IT WON'T BE SOON BEFORE LONG A&M/INTERSCOPE		
9	15	ALEKSY SYNTEK	LECCION EMI TELEVISIA		
10	5	AVRIL LAVIGNE	THE BEST DAMN THING RCA		

EURO DIGITAL TRACKS		SINGLES		(NIELSEN SOUNDCAN INTERNATIONAL)	JULY 28, 2007
THIS WEEK	LAST WEEK				
1	1	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM		
2	4	THE WAY I ARE	TIMBALAND FT. KERI HILSON MOSLEY/BLACKGROUND/INTERSCOPE		
3	2	BIG GIRLS DON'T CRY	FERGIE WILL I AM/A&M/INTERSCOPE		
4	3	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS UNIVERSAL LATINO/INTERSCOPE		
5	5	FOUNDATIONS	KATE NASH FICTION/POLYDOR		
6	6	HOT SUMMER (RADIO EDIT)	MONROSE STARWATCH/WARNER		
7	7	WHEN YOU'RE GONE	AVRIL LAVIGNE RCA		
8	9	WORRIED ABOUT RAY	THE HOOSIERS RCA		
9	8	AMOR GITANO	BEYONCE MUSIC WORLD/COLUMBIA		
10	13	PURE INTUITION	SHAKIRA EPIC		
11	12	RELAX, TAKE IT EASY	MIKA CASABLANCA/ISLAND		
12	NEW	FLUORESCENT ADOLESCENT (ALBUM VERSION)	ARCTIC MONKEYS DOMINO		
13	NEW	VOM SELBEN STERN	ICH + ICH POLYDOR		
14	16	VAYAMOS COMPANEROS (RADIO EDIT)	MARQUESS STARWATCH/WARNER		
15	18	TEENAGERS (ALBUM VERSION)	MY CHEMICAL ROMANCE REPRISE		
16	11	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN		
17	10	LOVETONED/I THINK SHE KNOWS	JUSTIN TIMBERLAKE JIVE/ZOMBA		
18	EW	OH MY GOD	MARK RONSON FT. LILY ALLEN ALLIDO/COLUMBIA		
19	15	SOULMATE	NATASHA BEDINGFIELD PHONOGENIC		
20	20	HOW TO SAVE A LIFE	THE FRAY EPIC		

AUSTRIA		SINGLES		(AUSTRIAN IFPI/AUSTRIA TOP 40)	JULY 16, 2007
THIS WEEK	LAST WEEK				
1	2	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM		
2	1	HOT SUMMER	MONROSE WARNER		
3	3	DEAR MR. PRESIDENT	PINK LAFACE/ZOMBA		
4	5	RELAX TAKE IT EASY	MIKA CASABLANCA/ISLAND		
5	4	YOU CAN GET IT	MARK MEDLOCK/DIETER BOHLEN COLUMBIA		

ALBUMS					
THIS WEEK	LAST WEEK				
1	NEW	LAFEE	JETZT ERST RECHT CAPITOL		
2	2	BON JOVI	LOST HIGHWAY ISLAND		
3	1	NOCKALM QUINTETT	VOLLE KANNE SEHNSUCHT KOCH		
4	3	MARK MEDLOCK	MR. LONELY COLUMBIA		
5	4	LINKIN PARK	MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.		

GREECE		SINGLES		(IFPI GREECE/DELOITTE & TOUCHE)	JULY 16, 2007
THIS WEEK	LAST WEEK				
1	1	PIO POLI	MIKHALIS KHATZIGIANNIS UNIVERSAL		
2	2	FOS	HELENA PAPAIZOU SONY BMG		
3	3	MATIA MOU	NIKOS IKONOMOPOULOS SONY BMG		
4	NEW	AFTO POU S'ARESI	MIKHALIS EMIRLIS LEGEND		
5	4	PSILA TO KEFALI	GOIN THROUGH UNIVERSAL		

ALBUMS					
THIS WEEK	LAST WEEK				
1	1	GEORGE MICHAEL	TWENTY FIVE AEGEAN		
2	4	BON JOVI	LOST HIGHWAY ISLAND		
3	2	AVRIL LAVIGNE	THE BEST DAMN THING RCA		
4	5	REAMONN	WISH ISLAND		
5	9	THE WHITE STRIPES	ICKY THUMP THIRD MAN/WARNER BROS.		



## EUROCHARTS

### SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. JULY 18, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	UMBRELLA	RIHANNA FT. JAY-Z SRP/OEF JAM
2	2	RELAX TAKE IT EASY	MIKA CASABLANCA/ISLAND
23	23	BIG GIRLS DON'T CRY	FERGIE WILL.I.AM/A&M/INTERSCOPE
4	3	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS INTERSCOPE
16	16	THE WAY I ARE	TIMBERLAND FT. KERI HILSON INTERSCOPE
6	10	HOT SUMMER	MONROSE WARNER
7	6	DOUBLE JE	CHRISTOPHE WILLEM VOGUE
8	8	DE TEMPS EN TEMPS	GREGORY LEMARCHAL MERCURY
9	5	YOU CAN GET IT	MARK MEDLOCK/DIETER BOHLEN COLUMBIA
10	7	SAY IT RIGHT	NELLY FURTAO MOSLEY/GEFFEN
11	4	WHEN YOU'RE GONE	AVRIL LAVIGNE RCA
12	9	FOUNDATIONS	KATE NASH FICTION/POLYDOR
11	11	LOVE IS GONE	DAVID GUETTA & CHRIS WILLIS VIRGIN
14	12	BEAUTIFUL LIAR	BEYONCE & SHAKIRA MUSIC WORLD/COLUMBIA
15	14	VAYAMOS COMPANEROS	MARQUESS WARNER

### ALBUMS

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. JULY 18, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	2	NELLY FURTADO	LOOSE MOSLEY/GEFFEN
2	NEW	SMASHING PUMPKINS	ZEITGEIST REPRISE
3	NEW	INTERPOL	OUR LOVE TO ADMIRE PARLOPHONE
4	1	BON JOVI	LOST HIGHWAY ISLAND
5	7	MIKA	LIFE IN CARTOON MOTION CASABLANCA/ISLAND
6	4	RIHANNA	GOOD GIRL GOIN' BAD SRP/OEF JAM
7	6	TRAVELING WILBURYS	THE TRAVELING WILBURYS COLLECTION RHINO
8	5	LINKIN PARK	MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.
NEW	NEW	LAFEE	JETZT ERST RECHT CAPITOL
10	3	THE CHEMICAL BROTHERS	WE ARE THE NIGHT VIRGIN
11	NEW	ENEMY	WE'LL LIVE AND DIE IN THESE TOWNS WARNER BROS.
12	8	MARK MEDLOCK	MR. LONELY COLUMBIA
13	13	AMY WINEHOUSE	BACK TO BLACK ISLAND
14	11	MICHAEL BUBLE	CALL ME IRRESPONSIBLE REPRISE
15	NEW	TOCOTRONIC	KAPITULATION VERTIGO

### RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. JULY 18, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	UMBRELLA	RIHANNA FT. JAY-Z SRP/POLYDOR
2	2	SAY IT RIGHT	NELLY FURTAO MOSLEY/GEFFEN
3	3	MAKES ME WONDER	MARON 5 A&M/INTERSCOPE
4	4	HOW TO SAVE A LIFE	THE FRAY EPIC
5	5	LAST NIGHT	P. DIDDY FT. KEYSHIA COLE BAD BOY/ATLANTIC
6	9	RELAX, TAKE IT EASY	MIKA CASABLANCA/ISLAND
7	10	LOVESTONED/I THINK SHE KNOWS (INTERLUDE)	JUSTIN TIMBERLAKE
8	6	CUPID'S CHOKEHOLD (GIRLFRIEND)	GYM CLASS HEROES
9	8	THE SWEET ESCAPE	GWEN STEFANI FT. AKON INTERSCOPE
10	7	GIVE IT TO ME	TIMBALAND FT. NELLY FURTAO MOSLEY/BLACKGROUND/INTERSCOPE
11	12	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS INTERSCOPE
12	14	REAL GIRL	MUTYA BUENA FOURTH & BROADWAY/ISLAND
13	11	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE JIVE/ZOMBA
14	13	GRACE KELLY	MIKA CASABLANCA/ISLAND
15	17	WHAT I'VE DONE	LINKIN PARK MACHINE SHOP/WARNER BROS.

SALES DATA COMPILED BY

nicscr  
SoundScan

## TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	8	<b>#1 GREATEST GAINER</b>	FLYLEAF	FLYLEAF A&M/OCTONE 650005/IGA	
2	3	1E	THE ALMOST.	SOUTHERN WEATHER TOOTH & NAIL 2481/EMI CMG		
3	2	2	TOBYMAC	(PORTABLE SOUNDS) FOREFRONT 0379/EMI CMG		
4	6	7E	ALAN JACKSON	PRECIOUS MEMORIES ACR/ARISTA NASHVILLE 80281/PROVIDENT-INTEGRITY		
5	5	1	<b>HOT SHOT DEBUT</b>	DA T.R.U.T.H.	OPEN BOOK CROSS MOVEMENT 30029/PROVIDENT-INTEGRITY	
6	4	1E	RELIANT K	FIVE SCORE AND SEVEN YEARS AGO GOTE/CAPITOL 0592/EMI CMG		
7	10	6E	MAT KEARNEY	NOTHING LEFT TO .LOSE AWARE/COLUMBIA/INPOP 1380/EMI CMG		
8	7	5C	RED	END OF SILENCE E3SENTIAL 10807/PROVIDENT-INTEGRITY		
9	9	9E	CASTING CROWNS	LIFESONG BEACH 31REET/REUNION 10770/PROVIDENT-INTEGRITY		
10	11	41	VARIOUS ARTISTS	WOW HITS 2007 WORD-CURB/PROVIDENT-INTEGRITY 7196/EMI CMG		
11	12	42	CHRIS TOMLIN	SEE THE MORNING SIX STEPS/SPARROW 2828/EMI CMG		
12	8	41	SKILLET	COMATOSE AROENT/SRE/LAVA 2546/PROVIDENT-INTEGRITY		
13	13	6	JON MCLAUGHLIN	INDIANA ISLAND 038882/EMI CMG		
14	15	8	UNITED	ALL OF THE ABOVE HILLSONG AUSTRALIA/INTEGRITY 4174/PROVIDENT-INTEGRITY		
15	14	25	LEELAND	SOUND OF MELODIES ESSENTIAL 10812/PROVIDENT-INTEGRITY		
16	18	16	THIRD DAY	CHRONOLOGY: VOLUME ONE: 1996-2000 ESSENTIAL 10838/PROVIDENT-INTEGRITY		
17	23	37	JEREMY CAMP	BEYOND MEASURE BEC 3723/EMI CMG		
18	20	15	J MOSS	V2... PAJAM/GOSPO CENTRIC 87214/PROVIDENT-INTEGRITY		
19	19	37	NEWSBOYS	GO INPOP 1383/EMI CMG		
20	25	10	RUSH OF FOOLS	RUSH OF FOOLS MIDAS 0150/EMI CMG		
21	24	64	MERCYME	COMING UP TO BREATHE INO 3872/PROVIDENT-INTEGRITY		
22	21	21	ANBERLIN	CITIES TDOTH & NAIL 3673/EMI CMG		
23	17	4	AUGUST BURNS RED	THE MESSENGERS SOLID STATE 9352/EMI CMG		
24	28	46	VARIOUS ARTISTS	THREE WOODEN CROSSES WORD-CURB 886582		
25	31	39	THIRD DAY	WHEREVER YOU ARE ESSENTIAL 10795/PROVIDENT-INTEGRITY		

## TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	2	<b>#1</b>	MARVIN SAPP	THIRSTY VERITY 09433/ZOMBA	
2	2	1	<b>HOT SHOT DEBUT</b>	DA T.R.U.T.H.	OPEN BOOK CROSS MOVEMENT 30029	
3	2	10	VARIOUS ARTISTS	WOW GOSPEL #1S: 30 OF THE GREATEST GOSPEL HITS EVER! EMI CMG/VERITY/WORD-CURB 08764/ZOMBA		
4	4	24	VARIOUS ARTISTS	WOW GOSPEL 2007 VERITY/WORD-CURB/EMI CMG 02499/ZOMBA		
5	5	5	J MOSS	V2... PAJAM/GOSPC CENTRIC 87214/ZOMBA		
6	3	4	THE CLARK SISTERS	LIVE... ONE LAST TIME EMI GOSPEL 81094		
7	6	79	JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301		
8	8	6	RICHARD SMALLWOOD WITH VISION	JOURNEY: LIVE IN NEW YORK VERITY 62226/ZOMBA		
9	9	94	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA		
10	7	3	BISHOP NOEL JONES PRESENTS THE CITY OF REFUGE SANCTUARY CHOIR	WELCOME TO THE CITY TYSCOT 984159/TASEIS		
11	14	60	TYE TRIBETT & G.A.	VICTORY LIVE! INTEGRITY GOSPEL/COLUMBIA 77526/SONY MUSIC		
12	10	5	NICOLE C. MULLEN	SHARECROPPER'S SEED VOLUME 1 WORD-CURB 887144/WARNER BROS.		
13	11	10	YOLANDA ADAMS	THE BEST OF ME ELEKTRA/ATLANTIC 156604/AG		
14	13	5	JONATHAN BUTLER	BRAND NEW DAY MARANATHA! 971902		
15	15	3	VARIOUS ARTISTS	GOTTA HAVE GOSPEL! WORSHIP INTEGRITY GOSPEL/INTEGRITY/GOSPO CENTRIC/ZOMBA/COLUMBIA 08056/SONY MUSIC		
16	12	24	PATTI LABELLE	THE GOSPEL ACCORDING TO PATTI LABELLE UMBRELLA 970109/BUNGALO		
17	20	104	MARY MARY	MARY MARY MY BLOCK/COLUMBIA 77333/SONY MUSIC		
18	17	36	BISHOP PAUL S. MORTON	STILL STANDING TERILLAH 6528/LIGHT		
19	19	49	LECRAE	AFTER THE MUSIC STOPS REACH 30021/CROSS MOVEMENT		
20	21	62	NICOLE C. MULLEN	REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 86569/WARNER BROS.		
21	22	12	MAVIS STAPLES	WE'LL NEVER TURN BACK ANTI- 86830/EPITAPH		
22	24	36	KIRK FRANKLIN	SONGS FROM THE STORM: VOLUME 1 FO YO SOUL/GOSPO CENTRIC 88401/ZOMBA		
23	16	23	BISHOP G.E. PATTERSON	HAVING CHURCH WITH THE SAINTS: VOLUME 1 PODIUM 2506		
24	23	3	TRIN-I-TEE 5:7	HOLLA: THE BEST OF TRIN-I-TEE 5:7 LEGACY/GOSPO CENTRIC 11291/SDNY BMG		
25	18	42	JUANITA BYNUM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL FLOW 1894/MARANATHA!		



# CHARTS LEGEND

See below for complete legend information.

# JUL 28 2007 ALBUMS

SALES DATA COMPILED BY

nlsn 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** 66 Where included, this award indicates the title with the chart's largest unit increase.

**PACE SETTER** Where included, this award indicates the title with the chart's biggest percentage growth.

**HEATSEEKER GRADUATE** Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

### PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. ① after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. ② DualDisc available. ③ 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

① CD single available. ② Digital Download available. ③ DVD single available. ④ Vinyl Maxi-Single available. ⑤ Vinyl single available. ⑥ 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](http://www.hitpredictor.com).

### DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

- Titles with the greatest club play increase over the previous week.

## AWARD CERTIFICATIONS

### ALBUM CHARTS

● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ☐ Certification of 400,000 units (Multi-Platino).

### SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's multiplatinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

### MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

### DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

## TOP INDEPENDENT

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / NUMBER / DISTRIBUTING LABEL) (PRICE)	CERT
1	NEW	1 WK	SPoon	GA GA GA GA GA MERGE 295* (15.98)	
2	NEW		SOUNDTRACK	HAIRSPRAY NEW LINE 39089 (16.98)	
3	NEW		BAD RELIGION	NEW MAPS OF HELL EPITAPH 86863* (13.98)	
4	2	7	JASON ALDEAN	RELENTLESS BROKEN BOW 7047 (17.98)	
5	NEW		CROWDED HOUSE	TIME ON EARTH ATO 21580 (15.98)	
6	1	2	SILVERSTEIN	ARRIVALS & DEPARTURES VICTORY 350 (16.98)	
7	3	5	DJ KHALED	WE THE BEST TERROR SQUAD 4229/KOCH (17.98)	
8	6	6	<b>GREATEST GAINER</b> VARIOUS ARTISTS	VANS WARPED TOUR: 2007 TOUR COMPILATION SIDEONE/DUMMYY 1331 (9.98)	
9	5	17	ELLIOTT YAMIN	ELLIOTT YAMIN HICKORY 90019 (18.98)	
10	8	8	SOUNDTRACK	ONCE CANVASBACK/SONY MUSIC SOUNDTRAX 10586/COLUMBIA (13.98)	
11	7	3	ISRAEL 'IZ' KAMAKAWIWO'OLE	WONDERFUL WORLD BIG BOY 5911/MOUNTAIN APPLE (16.98)	
12	10	24	TRACY LAWRENCE	FOR THE LOVE ROCKY COMFORT 90012 (12.98)	
13	NEW		REEL BIG FISH	MONKEYS FOR NOTHING AND THE CHIMPS FOR FREE ROCK RIDGE 61122 (14.98)	
14	NEW		DARKEST HOUR	DELIVER US VICTORY 347 (16.98)	
15	NEW		GOGOL BORDELLO	SUPER TARANTAI SIDEONE/DUMMYY 1334 (13.98)	
16	11	93	LITTLE BIG TOWN	THE ROAD TO HERE EQUITY 3010 (13.98)	
17	NEW		MARK RONSON	VERSION ALLIHO 10031*/RCA (13.98)	
18	NEW		PATTON OSWALT	WEREWOLVES AND LOLLIPOPS SUB POP 737 (15.98 CD/DVD) ⊕	
19	9	2	PASTOR TROY	TOOL MUZIQ MONEY & POWER 185/SMC (16.98)	
20	4	2	TWIZTID	INDEPENDENTS DAY PSYCHOPATHIC 4200 (12.98)	
21	NEW		DANZIG	THE LOST TRACKS OF DANZIG EVILIVE 99/MEGAFORCE (32.98)	
22	12	103	JASON ALDEAN	JASON ALDEAN BROKEN BOW 7657 (12.98)	
23	14	19	PETER BJORN AND JOHN	WRITERS BLOCK ALMOSTGOLD 002* (12.98)	
24	16	67	BULLET FOR MY VALENTINE	THE POISON TRUSTKILL 74 (13.98) ⊕	
25	15	3	SOCIAL DISTORTION	GREATEST HITS TIME BOMB 43548* (16.98)	
26	13	3	MARC BROUSSARD	S.O.S.: SAVE OUR SOUL VANGUARD 79826/WELK (16.98)	
27	20	30	SILVERSUN PICKUPS	CARNAVAS DANGERBIRD 009* (11.98)	
28	23	103	DANE COOK	RETRIBUTION COMEDY CENTRAL 0034 (18.98 CD/DVD) ⊕	2
29	NEW		DA T.R.U.T.H.	OPEN BOOK CROSS MOVEMENT 30029 (13.98)	
30	17	13	RED	END OF SILENCE ESSENTIAL 10807 (12.98)	
31	NEW		MAYDAY PARADE	A LESSON IN ROMANTICS FEARLESS 30099 (11.98)	
32	19	23	EMERSON DRIVE	COUNTRIFIED MONTAGE 90088/MIDAS (13.98)	
33	NEW		JASON ISBELL	SIRENS OF THE DITCH NEW WEST 6119 (16.98)	
34	NEW		BROTHERS OF A FEATHER FEAT. CHRIS & RICH ROBINSON OF THE BLACK CROWES	LIVE AT THE ROXY EAGLE 20117 (13.98)	
35	NEW		NICK DRAKE	FAMILY TREE BRYTER 0003/TSONAMI (15.98)	
36	27	19	ARCADE FIRE	NEON BIBLE MERGE 285* (14.98)	
37	24	6	TIGER ARMY	MUSIC FROM REGIONS BEYOND HELLCAT 80492*/EPITAPH (13.98)	
38	18	7	CIRCA SURVIVE	ON LETTING GO EQUAL VISION 139 (14.98)	
39	26	25	THE SHINS	WINDING THE NIGHT AWAY SUB POP 705* (15.98)	
40	22	31	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA ATO 21557 (13.98) ⊕	
41	25	9	PINK MARTINI	HEY EUGENE! HEINZ 3 (18.98)	
42	NEW		JUSTICE	CROSS ED BANGER/VICE 24892/ATLANTIC (13.98)	
43	21	3	BAD BRAINS	BUILD A NATION OSCILLSCOPE 1048*/MEGAFORCE (15.98)	
44	28	14	BRIGHT EYES	CASSADAGA SADDLE CREEK 103* (13.98)	
45	30		THE NATIONAL	BOXER BEGGARS BANQUET 252/BEGGARS GROUP (15.98)	
46	31	27	COLD WAR KIDS	ROBBERS & COWARDS DOWNTOWN 70009 (13.98)	
47	35	26	VARIOUS ARTISTS	FOREVER SOUL R&B MADACY SPECIAL PRODUCTS 52253/MADACY (13.98)	
48	38	27	CRAIG MORGAN	LITTLE BIT OF LIFE BROKEN BOW 7797 (18.98)	
49	48	4	PLAIN WHITE T'S	HEY THERE DELILAH FEARLESS 30086 (9.98)	
50	42	19	VARIOUS ARTISTS	#1 HITS OF THE 50S AND 60S MADACY SPECIAL PRODUCTS 52251/MADACY (13.98)	

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical albums ordered through internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included TOP DIGITAL: Release sold as a complete album bundle through digital download services. BILLBOARD.BIZ CHART: See Chart Legend for rules and explanations.

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## TASTEMAKERS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / NUMBER / DISTRIBUTING LABEL)	CERT
1	NEW	1 WK	INTERPOL	OUR LOVE TO ADMIRE CAPITOL 76638*	
2	NEW		THE SMASHING PUMPKINS	ZEITGEIST MARTHA'S MUSIC/REPR:SE 138920/WARNER BROS.	
3	NEW		SPoon	GA GA GA GA GA MERGE 295*	
4	1	2	T.I.	T.I. VS T.I.P. GRAND HUSTLE/ATLANTIC 202172*/AG	
5	2	4	THE WHITE STRIPES	ICKY THUMP THIRD MAN 162940*/WARNER BROS.	
6	NEW		BAD RELIGION	NEW MAPS OF HELL EPITAPH 86863*	
7	NEW		AGAINST ME!	NEW WAVE SIRE 101304*/WARNER BROS. ⊕	
8	5	18	AMY WINEHOUSE	BACK TO BLACK UNIVERSAL REPUBLIC 006428*/UMRG	
9	4	3	RYAN ADAMS	EASY TIGER LOST HIGHWAY 008760*	
10	3	2	VELVET REVOLVER	LIBERTAD RCA 88859/RMG	
11	7	6	T-PAIN	EPHAPHY KONVICT/NAPPY BOY/JIVE 08719/ZOMBA	
12	6	3	BEASTIE BOYS	THE MIX-UP BROOKLYN DUST 94085/CAPITOL	
13	NEW		CROWDED HOUSE	TIME ON EARTH ATO 21580	
14	11	9	LINKIN PARK	MINUTES TO MIDNIGHT MACHINE SHOP 44477/WARNER BROS. ⊕	
15	NEW		THEY MIGHT BE GIANTS	THE ELSE IDLEWILD/ZOE 431177/ROUNDER	

## TOP WORLD

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / NUMBER / DISTRIBUTING LABEL)	CERT
1	1	3	<b>#1</b> ISRAEL 'IZ' KAMAKAWIWO'OLE	WONDERFUL WORLD BIG BOY 5911/MOUNTAIN APPLE	
2	2	24	CELTIC WOMAN	A NEW JOURNEY MANHATTAN 75110/BLG	
3	3	41	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA ATO 21557 ⊕	
4	4	15	CEU	CEU URBAN JUNGLE/HEAR/STARBUCKS 331129/SIX DEGREES	
5	5	37	VARIOUS ARTISTS	CELTIC FAVORITES MADACY SPECIAL PRODUCTS 52247/MADACY	
6	6	11	ANGELIQUE KIDJO	DJIN DJIN STARBUCKS 82967/RAZDR & T E	
7	9	3	VARIOUS ARTISTS	PUTUMAYO PRESENTS: LATIN JAZZ PUTUMAYO 265	
8	7	6	12 GIRLS BAND	SHANGHAI MANHATTAN 78957/BLG	
9	11	34	LOREENA MCKENNITT	AN ANCIENT MUSE QUINLAN ROAD/VERVE 007920/VE	
10	8	3	RAIATEA	HAWAIIAN BLOSSOM RAIATEA HELM 8601/MOUNTAIN APPLE	
11	10	26	CIRQUE DU SOLEIL	CORTEO CIRQUE DU SOLEIL 2E ⊕	
12	12	12	BEBEL GILBERTO	MOMENTO ZIRIGUIBOW/CRAWMED DISCS 1133/SIX DEGREES	
13	9	9	IBRAHIM FERRER	MI SUENO WORLD CIRCUIT/NONESUCH 139608/WARNER BROS.	
14	14	31	VARIOUS ARTISTS	RHYTHMS DEL MUNDO: CUBA APE VISION/UNIVERSAL MUSIC TV/HP-O 007891/UME	
15	15	20	THE STARLITE SINGERS	IRISH FAVORITES MADACY SPECIAL PRODUCTS 52835/MADACY	

## TOP SOUNDTRACKS FROM: biz

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	3	<b>#1</b> HANNAH MONTANA 2/MEET MILEY CYRUS	SOUNDTRACK (WALT DISNEY/HOLLYWOOD)
2	2	1	HAIRSPRAY	SOUNDTRACK (NEW LINE)
3	3	38	HANNAH MONTANA	SOUNDTRACK (WALT DISNEY)
4	4	2	TRANSFORMERS: THE ALBUM	SOUNDTRACK (WARNER BROS.)
5	5	1	HARRY POTTER AND THE ORDER OF THE PHOENIX	SOUNDTRACK (WARNER SUNSET/WARNER BROS.)
6	6	8	ONCE	SOUNDTRACK (CANVASBACK/SONY MUSIC SOUNDTRAX/COLUMBIA)
7	7	78	HIGH SCHOOL MUSICAL	SOUNDTRACK (WALT DISNEY)
8	8	8	PIRATES OF THE CARIBBEAN: AT WORLD'S END	SOUNDTRACK (WALT DISNEY)
9	9	107	GREASE	SOUNDTRACK (POLYDOR/UNIVERSAL/UME)
10	10	32	DREAMGIRLS	SOUNDTRACK (MUSIC WORLD/COLUMBIA/SONY MUSIC)
11	11	22	MUSIC AND LYRICS	SOUNDTRACK (WARNER SUNSET/ATLANTIC/AG)
12	12	58	CARS	SOUNDTRACK (WALT DISNEY)
13	13	9	SHREK THE THIRD	SOUNDTRACK (GEFFEN/IGA)
14	14	37	HAPPY FEET	SOUNDTRACK (FOX/WARNER SUNSET/ATLANTIC/AG)
15	15	6	BLACK SNAKE MOAN	SOUNDTRACK (NEW WEST)



# MUSIC VIDEO

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.
1	2	138	<b>#1 GREATEST HITS</b> 12 WKS WIND-UP VIDEO/SONY BMG VIDEO 13103 (1.98 CD/DVD)	Creed	
2	5	109	<b>FAREWELL I TOUR: LIVE FROM MELBOURNE</b> RHINO HOME VIDEO/WARNER MUSIC VISION 70-23 (9.98 DVD)	Eagles	
3	NEW		<b>NEW WAVE</b> SIRE/WARNER MUSIC VISION 184444 (21.98 CD/DVD)	Against Me!	
4	4	16	<b>ROCKET MAN: NUMBER ONES</b> CHRONICLES/ROCKET/SLAND/MERCURY/UMC/UNIVERSAL MUSIC & VIDEO DIST. 008660 (13.98 CD/DVD)	Elton John	
5	1	2	<b>MINDCRIME AT THE MOORE</b> RHINO HOME VIDEO/WARNER MUSIC VISION 972720 (29.98 DVD)	Queensryche	
6	10	51	<b>THE WALL-LIVE IN BERLIN</b> USA HOME ENTERTAINMENT 0826493 (9.98/13.98)	Roger Waters	
7	8	17	<b>THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS</b> ELEKTRA/RHINO HOME VIDEO/WARNER MUSIC VISION 73932 (14.98 CD/DVD)	Pantera	
8	9	184	<b>PAST, PRESENT &amp; FUTURE</b> Geffen Home Video/Universal Music & Video Dist. 001041 (18.98 CD/DVD)	Rob Zorr	
9	6	3	<b>COME WHAT(EVER) MAY</b> ROADRUNNER VIDEO/WARNER MUSIC VISION 617994 (21.98 CD/DVD)	Stone Sour	
10	7	6	<b>LIVE IN DUBLIN</b> COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 10133 (19.98 CD/DVD)	Bruce Springsteen With The Sessions Band	
11	12	29	<b>GET READY: THE DEFINITIVE PERFORMANCES 1965-1972</b> HIP-O VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 03742 (14.98 CD)	The Temptations	
12	3		<b>ELVIS LIVES: THE 25TH ANNIVERSARY CONCERT</b> SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44759 (19.98 DVD)	Elvis Presley	
13	11	2	<b>LINEA DE ORO</b> UNIVERSAL LATINO/UNIVERSAL MUSIC & VIDEO DIST. 311185 (7.98 DVD)	Alacranes Musical	
14	13	2	<b>LINEA DE ORO</b> FONOVISA/UNIVERSAL MUSIC & VIDEO DIST. 353286 (7.98 DVD)	Marco Antonio Solis Y Los Bukis	
15	16	229	<b>PULSE</b> COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 5417 (24.98 DVD)	Pink Floyd	B
16	17	5	<b>SWEAT HOTEL LIVE</b> SHOUT! FACTORY/SONY BMG VIDEO 631041 (14.98 DVD)	Keith Sweat	
17	RE-ENTRY		<b>THE COMPLEX ROCK TOUR LIVE</b> LAVA/WARNER HOME VIDEO 53138 (14.98 DVD)	Blue Man Group	
18	19	199	<b>LED ZEPPELIN</b> ATLANTIC VIDEO/WARNER MUSIC VISION 70198 (29.98 DVD)	Led Zeppelin	
19	14	17	<b>LIVE! THE LIGHT IT UP TOUR</b> JIVE/IMAGE ENTERTAINMENT 3616 (19.98 DVD)	R. Kelly	
20	23	120	<b>FAMILY JEWELS</b> EPIC MUSIC VIDEO/SONY BMG VIDEO 58843 (19.98 DVD)	AC/DC	
21	20	36	<b>UNDER THE DESERT SKY</b> SUGAR/DECCA/UNIVERSAL MUSIC & VIDEO DIST. 3078 (25.98 CD/DVD)	Andrea Bocelli	
22	22	25	<b>MARK SCHULTZ LIVE: A NIGHT OF STORIES AND SONGS</b> WORD VIDEO 86410 (17.98 CD/DVD)	Mark Schultz	
23	15		<b>A POET'S LIFE</b> HELLCAT/EPITAPH VIDEO 80491 (13.98 CD/DVD)	Tim Armstrong	
24	21	4	<b>PARA TI... NUESTRA HISTORIA</b> UNIVERSAL LATINO/UNIVERSAL MUSIC & VIDEO DIST. 31173 (11.98 DVD)	Los Tucanes De Tijuana	
25	29	110	<b>QUEEN: LIVE AT WEMBLEY STADIUM '86</b> HOLLYWOOD MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 162-00 (19.98 DVD)	Queen	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	4	4	<b>#1 SAME GIRL</b> 2 WKS R. KELLY DUET WITH USHER, JIVE/ZOMBA	R. Kelly Duet With Usher
2	3	7	<b>BIG THINGS POPPIN' (DO IT)</b> T.I. GRAND HUSTLE/ATLANTIC	T.I.
3	1	5	<b>TAMBOURINE</b> EVE AFTERMATH/FULL SURFACE/RUFF RYDERS/GEFFEN	Eve
4	7	4	<b>SEXY LADY</b> YUNG BERG FEATURING JUNIOR YUNG BOSS/EPIC/KOCH	Yung Berg
5	10		<b>REHAB</b> AMY WINEHOUSE UNIVERSAL REPUBLIC	Amy Winehouse
6	21	2	<b>CAN'T TELL ME NOTHING</b> KANYE WEST ROC-A-FELLA/DEF JAM/IDJMG	Kanye West
7	22	2	<b>INT'L PLAYERS ANTHEM (I CHOOSE YOU)</b> UGK FEATURING OUTKAST, UGK/JIVE/ZOMBA	UGK
8	17	3	<b>SHAWTY</b> PLIES FEATURING T-PAIN SLIP-N-SLIDE/ATLANTIC	Plies
9	NEW		<b>A BAY BAY</b> HURRICANE CHRIS POLD GROUNDS/J/RMG	Chris Pold
10	NEW		<b>BARTENDER</b> T-PAIN FEATURING AKON KONVICT/NAPPY BOY/JIVE/ZOMBA	T-Pain
11	23	2	<b>WALL TO WALL</b> CHRIS BROWN JIVE/ZOMBA	Chris Brown
12	8	2	<b>STRONGER</b> KANYE WEST ROC-A-FELLA/DEF JAM/IDJMG	Kanye West
13	16		<b>UMBRELLA</b> RIHANNA FEATURING JAY-Z SRP/DEF JAM/IDJMG	Rihanna
14	2	7	<b>BIG GIRLS DON'T CRY</b> FERGIE WILL I.A.M./A&M/INTERSCOPE	Fergie
15	25	3	<b>HOW DO I BREATHE</b> MARIO 3RD STREET/J/RMG	Mario
16	6	5	<b>HEY THERE DELILAH</b> PLAIN WHITE T'S HOLLYWOOD	Plain White T's
17	RE-ENTRY		<b>DO YOU</b> NE-YO DEF JAM/IDJMG	Ne-Yo
18	10	8	<b>PARTY LIKE A ROCKSTAR</b> SHOP BOYZ ONDECK/UNIVERSAL REPUBLIC	Shop Boyz
19	13		<b>WHAT I'VE DONE</b> LINKIN PARK WARNER BROS.	Linkin Park
20	11	3	<b>MISERY BUSINESS</b> PARAMORE FUELED BY RAMEN/ATLANTIC/LAVA	Paramore
21	12	3	<b>TYPICAL</b> MUTEMATH WARNER BROS.	Mutemath
22	18	5	<b>MAKE ME BETTER</b> FABOLOUS FEAT. NE-YO DESERT STORM/DEF JAM/IDJMG	Fabulous
23	RE-ENTRY		<b>HOME</b> DAUGHTRY RCA/RMG	Daughtry
24	RE-ENTRY		<b>MAKES ME WONDER</b> MAROON 5 A&M/OCTONE/INTERSCOPE	Maroon 5
25	19	2	<b>BEAUTIFUL GIRLS</b> SEAN KINGSTON BELUGA HEIGHTS/EPIC	Sean Kingston

THIS WEEK	ARTIST	TITLE
1	BET	R. KELLY DUET WITH USHER, SAME GIRL
2		T.I., BIG THINGS POPPIN' (DO IT)
3		YUNG BERG FEAT. JUNIOR, SEXY LADY
4		UGK FEAT. OUTKAST, INT'L PLAYERS ANTHEM (I CHOOSE YOU)
5		KANYE WEST, CAN'T TELL ME NOTHING
6		EVE, TAMBOURINE
7		CHRIS BROWN, WALL TO WALL
8		T-PAIN FEAT. AKON, BARTENDER
9		NE-YO, DO YOU
10		MARIO, HOW DO I BREATHE
1	MTV2	PARAMORE, MISERY BUSINESS
2		SHOP BOYZ, PARTY LIKE A ROCKSTAR
3		MUTEMATH, TYPICAL
4		WHITE STRIPES, ICKY THUMP
5		PLIES FEAT. T-PAIN, SHAWTY
6		LIL BOOSIE FEAT. FOXX & WEBBIE, WIPE ME DOWN
7		YUNG BERG FEAT. JUNIOR, SEXY LADY
8		T.I. FEAT. WYCLEF JEAN, YOU KNOW WHAT IT IS
9		T.I., BIG THINGS POPPIN' (DO IT)
10		FABOLOUS FEAT. NE-YO, MAKE ME BETTER
1	VH1 Country	JOE NICHOLS, ANOTHER SIDE OF YOU
2		CROSSIN DIXON, GUITAR SLINGER
3		LEE BRICE, SHE AIN'T RIGHT
4		DIERKS BENTLEY, FREE AND EASY (DOWN THE ROAD I GO)
5		RODNEY ATKINS, THESE ARE MY PEOPLE
6		JACK INGRAM, MEASURE OF A MAN
7		TRACE ADKINS, I WANNA FEEL SOMETHING
8		HALFWAY TO HAZARD, DAISY
9		TOBY KEITH, LOVE ME IF YOU CAN
10		REBA MCENTIRE WITH KELLY CLARKSON, BECAUSE OF YOU

# LAUNCH PAD

JUL 28 2007

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title
1	NEW		<b>#1 DARKEST HOUR</b> 1 WK VICTORY 347 (16.98)	Deliver Us
2	NEW		<b>GOGOL BORDELLO</b> SIDEONEDUMY 1334 (13.98)	Super Tarantula
3	NEW		<b>MARK RONSON</b> ALLIANCE 10031/RCA (13.98)	Version
4	NEW		<b>PATTON OSWALT</b> SUB POP 737 (15.98 CD/DVD)	Werewolves And Lollipops
5	23		<b>PETER BJORN AND JOHN</b> ALMOSTGOLD 002* (12.98)	Writer's Block
6	65		<b>BULLET FOR MY VALENTINE</b> TRUSTKILL 74 (13.98)	The Poison
7	5	13	<b>CAMILA</b> SONY BMG NORTE 78272 (14.98)	Todo Cambio
8	NEW		<b>MAYDAY PARADE</b> FEARLESS 30099 (11.98)	A Lesson In Romanticism
9	3	20	<b>EMERSON DRIVE</b> MONTAGE 90088 MIDAS (13.98)	Countrified
10	NEW		<b>JASON ISBELL</b> NEW WEST 6119 (16.98)	Sirens Of The Ditch
11	NEW		<b>COLE DEGGS &amp; THE LONESOME</b> COLUMBIA (NASHVILLE) 06038/SBN (11.98)	Cole Deggs & The Lonesome
12	6	15	<b>SICK PUPPIES</b> RMR 89752/VIRGIN (12.98)	Dressed Up As Life
13	4	33	<b>RODRIGO Y GABRIELA</b> A10 21557 (13.98)	Rodrigo Y Gabriela
14	NEW		<b>JUSTICE</b> ED BANGER/VICE 24892/ATLANTIC (13.98)	Cross
15	9	34	<b>COLD WAR KIDS</b> DOWNTOWN 70009 (13.98)	Robbers & Cowards
16	8	14	<b>LEELAND</b> ESSENTIAL 10812 (13.98)	Sound Of Melodies
17	15	4	<b>SAY ANYTHING</b> DOGHOUSE/J 71805/RMG (11.98)	...Is A Real Boy
18	13	8	<b>DOWN A.K.A. KILO</b> SILENT GIANT 388010/MACHETE (16.98 CD/DVD)	The Definition Of An Ese
19	12	4	<b>THE POLYPHONIC SPREE</b> GOOD RECORDS 2990*/TVT (16.98)	The Fragile Army
20	18	5	<b>FAIR TO MIDLAND</b> SERJANT STRIKE/UNIVERSAL REPUBLIC 008996/UMRG (9.98)	Fables From A Mayfly: What I Tell You Three Times Is True
21	11	3	<b>3 INCHES OF BLOOD</b> ROADRUNNER 618023 (13.98)	Fire Up The Blades
22	7	3	<b>SYMPHONY X</b> INSIDE OUT 7925/SPV (17.98)	Paradise Lost
23	16	2E	<b>THE KOOKS</b> VIRGIN 50123/ASTRALWERKS (14.98)	Inside In / Inside Out
24	21	3	<b>SERGIO VEGA</b> SONY BMG NORTE 10261 (16.98 CD/DVD)	Dueno De Ti... Lo Mejor De El Shaka
25	19	1E	<b>SECONDHAND SERENADE</b> GLASSNOTE 63020/EAST WEST (13.98)	Awake
26	NEW		<b>STEPHEN KELLOGG AND THE SIXERS</b> FAT SAM 176636/EVERFINE (11.98)	Glassjaw Boxer
27	17	41	<b>UNK</b> BIG OOMP 5973/KOCH (17.98)	Beat'n Down Yo Block
28	20	4	<b>MARIANO BARBA</b> THREE SOUND 621 (13.98)	En Vivo
29	26	89	<b>IMOGEN HEAP</b> RCA VICTOR 72532 (11.98)	Speak For Yourself
30	NEW		<b>JOHNNY VICIOUS</b> THRIVEDANCE 90770/THRIVE (19.98)	ThriveMix Presents: Trance Anthems 2
31	14	3	<b>GRUPO EXTERMINADOR</b> FONOVISA 353030/UG (12.98)	Adicto A Ti
32	25	5	<b>TIERRA CALI</b> VENEMUSIC 653210/UNIVERSAL LATINO (13.98 CD/DVD)	Enamorado De Ti: Edicion Especial
33	10	3	<b>TUM TUM</b> T-TOWN/UNIVERSAL REPUBLIC 008656/UMRG (13.98)	Eat Or Get Ate
34	NEW		<b>THE UNSEEN</b> HELLCAT 80493/EPITAPH (13.98)	Internal Salvation
35	NEW		<b>JASON MEADOWS</b> BACCARSTICK 6156 (11.98)	100% Cowboy
36	30	10	<b>ROBERTO CARLOS</b> DISCOS 605 08204/SONY BMG NORTE (14.98)	Grandes Exitos
37	24	17	<b>LOS TERRIBLES DEL NORTE</b> FREDDIE 1969 (9.98)	30 Corridos: Historias Nortenas
38	22	16	<b>LOS HUMILDES VS. LA MIGRA</b> BCI LATINO 41593/BCI (6.98)	Los Humildes Vs. La Migra
39	NEW		<b>M. WARD</b> MERGE 301* (13.98)	Duet For Guitars #2
40	NEW		<b>BUFFALO TOM</b> AMMAL 6118/NEW WEST (17.98)	Three Easy Pieces
41	43	30	<b>GREATEST CHIODOS GAINER</b> EQUAL VISION 138 (14.98 CD/DVD)	All's Well That Ends Well
42	32	16	<b>THE JOHN BUTLER TRIO</b> JARRAH/ATLANTIC 101649/AG (13.98)	Grand National
43	NEW		<b>SINGLE FILE</b> REPRISE 254396/WARNER BROS. (4.98)	No More Sadface (EP)
44	23	11	<b>FAMILY FORCE 5</b> MAVERICK/MOND VS STEREO/GOTEE 49462/WARNER BROS. (13.98)	Business Up Front/Party In The Back
45	35	3	<b>CUISILLOS</b> MUSART 3893/BALBOA (12.98)	Mil Heridas
46	38	25	<b>XTREME</b> LA CALLE 340011/UG (13.98)	Haciendo Historia
47	RE-ENTRY		<b>ALL TIME LOW</b> HOPELESS 690 (8.98)	Put Up Or Shut Up
48	27	3	<b>KELLY WILLIS</b> ZYKODISC 10886 (16.98)	Translated From Love
49	39	4	<b>EUGE GROOVE</b> NARADA JAZZ 78763/BLG (18.98)	Born 2 Groove
50	29	2	<b>DIGITALISM</b> ASTRALWERKS 89240 (14.98)	Idealism

**THIS WEEK ON:** Former Drive-By Truckers guitarist Jason Isbell pulls right into the No. 10 spot on Top Heatseekers this week with solo debut "Sirens of the Ditch." Discover developing artists making their inaugural chart runs each week in Breaking & Entering on billboard.com.

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.



# SINGLES & TRACKS

## SONG INDEX



JUL  
28  
2007

**2 PIECES** (Mike City, BM/Notting Hill Music, BMI) RBH 70  
**2 STEP** (Top Quality, BMI) POP 61, RBH 43  
**4 IN THE MORNING** (Harajuku Lover Music, ASCAP/Pirate Ship Music, ASCAP) H100 59, POP 33

### A

**AHORA QUE TE VAS** (EMI Musical S.A. de C.V.) LT 44  
**ALL MY FRIENDS SAY** (Murah Music Publishing, BMI/House Of Full Circle, BM/Black In The Saddle, ASCAP/Groove Puppy Music, ASCAP) CS 73

**AMUSEMENT PARK** (50 Cent Music, ASCAP/Universal Music Corporation, ASCAP/Sydney B & 700 Music Club, ASCAP/J Ant And RoRo, ASCAP), HL RBH 80  
**ANONYMOUS** (Ezekiel International Music, BMV/Hico Music, BMI/Christopher Mathew, BM/Jahuae Joins, SESAC/Universal Music, ASCAP/Booteezers Stop, ASCAP/Universal Music Corporation, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Royal Court Music, ASCAP/Jerome Harmon Productions, BMI), WBM, H100 84, RBH 21

**ANOTHER AGAIN** (John Legend Publishing, BM/Cherry Red, BM/Please Gimme My Publishing, BMI/EMI Blackwood, BM/Homeschool Publishing, BM/Dimp Paco Music, BM/Kama Sutra Music, BMI), HL RBH 34

**ANOTHER SIDE OF YOU** (Dimensional Songs Of The Knoll, BMI/EMI Blackwood, BM/WCCB, BMI), HL CS 34

**ANYTHING** (Ntans Music, ASCAP/Universal Music Corporation, ASCAP/Freestyle Baby Publishing, ASCAP/Avid One, ASCAP/Chinik O Body Music, BMI), HL RBH 64

**APOLOGIZE** (Virginia Beach, ASCAP/WB Music, ASCAP/Midnight Miracle Music, ASCAP/Sony/ATV Tunes, ASCAP), HL/WBM POP 95

**AS IF** (Careers-BMG Music Publishing, BM/Gingerdog Songs, BM/Raylene Music, ASCAP/WB Music, ASCAP/John Shanks Music, ASCAP), WBM, CS 41  
**AYER LA VI** (Crown P, BM/Sebastian, BMI) LT 34

### B

**BAD FOR ME** (Magic Mustang, BM/Oven Music, BMI) CS 50  
**BANDERER** (Zomba Songs, BM/Nappy Boy Publishing, BM/Famous, ASCAP/Beytall Music, ASCAP), HL/WBM, H100 8, POP 21, RBH 15  
**BASTA YA** (Not Listed) LT 14

**A BAY BAY** (Polo Grounds Songs, BM/EMI Blackwood, BMI), HL H100 7, POP 14, RBH 12

**BEAUTIFUL GIRLS** (Jonathan Rotem Music, BM/Southside Independent Music, BM/Eyes Above Water, ASCAP/Belega Heights Music, BM/Fredmybabez, ASCAP/Almo Music, ASCAP/Sony/ATV Songs, BMI), HL/WBM, H100 17, POP 12, RBH 20

**BEAUTIFUL LIAR BELLO EMBUSTERO** (B-Day Publishing, ASCAP/EMI April, ASCAP/Sony/ATV Tunes, ASCAP/Amanda Ghost Bucks Music Group Limited, BM/Nan Dench Music, BM/Sony/ATV Music UK PRS), HL H100 91, POP 77, RBH 96

**BECAUSE OF YOU** (EMI April, ASCAP/Smelly Songs, ASCAP/Dwight Frye Music, BM/Smells Like Metal, SOCAN/EMI Blackwood, BMI), HL/WBM, CS 12, H100 85, POP 89

**BECAUSE OF YOU** (Super Sayin Publishing, BM/Zomba Songs, BM/Almo Music, ASCAP/Sony/ATV Songs, ASCAP), HL/WBM, H100 53, POP 44, RBH 41

**BED** (2002 Music Publishing, ASCAP/UL Music, ASCAP/Famous, ASCAP/WB Music, ASCAP), HL/WBM, RBH 33

**BEFORE HE CHEATS** (That Little House, ASCAP/Midnight Yarn, ASCAP/Sony/ATV Cross Keys, ASCAP), HL H100 18, POP 19

**BEFORE IT'S TOO LATE (SAM AND MIKAELA'S THEME)** (Corner Of Clark And Kent Music, ASCAP/EMI April, ASCAP), HL H100 87, POP 78

**BELLA TRACION** (Son Of Reverend Bill Music, BM/RSJ, BM/Am/Am/Am, BM/EMI Blackwood, BM/Am/Am/Am, BM/Am/Am, ASCAP), HL LT 27

**BETTER THAN ME** (Exit Blackwood, BM/Hinder Music, BM/High Back Publishing, BMI), HL H100 64, POP 48

**BIG GIRLS CUNT CRY** (Headphone, Junke Publishing, ASCAP/Gad Songs, ASCAP) H100 3, POP 1

**BIG THINGS POPPIN' (OO IT)** (Crown Club Publishing, BM/Warner-Tamerlane Publishing, BM/Fresh Is The World, BMI), WBM, H100 11, POP 30, RBH 17

**BIRER CHICK** (Songs Of Daniel Music, BM/Max T, BMI), CS 55

**BLACK PARTY** (Sony/ATV Tunes, ASCAP/Life Print, ASCAP/One Hit Publishing, ASCAP/Screen Gems-EMI, BMI), HL RBH 69

**BREATHLESS** (Global Talent Publishing, PRS/Songs Of Windswept Music, BM/Marcelicious Music, SESAC) RBH 91, HL H100 16, POP 11

**BUBBLY** (Cocomarie Music, BM/Dancing Squirrel, ASCAP/NAFI Music, ASCAP) H100 98, POP 85

**BUDDY** (Soulchild, ASCAP/Universal Music Corporation, ASCAP/PHC 1030 Publishing, ASCAP/Karl Gunn, BM/Gunn Style, BM/Big Music, ASCAP/Kenix, BM/Suga Biscuit, ASCAP) RBH 31

**BUY U A DRANK (SHAWTY SNAPPIN')** (Nappy Boy Publishing, BM/Zomba Songs, BM/Granny Man Publishing, BM/Yeski Music, BM/Bezzement Funk South, ASCAP), WBM, H100 6, POP 6, RBH 9

### C

**CAME DOWN** (Mya Davis Music, ASCAP/Reonna Music, ASCAP/Warner-Tamerlane Publishing, BM/Rainy Worley Jr. Publishing, Desjones, BM/Leeson/Songs, BM/Two Tuff-Enuff, BM/EMI Blackwood, BMI), HL/WBM, RBH 100

**CANT LEAVE 'EM ALONE** (Universal Music Corporation, ASCAP/Royalty Rightings, ASCAP/LaShawn Daniels Productions, ASCAP/EMI April, ASCAP/Rodney Jerkins Productions, BM/50 Cent Music, ASCAP), HL RBH 37

**CANT TELL ME NOTHING** (Please Gimme My Publishing, BM/EMI Blackwood, BM/Tompostone Publishing, BMI), HL RBH 44

**CAN U BELIEVE** (I Like Em Thicke, ASCAP/EMI April, ASCAP), HL RBH 22

**CASH DROP** (Soda Free Records, ASCAP/Boss Up Music, BM) RBH 92

**CLOTHES OFF!!** (Epicentric Caesar, ASCAP/EMI April, ASCAP/Mayca Malone, ASCAP/Dimensional Music Of 1091, ASCAP/Reptilian, BM/EMI Blackwood, BM/WB Music, ASCAP/Warner-Tamerlane Publishing, BMI), HL/WBM, POP 67

**COFFEE SHOP** (Granny Man Publishing, BM/Malik-Mekhi Music, BM/Alonzo Mathis Publishing Design, BM/2002 Music Publishing, ASCAP/WB Music, ASCAP/Uncle Wilmes Music, ASCAP/Pipeline, BM/Rags Jr Richard Music, BM/Warner Chappell, BMI), WBM, RBH 49

**CRANK THAT (SOULJA BOY)** (Element 9 Recordings, ASCAP/Crossroads, BMI) H100 47, POP 56, RBH 28

**CUANDO REGRESA** (Not Listed) LT 45

**CUPID SHUFFLE** (The Only Cupid Publishing, ASCAP/Anist Publishing Group West, ASCAP/Top Quality, BMI) H100 90, RBH 25

### D

**DAISY** (EMI Blackwood, BM/Tolliver Mountain, BM/Invincibility, BM/Inventor Of The Wheel, ASCAP), HL CS 42

**DAME UN BESO** (See-Ca, BMI) LT 17

**DAYS OF THUNDER** (Sony/ATV Cross Keys, ASCAP/Dimensional Music Of 1091, ASCAP/Careers-BMG Music Publishing, BM/Silverken, BMI), HL/WBM, CS 54

**DE TI EXCLUSIVO** (Editora Arpa Musical, BMI) LT 5

**A DIFFERENT WORLD** (Nashvilleville, BM/NEZ, BM/Sony/ATV Acuff Rose, BM/Chayvin, BM/Sony/ATV Tree, BM/Gold Watch, BMI), HL CS 10, H100 77, POP 100

**DIRTY GIRL** (Universal Music Corporation, ASCAP/Memphisfield, ASCAP/EMI Blackwood, BM/Plano Wire Music, BMI), HL CS 57

**DJ DONT** (Songs Of Universal, BM/Divided, BM/Ramal, BM/Nay Publishing Company, BM/Warner-Tamerlane Publishing, BMI), HL/WBM, RBH 38

**DONT MATTER** (Beytall Music, ASCAP/Famous, ASCAP/Lawsongs, BM/Notting Hill Music, BMI), HL, POP 57

**DO YOU** (Super Sayin Publishing, BM/Zomba Songs, BM/LoJo Beats, ASCAP/The Allen Boy Publishing, ASCAP), WBM, H100 46, POP 90, RBH 8

**DO YOU KNOW? (THE PING PONG SONG)/DIMLO** (Team S Dot Publishing, BM/Hico Music, BM/Delolganies Publishing, BM/Songs Of Universal, BM/Enrique Iglesias, ASCAP/EMI April, ASCAP) H100 54, LT 1, POP 60

### E

**EASY** (Danja Handz Muzik, SESAC/WB Music, SESAC/B4 Music, BM/Morentia Publishing, ASCAP/GiveMeAllMy Publishing, ASCAP/YMI Publishing, BM/Janice Combs Publishing, BM/EMI Blackwood, BM/Money Mack, BM/Warner-Tamerlane Publishing, BMI), HL/WBM, H100 86, POP 52

**ELLA ME LEVANTO** (Los Cangris, ASCAP) LT 41

**ELLE PARA MI** (Manzano, BM/EMI Musical S.A. de C.V. Warner Chappell Ediciones Musicas) LT 28

**ES COSA DE EL** (Editora De Ideas, ASCAP) LT 31

**ESO Y MAS** (Julianita Musical, ASCAP/Edimusa, ASCAP) LT 7

**EVERYDAY AMERICA** (Jennifer Nettles, ASCAP/Dinkip, BM/Sony/ATV Cross Keys, ASCAP/Big Alpha Writer Group, ASCAP), HL, CS H100 96

**EVERYTHING** (In The Last Man Standing, SOCAN/Warner Chappell, SOCAN/Jan Zahm Music, BM/Sony/ATV Songs, BM/Songs Of Universal, BM/Almost October Songs, BMI), HL/WBM, H100 61, POP 68

### F

**FACE LIKE** (High 4 Life Publishing, ASCAP) RBH 58

**FIND OUT WHO YOUR FRIENDS ARE** (Soy/ATV Acuff Rose, BM/Lavender, Zoo Music, BM/Careers-BMG Music Publishing, BM/Sagrabear Songs, BMI), HL/WBM, H100 82

**FIRECRACKER** (International Dog Music, BM/Travelin' Arkansawyer, BM/Com Country, BM/Wash Turners Publishing Design, ASCAP) CS 40

**FIRST TIME** (G-Chills, BM/Jeseth Music, BMI) H100 45, POP 26, RBH 63

**FLIP-FLOP SUMMER** (Orally Music, ASCAP/Sony/ATV Cross Keys, ASCAP) CS 56

**FOREVER** (Viva La Cucaracha, ASCAP) H100 85, POP 82

**FREAKY GURL** (Steel Certified Publishing, BM/Cybercyes Music, ASCAP) RBH 60

**FREE AND EASY (DOWN THE ROAD I GO)** (Home With The Amadillo, BM/Big White Tracks, ASCAP) CS 28

**FUTURE BABY MAMA** (Controversy, ASCAP/Universal Music Corporation, ASCAP), HL, RBH 59

### G

**GET IT SHAWTY** (J Lack Music, ASCAP/Pat Publishing, ASCAP/EMI April, ASCAP/Roy Love Music, ASCAP/JR-V Music, ASCAP/Big, BM/Young Goofie, BM/Warner-Tamerlane Publishing, BMI), HL/WBM, H100 25, POP 31, RBH 29

**GET ME BODIED** (B-Day Publishing, ASCAP/Universal Tunes, SESAC/Songs Of Universal, SESAC/Team S Dot Publishing, BM/Hico Music, BM/Songs Of Windswept Pacific, BM/Yoga Flames Music, BM/Janice Combs Publishing, BM/EMI Blackwood, BM/Angela Beyince Music, ASCAP, ASCAP/Solange MAP, ASCAP/Music World, ASCAP/Monza Raza, SESAC), HL, H100 70, POP 89, RBH 13

**GET MY WEIGHT UP** (Michael D. Danielson Publishing, ASCAP Copyright Control) RBH 76

**GIRLFRIEND** (Avril Lavigne, SOCAN/Almo Music, ASCAP/Razor Music Publishing, ASCAP/Robalt Music, ASCAP), HL H100 16, POP 11

**GIVE IT TO ME** (Virginia Beach, ASCAP) WB Music, ASCAP/Tennan Tunes, BM/Zomba Enterprises, ASCAP/Nelstar Publishing, ASCAP/EMI April, ASCAP/3Six Im Stoned, ASCAP/Universal Music Corporation, ASCAP/WB Music, SESAC/Danja Handz Muzik, SESAC), HL/WBM, H100 36, POP 22

**GIVE IT UP** (Almo Music, ASCAP/Staying High Music, ASCAP/Flounder, BM/The Waters Of Nazareth, BM/EMI Blackwood, BMI), HL, RBH 88

**GLAMOROUS** (Headphone, Junke Publishing, ASCAP/EMI April, ASCAP/2590 Music Publishing, ASCAP/Universal Music Corporation, ASCAP/William Music, BM/Cherry River, BM/Elvis Lee Music, BM/Ludians Universal Publishing, ASCAP/EMI Blackwood, BM/Showdy Pimp, ASCAP), CLM/HL, H100 31, POP 26, RBH 63

**G.N.D. (GIRL'S NIGHT OUT)** (Wilda Kingdom Music, ASCAP/Zoo Music, ASCAP/Tondiea Lane Music Publishing, BM/Seven Summits, BMI) POP 87

**GOOD DIRECTIONS** (Murrah Music Corporation, BM/Castle Street Music, ASCAP/Large Opportunity Music, ASCAP) H100 75, POP 88

**GOOD THINGS** (StreetRix Music, BM/Wild Darts Tomorrow, BM/Songs Of Universal, BM/Jasons lyrics, SESAC/Reach Global Tunes, SESAC/Six Im Stoned, ASCAP/Kerney Music, ASCAP), HL RBH 67

**THE GREAT ESCAPE** (Martin Johnson Music, ASCAP/Mayday Malone, ASCAP/Dimensional Music Of 1091, ASCAP/Cherry Lane, ASCAP/EMI Blackwood, BM/Regnition Music, BM/EMI April, ASCAP), HL H100 32, POP 58

**GUITAR SLINGER** (Soy/ATV Tree, BM/Steve Monkey, BM/Breaking New Ground Publishing, BM/New Extreme Songs, BM/Cuts Of Cedar, BM/Cedar Music, BMI), HL CS 53

**GUYS LIKE ME** (Soy/ATV Tree, BM/Sony/ATV Cross Keys, ASCAP), HL CS 18, H100 99

### H

**HATE ON ME** (Not Listed) RBH 73

**HAVE THERE DELLILA** (So Happy Publishing, ASCAP), WBM, H100 1, POP 2

**HIP HOP POLICE** (Charlamiy Camp Music, ASCAP/Universal Music Corporation, ASCAP/Jonathan Rotem Music, BM/Southside Independent Music, BM/Right Rock Music, BMI), HL, POP 29, RBH 17

**HOME** (Surface Preby Deep, Jody Music, BM/Careers-BMG Music Publishing, BMI), WBM, H100 21, POP 18

**HOOD FIGGA** (Alonzo Mathis Publishing Design) RBH 36

**HOW DO I BREATHE** (Soy/ATV Songs, BM/EMI April, ASCAP/Stellar Songs, ASCAP), HL H100 51, POP 65, RBH 23

**HOW I FEEL** (Deleemna, BM/Moonzarc Music, BM/Lite Blue Typewriter Music, BM/Bucky And Clyde,

ASCAP/Lie Des Autuers, ASCAP), WBM, CS 22

**HOY TENGO GANAS DE TI** (Screen Gems-EMI, BM/SGAE, BMI) LT 36

### I

**ICKY THUMP** (Peppermint Stripe Music, BMI) H100 60, POP 62

**IF EVERYONE CARED** (Warner-Tamerlane Publishing, BM/Arm Your Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN), WBM, POP 45

**IF I HAVE MY WAY** (EMI Music Publishing UK, SESAC/Foray Music, SESAC/Christie Whitehead Music, SESAC/Four Kings Production Inc, SESAC/Starkin Music, ASCAP/Underdogs West Songs, ASCAP/Almo Music, ASCAP/Black Lion, ASCAP/Underdog East Songs, BM/Invincibility, BMI), HL, RBH 32

**IF I WAS YOUR MAN** (Soy/ATV Tunes, ASCAP/EMI April, ASCAP/Stellar Songs, ASCAP/Water Music Publishing, ASCAP), HL, RBH 26

**IF YOU'RE READING THIS** (Soy/ATV Tree, BM/Lie Des Autuers, ASCAP/Bucky And Clyde, ASCAP), HL, CS 21, H100 38, POP 59

**I GET IT IN** (Kevin Me Me Music, ASCAP) RBH 81

**I GET MONEY** (50 Cent Music, ASCAP/Universal Music Corporation, ASCAP/William Stanberry Music, BM/Songs Of Universal, BM/First Priority, BM/Hot But-ter Milk, ASCAP/IGC Alliance, ASCAP), HL, RBH 55

**I GOT MORE** (Hope-N-Cal, BM/Sexy Tractor, BM/CalTV Entertainment, BM/Universal Music Corporation, ASCAP/Memphisfield, ASCAP), HL, CS 29

**I GUAL QUE AYER** (Maler, ASCAP/Sony/ATV Discos, ASCAP) LT 12

**I LIKE** (Music From The Roots, BM/Phenomenal Woman Music, BM/Pastou Publishing, BMI) RBH 90

**ILL STAND BY YOU** (Hynde House of Hits, ASCAP/Cive Banks, ASCAP/Jerk Awake, ASCAP/Tom Kelly, ASCAP/EMI April, ASCAP), HL/WBM, CS 48

**IM FLIRT** (Strago, SESAC/Finor, ASCAP/R Kelly, BM/Zomba Songs, BM/Warner-Tamerlane Publishing, BM/Crown Club Publishing, BM/NappyPub, BM/Notting Hill Songs, SESAC), WBM, POP 91, RBH 47

**IMPACTO** (Los Cangris, ASCAP/Scott Storm Music, ASCAP/TV Music, ASCAP) LT 22

**I NEED YOU** (Careers-BMG Music Publishing, BM/Ner-vous Worm Music, BM/Famous, ASCAP/Ed And Lucille Music, ASCAP), HL/WBM, CS 11, H100 96

**IN MY SONGS** (Diverter, BM/Ramay, BM/Nay Publishing Company, BM/Warner-Tamerlane Publishing, BM/Songs Of Universal, BMI), HL/WBM, RBH 46

**INSIDE OUT** (Gabriel Bello Music, BMI) RBH 84

**INT'L PLAYERS ANTHEM (I CHOOSE YOU)** (Zomba Enterprises, ASCAP/Tefino Publishing, BM/Music Resources, BM/We Dont Play Even When We Be Playin', ASCAP/Joquillo Pass, ASCAP/Chrisyis Music, ASCAP), HL/WBM, RBH 53

**I TOLD YOU SO** (Babble On Songs, BM/Third Tier Music, HL/WBM, H100 82

**I TRIED # 1** (Assassin Muzik, ASCAP/SirJacker Muzik, ASCAP/Track House ENT, BM/Almo Music, ASCAP/Plano Music, ASCAP/Beytall Music, ASCAP/Famous, ASCAP/Noting Date Songs, ASCAP), HL, H100 57, POP 47, RBH 85

**I WANNA FEEL SOMETHING** (Careers-BMG Music Publishing, BM/Universal Music Publishing, BM/Famous, ASCAP/Ed And Lucille Songs, ASCAP), HL/WBM, CS 27

**I WONDER** (Pickle But, ASCAP/BMG Songs, ASCAP/Magic Farming Music, ASCAP/Little Blue Typewriter Music, BM/BPJ, BM/Sony/ATV Tree, BM/All Mightly Dog Music, BMI), HL/WBM, CS 15, H100 89

### J

**JOHNNY CASH** (WB Music, ASCAP/Warner-Tamerlane Publishing, BM/News Extreme, BMI), WBM, CS 9, H100 76

**JUST MIGHT HAVE HER RADIO ON** (Hope-N-Cal, BM/Trent Tomlinson Songs, BM/Geomac Publishing, SESAC) CS 31

### K

**KRISPY** (MoozieMusicPublishing, BM/RapHustazMusical Publishing, BM/Songs Of Universal, BM/Universal Music Corporation, ASCAP/Lasirada, ASCAP/Sony/ATV Tunes, ASCAP), HL, RBH 75

### L

**LA CUMBIA DE LOS ABURRIDOS** (Perez René, BM/Edumundo Gabra, BMI) LT 47

**LA FOTO SE ME BORRO** (FlashMusic Publishing, BM/Sony/ATV Tree, BMI), HL H100 49

**LAGRIMAS DEL CORAZON** (Edimonsa, ASCAP/Siempre, ASCAP) LT 11

**LAGRIMAS DE SANGRE** (Not Listed) LT 32

**LAST NIGHT** (Justin Combs Publishing, ASCAP/EMI April, ASCAP/2 Daughters Music, SESAC/Christian Combs Publishing, SESAC/Foray Music, SESAC/Mume, BMI), HL/WBM, H100 48, POP 86, RBH 14

**LIFE'S WHAT YOU MAKE IT** (Walt Disney, ASCAP) H100 63, POP 51

**LIFE A BOY** (Universal Music Corporation, ASCAP/Royalty Rightings, ASCAP/Booteezers Stop, ASCAP/Universal PolyGram International Tunes, SESAC/Jarque Joins, SESAC/Christopher Mathew, BM/Hico Music, BM/Ezekiel International Music, BM/Revolutionary Jazz Giant, BM/Griness, BMI), HL H100 56, POP 35

**LIKE A BOY** (Kalanika, BMI) RBH 100

**ASCAP/2500 Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Team S Dot Publishing, BM/Hico Music, BM/Songs Of Windswept Pacific, BM/Jasons lyrics, SESAC/Reach Global Tunes, SESAC/Songs Of Universal, BMI), HL, H100 44, POP 55, RBH 16**

**LIKE THIS** (Shawn Mims, BM/The Backlog Legacy, BM/Sony/ATV Tree, BMI), HL H100 32, POP 39, RBH 54

**LIT GLOSS** (180 And Vine, ASCAP/Universal Music Corporation, ASCAP), HL H100 34, POP 28

**A LITTLE MORE YOU** (Warner-Tamerlane Publishing, BM/Sill The Low, BM/Tower One, BM/WB Music, ASCAP/Side That Music, ASCAP/Joete Music, ASCAP), HL, H100 93, POP 84

**LITTLE WONDERS** (Lil Rule Music, ASCAP/EMI April, ASCAP), HL H100 92, POP 97

**LIVIN OUR LOVE SONG** (Careers-BMG Music Publishing, BM/More Than Rhythms Music, BM/LT Ninja Time-Me, ASCAP/Anist Publishing, ASCAP) RBH 30

**LLOORARAS** (Maler, ASCAP/Sony/ATV Discos, ASCAP) LT 2

**LO LEJOR DE TU VIDA** (EMI Blackwood, BMI) 26

**LOK (K'Stuff)** (BM/Big Loud Bucks, ASCAP/Mtzh-Bell Music, ASCAP/Anthology Entertainment, ASCAP/Art For Arts Sake Music, ASCAP), WBM, CS 35

**LOST IN THIS MOMENT** (EMI April, ASCAP/Romeo Cowboy Music, ASCAP/WB Music, ASCAP), HL/WBM,

CS 1; H100 38, POP 59

**LOST WITHOUT U** (Like Em Thicke, ASCAP/Dos-DuetsMusic, ASCAP) RBH 27

**LOVE ME IF YOU CAN** (Big Loud Shirt Industries, ASCAP/Music Of Windswept Pacific, ASCAP/Songs Of Bud Dora, ASCAP/Wallin, ASCAP) CS 16

**LOVESTONED** (Tennan Tunes, ASCAP/Zomba Enterprises, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Warner-Tamerlane Publishing, BM/Danja Handz Muzik, SESAC/WB Music, SESAC/Warner, SESAC), WBM, H100 73, POP 42

**LUCKY MAN** (Careers-BMG Music Publishing, BM/Ner-vous Worm Music, BM/EMI April, ASCAP/New Sea Gayle, ASCAP), HL/WBM, CS 7, H100 80

### M

**MAKE ME BETTER** (J. Brasco, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Super Sayin Publishing, BM/Zomba Songs, BM/EMI April, ASCAP/No Question Entertainment, ASCAP), HL/WBM, H100 10, POP 27, RBH 3

**MAKES ME WONDER** (Careers-BMG Music Publishing, BM/February Twenty Second, BMI), WBM, H100 9, POP 8

**MAKE YA FEEL BEAUTIFUL** (In 22nd Publishing, ASCAP/Cherry Lane, ASCAP/Super Sayin Publishing, BM/Zomba Songs, BMI), HL/WBM, RBH 35

**MAKEYOUHAPPY** (Souchid, ASCAP/Universal Music Corporation, ASCAP/Wat Ink Red Music, ASCAP/EMI April, ASCAP), HL, RBH 17

**M** (Shee In Step, ASCAP/Almo Music, ASCAP/Universal Music Corporation, ASCAP), HL, RBH 39

**MEASURE OF A MAN** (Universal-PolyGram International, ASCAP/Sponker Songs, ASCAP/Passing Stranger, ASCAP/Songs Of Combustion Music, ASCAP/Music Of Windswept Pacific, SOCAN), HL, CS 28

**ME DUELE AMARTE** (LaCova Music Publishing, BM/J & M), HL H100 26, POP 53, RBH 4

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## EXECUTIVE TURNTABLE

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**RECORD COMPANIES:** Capitol Music Group in New York appoints **Syd Schwartz** senior VP of digital strategy. He was senior VP of digital strategy at Virgin Records.

**PUBLISHING:** Warner/Chappell Music in New York names **Ann Sweeney** executive VP. She was senior VP at Sony/ATV Music Publishing.

Universal Music Publishing Group names **Marcelo C. Falcão** managing director of Brazil. He served in the same role at BMG Music Publishing Brazil.

**TOURING:** AEG in Los Angeles names **Eric Bresler** VP of event booking and development for AEG Facilities. He was VP of bookings and marketing at Miami's American Airlines Arena.

US Airways Center in Phoenix taps **Ralph Marchetta** as GM. He was VP of entertainment.

San Jose State Event Center in San Jose, Calif., names **Robert LeBarron** associate director. He was GM at Mullins Center in Amherst, Mass.



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**LEGAL:** Longtime entertainment attorney **Doug Mark** establishes his own law firm, Mark Music and Media Law, based in Los Angeles and New York.

**MEDIA:** MTV Networks names **Reginald Williams** senior VP of music strategy and promotes **Greg Clayman** to executive VP of digital distribution and business development. Williams was VP, and Clayman was senior VP of mobile media and will continue to oversee the Mobile Media division.

**RELATED FIELDS:** FarCor Studios in Los Angeles appoints **Rose Adkins** global president of marketing and distribution. She was director of studio partnerships at Universal Pictures.

Sports and entertainment PR agency Taylor names **Ron Roecker** global VP of entertainment. He was VP of communications for the Recording Academy.

Three Ring Projects in Los Angeles names **Andrew Shack** partner/head of business development. He was partner/executive VP at Priority Records.

The Academy of Country Music appoints **Lisa Lee** senior director of creative development and **Brooke Primero** senior director of publicity and marketing. Lee was West Coast news editor/Los Angeles correspondent for CMT News, and Primero was senior director of special events at BNC.

—Edited by Mitchell Peters

## GOODWORKS

### MARTIN SAYS 'NO' TO HUMAN TRAFFICKING

The InterAmerican Development Bank, in alliance with the Ricky Martin Foundation and the International Organization for Migration, launched the Call and Live initiative to combat human trafficking in the Dominican Republic. Call and Live seeks to prevent, protect and provide assistance to victims of human trafficking.

### TIE A PINK RIBBON AROUND 'THELMA & LOUISE'

Beginning Sept. 25, and coinciding with National Breast Cancer Awareness Month (in October), MGM Home Entertainment will raise funds for the Susan G. Komen Foundation. The studio will donate 50 cents from sales of 12 "chick flick" DVD titles—including "Thelma & Louise" and "There's Something About Mary"—to the foundation, with a guaranteed minimum contribution of \$250,000.



### NIKKI SIXX'S 'HEROIN DIARIES'

Executives from MTV along with sister company Pocket Books (a division of Simon & Schuster) held a press conference at Cash Mansion in downtown Los Angeles to give the media and a few lucky fans a preview of Nikki Sixx's book and soundtrack CD, "The Heroin Diaries," based on the journals he kept during the height of his heroin addiction in the late '80s. MTV senior executive Peter Baron announced that the literary work would be branded as an MTV/VH1 book and Sixx announced that 25% of all book royalties would go to benefit Running Wild in the Night, a charity that he began in association with Covenant House in L.A. The presentation was hosted by Billboard executive editor/associate publisher Tamara Conniff, and featured the Mötley Crüe bassist along with several project partners. PHOTOS: COURTESY OF KARL LARSEN

**ABOVE RIGHT:** From left are MTV's Peter Baron, Billboard's Tamara Conniff, Nikki Sixx, Clear Channel director of rock programming Jim Richards, Covenant House L.A. executive director George Lozano and Simon & Schuster deputy publisher Anthony Ziccardi.

**RIGHT:** From left are Simon & Schuster deputy publisher Anthony Ziccardi, Nikki Sixx and Billboard's Tamara Conniff.

**ABOVE:** Nikki Sixx, left, with Covenant House L.A. resident Erwin Gonzalez.



EMI Music International chairman/CEO **Jean-Francois Caccillon**, right, presents **Norah Jones** with a multiplatinum and diamond disc for her album sales in France, which now total more than 2.5 million units, backstage at the Olympia in Paris.



Members of Grammy Award-nominated rock group **Buckcherry** visited Billboard's New York office for a special acoustic performance that included current hit "Everything." The band is about to hit the road with Hinder and Papa Roach. From left are Buckcherry's **Keith Nelson** and **Josh Todd**, Billboard executive director of conferences and special events **Michele Jacangelo** and the band's **Stevie D.**



Music instrument maker **Gibson Guitar** has put up for bid via eBay a collection of guitars that were autographed backstage by the performers and celebrity presenters at the Concert for Diana July 1 in London. Seen here with one of the guitars is artist **Lily Allen**. PHOTO: COURTESY OF DAN SLATTER/DA-NM-SLATTER.COM

### INSIDE TRACK

## RAZOR & TIE IN HAND, CAPLAN MAKES A&R MOVE

Track hears that, come July 23, A&R vet **Michael Caplan** will be named executive VP of A&R for **Razor & Tie Entertainment**. Based in New York, Caplan will report to Razor & Tie co-owners **Cliff Chenfeld** and **Craig Balsam**, and work closely with Razor & Tie senior director of A&R **Beka Callaway**.

Before joining Razor & Tie, Caplan was senior VP of A&R at **Columbia Records** and president of his own imprint, **One Haven Music**. To Razor & Tie, Caplan brings soul singer **Ryan Shaw**, whose debut album, "This Is Ryan Shaw," arrived earlier this year via **One Haven/Columbia/RED**. Effective immediately, the album will be marketed and distributed by **Razor & Tie**, which

has already confirmed the singer for "The CBS Saturday Early Show" **July 23**. Shaw is spending the summer on the road, playing select dates with **Joss Stone**.

In addition to working with Shaw, Caplan will surely keep a close watch on Razor & Tie acts **Kelly Sweet**, **Angélique Kidjo** and **All That Remains**. For those who need a crash course in all things Caplan, he began his career working for **Morris Levy** in the '70s. Since then, he has held positions with **PolyGram Records** and **Epic Records**. He remained at the latter for 20 years. Four years ago, along with **Larry Miller**, he founded **Or Music** (think **Matisyahu** and **Los Lonely Boys**).



CAPLAN





Staples Center senior VP/GM **Lee Zeidman** and VP of booking and events **Christy Castillo** welcome the Police to their Los Angeles venue. From left are Castillo; the band's **Stewart Copeland**, **Sting** and **Andy Summers**; and Zeidman.



Warner/Chappell Music and Atlantic Records senior VP **Chris Hicks** took Billboard senior music publishing correspondent **Susan Butler** to Atlanta's recording studios to meet some of the publisher's producer/songwriters. From left are producer/songwriter **Lil' Ronnie** and his Bentley Hicks, producer/songwriter **Eric Hudson**, Butler and Lil' Ronnie's manager **Rocky Bivens**.

## INSIDE TRACK

### GUITARIST AS INTERN

Listen up, musicians! When you hit the road, do you also assume the roles of road manager and production manager because you don't have the money to hire anyone? Does your backup band refuse to help out? Well, Alabama-based John Paul White, who records for Capitol Records—and whose songs are handled by EMI Music Publishing—had that problem. But he found a solution.

As the opening act for U.K. band Travis' summer trek, White had too much to do. Enter Whitney Dean, a college student who accompanies White on guitar for the tour. Dean has since become White's interning road/production manager. White is teaching him how to put together budgets, map out directions, arrange lodging, sell merch and much more. White is paying Dean to play guitar, but Dean is receiving college credits from the University of Northern Alabama for his management work. According to White, everything is working out great, with one exception: "He sucks at directions."



DEAN, left, and WHITE

### DO FRIES GO WITH THAT SHAKE?

Ne-Yo, Kenna, Kat DeLuna, Single File, Twista and Kevin Michael are confirmed to perform on various dates of the 10-city McDonald's Live tour, which starts July 26 in Venice, Calif., and wraps Sept. 25 in Austin. Fans in such markets as Denver, Chicago, New York, Philadelphia, Miami and Atlanta will be treated to a free concert in the parking lots of McDonald's restaurants. During the tour, fans can vote online at [mcdlive.com](http://mcdlive.com) for their favorite act. The winner will be featured in a McDonald's 2008 advertising campaign.



Time Life will celebrate the release of "Dick Clark's American Bandstand 50th Anniversary Collection" Aug. 24 with a half-hour music show selling the special set, hosted by **Frankie Avalon** and **Deborah Gibson**. Pictured on the show's Los Angeles set are, from left, Rhino Customs Products manager **Craig DeGraff**, Time Life executive VP **Gary Newman**, Gibson, Avalon, Time Life executive producer **Alan Rubens**, Rhino Custom Products senior VP of custom products and synch licensing **Mark Pinkus** and Rhino Custom Products manager of domestic licensing **Bernadette Cummings**.



PrimalScreen Music, which creates original music for advertising, held a showcase for the advertising industry at Los Angeles' legendary Village Recorder studios where the company is based. The showcase, sponsored by EMI Music Publishing, Astralwerks, Blue Note and EMI Music Film & TV, included performance from such acts as Sia, the bird and the bee, and the Little Ones. From left are TBWA/Media Arts Lab creative director **Eric Grunbaum**, EMI Music Publishing manager **Tami Lester**, Grunbaum's guest **Jeannie Witty** and PrimalScreen Music owner/executive producer **Nicole Dionne**.



**Fergie** presents the winners of the 10th annual Maxell Song of the Year John Lennon Songwriting Contest with their \$20,000 check in New York while on her Verizon V10 Tour. The winning song, "Escondidos," marks the first Latin category entry to take the top prize. Standing, from left, are Maxell senior marketing manager **Cheryl Severini**, JLSO executive director **Brian Rothschild**, Maxell senior VP **Don Patrican**, Maxell president **Hideaki Numoto** and Fergie. Kneeling, from left, are winners **Ari Shine**, **Gaby Moreno** and **Victor Indrizzo**.



Aerosmith received Ticketmaster's Platinum Ticket Award recognizing outstanding ticket sales on the group's 2006 Route of All Evil tour. Ticketmaster West region executive **JP Don Orris** presented the award to Aerosmith at the band's benefit concert for the Lili Claire Foundation at Mandalay Bay in Las Vegas. From left are Aerosmith's **Joe Perry**, **Joey Kramer**, **Steven Tyler**, **Brad Whitford** and **Tom Hamilton** and Orris. PHOTO COURTESY OF MELISSA FAHONEY.

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