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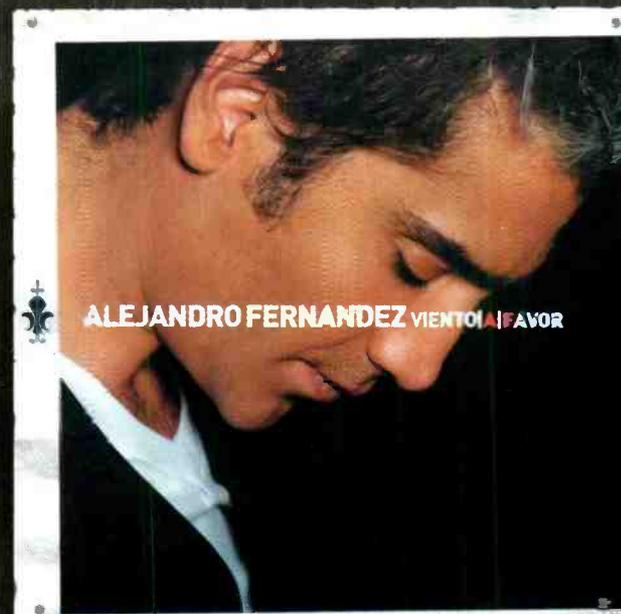


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# Billboard

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 Songwriter Of The Year**

**TOP R&B/HIP-HOP SONG:**

**"Be Without You"**

Writers: Johnita Austin, Mary J. Blige  
 Publishers: *Clyde's Music*, *Mary J. Blige Music*, *Naked Under My Clothes Music*, *Universal Music Publishing Group*

**AWARD WINNING R&B/  
 HIP-HOP SONGS:**

**"Check On It"**

Writers: Angela Beyincé, Beyoncé, Sean Garrett, Swizz Beatz, Henry Mancini  
 Publishers: *Angela Beyince Music*, *Beyoncé Publishing*, *Christopher Garrett's Publishing*, *EMI Music Publishing*, *Hitco South*, *Northridge Music Company*, *Sony/ATV Tunes, LLC*, *Swizz Beatz*, *Universal Music Publishing Group*

**"Don't Forget About Us"**

Writers: Johnita Austin, Jermaine "JD" Dupri  
 Publishers: *Chrysalis Music*, *EMI Music Publishing*, *Naked Under My Clothes Music*, *Shaniah Cymone Music*

**"Enough Cryin'"**

Writers: Mary J. Blige, Jay-Z  
 Publishers: *Carter Beys Publishing*, *EMI Music Publishing*, *Mary J. Blige Music*, *Universal Music Publishing Group*

**"Grillz"**

Writers: Beyoncé, Jermaine "JD" Dupri, Sean Garrett, All Jones, L.Roc, Kelly, Paul Wall, Kelly Rowland, T.I., Michelle Williams  
 Publishers: *2 Kings Publishing*, *Air Control Music, Inc.*, *Basajamba Music*, *Beyoncé Publishing*, *BMG Songs, Inc.*, *Christopher Garrett's Publishing*, *J2 Pro Publishing*, *Domiani & Ya Majesty's Music*, *EMI Music Publishing*, *Hitco South*, *Jackie Frost Music*, *Kelendria Music*

*Paul Wall Publishing*, *Sam Swap Publishing*, *Shaniah Cymone Music*, *Sony/ATV Tunes, LLC*, *T.M. Williams Publishing*, *Universal Music Publishing Group*, *Warner/Chappell Music, Inc.*

**"It's Goin' Down"**

Writer: Nitti  
 Publishers: *EMI Music Publishing*, *Regina's Son Music*, *Slide That Music*

**"Lean Wit It, Rock Wit It"**

Writers: Buck, Maurice "Parlae" Gleaton, Bernard "Jazz Mar" Leverette, Jr., Gerald "Buddie" Tiller, Jamall "Pimpin'" Willingham, Deangelo "Peanut" Hunt  
 Publishers: *Buck 3485*, *Den Franchise Boyz*, *EMI Music Publishing*, *Guacked Up*, *Honey's Baby Boy Music*, *Jamall Willingham Publishing*, *Parlae DF3 Publishing*, *Slide That Music*

**"Locking For You"**

Writers: Sherree Brown, Charles Miras, Patricia Rushan  
 Publishers: *Baby Fingers Music*, *Miras Music*, *Shawn Brerée*

**"Love"**

Writer: Keyshia Cole  
 Publishers: *BMG Songs, Inc.*, *She Wrote It*

**"Pul in' Me Back"**

Writers: Chingy, Jermaine "JD" Dupri, L.Roc, Brian A. Morgan, Jacob Pastorius  
 Publishers: *A Stolen Peoples Music*, *Air Control Music, Inc.*, *Basajamba Music*, *BMG Songs, Inc.*, *Chingy Music*, *EMI Music Publishing*, *Jaco Pastorius Inc.*, *Shaniah Cymone Music*, *Universal Music Publishing Group*

**"S.E.X."**

Writer: Lyfe Jennings  
 Publishers: *Byfe In*, *Sony/ATV Tunes, LLC*

**"Sexy Love"**

Writers: Mikkel Eriksen (PRS), Tor Hermansen (PRS)  
 Publishers: *EMI Music Publishing*, *Sony/ATV Tunes, LLC*

**"Shoulder Lean"**

Writer: Young Dro  
 Publishers: *Taylor My Hart Publishing*, *Warner/Chappell Music, Inc.*

**"Snap Yo Fingers"**

Writer: Sean Paul Joseph  
 Publishers: *How Ya Luv Dat Music*, *Notting Dale Songs, Inc.*

**"So Sick"**

Writers: Mikkel Erikser (PRS), Tor Hermansen (PRS)  
 Publishers: *EMI Music Publishing*, *Sony/ATV Tunes, LLC*

**"So What"**

Writer: Clara  
 Publishers: *Royalty Pightings*, *Universal Music Publishing Group*

**"Torn"**

Writer: Letoya Luckett  
 Publishers: *Letoya Music Publishing*, *Warner/Chappell Music, Inc.*

**"Touch It (Remix)"**

Writers: DMX, Lloyd Banks, Mary J. Blige, Missy Elliott, Papoose, Rah Digga  
 Publishers: *Boomer X Publishing*, *Dead Game Publishing*, *EMI Music Publishing*, *Mary J. Blige Publishing*, *Mass Confusion Productions*, *Mo Money In The Bank*, *My Soulmate Songs LLC*, *Rah Digga Music*, *Thugacation Music*, *Universal Music Publishing Group*

**"Unpredictable"**

Writer: Ludacris  
 Publishers: *Ludacris Universa Publishing*, *Universal Music Publishing Group*

**"What You Know"**

Writer: Gabriel "Wander" Arillo  
 Publisher: *K Milagro Music*

**"Why You Wanna"**

Writers: Kevin "Khao" Cates, Dong-Hwa Chung, Neal B. Conway, J Dilla, Q-Tip, Ali Shaheed Muhammad, Bebel Olivera, Phife Dawg, Crystal Waters  
 Publishers: *Basement Boys Music, Inc.*, *Crumb Snatchaz Music*, *C-Water Publishing*, *E P H C Y Publishing*, *Jazz Merchant Music*, *Neal Conway Music*, *Universal Music Publishing Group*, *Zomba Enterprises, Inc.*

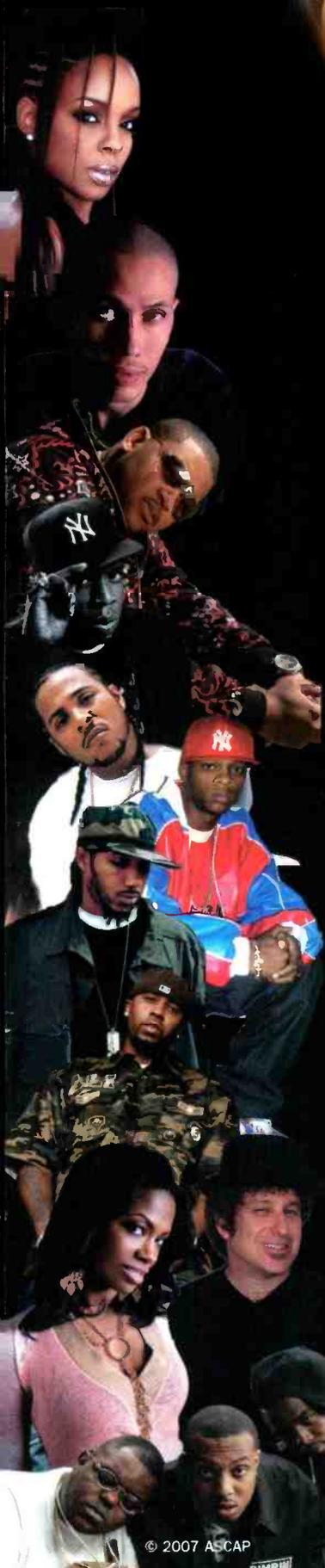
**"Yo (Excuse Me Miss)"**

Writers: Johnita Austin, Vidal Davis, Andre Harris  
 Publishers: *Chrysalis Music*, *Darty Dre Music*, *Lil Vidal Music*, *Naked Under My Clothes Music*, *Universal Music Publishing Group*

**TOP RAP SONG:**

**"It's Goin' Down"**

Writer: Nitti  
 Publishers: *EMI Music Publishing*, *Regina's Son Music*, *Slide That Music*



# CONGRATULATIONS 2007 ASCAP RHYTHM & SOUL MUSIC AWARDS HONOREES



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**JOHNTÁ AUSTIN  
JERMAINE "JD" DUPRI**  
Songwriters Of The Year

**SEAN PAUL**  
Top Reggae Artist

## AWARD WINNING RAP SONGS:

### "(Wher You Gonna) Give It Up To Me"

Writers: Keyshia Cole, Ron Fair, Jig Zag, Sean Paul, Nigel Staff  
Publishers: 150 Lafayette Music, BMG Songs, Inc., Dutty Rock Music, EMI Music Publishing, Faircraft Music, Jig Zag Music, She Wrote It, Universal Music Publishing Group

### "Grillz"

Writers: Beyoncé, Jermaine "JD" Dupri, Sean Garrett, Ali Jones, L.Roc, Nelly, Paul Wall, Kelly Rowland, T.I., Michelle Williams  
Publishers: 2 Kingpins Publishing, Air Control Music, Inc., Basajamba Music, Beyoncé Publishing, BMG Songs, Inc., Christopher Garrett's Publishing, D2 Pro Publishing, Domani & Ya Majesty's Music, EMI Music Publishing, Hitco South, Jackie Frost Music, Kelendria Music Publishing, Paul Wall Publishing, Sam Swap Publishing, Shaniah Cymone Music, Sony/ATV Tunes, LLC, TMWilliams Publishing, Universal Music Publishing Group, Warner/Chappell Music, Inc.

### "Lean Wit It, Rock Wit It"

Writers: Buck, Maurice "Parlae" Gleaton, Bernard "Jizzal Man" Leverette, Jr., Gerald "Buddie" Tiller, Jamal "Pimpin'" Willingham, Deangelo "Peanut" Hunt  
Publishers: Buck 3485, Dem Franchize Boyz, EMI Music Publishing, Guecked Up, Honey's Baby Boy Music, Jamall Willingham Publishing, Parlae DFB Publishing, Slide That Music

### "Money Maker"

Writer: Ludacris  
Publishers: Ludacris Universal Publishing, Universal Music Publishing Group

### "Pull n' Me Back"

Writers: Chingy, Jermaine "JD" Dupri, L.Roc, Brian A. Morgan, Jaco Pastorius  
Publishers: A Stolen Peoples Music, Air Control Music, Inc., Basajamba Music, BMG Songs, Inc., Chingy Music, EMI Music Publishing, Jaco Pastorius Inc., Shaniah Cymone Music, Universal Music Publishing Group

### "Ridin'"

Writers: Chamillionaire, Keyzzy Bone, Juan "Play" Salinas, Oscar "Skillz" Salinas  
Publishers: Armo Music Corp., Camilitary Camp Music, EMI Music Publishing, Play For Play N Skillz Music, Skillz For Skillz N Play Music, Universal Music Publishing Group

### "Shoulder Lean"

Writer: Young Dro  
Publishers: Taylor My Hart Publishing, Warner/Chappell Music, Inc.

### "Snap Yo Fingers"

Writer: Sean Paul Joseph  
Publishers: How Ya Liv Dat Music, Notting Dale Songs, Inc.

### "So What"

Writer: Ciara  
Publishers: Royalty Fightings, Universal Music Publishing Group

### "Temperature"

Writers: Robert "Snowcone" Fuller, Adrian "Izas" Marshall, Sean Paul  
Publishers: Dutty Rock Music, EMI Music Publishing, ez3 Music, Jencone Snowcone Publishing, STB Music

### "Touch It (Remix)"

Writers: DMX, Lloyd Banks, Mary J. Blige, Missy Elliott, Papoose, Rah Digga  
Publishers: Boombox Publishing, Dead Game Publishing, EMI Music Publishing, Mary J. Blige Publishing, Mass Confusion Productions, Mo Money In The Bank, My Soulmate Songs LLC, Rah Digga Music, TheGatation Music, Universal Music Publishing Group

### "U And Da"

Writer: Kard Burtus  
Publishers: Air Control Music, Inc., EMI Music Publishing, Kancacy Music

### "What You Know"

Writer: Gabriele "Wonder" Arillo  
Publisher: K Malaga Music

### "Why You Wanna"

Writers: Kevin "Khao" Cates, Dong-Iwa Chung, Neal B. Conway, J Dilla, Q-Tip, Ali Shaheed Muhammad, Bebel Olivera, Phife Dawg, Crystal Waters  
Publishers: Basement Boys Music, Inc., Crumb Snatchaz Music, C-Water Publishing, E P H C Y Publishing, Jazz Merchant Music, Neal Conway Music, Universal Music Publishing Group, Zomba Enterprises, Inc.

## TOP GOSPEL SONG:

### "Looking For You"

Writers: Sheree Brown, Charles Mims, Patrice Rushen  
Publishers: Baby Fingers Music, Mims Music, Shown Breere

## AWARD WINNING GOSPEL SONGS:

### "God's Gift To The World"

Writers: Mike Himmelstein, Terry Sampson  
Publishers: Avodah Music Co., The Joe Brothers Music, Warner/Chappell Music, Inc.

### "Pray"

Writer: Lo Down  
Publishers: EMI Music Publishing, Hot Heat Music, Justin Combs Publishing

### "Victory"

Writer: Tye Tribbett  
Publisher: Greater Anointing Staff Music

### "Yesterday"

Writers: Erica Campbell, Tina Campbell, Warryn Campbell  
Publishers: EMI Music Publishing, It's Tea Tyme, That's Plum Song, Wet Ink Red Music

## TOP SOUNDTRACK SONG OF THE YEAR:

### "Check On It"

Writers: Angela Beyincé, Beyoncé, Sean Garrett, Swizz Beatz, Henry Mancini  
Publishers: Angela Beyince Music, Beyoncé Publishing, Christopher Garrett's Publishing, EMI Music Publishing, Hitco South, Northridge Music Company, Scry/ATV Tunes, LLC, Swizz Beatz, Universal Music Publishing Group

## TOP RINGTONE OF THE YEAR:

### "Grillz"

Writers: Beyoncé, Jermaine "JD" Dupri, Sean Garrett, Ali Jones, L.Roc, Nelly, Paul Wall, Kelly Rowland, T.I., Michelle Williams  
Publishers: 2 Kingpins Publishing, Air Control Music, Inc., Basajamba Music, Beyoncé Publishing, BMG Songs, Inc., Christopher Garrett's Publishing, D2 Pro Publishing, Domani & Ya Majesty's Music, EMI Music Publishing, Hitco South, Jackie Frost Music, Kelendria Music Publishing, Paul Wall Publishing, Sam Swap Publishing, Shaniah Cymone Music, Sony/ATV Tunes, LLC, TMWilliams Publishing, Universal Music Publishing Group, Warner/Chappell Music, Inc.

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ON THE COVER: The Dave Matthews Band, from left: LeRoi Moore, Boyd Tinsley, Dave Matthews, Stefan Lessard and Carter Beauford at Madison Square Garden in May 2002. Photograph by Danny Clinch.

## HOME FRONT

360 DEGREES OF BILLBOARD

### Events

#### MOBILE ENTERTAINMENT LIVE

The conference features interactive interviews with industry influencers, a full exhibit floor, networking opportunities and a live performance by Josh Kelley. 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 genre of Latin music, features Jenni Rivera, the Billboard Q&A, live showcases, educational sessions and much more. For details, visit [billboardevents.com](http://billboardevents.com).

### Blogs

#### THE JADED INSIDER

Wilco and Ryan Adams squeezed into small New York venues, and Billboard was right up front. Visit [jadedinsider.com](http://jadedinsider.com) for the full scoop.

Billboard

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ON THE CHARTS

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HOT RINGMASTERS	#1	SHOP BOYZ / PARTY LIKE A ROCKSTAR
TASTEMAKERS	#1	THE WHITE STRIPES / ICKY THUMP
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# OPINION

EDITORIALS | COMMENTARY | LETTERS

## Recast A Call To Let Analytics— And Cooler Heads— Determine Webcaster Rates

BY GREG SCHOLL

As has been widely reported, the Copyright Royalty Board (CRB) recently issued a decision setting statutory rates and terms for Internet radio royalties covering a period from 2006 to 2010. The initial proposal put forth widened the already large gap between royalties paid by Internet radio versus satellite, cable and terrestrial radio stations, and made webcasting economically untenable for smaller—and even large—webcasters. As it already stood, Internet radio services were paying royalties estimated at more than 50% higher than satellite.

This decision is under review and very much in the news as of late—witness the recent “day of silence,” in which many webcasters reportedly shut off their streams for the day. The objective of a new rate agreement should be to ensure the economic viability of digital streaming products and services for webcasters, while providing that master rights holders receive a fair cash compensation for such use and recognizing the invaluable role that webcasting plays in music discovery, program diversity and innovation.

Unfortunately, this does not appear to be the path we are on.

We at the Orchard respect the need for the statutory protections that have been granted to master rights holders, and appreciate the CRB’s intent toward ensuring fair compensation for webcasting. However, we believe that the rates will stifle a critical element of the quickly evolving digital music economy, disincentivizing business that cannot now provide these products and services in an economically viable way. This will stifle innovation at an important, early juncture in the development of the nascent industry, and result in a webcast environment akin to terrestrial radio today, where market power is concentrated in relatively few companies that maintain de facto control over what music is played. This lack of music diversity is ultimately most detrimental to independent artists and labels and

also, in our mind, to American culture.

We believe that the inability to reach an economically viable rate is the direct consequence of companies with substantial market leverage focusing on driving short-term rates as high as possible regardless of long-term impact. In this respect, we strongly disagree with the position argued by the RIAA-created SoundExchange. We believe the current path will result in pricing models that restrict the development of digital retail and, in turn, fuel piracy. In a future with less programming diversity and fewer online players, a small group of companies will be advantaged—as has been the case with terrestrial radio. This is not healthy, and not fair.

At this important early stage of market development, it is critical for rights hold-

ers and webcasters to experiment and innovate, working together as partners, with a high degree of economic and transactional transparency. One would hope that the mutual goal would be finding an appropriate balance between underlying rates on one hand and valuable promotion and music discovery on the other, all the while fostering innovation and experimentation around artist discovery, audience development and new, creative music business models.

**‘In a future with fewer online players, a small group of companies will be advantaged—as has been the case with terrestrial radio.’**

The ideal future is one whereby rights holders receive fair compensation for the use of their music, and a diverse and broad group of companies can webcast in an economically viable manner. The Orchard, working on behalf of its label and retail clients, remains committed to finding and striking the right balance—adhering to reasonable statutory structures or, barring that, working directly with our represented artists and labels and the serv-

ices that market and promote them to shape productive agreements outside the strictures of the statutory mandates. In our view, in an ideal world, a temporary rate (or suspension of the rate to existing levels) would be established. Armed with webcasting data, marketing analytics could be applied to analyze the impact of streaming activity in radio and related services and through music discovery tools like Pandora on overall master rights holder value creation, encompassing digital and physical sales, tours, merchandise and the like.

We believe that this analysis would provide valuable insight into how to evolve rate escalation in a manner that balancing the royalty per se against the valuable role webcasting plays in marketing and



SCHOLL

promotion. The likely result would be lower rates than those set forth by the CRB and, as a result, webcasting remaining economically viable to a broader and more diverse group of companies. The goal should be to understand the value created by webcasting, and then, agree on how to equitably share that value among all the various players that make it possible.

Unfortunately, this type of collaborative dialogue does not seem to exist. Let’s hope all parties can step back, take a deep breath, recognize that we’re very early in a permanent format shift with models and music we can’t even imagine yet and work as partners to define a better future where artists, labels, publishers—and everyone who promotes and sells music—can prosper.

*Greg Scholl is president/CEO of digital distributor the Orchard.*

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### FOR THE RECORD

In the story “The Art of the Hustle” in the June 30 issue, Bryan Leach should have been identified as president of Polo Grounds Music and senior VP of urban for RCA. The president/CEO of Zomba Label Group, which encompasses Jive Records, is Barry Weiss.

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**APPLE EFFECTS**  
Will the iPhone help  
sell mobile music?



**BLUEGRASS CLASS**  
Cherryholmes tours the  
fancy arts centers



**COFFEE AND CLAMOR**  
A Sonic Youth album,  
through Starbucks



**ILIKE IT LIKE THAT**  
Facebook gives social  
site a big boost



**GREENBACK DOLLARS**  
CD sales could benefit  
from Live Earth

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**>>>SPICE  
GIRLS  
REUNITE**

'90s pop five-piece the Spice Girls—Geri "Ginger" Halliwell, Melanie "Sporty" Chisholm, Melanie "Scary" Brown, Victoria "Posh" Beckham and Emma "Baby" Bunton—confirmed they will perform 11 dates in eight countries, beginning Dec. 7 in Los Angeles. The tour will continue to Las Vegas (Dec. 8); New York (11); London (15); Cologne, Germany (20); Madrid (23); Beijing (Jan. 10); Hong Kong (12); Sydney (17); Cape Town, South Africa (20); and Buenos Aires (21).

**>>>WMG,  
SONY BMG AIM  
FOR RUSSIA**

Warner Music Group and Sony BMG, along with two Russian record labels, have launched a wholesale digital distribution platform in Russia, dubbed Digital Access. The new Moscow-based platform will distribute music, full-track audio downloads, ringtones, videoclips and color images. Digital Access is expected to start selling content during the fourth quarter.

**>>>CAPITOL,  
THERE.COM  
PARTNER**

There.com, an online virtual world aimed at teens and 20-somethings, has partnered with Capitol Music Group to host a series of "live" appearances in the virtual world. Starting July 10, There.com will launch the Tower, a new nightclub that will host musical performances. The first one by a Capitol artist, scheduled for the Tower launch, will be by rapper Mims.

# UP FRONT

**BRANDING** BY MICHAEL PAOLETTA

## Music Makes Me Stylish

The Recording Academy Launches A Grammy Fashion Line

Each February, the Grammy Awards are telecast live around the globe. Nearly 700 million people worldwide watch the event. But with an eye toward next year's 50th anniversary of the awards, the Recording Academy wants to extend its musical message year-round—with a fashion line.

In October, the Grammys will launch Grammy Brand, a clothing and accessories collection that celebrates the intersection of fashion and music. Created by the Recording Academy, with the assistance of brand builders Duffy + Duffy, the line not only extends the Grammy message, but also raises funds for the Grammy Foundation and MusiCares.

Academy president Neil Portnow says Grammy Brand is a major element of the "bigger-picture effort" taking place at the organization. "If we have the most recognized and respected icon in music—the Grammy—what should we be doing year-round to promote that and give people access to it?" Portnow asks. "This is one component reacting to that thought. This allows people to be very close to us 365 days a year."

Inspired by the annual celebration that honors the best in music, Grammy Brand is a high-end collection for men and women. It will initially arrive in specialty retailers like Fred Segal and M. Frederick on the West Coast. By year's end, the collection will hit the East Coast and points in between, and be available in upscale bou-

tiques and department stores.

Unlike tour merchandise for specific artists and bands, Grammy Brand speaks to a broad range of music. The vibrant, visually alive collection, which was previewed June 21 in New York, has the potential to appeal to a wide variety of music fans. A ripped and safety-pinned blazer, for instance, recalls the Sex Pistols in their heyday, while jewel-encrusted sunglasses would not look out of place on Mary J. Blige. Meanwhile, cowboy-inspired, long-sleeve, button-down shirts look tailor-made for Big & Rich.

The tag line for Grammy Brand, "Music makes me . . ." aims to connect to music fans' personal relationship with music. "Music makes me remember, music makes me relax, music makes me create, music makes me think," Recording Academy chief marketing officer Evan Greene says, suggesting some words that might complete the tag line, and that appear on some of the collection's items.

The academy partnered with various designers and companies to create and manufacture the collection, including 3J Workshop (casual wear, leather jackets), Franco (eyewear, jewelry), JEM Awake (T-shirts), Latino Royalty (bags, accessories), Madeline Beth (jewelry, handbags, compacts) and Salpy (women's shoes). Designer Michael Eaton is creating original, one-of-a-kind, hand-painted T-shirts and blazers for the collection as well.

Price points range between \$50 and \$3,000. While projected sales of Grammy Brand

are being kept close to the vest, Greene is confident it will "generate a significant revenue stream for the Recording Academy."

Grammy Brand, Portnow says, is just one part of the re-branding of the globally iconic Grammys. "Four years ago, when I started here, the Recording Academy didn't have a full-fledged marketing department," he continues. So he made correcting that omission his goal. "We needed a first-rate team with a vision toward the future."

Fast forward to next year's 50th-anniversary celebration, and the academy appears on target. In addition to Grammy Brand, the academy will extend its message via the Grammy Museum, which is scheduled to open next year in a new complex next to the Staples Center in Los Angeles, where the Grammys are held.

The event will be preceded by a coffee-table book, which, like Grammy Brand, arrives in October. Portnow says the book—with the working title "And the Grammy Goes To . . ."—will celebrate the annual ceremony's highs and lows. (Milli Vanilli comes to mind.) Borders Books will publish and distribute it. The academy will further extend the Grammy name with CD and DVD retrospectives, as well as TV specials throughout the year.

"There is a renewed energy at the academy," Portnow says. "We have found elegant ways to roll this out. With a milestone anniversary approaching, this will continue into the future." ...

**BILLBOARD  
EXCLUSIVE**

The Grammy Brand collection, set to launch in October, will potentially appeal to a wide variety of music fans.



## >>> INTERSCOPE ENTERS BEVERAGE BIZ

Interscope Geffen A&M Records has signed a joint venture with beverage company Drinks Americas to develop various drink products. The partnership will identify, develop and market jointly owned alcoholic and nonalcoholic beverage products with the label's artists. Additionally, the label will assist in marketing Drinks Americas' current products, including Donald Trump's Trump Super Premium Vodka.

## >>> KEYS, LAVIGNE, FALL OUT BOY SET FOR FASHION ROCKS

The fourth annual Fashion Rocks event, presented by Condé Nast Media Group, touches down Sept. 6 at New York's Radio City Music Hall and airs the following evening as a two-hour special on CBS. Hosted by "Entourage" star Jeremy Piven, this year's event will feature performances by Alicia Keys, Avril Lavigne, Fall Out Boy, Carrie Underwood, Fergie, Jennifer Hudson, Aerosmith and others.

## >>> DECISION DUE AUG. 14 FOR SANCTUARY BID

Aug. 14 is the deadline for Sanctuary's shareholders to accept Universal's £44.5 million (\$87.7 million) bid for the company, which was recommended by the Sanctuary board. The date is also the deadline for any counterbids from other suitors. Universal's cash offer works out to 40 cents per share. The agreement for the international music group encompasses recorded products, merchandising and artist services including artist management and live agency arms.

BY MARK SUTHERLAND

# Non-Charging Rhino

BILLBOARD EXCLUSIVE

Warners Launches Ad-Led Video Site

Warner Music Group is taking on YouTube at its own game, with the launch of its first free-to-view Web 2.0 video jukebox.

Rhino TV—centered around Warner's catalog brand, which recently rolled out internationally—is the first "digital hub" to be launched through Warner Music International's strategic partnership with digital services provider Premium TV (billboard.biz, May 31). It will feature video content from Warner acts including Madonna, R.E.M. and Red Hot Chili Peppers.

London-based WMI chairman/CEO Patrick Vien, who plans to soft-launch the serv-

tinations is a big part of capitalizing on that."

While videos will be available free for streaming, the site will look to monetize content in multiple ways. Videos will be preceded by in-stream and banner advertising—in-stream advertisers on the beta site include Domino's Pizza and Cisco—and consumers will be able to pay for video downloads that the beta site prices at £1.99 (\$3.97). An online store will sell downloads, CDs and merchandise as well, and Warner anticipates additional income from syndicating content to other sites and allowing consumers to embed videos in social networking pages.

The site will soft-launch with 2,000 videos and exclusive interview/documentary footage from the Doors and the Traveling Wilburys, and the number will rise "significantly" by the time of the full consumer launch in August,

Vien says. Future hubs could focus on specific acts, labels, genres, lifestyle sectors or "create completely new brands," he says, although all will be music-led.

He declines to reveal the extent of Warner's investment or financial targets but says he expects to see a return "soon."

"We're building these sites as full business models," he says. "We expect them to generate revenue, we expect to invest in turning them into premium destinations, and we expect to make a profit." ...



ice June 29 at a music biz conference in London, gave Billboard an exclusive first look at the test site, found at rhino.tv. He stresses that Warner will continue to license content to YouTube—with whom Warner signed a commercial partnership in 2006—and other third-party video sites, but describes the launch as "a chance to take control of the way that we organize our content."

"With the digital revolution comes chances for us to touch our consumers directly," he says. "Operating our own des-

# HOME FRONT

360 DEGREES OF BILLBOARD

## BILLBOARD, HOODINY PARTNER

Billboard has kicked off a strategic alliance with Latin music community elHood.com and its parent company, Hoodiny Entertainment Group. ElHood, launched last year, has positioned itself as a leading Latin music community focused on connecting artists and fans in English and Spanish. Hoodiny's technology allows labels to combine video and music management services with social networking applications.

Under the new agreement, Billboard's digital sales team will represent the Hoodiny sites in terms of advertising sales. In addition, Billboard content will appear on Hoodiny-powered sites, in English and Spanish versions. ...



Customers wait in line to purchase iPhones June 28 at Apple's Fifth Avenue store in New York, the day before the device goes on sale.

MOBILE BY ANTONY BRUNO

# THE IPHONE FACTOR

Don't Bank On Apple Transforming The Mobile Music Market



The pre-iPhone hype is over. Long live the iPhone hype.

Now that Apple's much-discussed foray into mobile phones is available for actual purchase, the music industry is eagerly waiting to see if the device can goose foundering mobile music sales.

A recent Jupiter Research report finds that while 27.7 million consumers will own music-capable phones by the

end of the year, only 2% of them now use the devices to download songs over the air and only 5% transfer music to the phones from their computers. The music industry would like to see this change.

"There's been some disappointment into the speed of the rollout on mobile," Warner Music Group chairman/CEO Edgar Bronfman Jr. said at the Deutsche Bank Securities

Media & Telecom Conference in early June. "But... the introduction of the iPhone is an enormously positive event."

On its own, the iPhone will have little immediate impact on mobile music sales. That's because the iPhone doesn't have the ability to buy and download songs from iTunes; it can only transfer music organized by the iTunes music management application to the

BUSINESS BY ED CHRISTMAN

BILLBOARD EXCLUSIVE

# Sheridan Square Restructures

Umbrella Music Company Changes Ownership, Balance Sheet

Sheridan Square, which owns V2 North America, Artemis and other labels, is in the midst of an out-of-court financial restructuring that already has affected a change in its ownership group and will result in the liquidation of its Musicrama wholesaling unit, Billboard has learned.

Last week, Sheridan Square was placed under a new umbrella holding company—BT Music, which is controlled by BTP Acquisition, an investment firm led by David Bergstein. BTP also owns London-based movie studio/theatrical distributor Capital Films and Los Angeles-based theatrical distributor ThinkFilm. BTP has a \$130 million deal pend-

ing to acquire Chatsworth, Calif.-based Image Entertainment, which has a 3,000-title DVD library.

Other Sheridan Square shareholders include principals Joe Bianco, Anil Narang and Joe Pretlow of Redux Records, who acquired Sheridan in 2003 from Danny Goldberg and his investors; and Little Rock, Ark.-based Stephens Group, which initially invested in Sheridan Square last July.

The restructuring began in January when Sheridan Square management let go practically all of its entire V2 staff. In February, Redux and Stephens put additional capital into Sheridan Square and BTP was brought onboard.

At that time, Sheridan also began contacting creditors to restructure its debt.

"Sheridan Square has had cash-flow problems over the last six months," Sheridan Square president Mike Olsen says. "We are trying to get Sheridan Square into a good solid state, and as part of that we are discussing [with creditors] a payment plan in which they take less money" than they are owed.

Billboard estimates that, since 2003, Redux spent \$35 million buying labels and catalog assets and \$10 million for Musicrama. In addition to V2 North America and Artemis, Sheridan Square's labels include Compendia,

device—called “sideloading.”

Other music phones from Sprint and Verizon Wireless allow sideloading, but they require users to install a different music management program to do so—resulting in one program for PC-based music (iTunes) and another for mobile music management.

The iPhone skips this extra hurdle by directly interacting with iTunes, which has more than 500 million active users and is downloaded about 1 million times per day.

“It’ll mesh much better with the current way that people enjoy, collect and organize their music than any device we’ve seen,” M:Metrics analyst Mark Donovan says.

That’s good for Apple and AT&T Wireless, but how does that help the music industry, which has high hopes and grand plans for mobile music revenue?

For starters, the device has already significantly raised awareness about music-capable phones. Before Apple unveiled the iPhone, few wireless operators or mobile phone manufacturers did much to promote the media capabilities of their phones, and what little they’ve done has proved ineffective. No more.

“The buzz and hype around the iPhone is changing the conversation in a really healthy way around mobile phones,” Donovan says. “You’re going to see

in mobile phone marketing and advertising much more attention played to the way they are media devices.”

Additionally, competing phone manufacturers are expected to step up their innovation around new products, which provides only more ammunition to such marketing efforts.

Apple “has created a form factor that will be easy to use, beautiful to look at and really has set the bar for the Nokias and the Motorolas and the other [manufacturers] of the world,” Bronfman said.

Yet despite all the prelaunch hype, an iPhone grand slam is hardly a given. Sure, the first shipment of devices will likely sell out by the end of the first weekend as the Apple faithful camp out at stores nationwide. But any negative reviews or glitches will just as likely keep the mass market away, particularly given its \$600 price tag.

Look at Apple’s last attempt at invading an unfamiliar platform—the Apple TV. Unveiled with much fanfare, the system’s well-publicized limitations resulted in a tepid consumer response.

“If the iPhone turns out to be another Apple TV, there will be financial repercussions,” Parks & Associates research director John Barrett says. “Even a moderate market success could have little benefit.” ♦♦♦

Spitfire, Intersound and certain catalog assets of Tone-Cool Records, Triloka, Ropeadope Records and Vanguard Classical. Last July Redux principals refinanced Sheridan by putting in additional funds to buy out original investor Tinderhook and bringing in Stephens Group. At the same time, Redux replaced original debt provider Fortress with D.B. Zwirn & Co., which supplied a \$30 million line of credit, sources say. While Musicrama reports into Sheridan Square, it is not a part of that company and used a different lender, PNC Bank.

By January 2007, things went sour as Sheridan Square had trouble paying its CD manufacturers, sources say. Redux principal Narang says Sheridan was hurt “when the whole music industry took a turn for the worse.”

When the V2 staff was let go, Olsen was put in charge of Sheridan Square and the company was recentered in Nashville around its Compendia unit. Since then, Sheridan Square has been trying to cut deals

with its creditors while Redux has also been trying to restructure the Musicrama debt. But earlier this month, it sent a letter to vendors telling them that “after several months of exploring our available options to restructure Musicrama’s business, we have come to the

**\$45M**  
Billboard estimates that Sheridan shareholder Redux spent this amount buying music assets since 2003

conclusion that it is no longer possible for Musicrama’s business to continue.”

So it is liquidating Musicrama and after the secured lender is paid off, any leftover cash will be allotted to Musicrama’s unsecured creditors. The letter warns those creditors not to sue Musicrama because it would force a formal Chapter 7 liquidation, a costly process that would likely eat up any potential recovery for unsecured creditors. ♦♦♦

LICENSING BY ANTONY BRUNO

# One-Stop Synching

Getty Images Aims To Streamline The Licensing Process

Getty Images thinks it’s time to reinvent the commercial music licensing business.

The company is well-known for its vast catalog of pre-cleared digital stock photos made available at a flat-rate price. Its Web site allows customers to browse, preview and buy these images without ever even making a phone call.

It plans to apply that same model to licensing music for ads, TV shows and movies. The first step was its \$42 million acquisition of Pump Audio in late June. Pump Audio operates an online music licensing business similar to Getty’s photo service. Users can browse through Pump Audio’s catalog of about 700,000 tracks—mostly from independent and unsigned artists—and purchase licenses for as low as \$25 for a podcast to \$50,000 or more for a nationwide TV spot.

But Getty isn’t stopping there. CEO Jonathan Klein says he plans to expand the licensing business to include content from

quired. And for each there is a negotiation process designed to maximize the amount of money each song can bring in.

And that’s a lucrative model. The market for commercial music licensing and performance rights combined—for publishers alone—is an estimated \$3 billion business, according to research from Enders Analysis. It’s only expected to grow as TV shows and videogames become prime vehicles for exposing new artists, and while advertising budgets continue to increase. Research group eMarketer projects synch revenue alone will increase to \$2.5 billion in 2011.

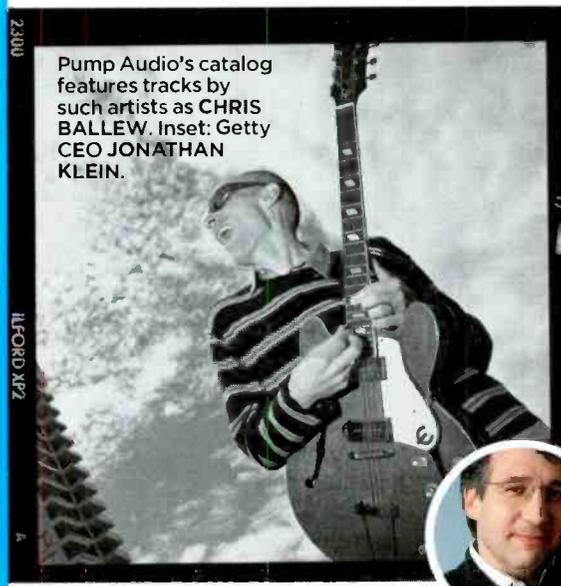
Before the acquisition, Pump Audio’s revenue was estimated at less than \$10 million per year. Klein says Getty could build that into a \$100 million annual business during the next five years by integrating the company’s licensing platform across all Getty Images sites so customers can bundle their audio and visual needs at the same time. The company also will add music to the list of products its sales force of nearly 700 pitch to its bigger corporate accounts—such as ad agencies, broadcast networks and Fortune 500 companies.

“We have to much more aggressively monetize transactions to several thousands a week,” Klein says. In theory at least, publishers and labels agree—so long as making it easier to license a song doesn’t mean making it cheaper.

“The structure of rights does make licensing more complicated [and] any mechanism that allows one to bring those rights together is positive,” EMI Music Publishing CEO Roger Faxon says. “[However] one has to recognize that music is not a commodity. Each individual license has a unique character, and that has to be recognized in the pricing.”

While automating commercial music licensing for unknown acts is relatively easy, it gets more difficult for recognizable music because the song itself them becomes a point of consideration in conjunction with its use. How “higher value” music will be used is a point of discussion as well: Background music will cost less than something featured more prominently, for instance. Automating that element of the licensing process is possible, but will take some time to achieve.

“The relative contribution of value that the music gives should determine the pricing,” Faxon says. “There are ways to systematize the way of gathering that info and providing an efficient and effective way of licensing and quoting, but in the end it’s a matter of judgment.” ♦♦♦



Pump Audio’s catalog features tracks by such artists as CHRIS BALLEW. Inset: Getty CEO JONATHAN KLEIN.

major labels and mainstream acts, and continues to negotiate with several labels and publishers in that effort. Klein also hints at working with individual artists directly, and at one point considered—and rejected—the possibility of buying a music publishing company.

The idea is to make music licensing more broadly available by streamlining the process so more potential customers can get involved.

“Everyone always focuses on the grand slam, but that’s not a sustainable way to build an industry,” Klein says. “There’s a focus on licensing a tiny percentage of the catalog in a very complex way with prices in the stratosphere that have no basis in reality to a small number of people . . . We want to simplify the process.”

But the notion of a flat-rate, fully automated music licensing system flies in the face of the traditional licensing process. Acquiring the synch rights to major-name acts generally requires several phone calls to the larger labels and publishers to acquire all the licenses re-

## >>> GUITAR CENTER TO BE BOUGHT FOR \$2.1 BILLION

Guitar Center has agreed to be acquired by private equity firm Bain Capital Partners. Total value of the transaction, expected to close in the fourth quarter, is approximately \$2.1 billion including assumed debt, the company says. Under the terms of the deal, Guitar Center stockholders will receive \$63 in cash per share.

## >>> RAGE TO CO-HEADLINE VEGOOSE FESTIVAL

Rage Against the Machine will be one of the headliners at the third annual Vegoose Music Festival, set for Oct. 28-29 at Sam Boyd Stadium in Las Vegas. Vegoose producers declined to comment on specific artists booked for this year’s show, but did say an official lineup will be announced in mid-July.

## >>> SONY BMG TESTS NEW MOBILE MUSIC SERVICE

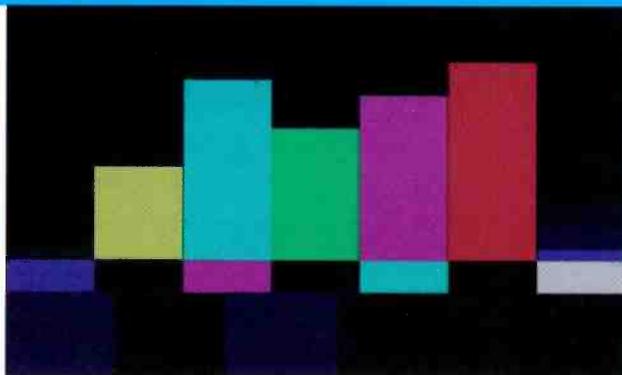
Sony BMG is testing a mobile music service in Europe that would allow fans to buy and download select songs using text-messaging codes instead of accessing them through the music store of a wireless operator. The label is working with operator Vodafone UK and mobile music service provider Groove Mobile on the trial. Participating acts include Usher, Westlife, Shayne Ward, Faithless, Kasabian and Chris Brown.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Antony Bruno, Michael Paoletta, Mike Shields, Mark Sutherland, Ray Waddell, Chris M. Walsh and Reuters.

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**TOURING** BY MITCHELL PETERS



## CHANNELING CONCERTS

Live Music On-Demand Service Making Inroads With Viewers, Labels

Millions of concert junkies have used Concert.TV's free video-on-demand service since its launch in 2003. But the digital cable network, which is dedicated solely to "live music and the lifestyle experience around it," according to co-founder/president Michael Shimbo, is also proving a valuable asset among music industry executives.

Based in New York, Shimbo and co-founder/CEO Jeff Shultz independently own the VOD-only network, which is carried by such cable operators as Comcast, Charter, Insight and Cox, among others. The network offers approximately 20 hours of programming that is refreshed every two weeks. The content ranges from live concert performances to artist storytelling pieces, in-studio recording sessions and documentaries.

"It's really a music television network like MTV or Fuse, but doesn't air music videos," Shimbo says. "We've carved a position to be the dedicated home on TV for live music. There is no other television network on the planet that's dedicated to live music and the live music lifestyle."

Shimbo says Concert.TV has featured thousands of artists since launching and has increased its audience reach from 3 million subscriber homes to 17 million in that time.

Concert.TV occasionally pays to license content. But mostly, the company has worked deals with record labels and concert promotion companies, which often own rights to live performance footage. "Oftentimes, a rights owner will offer us a promotional license that allows Concert.TV to air something, as

long as it's tied to a CD or DVD release, or a band that's going out on the road," Shimbo says.

One such deal was made last year to help preview and promote Korn's concert DVD "Korn: Live on the Other Side," which was filmed at New York's Hammerstein Ballroom. Steve Sterling, senior VP of programming and production at Grand Entertainment, a media rights business unit of Live Nation, provided Concert.TV with a cut-down version of the DVD, along with a number of signed guitars, to run a promotional ad campaign leading up to Korn's summer Family Values tour.

"It actually drove up a pretty fair amount of traffic for the Family Values tour for tickets," Sterling says. "That's not my end of the business, but my corporate cousins at Live Nation seemed really happy about it."

In a similar deal for My Morning Jacket's 2006 DVD "Okonokos," Concert.TV aired a half-hour presentation built around the release date. "Thirty minutes is an ideal time to give people a taste of what the DVD encompasses without giving away too much of the farm," says Brad Oldham, senior director of marketing at RCA Records. "We needed as many cool promotional drivers as possible. That's why Concert.TV made a lot of sense—it definitely helped."

Shimbo says 90% of the service's programming is tied to a CD or DVD release, which in turn is usually followed by a tour. "The audience we've assembled with Concert.TV is probably the most attractive audience for tour marketers and record labels that are promoting live products," he says. But that doesn't mean the network is opposed to purchasing content. "When

we see something that is truly attractive for our audience, we pay a license fee with cash."

While Comcast carries such music offerings as Music Choice, MTV, Fuse and havocTV, the company's senior VP of content acquisition Alan Dannenbaum says Concert.TV brings something different to the on-demand table. "There really isn't anybody else out there that's supplying that kind of content to us," he says. "It provides something different than your garden-variety music videos [for] somebody who isn't necessarily looking for the latest four-minute hip-hop video."

With competition from live-music-targeted Web sites that include live-nation.com's recently launched Live Nation TV, rehearsals.com, Control Room (formerly Network Live) and ManiaTV, among others, Concert.TV plans to relaunch its site this fall. Along with more video content, the new site "will act as a commercial vehicle for labels to sell products and [concert] promoters to sell tickets," Shimbo says. "The plan is to convert millions of television viewers into millions of viewers to the Web site."

In May, Concert.TV also announced the launch of its news division (billboard.biz, May 7), which will include on-site coverage at major festivals throughout the year, including recaps to appear on TV and online.



SHULTZ



SHIMBO

**TOURING** BY DEBORAH EVANS PRICE

## Picking On The Culture Crowd

Bluegrass Band Cherryholmes Tours Highbrow Venues

NASHVILLE—Festivals have long been the bread and butter of any bluegrass act's career, but Cherryholmes is taking a novel approach by hitting the performing-arts-center circuit, thus expanding its audience and adding some bluegrass flavor to the cultured palettes of such venues' clientele.

"Toby Tumarkin with Columbia [Artists Management] approached us after we won entertainer of the year," says Jere Cherryholmes, patriarch of the family bluegrass band, which won the International Bluegrass Music Assn.'s top accolade in 2005. "They book

primarily performing arts centers, and he said they'd liked to try bluegrass and see how it would do. Most of the venues that they book had never had any bluegrass. So he booked some dates, and they were all relatively successful. Now we've got a lot of dates this year, probably about 60."

Cherryholmes is on the road in support of "Cherryholmes II: Black and White," released June 12 on Skaggs Family Records and currently in its second week at No. 1 on



CHERRYHOLMES

Billboard's Top Bluegrass Albums chart. The six-piece band formed in 1999, and has quickly become one of the most successful acts on the bluegrass circuit, earning a Grammy Award nod for its self-titled debut.

"Cherryholmes made the jump from festivals to theaters

much faster than normal," says Tumarkin, who is VP at CAMI, a 77-year-old company best-known for working with classical artists.

The band began playing performing arts centers in 2006. This year, stops include the Sunset Center Theater in Carmel, Calif.; Capitol Arts

center in Bowling Green, Ky.; and the Tulsa Performing Arts Center in Tulsa, Okla.

Jere's wife, Sandy, still books most of the band's bluegrass/festival dates, coordinating the group's schedule with Tumarkin. "We still do a lot of festivals," Jere says. "We're playing upwards of 170-180 dates and

from festivals where people are milling around. Instead audiences are seated and quiet. "People are dressed up, and they serve wine and cheese," he says. "It's kind of strange to be playing bluegrass to a crowd like that, but it really has been a great experience for us."

the performing arts centers are maybe a third of that."

Tumarkin sees performing arts patrons, who generally purchase season tickets, as expanding the band's audience. "These theaters were built with great acoustics, and a lot of these people have never heard bluegrass," he says.

"People show up at some bluegrass venues now that saw us at performing arts centers," Jere adds.

# Where They're Coming From

Non-Endemic Audiences Flocking To Spanish, Danish Festivals

MADRID—The Benicassim festival may be held at a tiny resort on Spain's Costa de Azahar, but increasingly the crowds there speak anything but Spanish.

The festival, now in its 13th year and also known as FIB Heineken, has sold 55% of the €170 (\$228) advance tickets for its 2007 edition outside Spain. U.K. music fans are foremost among the new breed of festival tourists, accounting for around 65% of foreign ticket sales.

Festival founder/organizer José Morán says he deliberately tapped into the twin British appetites for festival-going and visiting Spain's Costas, with figures from Spain's tourism ministry showing 12.5 million Britons vacation there every year. "Instead of going to a popular mass-tourism resort like Benidorm with their parents, they come to a rock festival with their mates or girlfriends," Morán says.

Morán expects 2007 average daily audiences of 40,000, of which 31,000 are long-stay visitors, for the July 19-22 beachside festival. Benicassim's normal winter population is just 16,000.

The festival has always boasted a rock-leaning lineup dominated by U.K. and American acts—Scissor Sisters headlined in 2006, and this year's bill includes Arctic Monkeys, the Stooges and Muse. But as late as 2000, the Spanish-to-foreign-fan ratio was around 90/10, according to Morán. After 2000, FIB started to promote the festival outside Spain, first in France and then in the United Kingdom.

"Now we have accreditation deals with media in Italy, Germany, the Netherlands, across Scandinavia and even in the U.S.," says Isabelle Juanco, international marketing director of FIB's Madrid-based parent company, Maraworld. The ac-

creditation agreements include pledges of preview coverage that help drive weekend ticket sales.

"Advance sales by Internet are still not as common [in Spain] as in other countries," says Morán, who runs FIB with his brother Miguel. "And many Spanish fans wait until the last minute before buying their tickets. It's a cultural question."

British fans, meanwhile, treat the festival weekend like a holiday, booking well in advance, staying longer and spending more, with the average time spent at the campsite clocking in at five days, according to Morán. Meanwhile, the weather is in stark contrast to the traditional torrential downpours at the United Kingdom's Glastonbury festival.

"One of the reasons for our success is the campsite, next to the beach," Morán says. "We thought if we could do Glastonbury in a Spanish climate, that would be a real dream."

An added British factor is the 2006 incorporation of U.K.-based Irish venue operator/promoter Vince Power—the Mean Fiddler founder who transformed the Reading Festival into an alternative rock powerhouse—to the Maraworld shareholding, with an undisclosed majority stake.

Madrid-based Barnaby Harrod, director of promoter Mercury Wheels—a specialist in bringing foreign acts to Spain—says, "Benicassim is extremely artist- and crowd-friendly, which helps to explain why it has taken off. Word has got around FIB is the festival for the Brits and other northern Europeans. When Vince Power arrived last year, he reportedly said, 'Benicassim is like Reading

# 40K

Average daily audience expected for this year's Benicassim festival

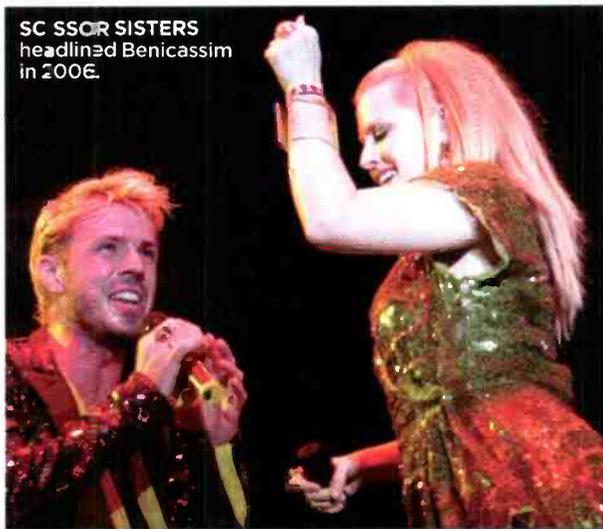
with sun'—it's not hard to see why he came."

The other leader in the festival tourism market is Denmark's long-running Roskilde Festival. Only around half of the 2007 edition's 77,000 attendees were Danes, with fellow Scandinavians accounting for a further 35%.

Festival organizers say the number of foreign attendees at Roskilde has grown slightly in recent years, with British fans again accounting for much of the increase.

"It's new that we're getting so many fans from the U.K.—better than 2,000 tickets this year," festival spokesman Esben Danielsen says. "It's due to the fact that Glastonbury was canceled last year, when we drew around 3,000 people from the U.K. [Before 2006], we would only sell a few hundred."

Additional reporting by Charles Ferro in Copenhagen.



SCISSOR SISTERS headlined Benicassim in 2006.

SCISSOR SISTERS: FRANCOIS OLLIVIER/FIB ARCHIVE

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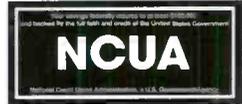
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LUXURY



## Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

# More Than Meets The Ear

Little-Known Artist Snags Pontiac, 'Transformers' Placements

Last summer, **Blake Robin** took out a personal loan for \$25,000 to keep his Nolita record label afloat, get some CDs manufactured and embark on a four-week trek of the United Kingdom. Sure, Robin, who records as **Luxury**, was taking a risk.

Two weeks ago, after depositing a check from Pontiac in his bank account, a smiling Robin paid off the loan—suggesting that, even without support from a big industry machine, determined artists today can sometimes land the deals they need.

The first ad, for the Pontiac Solstice, was a triple cross-promotion with the **Michael Bay** film "Transformers" (due in theaters July 3) and the Maxim Hot 100 Countdown on VH1. It featured actress **Megan Fox** and pointed to killer3.com, where consumers could enter to win a Solstice GXP as well as a trip to Hollywood for the June 28 premiere of the movie. "Drunk" was then licensed for a Pontiac G5 spot.

The ads, which are nearing the end of their runs, have been airing on VH1 and MTV since May. They are also accessible at YouTube and such Robin sites as luxury.com and discoworkout.com.

While it may not be the best song title for a car commercial, "Drunk" deftly drives the visuals in the spots. For the Solstice ad, Pontiac's agency Leo Burnett needed a piece of propulsive music "to match the killer3 attitude," says **Jeff Cruz**, creative director of Leo Burnett Detroit. "It was also important to have something that matched the technology feel of 'Trans-

formers.'" With a confident swagger in its rhythms and a techno vibe, "Drunk" fit the bill.

Leo Burnett used a different part of the song for the G5 spot to reflect the car's digital applications, Cruz says.

The creative team at Leo Burnett became aware of the Luxury track by way of Virgin Entertainment Group. For the past couple of years, Pontiac has been branding itself in Virgin Megastores via merchandise and participation in the Virgin Recommends music program. The multifaceted arrangement often finds the folks at Leo Burnett sharing campaign storyboards with Virgin staffers in return for musical suggestions.

After seeing the storyboards for the Solstice campaign, Virgin sent "Drunk" to Leo Burnett.

But Virgin was not alone in its fondness for Luxury. After manufacturing 1,000 copies of the Luxury album last summer, Robin sent copies to radio tastemakers like KCRW Santa Monica, Calif., and TV and film music supervisors. He also sent a copy to **Heather Kreamer**, formerly of creative agency Natural Energy Lab and digital distributor INgrooves, and currently music supervisor at mOcean, a trailer house in Los Angeles.

Key Razor & Tie Entertainment execs found out about Luxury because of Kreamer, who gave a copy of "Rock and Roll" to R&T creative director of music publishing **Peter Lloyd** several months ago. According to Robin, Lloyd called him in May to let him know that he couldn't stop listening to the CD. "Peter was talking about me doing co-writes and remixing for other artists," Robin recalls.

A few days later, Razor & Tie salesman **Anthony Livreri** was talking to marketing execs at Virgin who tipped him off that Leo Burnett needed a piece of music for a Pontiac spot. Livreri shared this newsy nugget with R&T director of music licensing **Manny Lorenzo** and the lightbulb went off. He submitted "Drunk" to Virgin and Pontiac, and Leo Burnett immediately greenlighted the track. All necessary paperwork was completed within five days (it helped that Robin controlled his master recordings and publishing). And on the air the first spot went.

Now, the Razor & Tie team is actively looking for other synch opportunities for Luxury. "For a long time, licensing was the stepchild of the publishing and record companies," R&T senior VP of music publishing **J.W. Johnson** says. "Now, licensing is the new black."

At press time, Robin remains in discussions with R&T regarding a co-publishing or administration deal. And R&T continues to pitch his music to supervisors and creatives.

As a one-man machine, Robin wholly acknowledges that the biggest change in his life is that the Pontiac campaigns are now the lead bullet points in his discography and bio.

"These days, my goal is to get signed to a label and find an agent," Robin says. "But I don't need one of the majors. I'd be happy with one of the cooler French or Australian dance/electronic labels that understand music and branding." ■■■

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# 6 QUESTIONS

with **THURSTON MOORE**

by **MICHAEL PAOLETTA**

In an interview published recently in Pitchfork, Sonic Youth guitarist Thurston Moore mentioned that the band needed to record a new song for a Starbucks compilation. Within minutes of his remarks hitting the Internet, chat rooms and the band's fan sites were awash in cries of "foul" and "sellouts." For many, the idea of the ultimate indie art band getting into bed with the ultimate mainstream lifestyle brand was pure blasphemy.

The compilation in question, "Hits Are for Squares," is a co-release by Starbucks Entertainment and Universal Special Markets. Scheduled for release early next year, it will be sold at select Starbucks locations in eight U.S. markets (including New York, Chicago and Seattle) as well as online at [hearmusic.com](http://hearmusic.com).

In addition to one new, exclusive track, the limited-edition CD features Sonic Youth songs, hand-picked by Chloe Sevigny, Dave Eggers, Michelle Williams and other Sonic Youth enthusiasts. Participants will also each write a few words, explaining their selections, for the liner notes.

To make sense of the Starbucks situation, Billboard caught up with Moore in Cologne, Germany, where Sonic Youth—guitarist Lee Ranaldo, drummer Steve Shelley and bassist Kim Gordon, who doubles as Moore's wife—was in the midst of a European tour.

**Are you surprised by the uproar your comments have caused in the blogosphere?**

I never thought of it as being more radical than recording for Universal Music. They're both corporations that have ties to things that people find sort of problematic.

The compilation came out of the idea that I wanted "Rather Ripped" to be in Starbucks stores because that's where people were seeing CDs. They aren't going into record stores anymore. So, we approached Starbucks. But it was too late. You usually have to get that [process] going six months prior to the release. So we thought, "Let's make a record that would be very appealing to that situation."

**Why do you believe people are so up in arms about Sonic Youth aligning itself with Starbucks?**

I guess, for some, Sonic Youth represents something that they don't really equate with Starbucks. But I kind of like the absurdity of it. Sonic Youth has always, in a way, made itself available to the super mainstream.

**How so?**

We've always had access to the MTV culture and being there—without selling the kinds of numbers or records that MTV bands sell. It's sort of interesting to go there and represent ourselves. Doing a release through Starbucks is similar.

**What are your expectations for this compilation?**

In a way, Sonic Youth has a branded name. People know the name, but not necessarily our music, which might be a little too outsider for some. And when they do hear a little something, it doesn't tell the whole story. I thought it would be interesting to have a CD available in a store like Starbucks where the casual consumer can sort of have access to [our music] more readily.

**What does the new track on the compilation sound like?**

It doesn't exist yet. A lot of it has to do with finding the time to go into the studio and recording it. We were just in the studio, but we were recording a Bob Dylan song to give to [film director] Todd Haynes to listen to, because he's making a surrealist Bob Dylan biopic.

**In September, your first solo project in 12 years, "trees outside the academy," arrives via Ecstasie Peace. Will you be doing any live shows to support it?**

I'll definitely do some live shows. Hopefully, I'll get together the group that plays on the record, including Steve Shelley. Samara Lubelski from Brooklyn plays the electric violin, which acts as a second instrument on almost every track. J Mascis from Dinosaur Jr. plays some killer guitar all over the record. And I play all the acoustic guitar and bass on it. It's a pretty heavy song-based record. I feel really good about it. ■■■



MOORE

## GLOBAL NEWSLINE

### >>>EU REOPENS SONY BMG REVIEW

The European Commission has restarted its antitrust investigation into the merger of the Sony and Bertelsmann music divisions, more than three months after it "stopped the clock" on its probe. The EC originally launched the investigation required by the European Union court on March 1 and, under strict merger inquiry guidelines, normally has 90 working days to make a final decision. The decision to temporarily stop the probe later in March was an indication of the expanding depth and breadth of the work involved. The EC—the EU's antitrust authority—has now set a new deadline of Oct. 10 for ruling whether to clear or block the deal.

—Leo Cendrowicz

### >>>LIVE EARTH SOUTH AFRICA SWITCHES SITE

Organizers of the South African portion of the Live Earth concerts have announced a change of venue for the July 7 show, citing "logistical requirements." The concert will now be staged at Johannesburg's 18,000-capacity Coca-Cola Dome instead of Maropeng, which is situ-

ated in the Cradle of Humankind, a 45-minute drive outside the city. According to sources, the original remote location would have required concertgoers to make their own travel arrangements, a situation that is said to have led to slow ticket sales. This follows the cancellation of the Istanbul, Turkey, show. Live Earth South Africa will be headlined by U.K. singer Joss Stone, along with Senegal's Baaba Maal, Benin's Angélique Kidjo and U.K. band UB40.

—Diane Coetzer

### >>>LOVEPARADE DANCES AWAY FROM BERLIN

Loveparade—which claims to be the biggest dance music event in the world—is waltzing off from Berlin after 18 years in the city. For the next five years the techno parade will be held in the Ruhr region of Germany between Cologne and Düsseldorf, kicking off Aug. 25 in Essen and moving to Dortmund (2008), Bochum (2009), Duisburg (2010) and Gelsenkirchen (2011). Organizers claim Berlin authorities were unwilling to pick up the tab for rubbish disposal and were also keen to cut the size of the Loveparade pro-

cession to save costs. Berlin authorities declined to comment on reasons for the split. Last year more than 1.2 million visitors attended the event, which claims to have attracted 9.8 million since it began in 1989.

—Wolfgang Spahr

### >>>GIRLS ALOUD SEALS SAMSUNG DEAL

The U.K. division of Korean electronics giant Samsung has unveiled a new commercial deal with leading Polydor Records pop act Girls Aloud. The agreement involves marketing, promotional and product-branding opportunities with the band, which has sold more than 1.9 million albums and 1.8 million singles in the United Kingdom, according to the label. Under the deal, the band will endorse such products as mobile phones and MP3 players, make personal appearances and sing at Samsung events, and contribute to competition prizes, among other activities. Samsung will also make Girls Aloud's music available on its Fun Club Web site, which claims 2 million subscribers worldwide.

—Juliana Koranteng

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### >>>BON JOVI OPENS O2 ARENA

London's newest music venue, the O2 Arena, enjoyed a hitch-free first night with a sellout concert by Bon Jovi. The New Jersey rock act played its greatest hits, selections from new album "Lost Highway" (Universal Island) and covers of Lulu's "Shout" and Leonard Cohen's "Hallelujah" to 20,000 fans. Jon Bon Jovi praised the arena—developed by AEG—from the stage for its sound quality and also declared, "Who the hell needs Wembley Stadium?," referring to London's other new showpiece live venue, which staged its first concert June 9. Bon Jovi had been due to play Wembley's first night in 2006 before construction delays intervened. The new arena is part of the O2, a larger entertainment complex that also features Indigo, a smaller 2,300-capacity live music site that stages its first public event June 28, bars and restaurants; an 11-screen cinema complex; and an exhibition space.

—Mark Sutherland



BON JOVI

BON JOVI: BRIAN RASIC/THE CORPORATION

"VOYEZ MON PRODUCTEUR" AND WILLIAM MCCRIS PRESENT

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 19.08 LAUGARDALSHOLL - REYKJAVIK (ICELAND)  
 21.06 B1 ARENA - MOSCOW (RUSSIA)  
 23.06 STEREOLETO - ST PETERSBURG (RUSSIA)  
 28.08 WERCHTER FESTIVAL (BELGIUM) **SOLD OUT**  
 29.06 CHATEAU DE VERSAILLES (FRANCE) **SOLD OUT**  
 30.06 CITY SQUARE - ARRAS (FRANCE)

01.07 EUROCKEENNES FESTIVAL (FRANCE)  
 02.07 COUR DU CHATEAU BLOIS (FRANCE)  
 05.07 ARDENTE FESTIVAL (BELGIUM)  
 07.07 OXEGEN FESTIVAL (IRELAND) **SOLD OUT**  
 08.07 T IN THE PARK FESTIVAL (SCOTLAND) **SOLD OUT**  
 12.07 PO ALVARO FESTIVAL - LISBON (PORTUGAL)  
 13.07 SUMMERCASE FESTIVAL - MADRID (SPAIN)  
 14.07 SUMMERCASE FESTIVAL - BARCELONA (SPAIN)  
 18.07 FLY BEYOND FESTIVAL - ATHENS (GREECE)  
 20.07 TRESNJEVKA ISLAND ON LAKE JARU - ZAGREB (CROATIA)  
 21.07 POHADA FESTIVAL - BRATISLAVA (SLOVAKIA)  
 22.07 OPEN AIR - VIENNA (AUSTRIA)  
 24.07 TU KURUCESME - ISTANBUL (TURKEY)  
 26.07 OMNI FESTIVAL - LUXEMBURG

27.07 LES 3 ELEPHANTS - LAVAL (FRANCE)  
 28.07 PALEO FESTIVAL - NYON (SWITZ) **SOLD OUT**  
 29.07 LES NUITS DE FOURVIERES - LYON (FRANCE)  
 30.07 LES ESTIVALES - PERPIGNAN (FRANCE)

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 21.08 GREEK THEATER - LOS ANGELES (USA)\*  
 23.08 STREET SCENE - SAN DIEGO (USA)\*  
 24.09 GROVE - ANAHEIM (USA)\*  
 12.11 VEGA - COPENHAGEN (DENMARK) **SOLD OUT**  
 14.11 ACADEMY - BIRMINGHAM (UK)  
 15.11 APOLLO - LONDON (UK)  
 16.11 OPERA HOUSE - BOURNEMOUTH (UK)  
 17.11 AERONEF - LILLE (FRANCE)  
 19.11 ZENITH - PARIS (FRANCE)  
 21.11 SUMMUM - GRENOBLE (FRANCE)  
 22.11 DOCKS DES SUDS - MARSEILLE (FRANCE)  
 23.11 LA COOPERATIVE - CLERMONT-FERRAND (FRANCE)  
 25.11 VOX CLUB - BOLOGNA (ITALY)  
 27.11 VOLKSHAUS - ZURICH (SWITZ)  
 28.11 METROPOLE - LAUSANNE (SWITZ)  
 30.11 LA RIVIERA - MADRID (SPAIN)  
 01.12 RAZZMATAZZ - BARCELONA (SPAIN)

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**Latin Notas**

LEILA COBO lcobo@billboard.com

# More Stores, Fewer Sales

**As Indie Retailers Crop Up, Mass Retailers Dig In**

Walk around many predominantly Hispanic neighborhoods, and you get the sense that little bodegas and Latin stores that stock Latin music are cropping up everywhere. Don't let appearances fool you.

"Sales are down 20% compared to last year," says **Melek Portillo**, owner of Angelica's Records, one of the nation's largest Latin indie distributors, noting that sales have been dropping for the past three years. "It's a lot," adds Portillo, whose sales drop mimics that reported by other independents.

"The number of clients are the same, but sales have de-

creased," says **George Prajin**, president of Prajin 1-Stop Distributors in Los Angeles, which also owns Z Records and the Latin Warehouse retail chain.

Blame it on immigration unrest, gas prices or the general malaise of the music industry. But also blame the shift of sales of Latin music from indie retailers to mass-merchant accounts. Latin is one of only a few genres that sells most of its units at mass-merchant stores, according to Nielsen SoundScan. The shift from retail to mass merchant goes back to at least 2003 and has grown steadily. For the year ending 2006, 63% of all Latin music was sold at mass merchants,

compared with 52% in 2003.

While exact numbers are hard to come by since many Latin mom-and-pop stores and swap meets do not report to SoundScan, the drop in Latin shipments, as reported by the RIAA, also points to a decline in sales in such indie accounts.

The trend is troubling, as indie retailers are often the breeding ground in which to break new acts and sell deep catalog. And indie distributors say they will keep losing ground as long as labels continue giving exclusive content to giant retailers.

"They give these exclusivities to Wal-Mart, and then our buyers want to return the CDs because they don't find the exclusive track advertised somewhere else," Portillo says. "I want at least fair treatment."

Ritmo Latino, one of few indie retailers with clout, reacted to the exclusivity deals earlier this month by keeping

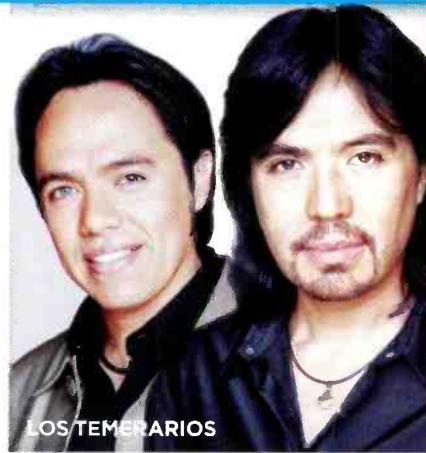
**Enrique Iglesias'** "Insomniac" from its stores.

"If the record labels don't take care of us, independent record stores are going to be closing and [labels] will be depending on big boxes," Ritmo president **David Massry** says.

One executive asks, "Truth be told, why should we give an exclusive to Wal-Mart? Tomorrow, they could stop selling music altogether, and where would that leave us?" But, he adds, "Today, they have [a significant portion] of the marketplace. That's the reality."

However, Prajin says, "You can't minimize your outlets. It will be good for the retailer, but in the end, [as a label] you limit yourself."

To that end, some labels are placing new attention on independent retailers. Univision Music Group, in particular, has been proactive, as its



LOS TEMERARIOS

bread and butter—regional Mexican music—depends on indie retailers.

"They're still 45% of our sales, and a very important 45%," Univision VP of sales **Jeff Young** says. Concretely, Univision has increased discounts to one-stops, lowered its prices and given accounts additional time to pay.

And the label is in conversations with indie and big-box retailers for its upcoming releases, including a new studio album by **Los Temerarios**.

"We're looking for ways to work with everybody," Young says. ♦♦♦

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# EN BREVE

**DIGITAL DELUX**

For its first digital-only release, Sony will make pop-punk group Delux's "Entre la Guerra y el Amor" available June 26 on iTunes, Napster, Zune, walmart.com, AOL, Liquid Audio and Rhapsody, and follow it July 10 with Pastilla's "A Marte." In Mexico, Delux's album went to No. 5 on the Amprofon sales charts. Sony BMG Mexico director general Miguel Trujillo calls digital a "secure way of testing the market" for a physical release in the United States, where rock acts have little radio support. Digital sales can help gauge how many physical copies to ship, thus lowering returns, and can build a sales story with physical retailers, Trujillo says.

—Ayala Ben-Yehuda

**PUBLISHING PACT**

Writer/producer José Luis Pagán and singer/songwriter Tommy Torres have been scooped up for publishing deals with Warner/Chappell's Latin division. Pagán, who has worked with Jennifer Lopez, Thalía, Marc Anthony and Chayanne, among others, has signed a worldwide co-publishing agreement. Torres, a recording artist who has also penned hits for Ricky Martin (including recent single "Tu Recuerdo"), Ricardo Arjona and Ednita Nazario, has signed an administration agreement. Warner/Chappell will administer catalog from Torres' Mostly-SadSongs (ASCAP) publishing company for the world.

—Leila Cobo

**SODA STEREO REUNITES**

Ten years after parting ways, Argentine trio Soda Stereo has announced a reunion tour, set to kick off Oct. 19-20 at Buenos Aires' River Plate stadium. Tickets moved so quickly (with 90,000 sold in a single day) that promoters Pop Art and Triple Producciones added three more shows for Oct. 21 and Nov. 3-4. Soda Stereo members Gustavo Cerati (who has had a successful solo career), Zeta and Charly Alberti will also travel to Colombia, Chile, Perú, Venezuela, Mexico and the United States.

—Teresa Aguilera

# SPAIN ONSTAGE

**Three Veteran Singer/Songwriters Ready Latin-American Tours**

MADRID—Latin America's longstanding thirst for socially conscious singer/songwriters is being met by tours from three veteran Spanish artists.

Joan Manuel Serrat, 63, and Joaquín Sabina, 58, are kicking off a 60-date tour of Spain and Latin America June 29 in Zaragoza, Spain. The longtime friends, who have never shared the

stage, will take their Dos Pájaros de Un Tiro (Two Birds With One Stone) tour to 40 Spanish venues. They continue Oct. 27 in Mexico and end Dec. 20 in Montevideo, Uruguay, after about 20 concerts—many in coliseums and arenas.

Meanwhile, Luis Eduardo Aute, 62, marks his 40 years of recordings with a more modest Latin-American tour

that started May 31 in Mexico and ended June 23 in Rosario, Argentina, covering 11 cities in five countries.

All three artists are signed to Sony BMG Spain.

For Serrat and Sabina, the reunion is particularly sweet. Just four years ago, Serrat was stricken with cancer, and Sabina succumbed to depression and self-confessed alcohol and drug abuse that

prevented him from talking for months.

Both recuperated and went on to record new albums. Their joint manager, Berry Navarro, helped put together the tour.

"We've been talking for years about doing a [Latin-American] tour, but we had to wait for the right moment in every sense," Navarro says. "It was not that easy, because in Spain at least it is not normal for stars to share the same stage. This tour will have great curiosity value for fans who will see Serrat sing Sabina songs and vice versa, and Sabina singing [Serrat songs] in Catalan."

According to Sony BMG Spain international development manager Paula Narea, Serrat has sold some 20 million albums since his 1967 debut. Sabina has sold between 14 million and 15 million, and Aute has shifted about 1 million units of his 28 albums.

A significant percentage of the albums were sold in Latin America, especially Argentina and Mexico.

"They have built a solid

fan base over three generations with a dedication that many younger artists would today find alien," Narea says. "It is hard to think of more than two or three new-generation Spanish artists who could tour Latin America at the moment."

The Spain leg of the tour is receiving a huge boost with an unprecedented sponsorship by Spain's top-selling daily, El País, which is selling 24 different CD books—12 by each artist—for €8.95 (\$12) every Thursday and Friday until late August. The promo started June 3 when El País gifted a CD book of Sabina's 1992 "Física y Química." El País says that on June 3, it sold nearly 1 million copies with the free CD book. Average daily sales of El País are about 440,000.

The tour was preceded by the release of "Cuba le Canta a Serrat 2" (Blau/Discmedi), which includes 24 Serrat songs performed by Cuban acts. An earlier "Cuba le Canta a Serrat" in 2005 sold more than 100,000 units, according to Discmedi.—Howell Llewellyn



SERRAT, left, and SABINA

**.com** EN LA RED: For 24/7 coverage of the Latin music world, Billboard has partnered with MSN. For a complete roundup in Spanish, go to [Billboard.Latino.MSN.com](http://Billboard.Latino.MSN.com).



## Retail Track

ED CHRISTMAN echristman@billboard.com

# Still In The Mall

### Record Alley Hangs On Where Indie Stores No Longer Dwell

**Jim Stephens'** independent store Record Alley in Palm Desert, Calif., is unusual, if not unique, by two counts. It is one of the only independent stores still operating in an enclosed mall—long the domain of chains like Trans World. And when its lease expired at the end of last year, the owner went through the soul-searching dilemma of whether he should sign another 10-year lease and spend \$100,000 to remodel the store. How many independents do you know that have done that recently?



Music is down to 60%, and dropping, of Record Alley's sales. But other related items are picking up the slack.

Once he decided to stay open, remodeling was a must—the Palm Desert Town Center landlord insisted and the store needed it. "We still had cassette racks left over from the 1980s," Stephens says.

In remodeling the 2,200-square-foot store, Stephens says he re-evaluated everything in the store and made even more room for clothing, tchotchkes and plush.

Whereas music used to account for 85% of sales, it's now down to 60%, and dropping. But that's OK with Stephens, because he is replacing low-margin items with high-margin ones.

"Everything in the store is music-related, even the baby clothes we carry," Stephens says. "Besides that, we carry messenger bags, backpacks, beach towels, clocks, tapestry posters, T-shirts, incense burners, notebooks, ashtrays, lunch pails, stickers and patches"—most of which carry the names of music acts ranging from **Rage Against the Machine**, **Tiger Army** and **Slipknot** to **the Beatles** and **Bob Marley**.

Still, music is at the heart of the nearly 30-year-old store, which carries a lot of rap, indie rock, punk/metal, smooth jazz and easy listening. Also, vinyl and used CDs and DVDs contribute to the store's success.

Everyone says kids are downloading and not buying music anymore, but not according to independent stores. "I have more kids coming in here with their iPods and buying tons of CDs," Stephens says. "Oh, and vinyl is big. We have quadrupled our new vinyl since the begin-

ning of the year. We now carry about 1,000 vinyl titles, including 12-inches.

"More and more people are taking record players out of the closet," he adds. "I have had more people ask me for needles this year than I have had in a long time."

**WHILE I AM ON** the topic of indie stores, I should note that if anyone is looking for a testimonial on the health of indie stores, they don't have to look any further than the Beat in Sacramento, Calif., and Waterloo Records in Austin. Each recently celebrated its 25th anniversary. The Beat measures nearly 13,000 square feet and has been flirting with doing \$2 million annually for the last two years, according to a press release. Waterloo Records, of course, is one of the top volume stores in the country.

**CAIMAN STILL PLANS** on opening stores under the name of Tower Records, despite the defection of former Tower head of purchasing **George Scarlett**, who joined and left in one week in May. Caiman leader **Didier Pilon** says he is looking for a replacement for Scarlett, so any of you director-of-purchasing sorts unencumbered by a steady flow of income might want to reach out to him. Caiman is also relaunching the Tower.com site it purchased due to the liquidation of the legendary chain.

**MAKING TRACKS:** Hey, it's been awhile since I have been able to squeeze free agents from Team Sales/Retail into the column, but if you're a company looking to hire, I have a list of possibilities all over the map. First off, **Scott Yeckes**, formerly marketing manager at Universal Music Group Distribution's New York office, is looking for opportunities. He can be reached at 212-249-7299 or syeckes@aol.com. **Tom Tasker**, formerly national account representative at Borders Books & Music and Harldeman Co.—another one caught in the recent UMGD restructuring—is likewise available. He can be reached at 586-914-6184 or ttasker1@aol.com. Finally, **Larry "LH" Howell**, a longtime salesman in the indie sector but for the last 10 years the UGMD staffer who handled accounts in Texas, can be reached at 214-334-2337 or lehhowell@verizon.net. And in Nashville, **David Weintraub** can play both positions, buying and selling. In addition to being a buyer for Music City, Weintraub previously worked at the Alternative Distribution Alliance. He can be reached at 615-479-9894 or davidweintraub5@comcast.net. ....

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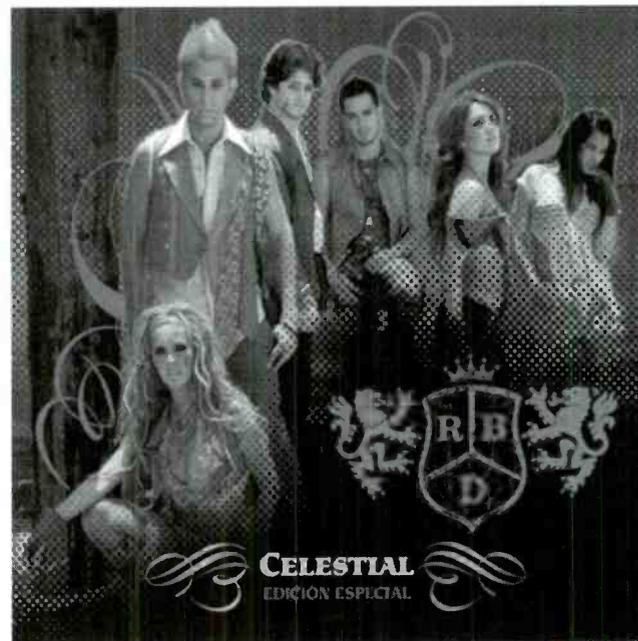
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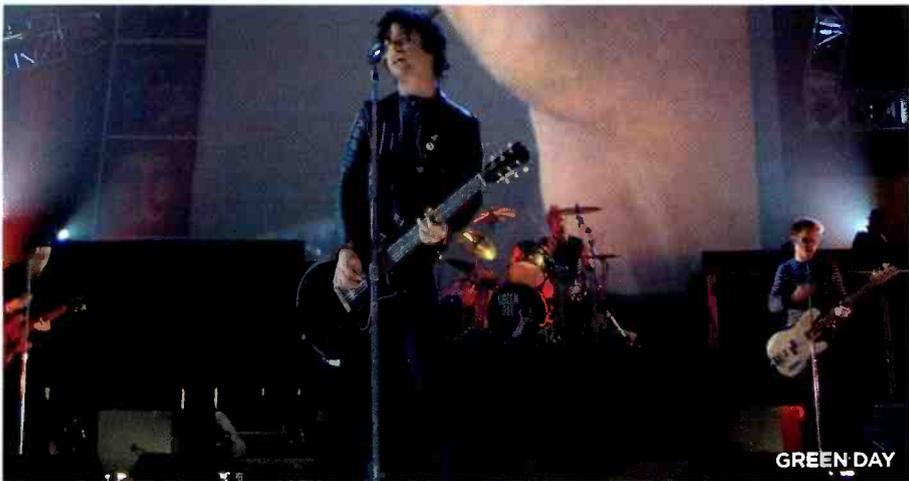
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## LITTLE STEVEN'S UNDERGROUND GARAGE



# GARAGE ROCK



GREEN DAY

Three-piece bands are a fraud. The minimum amount of instruments required for a rock-'n'-roll band is four.

It wouldn't matter so much if it wasn't symptomatic of a larger cultural fraud infecting us everywhere—government, business, entertainment, religion, you name it. Wherever we can we're delivering less, expecting less, learning less, teaching less, doing less, thinking less, being less, becoming less.

We're getting away with it. Isn't that what life is all about? Give them less, who's going to notice? Who's going to care? They're probably doing the same thing. They don't know any better. Go ahead, compare us to the competition.

Pay people less and keep more for yourself. If they don't like it, there are plenty more in line waiting for the job.

Make it quickly and cash out, right? To where? Having accomplished what? Having contributed what? There is no longer an example that exists in daily life that would prompt someone to even ask those questions.

Shorthand, short cuts, text me, I'll text you. Cliff Notes is now the long, full-length version.

The Ramones worked because there were no

solos. The Who worked because no one played their instruments the way those three did.

We were awestruck by the guitar playing of Eric Clapton, Jeff Beck, Jimmy Page and Jimi Hendrix, so they got away with it, but even they got bored with naked virtuosity by the end of the '60s.

I saw Cream the other day and it didn't work. Clapton was playing magnificently, in spite of not wanting to be there. Without chords under his solos they became well-crafted notes adrift in a vacuum—no context, no contrast, no texture, and ultimately, no meaning.

About half of what U2 does works because of the Edge's unique echo style; for the rest, they wisely play tapes.

Green Day wisely tours with a fourth instrument.

Are you overdubbing a fourth instrument to make the songs more fully realized musically than playing live with three? Giving the audience an outline? They can fill in the emotional blank spaces themselves, right? Are you making more money in the short run this way?

Of course you are. You're a fraud.

See you on the radio.



## The Indies

TODD MARTENS [tmartens@billboard.com](mailto:tmartens@billboard.com)

# Air Traffic Control

## The Indie Quest For Indie Radio Play

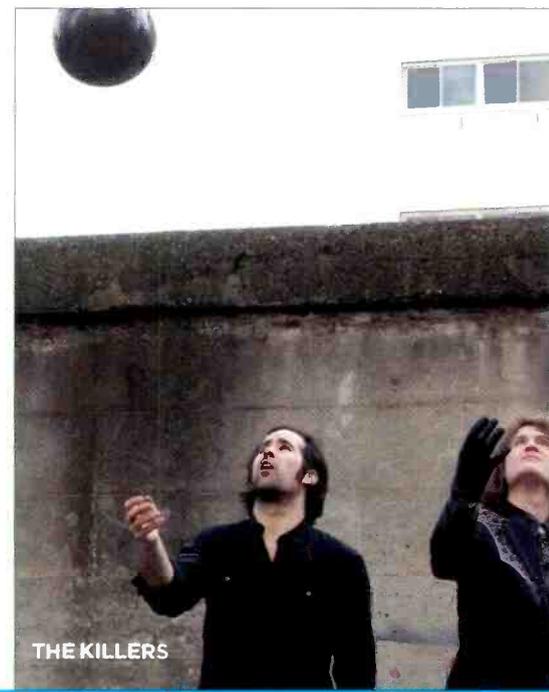
On a recent drive from Los Angeles to San Francisco and back, I decided to sample the major California rock stations. With the four big broadcast companies recently agreeing to devote more hours to independent content, it seemed like a fine time to check out some playlists.

It was telling to note that the same Killers song that faded out of Los Angeles was the one that welcomed us into the Bay Area. Said Killers song, in fact, was heard eight times during a three-day span.

Yet now seems like the perfect time for radio to start changing its tune. After all, indies are more united under the direction of the American Assn. of Independent Music, a trade body that recently brokered an indie-friendly agreement with corporate broadcast companies. Plus, Billboard reported in the June 30 issue that indie market share has risen in eight of the last nine years. These days, radio warming to indie content simply seems like good business—a chance to embrace a growing sector of the industry.

Earlier this year, it was announced that broadcast groups had reached a voluntary agreement with the AAIM in which indie label content would be showcased on stations in 8,400 30-minute segments between 6 p.m.

and midnight (Billboard, March 17). But did anyone really expect any of the four major radio firms—Clear Channel Communications, CBS Radio, Entercom Communications and



THE KILLERS



## The Publishers Place

SUSAN BUTLER [sbutler@billboard.com](mailto:sbutler@billboard.com)

# The Great License Debate

## Compulsory Licenses May Take A New Form

Ever since the movement to reform the copyright licensing process began a few years ago on Capitol Hill, concerned government representatives and licensing parties have been looking more closely at the concept of blanket licenses. It's likely that this approach to licensing—granting one license for all compositions protected by U.S. copyright law rather than granting individual ones for each composition—will gain support as Judiciary Committee leaders move closer to changing the compulsory license process under section 115 of the Copyright Act.

Section 115 compels publishers to license certain compositions for "phonorecords" (like CDs) and digital phonorecord deliveries (called DPDs,

like downloads) at rates set by law. This century-old process of licensing each publisher's rights in each composition individually doesn't work well anymore, especially when there are multiple rights holders for a single song.

To explore some of the pros and cons of a compulsory blanket license, I called a few executives who briefly discussed the topic at the annual National Music Publishers' Assn. meeting earlier this month: NMPA president/CEO David Israelite, RIAA president Cary Sherman and Digital Media Assn. executive director Jon Potter. I've compiled some of their numerical arguments below.

It's no surprise that a blanket license has many benefits for companies that want to dis-

tribute music digitally. The process of obtaining one license for all compositions would be faster and more simplified, especially for licensing songs controlled by publishers that are not represented by the Harry Fox Agency. The digital services would no longer have to try to identify and locate individual publishers and try to negotiate a quarterly payment schedule to avoid the section 115 requirements of providing monthly, certified accountings and payments.

Since a blanket license would cover all compositions, the services could not be sued for infringement if they accidentally failed to discover every rights holder to a composition. The services could move more of their money and human re-

## COOLEST GARAGE SONGS

TITLE	ARTIST / LABEL
1 <b>COOLEST SONG IN THE WORLD THIS WEEK</b> 99%	THE MOONEY SUZUKI / ELIXIA
2 <b>SOME OTHER GUY</b>	THE HENCHMEN / ITALY RECORDS
3 <b>CODE FUN</b>	BLACK TIE REVUE / GEARHEAD
4 <b>SHE'S MY GIRL</b>	THE SHAKE / RAINBOW QUARTZ
5 <b>RENTACROWD</b>	THE LEN PRICE 3 / WICKED COOL*
6 <b>DANNY SAYS</b>	FOO FIGHTERS / CBGB FOREVER
7 <b>DANCE THE GO-GO</b>	THE BREAKERS / FUNZALO
8 <b>ICKY THUMP</b>	THE WHITE STRIPES / WARNER BROS.
9 <b>BELIEVE</b>	THE CONTRAST / RAINBOW QUARTZ
10 <b>HERO OF NINETEEN EIGHTY THREE</b>	PEACHFUZZ / TEENACIDE

## 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.

Citadel—to make things easy?

The AAIM agreement is different from the \$12.5 million payola-induced consent decree with the FCC. That one is mandatory, and spells out various anti-payola measures, including the appointment of “compliant officers” who are to report to the government body on the implementation of payola-free practices. Such enforcement would seem to help indie content reach PDs, and in the wake of the FCC ruling—and as a motion of good will to the indie world—the broadcast companies promised AAIM more indie air time.

To that end, Clear Channel recently launched



a Web site calling for independent and unsigned artists to upload content. But AAIM head Richard Bengloff urged his member labels—in an e-mail obtained by Billboard—to avoid submitting. The snag: In the site's fine print, Clear Channel asks artists to waive their performance royalties whenever their music is streamed online, which inspired a Future of Music Coalition (FMC) press release blasting the policy.

At least one indie label head—Stefanie Reines of Drive Thru Records, whose roster includes radio-friendly act Hellogoodbye—says such a policy was “absolutely insane and ridiculous.”

Clear Channel executive VP/chief legal officer Andy Levin, though, counters, “Where else could a band called Oh Crap! Ninjas get more than 7,000 spins in just a couple of weeks online? . . . But now the FMC says it wants us to pay a royalty every time a listener samples new music from an unsigned artist. That's the surest way to kill this experiment and so I have to ask, Who's really on the side of the artists here?”

Bengloff remains upbeat. “We are hopeful that there can be real changes in access resulting in increased independent artist radio play, and discussions are continuing,” he said in a statement.

Of course, the AAIM accord is voluntary—making it easy for big radio to call the shots. Perhaps that's why, when all is said and done, I suspect we'll be hearing the same ol' Killers song rather than that new Arcade Fire single. . . .

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

sources out of the risk management and legal departments and into promotion and marketing, to generate more sales of music. And with less risk of legal liability for statutory damages that could amount to hundreds of thousands of dollars, more investors may be willing to enter the digital business market. Perhaps increasing competition would build a better, legitimate digital music industry.

For publishers, a blanket license may reduce any momentum of getting rid of the compulsory license altogether to fully control rights in every composition. A blanket license could further increase the disparity between the music that's available digitally from labels and from publishers. If publishers remain compelled to license compositions while labels are not compelled to offer recordings digitally, there would continue to be an absence of certain music to the public. Unavailability of music certainly doesn't stem piracy.

Unless set up properly

through legislation or regulations, a blanket license could also diminish the incentive for users (like online services and labels) to do a good job of providing accurate data of usage in their accounting to publishers, since they are at less risk of liability for infringement. On the other hand, one way to encourage proper accounting may be to include special types of damages for sloppy accounting, like a minimum fine or an obligation for the user to pay the cost of an audit if the amount underpaid is more than 10% of what was actually paid during a given period of time.

If a blanket license covered more than the products currently authorized under a section 115 license (phonorecords and DPDs) to include a physical unit with music videos and lyrics, then the labels could get new products to market more quickly, more easily and legally to compete with pirated music.

In this regard, a couple of ideas are worth noting. One is a blanket license that would include rights for music

videos and lyrics, but publishers could opt out of licensing rights for these synch and print uses. If Congress granted rights holders an exemption from antitrust regulations so they could collectively negotiate rights for these uses, then those parties that were covered under this blanket license could benefit from the negotiated rights and rates.

Opponents argue that this approach would effectively make synch and print licenses compulsory, permitting labels and others to control the product packaging and distribution of compositions to consumers.

Another option is a blanket license for consumer-generated videos that use recorded compositions. This would permit services like YouTube to secure a blanket license for all the videos that users create with their own visual images but with others' recorded compositions.

If and when reforms involve blanket licenses, the devil will most certainly be in the details. . . .

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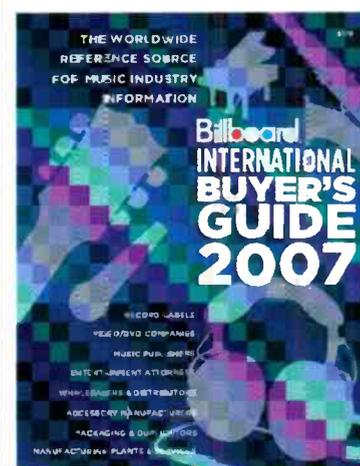
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INTERNET BY ANTONY BRUNO

## What's Not To Like?

Facebook Helps iLike Assert Itself Amid Crowded Social Networking Field

A month ago, iLike was just another online music community struggling for relevancy in an increasingly crowded market.

Today, it's the fastest-growing digital music service on the Internet, registering 1 million new users per week and fielding information requests from record labels every half-hour.

The difference is Facebook. Facebook was once a niche social networking site limited to college students. Then two things happened. First, in September, Facebook opened the service to anyone. Membership doubled to 25 million, about 60% of which are now non-college students. Then, in May, it opened its technology platform to outside developers, letting them build their own custom applications using all the tools and features of the Facebook service.

iLike was one such company taking advantage of this opportunity. iLike lets users share music preferences, receive personalized concert and music recommendations and includes a "sidebar" for iTunes that creates automatic playlists based on one's iTunes library.

Before teaming with Facebook, iLike required users to visit the iLike site, set up a profile and then try to match friends in their e-mail contact list to existing iLike members. Then, new users had to sort through a massive database of artists to tell the iLike service which artists and music they prefer. Finally, they needed to e-mail their friends

and convince them to join as well in order to share music recommendations.

iLike first went live in October and through May attracted about 3 million users. Then the company made a version of the service for Facebook. Within three weeks, that incarnation

iLike app pulls information directly from each user's Facebook profile (favorite artists, friends list, demographic info). iLike's MySpace widget, meanwhile, is little more than a glorified link back to the iLike Web site, where users have to re-enter all the infor-

Prudential Center who also list the band as a preferred artist, inviting them to participate in a presale ticket offer.

There's also the potential for actual download sales. iLike currently links to iTunes for digital downloads, but that may soon change as the company



**'Facebook has redefined what's possible for a third party in a social networking environment.'**

—ALI PARTOVI, ILIKE



signed up 3.7 million users, and continues to add about 1 million per week, far overshadowing the original Web site.

"iLike is actually better on Facebook than as a stand-alone application," iLike CEO Ali Partovi says. "It's a little sad to have to admit that your own Web site isn't as good as the thing you build for Facebook, [but] there's a community already there. That's impossible to re-create on your own."

The catalyst for this growth was not so much Facebook's 25 million members—although that's part of it. Rather, it's the way Facebook provides access to that mass.

For instance, the Facebook

information that already exists on their MySpace profile. As a result, only a few hundred thousand MySpace users have downloaded the widget during the last five months.

"Comparing the Facebook platform to [MySpace] widgets is like comparing the emergence of mammals to dinosaurs," Partovi says. "iLike [on Facebook] already knows what your music tastes are, who your friends are and what their music tastes are. Facebook has completely redefined what's possible for a third party co-existing in a social networking environment."

And the music industry has taken notice. While some labels are launching their own custom Facebook applications, like Warner Bros. to promote the White Stripes' new album "Icky Thump,"

many others are developing Facebook iLike profiles instead to better communicate with fans. About 100 artists, including Faith Hill, 50 Cent and Kelly Clarkson, are participating in an "invite only" trial where iLike develops custom profiles that include streaming music and tour dates.

iLike also is working with Bon Jovi to test a tour promotion service. The company is sending targeted e-mail to iLike users living near New Jersey's

turns its attention to new business models.

However, iLike still has some work to do. First, it needs to grow even more. While at 3.7 million users it is the second most-popular application on Facebook today, that's still only 15% of Facebook's total membership—which itself is on track to reach 50 million by the end of the year. Second, it needs to start making money. All the services offered to users and artists are free. iLike's only revenue stream is a cut of concert ticket and album sales.

The smart money says someone will acquire iLike, and soon. The company's social media discovery capabilities are a natural extension to any digital music service, particularly iTunes—given the tight integration it already has with the service.

What's more, iLike's tour alert and recommendation feature, not to mention ticketing service, would bring a much-needed new revenue stream to many of today's struggling digital music efforts. Ticketmaster owns 25% of the company.

For Partovi and crew, it's still all a bit breathtaking.

"It's something we never would have contemplated just a month ago," he says. "We've had our whole world turned upside down."

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

## BITS & BRIEFS

### TOURS TO YOUR TOWN

iLike isn't the only service out there alerting fans when their favorite artists are coming to town. Here's a list of others that do the same, but in different ways:

**ShowClix:** Fans must enter the names of their favorite artists on the showclix.com Web site, which then checks for tour announcements every two hours and sends e-mail alerts to registered users when there is a matching tour in their area. It recently added a discussion board so fans can leave messages and otherwise chat about the upcoming event, as well as a photo section displaying Flickr pictures tagged with that artist's name.

**OnTour:** From PassAlong Networks, the OnTour application matches artists in users' digital music library against available concert listings. The widget can sit on any Mac or PC desktop and up-

dates regularly. It also includes links to purchase tickets from TicketMaster, as well as buy tracks on iTunes, Rhapsody and Napster. Bands can create co-branded versions of the widget and market it themselves. Requires the Yahoo Widget Engine.

**TicketMaster:** The concert ticket powerhouse allows users to enter the names of artists, sports teams and other performers at [ticketmaster.com](http://ticketmaster.com). It then sends an e-mail alert when concerts are scheduled in the user's area and sends additional alerts for when tickets are about to go on sale—even to users' mobile phones. It also issues a weekly e-mail newsletter with a schedule of upcoming events in a given city.

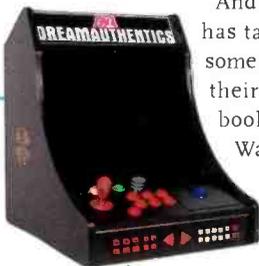
## THINKING OUTSIDE THE JUKEBOX

It's an arcade game. It's a jukebox. And it fits on a table or a bar.

DreamAuthentic's new Katana personal arcade cabinet ships with more than 200 licensed classic arcade games, but its built-in PC is compatible with more modern games and can be hooked up to an Xbox 360 or PlayStation. It also plays DVDs, accesses the Internet and can display cable programming on its 17-inch screen.

And don't forget music. While it does not ship with any tracks, users can load their own MP3s into the device for either standalone play or videogame soundtracks. Customers can customize the size of the Katana's hard drive, choose a joystick or trackball controller, and add classic jukebox controls.

Prices vary, but start at \$2,500. —Antony Bruno



## AOL Music JUL 7 2007

### Top Songs

1	T-PAIN	Buy U A Drank (Shawty Snappin') JIVE	547,928
2	FERGIE	Big Girls Don't Cry (Personal) WILL.I.AM/A&M	427,726
3	RIHANNA	Umbrella SRP/DEF JAM	427,371
4	JORDIN SPARKS	This Is My Now 19/RCA	404,382
5	SHOP BOYZ	Party Like A Rockstar ONDECK/UNIVERSAL REPUBLIC	394,997
6	T-PAIN	Bartender KONVICT/NAPPY BOY/JIVE	312,766
7	HUEY	Pop, Lock & Drop It HITZ COMMITTEE/JIVE	267,274
8	BONE THUGS-N-HARMONY	I Tied FULL SURFACE/INTERSCOPE	247,090
9	CHRIS BROWN	Wait To Walk JIVE	230,551
10	FALL OUT BOY	Thinks Fr Th Mmrs FUELED BY RAMEN/ISLAND	228,453



The hits just keep coming from Fergie's album as it recently became her album's fourth straight top three single on The Billboard Hot 100.

### Top Videos

1	FERGIE	Big Girls Don't Cry (Personal) WILL.I.AM/A&M	748,819
2	T-PAIN	Buy U A Drank (Shawty Snappin') JIVE	688,261
3	RIHANNA	Umbrella SRP/DEF JAM	646,620
4	AVRIL LAVIGNE	Girlfriend RCA	561,968
5	SHOP BOYZ	Party Like A Rockstar ONDECK/UNIVERSAL REPUBLIC	517,458
6	LIL MAMA	Lip Gloss JIVE	458,328
7	HUEY	Pop, Lock & Drop It HITZ COMMITTEE/JIVE	342,771
8	KELLY CLARKSON	Never Again RCA	315,076
9	RIHANNA	Umbrella SRP/DEF JAM	308,110
10	UNK	Walk It Out BIG OOMP/KOCH	302,374



\* First Listen/First View \*\* Network Live  
† Breaker Artist \*\* AOL Sessions  
Source: AOL Music for the four weeks ending June 21

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Emerging Gay Media Platforms And Efforts Have Reason To Be Proud

BY MICHAEL PAOLETTA

ILLUSTRATION BY SEAN KELLY

# COMING OUT

24

BILLBOARD JULY 7, 2007



**YNDI LAUPER KNOWS** how to make an entrance. As the headliner of the 15-city, multi-artist True Colors tour, Lauper strutted onto the stage of New York's Radio City Music Hall on a recent warm summer evening wearing a vibrant red wig. Midway through show opener "Hole in My Heart (All the Way to China)," Lauper ripped the fake hair off her head to reveal her newly shorn violet tresses. She was a rainbow flag come to life.

Card-carrying members of the lesbian, gay, bisexual and transgender community (LGBT, for short), as well as their gay-adjacent family and friends, hooted and hollered in appreciation. The True Colors trek, which touched down June 20 in New York and concludes June 30 at the Greek Theatre in Los Angeles, coincides with Gay Pride Month.

Named after Lauper's enduring and empowering No. 1 hit from 1986, the five-hour True Colors concert is presented by Logo, MTV's multiplatform LGBT-focused network, Sirius Satellite Radio and Orbitz.

From its national media sponsorship to its success, the True Colors tour put the spotlight on the maturing industry of gay-oriented entertainment. It's an industry, it turns out, that has reason to be proud.

Market data aggregator MarketResearch.com, in partnership with Witeck-Combs Communications, a marketing/communications firm specializing in the gay consumer market, estimates the buying power of gay men and lesbians to exceed \$835 billion and projected the gay and lesbian population to exceed 16.3 million by 2011. This is a sizable jump from the expected \$690 billion in 2007, and up from last year's \$641 billion, 2005's \$610 billion and 2004's \$580 billion.

The emergence of centralized major media platforms has helped this growth along. Logo, launched by MTV Networks in 2005, is available in 27 million digital cable and satellite homes—up from only 13 million at launch, slightly more than a year ago. Sirius Satellite Radio's gay and lesbian channel OutQ reaches a potential audience of Sirius' 6.6 million subscribers every day.

Michael Wilke, executive director of nonprofit organization Commercial Closet Assn.—which educates corporate America and ad agencies to understand, respect and include LGBT references in advertising—is not surprised. "There is a growing comfort level and acceptance of the LGBT community in the general population, and in the corporate world, internally and externally for marketing," he says.

Logo founder/Wilderness Media and Entertainment president Matt Farber agrees. "The LGBT audience is very visible—and it's become increasingly visible over the past decade," he says. "This visibility is leading to more acceptance in the mainstream."

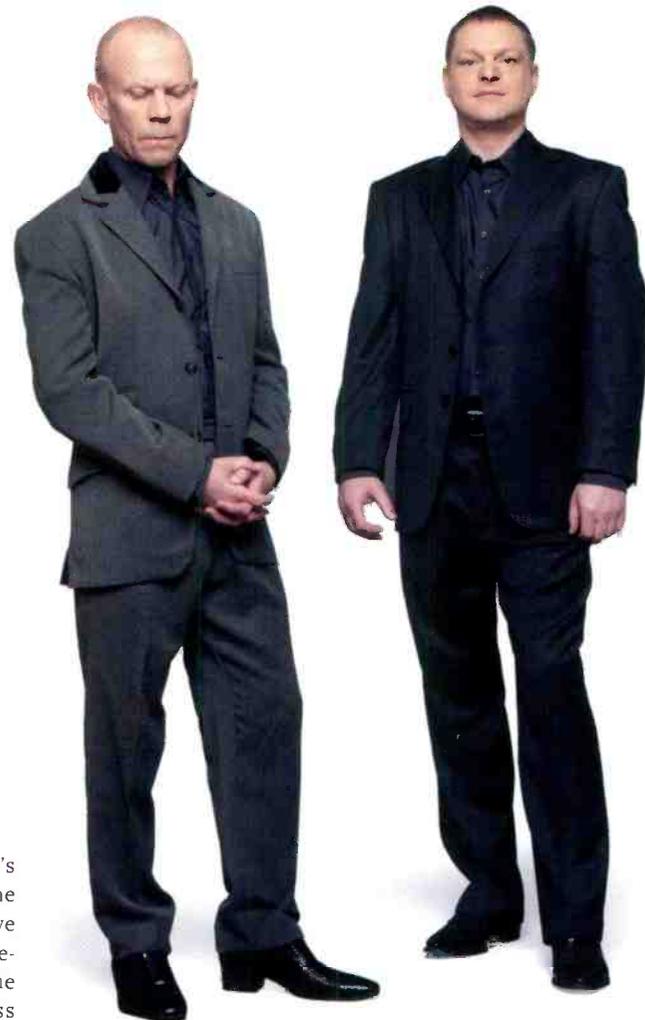
Farber, whose company specializes in gay and lesbian

media and entertainment initiatives, and others credit today's increased visibility to political debates (gay marriage and the passage of inclusive hate crimes legislation), gay-positive TV shows like "Will & Grace" and "The L Word," Ellen DeGeneres' coming out, films like "Brokeback Mountain," the Bravo network and the digital age. Last year, Wilderness launched Music With a Twist, a joint-venture label deal with Columbia Records. Music With a Twist and its other branded properties—including a syndicated weekly radio show—spotlights LGBT artists. The label recently inked deals with the Gossip and Kirsten Price, who are featured on the recently released compilation "Revolutions." The Gossip is one of several supporting acts on the True Colors tour.

Logo's emphasis on music, particularly its "The Click List: Top 10 Videos" and "NewNowNext" shows (both a mix of gay and gay-friendly acts), are helping to break acts like Mika, Dangerous Muse, the Cliks and Keo Nozari. Reality series "Jacob & Joshua: Nemesis Rising" introduced gay brothers/recording duo Nemesis to the masses.

To the True Colors tour, Logo brings its numerous platforms and brand marketing partners. "We connect with our audience on many levels—we offer numerous touch points in which to connect," Logo president/MTV Networks Music Group president of entertainment Brian Graden says. He is referring to the network's broadcast, digital (logoonline.com) and mobile platforms offering True Colors-branded applications, including artist spotlights, music videos, behind-the-scenes footage and live snippets from the concert.

Logo content is also available at iTunes, Amazon and BitTorrent, while mobile content is available on Verizon, Sprint, Helio and Amp'd cell phones. The network also has more than 100 national advertising partners, including Subaru, Unilever, Stolichnaya and Lexus; it launched with three charter advertisers.



In the first half of 2007, Logo experienced a 60% increase in TV ad sales over the same period last year.

Advertising in gay and lesbian publications continues to grow, too. In 2006, ad spending in gay and lesbian press

reached \$223 million, according to the 13th annual Gay Press Report, with data compiled by New York agency Prime Access and gay/lesbian media placement firm Rivendell Media. Compared with 2005, this is an increase of 5.2%. Meanwhile, ad spending for all consumer magazines grew by only 4.1% from the previous year.

Of course, the democratizing effects of the Internet have also helped gay media. Gay artists like Keo Nozari and Colton Ford have created their own viral marketing and promotion platforms, connecting with fans on a more personal level.

In today's digital age, there are more opportunities than ever to get

you and your music out there," says Ford, who also stars in the new series "The Lair" on gay cable channel Here. "Today's opportunities—MySpace, YouTube, mobile phones—are not driven by the same structures as yesterday's music industry."

Former Savage Garden member Darren Hayes, who came out of the closet and married his boyfriend last year, agrees. "A consumer revolution is taking place," Hayes says. "They are saying, 'This is the music we want.' Years ago, artists had to fit into certain molds created by the labels. But no longer. Napster really changed the landscape—in more ways than anyone could have predicted."

This environment permits fans to give favor as they choose. "Those in the audience are the drivers of artists' careers," Witeck-Combs CEO Bob Witeck says. "Gay artists, who were quick to recognize the viral power of the Internet, fully understand this."

And, it turns out, those most likely to be reached virally are more open to gay-friendly messages. "Research underscores that younger people are significant change agents on gay issues and sensibilities," Witeck adds. "They seem to have quickly become a post-label generation, and have not permitted their sexual orientation to define them."

"They are much more open to entertainment, ideas, relationships and sexual arrangements of various kinds with-

**'There is a growing acceptance of the LGBT community in the corporate world, internally and externally, for marketing.'**

—MICHAEL WILKE, Commercial Closet Assn.

## GAY POWER

According to at least one study, the gay community's buying power ranks with that of other demographics.

SOURCE: The LGBT figures were compiled by market data aggregator MarketResearch.com in partnership with Witeck-Combs Communications, a marketing/communications firm specializing in the gay consumer market. All other figures were compiled by the Selig Center for Economic Growth at the University of Georgia (the population figures come from U.S. Census projections).

Demographic	Current pop.	2002	2006	2007 (projected)
LGBT	15M	\$451 Billion	\$641	\$690
ASIAN-AMERICAN	35M	\$269	\$427	\$455
AFRICAN-AMERICAN	35M	\$590	\$799	\$847
HISPANIC-AMERICAN	42M	\$489	\$798	\$863



The True Colors tour, about to wrap at press time, was the first successful national tour that openly targeted the LGBT community. Performers included ERASURE (opposite page) and tour creator CYNDI LAUPER (above). Inset, left, Lauper and DEBBIE HARRY at a True Colors show in Atlanta.

out judgment," Witeck says. "Regardless of ideology or partisan label, younger people are leading on accepting same-sex marriage, adoption, employment rights, immigration, you name it."

Today's entertainers, including DeGeneres and Melissa Etheridge, have learned that incorporating their sexual identity into their careers is useful, because it has the potential to create a strong, passionate bond with specialized audiences, says Carmen Cacciatore, co-founder of Fly-Life, a lifestyle entertainment marketing agency in New York. Gay-identified acts like Rufus Wainwright, Erasure, Hayes, Scissor Sisters and the Gossip—and gay-adjacent artists like Amy Winehouse, Christina Aguilera, Robbie Williams, Enrique Iglesias and Madonna—succeed because they have talent. And talent trumps discomfort for today's young people, Witeck notes.

"Clearly, audiences recognize that artists transcend sexuality," Witeck says.

Prior to launching Logo, Graden says that people were worried about the network's content. "It's like when you come out [of the closet] and you fear the worst—but then nothing

happens," Graden says. "That's been our story. There have been no protests or distribution problems."

#### WITH FLYING COLORS

True Colors was masterminded by Lauper, her longtime manager Lisa Barbaris and veteran agent Jonny Podell. It is the first national tour to openly target the LGBT community that has succeeded.

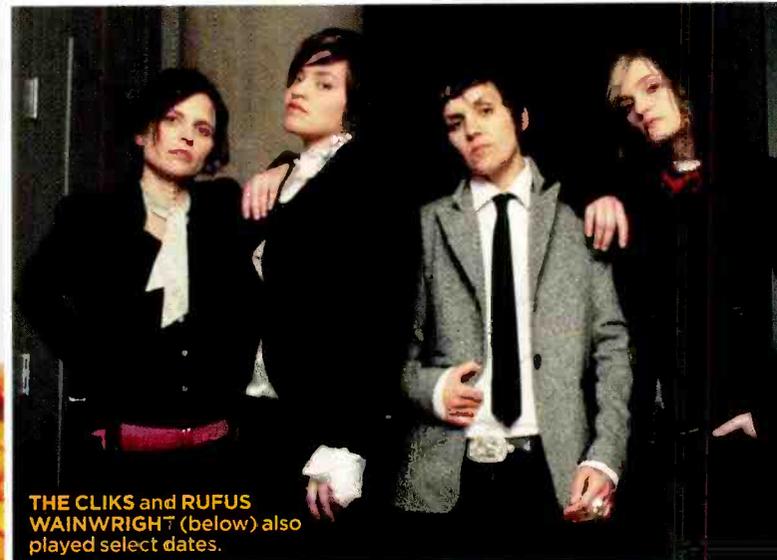
Of course, the mid-'90s Lilith Fair attracted a healthy lesbian contingent, purposefully or not, touring large amphitheatres. A "Queer As Folk"-branded DJ tour targeted gay discos and nightclubs.

And in 2004 and 2005, the Queercore Blitz trek—featuring bands like Triple Creme, Gang-Way and Sugarpuss—traveled the East and West Coasts.

The Pet Shop Boys-helmed Wotapalava, a gay lifestyle-themed music festival, was scheduled to hit 18 North American markets in the summer of 2001. But due to poor ticket sales, as well as headliner Sinéad O'Connor pulling out of the show, the tour was "postponed" until the following year. It remains postponed.

The routing of True Colors was not overly ambitious, a prudent move based on the drawing power of the artists. The trek focused on midsize venues, with some large amphitheatres and smaller theaters.

While gross ticket sales for all shows are not yet available, Billboard Boxscore reports that the June 12 date at Chicago's Auditorium Theatre brought in \$325,261, with nearly 2,700 (of 3,448 available) tickets sold. The June 18 stop at New York's nearly 6,000-seat Radio City Music Hall was a sellout, grossing \$590,113.



THE CLIKS and RUFUS WAINWRIGHT (below) also played select dates.



"Eventually, everybody has got to stand up and take a stand," Lauper says. "I've always wanted to do a festival tour—and you can't do a True Colors tour without the community that the song has meant so much to."

This year's True Colors supports the Human Rights Campaign and the Matthew Shepard Act. "This tour celebrates our differences and empowers people," Lauper says. "Not everyone is a square peg that fits into a square hole."

Podell is already looking ahead to the 2008 edition of True Colors. "We've already received lots of calls from Europe," he says. "Next year, the tour will go international, which will increase our sponsorship."

Barbaris believes the tour's 2008 edition will be more inclusive. "It will be more about what's cool and what's not," she says. "We want to bring younger rock bands that support the LGBT community into our mix. Make it not so much a gay tour, but one that supports human rights."

Farber wrestles with similar issues when it comes to expanding his Wilderness empire. "Do you want to create an island or be part of the mainstream?" he asks. "You want both."

Even though something may be gay-centric, "we want the gay-adjacent folks in our lives to be welcome—so they don't feel like islands," Farber adds.

Since forming Wilderness in 2001, Farber has noticed more attention focused on the LGBT community. "So, while corporate America views our community as one big opportunity, it is also realizing and understanding that there is not a one-size-fits-all approach to reaching us."

Upon hearing this, Ford says, "We are as diverse as our next-door neighbors. We are also as visible as our next-door neighbors. The closet is a thing of the past. It is no longer an option." ♦♦♦

# WHY?

At age 26, Christina Aguilera is among the top-grossing artists in the world for the first half of 2007. Conversely, the plug was recently pulled on 25-year-old Kelly Clarkson's summer arena tour because of lower-than-expected ticket sales.

The varied fortunes of these two promising pop artists aptly illustrates the fragility of box-office stardom—and why the concert industry is grappling with a serious artist-development conundrum. Even as touring remains immune to many digitally induced music business ills, the concert business will ultimately face a disconcerting changing of the guard that must be reckoned with.

Fact one: Six of the top 10 and 11 of the top 25 tours of 2006 feature acts that will qualify for their AARP cards within 10 years.

Fact two: Of the remaining acts, four—Tim McGraw, Kenny Chesney, Pearl Jam and Dave Matthews Band—have shown the kind of consistency during the past 10 years that indicates they will remain top draws a decade from now. And, to paraphrase a stockbroker's cover-your-ass mantra, past performance is no assurance of future results.

Among the 10 top-grossing acts of the last decade, only one—Dave Matthews Band—broke in the 1990s or later. The rest first

cut their touring teeth in the 1970s or earlier. In fact, outside of DMB the “newest” band in the bunch is U2.

While the Rolling Stones have blazed a trail that shows U2 could well have another 20 years of hard touring ahead of it, simple biology tells us that the majority of the top earners of the past decade probably should not be counted on to deliver box-office gold in 2020.

In short, it does not seem at all promising at this point that there is a global superstar along the lines of U2 or the Stones waiting in the wings.

This looming threat is not lost on an industry that has to a large degree lived off a certain cadre of acts for three decades. “The overriding issue in our business is, simply put: Who and where are tomorrow’s arena headliners coming from?” AEG Live CEO Randy Phillips says. “I wake up in the morning and go to sleep at night thinking about this quandary.”

Dennis Arfa, president of Artists Group International, agency for such acts as Billy Joel, Rod Stewart and Metallica, adds, “The long list of touring artists we’ve grown accustomed to over the past 25 or 30 years is going to fall into a category called ‘aberration.’ The Beatles era is beginning to be over.”

continued on >>p30

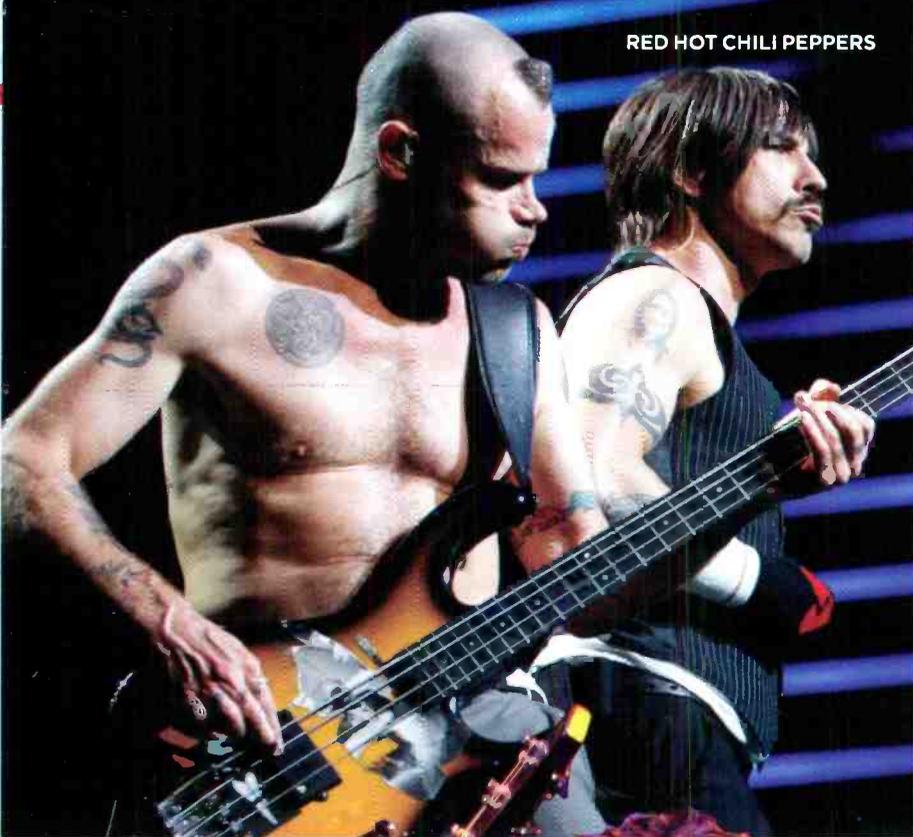
## The Answer May Be ‘No One’ When It Comes To Filling Arenas For Decades To Come

BY RAY WADDELL

# WHY?

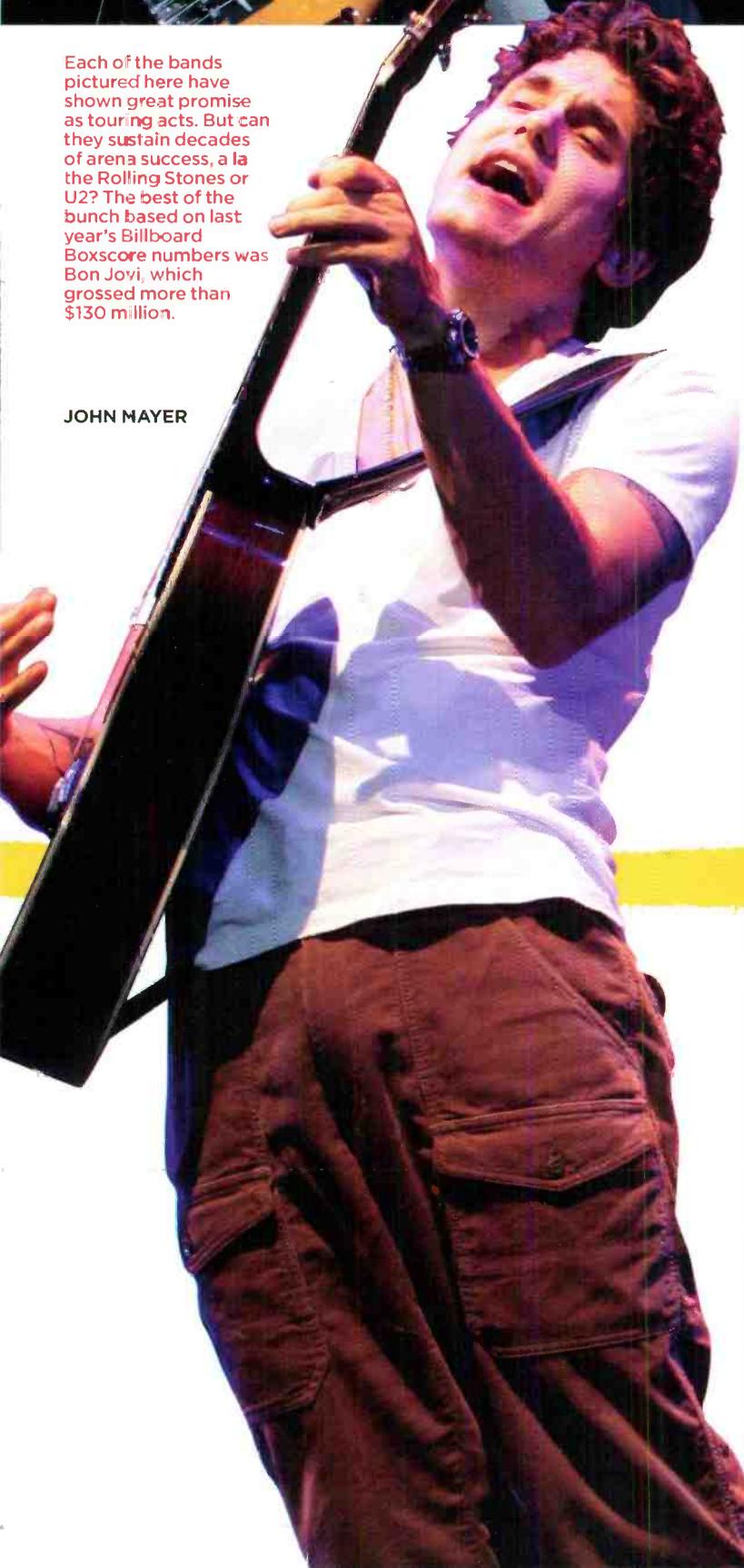
RED HOT CHILI PEPPERS

METALLICA



Each of the bands pictured here have shown great promise as touring acts. But can they sustain decades of arena success, a la the Rolling Stones or U2? The best of the bunch based on last year's Billboard Boxscore numbers was Bon Jovi, which grossed more than \$130 million.

JOHN MAYER



FAITH HILL & TIM MCGRAW



RASCAL FLATTS

JUSTIN TIMBERLAKE



BON JOVI



This is an issue that has become increasingly apparent to an industry that at its heart is a risk-management business. "AEG Live has done very well with a mix of iconic superstars and emerging contemporary stars. However, there are not enough of the latter," Phillips says.

"Since we are arena owners and operators in addition to being international tour promoters, our very business model is dependent on helping the turbulent record industry break new talent through long-term investment in their 'priority' acts, since we cannot do it alone and it is getting harder for them to justify the marketing spent on new talent," Phillips continues.

"At the risk of sounding too allegorical, the live touring industry consisting of AEG Live, Live Nation and the [myriad] strong independents still left out there have to reach into the nest and help a bunch of new hatchlings to soar," Phillips says. "If we don't, AEG's arenas will have some dark nights, and Live Nation might as well plant corn in those [amphitheater] lawns."

Arthur Fogel, president of TNA International, Live Nation's global touring division, has the singular expertise of producing tours by several of the top road acts of all time, including U2, Madonna and this year's blockbuster Police reunion.

Given Fogel's stock in trade, he is uniquely qualified to weigh in on the future of the mega-tour. "Historically, our business has moved in cycles, and I think that we're in a cycle that will eventually kick in with more acts moving to that [mega-tour] level," he says. "There are some acts that are definitely on the move. They may not have risen into that top 10 territory yet, but... there's reason for optimism."

Fogel does, however, believe there is a transition taking place. "The cycle may be longer than people want it to be, it may play out over a longer period of time than people have been used to seeing historically, but I'm pretty optimistic that [the business] will continue to play out and regenerate," he says. "So, yeah, there's a transition from that strata of unique and legendary artists that have been at the top of their game for a long time. But a lot of those acts are still in the game and want to be for some time, and the new acts will come in behind them."

Creative Artists Agency managing partner Rob Light says comparing the new guard to the old guard is unrealistic, given that older bands have older fans that have more money. "One of the things that those charts throw off is those superstars you're talking about push ticket prices into the stratosphere, so tours that are successful for younger bands are never going to gross that high," Light says. "I always want to push back from that and say, 'Who's doing business, and who's growing, and who has potential?'"

Light says the industry may never return to the glory days "where Journey could go sell out five nights in every arena in every city in America" because the business has changed. But he does believe there will be a collection of arena headliners that will have longevity.

"I could rattle off 10 artists who I think will have 20-year-plus careers and do great business year in and year out," Light says. "Not unlike radio or records or any media phenomenon, the business changes, so your expectations and your measuring stick has to change. The next generation may be measured differently but it will still be impactful."

While some bands will no doubt retire or leave the road for health reasons, U2 isn't going anywhere, Bon Jovi has experienced a remarkable road resurgence and such consistent core acts as Metallica, Red Hot Chili Peppers, Pearl Jam

# ROAD GODS 1998-2008

The Biggest Boxscores In Recent Times Come Primarily From Artists Of The '60s And '70s

- 1 THE ROLLING STONES**  
Gross: \$1,075,465,073  
Attendance: 12,692,058  
Shows: 379
- 2 U2**  
Gross: \$706,131,059  
Attendance: 10,781,320  
Shows: 339
- 3 ELTON JOHN**  
Gross: \$489,272,622  
Attendance: 5,850,432  
Shows: 502
- 4 DAVE MATTHEWS BAND**  
Gross: \$467,981,498  
Attendance: 12,001,228  
Shows: 597
- 5 MADONNA**  
Gross: \$393,586,405  
Attendance: 2,841,225  
Shows: 163
- 6 BRUCE SPRINGSTEEN**  
Gross: \$363,916,203  
Attendance: 5,570,334  
Shows: 321
- 7 AEROSMITH**  
Gross: \$303,865,833  
Attendance: 5,687,529  
Shows: 410
- 8 THE EAGLES**  
Gross: \$283,182,225  
Attendance: 3,030,999  
Shows: 208
- 9 BILLY JOEL**  
Gross: \$280,287,141  
Attendance: 3,481,098  
Shows: 199
- 10 JIMMY BUFFETT & THE CORAL REEFER BAND**  
Gross: \$275,553,224  
Attendance: 6,232,632  
Shows: 306

\* CELINE DION GROSSED MORE THAN \$393 MILLION FOR THIS PERIOD, BUT THOSE NUMBERS WERE PRIMARILY GENERATED BY HER SHOWS AT THE COLOSSEUM IN LAS VEGAS, NOT "TOURING" PER SE

\* SPRINGSTEEN TOURED WITH AND WITHOUT HIS E STREET BAND, THOUGH THE BIGGEST NUMBERS (AND VENUES) WERE WITH THE E STREETERS.



and Dave Matthews Band have decades of touring ahead of them if they so desire. One day, they could be as revered by post-baby boomers as their predecessors were as the biggest bands on the block.

"Everyone approaches their careers and the business differently," Fogel says, recalling a career-sunset Frank Sinatra show he did years ago in Canada.

"I remember thinking, 'Look at Frank. He's

in his 70s, still doing fantastic business and loves performing.' Why is it going to be any different for a lot of acts who are maybe not at that level yet in terms of age? It's not like people aren't going to want to see these people and hear their songs," Fogel says. "It might be in a slightly different presentation, but I just think the frame of reference has changed dramatically over the years. That together with the fact that there will be new acts to develop to the top level of touring all adds up to one should be optimistic."

Still, the artist-development side of the business is taking its shots. The jury is out on the new millennium, but the 1990s clearly did not produce the bounty of previous decades. And in the new century, acts ranging from Rascal Flatts to Justin Timberlake to John Mayer to Tool show promise, but nobody's ready to call any of them the new Stones.

"Certainly there are a lot of people who are very negative about the developmental side of the business and how it's been failing, and I think there's some validity to that," Fogel says. "But what that means really is it's incumbent upon us in the business to create the new model that helps facilitate that development, and I think that's precisely what we as a company are going to make sure happens."

The traditional artist-development model saw promoters investing (and often losing) in artists early in their careers at the club level in hopes of helping build an arena-level act. In today's era, TV shows like "American Idol" can lead to artists' first tours being at the arena level. This doesn't mean artists aren't given their chances in smaller venues. Representatives for Live Nation, for example, say that the company promoted more than 7,500 shows in clubs and theaters worldwide in 2006, including more than 6,000 in North America. "Live Nation has shown an immense commitment to young artists around the world," Live Nation CEO Michael Rapino says. "One would be hard pressed to find another company in our business that does more to further developing artists careers than we do."

Arfa doesn't have much faith that the industry is developing lots of acts with the prospect of longevity the touring biz has grown accustomed to. "There'll be a few, but the bloom is off the rose. You'll still have the generation of 40-year-olds sustaining in 10 years, you may have the Linkin Parks or the Coldplays," Arfa says. "But you won't have Aerosmith, the Eagles, Billy Joel, Elton John, Jimmy Buffett, Fleetwood Mac, Genesis, Rod Stewart, the Stones or [Paul] McCartney, or the Police."

Asked what he sees as big tours for 2017, Arfa replies, "The American Idols reunion tour. Probably a TV package with Dancing With the Stars, the continued influence of TV and other media forms as far as shows that will appear in arenas."

## IS THE INDUSTRY DOWNSIZING?

Clearly some industry players are more optimistic of the upcoming new world order than others, but most believe significant corrections must eventually take place in either ticket prices or capacity or both. At the same time, expectations must change from the massive numbers touring's boomer superstars have racked up for decades.

Light sees a price and capacity correction on the horizon, due in part to a changing audience. "People who go see the Rolling Stones for the most part are going to be over 40, they have more money, they have dispensable income. The number of shows they go to is fewer and far between, so when they want to go price isn't as much of an issue," Light says. "Take a band like Maroon 5, or Kelly Clarkson... their audience is younger and they can't afford those

ticket prices. They're just as passionate, they still want to go to shows, but they're going to go in a different way."

Even Maroon 5 and Clarkson fans will be 40 one day, but the question remains as to whether their ticket prices will grow accordingly.

Indeed, while few directly admit it, the industry appears to be hedging its bet on a sudden arena talent gold rush, instead gearing up for a transition toward fewer arena-level acts and more artists better-suited to play venues with a capacity of 5,000 or less. Live Nation and AEG Live have aggressively grown their smaller-venue portfolio in recent months.

Clubs, ballrooms and theaters have long been the backbone of independent promoters. But the big boys depend on the heavyweights to help pay for artist development, so to see them focus on smaller venues is telling.

Phillips says AEG Live and its parent, AEG, has pegged its expansion on not only the arena business but also building or rehabbing 2,000- to 6,000-capacity, flexible-seat venues in strong markets. He cites the Nokia Theatre in the Dallas/Fort Worth, Texas, market as a prototype.

"It has motorized walls that shrink it from 6,400 seats for concerts to 1,860 seats for legit [theater] and smaller artists and family shows," Phillips says. "Our research has also shown us that the core demo for iconic artists would prefer to pay a higher ticket price to see them in a more intimate setting."

Light is one of many who has forecast the less-than-10,000 capacity as a sweet spot, and thinks Live Nation's activity in the smaller space with its House of Blues and Fillmore venues is savvy. "Everybody will develop more of these settings, because people want to go out. It just may not be in as big numbers," he says. "The whole music business reflects it's a little bit more of a niche business."

In a day when finding enough acts to fill 20,000 seats can be a challenge, most modern arenas also have theater configurations. "The days when a building could have 25-40 dates with concerts, that's going to shrink tremendously," Arfa says.

The concert business also appears to be transitioning toward more multi-act festivals that go for "strength in numbers" billing. In some cases, the results are remarkable: Bonnaroo grossed a record \$17 million this year, and Coachella, Lollapalooza and the Austin City Limits Festival are among the stars in what's largely believed to be an immature North American festival market.

"There'll be more festivals. Festivals can become a lifestyle; it becomes a different type of party as opposed to being totally dependent on the artists," Arfa says.

Asked how the industry can prepare for this sort of future, Light says, "I don't think you prepare. You step back and say, 'Who's the audience we're trying to speak to?' If you respect your audience and embrace your audience, then you're always prepared to give them the best opportunity."

Part of the record industry's problem is that it "didn't respect or embrace their audience," Light continues. "Their audience told them, 'We don't want to buy 12 songs on a piece of plastic anymore.'"

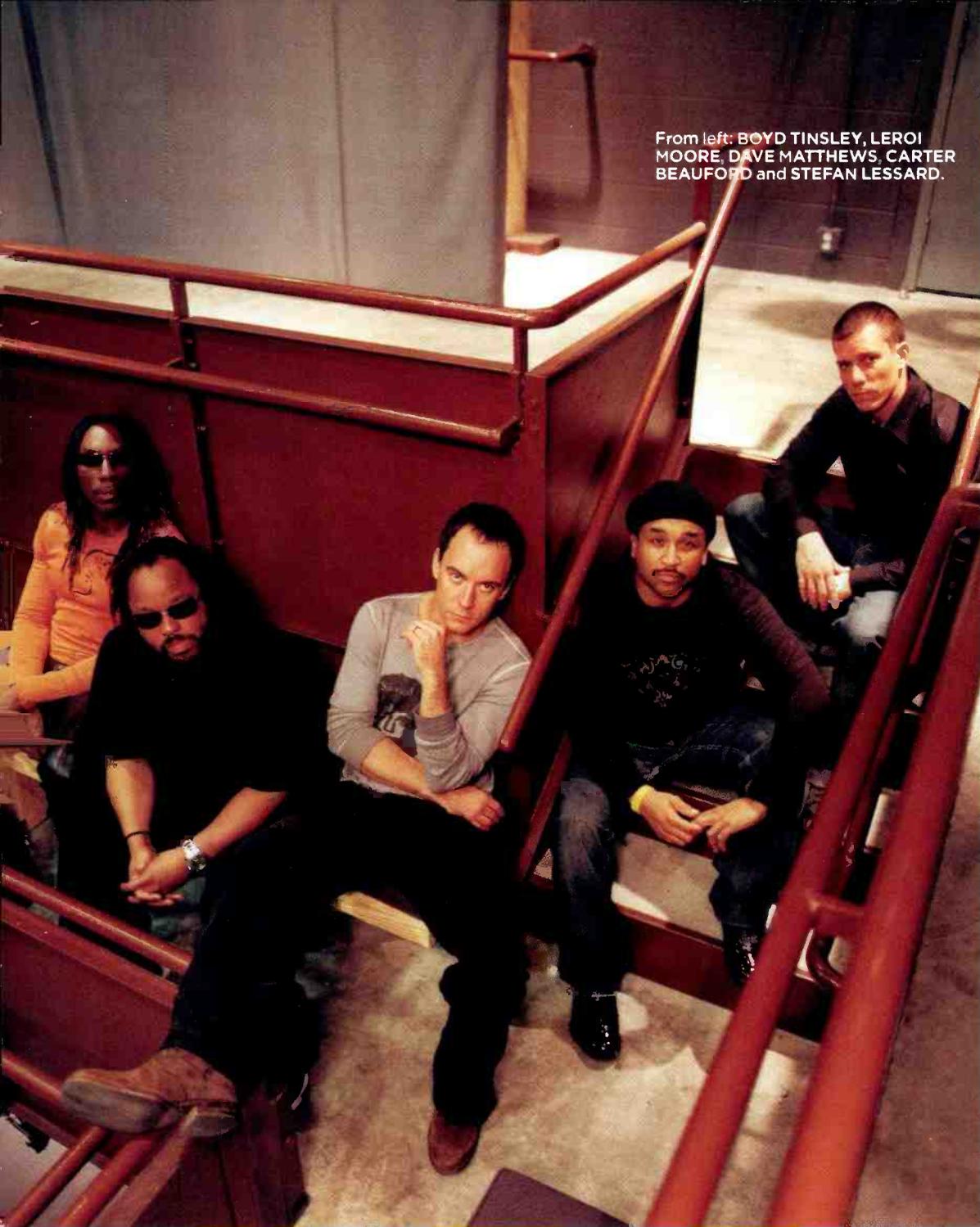
Light says the live business is much more responsive. "The beauty of live music is we do listen to our audience. They want to see music in smaller venues—more and more get developed. They like the festival setting—more and more festivals come up. They want a certain experience—the promoters learn how to give them that. You want to be prepared? Listen. If you listen to your audience, they will tell you how they want to be treated, and if you treat them respectfully, they will continue to come." ●●●

Among The Top-Grossing  
Acts On The Road,  
The Dave Matthews Band  
Leads Its Generation  
BY RAY WADDELL

THE  
DAVE  
MATTHEWS  
BAND  
**TOURING**

Touring is the name of the game for the  
DAVE MATTHEWS BAND, performing at  
Red Rocks near Denver in 2005.

From left: BOYD TINSLEY, LEROI MOORE, DAVE MATTHEWS, CARTER BEAUFORD and STEFAN LESSARD.



When five guys in Charlottesville, Va., started making a joyful noise in 1991, the Grateful Dead was still a touring force, the Internet was hardly a factor in building a fan base and the concert industry was rapidly consolidating. ■ Now the Dead is gone, the Internet is a crucial component of any band's development and Live Nation is the largest promoter that has ever existed. ■ And somewhere along the way in this volatile landscape, the Dave Matthews Band became the biggest American rock'n'roll act in touring. ■ A rundown of the top 10 box-office producers of the past decade shows only one group that did not break in the 1970s or earlier: the Dave Matthews Band. ■ Even with a conservative ticket price, the Dave Matthews Band is fourth in total gross for the period 1996-2006 (between Elton John and Madonna) and second only to the Rolling Stones in terms of total tickets sold, at more than 12 million.

The band will pass the \$500 million career-gross mark this summer. DMB's record company, Sony BMG, estimates the group has sold more than 13 million tickets since the early '90s.

But even more than glittery numbers, the Dave Matthews Band is about consistency. DMB has topped 1 million in attendance in eight of the past nine years. (In the "off" year it still hit 900,000-plus.) The per-show average attendance since 1995 is a remarkable 18,693 people. The band is in fact a rare specimen: a '90s act that is still an arena-level draw today.

"This band has staying power," says Chip Hooper of Monterey Peninsula Artists/Paradigm, longtime agent for DMB. "If they didn't, we wouldn't be having this conversation."

Still, few could have predicted such heights when South African singer/songwriter/guitarist Dave Matthews, drummer Carter Beauford, bassist Stefan Lessard and saxophonist LeRoi Moore (violinist Boyd Tinsley joined soon there-

after) convened to jam in Beauford's mother's basement in 1991.

Lessard was just 16 and still a music school student at the time. "My first impression was Dave had some cool guitar stuff happening, and the four songs I heard were great," he recalls. "It was cool, these two jazz musicians playing along with a guy who's a little more folk music in a way, with guitar and voice."

Tinsley was similarly impressed. "Right away I was blown away by the sound of the band. Dave's singing—because I'd never heard anybody sing like that—and also just the songs," he says. "I thought the songs were really moving, really well-constructed. When I first heard it I just said, 'Wow, this is something really different right here.'"

Experimental ensembles were not unique for the time and place. "Back in the early 1990s in Charlottesville, there were a lot of different bands trying a lot of new things, and we were just one of those bands," Lessard recalls. "And sometimes musicians worked well together, and sometimes they didn't."

Obviously, this time it worked. The chemistry was evident very early. "It was just like a natural fit for all of us once we started playing," Tinsley says. "On paper, it wouldn't seem like it would make any sense: violin with saxophone with Dave, who was coming from a whole different place, Carter as this sort of fusion drummer, and all of this stuff mixed together. But it just made complete sense and the music just started happening. And all these years later we don't really know why, but when we all get together something cool happens."

It did not take long for the ensemble, christened the Dave Matthews Band, to start getting bookings in and around Charlottesville. Tuesday night became DMB night in C-town, first at a small club called Eastern Standard, and more famously with a residency at Trax. Trax owner Coran Capshaw eventually became DMB's manager, and steers its career to this day.

"The first time they played at Trax I noticed there were a good number of people in the room for a local band," says Capshaw, a longtime Grateful Dead fan who loosely based the DMB business model on that of the Dead. "The second time they played I saw what a good band they were."

The Trax booking was crucial on a lot of levels. "That gig was our bread and butter because it allowed us to venture away," Matthews says. "When we made a little money on an off night like Tuesday, that meant Friday, Saturday and Sunday were free to spread it out into other areas."

The Trax gigs have become legendary in the DMB lore. "I remember those gigs being a lot of fun, but they were also kind of like school or work, in a way," Matthews says. "It was good fun, but it also pumped us up."

Other band members have equally fond memories. "Trax was awesome," Tinsley says. "Looking back at it, I think some of the coolest gigs we ever played were probably in that hot, sweaty club there. It just had a real freshness, a whole vibe. We were excited, the crowd was excited. It was something new."

Students at the University of Virginia in Charlottesville and other colleges in central Virginia flocked to Trax. "Every Tuesday there were these sellout crowds: 1,000 people, 1,000 people, 1,000 people. It was shocking," Matthews says. "None of us had really experienced this sort of vibe. It was unique in a relatively small town that we could pack a crowd in like that."

Planned or not, the early live success at Trax in many ways cast the band's future as an act driven by live performance. "That was the game plan," Tinsley says. "It was Coran's vision to have us go out live and tour and develop a fan base, and then after that think about a record deal. So we just got in the van and started hitting colleges all over Virginia and then the Southeast."

Hooper adds: "Coran was very intelligent and had a lot of foresight in seeing that playing live was the way to turn the world on to this band. They went out and took it to the road and won people over night after night after night."

For Capshaw the concept was simple. "This is an unbelievable live band," he says. "The more people that see it get it. By touring, you get the word out."

Fan tapes of live shows, long a staple of Dead concerts and popular at large on the jam band scene, helped spread the word, particularly in an environment rich with students. The band embraced the practice.

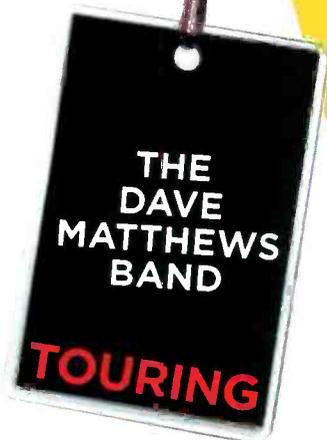
"Some taper would tape something and send it to a friend at Sigma Nu down in Georgia, and then they would turn another fraternity on, then a sorority," Lessard says. "We were big for a while in that scene, and that really helped. Being able to create a great vibe for a party, that's what helped us in the beginning."

Soon, the band's reputation—and songs—would precede it into a market.

"I remember playing in Tuscaloosa, Ala., for the first time, and all of a sudden hordes of people were coming out to see us play," Tinsley says. "From the beginning it was a word-of-mouth thing, and it has just continued to grow and grow and grow through the years."

Word began to spread in the touring industry as well and soon reached the West Coast. "I first heard about the band from a friend of mine Memorial Day weekend of 1993," Hooper says. "I know that because we had a party for Phish and Blues Traveler at [Monterey Peninsula Artists co-founder] Dan Weiner's house, and somebody with the Blues Traveler crew told me about this band from Virginia he felt I needed to know about."

continued on >>p34



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DAVE MATTHEWS BAND'S PAST, PRESENT AND FUTURE.**

**MSG  
ENTERTAINMENT**

from >>p32

In the early 1990s, bands like Blues Traveler, Phish and Widespread Panic rode the crest of a huge wave of popularity for jam band music. DMB benefited from that phenomenon, but was in most ways independent of it.

"They didn't really ride that [jam band] wave," Hooper says. "They were similar to bands like Phish and Blues Traveler in that they're great players, but [DMB] had a completely unique instrumentation and sound. It was just great players with phenomenal songs."

The band's popularity grew at an astounding pace, and in November 1993 DMB released its first album, fittingly a live set called "Remember Two Things," on its own Bama Rags label. The release had a small merchandise catalog insert that led to what is now a multimillion-dollar-per-year mail-order merchandising business, and is the foundation of what became the direct-to-fan megasite MusicToday.

Around that time, Hooper began booking the band, but DMB was by then a veteran road dog and a strong draw in numerous markets.

"Long before I got involved, Coran had booked a lot of dates on this band," Hooper says. "They were by no stretch of the imagination rookies when I got them. They were a young band with their first major-label album coming out, but they were on their way to doing something big."

By 1994, the band was recording for RCA, selling out theaters and getting played on the radio. And by the end of 1996 it had headlined the H.O.R.D.E. festival twice and DMB was a multiplatinum act with radio hits.

As a touring entity, it has never taken a step back, but radio and retail success came parallel

to the touring juggernaut. Matthews quickly saw this paradox with the single "What Would You Say."

"We were doing a show in Los Angeles and we played our set, and in the middle or pretty early on, that song was in there," Matthews recalls. "And when we played it the whole crowd left, like it filed out. We stopped playing that song, we stopped playing it completely. I don't think we played it for years after that."

This may have been a linchpin moment for a band not at all dependent on current hits. "From then on when we'd go play in L.A., everyone would stay thinking at some point we'd play the hit," Matthews says. "And then we wouldn't, and they'd stay for the whole show anyway, and hopefully we'd win at least some of them over."

Matthews, basically, is not a singles kind of guy. "Very often singles are songs that I'm not crazy about, for whatever reason," he says. "And I don't feel indebted to that part of the culture of music. That really hasn't been our strength. Our strength has been more compilation, more our live shows and the body of work, rather than individual songs being particularly catchy."

According to Capshaw, "It's always great to have a new album out, but the career is not dependent upon that. And as people will see this summer, the band is constantly adding new



A day that will live on: The DAVE MATTHEWS BAND signs a contract with RCA Records on Nov. 9, 1993.

songs. So you're getting a new-album experience in the live show with or without a record being out."

So while DMB has a full career, "we've leveraged a lot off of touring," Capshaw says. "This is a band that has made more money with live recordings than they have studio records."

Onstage is where the band catches lightning in a bottle. In the past decade DMB has sold out stadiums, amphitheaters and arenas.

"I have always felt that the Dave Matthews Band has one of the most powerful rhythm sections in rock, and when they lock in that groove, the floor of Madison Square Garden literally starts to shake," MSG Entertainment president Jay Marciano says. "They connect with their fans every single night, making every performance at MSG unforgettable."

The band can engineer the same sort of connection in a stadium, according to Ron VanDeVeen, VP/GM of Giants Stadium in East Rutherford, N.J. "They have played nine shows at Giants Stadium, which ranks them third of all time behind Bruce Springsteen and the Grateful Dead," VanDeVeen says. "The atmosphere and the shows are incredible."

For promoters, DMB represents that rare commodity in the concert business: the sure thing.

"I call the Dave Matthews Band 'the king of the live outdoor business,'" says Jim Koplik, president of Live Nation Connecticut.

"They have been the king for over 10 years now," Koplik continues. "That's as long a reign as anyone. They have sold out every one of their 23 shows at the Dodge in Hartford [Conn.], and one of their two this

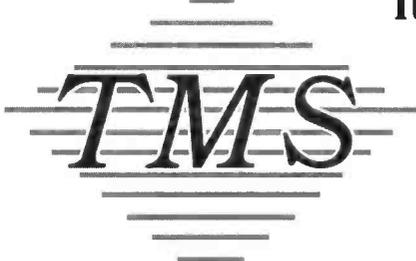
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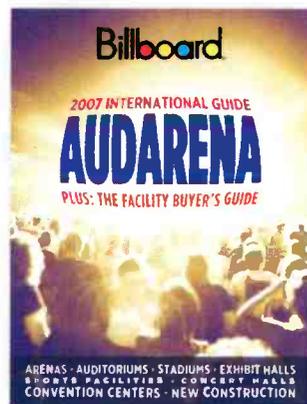
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THE  
DAVE  
MATTHEWS  
BAND  
**TOURING**

from >>p34 year has already sold out months in advance. It will be 25 sellouts in 13 years."

Since 1995 the band has played close to 700 shows for more than 12 million people. "That's a truly substantial city, but I think there's some people that have come more than once," Matthews says. "I doubt that it's the same 20,000 people everywhere we go. But some of them are, I tell ya."

Told that the Stones are the only band to outsell DMB in the past decade, Tinsley marvels, "Just to be in that company, for me it's humbling. We're just very grateful, I'm very grateful to have the opportunity just to play music and get out

there and jam."

Playing "gets more fun all the time," Tinsley adds. "That's the thing about this band, we never just rest on our laurels and do the same stuff we did yesterday. We're always pushing the limits of our music and trying to take it higher and higher. Every night someone's trying to find something new, go off in a different direction, creatively stretching."

Capshaw says DMB indeed gives it its all every night. "No matter where the market is or where the show is they go for it," he says. "Every show is different and unique in some way. The way they perform together, musicianship-wise, I feel like I manage the all-star team."

In slightly more than a decade of national touring, DMB has now reached—some would say always resided

in—that coveted place in popular music where its concerts are must-attend events, regardless of what's happening at radio or retail. Trends have come and gone in the past decade, but DMB has never missed a beat. "Their uniqueness and greatness transcends trends and what's hot and what's not," Hooper says.

That said, with some top touring bands working only sporadically and Mother Nature sure to remove others from the road at some point, it's not a stretch to suggest DMB will in the coming years be the top-selling touring band in the world.

"Well, that's not a bad goal for us," Lessard says. "You always strive to play for more people. As much as you want to play for everyone, you also like to hear that it's sold out, that people couldn't get in."

Hooper believes the touring industry can count on DMB for the next 20-plus years.

"The world can count on this band for as long as this band wants to do it," he says.

"They've worked hard for a long time, and I don't know if they'll want to work as hard in the coming years," Capshaw says. "They value the live experience and relationship with the fans, so I think we'll see similar things in the future, if not exactly what we have now."

For his part, Matthews does not envision a time when the band will step back. "But I don't know what the world has in store," he muses. "We've been fortunate and I may have flipped the metaphor here, but I think we still have to pay the piper for the good fortune we've had. And so we'll keep working at it for the moment." ■■■

**'THE CAREER DOES NOT DEPEND ON HAVING A NEW ALBUM OUT.'**

—DMB MANAGER  
CORAN CAPSHAW

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From the humble beginnings of drummer Carter Beauford's mother's basement and a crucial Tuesday-night residency at Trax in Charlottesville, Va., the Dave Matthews Band has become the biggest touring success story to emerge from the 1990s. Riding and then surpassing a wave of success from a rejuvenated post-Grateful Dead jam band scene, DMB has become, quite simply, the top-drawing American band in the world. In fact, only one act—the Rolling Stones—sold more tickets than DMB did in the preceding decade. ■ Band founder and namesake Dave Matthews was a reluctant frontman as he made the switch from Charlottesville bartender to leader of one of the tightest, hardest-working ensembles in rock'n'roll history. This is a band not dependent on radio airplay (though it has enjoyed some) or platinum record sales (and it has enjoyed that as well). DMB is a touring band, one of the most successful that has ever hit the highway, and its connection with its fans is via the live performance conduit from stage to audience. ■ Billboard spoke with Matthews in the downtime just prior to a late-May show at the Point in Dublin, as the band hovered on the brink of yet another massive North American tour. Matthews was relaxed, thoughtful and ever humble as he discussed the past, present and future of DMB, and how important it is to “get it right.”

**From the band's first rehearsals in the early 1990s in Charlottesville, could you sense a special chemistry?**

Very early on it had a “life of its own” sort of quality. When we first got together, it was pretty strange. I think a couple of heads turned outside of Carter's mom's basement. But pretty soon after that, certainly by our first gig, when we played even we were surprised by how people lit up.

Our first couple of gigs we only had four songs and we stretched them out, and that became part of defining what was to evolve from us. It wasn't planned, and it sort of continued that way, and at its best it still continues that way.

**Was extensive touring always part of the game plan?**

It was the only thing we could rely on in the beginning, and in a way it has been the only thing we have relied on since. We've had good fortune with CDs and we've had some good fortune with radio, but it never really took. It sort of always followed more than led, that side of it, the industry side of it.

There was a strange independence to the way we got here, to where we are now. I know some people would say we're pretty mainstream, but we certainly got here in a pretty unique way and have maintained it in a pretty unique way. If the record industry went belly up I certainly don't think it would kill us and, hey, it might even help us.

**It seems your recording career and your live career are sort of on parallel courses.**

That's very true, and the one that's sort of more faithful, the live thing, seems thus far to be the place where things are worked out in a lot of different ways, whether it's music, relationships, songs. The evolution seems to happen there. One day we'll make our best record, but it hasn't happened yet. But they are two separate things. On the one side, the touring side, we're sort of formidable, and on the side of record sales, not so much.

**What's the band approach to set lists?**



The Frontman Of One Of The Hottest Acts On The Concert Scene Looks Back On 15 Years Of The Fun And The Pressure

# DAVE MATTHEWS

It's varied. Right now, I've been tending to write down an idea for a set and we pass it around the room and we change things here or there and come up with something that's comfortable and still a little adventurous.

Certain songs fall out of favor with us for whatever reason and don't appear for a while, but they come back around eventually and reappear. We look online or hear through conversations maybe what songs fans want to hear, and if they're songs that also we don't mind playing or we start getting back into, then we try to bring those in.

I try to make it sort of a musical arc to the evening. That can mean a lot of things. Sometimes we start by jumping in the deep end, sometimes we start kind of slow, sometimes we climb uphill the whole night, other nights we bounce around. Usually we're pretty lucky, it comes out pretty well, and on occasion we ride a doozy.

**Do you have a preference of venues, crowds or regions?**

They're just different. The New York audience is sort of more rowdy—“C'mon, let's go”—and the Chicago audience is a little bit like that. Strangely, in the Southeast, particularly when it's hot out, they're a little calmer. Obviously, Red Rocks [in Morrison, Colo.] is a beautiful venue, the Gorge [in George, Wash.] is a beautiful venue, Alpine Valley [in East Troy, Wis.] is an incredible venue. Those are favorite places, and they all have their own sort of mood and bring their own feeling to the night. Giants Stadium [in East Rutherford, N.J.] is a very cool building to play in; oddly it has a very intimate feeling. Madison

Square Garden [in New York] is an awesome room to play in; it has a great feeling as well.

**What do you want out of an audience?**

I want people to have a good time, however they go about it. And look after each other. Don't be a dick. I want them to think about the people next to them and to have a good time, that's what I really want. I want to be a part of something that people will remember. So if their response to a show is to sit quietly and listen because they're loving it, that's great. Or if it is to scream, that's great. You pay me, I want you to have a good time. And I'll do everything I can for them to have a good time.

**Is performing still fun?**

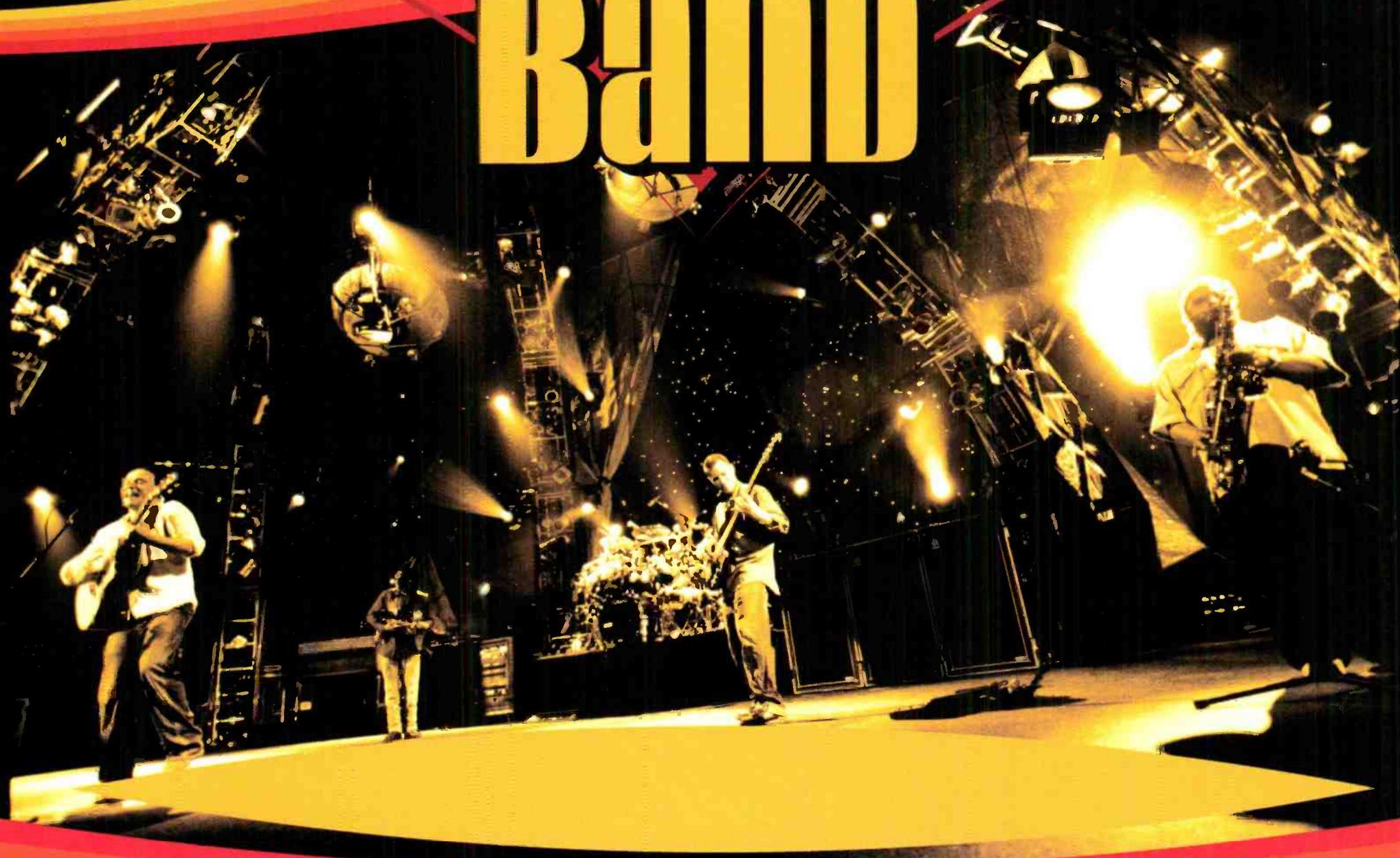
Oh, yeah, it's fun, and it's pressure, it's both things. You've got to do it, you've got to get it right. You *have* to get it right, you can't go out halfway. Even if I feel exhausted and I haven't slept, you have to go out and give it everything because if you don't, then *you're* a dick.

**Only one band has sold more tickets than DMB in the past decade, the Rolling Stones. What do you think when you hear stats like that?**

It boggles my mind a little bit. In some ways my response is to sort of just keep my head down and not pay too much attention to that sort of stuff, because that makes it more intimidating. Just come to work as often as there's work and then go home and try to raise my kids right.

—Ray Waddell

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RANK	GROSS/TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$6,106,010 \$250/\$50	<b>THE POLICE, FOO FIGHTERS, FICTION PLANE</b> Dodger Stadium, Los Angeles, June 23	53,623 sellout	The Next Adventure (A Live Nation Company)
2	\$4,572,620 \$225/\$50	<b>THE POLICE, THE FRATELLIS, FICTION PLANE</b> McAfee Coliseum, Oakland, Calif., June 15	47,202 sellout	The Next Adventure (A Live Nation Company)
3	\$4,046,518 (\$4,345,960 Canadian) \$209.50/\$55.40	<b>THE POLICE, FICTION PLANE</b> General Motors Place, Vancouver, May 28-30	37,013 two sellouts	The Next Adventure (A Live Nation Company)
4	\$3,993,156 \$96.50/\$89.50/ \$79.50/\$54.50	<b>KENNY CHESNEY, BROOKS &amp; DUNN, SUGARLAND &amp; OTHERS</b> Lincoln Financial Field, Philadelphia, June 23	51,737 sellout	Eagles Stadium Operator, The Messina Group/AEG Live
5	\$3,762,755 \$225/\$50	<b>THE POLICE, FICTION PLANE</b> Fepsi Center, Denver, June 9-10	33,736 two sellouts	The Next Adventure (A Live Nation Company)
6	\$3,314,875 \$225/\$50	<b>THE POLICE, FICTION PLANE</b> KeyArena, Seattle, June 6-7	29,022 two sellouts	The Next Adventure (A Live Nation Company)
7	\$3,216,118 (\$3,409,085 Canadian) \$212.26/\$56.60	<b>THE POLICE, SLOAN, FICTION PLANE</b> Commonwealth Stadium, Edmonton, Alberta, June 2	29,592 sellout	The Next Adventure (A Live Nation Company)
8	\$2,863,954 \$262.50/\$78.75	<b>THE POLICE, FICTION PLANE</b> MGM Grand Garden, Las Vegas, June 15	16,155 sellout	The Next Adventure (A Live Nation Company)
9	\$2,755,695 (£1,398,830) \$147.75/\$68.95	<b>JUSTIN TIMBERLAKE, TIMBALAND, UNKLE JAM, KENNA</b> National Indoor Arena, Birmingham, England, May 8-9, 1	34,877 three sellouts	Concerts West/AEG Live
10	\$2,742,102 (£1,391,930) \$147.75/\$68.95	<b>JUSTIN TIMBERLAKE, TIMBALAND, UNKLE JAM, KENNA</b> AEN Arena, Manchester, England, May 14-15	31,658 two sellouts	Concerts West/AEG Live
11	\$2,656,145 \$260/\$52	<b>THE POLICE, FICTION PLANE</b> Staples Center, Los Angeles, June 20	17,026 sellout	The Next Adventure (A Live Nation Company)
12	\$2,545,988 (£1,292,380) \$147.75/\$78.80	<b>JUSTIN TIMBERLAKE, TIMBALAND, UNKLE JAM</b> SECC, Glasgow, Scotland, May 3-5	26,321 three sellouts	Concerts West/AEG Live
13	\$2,116,378 (\$2,496,700 Australian) \$127.15/\$83.92	<b>GUNS N' ROSES, ROSE TATTOO, SEBASTIAN BACH</b> Acer Arena, Sydney, June 23-24	23,323 23,564 two shows	Dainty Consolidated Entertainment
14	\$2,059,675 \$250/\$50	<b>THE POLICE, FICTION PLANE</b> Honda Center, Anaheim, Calif., June 21	13,663 sellout	The Next Adventure (A Live Nation Company)
15	\$1,970,365 \$225/\$50	<b>THE POLICE, FICTION PLANE</b> U.S. Airways Center, Phoenix, June 18	16,710 sellout	The Next Adventure (A Live Nation Company)
16	\$1,623,112 \$85.50/\$35.50	<b>JOHN MAYER, BEN FOLDS, ROCCO DELUCA &amp; THE BURDEN</b> Hollywood Bowl, Hollywood, Calif., June 9-10	31,927 33,918 two shows	Andrew Hewitt Co./Bill Silva Presents, Live Nation
17	\$1,550,518 (£787,065) \$147.75/\$88.65	<b>JUSTIN TIMBERLAKE, TIMBALAND, UNKLE JAM</b> Hallam FM Arena, Sheffield, England, April 27-28	16,975 two sellouts	Concerts West/AEG Live
18	\$1,402,454 \$260/\$36	<b>ROGER WATERS</b> Hollywood Bowl, Hollywood, Calif., June 13	16,730 sellout	Andrew Hewitt Co./Bill Silva Presents, Live Nation
19	\$1,243,980 (\$1,476,184 Australian) \$126.41/\$58.99	<b>GUNS N' ROSES, ROSE TATTOO, SEBASTIAN BACH</b> Entertainment Centre, Brisbane, Australia, June 9-20	13,417 19,510 two shows	Dainty Consolidated Entertainment
20	\$1,112,380 (£564,660) \$149.08/\$59.63	<b>JUSTIN TIMBERLAKE, TIMBALAND, UNKLE JAM</b> Metro Radio Arena, Newcastle, England, April 30-May 1	15,951 two sellouts	Concerts West/AEG Live
21	\$1,034,739 \$135/\$35	<b>MORRISSEY, KRISTEEN YOUNG</b> Hollywood Bowl, Hollywood, Calif., June 8	16,662 sellout	Andrew Hewitt Co./Bill Silva Presents
22	\$991,325 \$150/\$50	<b>STEELY DAN, SAM YANEL CRGAN TRIO</b> Beacon Theatre, New York, June 10-11, 13	3,562 three sellouts	Live Nation
23	\$948,404 (\$1,050,060 Canadian) \$135.03/\$62.77	<b>BILLY JOEL</b> John Laba Centre, London, Ontario, May 6	9,294 9,612	Global Spectrum Facility Management
24	\$920,118 (£467,062) \$147.75/\$78.80	<b>JUSTIN TIMBERLAKE, TIMBALAND, UNKLE JAM, KENNA</b> Nottingham Arena, Nottingham, England, May 13	9,710 sellout	Concerts West/AEG Live
25	\$843,911 \$77/\$39	<b>KENNY CHESNEY, SUGARLAND, PAT GREEN</b> Darlen Lake Performing Arts Center, Darlen Center, N.Y., June 21	17,722 sellout	Live Nation The Messina Group/AEG Live
26	\$765,510 \$60/\$12	<b>SCHAEFFER CRAWFISH BOIL: CHEAP TRICK, HINDER &amp; OTHERS</b> Railroad Reservation Park, Birmingham, Ala., May 4-5	35,004 two sellouts	Fed Mountain Entertainment
27	\$712,381 \$75.50/\$25	<b>GWEN STEFANI, AKON, LADY SOVEREIGN</b> Shoreline Amphitheatre, Mountain View, Calif., June 19	15,349 22,000	Live Nation
28	\$667,460 \$75.25/\$20.75	<b>GWEN STEFANI, AKON, LADY SOVEREIGN</b> PNC Bank Arts Center, Holmdel, N.J., May 11	16,305 sellout	Live Nation
29	\$657,504 \$69.50/\$39.50	<b>GWEN STEFANI, AKON, LADY SOVEREIGN</b> Palace of Auburn Hills, Auburn Hills, Mich., June 1	13,071 14,224	Live Nation
30	\$648,054 \$52.75/\$39.75	<b>TOOL, MELT-BANANA</b> BankAtlantic Center, Sunrise, Fla., June 1	10,982 21,529	Live Nation, Fantasma Productions, in-house
31	\$642,288 \$31/\$26.17	<b>THE FRAY, MAE, OK GO</b> Charter One Pavilion, Chicago, June 12-14	22,130 24,138 three shows	Live Nation
32	\$632,915 \$69.75/\$25	<b>GWEN STEFANI, AKON, LADY SOVEREIGN</b> Tweeter Center, Mansfield, Mass., May 23	15,309 15,067	Live Nation
33	\$625,595 \$65/\$55/\$45	<b>JILL SCOTT, MO'NIGLE, MUSIQ, ROBIN THICKE, CHAKA KHAN</b> Radio City Music Hall, New York, June 13-14	11,896 two sellouts	M&G Entertainment, Festival Productions, CP Enterprises
34	\$619,340 \$99.50/\$35.50	<b>CIRQUE DU SOLEIL'S 'DELIRIUM'</b> Spokane Arena, Spokane, Wash., May 16-17	8,476 9,718 two shows	Live Nation, Cirque du Soleil
35	\$605,896 \$76/\$26.50	<b>RUSH</b> Ford Amphitheatre, Tampa, Fla., June 16	13,434 19,308	The Next Adventure (A Live Nation Company)

RAY WADDELL  
rwaddell@billboard.com

# ON THE ROAD

## THE BACKSTAGE TEAM DMB Backed By Loyal Veterans

In the Murphy's Law world of touring, there is no substitute for experience, and the Dave Matthews Band team has it in spades.

Many of the DMB key crew members have logged years and thousands of miles with the band, and some have been with the group from the beginning, including front-of-house sound guy Jeff "Bagby" Thomas and lighting director LD Fenton Williams.

Similarly, manager Coran Capshaw has been onboard from the beginning, and agent Chip Hooper at Monterey Peninsula Artists/Paradigm has booked the band for 14 years. Rod MacSween books the band internationally.

Hooper says the touring team is both "a family" and made up of top professionals.

"The thing that Coran does really well is he finds the best people to do their job, and then he lets them do their job," Hooper says.

As veteran as the crew is, tour manager Bill Greer is relatively new to the camp, though

our manager and our agent would say, 'Here's where the gigs are.' And it has been very smart the way they've done it."

Capshaw and Hooper have been a successful team in gauging what to do. "Some years are good years for the stadiums, some are good for the amphitheaters, some years the music market is good, some not so good," Matthews says. "Our management has always been pretty successful at thinking of the fans, thinking of the band, before he thinks about who owns the building."

Capshaw says DMB doesn't "sell" the tour to any one entity. "We end up in a lot of Live Nation venues because they own a lot of the sheds," he says. "But it's more about where we want to play than [what promotion company] we want to play for."

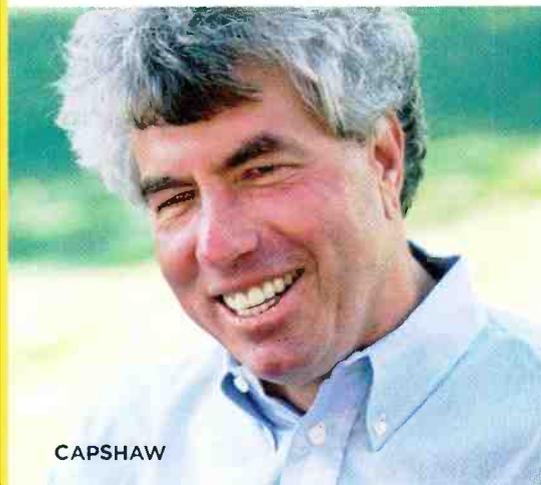
Hooper says the process starts with nailing down when the band can work. Capshaw "figures out when they're going to be available and when they're going to want to work, and then we talk about what we're trying to accomplish and how much time we have to accomplish it," Hooper says. "Then we set out to come up with the right group of venues where we think the band will thrive and where the fans will enjoy coming to shows."

The process is "very meticulous," Hooper says, "from choosing the venues, to how many nights we're in the venues, to what the ticket prices are, to when we're in the market. Pretty much no stone goes unturned when we book a Dave Matthews Band tour."

Indeed, the band has never been beholden to any promoter or building. "We don't want to be tied to anyone because what happens when they go belly up in the water?" Matthews wonders. "I feel like if our connection is to our fans and their connection is to us, once that's made we just try and do our part of the job."

In that vein, the band has always been conservative when it comes to ticket prices. This strategy is also a sound business approach for an act that tours annually. "We don't go away for five years like a lot of artists do," Hooper says. "We tour very regularly, and we've been very respectful of the fans and thoughtful about what we felt was the right thing to do."

Respect is a common theme. "There's a respect, a politeness inherent with the way these guys conduct themselves," Greer says. "I can't remember us leaving a building when folks haven't said, 'We loved having you and can't wait to have you back.'"



CAPSHAW

he's logged some 25 years working with acts ranging from Pink Floyd to Madonna to Bon Jovi. He came to the DMB crew last April.

"My overall general impression was that there was quite a family atmosphere, obviously generated from the fact that they had so many guys that worked with this band for so long," Greer says. "There was such a loyalty in place from both band members and management."

The experience of the crew with DMB made Greer's job easier, he says. "This really was a machine that seemed to roll quite well in terms of the way they'd been doing it and past parameters they'd been using," he adds.

And DMB has very much a band mentality, Greer adds. "Some people make the misconception that it's Dave and four other guys, [but] we treat these five individuals as total equals in all aspects," Greer says. "But looking at Dave as the point man, if anybody had a reason to have an ego it's him, but he is probably the most grounded person I've ever worked with. And the other guys are all the same way."

From the band's perspective, they let the pros do what they do when it comes to touring strategy. "There are our favorite spots to go," Matthews says. "[But] even from the beginning,



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SPECIAL FEATURE

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EVOLUTION OF  
RANCHERA AND A  
HOT CAREER WITH  
HIS NEW ALBUM,  
'VIENTO A FAVOR'



ALEJANDRO FERNÁNDEZ in concert for his first live album in June 2004 in Madrid.

With a powerful, expressive voice and through astute choices of songs and producers, ranchera singer Alejandro Fernández has risen to the top ranks of regional Mexican music in recent years. ■ Although it may have helped that the 36-year-old singer is the darkly handsome son of ranchera legend Vicente Fernández, in the world of mariachi rancheras, the Fernández legacy only put more pressure, expectations and a brighter spotlight on Alejandro when he began his professional career in the early '90s.

Yet Fernández steadily rose to the task. Through shrewd song selection, key artistic collaborations and a dogged determination to push the ranchera envelope in the past decade, he has indisputably become the new lion king of the ranchera universe.

His latest CD, "Viento a Favor," is another musical gem where Fernández continues what he calls the "evolution of the ranchera," fusing pop and rock flourishes and ballads into his pop-ranchera mix. Combining his musical vision and single-minded purpose with smart booking, promotions and management alliances, Fernández has emerged as the successful model for the modern ranchera artist.

"When you say 'Alejandro Fernández,' you have the whole package," says Carlos Alvarez, a radio personality at Spanish contemporary KLVF-FM Los Angeles. "He's got the talent, he's got charisma, he's got the voice, and he's got the looks. I have known him 11 years, and each time I see a different Alejandro Fernández. He is always getting better."

Fernández's ascent was not an easy one, as he had to overcome complaints from purists and hardcore fans. But the reward has been an expanding audience and a bigger touring circuit.

"Alejandro has a very strong fan base," says Kate Ramos, senior VP of touring alliances with Live Nation in Los Angeles. "He also has the opportunity to continue growing because he is one of the few acts that combines a pop repertoire with his traditional Mexican music."

The story of Alejandro Fernández begins in Guadalajara, Mexico, where he was born on April 24, 1971. At the time, his father was already solidly entrenched as the ranchera king. As a toddler, the younger Fernández was exposed to the world of entertainment, joining his famous father on tour stages and national TV shows. And, on occasion, thrilling adults by singing his father's songs.

Initially, Fernández eschewed a singing career and its requisite personal sacrifices in favor of pursuing a degree in architectural engineering at the Universidad Valle de Atemajac in Guadalajara. But one day in 1989, Sony México, his father's record label, asked him to sing a duet with Vicente on the song "Amor de los Dos," which appeared on the "México: Voz y Sentimiento" compilation.

It was a turning point, Fernández recalls. "Without any doubts, I feel I did not make a mistake. I think the fans gave me the space where I could have success in this."

With enthusiastic record-label support and his father's guidance, Fernández quickly released his self-titled debut album, which produced the singles "Necesito Olvidarla" and "Equivocadamente." He followed through with an extensive, grinding promotional schedule, and for the next few years toured the United States and Mexico with his proud father, who usually introduced him as his musical heir.

At first, Fernández hewed to the traditional ranchera genre, releasing several albums including "Piel de Nina" (1993), "Grandes Exitos a la Manera de Alejandro Fernández" (1994), "Que Seas Muy Feliz" (1995) and "Muy Dentro de Mi Corazón" (1996). He began to rise on the charts with several hit singles, such as "Piel de Nina," "Acabé por Llorar," "Pesar de Todo" and "Como Quien

continued on >>p46

THE SON OF A RANCHERA LEGEND, ALEJANDRO FERNÁNDEZ IS LEADING REGIONAL MEXICAN MUSIC INTO A NEW ERA

# HEIR

# APPARENT

BY RAMIRO BURR

Vestir de charro es arroparse con la identidad de un pueblo noble y apasionado, que lo mismo canta su alegría que su dolor.



Esa es la esencia de mi hijo Alejandro.

¡ FELICIDADES HIJO !

Vicente  
Fernandez

from >>p44 Pierde Una Estrella.”

In 1996, Fernández had a fortuitous meeting with Miami-based composer/producer Emilio Estefan Jr. For years, Fernández had wanted to stretch out beyond the ranchera tradition, and Estefan seemed to have the credentials and the skills. The result was 1997's "Me Estoy Enamorando," a CD whose cover was the first where Fernández did not wear a traditional Mexican charro outfit. While Estefan produced, Fernández collaborated with noted Colombian composer Kike Santander.

Estefan downplays his role.

"All we did was just find the right songs for him," he says. "What I love about him is that he told me, 'The only thing I would never like to get away from is the Mexican roots music.' Me being Cuban, I appreciated that."

The CD showcased Fernández's sensi-

"Origenes" and "Nina, Amada Mia."

In 2004, Fernández ventured into film, teaming with producer/director Alfonso Arau in the movie "Zapata," about Mexican Revolution hero Emiliano Zapata.

The next year, Fernández took another step toward his goal of opening new markets when he traveled to Madrid to record "Mexico-Madrid: En Directo y Sin Escalas." It was his first live album, but he reworked his tunes with new arrangements and smartly included duets with three Spanish artists: Amaia, Malu and Diego El Cigala.

While his label provided critical promotional muscle and sales support, Fernández helped bolster sales by timing his opening tour in Spain to coincide with the CD's release, hitting all of the country's major markets including Tenerife, Málaga, Madrid, Valencia and Zaragoza.

With his latest CD, Fernández contin-

laborated with several people on my previous records, some seven or eight duets," he says. But he sought a duet with a pop superstar to reach new audiences.

Beyoncé says, "I loved working with Alejandro on 'Amor Gitano.' When I was asked to record with him, I immediately said 'yes.' He is extremely talented."

For composer Santander, Fernández is a leader in what he calls the pop-ranchero movement. "Alejandro is always attempting something new. He is the voice of the genre, and this is why I consider myself a fan of his, and I feel very proud of the songs I write for him."

Peruvian singer/songwriter Gian Marco, who has contributed songs to various Fernández albums, says he admires the artist for his interpretative abilities.

"He has a unique style. He has a huge capacity to interpret the songs and use his

## 'ROCK STAR OF MARIACHI'

### ARTISTS, AGENTS, PRODUCERS AND MANAGERS CHIME IN ON ALEJANDRO FERNÁNDEZ

"Great singer," "charismatic entertainer" and "innovative artist" are common phrases used by industry folks and fans to describe ranchera/pop singer Alejandro Fernández.

Son of ranchera legend Vicente Fernández, Alejandro has slowly been carving out a reputation as an artist who pushes the envelope and exceeds expectations. By alternating between hardcore ranchera and pop ballad albums, he's demonstrated that he isn't afraid to take risks to help the traditional ranchera genre evolve by becoming more contemporary.

His latest album, "Viento a Favor," is a prime example of that adventurous musical fusion.

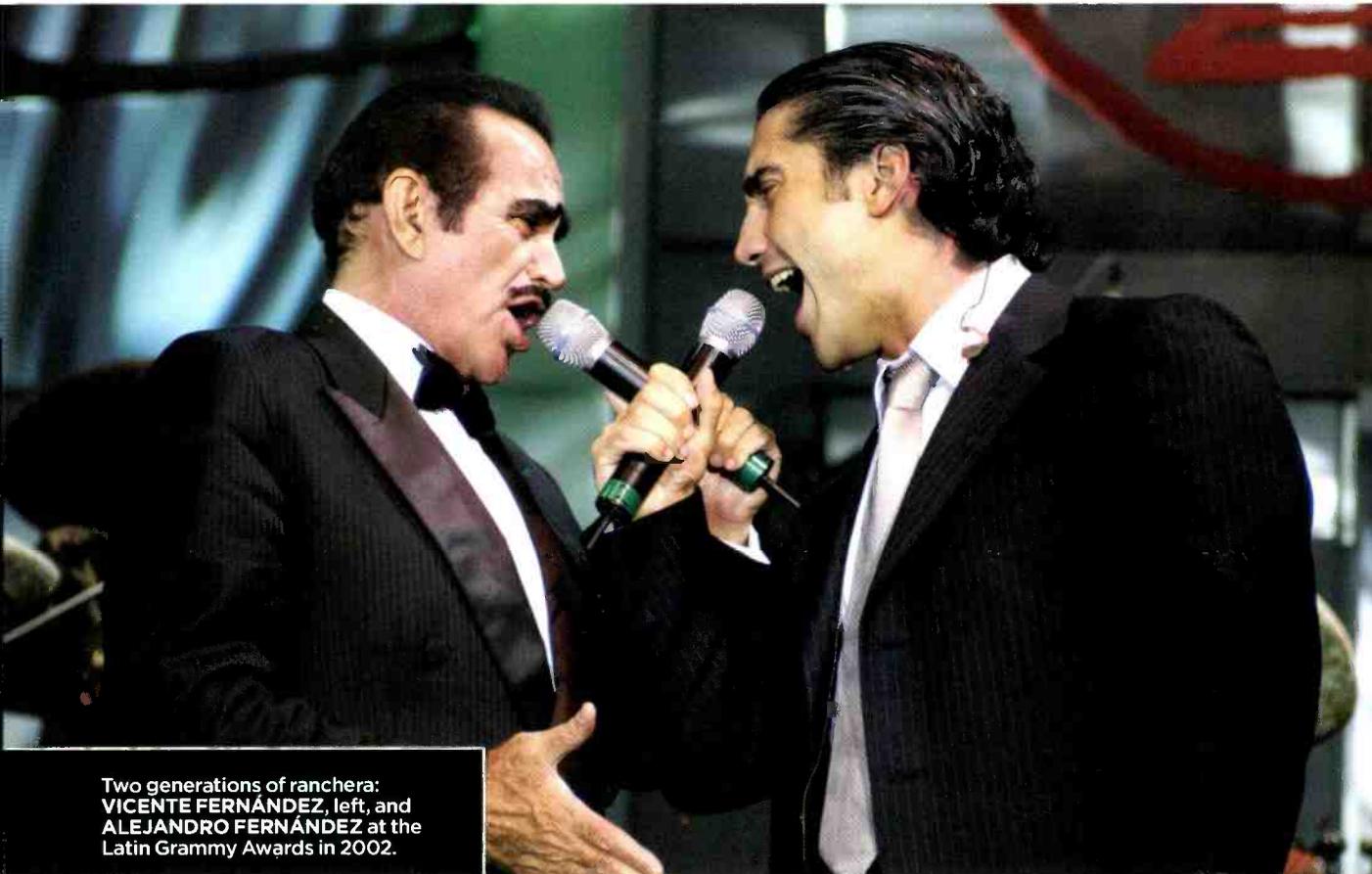
Below, various music industry professionals, including artists, agents, producers and managers, share their views on the young ranchero prince.

**"Alejandro continues to evolve musically, and we believe this new album will take him to new career highs. While we all recognize that he is enormously talented vocally, he connects because he is very human, perfectly imperfect and therefore truly believable."**

—KEVIN LAWRIE, SONY BMG LATIN AMERICA PRESIDENT

**"He is hot because he is like the rock star of mariachi. He captivates multiple audiences and generations. Grandmas like him just as much as teenagers."**

—CYNTHIA MUNOZ, MARIACHI VARGAS EXTRAVAGANZA PRODUCER/MUNOZ PUBLIC RELATIONS PRESIDENT



Two generations of ranchera: VICENTE FERNÁNDEZ, left, and ALEJANDRO FERNÁNDEZ at the Latin Grammy Awards in 2002.

tive ballad style on tunes like the title track, "Si Tu Supieras" and "En el Jardín," a duet with Gloria Estefan.

There were reports that Fernández's father was disappointed his son turned away from tradition. But Fernández knew that ultimately, even if it means risk, evolution is necessary to keep things fresh.

"It was a big risk at the beginning, but I think that with everything in life you have to be willing to risk something in order to be able to come out ahead, to be able to surpass yourself," he says.

Although it did not win, Fernández's CD received two Grammy Award nominations that year. One was for best Latin pop performance, where he competed against singers Luis Miguel, Cristian, and Enrique and Julio Iglesias.

But the son also promised the patriarch that he would never turn his back on his ranchero roots.

From there, Fernández alternated between roots rancheras and pop fusions on successive albums including "Mi Verdad," "Corazón Abierto," "Entre Tus Brazos,"

ues his forays into the Latino mainstream, recording romantic ballads and dance tunes with pop and rock flourishes. And he has again teamed with noted producer Aureo Baqueiro, who also worked on his previous two albums.

"Alejandro is the type of artist who is sure of himself, sure of his career," Baqueiro says. "He is very hungry to explore new roads, and it all comes from his deep desires to expand the genre he is in."

The "Viento a Favor" album includes a duet with Beyoncé on the tune "Amor Gitano." The song—a sensual, flamenco-pop track—was written by Beyoncé and Grammy-winning songwriter/recording artists Reyli Barba and Jaime Flores also is on the rerelease of Beyoncé's "B'Day" album. Grammy-winning producer Rudy Perez produced the track at the Rock the Mic Studios in New York.

In February, "Amor Gitano" was released on the premiere episode of the Telemundo Network's "El Zorro" telenovela.

According to Fernández, pairing with Beyoncé was a natural choice. "I had col-

voice to convey so much. Very few people can sing or interpret the way he does."

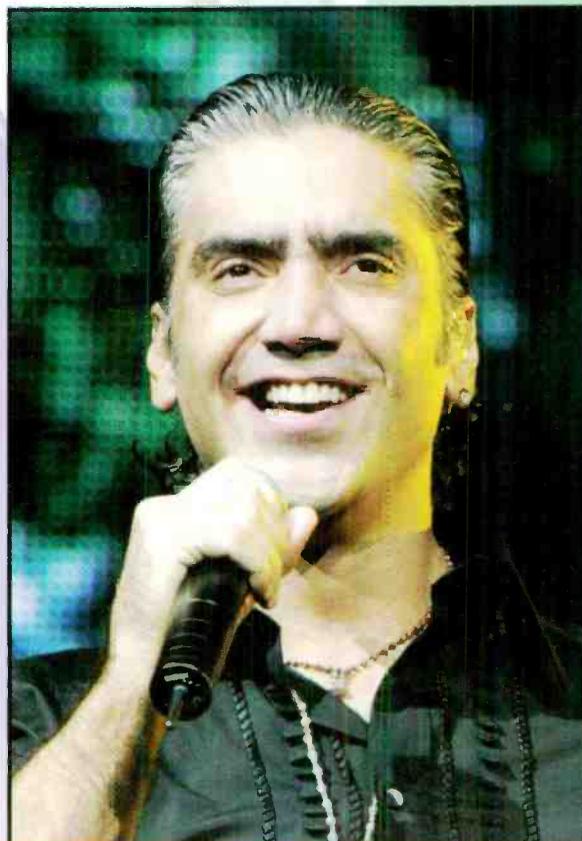
Leonel Garcia of Mexican pop duo Sin Bandera is another fan. "He's outstanding in his singing. He is surprisingly good in the live performances," Garcia says. "You can hear the albums, and you can say, 'OK, he's great. I'm going to see him live.' And you get incredibly surprised, because he's even better live."

Ultimately, Fernández seems to have it all. He is hungry and determined, superbly talented, always keen on breaking new ground and open to ideas from creative collaborators.

"He is incredibly gifted . . . and he is gorgeous," Live Nation's Ramos says.

For more than three decades, Vicente Fernández had been the undisputed ranchera king, the successor in a storied lineage in Mexico's heartland music that includes pioneers Jorge Negrete, Pedro Infante and Javier Solís.

He can rest assured that despite constant competition, his son is ready to take over the ranchera mantle. . . .



# ¡FELICIDADES ALEJANDRO!

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# STAKING NEW GROUND

**THE RISING STAR OF RANCHERA TALKS ABOUT STARTING OUT, TAKING RISKS AND FOLLOWING IN HIS FATHER'S FOOTSTEPS**

Young, handsome and talented, Alejandro Fernández is poised to become the most popular ranchera singer in the world.

Right now that title is held by his father, the legendary Vicente Fernández, considered by some the Frank Sinatra of ranchera. Of course, the elder Fernández, at 67, has been at it quite a bit longer than his son.

In the world of mariachi rancheras, the heartland music of Mexico, the three all-time popular singers are considered to be Pedro Infante and Jorge Negrete from the '50s and Javier Solís from the '60s.

Few would question that the elder Fernández, who possesses a powerful voice, is the fourth icon. So Alejandro, celebrating the 15th year of his career at the age of 36, has some pretty big shoes to step into.

And while his father is known for the traditional hardcore rancheras, the younger Fernández has staked out new ground by mixing in pop balladry to reach new fans.

Last year, Fernández greatly increased his popularity in Spain when he recorded his first live disc, "Mexico-Madrid: En Directo y Sin Escalas," in Madrid. In recent years, he was awarded a star on the Hollywood Walk of Fame and has also stretched into film with his most recent work, the 2004 Alfonso Arau-directed "Zapata," profiling Mexican Revolution hero Emiliano Zapata.

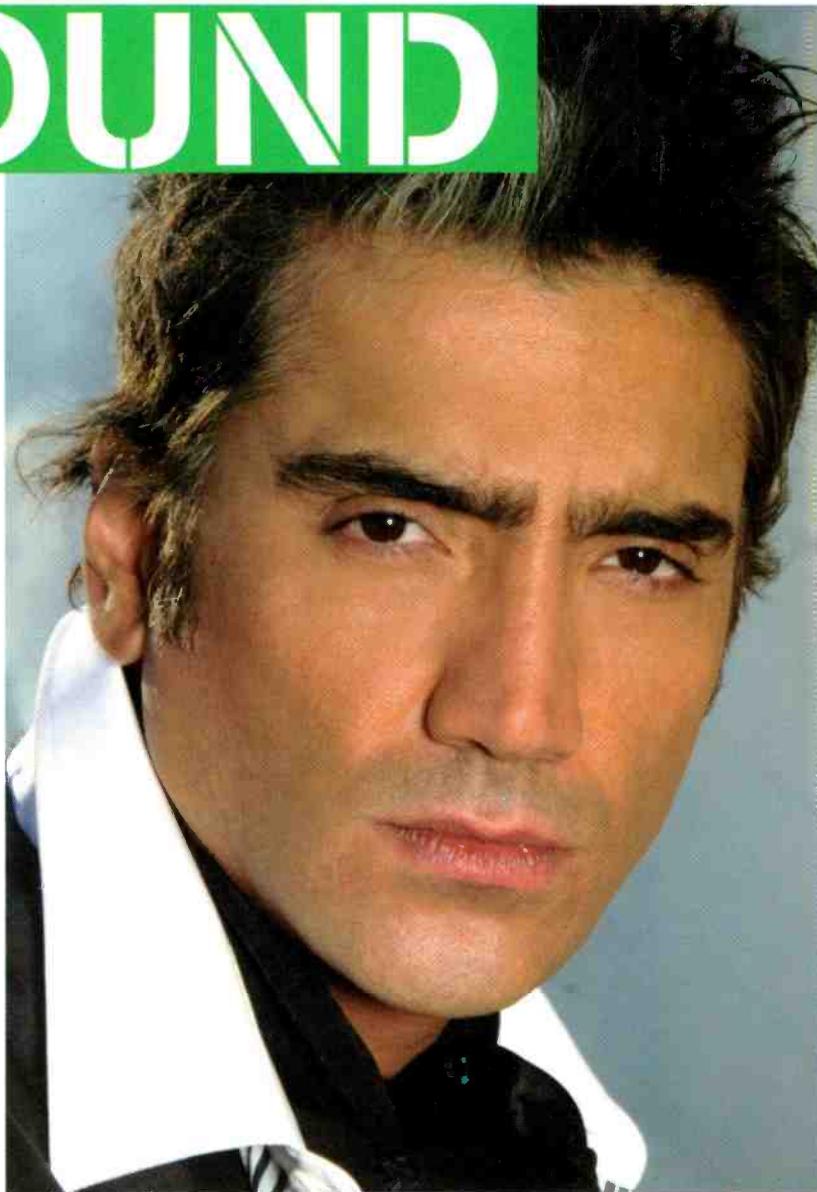
In this interview translated from his native Spanish, Fernández talks about his beginnings, his desire to expand the ranchera tradition, his new CD "Viento a Favor" and his family.

#### Who were your first music heroes and influences?

I heard everything, from Mexican singers, Spanish singers, Argentinean. All of that helped feed my artistic inspiration when I was young. I would listen to Julio Iglesias, José José, my dad obviously. I think he has been the strongest influence. In that era I also heard Timbiriche, Luis Miguel, Miguel Bose. I liked romantic music a lot. Also Camilo Sesto . . . Juan Gabriel, Rocio Dúrcal, those were fundamental.

#### How did you get started in your career?

I began to be involved in show business when I was very little. I remember in the TV programs I would come out with my father. That was something my dad was always interested in, and so each time he could, when he was to be in a program or something he would take me to sing a song or sing a duet with him. But I did not contemplate dedicating myself to the career until the record label made me an offer to record a duet with my father. And so when I made my first presentation, I think that is



when I decided, "I will take this opportunity. I will leave the university studies, and I will see if this goes well for me." Nothing was easy. I had the weight of my father's name on me.

#### How old were you?

I was about 19, it was in 1989. I was studying architectural engineering. Once I got my first performance, I began to plan my work, my promotion, from that first record. Of course, now everything seems beautiful. But when I started my first promotional tour, uff!

#### Were you nervous?

No. It was just work, a lot of it. They put me to work like anyone else. They never gave me any special break for being the son of Vicente Fernández. Anyway, it was a long tour, all of Mexico—in the North, in the South, a lot of traveling. I was very tired. And so slowly I left the university. I tried to do both for a while, but I began to drop my grade point average. So I decided to retire from school for the moment.

#### Looking back, do you think you made the right decision?

Without any doubts. The fans gave me the space where I could have success in this. And from the bottom of my heart I am grateful to them. Because today, I am celebrating 15 years in my career. I feel very good, very satisfied.

In your music, you have always

continued on >>p50

**"Of all the young Mexican singers, Alejandro Fernández has the biggest international profile. He is the complete artist in every sense of the word, as evidenced by his massive sales and his prolific performances."**

—RAFAEL MONTIEL, MANAGER FOR LUPILLO RIVERA

**"Alejandro's great potential has no limits. He is a charming and generous person with many challenges in front of him, but his voice, charisma and stardom will boost him to a higher level. I expect Alejandro to deliver magnificent and better music for many, many years. His voice is like good wine . . . it just keeps getting better."**

—GABRIEL ABAROA, LATIN RECORDING ACADEMY PRESIDENT

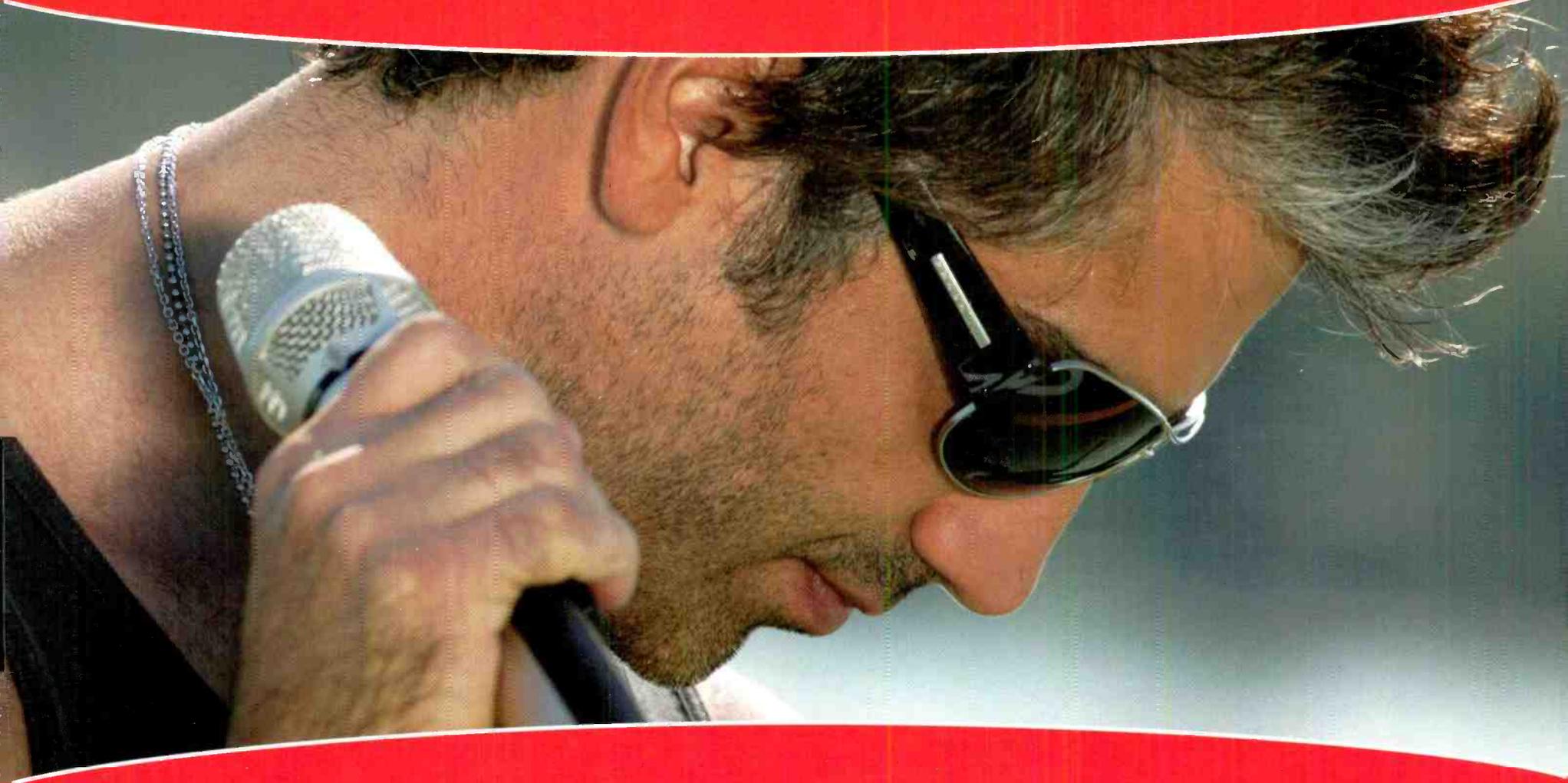
**"Few artists have been able to step beyond tradition and produce a new musical fusion. Alejandro has done that. And he represents the best and the most beautiful that Mexico can offer."**

—ARJON TABATABAI, ARJON'S INTERNATIONAL CLUB PRESIDENT/CEO

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from >>p48

played the traditional mariachi style but added a little pop flavor.

That is my challenge, to always be able to plan something unique, to be able to last over time. From the very beginning, I have always tried to put my personal stamp on the music. By creating this personal stamp, I think you can have longevity, you can create a new musical current.

**As a mariachi singer, why is mariachi considered Mexico's heartland music?**

It is part of our culture. Mariachi is excellence, something that represents us here. It is our music. It is something that was invented in Mexico. The people love it, it is a lot of fun. It is also very versatile, the mariachi can play any kind of music. It is something that has always represented [Mexico] all over the world. The same with tequila, the mariachi, the mariachi suit, it all represents Mexico at the worldwide level.

**The unfamiliar think all mariachi music is the same old sad song. How much more is there to the music?**

You can find a lot of different kinds of music in mariachi. They can play you a happy song, a song to make you cry or a very beautiful romantic song, almost like a poem they can recite. The music can be very multipurpose.

**You and your dad are the inheritors of a very long line of distinguished Mexican ranchera singers, beginning with all-time superstar Pedro Infante. Why is he still so beloved, 50 years after his death?**

Pedro is an icon. And more than anything it is because of what he did in Mexican cinema, especially during the Golden Age. And what made him such a public idol is that he identified with the people. In the movies, he came across as one of them. I do not know if he did it intentionally or unconsciously. It was the characters he played, like the carpenter, the boxer, the policeman, the poor fellow who is dying for love but is put in jail.

**"Corazón Abierto" is considered one of your best CDs in mix-**



Amid his family, **ALEJANDRO FERNÁNDEZ** gets a star on the Hollywood Walk of Fame in 2005.

**ing traditional and pop rhythms. Do you agree?**

It is tough to say which one was the best for me. One of my biggest CDs was "Me Estoy Enamorando," the first record I did with Emilio Estefan [Jr.]. They tell me that CD sold something like 4 [million] or 5 million copies. And "Corazón Abierto," despite more time, has only sold a million-and-a-half. So if we look at it like that, you can see why I think that CD, "Me Estoy Enamorando," is one of the strongest CDs in Mexico and internationally.

**Your previous CD, "Mexico-Madrid: En Directo y Sin Escalas," did well on the charts and in sales. How**

continued on >>p52

**"Alejandro is different than all the rest of the entertainers for his voice, his personality, his sincerity and charisma. He is the most important Latino singer at the moment. My favorite Alejandro album is 'Me Estoy Enamorando' because that is when we formed our fan club in Madrid and we got to meet him."**

—ANA MARIA SEVILLA,  
PRESIDENT OF ALEJANDRO  
FERNÁNDEZ FAN CLUB  
IN MADRID

continued on >>p52

IVAN MANJARREZ

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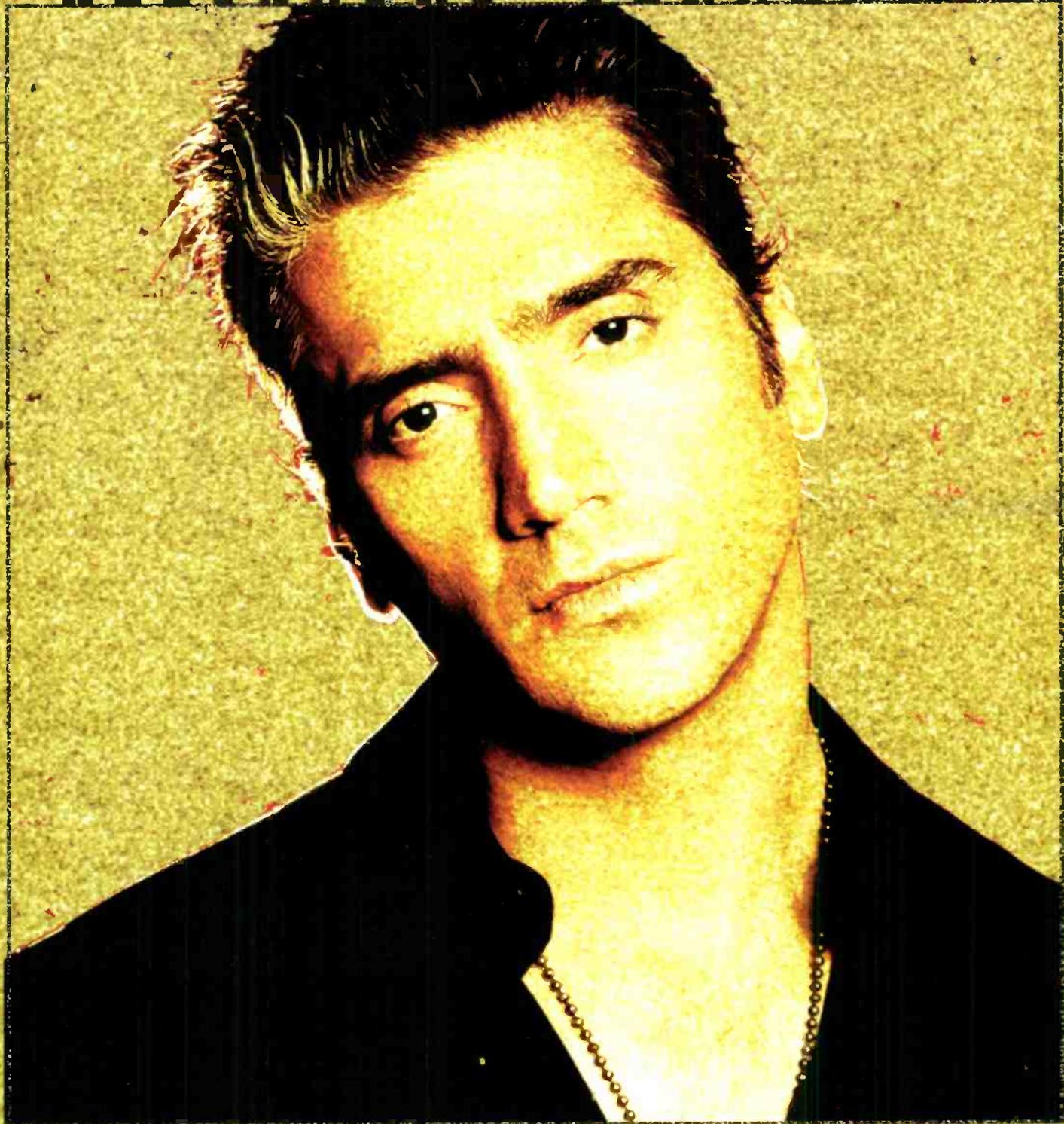
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from >>p50 **important was that record for you?**

It was very important, because in the first place, we opened a new market in Spain. We decided to record the CD, and it was the first time we were to record live. So then, we were excited and so was the record label. To be honest, I was surprised at how well it was received and how it continues to sell.

**Talk about your new CD, "Viento a Favor."**

We had a little more than a year to begin to get organized. It all started when I began to think about whom I would use to produce. I decided on Aureo [Baqueiro] because of his work on my previous CDs. He helps me be very creative, he likes to do different things, and he likes to take risks. So, we have almost five years working together, six years since we have known each other, and that gives you a liberty to express yourself.

**So you feel comfortable in taking risks when he is producing?**

Totally, because we understand each other perfectly. He knows what I want. He knows what I am looking for. He knows I like to take risks, but always on the edge of the knife, or in other words not to take crazy chances. He knows how to listen and how to execute. When I suggest something, he listens and lets me participate a lot.

**Why is it important for you to take chances?**

Because sometimes the public gets tired of the same type of songs. There was a time when the public got tired of all the slow romantic material, and then they get into the faster songs like "La Vida Loca." And all this fast dance music is suddenly all you heard on the radio. It comes in cycles. And you have to have variety and freshness.

**What attracted you to the song "Te Voy a Perder"?**

I like the lyrics. And also the melody. It seemed so different than what I usually record. Even though it is romantic, the lyrics suggest something else. It talks about a couple where one of them is judging the other for a mistake they made. And above all else, you have your dignity. You are asking her to stay, that things will get better. But if she does not listen to you, then you are not going to force her.

**"Cuando Estamos Juntos" sounds like the classic Mexican '70s pop ballads. Was that on purpose?**

You know, that song was the last one we recorded. We went to Argentina to record in the studio some 10, 15 days. And so I got this idea and told Aureo, "Listen, I want a song that has that groove, that talks about this." He did it immediately. We had to leave soon, but he made a quick, simple arrangement on the guitar only. That song came out with a '70s feel, very hippie, very surf, in that style.

**How did your duet with Beyoncé come about on "Amor Gitano"?**

We were fixing to wrap up the album when they called us about it . . . They told me that Beyoncé wanted **continued on >>p54**



From left, CHAYANNE, ALEJANDRO FERNÁNDEZ and MARC ANTHONY toured the United States together in 2005.

**"He does not rest on his laurels, and he is not content to stay within one genre. Instead he likes to bring out and celebrate something new with his fans. Alejandro is a person who will never stay in the same place. He likes to offer variety."**

—GIAN MARCO,  
SINGER/SONGWRITER

RODRIGO VARELA/WIREIMAGE.COM

*Congratulations Alejandro*

*It has truly been an amazing journey  
and an honor to share it with you.*

*Here's to another 15 Years!*

*Avi, Mike and Rebecca*



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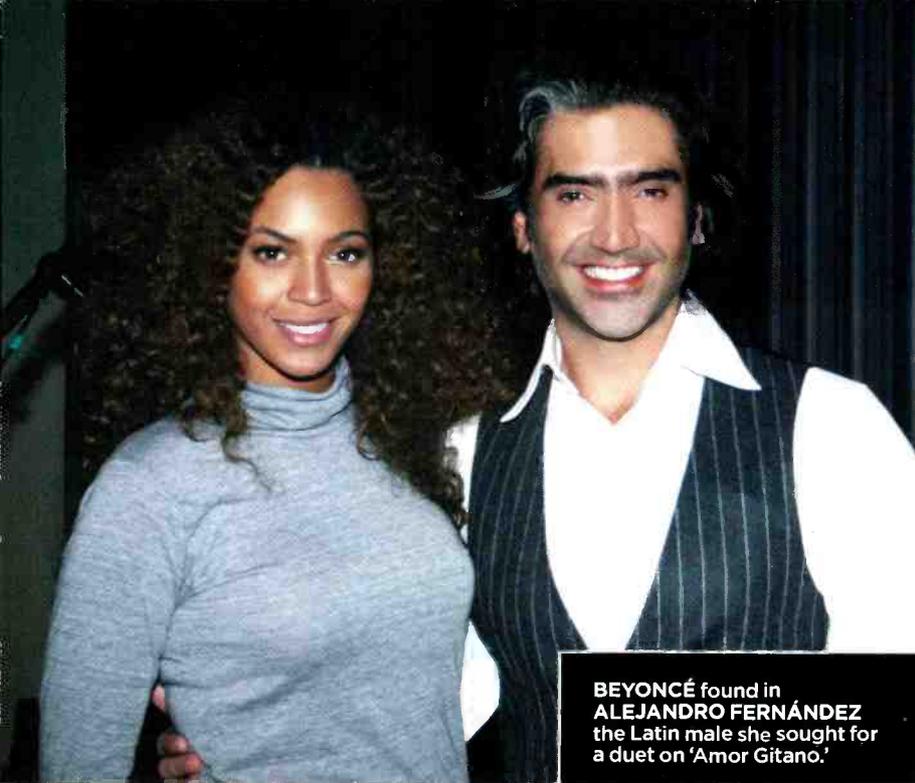
**Alejandro Fernández.**

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**BEYONCÉ** found in **ALEJANDRO FERNÁNDEZ** the Latin male she sought for a duet on 'Amor Gitano.'

from >>p52 to record a duet with a Latino male for her next album and record several songs in Spanish and that she had already recorded with Shakira. So when they suggested it, I liked the idea. I thought it was spectacular. So we went, I gave her the song and she liked it. The entire project was done by Rudy Perez. He also made the arrangement. We recorded it in one day. She seemed like a fine lady to me, very humble, with a great voice and beautiful.

**Your voice seems to have matured through the years, with more colors and tones. Do you agree?**

I feel much better, more comfortable singing these days. Before, I was more influenced by my dad or other singers. But now, after some time has passed, I have learned more about my voice and developed my own style. And effectively, I feel my voice sounds like no one else's. Now you can hear me on any radio station and

you can identify me perfectly.

**What motivates you to always do your best?**

It is the commitment we have with our fans, with our country. Personally, I feel like an ambassador of our culture and our Mexican music. And that despite the fact that I am seeking a new style that includes pop ballads, I have never stopped singing Mexican music or stopped putting on my mariachi [suit]. I have always done it, I will always do it and will continue to do it with pride. I want that to be very clear. In whatever concert or show that I have at the national or international level, I present myself with my mariachi, and I go on with my charro outfit. I will do that always, all my life.

**What else is coming up for you?**

We are preparing a new tour show with all this new material. I think this record was produced with our live performance in mind because it has a good vibe. We are preparing something different, something spectacular. I feel there is still so much to re-discover, to do and to offer on my creative side. I

had never felt so good in any previous birthday [April 24], and curiously, I feel I am in the prime of my life right now.

**How important is it for you to balance work and family?**

Very important, totally. It is fundamental. For example, we scheduled our promotions way in advance with attention to detail to allow for time with family. That is the most important thing for me.

**How does it feel to be the son of such a music legend?**

I am very proud to have a father that I have. He is a divine person, very beautiful. He is a person who showed me how to be a man, to be a father. He gave me the best advice on how to be a good man. I am grateful for everything he taught me. He has a big heart, very noble, very professional and a person whom I admire for all he has done, all he has accomplished, not just in the artistic world but also in the personal."  
—Ramiro Burr

**“Alejandro Fernández has been able to ‘internationalize’ mariachi music almost effortlessly, as the natural that he is. The fact that he includes a lot of romantic songs with a pop sensibility adds to his cachet, especially among women.”**

—DAVID GARCIA JR.,  
ENTERTAINMENT ATTORNEY

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# ALEJANDRO FERNÁNDEZ

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MÁS RECIENTE PRODUCCIÓN  
VIENTO A FAVOR  
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ARTISTA DE MÉXICO







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# DUAL DISCOGRAPHY

**ALEJANDRO FERNÁNDEZ'S ALBUMS OVER 15 YEARS SUCCESSFULLY REACH ACROSS RANCHERA AND POP**

**BY LEILA COBO**

Alejandro Fernández has crafted his own career and identity with a successful string of solo albums dating back 15 years. Throughout, Fernández has transcended his status as the son of ranchera icon Vicente Fernández and established himself as one of Mexico's prime ranchera singers. Most impressive, he has been able to launch a successful career as a pop singer, effectively straddling two different genres.

Here is a brief look at Fernández's recordings, going back to his debut in 1992.

"Alejandro Fernández" (1992): A young Fernández debuts with a self-titled album that proclaims him to be a new singer of Mexican music. His trademark velvety voice immediately makes him appealing to a younger generation of listeners.

"Piel de Niña" (1993): This sophomore album aimed for sexiness with a cover of a shirtless Fernández. There was no need. "Piel de Niña" placed seven singles on Billboard's charts.

"Que Seas Muy Feliz" (1995): Not one track on this album cracked the top 10 of Billboard's Hot Latin Songs chart (the highest peak was No. 17 with the title track and "Como Quien Pierde Una Estrella"). But with 205,000 copies sold, this was Fernández's most successful Mexican music release in the **continued on >>p58**

**ALEJANDRO FERNÁNDEZ** has been prolific and inventive in the recording studio.

**"After watching his growth over the years I think he has really built his own character and style. Alejandro is someone who has brought new sounds . . . and he has a legacy that is important for us to pay homage to."**

—EMILY SIMONITSCH,  
LIVE NATION SOUTHERN  
CALIFORNIA SENIOR  
VP OF TALENT

**"Alejandro is unique in his class. Even though he has proven himself in several genres, including pop ballads, he is still No. 1 in ranchera music."**

—JOE BONILLA,  
CROSSOVER AGENCY CEO

VICTOR ESPINOSA



## La Universidad Autónoma de Guadalajara Felicitamos a Alejandro Fernández

Por su destacada trayectoria artística,  
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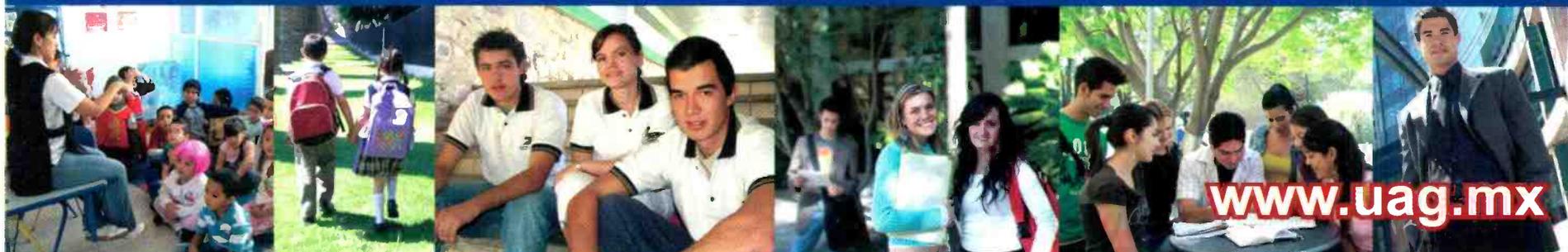
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**ALEJANDRO FERNÁNDEZ** draws teeming humanity to a March 2006 concert in Mexico City's main plaza.

from >>p56 United States.

"Muy Dentro de Mi Corazón" (1996): Fernández solidifies his standing as a purveyor of more contemporary Mexican music with an album that includes ranchera and pop songs in mariachi format.

"Me Estoy Enamorando" (1997): Fernández's first foray into pop, produced by Emilio Estefan, was a huge success, yielding four No. 1 hits on Hot Latin Songs: "Si Tu Supieras"; "En el Jardín"; "No Sé Olvidar," which spent eight weeks at No. 1; and "Yo Nací Para Amarte." The album established Fernández as an international star with appeal beyond ranchera music.

"Mi Verdad" (1999): Following his pop effort, Fernández returned to rancheras—down to his ranchera outfit on the album cover—but with a contemporary twist on a set that includes songs penned by contemporary composers. Hits included "Loco," which spent one week atop Hot Latin Songs.

"Entre Tus Brazos" (2000): Fernández's return to pop was not as spectacular as "Me Estoy Enamorando," but still sold nearly 200,000 copies in the United States alone.

"Orígenes" (2001): A fusion of ranchera music with world rhythms, "Orígenes" yielded the No. 1 hit "Tantita Pena," which was successful on both Mexican and pop radio.

"Niña Amada Mía" (2003): In keeping with his trend of alternating pop with ranchera albums, Fernández goes ranchero with "Niña," produced by Pedro Ramírez, who worked on "Mi Verdad."

"A Corazón Abierto" (2004): This album reunited Fernández with Grammy Award-winning producer/songwriter Kike Santander, who wrote the biggest hits on "Me Estoy Enamorando." It also found him singing the songs of a bold new generation of songwriters, including Gian Marco (Marc Anthony, Gloria Estefan), Leonel García (half of pop duo Sin Bandera), Reyli Barba (former member of pop band Elefante) and Mexican group Tres de Copas. Hits included the No. 1 "Me Dedicué a Perderte."

"Mexico-Madrid: En Directo y Sin Escalas" (2005): A live CD/DVD recorded in Madrid, it solidified Fernández's status as a global artist, capable of singing repertoire from two different genres. Here, Fernández tackles many of his hits, in new versions, featuring duets with Amaia (of La Oreja de Van Gogh), Malú and Diego El Cigala. ....

**"Alejandro was born to be a star. His lineage, his looks, his incredible talent and charisma . . . he's the whole package. His popularity reaches out to multiple generations and multiple genres."**

—THERESA JENKINS, EXECUTIVE DIRECTOR OF THE RECORDING ACADEMY'S TEXAS CHAPTER

**"Alejandro is one of the best singers we have today. A one-of-a-kind performer, able to sing opera, ranchero, or pop."**

—DELIA ORJUELA, BMI ASSOCIATE VP OF LATIN MUSIC

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# FROM MEXICO TO MADRID

SPAIN IS BECOMING A KEY MARKET FOR FERNÁNDEZ

BY HOWELL LLEWELLYN

Within the past three years, Spain has emerged as the third most important market in the world for Alejandro Fernández after Mexico and the United States.

As Spain's population of Latin-American immigrants soared in recent years, Fernández had a small fan base in the country already.

But in 2004, Sony BMG Spain drew up a plan to promote the singer to a broader range of fans.

"We began to design a development strategy plan for Alejandro about a year before the release [in October 2004] of 'A Corazón Abierto,'" Sony BMG international product manager Carlos Iglesias says.

"We had heard the first songs that would be on the album and decided we had no doubt the record was [right] for our plan. When some 40,000 units had been sold in Spain [of the 90,000 sold to date], we organized a showcase concert for June 2005 in the Palace of Congresses and invited Spanish artists such as Malú, Diego El Cigala and Amaia Montero of La Oreja de Van Gogh to sing with Alejandro."

The 2,500-capacity venue was sold out, and the concert was taped and released in October 2005 as a CD/DVD titled "Mexico-Madrid: En Directo y Sin Escalas."

"The CD from that concert has sold 110,000 units, and it clinched his success as a recording artist in Spain," Iglesias says.



ALEJANDRO FERNÁNDEZ gives it all he's got at Madrid's Arena Stadium in 2006.

Planet Events, which promotes Fernández's concerts in Spain, decided with Sony BMG to bring the artist back to the market twice last year. He played three concerts in March 2006 and 11 more venues in August and September. He sold out Madrid's 8,000-capacity Arena on both visits. Planet Events, which has presented other Latin artists in the market, plans to promote another tour by Fernández in Spain next year.

"I think Alejandro is the Mexican male artist with the greatest potential in Spain, with the undoubted value of his incredible voice," Iglesias says. "In less than two years, he has stepped from being almost unrecognized in Spain to not being able to walk down the street in peace."

"We used to manage Vicente Fernández and then Alejandro for many years, so we know how talented that family is. Alejandro has the whole future ahead of him. He plays everywhere, from the palenques [Mexican festivals] to the major touring circuits in the U.S."

—JAVIER RIVERA, MANAGER FOR K-PAZ DE LA SIERRA

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y el lanzamiento de su nuevo disco  
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**inspeccionar** v.t. Examinar, reconocer atentamente una cosa.

**inspector, ra** adj. Encargado de la inspección (ú.t.c.s.).

**inspiración** f. Estimulación de la mente a un alto nivel // Capacidad creadora. // **Persona que inspira emoción o sentimientos.** // Cosa inspirada.

**inspirar** v.t. Hacer surgir ideas creadoras. // Hacer florecer sentimientos.

**instalación** f. Acción y efecto de instalar o instalarse.

**instalador, ra** m. y f. Persona encargada de la

**Alejandro Fernández**  
15 años de trayectoria

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# FERNÁNDEZ'S HOT HITS

Within the past decade, Alejandro Fernández has hit No. 1 on the Hot Latin Songs chart with a half-dozen singles, beginning with "Si Tu Supieras" in September 2001. And five of those No. 1 hits have commanded the top of the chart for more than a month.

Fernández's 1997 album "Me Estoy Enamorando" entered the Top Latin Albums chart Oct. 11 of that year and held the No. 1 position for no less than 12 weeks.

Titles on these charts are ordered by peak position on Hot Latin Songs and Top Latin Albums, respectively.

If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart, and then by time spent in the top 10 and top 40.

**"Alejandro Fernández is the perfect example that perseverance leads to huge success. He continues to inspire people of all ages through his music."**

—MANUEL VARGAS, SINGER/SONGWRITER

QUOTES COMPILED BY RAMIRO BURR

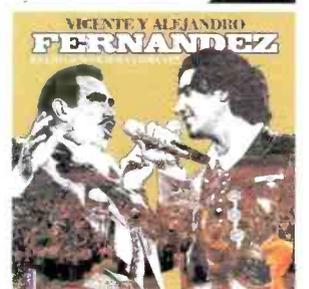
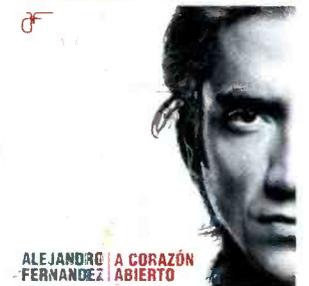
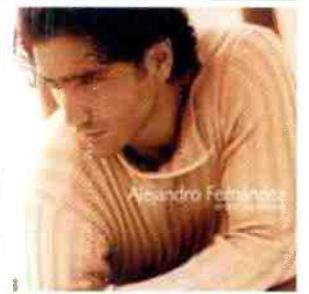
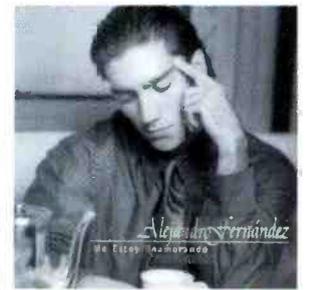
## TOP SINGLES

Rank	Title	Peak Position	Debut Date	Label
1	No Se Olvidar	1 (8 weeks)	Feb. 21, 1998	Sony Discos
2	Si Tu Supieras	1 (6)	Sept. 20, 1997	Sony Discos
3	Tantita Pena	1 (6)	Sept. 29, 2001	Sony Discos
4	En El Jardín *	1 (6)	Dec. 6, 1997	Sony Discos
5	Yo Nací Para Amarte	1 (5)	June 6, 1998	Sony Discos
6	Me Dedique A Perderte	1 (2)	Aug. 21, 2004	Sony BMG Norte
7	Loco	1	May 8, 1999	Sony Discos
8	Quiereme	3	March 25, 2000	Sony Discos
9	Si Te Vas	4	July 22, 2000	Sony Discos
10	Es La Mujer	7	June 14, 1997	Sony Discos
11	Nube Viajera	9	March 22, 1997	Sony Discos
12	Si He Sabido Amor	9	Sept. 4, 1999	Sony Discos
13	A Pesar De Todo	10	Nov. 5, 1994	Sony Music/Sony Discos
14	Cascos Ligeros	11	Aug. 21, 1993	Sony Music/Sony Discos
15	Brumas	11	Oct. 3, 1992	Sony Music/Sony Discos
16	Que Lastima	15	Feb. 26, 2005	Sony BMG Norte
17	Mono Negro	16	Dec. 28, 1996	Sony Discos
18	Nina Amada Mia	17	March 1, 2003	Sony Discos
19	Como Quien Pierde Una Estrella	17	Sept. 2, 1995	Sony Music/Sony Discos
20	Que Seas Muy Feliz	17	May 20, 1995	Sony Music/Sony Discos

\* Featuring Gloria Estefan

## TOP ALBUMS

Rank	Title	Peak Position	Debut Date	Label
1	Me Estoy Enamorando	1 (12 weeks)	Oct. 11, 1997	Sony Discos
2	Entre Tus Brazos	1	May 13, 2000	Sony Discos
3	A Corazon Abierto	2	Sept. 25, 2004	Sony BMG Norte
4	Origenes	2	Oct. 13, 2001	Sony Discos
5	En Vivo: Juntos Por Ultima Vez	4	Nov. 1, 2003	Sony BMG Norte



Detras de un gran artista hay siempre una gran familia y un gran amigo

**felicidades!**

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Lo de ~~##%@&\*~~ era sólo un chiste, que sólo se hace entre machos!

Felicidades por esta edición de Billboard. Merecido!

Un abrazo.

LR

P.D. Ya escuchaste "Ahora soy rico?"

# BOXSCORE

## Alejandro Fernández: Top Bookings: 1996-2007

	GROSS SALES/ Ticket Scale	VENUE Location, Date(s)	Attendance, Capacity No. of Shows, Sellouts	Promoter(s)				
1	\$2,212,835 \$255/\$140/\$115/\$95	UNIVERSAL AMPHITHEATRE Universal City, Calif., Nov. 8-16, 2002	19,409 22,832 four shows	House of Blues Concerts, Hauser-CIE Events	14	\$915,450 \$100/\$90/\$80/\$50	MADISON SQUARE GARDEN New York, Oct. 20, 2002	11,802 15,009 Cardenas/Fernández & Associates
2	\$2,055,815 \$500/\$40	AMERICAN AIRLINES ARENA Miami, Sept. 17-18, 2005	26,940 28,933 two shows	The Cellar Door Cos.	15	\$874,797 \$159.50/\$101.75/ \$80.75/\$70.25	MANDALAY BAY EVENTS CENTER Las Vegas, Sept. 16, 2006	6,959 sellout House of Blues Concerts
3	\$1,709,997 \$200/\$139/\$115/\$89	UNIVERSAL AMPHITHEATRE Universal City, Calif., Nov. 9-11, 2001	17,937 18,141 three shows	House of Blues Concerts, Hauser-CIE Events, CIE	16	\$846,545 \$95/\$85/\$70/\$55	MADISON SQUARE GARDEN New York, Oct. 21, 2001	11,525 sellout Cardenas/Fernández & Associates, Hauser-CIE Events, CIE
4	\$1,397,703 (14,242,590 pesos) \$53.97/\$883	AUDITORIO NACIONAL Mexico City, Oct. 1-24, 1998	51,317 52,785 six shows	RAC Producciones	17	\$807,614 \$203/\$48	IPAYONE CENTER AT THE SPORTS ARENA San Diego, Aug. 28, 2005	10,566 sellout Avalon Attractions
5	\$1,387,216 (13,178,544 pesos) \$85/\$18	AUDITORIO NACIONAL Mexico City, Oct. 4-7, 2001	37,692 four sellouts	RAC Producciones, CIE	18	\$801,580 \$155/\$110/\$70/\$50	GIBSON AMPHITHEATRE Universal City, Calif., Nov. 19-21, 2004	11,247 11,570 two shows House of Blues Concerts, Clear Channel Entertainment, New Avalon, Vive!o
6	\$1,335,871 (10,686,968 pesos) \$40/\$18.75	AUDITORIO NACIONAL Mexico City, June 6-15, 1997	57,044 six sellouts	RAC Producciones, Ralph Hauser Entertainment	19	\$759,186 \$121/\$18	SHORELINE AMPHITHEATRE Mountain View, Calif., Aug. 27, 2005	17,743 22,000 Bill Graham Presents
7	\$1,315,254 \$128.50/\$30	VERIZON WIRELESS AMPHITHEATER Irvine, Calif., Aug. 24-26, 2005	21,942 31,030 two shows	Avalon Attractions	20	\$757,415 \$125/\$30	TOYOTA CENTER Houston, Aug. 17, 2005	12,764 13,226 PACE Concerts
8	\$1,271,971 \$129.50/\$49.50	MADISON SQUARE GARDEN New York, Sept. 9, 2005	15,534 sellout	Ron Delsener Presents	21	\$716,310 \$95/\$40	TOMMY HILFIGER AT JONES BEACH THEATER Wantagh, N.Y., Sept. 3, 2005	9,587 13,855 Ron Delsener Presents
9	\$1,139,999 \$200/\$139/\$115/\$89	UNIVERSAL AMPHITHEATRE Universal City, Calif., Nov. 17-18, 2001	11,961 12,095 two shows	House of Blues Concerts, Hauser-CIE Events, CIE	22	\$713,261 \$123.65/\$28.65	SBC CENTER San Antonio, Aug. 20, 2005	10,335 sellout PACE Concerts
10	\$1,126,194 \$125/\$25	ALLSTATE ARENA Rosemont, Ill., Sept. 1, 2005	14,520 14,958	Elevated Concerts	23	\$689,970 \$95/\$55	DON HASKINS CENTER El Paso, Texas, Aug. 21, 2005	9,141 sellout PACE Concerts
11	\$1,040,411 (9,883,910 pesos) \$85/\$18	AUDITORIO NACIONAL Mexico City, Oct. 26-28, 2001	28,266 three sellouts	RAC Producciones, CIE	24	\$686,763 \$128.50/\$58.50/ \$56/\$55.50	UNIVERSAL AMPHITHEATRE Universal City, Calif., Feb. 12-13, 1999	12,355 12,361 two shows Universal Concerts
12	\$945,055 \$85/\$75/\$60/\$40	ALLSTATE ARENA Rosemont, Ill., Oct. 20, 2001	14,459 18,639	Cardenas/Fernández & Associates, Hauser-CIE Events, CIE	25	\$686,650 \$252/\$47	ARENA AT GWINNETT CENTER Duluth, Ga., Sept. 13, 2005	8,184 10,846 Peter Conlon Presents
13	\$939,835 \$95/\$45	TD WATERHOUSE CENTRE Orlando, Fla., Sept. 14, 2005	12,195 12,482	The Cellar Door Cos.				

Note: Boxscore ranking shows top-grossing concerts by Alejandro Fernández reported to Billboard from 1996 to 2007.

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Felicita  
a

Alejandro Fernández  
"La voz de México"

Por sus 15 años de exitosa carrera



**HOUSE PROUD**  
Crowded House records again after 14 years

66



**SEXTET SUMMIT**  
Mingus joins Dolphy for jazz find of '07

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**GO TO CHURCH**  
Country phenom Eric rocks the road

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**AGELESS APPEAL**  
Los Rieleros' norteño, a quarter-century on

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**RETURN TO RADIO**  
Yellowcard gets back to the business of hits

70

# MUSIC

**BLUES** BY GAIL MITCHELL

## IT'S GOOD TO BE KING

On The Road Once Again, Blues Legend Readies His New Album

Three months. That was the longest stretch B.B. King ever took off from the road. Six weeks in, however, that old antsy feeling came knocking.

"I was married then, and I'd promised my wife I would take off for a while," King says. "But since I haven't been married since 1968, I don't have anyone to argue with about that. So, I stay out there."

Finishing a 10-day hiatus after a string of Canadian dates, King's current U.S. road show revved back up again with a Southern trek that got under way June 9 in Indianola, Miss., with his annual homecoming concert. All told, his 2007 tour includes 150 scheduled stops. Having celebrated his 10,000th concert last year at his club in New York's Times Square, the bluesman kicked off another milestone—his 60th year on the road—in January in Los Angeles. During the last five months, his mobile home has pulled into such cities as Phoenix, San Antonio, Chicago and Kansas City, Mo.

In the middle of that tour—scheduled to run through year's end—King will once again squeeze in room for his annual summer blues festival. With 16 stopovers including New York, Atlanta, Dallas and Los Angeles, this year's circuit begins July 24 and pairs King with two other legends for the first time: Etta James and Al Green.

Between performing, King will begin recording a new Gefen studio album in July with T-Bone Burnett producing. It's slated for release in early 2008. "People keep asking when I'm going to do something else with Eric Clapton or U2," he says. "But I can still do things by myself. This time, I've decided I don't want to do anything with partners for a while."

Earlier this year, he also spent a week at his self-named clubs in Memphis and Nashville filming a concert DVD due later this year. A previous live album, "Live at the Regal," was inducted this year into the Grammy Hall of Fame.

So what keeps the indefatigable 81-year-old (he turns 82 Sept. 16) going on a slate of one- and two-nighters that would put many of his younger compatriots under the table? One reason: After so many years, it's become second nature. "It's the way I make a living," King says simply early one afternoon in Chicago, following a show the night before in Wausau, Wis.

King has also become a blues ambassador. At a time of narrowcast radio airplay and mainstream ringtone mania, that's become a necessity.

"Blues players don't get our records played every day," King



KING

says. "The only stations I know that do play blues are the two satellite [radio] stations, but they also play other music. I found a long time ago that traveling from city to city, we were able to get publicity that we don't usually get. After we've gone to whatever city, our record sales go up, and we get more letters and cards. Then when we go back, it's a better crowd that next time."

Though it might not seem so on the surface, King has slowed down. In 1956, he remembers doing 342 one-nighters, a high that later dropped to an average of 240 nights per year. Now he averages between 100 and 150 shows per year, each lasting 90 minutes to two hours.

"I promised myself sometime back that I would cut down on my working," King says. "Now we work two to three weeks and take off a couple of weeks."

Until he was 70, King was a licensed pilot who flew to his gigs. But the suggestion by his manager and insurance company that he fly with a qualified pilot "took all the fun out of it. That's like having a chaperone when you've got a pretty girl."

So King now travels primarily in a mobile home while a second bus ferries band members. It's that camaraderie—most of the members have been with him at least 12 years—that keeps him and the fun going. That and the fact that the diabetic King has been able to find sugar-free turtles to satisfy his sweet tooth.

Despite 60 years of touring, King never takes his audiences for granted. "I still look some nights for it to be just me and the promoter," he says. "You can't ever depend that everyone there is really there to see you. I'd say 40% are true fans and 60% are there because they're with friends. So you hope if you're good that night that maybe 20% of them will become fans next time." ...

### >>> SAY IT IS SO

After more than a year's worth of inactivity while frontman Rivers Cuomo finished an English degree at Harvard, Weezer is back. The group "is just polishing up a batch of songs for a recording session that is going to start at the beginning of July," according to a post from Cuomo on weezer.com. "This will be the final recording session for our sixth album, which we aim to put out in the first half of 2008."

—Jonathan Cohen

### >>> REUNITED AND IT FEELS SO GOOD

Silent since 1999, revered U.K. rock act the Verve is reuniting for a new album and fall live dates. Richard Ashcroft, Nick McCabe, Simon Jones and Pete Salisbury were in a London studio last week laying down tracks for a new album, which will be completed in the fall. The Verve will then return to the stage for six U.K. shows in November.

—Jonathan Cohen

### >>> GOD SAVE THE QUEEN

Queen + Paul Rodgers have recorded nine songs with an eye on releasing a studio album in 2008. "We're letting it sort of develop itself naturally and not pushing it or giving it any pressure," Rodgers says. Rodgers, Brian May and Roger Taylor, who began touring in 2005, are heading back to the studio in October to work on additional material.

—Gary Graff

### >>> HIS BACK PAGES

Fan input will help shape the songs that make the cut for "Dylan," a three-disc Bob Dylan retrospective and companion greatest-hits disc due Oct. 1 via Columbia. The larger set will feature 51 songs that will be chosen in part based on "fan lobbying" and votes cast at dylan07.com, which launched in February. The one-disc best-of version of the project will feature 18 songs.

—Jessica Letkemann

GLOBAL BY STEVE ADAMS

## Something So Strong

Finn's House Is Crowded Once More

LONDON—"It's true I'm missing you," Neil Finn sings on Crowded House's fifth studio album, and first in 14 years, "Time on Earth."

The song is "Silent House," written with the Dixie Chicks—whose own version appears on last year's Grammy Award-winning "Taking the Long Way." It's one of several "Time on Earth" tracks reflecting on the 2005 death of the band's drummer Paul Hester.

But Finn's lyrics could just as easily concern fellow bandmates bassist Nick Seymour and multi-instrumentalist Mark Hart since the group's 1996 split.

The trio are reunited and bolstered by new drummer Matt Sherrod on "Time on Earth," released July 2 internationally through Parlophone/EMI and July 10 in the United States on ATO Records. "We've fashioned a beast that carries the name quite well," Finn says. "There's a real sense of unity that comes from the new lineup."

Despite the decade-plus layoff, the band, published by Mushroom Music in Australasia and through Chrysalis

elsewhere, retains major appeal in Europe and Down Under. However, U.S. sales have diminished since its self-titled, RIAA-certified platinum Capitol debut in 1986. The band scored five top 10 hits on The Billboard Hot 100, including the 1987 No. 2 "Don't Dream It's Over."

ATO GM John Biondolillo says the label's initial efforts will focus on an aggressive multiformat broadcast campaign for the forthcoming radio-only single "Don't Stop Now."

Biondolillo reckons the band's lengthy absence means online marketing/promotion represents "a massive untapped resource to gain new [Crowded House] fans." He adds, "We'll also look for the right opportunities to synch new tracks in U.S. TV shows and films."

Prior to "Time on Earth," Finn and Seymour teamed up for a DVD commentary on a live CD/DVD release ("Farewell to the World") of Crowded House's last presplit show in Sydney in 1996.

Finn also invited Seymour to play on

CROWDED HOUSE



what should have been his third solo album, produced by Ethan Johns. However, in the studio, Finn says Crowded House's name kept cropping up. "We were both thinking it felt like a band record," he says. "But we couldn't do anything without a new drummer."

Enter Sherrod, from Beck's backing band. With Hart back onboard, the quartet recorded four new tracks with producer Steve Lillywhite, bringing in former Crowded House producer Tchad Blake to remix other songs.

London-based Parlophone managing director Miles Leonard calls the result a "very contemporary" album that is "classic Crowded House, with some very strong melodies—what they've been recognized for over the years."

London-based Internet product manager for hmv.co.uk Grahame Davidson says those melodies ensure catalog interest for Crowded House, which "definitely has a platform" to relaunch its career. "We're expecting significant demand," he says. "And down-

loads could play their part in connecting the band to a whole new audience."

Leonard says online activity, targeted TV/radio spots and extensive touring will drive EMI's global marketing efforts.

"They [recently] did a webcast from the recording studio," he says. "Neil feels very strongly about online activity—keeping in touch with the fan base."

The band plays U.K./Irish festivals in June and Sydney's Live Earth concert July 7. Biondolillo says national U.S. TV appearances will coincide with a 27-date North American tour through the William Morris Agency, starting Aug. 4 in Northampton, Mass. International shows are scheduled through December, booked by Creative Artists Agency (U.K.).

After that, Finn wants to hit the studio again. "There's a real spring in our step as a band," he says. "I've got a bunch of new songs and want to ride the momentum we've got." ...

GLOBAL BY LARRY LEBLANC

## From Russia (Via Canada) With Jazz

Sophie Millman Transforms A Diverse Repertoire

TORONTO—Jazz vocalist Sophie Millman reckons her sophomore album reflects "all of the turbulence, transformations and drama" in her life.

And there's been plenty: The 24-year-old, widely tipped locally as the next major jazz artist to emerge from Canada, was born in Ufa, Russia—on the slopes of the Ural Mountains—but her family immigrated to

Haifa, Israel, when she was 7. At 16, Millman was uprooted again when the family moved to Canada.

Toronto-based Linus Entertainment released Millman's self-titled debut in Canada in 2004. Since then, she has balanced a music career's demands with studying at university for a commerce degree, which she will finish in

June 2008.

Millman managed to fit in headlining shows throughout North America, Mexico, Japan and Europe following her debut's release. "It's been tough," she says. "I was learning my craft under incredible pressure. Meanwhile, I wrote essays on buses, cars and planes."

Jazz CJRT Toronto music di-

rector/OM Brad Barker notes that Millman's approach is "less blues-based" than that of many other jazz singers, citing "the Eastern European flair she brings to her music."

The June 19 Canadian release of new album "Make Someone Happy" on Linus/Universal Music precedes an Aug. 28 U.S. release through Koch. In Japan, JVC released the album June 16.

New York-based Koch Records VP of jazz/adult Chuck Mitchell calls Millman "a sensationally beautiful woman with poise and sophistication beyond her years, [who] selects repertoire that is interesting and diverse."

Mitchell says Koch will service the album to "core [U.S.] jazz and selected NPR stations" during July.

According to Nielsen SoundScan, Millman's debut has sold 18,400 units in Canada and

11,000 in the United States. Linus president George Kulawick says Japanese sales on JVC total 30,000 units.

Millman handles her own management with partner Casey Chisick and Kulawick, and is booked by S.L. Feldman & Associates. A June 10-city Canadian tour precedes U.S. shows Aug. 20-28.

Three years after the debut, "I was itching to make another record," Millman says. "Make Someone Happy," produced by Toronto-based Steve MacKinnon, continues its predecessor's all-covers approach, placing standards like the title track alongside "Matchmaker, Matchmaker" from "Fiddler on the Roof" and Canadian pop-rock act the Guess Who's 1969 hit "Undun."

"The last line in 'Undun' is, 'Too many lives to lead and not enough time,'" Millman says. "That's all about me." ...



CHARLES MINGUS, center, in 1964 with his most-acclaimed ensemble, from right: JAKI BYARD, CLIFFORD JORDAN, DANNIE RICHMOND and ERIC DOLPHY.

BY LARRY BLUMENFELD

# MARKETING MINGUS

The Legend's Widow Helps Turn A Decades-Old Date With Dolphy Into The Year's Signature Jazz Release

Look for Charles Mingus, fronting a dazzling sextet, to climb the traditional-jazz chart this summer. No, the legendary bassist isn't leading his group on a landmark tour as he did 43 years ago: Mingus, who would have been 85 this year, died in 1979. In fact, none of the members of the ensemble heard on "Charles Mingus Sextet With Eric Dolphy: Cornell 1964"—set for release July 17 on Blue Note Records—are still alive.

But this powerful double disc, drawn from previously unreleased tapes, is likely to be the most talked-about jazz album of the year. It adds important detail to a key chapter in one of jazz's most celebrated careers.

Spring 1964 was a championship season for Mingus, who performed a famous concert April 4 at New York's Town Hall before a memorable tour of Europe and one monumental concert at Monterey. This sextet was perhaps the most acclaimed Mingus ensemble of all, featuring reedman Eric Dolphy, pianist Jaki Byard, tenor saxophonist Clifford Jordan,

trumpeter Johnny Coles and drummer Dannie Richmond.

The tapes are as exhilarating as they are important. "The main thing here is that Charles Mingus—a man whose emotional unpredictability rivaled his genius—is caught in a state of shameless joy," Gary Giddins writes in the album's liner notes. "Here is the sound of Mingus pleased with himself, his band and his music. Here is the sound of Mingus elated."

When Sue Mingus, Charles' widow, brought these tapes to Blue Note president Bruce Lundvall, it must have been cause for elation among label staffers too. These are not alternate takes, they're choice moments. Perhaps that fact is better appreciated at Blue Note than at any other label, given its stunning success in 2005 with "Thelonious Monk Quartet With John Coltrane, 1957 Concert," which was drawn from the archives at the Library of Congress after a chance discovery.

"We have a new sort of animal with posthumous 'new' CDs," says Blue

Note product manager Perry Greenfield, who also worked on the Monk/Coltrane CD. "The buzz will be largely led by press, which, for Monk, was overwhelming. And on this one, we have all sorts of promotional avenues to pursue: Sue Mingus is a marketing genius, and she keeps his legacy in constant forward motion."

Under Sue Mingus' stewardship, three posthumous ensembles operate in Mingus' name, playing weekly at New York's Iridium club and regularly at festivals here and abroad: the Mingus Dynasty, replicating the sextet format favored by the bassist, and two larger groups, the Mingus Big Band and the more classically oriented Mingus Orchestra.

For what would have been Mingus' 85th year, a banner series of events has unfolded: the mounting of the bassist's two-hour masterwork, "Epitaph," as conducted by Gunther Schuller at New York's Lincoln Center and Los Angeles' Disney Hall, among other venues; cataloging and microfilming Mingus' complete works

through the New York Public Library; publication of the 500-page "Epitaph" score (now computerized); and initiation of the "Simply Mingus" program, which makes his scores and materials available to libraries and schools.

In September, the next set of the popular new "Jazz Icons" DVD series will issue material drawn from performances in Belgium, Norway and Sweden, originally recorded for European TV roughly a month after the Cornell concert. Excerpts of these can be found at YouTube—which, Greenfield notes, adds a new dimension to Mingus' reach beyond the traditional jazz audience.

"I used to try to do it all myself," says Sue Mingus, who, in the past, often chased down unauthorized video and recordings. Her Revenge Records, launched in 2001, copied bootleg discs, undersold the pirate labels and paid royalties to sidemen. "But I've stopped fighting, and now I just want to get it out there the best way I can. We'll see what the future holds." She adds that there are plenty of great tapes from the '60s and '70s waiting in the wings.

On the Cornell discs, Mingus' sextet makes music that is stylistically diverse (from Byard's stride-piano forays to Jordan's avant-leaning wails) and politically charged (an extended version of "Fables of Faubus" contains not just anti-segregation lyrics but flecks of "My Country 'Tis of Thee" and Chopin's funeral march). And though, as Blue Note's Greenfield says, the price commanded by a double-disc set may be a bit prohibitive, these dead legends will likely achieve that other elusive goal: jazz that sells.

## GOLD STANDARDS

When it comes to iconic jazz studio recordings with broad and enduring sales appeal, nothing touches Miles Davis' 1959 gem, "Kind of Blue" (Columbia). In the Nielsen SoundScan era alone (since 1991), the album has tallied 2.9 million units—currently, well more than 1,000 per week.



Buoyed by the No. 25 pop hit "Take Five," Dave Brubeck's "Time Out" (Columbia), also from 1959, has topped 1 million sold in the SoundScan era, and averages at least 500 per week. John Coltrane's "A Love Supreme" (1964, impulse), which has moved more than 500,000 units since 1991, also consistently tallies several hundred copies per week.

Charles Mingus' best seller in the SoundScan era is 1959's "Mingus Ah Um" (Columbia), with 166,000 sold. —LB

## HEAT-SEEKERS FROM THE HEREAFTER

New pathways and intersections within the legacies of jazz's masters continue to emerge, as if someone keeps clicking the plus sign on a MapQuest of the music's recorded history. Archival research and chance discoveries offer not just enlightening new (old) music, but also bright chart and sales action within a mostly moribund market.

In 2005, the power of the posthumous "find" was in particular evidence. "Thelonious Monk Quartet With John Coltrane at Carnegie Hall" (Blue Note) scored 257,000 units that year, according to Nielsen SoundScan; spent five weeks at No. 2 on

the Top Jazz Albums chart; and managed to crack The Billboard 200, peaking at No. 107.

Coltrane scored again from the grave that year with previously unreleased recordings made some eight years after the Monk set. "John Coltrane: One Down, One Up: Live at the Half Note" (Impulse), peaked at No. 3 on Top Jazz Albums and tallied 38,000 in sales. And 60 years after the gig, a chance find of obscure acetates yielded "Dizzy Gillespie/Charlie Parker, Town Hall, New York City, June 22, 1945" (Uptown Jazz), which, in 2005, found its way to No. 10 on the jazz albums chart and sold 8,000 units. —LB



## Classical Score

ANASTASIA TSIOLCAS atsioulcas@billboard.com

# A Star Is Born

Buzzworthy Georgian Violinist Bows At Sony BMG

Chris Craker is jumping right into the swing of things at Sony BMG Masterworks. As the recently appointed GM/senior VP of the label's new international division, he has signed 28-year-old violinist Lisa Batiashvili, who is quickly emerging as one of the most vibrant talents of her generation.

The Munich-based Batiashvili was born and primarily raised in the formerly Soviet nation of Georgia, a struggling country that became embroiled in a bloody civil war during her adolescence. She first came to international attention when she was just 16, after winning second prize in the highly prestigious International Jean Sibelius Violin Competition, which is held in Helsinki every five years. (Batiashvili was the youngest prizewinner in the event's his-

tory.) Since then, she has been invited around the world to perform with such orchestras as the Berlin Philharmonic, the Royal Concertgebouw Orchestra and the Boston Symphony Orchestra.

Batiashvili's first recording for Sony BMG Masterworks is slated for release in September on the Sony Classical imprint. Accompanying the violinist on the record is the Finnish Radio Symphony Orchestra, conducted by Sakari Oromo. The album includes one piece of very standard repertoire—the Sibelius Violin Concerto—and one new work, 49-year-old Finnish composer Magnus Lindberg's Violin Concerto.

Batiashvili has a special connection to Lindberg's concerto: She gave this technically grueling work its world premiere last summer at Lincoln Center's Mostly Mozart festival, in an exhilarating performance conducted by Louis Langree.

Following this first Sony BMG album's precedent of mixing the tried and true with new music, the label

reports that Batiashvili's future recording projects will include the Beethoven violin concerto and a new piece written by fellow Georgian Giya Kancheli.

Batiashvili's debut recording was made in 2001 for EMI's "Debut" series (which highlights notable musicians just beginning on their professional path) and included Brahms' Violin Sonata No. 1 in G Major, Op. 78; the Bach Solo Partita No. 1 in B minor, BWV 1002; and Schubert's "Rondo Brilliant" in B minor, D. 895.

**OPERA'S NEW REIGNING IMPRESARIO?** Is Simon Cowell becoming the most important recording producer today on the combined classical charts? He's certainly a real contender in the popera arena; no one can deny *Il Divo's* enduring sales power and mass popularity.

But after the finale aired earlier this month of the United Kingdom's hugely popular show "Britain's Got Talent" (another Cowell-created entity), it looks as though Cowell has another gargantuan crossover opportunity on his hands: an unlikely first-place win by a 36-year-old Welsh cellphone salesman named Paul Potts singing "Nessun Dorma" from Puccini's opera "Turandot" (along with the song "Con Te Partiro," popularized by another popera icon, Andrea Bocelli). Following his TV success, Cowell has signed Potts to a £1 million (\$2 million) worldwide recording contract.

It remains to be seen whether Potts' everyday-guy-makes-good story will generate a fan base to quite the same extent that the ready-made *Il Divo* has, but Cinderella stories of once-obscure amateurs zooming to international superstardom have certainly worked for "American Idol" and "Pop Idol." And Potts' triumph proves that operatic repertoire staples like "Nessun Dorma" still move a mass TV audience. ...



BATIASHVILI



## Higher Ground

DEBORAH EVANS PRICE dprice@billboard.com

# Movers And Shakers

Rush Of Fools Enjoys Quick Christian Success With Debut Album

The folks at Midas Records have a lot to celebrate these days. Not only did the Nashville-based indie reach the top of Billboard's country singles chart with the Emerson Drive hit "Moments," the company's Christian division has fared even better with **Rush of Fools**. The new band has become one of the Christian format's biggest success stories this year as its debut single, "Undo," spent seven weeks at No. 1 on the Christian AC chart. The band's debut album entered the Top Christian Albums chart at No. 9 in the May 26 issue.

"They are amazing to work with, and it's great to see the impact of their songs on the consumer [by] the number of e-mails we're getting on their MySpace page and our Web site," Midas head of sales and operations **Bob Morrison** says. "The way the song and the band have been touching

people has been amazing."

Rush of Fools is guitarist/vocalist **Kevin Huguley**, lead vocalist/guitarist **Wes Willis**, bassist **Jacob Chestnut**, guitarist/keyboardist **JD Frazier** and drummer **Jamie Sharpe**. Huguley describes the band's sound as "progressive worship." The Alabama-based act had only been playing together five or six months when it decided to enter a talent competition called Band With a Mission. "We were going just to have a good time," Huguley recalls. "We weren't expecting to win. We just went out and played the way we always do."

The guys surprised themselves by winning the contest. Soon after, the band began fielding offers from various labels and opted to sign with Midas. Willis says the band likes being part of the small roster, which includes **Jessie Daniel**. "It was all part of God's plan for us to be where we are,"

he says. "Midas is an unbelievable label. We came in, and they've wrapped their arms around us and given us the full deal. There's nowhere else we'd rather be than Midas."

Huguley agrees. "There are other bands that can't even get a hold of their label guys because they have all these bands they are trying to take care of. All of the Midas staff is right here working with us," he says of the label, which is distributed by EMI Christian Music Group. "Midas is not [exclusively] a Christian label. I think it's a really great avenue for us to be part of something that is bigger than just Christian music."

But Morrison admits that a multigenre label has its challenges. "The unique challenges are obviously the separate focuses and sometimes having to wear



## Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

# So Much To Chew On

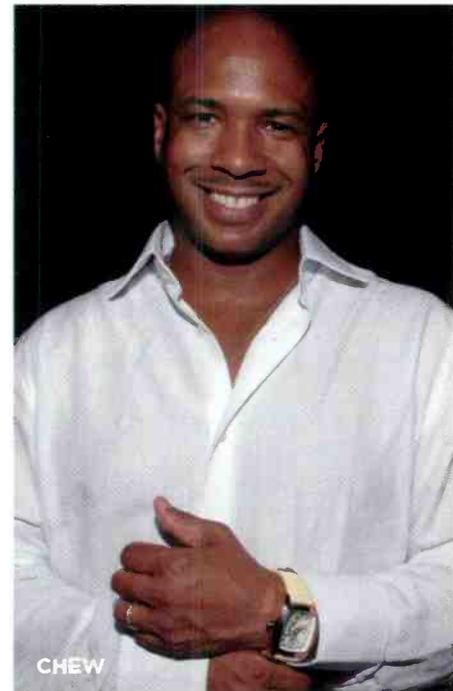
Jack-Of-All-Trades Busy With BET, Alicia Keys

Most know **Ray Chew** as the musical director for the syndicated series "It's Showtime at the Apollo." But his musical endeavors go deeper than that.

Having just wrapped another stint as musical director for the BET Awards (June 26), his lengthy to-do list includes overseeing the music for NBC-TV's new music/game show "The Singing Bee," scoring **Alicia Keys'** forthcoming third album and tour, directing the music for **Donald Trump's** pageant properties (Miss USA, Miss Teen USA and Miss Universe) and starting his 16th season with "Apollo."

"A lot of people know me as the 'Apollo guy,'" Chew says during a recent break from his BET and "Singing Bee" duties in Los Angeles. "That's fine, I'll take it. But there was a whole lot to me before the Apollo."

As a popular session pianist/arranger in the late '70s and '80s, Chew played and collaborated on albums by **Gladys Knight**, **Diana Ross** and **Ashford & Simpson**, among others. After that, "Saturday Night Live" enlisted his talents for a four-year stint. Then the Apollo came knocking.



CHEW

BATIASHVILI: SONY BMG MASTERWORKS; CHEW: MARK SULLIVAN/WIREIMAGE.COM

so many different hats in terms of marketing," he says. "It's completely different. Many people might think it's similar, but we don't use the cookie-cutter approach to things. So you have to really spend a lot of time and focus on the nuances of the different marketplaces, different consumers and buying habits, radio panels and all of that. It's been a challenge and one that we've certainly enjoyed working through."

In addition to the Midas

folks, the band has built a solid team around itself that is helping propel its momentum. Rush of Fools inked a management deal with industry veteran **Andrew Patton** of Patton House Entertainment and signed a booking agreement with the Greg Oliver Agency. The band spent this spring on the road with **By the Tree** and **the Turning**, and will be hitting the major festivals and church camps this summer. In the fall, it will head out on the Better Questions tour

with **Todd Agnew**.

"You can attribute things to timing, luck or whatever," Morrison says in trying to explain the band's success, "but really, I think it's the passion and heart of the band. It's having some great music with some great writers and some great producers and a great team not only behind the band, but at the label and the distribution. It's really a collective effort of all these various parts. The synergies and timing were right on." ■■■



With shows like the BET Awards that entail collaborating with a lot of artists, Chew says the first order of business is dealing with the artists' various gatekeepers (managers, agents, lawyers, publicists), their changing schedules and—surprise—egos.

"I have to really navigate choppy waters sometimes," says a politically correct Chew, who has also directed the music for BET's annual Celebration of Gospel. "That's the reality. If we don't do the artist relations part, we don't even get to the music."

It's an amazing 85-90 pieces of music he deals with during one weekend in September and another in February when he tapes the 11-show clusters that comprise the 22-episode "Apollo" season. At these tapings, he's not only working with professional artists but also amateurs competing in the Apollo's infamous talent shows.

He will work with an ensemble cast of singers—a mix of known and unknown talents—on "The Singing Bee," which debuts July 10 with former 'N Sync member **Joey Fatone** serving as host. Chew describes the musical game show as a combination of "Jeopardy" and "American Idol." Gleaning clues from music vignettes, contestants are required to sing their

answers to various questions.

At the time of this interview, final callbacks for the singing cast were being made. Taping is slated to end in mid-July.

With Keys since the beginning when he helped put together the band for her early showcases ("She has a work ethic that is second to none"), Chew says her new album is just Keys still being Keys. "Every time she steps up to write a song, it's just whatever comes. There's no predestination, no trying to do a radio cut that fits a format. It's just Alicia's music."

Chew also arranged the music for her Harlem Renaissance-themed tour after the release of her 2003 album "The Diary of Alicia Keys." The Hollywood Bowl performance, including a 64-piece orchestra, is due to come out on DVD.

Not worried about biting off more—sorry, couldn't resist—than he can chew, Chew just completed the music for MTV Studios' "Super Sweet 16: The Movie." It bows on DVD July 10.

"I refuse to be pigeonholed," Chew says. "I'm a composer, arranger and musician who happens to be black. And if all this work means I get a few hours' less sleep, that's OK. I'll be better at the finish line." ■■■



**Nashville Scene**

**KEN TUCKER** ktucker@billboard.com

# Church Finds Diverse Fans On The Road

Persistence Pays Off For Capitol Newcomer

Eric Church is an anomaly. And we mean that in a good way. His sales are actually on the rise despite that his album has been out for nearly a year and his first two singles failed to reach the promised land of top 10 airplay.

And here's another thing: He actually tours to build an audience.

Church's Capitol Nashville debut, "Sinners Like Me," debuted at No. 7 on Billboard's Top Country Albums chart in July 2006, having sold 24,000 units in its first week, according to Nielsen SoundScan. His first two singles, "How 'Bout You" and "Two Pink Lines," reached Nos. 14 and 19 on Hot Country Songs, respectively.

Church's third single, "Guys Like Me," is No. 19. Perhaps more important, the blue-collar/white-collar love song is connecting with fans. Since it first hit radio's airwaves in January, album sales have steadily risen from roughly 1,000 units per week to more than 4,800, and now sit at 169,000 sold.

Mixing a rock sensibility with country lyrics, Church, who wrote or co-wrote all 12 cuts on his debut, has created a singular sound that brings an unusual mix of fans to his shows. "We've got a lot of mohawks and a lot of tattooed guys, but we've got guys with cowboy hats and girls too," he says.

Don't confuse Church's approach with a distaste for country music. "Country is the coolest format by far. We just hide it well," he says with a laugh. In fact, country legend **Merle Haggard** appears on the beer-laden tribute "Pledge Allegiance to the Hag."

**Jay Joyce**, who has worked with **Atticus Fault**, **Audio Adrenaline** and the **Wallflowers**, among others, produced the album "in a very inventive, fresh way," Capitol Nashville president/CEO **Mike Dungan** says. "Jay Joyce has brought a complete new set of rules to the marketplace."

**Dungan** credits **Arthur Buenahora**, who signed Church to Sony Tree Publishing and later followed him to Capitol as his A&R rep, with putting Church and Joyce together. "He recognized that this music could be so much bigger if it was produced differently," Dungan says.

While many country artists wait for a hit before touring, Church believes playing live can only help his cause. "The great thing about being able to go out and live in the trenches is you really have the one on one with the fans, and that becomes the army," he says. "It builds a passionate fan base."

Church did 153 dates last year, and will likely do 160-170 this year, according to agent **Jay Williams** at the William Morris Agency.

Church's varied outlook has found him

opening for **Bob Seger**, **Rascal Flatts**, **Brad Paisley**, **Dierks Bentley** and **Lynyrd Skynyrd**. "We've been in front of a theatrical death metal band in San Diego," he says. "It was bizarre."

He has also played a number of rock clubs. "We've been able to hit some of these places



that a lot of these other country guys can't hit," he says. "And I think that's where the sales are coming from."

Capitol faced a challenge at retail because sales had tailed off a bit—it had to convince buyers to stock product again. "When [VP of sales] **Bill Kennedy** went to retail to show them the movement we had on this, they responded," Dungan says. "It would have been easy for them to look at this info and say, 'Not enough.' But they have partnered with us through enough success stories that they know we mean business."

And Dungan is confident retailers see an uptick. "Any day this is going to turn completely," he predicts. "And when it does, it's going to be huge." ■■■

LA IN BY AYALA BEN-YEHUDA

## Forever Young

Veteran Norteño Act Still Winning New Fans, 35 Albums In

Friday in Stockton, Saturday in Ventura, Sunday in Fresno. The week before, it was Salt Lake City and a show at the Chapingo Autonomous University outside Texcoco, in central Mexico.

Twenty-five years after Los Rieleros del Norte got together in Pecos, Texas, the venerable norteño act is busier than ever surrounding the June 26 release of "Ven y Dime" via Fonovisa.

That's because the septet's last studio album, 2006's "Siempre Imitado, Jamas Igualado," was its best-selling to date: more than 50,000 copies sold in the United States, according to Nielsen SoundScan. It sported two top 10 Billboard Regional Mexican Airplay chart hits: "Voy a Llorar por Ti" and "Dime Quien

Es," which spent nine weeks at No. 1 and was the group's first chart-topper since 1999.

Though the band has enjoyed strongholds in Texas, parts of northern Mexico and California, "they needed those songs to break the regionalization they had," Fonovisa VP of marketing Alberto del Castillo says.

For its last four albums, Los Rieleros have picked up songs from more hitmaking songwriters, like pop stalwart Claudia Brant ("Dime Quien Es") and Ramon Gonzalez Mora, author of several hits for Conjunto Primavera. Mora penned five tracks on "Ven y Dime," including the single "Un Juego," which is No. 29 on Billboard's Regional Mexican Airplay chart in its fourth week.

That wider appeal has paid

off, with Los Rieleros now doing gigs everywhere from Atlanta to the Carolinas, Chicago to deep inside Mexico. Doors have also opened to tape Univision shows in Miami and for national promotion on Telefutura and Galavision.

While the group's traditional accordion, bajo sexto and saxophone are still clearly present in its danceable repertoire, Los Rieleros' incorporation of younger members on its last few albums has lent the music "a more relaxed touch," drummer Alfredo Esquivel says.

In addition to instrumentation and vocals by the sons of the group's founders, "Ven y Dime" includes a track by Keith Nieto, a member of La Maquinaria Norteña, a young band following in Los Ri-



LOS RIELEROS DEL NORTE

eleros' footsteps in style and management.

"Because the young [members] are producing a lot, they push you to give more of your-

self," Esquivel says. "They're helping us preserve our music for another 25 years."

That, combined with Los Rieleros' strong catalog sales to

older consumers, has finally allowed an international audience "to know them for the great group that they are," del Castillo says.

ROCK BY JEFF VRABEL

## Third Time's The Charm

Yellowcard Tries To Bounce Back After Commercial Disappointment

The Jacksonville, Fla.-born pop-punk outfit Yellowcard is hoping to regain its commercial footing with its new disc, "Paper Walls," due July 17 on Capitol.

The band's debut, 2003's "Ocean Avenue," sold 2.5 million copies in the United States, according to Nielsen SoundScan; spawned a monster single in the title track; and scored an MTV Video Music Award. But the follow-up, 2006's "Lights and Sounds," didn't find that same audience. Though the album went gold, earned some critical love and featured a cameo by Dixie Chick Natalie Maines, according to singer Ryan Key, sales of 358,000 still threw the band for a bit of a loop.

"We didn't really make it to the third single on the record, as you hope to get to, but the times they are a-changin'," Key says.

So it's fair to say "Paper Walls" is something of a return to form. "A lot of people that have heard it say it gets back to that 'Ocean Avenue' kind of thing, but that's a little frustrating too," Key says. "When you put all five of us in a room, this is the band you get. This is the sound that comes out. It's not like we collectively decided to rewrite a record. But this does seem a little more bright and optimistic than 'Lights and Sounds' did."

Key says the album should fit nicely in this summer of threequels: It ended up being part three of a distinct-sounding album cycle that started with "Ocean Avenue." " 'Ocean' was written about helping people make sense of their lives, leaving home, trying to follow their hearts and all that. I think the record conveyed that in a relatable way," he says.

But for "Lights and Sounds," Yellowcard relocated to



YELLOWCARD

New York in the dead of winter. The record ended up being the diary of what happened when the band realized its dream and found "that what you wanted is absolutely different than what you thought it was going to be," Key says. "I really started to fall into that darker place, and I think there was some confidence, arrogance and confusion that got very blurred together."

"Walls," then, is the story of the group surviving that second part of the trilogy: "It's the story of being a kid with wide eyes and high hopes, and becoming an adult that got a little bit hardened and jaded."

Yellowcard will spend much of the rest of the year on the road, including a number of Vans Warped tour dates throughout the summer. Capitol has high hopes for a return to the airwaves as well.

"This is a band that writes radio hits," Capitol Music Group president Lee Trink says. "They're going into the third release at a great place for a band. Obviously, the first record has hurdles, and the sophomore release always has some other baggage attached, but they delivered a really great, aggressive record."

Trink says the band's MySpace page will begin premiering the record July 10, and the group will appear on AOL's "Sessions Under Cover" July 13. In addition, he says, the single "Light Up the Sky" will appear on promos for the new season of NBC's "Heroes" in late summer.

But for the band, the biggest thing is getting back to the comfort zone. "Now it's even more important to get back to the place where we as a band can love music, but our fans can really grab onto it too," Key says. "There's nothing we love more than getting out in front of a packed house and playing our hearts out."

# THE BILLBOARD REVIEWS

## ALBUMS

### ROCK

#### VELVET REVOLVER

##### Libertad

**Producer:** Brendan O'Brien  
RCA

**Release Date:** July 3

Admit it; you wondered if Velvet Revolver would live to see a second album. Skepticism is an occupational hazard for such supergroups, especially by those whose frontmen have reputations staked in self-destruction. But "Libertad" is one of those sophomore albums that builds on the strengths of the first and offers enough fresh stuff to establish a new standard for the band. The quintet's stock in trade remains such muscular, big-chorus riff rockers as "Get Out the Door," "Just Sixteen," the Stooges-like "Let It Roll" and the single "She Builds Quick Machines," all vehicles for flash'n'trash from guitarists Slash and David Kushner. There are also detours into soul ("The Last Fight"), garage rock ("American Man") and Eastern flavors ("She Mine"). A terrible cover of ELO's "Can't Get It Out of My Head" is the lone stumble on this thoroughly satisfying second effort.—GG

#### STRAYLIGHT RUN

##### The Needles the Space

**Producer:** Straylight Run  
Universal Republic

**Release Date:** June 19

On its major-label debut, Straylight Run bolsters its dramatic, piano-driven pop with glockenspiel, mandolin and horns. The songwriting has grown more complex as well, as on the bouncy, horn-backed "The Miracle That Never Came" and the electronic-tinged "How Do I Fix My Head," marked by the layered harmonies of brother/sister duo John and Michelle Nolan. But when the lyrical content strives for a similar growth, too often there is just juvenile self-examination. As such, some of the best numbers here are such simple, acoustic-based songs as "The Words We Say" and "Buttoned Down."—JM

#### QUEENSRÛCHE

##### Mindcrime at the Moore

**Producers:** Kenny Nemes, Karen Ahmed, Ethan Mesmer  
Rhino

**Release Date:** July 3

This live collection captures both chapters of the "Operation: Mindcrime" saga Queensrÿche concluded last year. Actors and props helped tell the story onstage, making the concert more theatrical than "Operation: LIVEcrime," the 1991 documentation of when the band played "Mindcrime" in its entirety. Seattle's native sons are sharply on point and rock the

#### KELLY CLARKSON

##### My December

**Producer:** David Kahne  
RCA

**Release Date:** June 26

Despite the tabloid drama surrounding "My December," what counts here is: Are there hits? The vinegar-and-pissed-off "Never Again," while a top 10 Billboard Hot 100 hit on download sales, got a hasty brush-off from top 40. The reflective but equally fretful "Sober" is just hitting radio, with the jury out. On the whole, "My December" is melodically, instrumentally and lyrically combative—a far cry from America's embraceable sweetheart. The uptempo "One Minute" is among the only playful cuts, with its rapid-fire give-and-take verses, while "Be Still" and "Maybe" offer acoustic relief from the onslaught more than halfway through the set. No, "My December" is hardly a scorecard of top 40 hits, but it does demonstrate an artist eager to spread wings and search for her own voice against what Clarkson asserts was a heavy corporate hand over previous efforts.—CT



house, per usual, as they mix their welcome home with a goodbye to the double-album production. "Mindcrime II" will always be overshadowed by its big brother, but tunes like "The Hands," "Hostage" and "All the Promises" prove the album has its chops. The DVD is the real treat here, from the concert itself to the Seahawks Blue Thunder drum line raiding the stage and whipping militant call-to-arms "Anarchy X" into the coolest marching drill ever. A must for Rÿche and Rollers.—CLT

#### XAVIER RUDD

##### White Moth

**Producers:** Xavier Rudd, David Ogilvie  
Anti-

**Release Date:** June 19

Thanks in large part to the blithe surf folk of Jack Johnson, the world is now safe for barefoot-sounding singer/songwriters who produce breeze-flavored songs and simple, nights-under-the-stars takes on world-music rhythms. But for this strong third record, Xavier Rudd adds an element by taking up the plight of Australia's indigenous people, in what he clearly imagines to be his "Graceland." In fact, vocally, Rudd owes a debt to Paul Simon to a degree that veers from subtle to something that could probably result in an intellec-

tual-property lawsuit, but such an earthy style is a perfect fit for the sweet, melancholic sounds of tracks like "Better People." Rudd seems at his strongest when at his simplest: Songs like "Land Rights" and "Whirlpool" work his world-music influences into a cohesive and original-sounding whole without overdoing it.—JV

### HIP-HOP

#### BLUE SCHOLARS

##### Bayani

**Producer:** Sabzi  
Rawkus/Massline

**Release Date:** June 12

Assigned the task of representing the Pacific Northwest in the world of soulful, Everyman hip-hop, Seattle's Blue Scholars are out to, one imagines, reclaim the city from Sir Mix-a-Lot. This sophomore set from the throwback populist duo is a mellowed-out affair that doesn't quite nail the heights of its self-titled 2004 release, but still presents a lot to like for fans of rap songs about actual humans. Geologic furnishes some great rhymes on "North by Northwest," a love letter to the band's hometown, and the pair hits a peak in the loping groove of "Still Got Love," a great summer-in-the-city jam. "Bayani" at times falls victim to some unwritten ordinance that or-

ganic hip-hop must exist only in midtempo, but it also flashes big hints that the duo may yet be capable of something extraordinary.—JV

### COUNTRY

#### KELLY WILLIS

##### Translated From Love

**Producer:** Chuck Prophet  
Rykodisc

**Release Date:** June 26

On her first CD in five years, Kelly Willis returns from a hiatus to raise her kids with this alt-country gem. As on her two earlier Rykodisc albums, 1999's "What I Deserve" and 2002's "Easy," Willis ruminates in a heartfelt vein on such tunes as the slow heartbreak waltz "Too Much to Lose" and sasses with whimsy on such rowdy covers as Iggy Pop's deep-in-the-ditches "Success." Groomed as the next big thing in country in the early '90s, Willis has successfully avoided Nashville expectations by following her gut. She plays the country card superbly on tunes like the sweetly melancholic "Losing You," colored by Greg Leisz's banjo and pedal-steel wash, and the rockabilly-tinged "Teddy Boys." But Willis also puts the twang into pop material, highlighted by the opener "Nobody Wants to Go to the Moon Anymore."—DO

### JAZZ

#### DAVID MURRAY BLACK SAINT QUARTET

##### Sacred Ground

**Producers:** David Murray, Valérie Malot

Justin Time

**Release Date:** June 26

Prolific tenor saxophonist David Murray explores heartrending socio-political territory on "Sacred Ground" by musically addressing the "ethnic cleansing" of African-American communities following the Civil War. Murray is a brawny blower who delivers dark-toned musings and high-pitched wails as the storytelling sage whose commentary is riveting and soulful. He's particularly powerful with his distressed bass clarinet lines on the centerpiece track "Banished," an anguished lament with a stormy rhythm section. Bookending the seven-track collection are two vocal numbers, the charged title track and the slow-walking blues "Prophet of Doom," with Cassandra Wilson giving dark-roast voice to writer Ishmael Reed's poignant poetry. Pianist Lafayette Gilchrist makes an impressive debut in the quartet (replacing the late John Hicks) with his blues-steeped syncopated rhythms and ripe lyricism, especially on the upbeat "Transitions."—DO

continued on >>p72

### T.I.

#### T.I. vs. T.I.P.

**Producers:** various  
Grand Hustle/Atlantic  
**Release Date:** July 3

Taking a page from the Ludacris playbook, T.I. devotes "T.I. vs. T.I.P." to a battle between two sides of his personality and the theme of man versus self. The MC certainly gets an A for creative effort, thanks to tracks like the Wyclef-produced "You Know What It Is" ("Sell another couple million and take it back to the A," T.I. raps), the smooth "Don't You Wanna Be High" and "Watch What You Say to Me" featuring the ubiquitous Jay-Z. But the project just doesn't offer as many gems as "King," which pushed T.I. to new commercial heights. First single "Big Things Poppin'" doesn't reach the level of the last album's hit "What You Know," and cuts produced by the usually reliable Runners ("We Do This") and Eminem ("Touchdown") are surprisingly flat. It remains to be seen if fans will follow T.I. down this conceptual road or whether they'll just want to hear hits.—HC



#### KELLY ROWLAND

##### Ms. Kelly

**Producers:** various  
Columbia/Sony Urban

**Release Date:** July 3

Former Destiny's Child songstress

Kelly Rowland may never upstage her superstar groupmate Beyoncé (who can?), but she certainly has the vocal chops and charm to stand on her own stiletto-clad feet. Consider the aptly titled "Ms. Kelly" her proper mission statement. Compared with her gospel-fueled 2002 solo debut, "Simply Deep," Rowland appears confident and dominant on foot-stompers like "Come Back" and the Eve-assisted single "Like This." These whiplash-inducing tunes fit like jigsaw pieces beside relationship-driven ballads ("Better Without You") and midtempo cuts ("Ghetto" featuring Snoop Dogg) that showcase her come-hither pipes. In true DC fashion, Rowland constantly teeters between coy and naughty, often in the same whispery breath. Though still short of career-defining, "Ms. Kelly" finds its author opening up more while welcoming the possibility that destiny may just find another star.—CH



# THE BILLBOARD REVIEWS

## SINGLES

from >>p71

### FOLK CAROLINA CHOCOLATE DROPS

**Dona Got a Ramblin' Mind**  
**Producers:** *Carolina Chocolate Drops*  
*Music Maker*

**Release Date:** *June 26*

★ Finding an African-American string band nowadays is a chore, and one must venture to North Carolina to encounter this trio of traditionalists: Rhianon Giddens (banjo, fiddle, voice), Justin Robinson (fiddle, voice) and Dom Flemons (guitar, banjo, jug, harmonica, snare, voice). Their music is rooted in the Carolinas Piedmont as well as Appalachia. The album's 16 tracks are band arrangements of such traditional tunes as "Starry Crown," "Short Life of Trouble," "Georgia Buck" and "Black Annie."—PVV

### WORLD DOBET GNAHORÉ Na Afriki

**Producers:** *Michel De Bock, Fabien Pochet*  
*Cumbancha*

**Release Date:** *June 26*

★ Ivory Coast native Dobet Gnahoré is not only a sublime vocalist, she's also a notable songwriter. She co-authored all 15 tunes on the CD with Colin Laroche de Féline, and Gnahoré is a perceptive, frequently critical observer of social custom and practice. Titles like "Incest (Khabone-n'daw)," "Pillage," "Massacre" and "Polygamy (Moussou Tilou)" indicate that Gnahoré has a weighty authorial agenda. Her Pan-African intent is signaled by the fact that she sings her tunes in Wolof, Xhosa, Ma-

linké, Fon, Lingala, Dida and Guéré, languages of Senegal, South Africa, Mali, Benin, Congo and the Ivory Coast, respectively. The CD has a contemplative, acoustic feel, though such uptempo interludes as "Dala" and the elemental "Pygmées" offer added textures.—PVV

### R&B DEBORAH COX Destination Moon

**Producer:** *Rob Mounsey*  
*Decca*

**Release Date:** *June 19*

Be it a nightclub banger ("Who Do You Love?"), a radio hit ("Nobody's Supposed to Be Here") or a Broadway heroine's monologue (Aida's "Easy As Life"), Deborah Cox sings an anthem better than anyone. Perhaps it's that comfort with bombast that makes her take on '50s singer Dinah Washington's challenging catalog so lacking. Known for her phrasing and precise tone, Washington wrung meaning out of every note. But Cox's readings are skin-deep. She comes off like a well-meaning "American Idol" contestant on uptempo selections like the opening title track and takes the basic route on the ballads, some of which are in the American canon ("What a Difference a Day Makes," "Smoke Gets in Your Eyes") and require virtuosity or inventiveness to even bother covering. Recorded with a live orchestra, the album sounds great, and Cox looks perfect behind a vintage standup mic. But in the end, the material showcases her limitations rather than her range.—KM

### POP LILY ALLEN LDN (3:11)

**Producer:** *Future Cut*  
**Writers:** *L. Allen, A Reid, I. Babalola, D. Lewis*  
**Publishers:** *various*  
*Capitol*

★ A happy-go-lucky ska beat accompanies Brit singer/songwriter Lily Allen's second single, as she frolics on a bicycle across London—or "LDN"—observing things are not always as they seem: "A fella looking dapper, then I see it's a pimp and his crack whore." Despite the message that "everything seems nice, but if you look twice you see it's all lies," cynicism is on the down-low, as she further surmises, "Sun is in the sky, why would I wanna be anywhere else?" She's got a point: Considering stateside programmers' refusal to indulge the greatest U.K. invasion in a decade—leading listeners online to discover should-be hits from Allen, Mika, James Morrison, Joss Stone, Keane and Amy Winehouse (albeit "Rehab" is getting props)—"LDN" is beating stateside tastemaking to a pulp.—CT

### R&B KIA SHINE Krispy (4:28)

**Producers:** *Play-N-Skillz*  
**Writers:** *J. Salinas, J.R., O. Salinas, O. Coleman*  
**Publishers:** *Universal/EMI, ASCAP*  
*Rap Hustlaz/Universal Motown*

▶ Kia Shine is the true definition of a hustler, and when combined with his self-proclaimed good looks and fashion sense, this Memphis MC is poised for a mainstream breakthrough. On debut single "Krispy," Kia Shine's monotone rhymes cleverly expose his conceit; from wearing \$900 jeans to fresh haircuts, "Krispy" relates to what confident men hope to feel when they glance in the mirror. Bragging about how he managed to buy a beat from popular hip-hop producers Play-N-Skillz with Universal's wallet, Shine furthers a strong return on his investment. Still, best component here is the beat sample from the Beastie Boys' "Paul Re-

vere." Although Beastie Adam Yauch might not be humming "Krispy" on his spiritual retreats to Southeast Asia, U.S. listeners will be.—CP

### LITTLE VIC FEATURING BENNY MARDONES

**Into the Night (The Girl Next Door) (4:37)**  
**Producer:** *Double Shot*  
**Writers:** *V. Orena, B. Mardones, B. Tepper*  
**Publisher:** *Spirit, ASCAP*  
*DMK/Orena*

★ "Into the Night (The Girl Next Door)" is a novel underground track meshing the unlikely of collaborations: One-hit wonder Benny Mardones lays his soulful vocal across a modern-day cover of his 1980/1989 hit "Into the Night," as Long Island, N.Y., MC Little Vic adds a twist to the original storyline, rapping of sorrow for an unfortunate 16-year-old, whose affections he must deny. Vic rhymes, "She wanted a love that she was born too late to see." The song is unique for both artists: Who would imagine Mardones returning (a third time) with a hip-hop tome, alongside a rapper whose hard rhymes have previously attracted hip-hop namesakes DJ Premier, Buckwild and Kool G Rap—not exactly pop-friendly personas. Both artists gamble results with clever payoff that could

### INCUBUS

**Oil and Water (3:50)**  
**Producer:** *Brendan O'Brien*  
**Writer:** *Incubus*  
**Publisher:** *not listed*  
*Epic*

"Oil and Water," the third release from quintet Incubus' fifth LP and Billboard 200 No. 1 "Light Grenades," is a sure sign of the band's ever-evolving maturity, a polished, razor-sharp track that displays a blend of progressive and streamlined rock. The mix of heavily delayed soundscapes, epic peaks and Brandon Boyd's unwavering melodic range is a true testament to the solidity of this record. Tearing up Modern Rock Songs, "Oil and Water" is a convincing elemental illustration of the group's pomp and rock musical dexterity.—MDP



hit cross-format pay dirt.—CP

### ROCK 12 STONES Lie to Me (3:39)

**Producers:** *Skidd Mills, Justin Rimer*  
**Writers:** *P. McCoy, J. Rimer, S. Mills*  
**Publishers:** *various*  
*Wind-up*

▶ Wind-up band 12 Stones got a huge break in 2003 when singer Paul McCoy provided guest vocals on labelmate Evanescence's monster hit "Bring Me to Life." But despite releasing two albums, that has been the quintet's defining moment—until now. Previewing new record "Anthem for the Underdog," due Aug. 14, is "Lie to Me," a radio-ready, almost laid-back rock

ditty gaining airwave traction. The song is easy on the ears and the lyric immediately understandable. Instead of the fierceness that propelled his vocals on "Bring Me to Life," resignation fills McCoy's light croon of, "So lie to me once again/And tell me everything will be all right." All is sewn up in a few quick minutes, with a midtempo guitar-fueled backdrop to carry it along.—CLT

### AC JOURNEY

**Don't Stop Believin' (4:10)**  
**Producers:** *Mike Stone, Kevin Elson*  
**Writers:** *S. Perry, N. Schon, J. Cain*  
**Publishers:** *Weed High*  
*Nightmare, BMI*  
*Legacy/Columbia*

Journey's signature 1981 top 10 power ballad "Don't Stop Believin'" has endured at least nine pop culture lives—most recently when Tony Soprano played it on a diner jukebox during the "Sopranos" series finale—as the final scene cut to black with the words, "don't stop." Exposure hurled the track to the top of iTunes' download chart, prompting Legacy/Columbia to reservice it to radio. Two years ago, "Believin'" also returned to public favor as the unofficial theme of World Series baseball champs Chicago White Sox, then aired in episodes of MTV's "Laguna Beach" and Fox's "Family Guy" the same week, propelling it to No. 2 on iTunes. In our modern singles paradigm, the expression sure holds true: "Rock'n'roll will never die."—CT

### COLLECTIVE SOUL Hollywood (3:06)

**Producers:** *Ed Roland, Joel Kosche, Shawn Grove, Anthony Resta*  
**Writers:** *E. Roland, J. Kosche*  
**Publisher:** *not listed*  
*El Music Group*

Long-lived Collective Soul returns with seasonal anthem "Hollywood," an uptempo guitar-gilded tribute to ever-popular California girls. Ed Roland and company revel with more pop presence than olden mod rock days of "Shine" and "December," cutting a clear swath to adult top 40 outlets. "Hollywood" more than bears a resemblance to the Cars' 1984 No. 12 "Magic," even opening with the same cadence: The Cars' "Summer, it turns me upside down" alongside Collective Soul's "Summer, it never leaves your face." Conjuring such familiarity, the sun beams brightly for the return of a band whose catalog boasts some of the most enduring melodies during the past decade-plus, as core listeners have evolved from rock to adult radio formats and CS cozies up alongside with savvy.—CT



## LEGEND & CREDITS

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

CONTRIBUTORS: Hillary Crosley, Gary Graff, Clover Hope, Kerri Mason, Jill Menze, Dan Ouellette, Marc D. Pellegrino, Charles Perez, Chuck Taylor, Christa L. Titus, Philip Van Vleck, Jeff Vrabel

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

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

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

# CHARTS

## THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

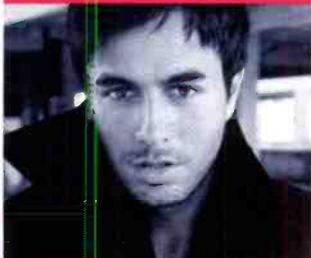


### LAND OF OZZY

Ozzy Osbourne achieves his first No. 1 Mainstream Rock single at [billboard.com](http://billboard.com), as "I Don't Wanna Stop" climbs to the top in the 26-year history of the radio chart. Osbourne has peaked at No. 2 four times and at No. 3 on another three occasions.

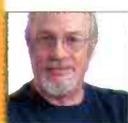
### NO PAIN, ALL GAIN

On the 40-position version of Billboard's Rhythmic Airplay chart, which runs in sister magazine *Radio & Records*, two new entries give the ubiquitous T-Pain six titles on the chart (Nos. 2, 7, 16, 19, 36 and 39). He is the only artist in the chart's 14-year history to place that many songs at once.



### LEADING THE WAY

Enrique Iglesias extends his lead for the most career No. 1s on Latin Pop Airplay, as "Dile" jumps 3-1 to become his 12th No. 1 on that list. Christian Castro remains the runner-up with 11 chart-toppers.



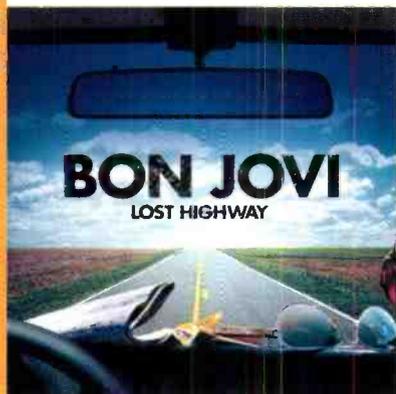
## Over the Counter

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

# Bon Jovi Relives Chart Glory; Digital Albums Swell

Bon Jovi scores its first No. 1 album since 1988, but the party doesn't stop with that seasoned New Jersey band.

The top rungs of The Billboard 200 also see critics' darlings the White Stripes and country star Brad Paisley rally career-best Nielsen SoundScan weeks.



The opening salvo of 292,000 copies for chart-topping "Lost Highway" also marks a best-yet SoundScan frame for Bon Jovi, although its biggest albums—12-times-platinum "Slippery When Wet" and seven-times-platinum "New Jersey"—landed prior to 1991, when SoundScan began counting sales. Each of those albums reached No. 1.

It's possible one or both of those would have clocked bigger weeks than "Highway" had point-of-sale tracking been available in the '80s, but some major distributors had not yet applied UPC bar codes to all albums when "Slippery" hit stores in 1986.

Bon Jovi's best SoundScan week was 202,000, when last album "Have a Nice Day" started at No. 2 in 2005. A change in music direction and a new marketing wrinkle have expanded the band's sales base.

Like Kid Rock, Sheryl Crow, Jimmy Buffett and John Mellencamp, the band broadened its palette to include splotches of country music.

"Who Says You Can't Go Home," recorded with Sugarland's Jennifer Nettles on Bon Jovi's last album, reached No. 1 on Hot Country Songs in the spring of 2006, marking the first time a rock band had scaled that chart's summit. Lead track from the new album, "(You Want To) Make a Memory," reached No. 35 on the country survey.

More intriguing to industry insiders is a pre-order campaign orchestrated by Ticketmaster and iTunes that was tied to a series of concerts dates Oct. 25-Nov. 1 at new Newark, N.J.,

venue Prudential Center.

Fans who were willing to pay an extra \$9.99 for album downloads were entitled to an early window on ticket sales. The June 12-14 offer was exclusive to American Express cardholders, then expanded June 15-22 to the general public. Tickets unencumbered by the album bundles became available June 23, but Ticketmaster pledged that best seats were not confined to the early window ([billboard.biz](http://billboard.biz), June 8).

Sources say some 40,000 tickets were sold in the early windows, but SoundScan only counts pre-order sales when they are fulfilled. "Lost Highway" nets 32,000 digital sales in its first week, about six times as many album downloads as "Nice Day" moved in its first frame. Not all those 32,000 can be attributed to the Ticketmaster campaign, though, as the total also represents units sold by iTunes and its rivals to consumers who did not buy advance tickets.

Despite the improvement in digital sales, Bon Jovi does not own No. 1 on Top Digital Albums. That distinction belongs to the White Stripes, with 53,000 downloads accounting for 24% of its opening sales.

White Stripes and Bon Jovi, weekly album downloads reach 1 million units for the first time since the first frame of January.

There has yet to be a week in 2007 when digital album volume fell below 800,000, a level reached only three times in 2006. During the past six issues, album downloads have averaged 958,167 sales per week.

Meanwhile the White Stripes' first outing for the Warner Bros. camp marks the duo's highest Billboard 200 rank to date, starting at No. 2 with 223,000 sold. The act's prior-best rank and Nielsen SoundScan week each happened in the summer of 2005 when third album "Get Behind Me Satan," its last for V2, opened at No. 3 on 189,000 copies.

Brad Paisley also scores a career-best SoundScan week with 197,000 (see Between the Bullets, page 82).

And 26 years after Journey's "Don't Stop Believin'" was a hit, I still don't know what "streetlight people" are, but I do know that even with an 11% decline from the prior week, the band's "Sopranos"-infused "Greatest Hits" moves to No. 1 on Top Pop Catalog for the first time in the 620 weeks it has appeared on this chart.

**NOTABLE:** Thanks in part to the

## CHART BEAT

Paul McCartney secures his third Billboard Hot 100 entry of the 21st century and earns his highest ranking position as a solo artist in 10 years. "Dance Tonight" (MPL/Hear) is new at No. 69, McCartney's best slot since "The World Tonight" landed at No. 64 in May 1997.

Fantasia becomes the first "American Idol" singer to top Hot R&B/Hip-Hop Songs. "When I See U" (J) is the 128th chart-topper for the TV series' franchise and replaces the No. 2 hit "Truth Is" as Fantasia's most successful single.

Fred Bronson also explains what Rihanna has in common with Mary Poppins and the Penguin, as she has the longest-running No. 1 of 2007 on the Hot 100.

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

## Market Watch

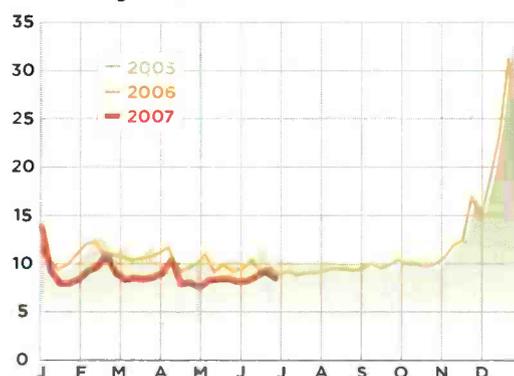
A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	8,905,000	1,015,000	15,877,000
Last Week	9,587,000	966,000	15,515,000
Change	-7.1%	5.1%	2.3%
This Week Last Year	9,394,000	575,000	11,038,000
Change	-5.2%	76.5%	43.8%

\*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	261,018,000	221,016,000	-15.3%
Digital Tracks	269,761,000	401,663,000	48.9%
Store Singles	1,886,000	971,000	-48.5%
<b>Total</b>	<b>532,665,000</b>	<b>623,650,000</b>	<b>17.1%</b>
Albums w/TEA*	287,994,100	261,182,300	-9.3%

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

### DIGITAL TRACKS SALES



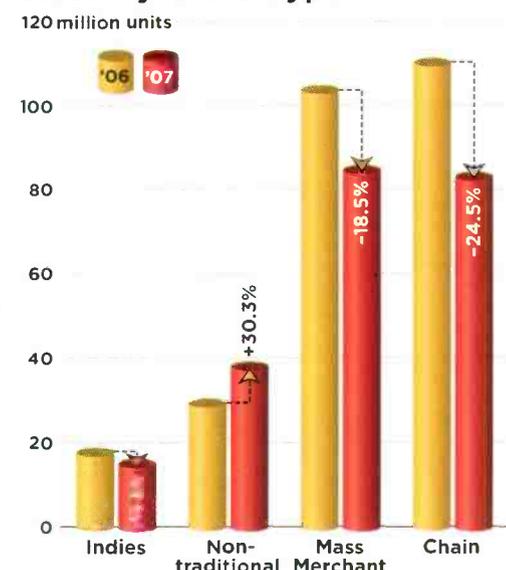
### SALES BY ALBUM FORMAT

CD	245,809,000	197,818,000	-19.5%
Digital	14,084,000	22,547,000	60.1%
Cassette	677,000	173,000	-74.4%
Other	448,000	478,000	6.7%

For week ending June 24, 2007. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen  
SoundScan

### Year-To-Date Album Sales By Store Type



# JUL 7 2007 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	<b>BON JOVI</b> MERCURY/ISLAND 008902/UMGN/DJMG (13.98)	Lost Highway		1
2	NEW	1	<b>THE WHITE STRIPES</b> THIRD MAN 162940/WARNER BROS. (18.98)	Icky Thump		2
3	NEW	1	<b>BRAD PAISLEY</b> ARISTA NASHVILLE 07171/SDN (18.98)	5th Gear		3
4	1	2	<b>TOBY KEITH</b> SHOW DOG NASHVILLE 005 (18.98)	Big Dog Daddy		4
5	3	3	<b>PAUL MCCARTNEY</b> MPL/HEAR 30348/CDNCDR (18.98)	Memory Almost Full		5
6	6	7	<b>LINKIN PARK</b> MACHINE SHOP 44777/WARNER BROS. (18.98) ⊕	Minutes To Midnight		6
7	10	10	<b>AMY WINEHOUSE</b> UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black		7
8	4	5	<b>MAROON 5</b> A&M/WOCTONE 008917/IGA (18.98)	It Won't Be Soon Before Long		8
9	2	2	<b>FABOLOUS</b> DESERT STORM/DEF JAM 008162*/DJMG (13.98)	From Nothin' To Somethin'		9
10	5	1	<b>T-PAIN</b> KONVICT/NAPPY BOY/JIVE 08719/ZOMBA (18.98)	Epiphany		10
11	NEW	1	<b>SHOP BOYZ</b> ONDECK/UNIVERSAL REPUBLIC 009138/UMRG (13.98)	Rockstar Mentality		11
12	7	2	<b>RIHANNA</b> SRP/DEF JAM 008968*/DJMG (13.98)	Good Girl Gone Bad		12
13	11	4	<b>R. KELLY</b> JIVE 08537/ZOMBA (18.98)	Double Up		13
14	NEW	1	<b>LIFEHOUSE</b> GEFFEN 009153/IGA (13.98)	Who We Are		14
15	23	20	<b>FERGIE</b> WILL.I.AM/A&M/INTERSCOPE 007490/IGA (13.98)	The Dutchess		15
16	18	13	<b>AVRIL LAVIGNE</b> RCA 03774/RMG (18.98) ⊕	The Best Damn Thing		16
17	13	12	<b>DAUGHTRY</b> RCA 88660/RMG (18.98)	Daughtry		17
18	24	21	<b>TAYLOR SWIFT</b> BIG MACHINE 120702 (18.98)	Taylor Swift		18
19	12	6	<b>BIG &amp; RICH</b> WARNER BROS. (NASHVILLE) 43255/WRN (18.98)	Between Raising Hell And Amazing Grace		19
20	16	14	<b>MICHAEL BUBLE</b> 143/REPRISE 100313/WARNER BROS. (18.98)	Call Me Irresponsible		20
21	22	16	<b>CARRIE UNDERWOOD</b> ARISTA/ARISTA NASHVILLE 7197/RMG (18.98)	Some Hearts		21
22	21	11	<b>THE POLICE</b> A&M 009080/UME (19.98)	The Police		22
23	8	2	<b>DJ KHALED</b> TERROR SQUAD 4229/KOCH (17.98)	We The Best		23
24	15	2	<b>VARIOUS ARTISTS</b> Instant Karma: The Amnesty International Campaign To Save Darfur WARNER BROS. 156028 (22.98)	Instant Karma: The Amnesty International Campaign To Save Darfur		24
25	28	18	<b>NE-YO</b> DEF JAM 008697*/DJMG (13.98)	Because Of You		25
26	NEW	1	<b>HUEY</b> HITZ COMMITTEE/JIVE 08534/ZOMBA (18.98)	Notebook Paper		26
27	9	2	<b>TRAVELING WILBURYS</b> WILBURY 167604/RHINO (32.98 CD/DVD) ⊕	The Traveling Wilburys Collection		27
28	29	28	<b>NICKELBACK</b> ROADRUNNER 18300 (18.98)	All The Right Reasons		28
29	NEW	1	<b>CHRISSETTE MICHELE</b> DEF JAM 008774/DJMG (10.98)	I Am		29
30	NEW	1	<b>MANDY MOORE</b> FIRM 70112 (18.98)	Wild Hope		30
31	27	15	<b>JASON ALDEAN</b> BROKEN BOW 7047 (17.98)	Relentless		31
32	41	39	<b>SOUNDTRACK</b> WALT DISNEY 861698 (18.98) ⊕	Hannah Montana		32
33	17	2	<b>ENRIQUE IGLESIAS</b> INTERSCOPE 008964/IGA (13.98)	Insomniac		33
34	32	27	<b>VARIOUS ARTISTS</b> EMI/SONY BMG/UNIVERSAL ZOMBA 86505/CAPITOL (18.98)	NOW 24		34
35	14	2	<b>QUEENS OF THE STONE AGE</b> REKOROS REKOROS/INTERSCOPE 009039/IGA (13.98)	Era Vulgaris		35
36	45	60	<b>PACE SETTER</b> <b>PLAIN WHITE T'S</b> FEARLESS 000377/HOLLYWOOD (11.98)	Every Second Counts		36
37	25	9	<b>DADDY YANKEE</b> EL CARTEL/INTERSCOPE 008937/IGA (13.98)	El Cartel: The Big Boss		37
38	35	30	<b>AKON</b> KONVICT/UPFRONT SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98)	Konvicted		38
39	37	35	<b>JUSTIN TIMBERLAKE</b> JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds		39
40	38	34	<b>GWEN STEFANI</b> INTERSCOPE 008099/IGA (13.98)	The Sweet Escape		40
41	30	8	<b>MARILYN MANSON</b> INTERSCOPE 009054/IGA (13.98)	Eat Me, Drink Me		41
42	34	24	<b>ROBIN THICKE</b> STAR TRAK/INTERSCOPE 006146*/IGA (13.98)	The Evolution Of Robin Thicke		42
43	33	37	<b>TIM MCGRAW</b> CURB 78974 (18.98)	Let It Go		43
44	20	2	<b>PARAMORE</b> FUELED BY RAMEN 159612/AG (13.98)	RIOT!		44
45	39	29	<b>BONE THUGS-N-HARMONY</b> FULL SURFACE/INTERSCOPE 008209*/IGA (13.98)	Strength & Loyalty		45
46	31	22	<b>OZZY OSBOURNE</b> EPIC 05334/SONY MUSIC (18.98)	Black Rain		46
47	36	38	<b>RASCAL FLATTS</b> LYRIC STREET 165075/HOLLYWOOD (18.98)	Me And My Gang		47
48	43	44	<b>FALL OUT BOY</b> FUELED BY RAMEN/ISLAND 008109/DJMG (13.98)	Infinity On High		48
49	46	43	<b>HINDER</b> UNIVERSAL REPUBLIC 005390/UMRG (9.98)	Extreme Behavior		49
50	60	54	<b>TIMBALAND</b> MOSLEY/BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)	Timbaland Presents Shock Value		50

Album's entrance marks new high for act and its best sales week: 223,000 units, with 24% from digital downloads.

Trio returns with follow-up to its self-titled 2005 set. New album is led by "First Time" single, the act's third top 10 on Adult Top 40.

Deluxe edition of Papa Roach's "The Paramour Sessions" almost doubles sales (up 97%, No. 61). New version includes a ringtone, cell phone wallpaper and a poster.

At No. 30, singer/actress Mandy Moore's first studio set in three years is also her first through EMI. Sells 25,000.

Fueled by his dance anthem "Pop, Lock & Drop It," Huey's debut album starts with 29,000 at No. 26.

51	26	3	<b>DMX</b> RUFF RYDERS/DEF JAM 008988/DJMG (13.98) ⊕	The Definition Of X: Pick Of The Litter		26
52	40	33	<b>TANK</b> BLACKGROUND/UNIVERSAL MOTOWN 008982/UMRG (13.98)	Sex Love & Pain		52
53	2	6	<b>YOUNG JEEZY PRESENTS U.S.D.A.</b> CORPORATE THUGZ/DEF JAM 008738*/DJMG (10.98)	Cold Summer: The Authorized Mixtape		53
54	53	47	<b>CORINNE BAILEY RAE</b> CAPITOL 66361 (12.98)	Corinne Bailey Rae		54
55	49	41	<b>WILCO</b> NONESUCH 131388*/WARNER BROS. (18.98) ⊕	Sky Blue Sky		55
56	51	45	<b>PINK</b> LAFACE 80320/ZOMBA (18.98) ⊕	I'm Not Dead		56
57	19	2	<b>EDDIE LEVERT SR. &amp; GERALD LEVERT</b> ATLANTIC 199612/AG (18.98)	Something To Talk About		57
58	54	42	<b>NELLY FURTADO</b> MOSLEY/GEFFEN 006300*/IGA (13.98)	Loose		58
59	48	36	<b>THE USED</b> REPRISE 43309*/WARNER BROS. (18.98) ⊕	Lies For The Liars		59
60	50	55	<b>JOHN MAYER</b> AWARE/COLUMBIA 79019*/SONY MUSIC (18.98)	Continuum		60
61	133	106	<b>GREATEST GAINER</b> <b>PAPA ROACH</b> EL TONAL/GEFFEN 007486/IGA (13.98)	The Paramour Sessions		61
62	58	64	<b>SUGARLAND</b> MERCURY 007411/UMGN (13.98)	Enjoy The Ride		62
63	52	56	<b>ALISON KRAUSS</b> ROUNDER 610555 (17.98)	A Hundred Miles Or More: A Collection		63
64	62	52	<b>BEYONCE</b> COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day		64
65	71	79	<b>FEIST</b> CHERRYTREE/POLYDOR/INTERSCOPE 008819/IGA (10.98)	The Reminder		65
66	79	57	<b>LLOYD</b> THE INC./UNIVERSAL MOTOWN 008554/UMRG (13.98)	Street Love		66
67	66	50	<b>BOBBY VALENTINO</b> DTP/DEF JAM 007226*/DJMG (13.98)	Special Occasion		67
68	68	59	<b>MUSIQ SOULCHILD</b> ATLANTIC 105404/AG (18.98)	Luvamusiq		68
69	59	58	<b>VARIOUS ARTISTS</b> STARBUCKS 82972/RAZOR & TIE (22.98)	Monterey International Pop Festival		69
70	55	31	<b>VARIOUS ARTISTS</b> SIDEONEDUMMY 1331 (9.98)	Vans Warped Tour: 2007 Tour Compilation		70
71	100	104	<b>SOUNDTRACK</b> CANVASBACK/SONY MUSIC SOUNDTRAX 10586/COLUMBIA (13.98)	Once		71
72	NEW	1	<b>STRAYLIGHT RUN</b> UNIVERSAL REPUBLIC 009106/UMRG (9.98)	The Needles The Space		72
73	83	72	<b>THREE DAYS GRACE</b> JIVE 83504/ZOMBA (18.98)	One - X		73
74	70	62	<b>ELLIOTT YAMIN</b> HICKORY 90019 (18.98)	Elliott Yamin		74
75	57	63	<b>BUCKY COVINGTON</b> LYRIC STREET 002930/HOLLYWOOD (18.98)	Bucky Covington		75
76	44	17	<b>CHRIS CORNELL</b> SURETONE/INTERSCOPE 008742/IGA (13.98)	Carry On		76
77	73	65	<b>JOSS STONE</b> VIRGIN 76268* (18.98) ⊕	Introducing Joss Stone		77
78	72	75	<b>KEITH URBAN</b> CAPITOL NASHVILLE 77087 (18.98)	Love, Pain & The Whole Crazy Thing		78
79	56	40	<b>SOUNDTRACK</b> WALT DISNEY 000371 (18.98)	Pirates Of The Caribbean: At World's End		79
80	106	109	<b>HEATSEEKER GRADUATE</b> <b>BOYS LIKE GIRLS</b> COLUMBIA 05572/SONY MUSIC (11.98)	Boys Like Girls		80
81	NEW	1	<b>AUGUST BURNS RED</b> SOLID STATE 89352 (17.98)	The Messengers		81
82	67	71	<b>NORAH JONES</b> BLUE NOTE 74516/BLG (18.98) ⊕	Not Too Late		82
83	76	11	<b>NINE INCH NAILS</b> NOTHING/INTERSCOPE 008764/IGA (17.98)	Year Zero		83
84	84	66	<b>GYM CLASS HEROES</b> DECAYDANCE 086/FUELED BY RAMEN (13.98)	As Cruel As School Children		84
85	85	73	<b>LILY ALLEN</b> CAPITOL 75466 (12.98)	Alright, Still...		85
86	74	68	<b>MARTINA MCBRIDE</b> RCA NASHVILLE 03674/SBN (18.98)	Waking Up Laughing		86
87	77	88	<b>TRACY LAWRENCE</b> ROCKY COMFORT 90012 (12.98)	For The Love		87
88	63	51	<b>GRETCHEN WILSON</b> COLUMBIA (NASHVILLE) 89201/SBN (18.98)	One Of The Boys		88
89	80	70	<b>MIRANDA LAMBERT</b> COLUMBIA (NASHVILLE) 78932/SBN (18.98)	Crazy Ex-Girlfriend		89
90	47	23	<b>BRUCE SPRINGSTEEN WITH THE SESSIONS BAND</b> COLUMBIA 09582/SONY MUSIC (19.98) ⊕	Live In Dublin		90
91	88	93	<b>ELTON JOHN</b> CHRONICLES ROCKET/ISLAND/MERCURY 008661/UME (13.98)	Rocket Man: Number Ones		91
92	87	74	<b>THE RED JUMPSUIT APPARATUS</b> VIRGIN 62629 (12.98) ⊕	Don't You Fake It		92
93	78	77	<b>RUSH</b> ANTHEMATLANTIC 135484*/AG (18.98)	Snakes & Arrows		93
94	82	76	<b>THE FRAY</b> EPIC 03931/SONY MUSIC (18.98) ⊕	How To Save A Life		94
95	104	96	<b>THE ALMOST.</b> TOOTH & NAIL 52481/VIRGIN (12.98)	Southern Weather		95
96	91	85	<b>BREAKING BENJAMIN</b> HOLLYWOOD 162607 (18.98) ⊕	Phobia		96
97	103	83	<b>THE BEATLES</b> APPLE 79808*/CAPITOL (18.98) ⊕	Love		97
98	95	89	<b>BUCKCHERRY</b> ELEVEN SEVEN 001/ATLANTIC (13.98)	15		98
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# VILLAGE PEOPLE

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From left to right : Eric Anzalone, Alexander Briley, Felipe Rose, David Hodo, Ray Simpson, Jeff Olson

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# From Stadiums To Stores

Planet-Wide, Retailers Hope Live Earth Will Spur Sales

**R**etailers around the world are cautiously optimistic that the Live Earth concerts will boost music sales, as has happened with previous global events.

Sales across Europe rose in the aftermath of the Live 8 concerts in July 2005, with the Berlin gig providing some of the biggest gainers on the following week's Billboard Top 100 European Albums chart. Green Day's "American Idiot" (Reprise) returned to the European top 10 after 42 weeks on the chart, while German rock act Wir Sind Helden shot up 13 places to No. 21 with its "Von Hier an Blind" (Virgin) set.

Likewise in the week immediately after Live 8, every artist on the London Hyde Park bill—with the sole exception of former Libertines singer Pete Doherty—saw U.K. sales boosted, with Pink Floyd's "Echoes: The Best of Pink Floyd" seeing an incredible 1,343% sales increase at HMV stores.

"Whoever stands out from a performance perspective will see exceedingly good sales off the back of it," says Rob Campkin, head of music at the United Kingdom's Virgin Megastores chain.

Australian retailers also suggest that, with the Australian retail market in 2007 down around 17% year-on-year to date, Live Earth could prove a trigger for sales lift-off.

"Any music on television provides a positive effect—especially when it comes cloaked around such an emotive issue," says Gavin Ward, Sydney-based managing director of the 200-store Leading Edge chain.

Ward expects re-formed pop outfit Crowded House to receive the biggest boost from blanket media coverage. Its first album in 14 years, "Time on Earth" (EMI), drops the week before Live Earth (see story, page 66).

In the United States in 2005, Pink Floyd's Live 8 reunion helped "The Dark Side of the Moon" rise 10-3 on Billboard's Top Pop Catalog chart with a 26% sales gain, while Green Day and U2 also showed modest sales spikes. This year's U.S. Live Earth concert, to be held at Giants Stadium in East Rutherford, N.J., is expected to sell out at around 50,000 tickets.

Live Earth "will help sales some, but how much remains to be seen," says Brian Poehner, head of purchasing at 65-store Marietta, Ga.-based chain Value Music. "Even the Police, the initial sheen of their reunion has worn off somewhat. The media frenzy on their performance won't be as big as it was when the reunion was first announced."

In South Africa, U.K. artist Joss Stone looks likely to benefit as she makes her debut appearance in the territory. EMI International marketing director Pino di Benedetto says the company will undertake two days of in-store promotion with Stone, "which times perfectly with the recent release of 'Introducing Joss Stone.'"

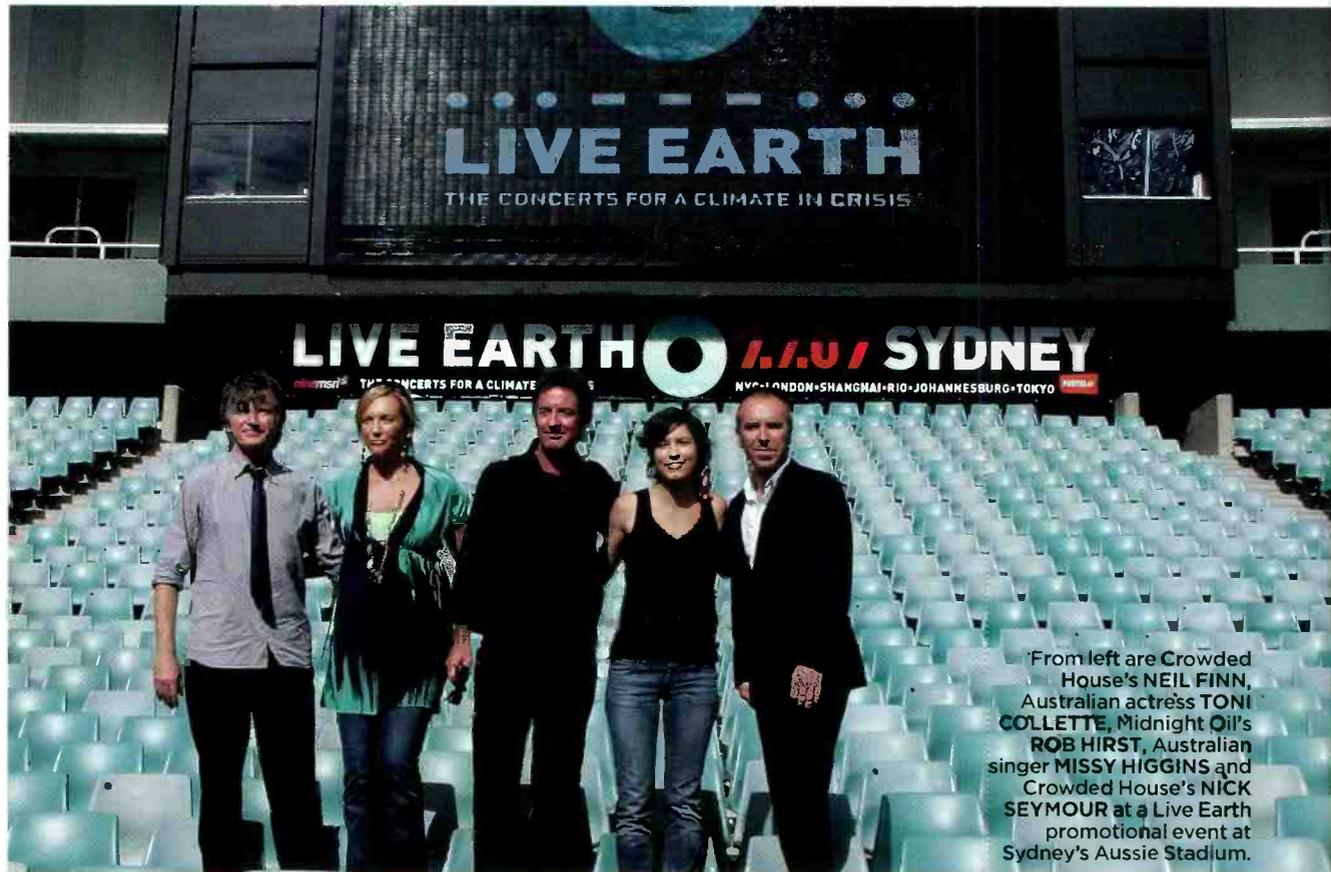
Elsewhere, however, there are real causes for concern. The German industry, for one, is skeptical that Live Earth can spur sales—especially because only 12,000 out of 45,000 tickets for the concert at Hamburg's HSH Nordbank Arena had been sold as of June 18.

Nils Wesner, purchaser at retail chain Saturn Hansa in Hamburg, says, "A concert like this will not do much to animate business," although he and Cologne-based purchaser Frank Adler of rival chain WOM single out Kelly Clarkson as one artist likely to receive a German sales boost, even though she is appearing in New York.

In the Far East, a sales surge also looks unlikely.

"Unfortunately, [it] will not have a big impact on Japanese sales," Toshiba-EMI president/CEO Shoji Doyama says, explaining that the concept of charity/public-awareness music events has yet to take root in Japan.

*Reporting Team: Tom Ferguson and Mark Sutherland in London, Christie Eliezer in Melbourne, Wolfgang Spahr in Hamburg, Diane Coetzer in Johannesburg, Steve McClure in Tokyo, Rebecca Catching in Shanghai and Ed Christman in New York.*



From left are Crowded House's NEIL FINN, Australian actress TONI COLLETTE, Midnight Oil's ROB HIRST, Australian singer MISSY HIGGINS and Crowded House's NICK SEYMOUR at a Live Earth promotional event at Sydney's Aussie Stadium.

## PLANET EARTH Your Guide To Live Earth's Eight Shows



### AUSTRALIA

Venue: Aussie Stadium, Sydney  
Capacity: 42,000

**Main acts:** Crowded House, Wolfmother, Eskimo Joe, Jack Johnson, John Butler Trio, Missy Higgins, Paul Kelly, Toni Collette & the Finish

**Local broadcast coverage:** Channel [V], Max, Fox8 (cable TV channels); Austereo and Maquarie Radio Network (radio)



### GERMANY

Venue: HSH Nordbank Arena, Hamburg  
Capacity: 45,000

**Main acts:** Shakira, Enrique Iglesias, Chris Cornell, Katie Melua, Maná, Sasha, Roger Cicero, Snoop Dogg

**Local broadcast coverage:** ProSieben (national TV)



### UNITED KINGDOM

Venue: Wembley Stadium, London  
Capacity: 60,000

**Main acts:** Beastie Boys, Madonna, Red Hot Chili Peppers, Corinne Bailey Rae, James Blunt, Foo Fighters, Genesis, Razorlight, the Black Eyed Peas, Snow Patrol, Keane, Metallica, the Pussycat Dolls, Spinal Tap

**Local broadcast coverage:** Wembley concert on BBC1 and BBC 2 (TV) with additional coverage of global concerts available through interactive "red button" TV service; BBC Radio 2 (radio)



### BRAZIL

Venue: Copacabana Beach, Rio de Janeiro  
Capacity: 1 million

**Main acts:** Lenny Kravitz, Macy Gray, Pharrell Williams, Xuxa, O Rappa, Marcelo D2, Jota Quest, Jorge Benjorge, Vanessa da Matta, MV Bill

**Local broadcast coverage:** TV Globo



### JAPAN

Venue: Makuhari Messe, Tokyo  
Capacity: 20,000

**Main acts:** Linkin Park, Ayaka, Rihanna, Ai Otsuka, Cocco, Genki Rockets, Kumi Koda

**Local broadcast coverage:** NHK TV (Japan concert), Fuji TV (international shows)



### UNITED STATES

Venue: Giants Stadium, East Rutherford, N.J.  
Capacity: 50,000

**Main acts:** The Police, Kanye West, Kelly Clarkson, Alicia Keys, Bon Jovi, Roger Waters, Dave Matthews Band, the Smashing Pumpkins, Ludacris, Akon, John Mayer, Melissa Etheridge, Fall Out Boy

**Local broadcast coverage:** NBC, Bravo, MSNBC, CNBC, the Sundance Channel, Telemundo and Universal HD



### CHINA

Venue: Oriental Pearl Tower, Shanghai  
Capacity: 3,000

**Main acts:** Anthony Wong, Eason Chan, Evonne Hsu, Huang Xiao Ming, Joey Yung, Sarah Brightman, Soler, 12 Girls Band

**Local broadcast coverage:** Shanghai Media Group's Art & Entertainment channel (live) and Dragon TV (one week later)



### SOUTH AFRICA

Venue: Coca-Cola Dome, Johannesburg  
Capacity: 18,000

**Main acts:** UB40, Joss Stone, Angelique Kidjo, Baaba Maal, the Parlotones, Soweto Gospel Choir, Vusi Mahlasela, Zola

**Local broadcast coverage:** SABC 2 (TV)



CLARKSON

LEGEND FOR HOT100 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.

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nielsen BDS

SALES DATA COMPILED BY  
nielsen SoundScan

# Billboard HOT 100

JUL 7 2007

## HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	<b>#1</b> BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
2	2	12	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
3	3	3	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
4	4	5	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)
5	5	11	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
6	11	5	BIG GIRLS DON'T CRY	FERGIE (WILL I AM/A&M/INTERSCOPE)
7	6	11	HOME	DAUGHTRY (RCA/RMG)
8	7	13	MAKES ME WONDER	MARODON 5 (A&M/OCTONE/INTERSCOPE)
9	14	7	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)
10	9	42	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
11	8	14	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)
12	10	16	U + UR HAND	PINK (LAFACE/ZOMBA)
13	15	13	WHEN I SEE U	FANTASIA (J/RMG)
14	25	4	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)
15	20	6	TEACHME	MUSIQ SOULCHILD (ATLANTIC)
16	13	15	POP LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)
17	19	8	SAME GIRL	R. KELLY DUET WITH USHER (JIVE/ZOMBA)
18	12	21	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
19	24	5	HEY THERE DELILAH	PLAIN WHITE T'S (HOLLYWOOD)
20	16	18	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)
21	22	17	LIKE A BOY	CIARA (LAFACE/ZOMBA)
22	18	27	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)
23	23	11	WIPE ME DOWN	LIL BOOSIE FEAT. FOXX & WEBBIE (TRILL/ASYLUM/ATLANTIC)
24	34	5	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)
25	26	9	BIG THINGS POPPIN' (DO IT)	T.I. (GRAND HUSTLE/ATLANTIC)

## ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	17	13	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)
27	31	10	SEXY LADY	YUNG BORG FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)
28	38	11	LUCKY MAN	MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))
29	27	12	WHAT I'VE DONE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
30	32	18	ROCK YO HIPS	CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE)
31	39	11	LIKE THIS	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)
32	42	12	WRAPPED	GEORGE STRAIT (MCA NASHVILLE)
33	44	9	LOST IN THIS MOMENT	BIG & RICH (WARNER BROS. (NASHVILLE)/WRN)
34	29	17	OUTTA MY SYSTEM	HOW WOW (COLUMBIA)
35	45	6	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)
36	37	7	ANONYMOUS	BOBBY VALENTINO FEAT. TIMBALAND (DTP/DEF JAM/IDJMG)
37	33	23	GLAMOROUS	FERGIE (WILL I AM/A&M/INTERSCOPE)
38	21	14	I TRIED	BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)
39	36	2	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)
40	30	19	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)
41	41	13	FIND OUT WHO YOUR FRIENDS ARE	TRACY LAWRENCE (ROCKY COMFORT/CO5)
42	48	7	I TOLD YOU SO	KEITH URBAN (CAPITOL NASHVILLE)
43	35	22	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
44	40	14	TICKS	BRAD PAISLEY (ARISTA NASHVILLE)
45	23	20	I'M A FLIRT	R. KELLY OR HOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)
46	58	6	THANKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
47	55	4	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)
48	47	14	MOMENTS	EMERSON DRIVE (MIDAS/NEW REVOLUTION)
49	62	2	EMO YOU	NE-YO (DEF JAM/IDJMG)
50	54	9	STARTIN' WITH ME	JAKE OWEN (RCA NASHVILLE)

1,073 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 CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	12	<b>#1</b> HOME	DAUGHTRY (RCA/RMG)	☆
2	2	13	MAKES ME WONDER	MARODON 5 (A&M/OCTONE/INTERSCOPE)	
3	4	24	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	
4	3	27	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
5	5	32	U + UR HAND	PINK (LAFACE/ZOMBA)	☆
6	6	28	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	☆
7	8	8	FIRST TIME	LIFEHOUSE (GEFFEN)	☆
8	7	21	LITTLE WONDERS	ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC)	☆
9	12	8	HEY THERE DELILAH	PLAIN WHITE T'S (HOLLYWOOD)	☆
10	9	28	SAY IT RIGHT	NELLY FURTAOD (MOSLEY/GEFFEN)	☆
11	10	30	IT'S NOT OVER	DAUGHTRY (RCA/RMG)	☆
12	11	18	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)	
13	16	24	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
14	15	13	(YOU WANT TO) MAKE A MEMORY	BON JOVI (MERCURY/ISLAND/IDJMG)	☆
15	13	11	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)	
16	17	16	UNDENIABLE	MAT KEARNEY (AWARE COLUMBIA)	
17	14	10	NEVER AGAIN	KELLY CLARKSON (RCA/RMG)	
18	21	3	BIG GIRLS DON'T CRY	FERGIE (WILL I AM/A&M/INTERSCOPE)	☆
19	20	12	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)	
20	23	3	BEFORE IT'S TOO LATE (SAM AND MIKAELA'S THEME)	GOO GOO DOLLS (WARNER BROS.)	
21	19	17	CUPI'D'S CHOKEHOLD/BREAKFAST IN AMERICA	GYM CLASS HEROES (DECADE/DANCE/FUELED BY RAMEN/ATLANTIC/LAVA)	
22	18	13	OTHER SIDE OF THE WORLD	KT TUNSTALL (RELENTLESS/VIRGIN)	
23	22	9	DIG	INCUBUS (IMMORTAL/EPIC)	
24	25	4	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)	
25	24	9	WHAT I'VE DONE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	

## ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	3	37	<b>#1</b> CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	
2	1	43	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	
3	4	13	EVERYTHING	MICHAEL BUBLE (1143/REPRISE)	☆
4	2	36	HOW TO SAVE A LIFE	THE FRAY (EPIC)	
5	5	43	FAR AWAY	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
6	7	23	CHANGE	KIMBERLY LOCKE (CURB/REPRISE)	
7	12	7	HOME	DAUGHTRY (RCA/RMG)	☆
8	9	10	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	
9	11	10	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	☆
10	6	38	STREETCORNER SYMPHONY	ROB THOMAS (MELISMA/ATLANTIC)	☆
11	13	22	RAINCOAT	KELLY SWEET (RAZOR & TIE)	
12	14	24	IRREPLACEABLE	BEYONCÉ (COLUMBIA)	☆
13	15	25	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)	☆
14	16	17	NEVER ALONE	JIM BRICKMAN FEAT. LADY ANTEBELLUM (SLG)	
15	19	11	LITTLE WONDERS	ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC)	☆
16	18	15	FEBRUARY SONG	JOSH GROBAN (1143/REPRISE)	☆
17	22	6	MAKES ME WONDER	MARODON 5 (A&M/OCTONE/INTERSCOPE)	
18	17	18	FOOLED AROUND AND FELL IN LOVE	ROD STEWART (J/RMG)	
19	20	14	ANYWAY	MARTINA MCBRIDE (RCA NASHVILLE)	
20	23	6	MY WISH	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	
21	26	3	EVER PRESENT PAST	PAUL MCCARTNEY (MPL/HEAR/CONCORD)	
22	24	18	IT'S NOT OVER	DAUGHTRY (RCA/RMG)	
23	25	14	SAY IT RIGHT	NELLY FURTAOD (MOSLEY/GEFFEN)	
24	27	2	HEAVEN KNOWS	TAYLOR HICKS (ARISTA/RMG)	
25	28	2	(YOU WANT TO) MAKE A MEMORY	BON JOVI (MERCURY/ISLAND/IDJMG)	☆

## HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	5	<b>#1</b> UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	
2	2	5	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	
3	4	12	HEY THERE DELILAH	PLAIN WHITE T'S (HOLLYWOOD)	
4	3	10	BIG GIRLS DON'T CRY	FERGIE (WILL I AM/A&M/INTERSCOPE)	
5	7	17	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)	
6	6	17	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
7	5	9	MAKES ME WONDER	MARODON 5 (A&M/OCTONE/INTERSCOPE)	
8	8	7	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)	
9	9	3	LIP GLOSS	LIL MAMA (JIVE/ZOMBA)	
10	10	11	THANKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	
11	36	3	THE WAY I ARE	TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)	
12	12	9	NEVER AGAIN	KELLY CLARKSON (RCA/RMG)	
13	11	16	POP LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	
14	13	2	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	
15	15	3	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
16	14	10	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
17	24	5	BIG THINGS POPPIN' (DO IT)	T.I. (GRAND HUSTLE/ATLANTIC)	
18	47	7	ICKY THUMP	THE WHITE STRIPES (THIRD MAN/WARNER BROS.)	
19	16	6	DO YOU KNOW? (THE PING PONG SONG)	EMRIQUE IGLESIAS (UNIVERSAL LATINO/INTERSCOPE)	
20	18	3	NOBODY'S PERFECT	HANNAH MONTANA (WALT DISNEY)	
21	17	41	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	
22	26	12	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)	
23	22	12	WHAT I'VE DONE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	
24	29	7	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)	
25	20	21	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL I AM/A&M/INTERSCOPE)	

## HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	27	25	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	
27	-	1	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)	
28	19	16	2 STEP	UNK (BIG DIMP/KOCH)	
29	23	11	I TRIED	BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)	
30	66	8	(YOU WANT TO) MAKE A MEMORY	BON JOVI (ISLAND/MERCURY/IDJMG)	
31	32	5	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)	
32	25	17	HOME	DAUGHTRY (RCA/RMG)	
33	28	18	U + UR HAND	PINK (LAFACE/ZOMBA)	
34	21	20	DON'T STOP BELIEVIN'	JOURNEY (LEGACY/COLUMBIA)	
35	33	7	LEAN LIKE A CHOLO	DOWN A.K.A. KILD (SILENT GIANT/MACHETE)	
36	30	18	THIS IS WHY I'M HOT	NIMS (CAPITOL)	
37	46	3	SHUT UP AND DRIVE	RIHANNA (SRP/DEF JAM/IDJMG)	
38	31	12	WE TAKIN' OVER	DJ KHALED (ERROR SQUAD/KOCH)	
39	43	9	ROCKSTAR	NICKELBACK (ROADRUNNER)	
40	-	1	LOST	FAITH HILL (WARNER BROS. (NASHVILLE)/WRN)	
41	34	12	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	
42	35	9	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)	
43	48	2	TAMBOURINE	EVE (AT THE MATH/FULL SURFACE/RUFF RYDERS/GEFFEN)	
44	37	15	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE)	
45	38	9	LOST IN THIS MOMENT	BIG & RICH (WARNER BROS. (NASHVILLE)/WRN)	
46	-	1	DANCE TONIGHT	PAUL MCCARTNEY (MPL/HEAR/CONCORD)	
47	56	13	TICKS	BRAD PAISLEY (ARISTA NASHVILLE)	
48	-	3	FIRST TIME	LIFEHOUSE (GEFFEN)	
49	57	2	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)	
50	39	22	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	

## MODERN ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	53	5	4 IN THE MORNING	GWEN STEFANI (INTERSCOPE)	
52	50	14	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)	
53	59	3	LIKE THIS	MIMS (CAPITOL)	
54	44	15	LIKE A BOY	CIARA (LAFACE/ZOMBA)	
55	41	22	THE WAY I LIVE	BOY BOY OR PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUBLIC)	
56	49	40	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)	
57	52	23	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	
58	40	16	I'M A FLIRT	R. KELLY OR HOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)	
59	51	23	CUPI'D'S CHOKEHOLD/BREAKFAST IN AMERICA	GYM CLASS HEROES (DECADE/DANCE/FUELED BY RAMEN/ATLANTIC/LAVA)	
60	72	2	TEENAGERS	MY CHEMICAL ROMANCE (REPRISE)	
61	45	18	LAST NIGHT	DIDDY FEAT. KEYSHA COLE (BAD BOY/ATLANTIC)	
62	42	6	WORKING CLASS HERO	GREEN DAY (REPRISE)	
63	62	5	WIPE ME DOWN	LIL BOOSIE FEAT. FOXX & WEBBIE (TRILL/ASYLUM/ATLANTIC)	
64	-	61	YOU AND ME	LIFEHOUSE (GEFFEN)	
65	70	2	I NEED YOU	TIM MCGRAW WITH FAITH HILL (CURB)	
66	58	40	FERGALICIOUS	FERGIE (WILL I AM/A&M/INTERSCOPE)	
67	54	37	WALK IT OUT	UNK (BIG DIMP/KOCH)	
68	65	4	LIKE THIS	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)	
69					

**POP 100**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	12	<b>#1</b> UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
2	2	10	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
3	5	5	PARTY LIKE A ROCKSTAR	SHOP BOYZ (DOND/UNIVERSAL REPUBLIC)
4	4	1	HEY THERE DELILAH	PLAIN WHITE T'S (HOLLYWOOD)
5	6	18	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVIC/NAPPY BOY/JIVE/ZOMBA)
6	5	1	MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)
7	8	12	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
8	7	17	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)
9	10	12	THINKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
10	12	14	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)
11	11		HOME	DAUGHTRY (RCA/RMG)
12	9	31	U + UR HAND	PINK (LAFACE/ZOMBA)
13	13	42	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
14	16	15	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)
15	6		THE WAY I ARE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
16	15	4	LIP GLOSS	LIL MAMA (JIVE/ZOMBA)
17	14	2	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
18	18	24	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)
19	17		NEVER AGAIN	KELLY CLARKSON (RCA/RMG)
20	19	18	POP, LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)
21	22	29	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)
22	21	12	WHAT I'VE DONE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
23	25	15	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)
24	29	9	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
25	24	2	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESSERT STORM/DEF JAM/IDJMG)
26	26	3	BARTENDER	T-PAIN FEAT. AKON (KONVIC/NAPPY BOY/JIVE/ZOMBA)
27	23	6	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS (UNIVERSAL LATINO/INTERSCOPE)
28	20	12	I TRIED	BONE THUGS-N-HARMONY (FULL SURFACE/INTERSCOPE)
29	37	8	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)
30	38	5	BIG THINGS POPPIN' (DO IT)	T.I. (GRAND HUSTLE/ATLANTIC)
31	31		LIKE A BOY	CIARA (LAFACE/ZOMBA)
32	39	10	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)
33	57	9	ICKY THUMP	THE WHITE STRIPES (THIRD MAN/WARNER BROS.)
34	33	4	NOBODY'S PERFECT	HANNAH MONTANA (WALT DISNEY)
35	28	30	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA	GYM CLASS HEROES (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/LAVA)
36	31	15	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)
37	3		SHUT UP AND DRIVE	RIHANNA (SRP/DEF JAM/IDJMG)
38	42	6	4 IN THE MORNING	GWEN STEFANI (INTERSCOPE)
39	40	8	LEAN LIKE A CHOLO	DOWN A.K.A. KILO (SILENT GIANT/MACHETE)
40	20	21	LAST NIGHT	DIDDY FEAT. KEYSHA COLE (BAD BOY/ATLANTIC)
41	47	22	ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
42	35	23	DON'T MATTER	AKON (KONVIC/UPFRONT/SRC/UNIVERSAL MOTOWN)
43			A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/JRMG)
44	32	18	2 STEP	UNK (BIG OOMP/KDCH)
45	8		(YOU WANT TO) MAKE A MEMORY	BON JOVI (MERCURY/ISLAND/IDJMG)
46	20		BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)
47	36	19	THIS IS WHY I'M HOT	MIMS (CAPITOL)
48	24		IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
49	46	25	THE WAY I LIVE	BABY BOY DA PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUBLIC)
50	43	13	WE TAKIN' OVER	DJ KHALED (TERROR SQUAD/KOCH)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	1		LOST	FAITH HILL (WARNER BROS. (NASHVILLE)/WRN)
52	51	30	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
53	50	3	TAMBOURINE	EVE (AFTERMATH/FULL SURFACE/RUFF RYDERS/GEFFEN)
54	67	7	FIRST TIME	LIFEHOUSE (GEFFEN)
55	52	18	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE)
56	60		LIKE THIS	MIMS (CAPITOL)
57	53		LOST IN THIS MOMENT	BIG & RICH (WARNER BROS. (NASHVILLE)/WRN)
58	1		DANCE TONIGHT	PAUL MCCARTNEY (MPL/HEAR/CONCORD)
59	62	13	TICKS	BRAD PAISLEY (ARISTA NASHVILLE)
60	49	16	I'M A FLIRT	R. KELLY OR BOW WOW (COLUMBIA/JIVE/ZOMBA)
61	63	7	SEXY LADY	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC)
62	58	17	ROCK YO HIPS	CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE)
63	17		OUTTA MY SYSTEM	BOW WOW FEAT. T-PAIN & JOHN TA AUSTIN (COLUMBIA)
64	78	12	WHO KNEW	PINK (LAFACE/ZOMBA)
65	12		LIKE THIS	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)
66	64	3	WIPE ME DOWN	LIL BOOSIE FEAT. FOX & WEBBIE (TRILL/ASYLUM/ATLANTIC)
67	3		TEENAGERS	MY CHEMICAL ROMANCE (REPRISE)
68	54	7	WORKING CLASS HERO	GREEN DAY (REPRISE)
69	59	16	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
70	71	3	I NEED YOU	TIM MCGRAW WITH FAITH HILL (CURB)
71	68	11	FOREVER	PAPA ROACH (EL TONAL/GEFFEN)
72	76	2	IMAGINE	JACK JOHNSON (WARNER BROS.)
73	84	1	SAME GIRL	R. KELLY DUET WITH USHER (JIVE/ZOMBA)
74	55	18	STOLEN	DASHBOARD CONFSSIONAL (VAGRANT/INTERSCOPE)
75	98	3	WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)
76	85	3	EASY	PAULA DEANDA FEAT. BOW WOW (ARISTA/RMG)
77	66	15	YOU KNOW I'M NO GOOD	AMY WINEHOUSE (UNIVERSAL REPUBLIC)
78	70	7	ANONYMOUS	BOBBY VALENTINO FEAT. TIMBALAND (DTP/DEF JAM/IDJMG)
79	73	12	GOOD DIRECTIONS	BILLY CURRINGTON (MERCURY)
80			NEVER WANTED NOTHING MORE	KENNY CHESNEY (BNA)
81	1		DOOMSDAY CLOCK	THE SMASHING PUMPKINS (REPRISE)
82	77	13	LITTLE WONDERS	ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC)
83	79	27	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
84	5	2	CLOTHES OFF!!	GYM CLASS HEROES (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/LAVA)
85	75	3	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO (MOSLEY/GEFFEN)
86	1	6	BUBBLU	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
87	87	5	EVERYTHING	MICHAEL BUBLE (143/REPRISE)
88	69	5	YOU GIVE LOVE A BAD NAME	BLAKE LEWIS (19)
89	91	3	PARALYZER	FINGER ELEVEN (WIND-UP)
90	80	7	IMPACTO	DADDY YANKEE FEAT. FERGIE (EL CARTEL/INTERSCOPE)
91	2		LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
92	83	30	KEEP HOLDING ON	AVRIL LAVIGNE (FOX/RCA/RMG)
93	1		DO YOU	NE-YO (DEF JAM/IDJMG)
94	100		TIME AFTER TIME	QUETDRIVE (RED INK/EPIC)
95	1		LET IT GO	KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM (IMAN/GEFFEN)
96	96		FIND OUT WHO YOUR FRIENDS ARE	TRACY LAWRENCE (ROCKY COMFORT/COS)
97	83	2	INSTANT KARMA	U2 (WARNER BROS.)
98	97	4	JOHNNY CASH	JASON ALDEAN (BROKEN BOW)
99	1		MISERY BUSINESS	PARAMORE (FUELED BY RAMEN/ATLANTIC/LAVA)
100	92	7	I DON'T WANNA STOP	OZZY OSBOURNE (EPIC)

**POP 100 AIRPLAY**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	3	<b>#1</b> SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
2	2	2	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	☆
3	6	3	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
4	11		BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN (KONVIC/NAPPY BOY/JIVE/ZOMBA)	
5	13		MAKES ME WONDER	MAROON 5 (A&M/OCTONE/INTERSCOPE)	
6	10	6	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
7	14		HOME	DAUGHTRY (RCA/RMG)	☆
8	3	20	U + UR HAND	PINK (LAFACE/ZOMBA)	☆
9	8	22	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
10	9	16	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)	☆
11	11	21	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	
12	12	14	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)	☆
13	14	6	HEY THERE DELILAH	PLAIN WHITE T'S (HOLLYWOOD)	☆
14	13	1	THINKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
15	19	5	PARTY LIKE A ROCKSTAR	SHOP BOYZ (DOND/UNIVERSAL REPUBLIC)	
16	20	8	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)	
17	17		LIKE A BOY	CIARA (LAFACE/ZOMBA)	☆
18	10	23	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA	GYM CLASS HEROES (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/LAVA)	
19	15	25	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)	
20	23	6	THE WAY I ARE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	
21	22	29	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	☆
22	19	21	LAST NIGHT	DIDDY FEAT. KEYSHA COLE (BAD BOY/ATLANTIC)	
23	25	7	4 IN THE MORNING	GWEN STEFANI (INTERSCOPE)	☆
24	14	10	WHAT I'VE DONE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	☆
25	15	3	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)	

127 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
26	27	7	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)	
27	26	22	DON'T MATTER	AKON (KONVIC/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
28	31	30	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
29	28	18	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)	☆
30	21	12	I TR ED	BONE THUGS-N-HARMONY (FULL SURFACE/INTERSCOPE)	
31	34	13	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)	
32	33	25	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
33	33		CLCTHES OFF!!	GYM CLASS HEROES (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/LAVA)	
34	44	1	SHUT UP AND DRIVE	RIHANNA (SRP/DEF JAM/IDJMG)	☆
35	42	1	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)	
36	36	3	THE WAY I LIVE	BABY BOY DA PRINCE (UNIVERSAL REPUBLIC)	
37	17	1	NEVER AGAIN	KELLY CLARKSON (RCA/RMG)	
38	1		WHO KNEW	PINK (LAFACE/ZOMBA)	☆
39	34	14	OUTTA MY SYSTEM	BOW WOW (COLUMBIA)	
40	43		ROCKSTAR	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
41	45	4	EASY	PAULA DEANDA FEAT. BOW WOW (ARISTA/RMG)	
42	37	6	POP, LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	
43	40	5	LEAN LIKE A CHOLO	DOWN A.K.A. KILO (SILENT GIANT/MACHETE)	
44	39	9	SEXY LADY	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC)	
45	1		WHEN YOU'RE GONE	AVRIL LAVIGNE (RCA/RMG)	☆
46			LOVESTONED	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
47	41	9	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS (UNIVERSAL LATINO/INTERSCOPE)	
48	50	2	WORLD, HOLD ON CHILDREN OF THE SKY	BOB SINCLAIR (YELLOW/SILVER LABEL/TOMMY BOY)	
49	49	2	ROCK YO HIPS	CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE)	
50			LIP GLOSS	LL MAMA (JIVE/ZOMBA)	

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

**HOT SINGLES SALES**

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	5	<b>#1</b> ONLY THE WORLD	MANDISA (SPARROW)
2	2	5	LIKE THIS	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)
3	3	5	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
4	4	5	PARTY LIKE A ROCKSTAR	SHOP BOYZ (DOND/UNIVERSAL REPUBLIC)
5	6	2	GET MY WEIGHT UP	BIGG FACE (IV EVA ENTERTAINMENT/FACE2FACE)
6	1		DO IT AGAIN	THE CHEMICAL BROTHERS (FREESTYLE DUST/VIRGIN)
7	1		SEE YOU AT THE LIGHTS	1990S (WORLD'S FAIR/ROUGH TRADE)
8	3		YOUR KISSES ARE WASTED ON ME	THE PIPETTES (CHERRYTREE/INTERSCOPE)
9	22		UNTIL YOU COME BACK TO ME	CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)
10	15		LET ME SEE SOMETHING	A.G. & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT)
11	2		MET A MAN ON TOP OF THE HILL	THE MIDWAY STATE (REMEDY/INTERSCOPE)
12	5	5	OOH WEE	AYANNA (ELESE)
13	64		EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
14	17	45	KOOL AID	LIL BASS FEAT. JT HONEY (PIPELINE)
15	17		ALL MY LIFE	BILLY JOEL (COLUMBIA)
16	2		WE TAKIN' OVER	DJ KHALED (TERROR SQUAD/KOCH)
17	26		MADE TO LOVE	TOBYMAC (FOREFRONT)
18	15	124	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
19	19		LISTEN	BEYONCE (MUSIC WORLD/COLUMBIA)
20	29	16	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)
21	14		TONIGHT I HAVE TO LEAVE IT	SHOUT OUT LOUDS (BUD FOX/MERGE)
22	10	7	D-BOY	JEDAH FEAT. REDO EYEZZ (LCN)
23	13	21	FLATHEAD	THE FRATELLI (CHERRYTREE/DROP THE GUN/ISLAND/INTERSCOPE)
24	21	19	GET TO THE MONEY	REEC (BULLS EYE/FACE2FACE)
25	25	6	STACKS ON DECK	PE.S.O. (LIV YA LIFE/SUGAR WATER)

**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
<b>POP 100 AIRPLAY</b>	
FALL OUT BOY Thanks Fr Th Mmrs IDJMG (67.2)	14
CIARA Like A Boy ZOMBA (65.9)	17
GWEN STEFANI 4 In The Morning INTERSCOPE (66.1)	23
LINKIN PARK What I've Done WARNER BROS. (67.9)	24
RIHANNA Shut Up And Drive IDJMG (68.3)	34
PINK Who Knew ZOMBA (71.9)	38
NICKELBACK Rockstar LAVA 78.1	40
AVRIL LAVIGNE When You're Gone RMG (71.0)	45
☆ JUSTIN TIMBERLAKE LoveStoned ZOMBA (73.0)	46
QUETDRIVE Time After Time EPIC (78.3)	-
JOH MCLAUGHLIN Beautiful Disaster IDJMG (72.8)	-
ICE CHASE You Ruined Me ZOMBA (72.3)	-
<b>ADULT TOP 40</b>	
NICKELBACK Rockstar LAVA (74.3)	13
BON JOVI (You Want To) Make A Memory IDJMG (72.6)	14
FERGIE Big Girls Don't Cry INTERSCOPE (68.1)	18
☆ MICHAEL BUBLE Everything REPRISE (77.3)	31
☆ THE FRAY All At Once EPIC (72.2)	33
GWEN STEFANI 4 In The Morning INTERSCOPE (73.8)	34
PINK Who Knew ZOMBA (75.2)	37
<b>ADULT CONTEMPORARY</b>	
☆ CARRIE UNDERWOOD Before He Cheats RMG (79.5)	9
BEYONCE Irreplaceable COLUMBIA (65.5)	12
ROB THOMAS Little Wonders ATLANTIC (83.5)	15
BON JOVI (You Want To) Make A Memory IDJMG (75.7)	25
<b>MCDERN ROCK</b>	
INTERPOL The Heinrich Maneuver CAPITOL (65.8)	15
THE VET REVOLUTION	
She Builds Quick Machines RMG (70.2)	17
THREE DAYS GRACE Naver Too Late ZOMBA (68.9)	19
MY CHEMICAL ROMANCE Teenagers REPRISE (78.5)	20
☆ MUSE Supermassive Black Hole WARNER BROS. (76.8)	21
☆ QUEENS OF THE STONE AGE	
Slim, Sick, Sick INTERSCOPE (75.1)	24
☆ LINKIN PARK Bleed The Out WARNER BROS. (80.6)	28
MODEST MOUSE Missed The Boat EPIC (86.5)	32
FRYLEAN All Around Me INTERSCOPE (75.3)	34
☆ AMY WINEHOUSE Rehab UNIVERSAL REPUBLIC (74.6)	38

TOP  
R&B/HIP-HOP ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	<b>#1 FABOLOUS</b> M/PRINT & NUMBER / DISTRIBUTING LABEL (PRICE) DESERT STORM/DEF JAM 008162*/IDJMG (13.98)	From Nothin' To Somethin'		1
2	3	5	<b>F. KELLY</b> JIVE 08537/ZOMBA (18.98)	Double Up		1
3	4	1	<b>T-PAIN</b> KONVIC/NAPPY BOY/JIVE 08719/ZOMBA (18.98)	Epiphany		1
4	1	1	<b>HOT SHOT DEBUT</b> <b>SHOP BOYZ</b> ONDECK/UNIVERSAL REPUBLIC 009138/UMRG (13.98)	Rockstar Mentality		4
5	NEW	1	<b>CHRISSETTE MICHELE</b> DEF JAM 008774/IDJMG (10.98)	I Am		5
6	2	2	<b>DJ KHALED</b> TERROR SQUAD 4229/KOCH (17.98)	We The Best		1
7	6	3	<b>RIHANNA</b> SRP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad		1
8	5	13	<b>AMY WINEHOUSE</b> L UNIVERSAL REPUBLIC 008428*/UMRG (10.98)	Back To Black		1
9	8	5	<b>NE-YO</b> DEF JAM 008697*/IDJMG (13.98)	Because Of You		1
10	NEW	1	<b>HUEY</b> HITZ COMMITTEE/JIVE 08534/ZOMBA (18.98)	Notebook Paper		10
11	10	7	<b>TANK</b> BLACKGROUND/UNIVERSAL MOTOWN 008382/UMRG (13.98)	Sex Love & Pain		1
12	5	2	<b>EDDIE LEVERT SR. &amp; GERALD LEVERT</b> ATLANTIC 199612/AG (18.98)	Something To Talk About		5
13	11	6	<b>YOUNG JEEZY PRESENTS U.S.D.A.</b> CORPORATE THUGZ/DEF JAM 008738*/IDJMG (13.98)	Cold Summer: The Authorized Mixtape		1
14	12	9	<b>ROBIN THICKE</b> STAR TRAK/INTERSCOPE 006146*/IGA (13.98)	The Evolution Of Robin Thicke		1
15	14	12	<b>MUSIQ SOULCHILD</b> ATLANTIC 105404/AG (18.98)	Luvanmusiq		1
16	5	13	<b>BOBBY VALENTINO</b> JTP/DEF JAM 007226*/IDJMG (13.98)	Special Occasion		1
17	7	2	<b>DMX</b> RUFF RYDERS/DEF JAM 008988/IDJMG (13.98) ⊕	The Definition Of X: Pick Of The Litter		1
18	16	7	<b>BONE THUGS-N-HARMONY</b> FULL SURFACE/INTERSCOPE 008209*/IGA (13.98)	Strength & Loyalty		2
19	9	4	<b>CARL THOMAS</b> UMBRELLA 970118/BUNGALO (15.98)	So Much Better		4
20	20	16	<b>LLOYD</b> THE INC./UNIVERSAL MOTOWN 008554/UMRG (13.98)	Street Love		2
21	21	18	<b>FANTASIA</b> J 78962/RMG (18.98)	Fantasia		3
22	17	14	<b>LIL BOOSIE, WEBBIE &amp; FOXX</b> TRILL 100454/ASYLUM (18.98)	Survival Of The Fittest		3
23	1E	15	<b>AKON</b> KONVIC/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98)	Konvicted		2
24	NEW	1	<b>DEBORAH COX</b> DECCA 008332/UNIVERSAL CLASSICS GROUP (16.98)	Destination Moon		24
25	2	20	<b>JUSTIN TIMBERLAKE</b> JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds		3
26	2	17	<b>JOE</b> JIVE 06704/ZOMBA (18.98)	Ain't Nothing Like Me		1
27	2	19	<b>BEYONCE</b> COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day		1
28	13	10	<b>LIL WYTE</b> HYPNOTIZE MINDS 68619/ASYLUM (18.98)	The One And Only		10
29	21	46	<b>CORINNE BAILEY RAE</b> CAPITOL 66361 (12.98)	Corinne Bailey Rae		3
30	2	12	<b>TIMBALAND</b> MOSLEY/BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)	Timbaland Presents Shock Value		1
31	2	14	<b>GERALD LEVERT</b> ATLANTIC 100341/AG (18.98)	In My Songs		1
32	23	13	<b>YOUNG BUCK</b> G-UNIT/INTERSCOPE 008030*/IGA (13.98)	Buck The World		1
33	NEW	1	<b>DONNIE</b> SOUL THOUGHT 001/IMPERIAL (13.98)	The Daily News		1
34	24	29	<b>YOUNG JEEZY</b> CORPORATE THUGZ/DEF JAM 007227*/IDJMG (13.98)	The Inspiration		1
35	30	13	<b>VARIOUS ARTISTS</b> EMI/SONY BMG/UNIVERSAL ZOMBA 88535/CAPITOL (18.98)	NOW 24		3
36	26	15	<b>RICH BOY</b> ZONE 4/INTERSCOPE 008556*/IGA (10.98)	Rich Boy		3
37	27	32	<b>BIRDMAN &amp; LIL WAYNE</b> CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son		1
38	1	9	<b>CHUCK BROWN</b> FULL CIRCLE 15/RAW VENTURE (17.98)	We're About The Business		2
39	8	14	<b>ELLIOTT YAMIN</b> HICKORY 90019 (18.98)	Elliott Yamin		11
40	5	23	<b>SOUNDTRACK</b> ATLANTIC 94676/AG (18.98)	Tyler Perry's Daddy's Little Girls		4
41	3	12	<b>PAUL WALL</b> SWISHAHOUSE/ASYLUM/ATLANTIC 101355/AG (18.98)	Get Money Stay True		1
42	15	30	<b>JOSS STONE</b> VIRGIN 76268* (18.98) ⊕	Introducing Joss Stone		1
43	2	39	<b>JOHN LEGEND</b> G.O.O.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again		1
44	46	32	<b>TAMIA</b> PLUS 1 3784/IMAGE (15.98)	Between Friends		1
45	45	29	<b>CIARA</b> LAFACE 03336/ZOMBA (18.98) ⊕	Ciara: The Evolution		1
46	43	32	<b>LIL WAYNE AND JUELZ SANTANA</b> STARZ 6303/BCD (14.98)	When The North & South Collide		33
47	35	42	<b>FACE SETTER</b> <b>DEVIN THE DUDE</b> J PRINCE/RAP-A-LOT 4 LIFE 68563/ASYLUM (17.98)	Waitin' To Inhale		9
48	39	13	<b>MIMS</b> CAPITOL 84824* (12.98)	Music Is My Savior		2
49	49	26	<b>SOUNDTRACK</b> MUSIC WORLD/COLUMBIA 88953/SONY MUSIC (18.98)	Dreamgirls		1
50	48	12	<b>J MOSS</b> PAJAM/GOSPO CENTRIC 87214/ZOMBA (18.98)	V2...		11
51	44	38	<b>PRETTY RICKY</b> BLUESTAR/ATLANTIC 94603/AG (18.98)	Late Night Special		1
52	50	47	<b>THE NOTORIOUS B.I.G.</b> BAD BOY 101830*/AG (18.98)	Greatest Hits		1
53	40	2	<b>DIRTY</b> J PRINCE/RAP-A-LOT 4 LIFE 225148/ASYLUM (17.98)	The Art Of Storytelling		1
54	57	35	<b>LIL' BOOSIE</b> TRILL 68587/ASYLUM (18.98)	Bad Azz		1
55	47	12	<b>ANTHONY HAMILTON</b> MEROVINGIAN 002/IMPERIAL (17.98)	Southern Comfort		13

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
53	56	29	<b>BRIAN MCKNIGHT</b> WARNER BROS. 44468 (18.98)	Ten		4
54	52	77	<b>MARY J. BLIGE</b> MTRIARCH/GEFFEN 005722*/IGA (13.98/8.98)	The Breakthrough		3
55	53	45	<b>KRS-ONE &amp; MARLEY MARL</b> KOCH 4109 (17.98)	Hip Hop Lives		23
56	95	69	<b>GREATEST GAINER</b> <b>K-RILEY</b> ARISTAKRPT 01 (12.98)	Incredible! The Life Of Riley		59
57	60	63	<b>T.I.</b> GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) ⊕	King		1
58	63	40	<b>8BALL &amp; MJG</b> BAD BOY SOUTH/BAD BOY 83970*/AG (18.98)	Ridin High		1
59	32	2	<b>CRUNCHY BLACK</b> HYPNOTIZE MINDS 187193/ASYLUM (17.98)	From Me To You		1
60	60	55	<b>YOLANDA ADAMS</b> ELEKTRA/ATLANTIC 156604/AG (18.98)	The Best Of Me		1
61	64	37	<b>DIPSET</b> DIPLOMATS 5898/KOCH (17.98)	DukeDaGod Presents Dipset: More Than Music, Vol. 2		1
62	62	49	<b>CRIME MOB</b> CRUNK/G'S UP/REPRISE 4298/WARNER BROS. (18.98)	Hated On Mostly		10
63	59	31	<b>DIDDY</b> BAD BOY 83864/AG (18.98)	Press Play		1
64	51	56	<b>NE-YO</b> DEF JAM 004934*/IDJMG (13.98)	In My Own Words		1
65	77	32	<b>LIL WAYNE</b> CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II		1
66	58	44	<b>BABY BOY DA PRINCE</b> EXTREME/TAKE F0/UNIVERSAL REPUBLIC 007608/UMRG (13.98) ⊕	Across The Water		1
67	54	54	<b>MARY J. BLIGE</b> MTRIARCH/GEFFEN 008112*/IGA (13.98)	Reflections (A Retrospective)		1
68	76	57	<b>REDMAN</b> DEF JAM 003309/IDJMG (13.98)	Red Gone Wild		4
69	41	2	<b>KEITH SWEAT</b> SHOUT! FACTORY 31047*/SONY MUSIC (13.98)	Sweat Hotel Live		41
70	72	66	<b>KIRK FRANKLIN</b> FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero		4
71	64	41	<b>MARQUES HOUSTON</b> T.U.G./UNIVERSAL MOTOWN 007925/UMRG (13.98)	Veteran		1
72	79	70	<b>CHRIS BROWN</b> JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown		1

For a complete listing of the Hot R&B/Hip-Hop Albums, check out [www.billboard.com](http://www.billboard.com)TOP  
REGGAE ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	2	<b>#1 VARIOUS ARTISTS</b> VP 1789* ⊕	Reggae Gold 2007: Treasure Of The Caribbean	
2	2	34	<b>BOB MARLEY</b> MADACY SPECIAL PRODUCTS 52245/MADACY	Forever Bob Marley	
3	14	14	<b>STEPHEN MARLEY</b> BHEITTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 008354/UMRG	Mind Control	
4	94	94	<b>JAMIAN "JR. GONG" MARLEY</b> BHEITTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 005416*/UMRG	Welcome To Jamrock	
5	7	68	<b>MATISYAHU</b> JR/EPIC 97695*/SONY MUSIC	Youth	
6	5	5	<b>VARIOUS ARTISTS</b> J/P 1790* ⊕	Soca Gold 2007	
7	6	3	<b>NOTCH</b> CINCO POR CINCO 008970/MACHETE	Raised By The People	
8	10	1	<b>SEAN PAUL</b> J/P/ATLANTIC 83788*/AG	The Trinity	
9	3	3	<b>THE AGGROLITES</b> HELLCAT 80497/EPITAPH	Reggae Hit L.A.	
10	12	65	<b>BOB MARLEY AND THE WAILERS</b> ISLAND/TUFF GONG 005723/UMR/IDJMG	Africa Unite: The Singles Collection	
11	RE-ENTRY	1	<b>SIERRA LEONE'S REFUGEE ALL STARS</b> ANTI- 86837/EPITAPH	Living Like a Refugee	
12	26	26	<b>MATISYAHU</b> ONE HAVEN/EPIC 03374/SONY MUSIC ⊕	No Place To Be	
13	3	3	<b>CULTURA PROFETICA</b> LUAR 330012/MACHETE ⊕	Tribute To The Legend Bob Marley	
14	1	9	<b>ZIGGY MARLEY</b> TUFF GONG 0001	Love Is My Religion	
15	4	9	<b>NADINE SUTHERLAND</b> EIGHT76 7152/C.D. ENTERTAINMENT	Call My Name	

BETWEEN THE BULLETS [rgeorge@billboard.com](mailto:rgeorge@billboard.com)

## SHOP BOYZ 'ROCK' THE TOP 10

Shop Boyz revel in Hot Shot Debut honors with "Rockstar Mentality," No. 4 on Top R&B/Hip-Hop Albums; with 52,000 it has a No. 11 start on The Billboard 200. Lead single "Party Like a Rockstar" peaked at No. 2 on Hot R&B/Hip-Hop Songs and holds firm for a fifth frame at No. 1 on Top Rap Songs at [billboard.biz](http://billboard.biz).

The other top 10 debuts on R&B/Hip-Hop Albums, by

Chrisette Michele (No. 6) and St. Louis rapper Huey (No. 10), place at Nos. 29 and 26, respectively, on The Billboard 200. The order of the two titles differs from one chart to the other because the R&B/Hip-Hop list is determined by a subset of stores that specialize in those genres, while the big chart draws data from all accounts that report to Nielsen SoundScan.

—Raphael George



# JUL 7 2007 R&B/HIP-HOP Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	2	17	<b>#1</b> WHEN I SEE U	FANTASIA (J/RMG)	☆
2	1	21	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
3	3	34	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
4	1	15	TEACHME	MUSIQ SOULCHILD (ATLANTIC)	☆
5	7	8	SAME GIRL	R. KELLY DUET WITH USHER (JIVE/ZOMBA)	☆
6	5	12	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	☆
7	4	16	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	☆
8	9	11	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	☆
9	8	16	WIPE ME DOWN	LIL' BOOSIE FEAT. FOXX & WEBBIE (TRILL/ASYLUM/ATLANTIC)	☆
10	10	17	LIKE THIS	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)	☆
11	13	10	BIG THINGS POPPIN' (DO IT)	T.I. (GRAND HUSTLE/ATLANTIC)	☆
12	14	11	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)	☆
13	12	35	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
14	11	21	GET ME BODIED	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
15	18	14	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
16	23	8	DO YOU	NE-YO (DEF JAM/IDJMG)	☆
17	16	16	ANONYMOUS	BOBBY VALENTINO FEAT. TIMBALAND (DTP/DEF JAM/IDJMG)	☆
18	17	17	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)	☆
19	5	5	LET IT GO	KEYSHIA COLE (IMANI/GEFFEN)	☆
20	9	9	HOW DO I BREATHE	MARIO (3RD STREET/J/RMG)	☆
21	19	11	TAMBOURINE	EVE (AFTERMATH/FULL SURFACE/RUFF RYDERS/GEFFEN)	☆
22	16	22	POP, LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	☆
23	22	5	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
24	6	8	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	☆
25	8	25	IF I WAS YOUR MAN	JOE (JIVE/ZOMBA)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	30	12	CAN U BELIEVE	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
2	27	24	I'M A FLIRT	R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)	☆
3	28	21	WALL TO WALL	CHRIS BROWN (JIVE/ZOMBA)	☆
4	34	7	CUPID SHUFFLE	CUPID (ATLANTIC)	☆
5	30	27	ROCK YO HIPS	CRIME MOB FEAT. LIL' SCRAPPY (CRUNK/BME/REPRISE/WARNER BROS.)	☆
6	31	33	TATTOO	ALLIANCE FEAT. FA-BO (NCE/ASYLUM/ATLANTIC)	☆
7	32	25	BUDDY	MUSIQ SOULCHILD (ATLANTIC)	☆
8	33	15	WHAT'S MY NAME	BRIAN MCKNIGHT (WARNER BROS.)	☆
9	34	10	SEXY LADY	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)	☆
10	39	20	MAKE YA FEEL BEAUTIFUL	RUBEN STUDDARD (J/RMG)	☆
11	36	31	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)	☆
12	37	35	DJ DON'T	GERALD LEVERT (ATLANTIC)	☆
13	38	37	OUTTA MY SYSTEM	BOW WOW (COLUMBIA)	☆
14	39	36	AMUSEMENT PARK	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
15	40	32	2 STEP	UNK (BIG OOMP/KOCH)	☆
16	53	1	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	☆
17	44	5	HOOD FIGGA	GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
18	43	41	LIKE A BOY	CIARA (LAFACE/ZOMBA)	☆
19	44	45	ANOTHER AGAIN	JOHN LEGEND (G.O.D./COLUMBIA)	☆
20	45	1	CAN'T TELL ME NOTHING	KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	☆
21	46	42	IN MY SONGS	GERALD LEVERT (ATLANTIC)	☆
22	47	46	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
23	48	47	TAKE ME AS I AM	MARY J. BLIGE (MTRIARCH/GEFFEN/INTERSCOPE)	☆
24	68	3	IF I HAVE MY WAY	CHRISSETTE MICHELE (DEF JAM/IDJMG)	☆
25	50	43	POPPIN'	CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	38	<b>#1</b> PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
2	3	17	WHEN I SEE U	FANTASIA (J/RMG)	☆
3	8	14	TEACHME	MUSIQ SOULCHILD (ATLANTIC)	☆
4	2	36	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
5	5	18	WHAT'S MY NAME	BRIAN MCKNIGHT (WARNER BROS.)	☆
6	4	23	IF I WAS YOUR MAN	JOE (JIVE/ZOMBA)	☆
7	6	21	MAKE YA FEEL BEAUTIFUL	RUBEN STUDDARD (J/RMG)	☆
8	1	1	CAN U BELIEVE	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
9	9	25	IN MY SONGS	GERALD LEVERT (ATLANTIC)	☆
10	7	25	BUDDY	MUSIQ SOULCHILD (ATLANTIC)	☆
11	12	10	ANOTHER AGAIN	JOHN LEGEND (G.O.D./COLUMBIA)	☆
12	14	14	DJ DON'T	GERALD LEVERT (ATLANTIC)	☆
13	14	45	TAKE ME AS I AM	MARY J. BLIGE (MTRIARCH/GEFFEN/INTERSCOPE)	☆
14	19	19	STRUGGLE NO MORE (THE MAIN EVENT)	ANTHONY HAMILTON, JAHEIM & MUSIQ SOULCHILD (ATLANTIC)	☆
15	15	15	SIMPLE THINGS	ELISABETH WITHERS (BLUE NOTE/VIRGILI)	☆
16	16	16	IF I HAVE MY WAY	CHRISSETTE MICHELE (DEF JAM/IDJMG)	☆
17	17	17	ME	TAMIA (PLUS 1/IMAGE)	☆
18	18	18	HOW DO I BREATHE	MARIO (3RD STREET/J/RMG)	☆
19	20	20	BLOCK PARTY	CHUCK BROWN FEAT. DJ KOOL (FULL CIRCLE/RAW VENTURE)	☆
20	21	21	STAY WITH ME	NORMAN BROWN (PEAK/CONCORD)	☆
21	19	14	2 PIECES	CARL THOMAS (UMBRELLA/BUNGALO)	☆
22	18	7	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
23	25	14	CUPID SHUFFLE	CUPID (ATLANTIC)	☆
24	22	15	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)	☆
25	29	12	VALENTINE	LLOYD (THE INC./UNIVERSAL MOTOWN)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	8	<b>#1</b> LIKE THIS	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)	☆
2	2	2	GET MY WEIGHT UP	BIGG FACE (IV EVA ENTERTAINMENT/FACE2FACE)	☆
3	5	5	UNTIL YOU COME BACK TO ME	CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)	☆
4	3	3	OOH WEE	AYANNA (ELESE)	☆
5	4	6	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)	☆
6	10	10	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)	☆
7	7	7	STACKS ON DECK	P.E.S.O. (LIV YA LIFE/SUGAR WATER)	☆
8	8	8	GET TO THE MONEY	REEG (BULLS EYE/FACE2FACE)	☆
9	9	9	COUNTRY BOYZ	BIG WYNN FEAT. GET COOL (W.E.M.G.)	☆
10	19	14	WHAT BOYZ LIKE	PIT & CROW (BLACK 8)	☆
11	11	11	BOSSMAN	DL (TRIPLEBEAM)	☆
12	12	12	CHECK ME OUT REMIX (DAMN I LOOK GOOD)	B.A. BOYS FEAT. YOUNG DRO & THE LAST MR. BIGG (REAL/BUNGALO)	☆
13	13	13	I GET IT IN	CHAOS THA COMMUNITY (FAM FIRST)	☆
14	14	14	COME OVER	CHERYL PEPSSH RILEY (CPR)	☆
15	15	15	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)	☆
16	16	16	WHEREVER	TRUEFUL (FRENCH ROYALTY/STREETPACE)	☆
17	17	17	GOT BUMP IN DA TRUNK	SHELBY ST. JAMES FEAT. THE TRUTH (SHUGA SHACK)	☆
18	18	18	I'M ON IT	LENARD FEAT. PAPA REVU (CLEARVISION)	☆
19	19	19	TONIGHT (TONIGHT IS THE NIGHT)	SILVA JAGUAR (SILVA JAGUAR/RPM CONSULTING)	☆
20	20	20	I REMEMBER...	MELISSA MORGAN (LU ANN/ORPHEUS)	☆
21	23	13	BUSSA MOVE	STEVE AUSTIN FEAT. TUM TUM (YMC)	☆
22	22	22	COME CLOSE	3D (BODY HEAD)	☆
23	6	7	D-BOY	JEDIAH FEAT. REED EYEZZ (LCN)	☆
24	24	24	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	☆
25	17	17	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	2	10	<b>#1</b> PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	☆
2	1	16	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
3	3	3	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	☆
4	4	4	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	☆
5	5	5	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)	☆
6	6	6	POP, LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	☆
7	7	7	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
8	8	8	I TRIED	BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)	☆
9	9	9	ROCK YO HIPS	CRIME MOB FEAT. LIL' SCRAPPY (CRUNK/BME/REPRISE/WARNER BROS.)	☆
10	10	10	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	☆
11	11	11	LEAN LIKE A CHOLO	DOWN A.K.A. KILLO (SILENT GIANT/MACHETE)	☆
12	12	12	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
13	13	13	LIKE THIS	MIMS (CAPITOL)	☆
14	14	14	SEXY LADY	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)	☆
15	15	15	LIKE A BOY	CIARA (LAFACE/ZOMBA)	☆
16	16	16	OUTTA MY SYSTEM	BOW WOW (COLUMBIA)	☆
17	17	17	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)	☆
18	18	18	WALL TO WALL	CHRIS BROWN (JIVE/ZOMBA)	☆
19	19	19	I'M A FLIRT	R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)	☆
20	20	20	BIG THINGS POPPIN' (DO IT)	T.I. (GRAND HUSTLE/ATLANTIC)	☆
21	21	21	CANDY KISSES	AMANDA PEREZ (UPSTAIRS)	☆
22	22	22	ANONYMOUS	BOBBY VALENTINO FEAT. TIMBALAND (DTP/DEF JAM/IDJMG)	☆
23	23	23	LIL LOVE	BONE THUGS-N-HARMONY FEAT. MARIAN CAREY & BOW WOW (FULL SURFACE/INTERSCOPE)	☆
24	24	24	2 STEP	UNK (BIG OOMP/KOCH)	☆
25	25	25	WIPE ME DOWN	LIL' BOOSIE FEAT. FOXX & WEBBIE (TRILL/ASYLUM/ATLANTIC)	☆

## HITPREDICTOR

DATA PROVIDED BY **promosquad**

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

ARTIST/Title/_LABEL/(Score)	Chart Rank
<b>R&amp;B/HIP-HOP AIRPLAY</b>	
FANTASIA When I See U RMG (82.3)	1
MUSIQ SOULCHILD teachme ATLANTIC (82.7)	4
R. KELLY DUET WITH USHER Same Girl ZOMBA (88.2)	5
FABOLOUS FEAT. NE-YO Make Me Better IDJMG (79.0)	8
T.I. Big Things Poppin' (Do It) ATLANTIC (71.0)	11
HURRICANE CHRIS A Bay Bay RMG (76.6)	12
☆ JUSTIN TIMBERLAKE Until The End Of Time ZOMBA (88.6)	15
NE-YO Do You IDJMG (79.6)	16
BOBBY VALENTINO Anonymous IDJMG (80.3)	17
KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM Let It Go GEFFEN (66.4)	19
MARIO How Do I Breathe RMG (83.9)	20
☆ ROBIN THICKE Can U Believe INTERSCOPE (82.7)	26
MARQUES HOUSTON Wonderful UNIVERSAL MOTOWN (65.6)	57
☆ MONEY IN THE BANK Swizz Beatz UNIVERSAL MOTOWN (84.7)	59
☆ CIARA FEAT. 50 CENT can't Leave 'Em A one ZOMBA (73.8)	65
☆ COME BACK TO ME SHAWTY Tyrese RMG (77.1)	-
<b>RHYTHMIC AIRPLAY</b>	
SHOP BOYZ Party Like A Rockstar UNIVERSAL REPUBLIC (70.7)	1
T-PAIN FEAT. AKON Bartender ZOMBA (66.5)	7
FABOLOUS FEAT. NE-YO Make Me Better IDJMG (70.0)	10
JUSTIN TIMBERLAKE Summer Love ZOMBA (84.0)	12
CHRIS BROWN Wall To Wall ZOMBA (82.8)	18
T.I. Big Things Poppin' (Do It) ATLANTIC (68.0)	20
BONE THUGS-N-HARMONY FEAT. MARIAN CAREY & BOW WOW Lil Love INTERSCOPE (79.4)	23
R. KELLY DUET WITH USHER Same Girl ZOMBA (79.3)	29
MARIO How Do I Breathe RMG (83.9)	30
KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM Let It Go GEFFEN (66.9)	33
NE-YO Do You IDJMG (71.0)	37
AMY WINEHOUSE Rehab UNIVERSAL REPUBLIC (72.4)	-

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

HOT COUNTRY SONGS					HOT COUNTRY SONGS								
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	2	22	<b>#1</b> LUCKY MAN M. WRIGHT, R. RUTHERFORD (D. C. LEE, D. TURNBULL)	Montgomery Gentry COLUMBIA		1	31	31	31	MEASURE OF A MAN J. STOVER (R. FOSTER, G. SAMPSON)	Jack Ingram BIG MACHINE		31
2	4	16	WRAPPED T. BROWN, G. STRAIT (B. ROBISON)	George Strait MCA NASHVILLE		2	32	34	5	FREE AND EASY (DOWN THE ROAD I GO) B. BEAVERS (R. HARRINGTON, R. JANZEN, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE		32
3	3	20	LOST IN THIS MOMENT J. RICH, B. KENNY (K. ANDERSON, R. CLAWSON, J. D. RICH)	Big & Rich WARNER BROS./WRN		3	33	36	14	FAMOUS IN A SMALL TOWN F. LIDOELL, M. WRUCKE (M. LAMBERT, T. HOWARD)	Miranda Lambert COLUMBIA		33
4	2	48	FIND OUT WHO YOUR FRIENDS ARE T. LAWRENCE, J. KING (C. BEATHARD, E. HILL)	Tracy Lawrence ROCKY COMFORT/COS		4	34	36	14	JUST MIGHT HAVE HER RADIO ON L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, A. UNDERWOOD)	Trent Tomlinson LYRIC STREET		34
5	3	17	TICKS F. ROGERS (B. PAISLEY, K. LOVELACE, T. OWENS)	Brad Paisley ARISTA NASHVILLE		5	35	37	8	ANOTHER SIDE OF YOU M. WRIGHT, E. ROWAN (C. CHAMBERLAIN, J. JOHNSON)	Joe Nichols UNIVERSAL SOUTH		35
6	5	28	MOMENTS J. LEO, T. GENTRY (A. TATE, S. TATE, D. BERG)	Emerson Drive MIDAS/NEW REVOLUTION		6	36	38	6	LOST B. GALLIMORE, F. HILL (K. DIOGUARDI, M. ALLAN)	Faith Hill WARNER BROS./WRN		36
7	6	11	I TOLD YOU SO D. HUFF, K. URBAN (K. URBAN)	Keith Urban CAPITOL NASHVILLE		7	37	39	16	SHE AIN'T RIGHT J. JOHNSON (N. THRASHER, M. DULANEY, W. MOBLEY)	Lee Brice ASYLUM-CURB		37
8	10	30	STARTIN' WITH ME J. RITCHEY (J. OWEN, K. MARVELL, J. RITCHEY)	Jake Owen RCA		8	38	35	9	ONE OF THE BOYS G. WILSON, R. RUTHERFORD, G. G. TEREN III	Gretchen Wilson COLUMBIA		38
9	13	4	<b>GREATEST GAINER</b> NEVER WANTED NOTHING MORE B. CANNON, K. CHESNEY (R. BOWMAN, C. STAPLETON)	Kenny Chesney BNA		9	39	33	16	DIRTY GIRL G. FUNDIS (F. RUTHERFORD, T. SHAPIRO)	Terri Clark BNA		39
10	7	7	GOOD DIRECTIONS C. CHAMBERLAIN (L. BRYAN, R. THIBODEAU)	Billy Currington MERCURY		10	40	47	7	SUNDAY MORNING IN AMERICA J. STEELE (K. ANDERSON, R. RUTHERFORD, J. STEELE)	Keith Anderson ARISTA NASHVILLE		40
11	11	21	JOHNNY CASH M. KNOX (J. RICH, V. MCGEHE, R. CLAWSON)	Jason Aldean BROKEN BOW		11	41	43	8	YOU NEVER TAKE ME DANCING R. D. JACKSON, T. TRITT (R. MARX)	Travis Tritt CATEGORY 5		41
12	12	20	TEARDROPS ON MY GUITAR N. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift BIG MACHINE		12	42	49	4	NOTHIN' BETTER TO DO D. HUFF (L. RIMES, D. SHERENET, D. BROWN)	LeAnn Rimes ASYLUM-CURB		42
13	15	16	THESE ARE MY PEOPLE T. HEWITT (R. RUTHERFORD, D. BERG)	Rodney Atkins CURB		13	43	44	13	DAISY B. GALLIMORE (D. TOLLIVER, A. SMITH, C. WARRIX)	Halfway To Hazard MERCURY		43
14	14	13	I NEED YOU B. GALLIMORE, T. MCGRAW, D. SMITH (D. C. LEE, T. LANE)	Tim McGraw With Faith Hill CURB		14	44	45	9	I'LL STAND BY YOU N. LYTHGOE, K. WARWICK, R. CURTIS (C. HYNDE, B. S. EINBERG, T. KELLY)	Carrie Underwood FREMANTLE/19		44
15	16	24	A DIFFERENT WORLD M. A. MILLER, O. OLIVER (M. NESLER, J. HANSON, T. MARTIN)	Bucky Covington LYRIC STREET		15	45	56	3	AS IF J. SHANKS (S. EVANS, H. LINDSEY, J. SHANKS)	Sara Evans RCA		45
16	17	17	TOUGH C. MORGAN, P. O'DONNELL, K. STEGALL (M. CRISWELL, J. LEATHERS)	Craig Morgan BROKEN BOW		16	46	53	6	THE ONE IN THE MIDDLE J. SCAIFE (S. JOHNS, L. HUTTON, J. SELLERS)	Sarah Johns BNA		46
17	21	6	<b>AIR POWER</b> BECAUSE OF YOU R. MCENTIRE, T. BROWN (K. CLARKSON, B. MOODY, D. HODGES)	Reba McEntire Duet With Kelly Clarkson MCA NASHVILLE		17	47	54	5	MEN BUY THE DRINKS (GIRLS CALL THE SHOTS) L. MILLER (A. SMITH, A. UNDERWOOD)	Steve Holy CURB		47
18	18	21	I WONDER B. CHANCEY (K. PICKLER, C. LINDSEY, A. MAYO, K. ROCHELLE)	Kellie Pickler BNA		18	48	51	7	LAST TRAIN RUNNING WE 3 KINGS F. MYERS (S. WILLIAMS, W. BRANDT, B. BRANDT, F. J. MYERS)	Whiskey Falls MIDAS/NEW REVOLUTION		48
19	19	23	GUYS LIKE ME J. JOYCE (E. CHURCH, D. RUTAN)	Eric Church CAPITOL NASHVILLE		19	49	50	5	THIS IS MY LIFE M. WRIGHT, P. VASSAR (P. VASAR, T. DOUGLAS)	Phil Vassar UNIVERSAL SOUTH		49
20	25	5	EVERYDAY AMERICA B. GALLIMORE, K. BUSH, J. NETTLES (J. NETTLES, K. BUSH, L. CARVER)	Sugarland MERCURY		20	50	52	10	THAT SCARES ME M. WRIGHT, J. NIEBANK (A. GORLEY, R. RUTHERFORD, G. G. TEREN III)	Van Zant COLUMBIA		50
21	24	10	HOW I FEEL M. MCBRIDE (M. MCBRIDE, C. LINDSEY, A. MAYO, B. WARREN, B. WARREN)	Martina McBride RCA		21	51	58	5	DAYS OF THUNDER B. JAMES (B. JAMES, A. MAYO)	Mark Willis EQUITY		51
22	22	18	A LITTLE MORE YOU W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, K. ROADS, P. SWEET, K. FAIRCHILD, J. WESTBROOK)	Little Big Town EQUITY		22	52	<b>HOT SHOT DEBUT</b> 1	1	ONLINE F. ROGERS (B. PAISLEY, C. DUBOIS, K. LOVELACE)	Brad Paisley ARISTA NASHVILLE		52
23	24	3	ALL MY FRIENDS SAY J. STEVENS (L. BRYAN, J. STEVENS, L. WILSON)	Luke Bryan CAPITOL NASHVILLE		23	53	55	3	FLIP-FLOP SUMMER B. CANNON, K. CHESNEY (B. JAMES)	Kenny Chesney BNA		53
24	26	7	LIVIN' OUR LOVE SONG J. GHEMAN (J. M. CARROLL, G. MITCHELL, T. ZALLOWAY)	Jason Michael Carroll ARISTA NASHVILLE		24	54	56	2	NINETEEN J. CHEMAY (J. STEELE, G. NICPOLDSON, T. HAMBRIDGE)	Waycross DREAMCATCHER		54
25	29	6	IF YOU'RE READING THIS T. CLARK (T. MCGRAW, B. WARREN, B. WARREN)	Tim McGraw CURB		25	55	<b>NEW</b>	1	JUST ONE B. ROWAN (L. SCHAFFER, P. DUGLAS, R. HARBIN)	Lisa Shaffer LYRIC STREET		55
26	30	4	PROUD OF THE HOUSE WE BUILT T. BROWN, R. DUNN, K. BRIDGES (R. DUNN, M. GREEN, T. MCBRIDE)	Brooks & Dunn ARISTA NASHVILLE		26	56	<b>NEW</b>	1	THE STRONG ONE J. STROUD, C. BLACK (B. LUTHER, D. POTHRESS, C. JONES)	Clint Black EQUITY		56
27	27	23	I GOT MORE M. WRIGHT, R. RUTHERFORD (J. COLLINS, R. RUTHERFORD)	Cole Deggs And The Lonesome COLUMBIA		27	57	<b>NEW</b>	1	THE MORE I DRINK B. ROWAN (C. DUBOIS, D. TURNBULL, D. L. MURPHY)	Blake Shelton WARNER BROS./WRN		57
28	28	13	I WANNA FEEL SOMETHING C. BEATHARD, K. BEARD, T. ADKINS (D. C. LEE, T. LANE)	Trace Adkins CAPITOL NASHVILLE		28	58	<b>NEW</b>	1	GUITAR SLINGER M. KNOX (B. DIPIERO, J. STONE, R. CLAWSON)	Crossin Dixon BROKEN BOW		58
29	33	3	LOVE ME IF YOU CAN T. KEITH (C. WISEMAN, C. WALLIN)	Toby Keith SHOW DOG NASHVILLE		29	59	<b>RE-ENTRY</b>	12	YOU'RE GONNA LOVE ME B. CANNON (A. GORLEY, B. SIMPSON)	Chris Young RCA		48
30	31	14	FALL K. STEGALL (C. MILLS, S. LEMAIRE, S. MINOR)	Clay Walker ASYLUM-CURB		30	47	41	17	TENNESSEE J. LEVENTHAL, R. DEPOFFI (J. HARP)	The Wreckers MAVERICK/WARNER BROS./WRN		33

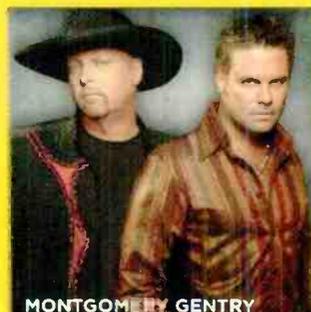
Single becomes Hill's 33rd top 40 entry, and is one of several new tracks on "Hills," tentatively scheduled for release Sept. 11.

McEntire's fastest-rising single since December 1998 achieves airpower in sixth chart week. "Duets" album drops Sept. 18.

Kentucky native's debut single tackles drunk driving. Draws 688,000 impressions at 41 monitored stations.

HITPREDICTOR					
ARTIST/TITLE/LABEL/SCORE	Chart Rank	ARTIST/TITLE/LABEL/SCORE	Chart Rank	ARTIST/TITLE/LABEL/SCORE	Chart Rank
MONTGOMERY GENTRY Lucky Man COLUMBIA (94.7)	1	KELLIE PICKLER I Wonder BNA (84.3)	18	MIRANDA LAMBERT Famous In A Small Town COLUMBIA (75.7)	33
GEORGE STRAIT Wrapped MCA NASHVILLE (89.3)	2	SUGARLAND Everyday America MERCURY (78.9)	20	TRENT TOMLINSON Just Might Have Her Radio On LYRIC STREET (75.9)	34
JAKE OWEN Startin' With Me RCA (88.2)	8	MARTINA MCBRIDE How I Feel RCA (84.3)	21	JOE NICHOLS Another Side Of You UNIVERSAL SOUTH (94.5)	35
KENNY CHESNEY Never Wanted Nothing More BNA (80.5)	9	JASON MICHAEL CARROLL Livin' Our Love Song ARISTA NASHVILLE (88.6)	24	FAITH HILL Lost Warner Bros. (82.9)	36
RODNEY ATKINS These Are My People CURB (75.0)	13	TIM MCGRAW If You're Reading This CURB (94.8)	25	HALFWAY TO HAZARD Daisy MERCURY (84.4)	43
TIM MCGRAW WITH FAITH HILL I Need You CURB (95.4)	14	BROOKS & DUNN Proud Of The House We Built ARISTA NASHVILLE (82.7)	26	CARRIE UNDERWOOD I'll Stand By You FREMANTLE/19 (84.9)	44
BUCKY COVINGTON A Different World LYRIC STREET (76.7)	15	TRACE ADKINS I Wanna Feel Something CAPITOL NASHVILLE (85.2)	28	★ SARA EVANS As If RCA (89.7)	45
CRAIG MORGAN Tough BROKEN BOW (88.3)	16	TOBY KEITH Love Me If You Can SHOW DOG NASHVILLE (83.4)	29	★ BLAKE SHELTON The More I Drink WARNER BROS. (81.3)	57
REBA MCENTIRE DUET WITH KELLY CLARKSON Because Of You MCA NASHVILLE (93.0)	17	CLAY WALKER Fall ASYLUM-CURB (90.3)	30		
		JACK INGRAM Measure Of A Man BIG MACHINE (78.2)	31		
		DIERKS BENTLEY Free And Easy (Down The Road I Go) CAPITOL NASHVILLE (94.1)	32		

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**BETWEEN THE BULLETS** wjessen@billboard.com  
**MONTGOMERY GENTRY SCORES THIRD NO. 1**  
 Montgomery Gentry claims its third No. 1 on Hot Country — consecutive one-week chart-toppers was in March 2003. Songs as "Lucky Man" gains 2.2 million audience impressions and hops 3-1.  
 The duo first topped the chart when "If You Ever Stop Loving Me" led for one week in 2004, then again when "Something to Be Proud Of" spent two weeks at No. 1 starting in 2005. The chart has seen unusual turnover at the summit recently, with a new No. 1 each week starting in the June 16 issue. The last time the chart sported three  
  
 There haven't been four different songs topping the chart consecutively for one week each since 1994.  
 Kenny Chesney's "Never Wanted Nothing More" logs the chart's fastest trip to the top 10 since last fall. It leaps 13-9 in its fourth chart week, the quickest top 10 sprint since Keith Urban's "Once in a Lifetime" rose 16-10 in its third week (Billboard, Sept. 16, 2006). —Wade Jessen

# JUL 7 2007 **LATIN Billboard**

## HOT LATIN SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	PEAK POSITION
1	3	3	10	<b>#1 GREATEST GAINER</b> OJALA	Marco Antonio Solís	1
2	1	1	9	DIMELO	Enrique Iglesias	1
3	1	1	9	QUE ME DES TU CARINO	Juan Luis Guerra Y 440	2
4	22	27	7	POR AMARTE ASI	Alacranes Musical	4
5	10	4	17	SI NOS QUEDARA POCO TIEMPO	Chayanne	1
6	13	21	6	NO TE VEO	Casa De Leones	6
7	5	23	5	IGUAL QUE AYER	R.K.M. & Ken-Y	3
8	5	2	11	IMPACTO	Daddy Yankee Featuring Fergie	2
9	4	10	13	MIL HERIDAS	Cuisillos	4
10	6	7	16	ESO Y MAS	Joan Sebastian	6
11	15	17	7	BASTA YA	Conjunto Primavera	11
12	7	8	14	DAME UN BESO	Intocable	7
13	8	13	21	MI CORAZONCITO	Aventura	8
14	11	6	7	DE TI EXCLUSIVO	La Arrolladora Banda El Limon	6
15	14	11	12	TODO CAMBIO	Camila	11
16	28	40	4	OJALA PUDIERA BORRARTE	Mana	16
17	12	9	9	LLORARAS	R.K.M. & Ken-Y	9
18	31	42	3	Y SI TE DIGO	Fanny Lu	18
19	21	20	17	SIENTE EL BOOM	Tito "El Bambino" Featuring Randy	14
20	17	25	5	TE VOY A PERDER	Alejandro Fernandez	17
21	16	14	5	BELLA TRACION	Belinda	14
22	25	23	9	TORRE DE BABEL	David Bisbal	10
23	18	19	12	ES COSA DE EL	Graciela Beltran	6
24	23	32	4	A TI SI PUEDO DECIRTE	El Chapo De Sinaloa	23
25	20	15	16	ERES PARA MI	Julietta Venegas	5



With a 50% audience gain, Solís dethrones Enrique Iglesias to scores his ninth No. 1. He now ranks sixth for the most career chart-toppers on Hot Latin Songs.

Anais' fourth entry on the list is this week's highest debut, bursting onto the chart at No. 29.



Fanny Lu's latest looks to match the success of her first charting song, "No Te Pido Flores," which peaked at No. 16, as her latest soars 31-18 on a 35% audience gain.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	PEAK POSITION
26	27	29	4	AHORA QUE TE VAS	La 5A Estacion	26
27	39	46	5	LO MEJOR DE TU VIDA	Alexandre Pires	27
28	4	10	10	THE WAY SHE MOVES	Zion Featuring Akon	11
29	NEW	1	1	SOLO MIO	Anais	29
30	34	31	8	ME DUELE AMARTE	Reik	30
31	35	45	3	LA CUMBIA DE LOS ABURRIDOS	Calle 13	31
32	41	35	4	LA FOTO SE ME BORRO	Elvis Crespo	32
33	38	36	12	COMO TE VA MI AMOR	Los Horoscopos De Durango	28
34	36	37	20	QUE LLOREN	Ivy Queen	10
35	26	33	5	Y TODAVIA	Yolandita Monge	26
36	40	43	6	AYUDAME	Paulina Rubio	36
37	43	-	3	LAGRIMAS DEL CORAZON	Grupo Montez De Durango	37
38	37	39	13	DON'T MATTER	Akon	21
39	30	28	8	SERA	Sin Bandera	28
40	32	44	4	MIRAME	Jenni Rivera	32
41	29	26	14	HOY TENGO GANAS DE TI	Ricardo Montaner	23
42	NEW	1	1	LEAN LIKE A CHOLO	Down A.K.A. Kilo	42
43	RE-ENTRY	19	1	LA LLAVE DE MI CORAZON	Juan Luis Guerra Y 440	1
44	NEW	1	1	CORTAME LAS VENAS	Tono Rosario	44
45	44	-	2	TU RETIRADA	Christian Castro	44
46	NEW	1	1	CUANDO REGRESO	Patrulla 81	46
47	48	30	17	DETALLES	Los Tigres Del Norte	4
48	NEW	1	1	LAGRIMAS DE SANGRE	Los Tigres Del Norte	48
49	50	48	4	DUELE (CRAZY)	Kalimba	38
50	NEW	1	1	OLVIDATE TU	Duelo	50

## TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	3	<b>#1 GREATEST GAINER</b> DADDY YANKEE	El Cartel: The Big Boss	1	1
2	2	3	12	VICENTE FERNANDEZ	Historia De Un Idol	1	1
3	NEW	1	1	CASA DE LEONES	Los Leones	3	3
4	4	5	6	ALACRANES MUSICAL	Ahora Y Siempre	1	1
5	7	8	27	<b>GREATEST GAINER</b> AVENTURA	K.O.B.: Live	2	2
6	3	6	9	MARCO ANTONIO SOLIS	La Mejor... Coleccion	3	3
7	5	2	3	ZION	The Perfect Melody	1	1
8	6	4	9	YOLANDITA MONGE	Demasiado Fuerte	1	1
9	8	39	3	LUNY TUNES & TAINYMAS	Flow: Los Benjamins	1	1
10	9	11	44	MANA	Amar Es Combatir	2	2
11	NEW	1	1	MARIANO BARBA	En Vivo	1	1
12	10	9	7	LOS TUCANES DE TUJANA	La Mejor... Coleccion De Corridos	9	9
13	NEW	1	1	BANDA PEQUEÑOS MUSICAL	Hasta El Final	13	13
14	19	12	7	ROBERTO CARLOS	Grandes Exitos	1	1
15	14	18	12	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	Greatest Hits Album Versions	1	1
16	15	13	37	VALENTIN ELIZALDE	Vencedor	1	1
17	NEW	1	1	LOS HURACANES DEL NORTE	La Mejor... Coleccion	17	17
18	21	32	8	CAMILA	Todo Cambio	18	18
19	11	10	9	CALLE 13	Residente O Visitante	1	1
20	16	22	4	PATRULLA 81	En Concierto	16	16
21	13	13	13	JENNIFER LOPEZ	Como Ama Una Mujer	1	1
22	17	16	14	MIGUEL BOSE	Papito	6	6
23	25	19	10	R.K.M. & KEN-Y	Commemorative Edition	1	1
24	23	20	12	JENNI RIVERA	Mi Vida Loca	2	2
25	22	21	58	DON OMAR	King Of Kings	1	1

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
20	15	11	11	IVY QUEEN	Sentimiento	1	1
27	24	23	11	GRUPO BRYNDIS	Solo Pienso En Ti	1	1
28	29	14	14	BRONCO / LOS BUKIS / LOS TEMERARIOS	B.B.T. 2	1	1
29	12	26	14	JUAN LUIS GUERRA Y 440	La Llave De Mi Corazon	1	1
30	29	14	14	LOS TERRIBLES DEL NORTE	30 Corridos: Historias Nortenas	26	26
31	31	85	85	WISIN & YANDEL	Pa'l Mundo	1	1
32	18	3	3	ELVIS CRESPO	Regreso El Jefe	17	17
33	30	25	10	CUISILLOS	Mil Heridas	15	15
34	20	24	21	LOS CREADORES DEL PASITO DURANGUENSE	Recorrido Mis Creadores	1	1
35	NEW	1	1	LOS ORIGINALES DE SAN JUAN	La Mejor... Coleccion: 30 Super Exitos	35	35
36	34	27	27	XTREME	Haciendo Historia	13	13
37	44	41	33	VARIOUS ARTISTS	WY Records Presents: Los Vaqueros	2	2
38	40	39	20	LOS CAMINANTES	La Historia... Lo Mas Chulo, Chulo, Chulo	2	2
39	36	45	20	LOS HUMILDES VS. LA MIGRA	Los Humildes Vs. La Migra	36	36
40	28	38	13	LOS TIGRES DEL NORTE	Detalles Y Emociones	2	2
41	70	62	5	<b>PACE SETTER</b> TIERRA CALI	Enamorado De Ti: Edicion Especial	34	34
42	39	36	5	JOSE JOSE	Mis Duetos	36	36
43	NEW	1	1	MAZZO MUSICAL	Linea De Oro: Loco Por Ti Y Muchos Exitos Mas	43	43
44	37	34	6	ALACRANES MUSICAL	Linea De Oro	28	28
45	47	55	4	VARIOUS ARTISTS	30 Bachatas Pegaditas: Lo Nuevo Y Lo Mejor 2007	39	39
46	35	33	11	CHAYANNE	Mi Tiempo	2	2
47	32	30	17	LOS CUATES DE SINALOA	Puro Sierrero Bravo	13	13
48	46	42	25	EL CHAPO DE SINALOA	La Noche Perfecta	22	22
49	42	37	40	MONCHY & ALEXANDRA	Exitos	11	11
50	41	9	9	BANDA GUASAVENA	Dedicado A Ti	1	1

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
51	43	44	35	BRONCO / LOS BUKIS / LOS TEMERARIOS	BBT	7	7
52	NEW	1	1	ANA GABRIEL	Canciones De Amor	52	52
53	51	6	6	FRANCISCO EL CHICO ELIZALDE	De Un Elizalde Para Un Elizalde	23	23
54	49	48	49	JULIETA VENEGAS	Limon Y Sal	8	8
55	56	53	13	VARIOUS ARTISTS	30 Corridos: Muy Perrones	24	24
56	38	40	17	MARCO ANTONIO SOLIS	La Historia Continua... Parte III	1	1
57	58	43	71	R.K.M. & KEN-Y	Masterpiece: Nuestra Obra Maestra	2	2
58	2	2	2	LA ARROLLADORA BANDA EL LIMON	Para Ti Exclusivo: Desde Arandas, Jal. En Vivo	58	58
59	55	67	6	JOSE ALFREDO JIMENEZ	Tesoros De Coleccion: 30 Grandes Canciones	55	55
60	48	49	21	VALENTIN ELIZALDE	Lobo Domesticado	2	2
61	60	50	88	DADDY YANKEE	Barrio Fino: En Directo	1	1
62	53	51	47	LOS BUKIS	30 Recuerdos	6	6
63	57	52	8	LOS TEMERARIOS	Linea De Oro	45	45
64	66	56	42	LA 5A ESTACION	El Mundo Se Equivoca	13	13
65	61	59	33	ANA GABRIEL	La Reina Canta A Mexico	9	9
66	65	66	16	ALACRANES MUSICAL	La Mejor... Coleccion	16	16
67	4	57	33	RICKY MARTIN	Ricky Martin: MTV Unplugged	1	1
68	45	47	10	BETO QUINTANILLA	Tragedias Reales De La Vida	18	18
69	73	36	36	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARS	From Kumbia Kings To Kumbia All Stars	2	2
70	62	58	6	GRUPO BRYNDIS	Remezclados Y Remasterizados	58	58
71	33	54	17	TITO NIEVES	Canciones Clasicas De Marco Antonio Solis	23	23
72	59	60	5	BANDA MACHOS	A Pesar De Todo..	43	43
73	52	61	36	RAMON AYALA Y SUS BRAVOS DEL NORTE	30 Corridos: Historias Nortenas	15	15
74	63	64	3	ALACRANES MUSICAL	30 Exitos De Coleccion	63	63
75	50	65	66	ANDREA BOCELLI	Amor	2	2

# LATIN

LATIN AIRPLAY		POP	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	SI NOS QUEDARA POCO TIEMPO	CHAYANNE (SONY BMG NORTE)
2	1	DIMELO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
3	3	TODO CAMBIO	CAMILA (SONY BMG NORTE)
4	7	OJALA PUDIERA BORRARTE	MANA (WARNER LATINA)
5	4	TE VOY A PERDER	ALEJANDRO FERNANDEZ (SONY BMG NORTE)
6	12	OJALA	MARCO ANTONIO SOLIS (FONOVISA)
7	6	AHORA QUE TE VAS	LA 5A ESTACION (SONY BMG NORTE)
8	16	BENDITA TU LUZ	MANA (WARNER LATINA)
9	5	QUE ME DES TU CARINO	JUAN LUIS GUERRA Y 440 (EMI TELEVISION)
10	18	LO MEJOR DE TU VIDA	ALEXANDRE PIRES (EMI TELEVISION)
11	14	ME DUELE AMARTE	REIK (SONY BMG NORTE)
12	8	ME MUERO	LA 5A ESTACION (SONY BMG NORTE)
13	17	BELLA TRACION	BELINDA (EMI TELEVISION)
14	30	Y SI TE DIGO	FANNY LU (UNIVERSAL LATINO)
15	15	TORRE DE BABEL	DAVID BISBAL (VALE/UNIVERSAL LATINO)

LATIN ALBUMS		POP	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	MARCO ANTONIO SOLIS	LA MEJOR... COLECCION (FONOVISA/UG)
2	2	YOLANDITA MONGE	DEMASIADO FUERTE (LA CALLE/UG)
3	3	MANA	AMAR ES COMBATIR (WARNER LATINA)
4	7	ROBERTO CARLOS	GRANDES EXITOS (DISCOS 605/SONY BMG NORTE)
5	5	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	GREATEST HITS ALBUM VERSIONS (EMI TELEVISION)
6	8	CAMILA	TODO CAMBIO (SONY BMG NORTE)
7	4	JENNIFER LOPEZ	COMO AMA UNA MUJER (EPIC/SONY BMG NORTE)
8	6	MIGUEL BOSE	PAPITO (WARNER LATINA)
9	11	JOSE JOSE	MIS DUETOS (DISCOS 605/SONY BMG NORTE)
10	9	CHAYANNE	MI TIEMPO (SONY BMG NORTE)
11	-	ANA GABRIEL	CANCIONES DE AMOR (DISCOS 605/SONY BMG NORTE)
12	12	JULIETA VENEGAS	LIMON Y SAL (SONY BMG NORTE)
13	10	MARCO ANTONIO SOLIS	LA HISTORIA CONTINUA... PARTE III (FONOVISA/UG)
14	16	LA 5A ESTACION	EL MUNDO SE EQUIVOCA (SONY BMG NORTE)
15	14	RICKY MARTIN	RICKY MARTIN: MTV UNPLUGGED (SONY BMG NORTE)

TROPICAL		TROPICAL	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	QUE ME DES TU CARINO	JUAN LUIS GUERRA Y 440 (EMI TELEVISION)
2	3	LA FOTO SE ME BORRO	ELVIS CRESPO (MACHETE)
3	6	MI GENTE	MARC ANTHONY (SONY BMG NORTE)
4	9	CORTAME LAS VENAS	TONO ROSARIO (UNIVERSAL LATINO)
5	2	MI CORAZONCITO	AVENTURA (PREMIUM LATIN)
6	5	EN EL AMOR	JOE VERAS (J & N)
7	4	MAS QUE TU AMIGO	TITO NIEVES (LA CALLE/UNIVISION)
8	8	SI LA VES POR AHI	EL GRAN COMBO DE PUERTO RICO (DISCOS 605/SONY BMG NORTE)
9	11	Y SI TE DIGO	FANNY LU (UNIVERSAL LATINO)
10	12	IGUAL QUE AYER	R.K.M. & KEN-Y (PINA/UNIVERSAL LATINO)
11	-	NO TE VEO	CASA DE LEONES (WARNER LATINA)
12	13	LA MUJER QUE MAS TE DUELE	ISSAC DELGADO FEATURING VICTOR MANUELLE (LA CALLE/UNIVISION)
13	10	DIMELO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
14	14	ME SIENTO VIVO	MICHAEL STUART (MACHETE)
15	22	DIME QUE FALTO	ZACARIAS FERREIRA (J & N)

TROPICAL		TROPICAL	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	AVENTURA	K.O.B.: LIVE (PREMIUM LATIN/SONY BMG NORTE)
2	2	JUAN LUIS GUERRA Y 440	LA LLAVE DE MI CORAZON (EMI TELEVISION)
3	1	ELVIS CRESPO	REGRESO EL JEFE (MACHETE)
4	5	XTREME	HACIENDO HISTORIA (LA CALLE/UG)
5	7	VARIOUS ARTISTS	30 BACHATAS PEGADITAS: LO NUEVO Y LO MEJOR 2007 (MOCK & ROLL/SONY BMG NORTE)
6	6	MONCHY & ALEXANDRA	EXITOS (J & N/SONY BMG NORTE)
7	4	TITO NIEVES	CANCIONES CLASICAS DE MARCO ANTONIO SOLIS (LA CALLE/UG)
8	-	MICHAEL STUART	SENTIMIENTO DE UN RUMBERO (MACHETE)
9	10	VARIOUS ARTISTS	BACHATAHITS 2007 (J & N)
10	9	MARC ANTHONY	SIGO SIENDO YO (SONY BMG NORTE)
11	-	ANDY MONTANEZ	EL GODFATHER DE LA SALSA (LA CALLE/UG)
12	8	EL GRAN COMBO DE PUERTO RICO	ARROZ CON HABICHUELA (DISCOS 605/SONY BMG NORTE)
13	11	SPANISH HARLEM ORCHESTRA	UNITED WE SWING (SIX DEGREES)
14	12	VARIOUS ARTISTS	40 BACHATAS PAL' PUEBLO (UNION)
15	16	VARIOUS ARTISTS	30 BACHATAS PEGADITAS: LO NUEVO Y LO MEJOR 2006 (MOCK & ROLL/SONY BMG NORTE)

REGIONAL MEXICAN		REGIONAL MEXICAN	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	8	POR AMARTE ASI	ALACRANES MUSICAL (UNIVISION)
2	1	MIL HERIDAS	CUISILLOS (MUSART/BALBOA)
3	2	DAME UN BESO	INTOCABLE (EMI TELEVISION)
4	3	DE TI EXCLUSIVO	LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
5	11	OJALA	MARCO ANTONIO SOLIS (FONOVISA)
6	4	ESO Y MAS	JOAN SEBASTIAN (MUSART/BALBOA)
7	5	BASTA YA	CONJUNTO PRIMAVERA (FONOVISA)
8	6	Y SI VOLVIERA A NACER	ALEGRES DE LA SIERRA (EDIMAL/VIVA)
9	9	A TI SI PUEDO DECIRTE	EL CHAPO DE SINALOA (DISA)
10	7	ES COSA DE EL	GRACIELA BELTRAN (UNIVISION)
11	10	CADA VEZ QUE PIENSO EN TI	LOS CREADORES DEL PASITO DURAGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)
12	12	LA NOCHE PERFECTA	EL CHAPO DE SINALOA (DISA)
13	16	COMO TE VA MI AMOR	LOS HOROSCOPOS DE DURANGO (DISA)
14	17	LAGRIMAS DEL CORAZON	GRUPO MONTEZ DE DURANGO (DISA)
15	13	DIME QUIEN ES	LOS RIELEROS DEL NORTE (FONOVISA)

REGIONAL MEXICAN		REGIONAL MEXICAN	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	VICENTA FERNANDEZ	HISTORIA DE UN IDOLO (DISCOS 605/SONY BMG NORTE)
2	2	ALACRANES MUSICAL	AHORA Y SIEMPRE (UNIVISION/UG)
3	-	MARIANO BARBA	EN VIVO (THREE SOUND)
4	3	LOS TUCANES DE TIJUANA	LA MEJOR... COLECCION DE CORRIDOS (UNIVISION/UG)
5	5	BANDA PEQUENOS MUSICAL	HASTA EL FINAL (FONOVISA/UG)
6	4	VALENTIN ELIZALDE	VENCEDOR (UNIVERSAL LATINO)
7	7	LOS HURACANES DEL NORTE	LA MEJOR... COLECCION (UNIVISION/UG)
8	5	PATRULLA 81	EN CONCIERTO (DISA)
9	6	JENNI RIVERA	MI VIDA LOCA (FONOVISA/UG)
10	7	GRUPO BRYNDIS	SOLO PIENSO EN TI (DISA)
11	10	BRONCO / LOS BUKIS / LOS TEMERARIOS	B.B.T. 2 (FONOVISA/UG)
12	9	LOS TERRIBLES DEL NORTE	30 CORRIDOS: HISTORIAS NORLENAS (FREDDIE)
13	12	CUISILLOS	MIL HERIDAS (MUSART/BALBOA)
14	8	LOS CREADORES DEL PASITO DURAGUENSE DE ALFREDO RAMIREZ	RECIO, RECIO MIS CREADORES (DISA)
15	-	LOS ORIGINALES DE SAN JUAN	LA MEJOR... COLECCION: 30 SUPER EXITOS (UNIVISION/UG)

# Billboard DANCE

JUL  
7  
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	4	5	#1 UMBRELLA 1 WK RIHANNA FEAT JAY-Z SRP/DEF JAM PROMO/DJMG	26	21	13	HE'S ALIVE A GIRL CALLED JANE SLAND PROMO/DJMG
2	2	9	4 IN THE MORNING GWEN STEFANI INTERSCOPE PROMO	27	26	9	BEAUTIFUL DAY MATT DAREY TWISTED PROMO/KOCH
3	3	7	RAPTURE 2007 IIO MADE PROMO	28	13	5	I JUST DIED IN YOUR ARMS TONIGHT LEANA SWEDISH DIVA PROMO
4	5	7	MY DESTINY KIM ENGLISH NERVOUS PROMO	29	32	3	TIME SPEAKERBOX FEAT. MICHELLE SHAPROW TRACKWORKS PROMO
5	6	6	ROLLERCOASTER ERIKA JAYNE RM RECORDS PROMO	30	38	2	SOUND OF FREEDOM BOB SINCLAR YELLOW/SILVER LABEL PROMO/TOMMY BOY
6	9	6	ALL AROUND THE WORLD LIONEL RICHE ISLAND PROMO/DJMG	31	5	8	WISH UPON A DOG STAR PERRY FARRELL'S SATELLITE PARTY COLUMBIA PROMO
7	8	9	CAN'T KEEP IT A SECRET JACINTA CHUNKY 9007/MUSIC PLANT	32	-	-	LIKE A BOY CIARA LAFACE PROMO/ZOMBA
8	1	3	ALL GOOD THINGS (COME TO AN END) NELLY FURTADO MOSLEY PROMO/GEFFEN	33	30	6	CAN'T HELP MYSELF KACI CURB PROMO
9	2	7	DO YOU KNOW? (THE PING PONG SONG) ENRIQUE IGLESIAS UNIVERSAL LATINO PROMO/INTERSCOPE	34	43	-	SO FAR MIGUEL MIGS SALTED PROMO/OM
10	11	9	ALIVE TIM REX EXPERIMENT FEAT. GRAZIELLA REX/HOUSE PROMO	35	39	2	NEVER AGAIN KELLY CLARKSON RCA PROMO/RMG
11	12	12	I WANT YOUR LOVE JODY WATLEY AVITONE PROMO/PEACE BISQUIT	36	14	15	CHANGE KIMBERLEY LOCKE CURB PROMO
12	10	14	YOU'RE THE ONE ONE MIND TRAIN PROMO/ASTRALWERKS	37	29	14	GLAMOROUS Fergie FEAT. LUDACRIS WILL.I.A.M./A&M PROMO/INTERSCOPE
13	9	9	QUE HICISTE JENNIFER LOPEZ EPIC/SONY BMG NORTE PROMO	38	40	3	YOU WON'T EVER LEAVE (EDDIE BAEZ MIX) TAFURI SWIRL PROMO
14	19	3	STAND BACK STEVIE NICKS REPRISE PROMO	39	44	2	OOH LA LISHIOUS JAY MEN MARIAN PROMO
15	18	4	MAKES ME WONDER MARDON 5 A&M/OCTONE/INTERSCOPE	40	37	9	PUT YA BODY IN IT LOVE TATTOO FLY MUSIC J&MPORT
16	15	5	DEFYING GRAVITY IDINA MENZEL REPRISE PROMO/WARNER BROS.	41	HOT SHOT DEBUT	-	LIVE, LUV, DANCE RDN PERIOD ARPEE PROMO
17	20	5	BECAUSE OF YOU NE-YO DEF JAM PROMO/DJMG	42	45	2	FATE OR FAITH ROR-SHAK TWISTED PROMO/KOCH
18	16	11	I COULD FALL IN LOVE WITH YOU ERASURE MUTE 9354	43	36	12	BEAUTIFUL LIAR BEYONCE & SHAKIRA MUSIC WORLD PROMO/COLUMBIA
19	24	6	I CAN'T WAIT DIANNE WESLEY DIVISION X PROMO/GOSSIP	44	42	3	HERE WITH YOU ROBBIE RUSSELL ADEVA'S PROMO
20	23	6	QUE LOREN IVY QUEEN UNIVISION PROMO	45	28	12	ICE BOX OMARION T.U.G. PROMO/COLUMBIA
21	31	3	POWER PICK KAT DELUNA FEAT. ELEPHANT MAN EPIC 12037	46	47	15	READ MY MIND THE KILLERS ISLAND PROMO/DJMG
22	27	4	LOST AND FOUND DELETERIUM NETWORK PROMO	47	46	15	PEGATE RICKY MARTIN SONY BMG NORTE PROMO
23	17	12	FOREVER ALYSON PM MEDIA PROMO	48	41	10	DARK TERRITORY JUNKIE XL NETWORK PROMO
24	34	2	STRANGER HILARY DUFF HOLLYWOOD PROMO	49	48	7	ROTATION RANDY FRIESS FEATURING VBUTTERFLY HMSP PROMO
25	22	8	CANDYMAN CHRISTINA AGUILERA RCA PROMO/RMG	50	50	15	WITH LOVE HILARY DUFF HOLLYWOOD PROMO

TOP ELECTRONIC ALBUMS			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST
1	1	7	#1 BJORK 7 WKS VOLTA ELEKTRA/ATLANTIC 135868/AG
2	4	30	GNARLS BARKLEY ST. ELSEWHERE DOWNTOWN 70002/ATLANTIC
3	5	36	IMOGEN HEAP SPEAK FOR YOURSELF RCA VICTOR 72532
4	3	5	JOHNNY BUDZ & CATO K ULTRA.WEEKEND 3 ULTRA 1532
5	2	33	THE COUNTDOWN SINGERS FOREVER DISCO MADACY SPECIAL PRODUCTS 52379/MADACY
6	1	1	TIESTO ELEMENTS OF LIFE MAGIC MUZIK 1515/ULTRA
7	9	4	LCD SOUNDSYSTEM SOUND OF SILVER DFA 85114/CAPITOL
8	10	3	JOHNNY VICIOUS THRIVE&X PRESENTS DANCE ANTHEMS THRIVEDANCE 90760/TH&X
9	7	5	ERASURE LIGHT AT THE END OF THE WORLD M.J.TE 9355
10	12	1	ARMIN VAN BUUREN A STATE OF TRANCE 2007 ULTRA 1545
11	11	32	DEPECHE MODE THE BEST OF DEPECHE MODE: VOLUME 1 SREMIUTE/REPRISE 44256/WARNER BROS.
12	8	-	SOUNDTRACK OCEAN'S THIRTEEN WARNER SUNSET 147964/WARNER BROS.
13	13	85	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS. 49450*
14	NEW	-	MAPS WE CAN CREATE MUTE 9357
15	NEW	-	DIGITALISM IDEALISM ASTRALWERKS 89240
16	15	22	THE RIDDLER & TREVOR SIMPSON ULTRA.DANCE 08 ULTRA 1485
17	17	-	CASCADA EVERYTIME WE TOUCH ROBBINS 75064
18	14	-	NEWSBOYS GO: REMIXED INPOP 71394
19	21	2	VARIOUS ARTISTS OVERVER FREESTYLE RAZOR & TIE 89147
20	18	16	AIR POCKET SYMPHONY AIRCROLOGY 83761/ASTRALWERKS
21	19	5	ATB TRILOGY WATER MUSIC DANCE 060717/VAESE SARABANDE
22	24	14	DAFT PUNK MUSIQUE VOL. 1: 1993-2005 VIRGIN 58405
23	26	3E	ENIGMA A POSTERIORI VIRGIN 69994
24	17	22	THE GOOD, THE BAD & THE QUEEN THE GOOD, THE BAD & THE QUEEN PARLOPHONE 73067/ARJING
25	19	-	VON SUDENFEN TRONATIC REFLEXIONS DOMINO 145*

HOT DANCE AIRPLAY			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	6	#1 UMBRELLA RIHANNA FEATURING JAY-Z SRP/DEF JAM/DJMG
2	4	10	MAKES ME WONDER MARDON 5 A&M/OCTONE/INTERSCOPE
3	3	17	CRY FOR YOU SEPTEMBER ROBBINS
4	2	13	THE WORLD IS MINE DAVID GUETTA FEATURING JD DAVIS PERFECTO/ULTRA
5	5	2	REHAB AMY WINEHOUSE UNIVISAL REPUBLIC
6	6	11	PUT 'EM UP EDUN ROBBINS
7	7	-	NEVER AGAIN KELLY CLARKSON RCA/RMG
8	10	7	FEEL TOGETHER BEN MACKLIN FEATURING TIGER LILY NERVOUS
9	16	-	WHINE UP KAT DELUNA FEATURING ELEPHANT MAN EPIC
10	22	2	FEELS LIKE HOME MECK FEATURING DINO FFEEZAI/R.V.THE
11	8	17	I CAN'T TAKE IT LOLA SOBE
12	15	16	CHANGES CHRIS LAKE FEATURING LAURA V ROBBINS
13	9	8	SORRY KASKADE ULTRA
14	12	3	ALL GOOD THINGS (COME TO AN END) NELLY FURTADO MOSLEY/GEFFEN
15	6	-	ALL OF YOUR LOVE HELLOGOODBYE DRIVE-THRU/SANCTUARY
16	18	7	GLAMOROUS Fergie FEATURING LUDACRIS WILL.I.A.M./A&M/INTERSCOPE
17	NEW	-	STRANGER HILARY DUFF HOLLYWOOD
18	13	5	BECAUSE OF YOU NE-YO DEF JAM/DJMG
19	25	-	I THINK I'M FALLING IN LOVE LUCAS PRATA ULTRA
20	2	17	THE CREEPS CAMILLE JONES SILVER LABEL/TOMMY BOY
21	15	-	WITH LOVE HILARY DUFF HOLLYWOOD
22	20	14	BEAUTIFUL DAY MATT DAREY DAREY PROO JCTS/TWISTED/KOCH
23	NEW	-	LIKE A BOY CIARA LAFACE/ZOMBA
24	RE-ENTRY	-	BECAUSE THE NIGHT LINDA O AMATHUS
25	NEW	-	SHINING STAR GET FAR NERVOUS

# HITS OF THE WORLD Billboard

JAPAN		ALBUMS		(SOUNDSCAN JAPAN)		JUNE 26, 2007	
THIS WEEK	LAST WEEK						
1	NEW	CRYSTAL KAY	ALL YOURS (FIRST LTD VERSION) EPIC				
2	4	VARIOUS ARTISTS	R35 SWEET J-BALLADS WARNER				
3	2	KOBUKURO	ALL SINGLES BEST (FIRST LTD EDITION) WARNER				
4	1	BON JOVI	LOST HIGHWAY (FIRST VERSION/DVD) UNIVERSAL				
5	5	ZARD	GOLDEN BEST 15TH ANNIVERSARY (2CD) B-GRAM				
6	8	VARIOUS ARTISTS	WHAT'S UP? HIPHOP GREATEST HITS V UNIVERSAL				
7	6	MARIYA TAKEUCHI	DENIM WARNER				
8	NEW	CRYSTAL KAY	ALL YOURS EPIC				
9	NEW	MCU	A.K.A (FIRST LTD VERSION) BMG FUNHOUSE				
10	NEW	THE WHITE STRIPES	ICKY THUMP THIRD MAN/WARNER BROS.				

FRANCE		ALBUMS		(SNEP/IFOP/TITE-LIVE)		JUNE 26, 2007	
THIS WEEK	LAST WEEK						
1	NEW	GREGORY LEMARCHAL	LA VOIX D'UN ANGE MERCURY				
2	NEW	DAVID GUETTA	POP LIFE VIRGIN				
3	3	MIKA	LIFE IN CARTOON MOTION CASABLANCA/ISLAND				
4	NEW	AMEL BENT	A 20 ANS JIVE				
5	NEW	MC SOLAAR	CHAPITRE 7 UP				
6	8	CHRISTOPHE MAE	MON PARADIS WARNER				
7	2	CHRISTOPHE WILLEM	INVENTAIRE VOGUE				
8	5	KENZA FARAH	AUTHENTIK UP				
9	NEW	THE WHITE STRIPES	ICKY THUMP THIRD MAN/WARNER BROS.				
10	6	DANY BRILLANT	HISTOIRE D'UN AMOUR COLUMBIA				

ITALY		ALBUMS		(FIMI/NIelsen)		JUNE 25, 2007	
THIS WEEK	LAST WEEK						
1	1	NEGRAMARO	LA FINESTRA SUGAR				
2	NEW	FINLEY	ADRENALINA CAPITOL				
3	2	MIGUEL BOSE	PAPITO WARNER				
4	3	MAX PEZZALI	TIME OUT ATLANTIC				
5	11	BIAGIO ANTONACCI	VICKY LOVE IRIS/MERCURY				
6	4	MICHAEL BUBLE	CALL ME IRRESPONSIBLE REPRISE				
7	5	LINKIN PARK	MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.				
8	21	ZUCCHERO	FLY POLYDOR				
9	NEW	THE WHITE STRIPES	ICKY THUMP THIRD MAN/WARNER BROS.				
10	12	BON JOVI	LOST HIGHWAY ISLAND				

NORWAY		SINGLES		(VERDENS GANG NORWAY)		JUNE 26, 2007	
THIS WEEK	LAST WEEK						
1	1	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM				
2	3	BEAUTIFUL LIAR	BEYONCE & SHAKIRA COLUMBIA				
3	2	RELAX TAKE IT EASY	MIKA CASABLANCA/ISLAND				
4	NEW	PUSH PUSH	KURT NILSEN RCA				
5	5	TIDLOS	POSTGIROBYGGET CAPITOL				

ALBUMS		(VERDENS GANG NORWAY)		JUNE 26, 2007	
THIS WEEK	LAST WEEK				
1	1	TRAVELING WILBURYS	THE TRAVELING WILBURYS COLLECTION RHINO		
2	NEW	POSTGIROBYGGET	TIDLOS CAPITOL		
3	3	VARIOUS ARTISTS	MELODI GRAND PRIX JR. 2007 MBN		
4	NEW	THE WHITE STRIPES	ICKY THUMP THIRD MAN/WARNER BROS.		
5	4	BRUCE SPRINGSTEEN WITH THE SESSIONS BAND	LIVE IN DUBLIN COLUMBIA		

UNITED KINGDOM		ALBUMS		(THE OFFICIAL UK CHARTS CO.)		JUNE 24, 2007	
THIS WEEK	LAST WEEK						
1	NEW	THE WHITE STRIPES	ICKY THUMP THIRD MAN/WARNER BROS.				
2	1	TRAVELING WILBURYS	THE TRAVELING WILBURYS COLLECTION RHINO				
3	NEW	ENRIQUE IGLESIAS	INSOMNIAC INTERSCOPE				
4	2	BON JOVI	LOST HIGHWAY ISLAND				
5	3	THE POLICE	THE POLICE A&M				
6	8	AMY WINEHOUSE	BACK TO BLACK ISLAND				
7	4	RIHANNA	GOOD GIRL GONE BAD SRP/DEF JAM				
8	NEW	CALVIN HARRIS	I CREATED DISCO COLUMBIA				
9	NEW	TAKE THAT	NEVER FORGET - THE ULTIMATE COLLECTION RCA				
10	5	GENESIS	TURN IT ON AGAIN - THE HITS VIRGIN				

AUSTRALIA		ALBUMS		(ARIA)		JUNE 24, 2007	
THIS WEEK	LAST WEEK						
1	1	TRAVELING WILBURYS	THE TRAVELING WILBURYS COLLECTION RHINO				
2	2	POWDERFINGER	DREAM DAYS AT THE HOTEL EXISTENCE UNIVERSAL				
3	NEW	THE WHITE STRIPES	ICKY THUMP INTERSCOPE				
4	3	PINK	I'M NOT DEAD LAFACE/ZOMBA				
5	6	RIHANNA	GOOD GIRL GONE BAD SRP/DEF JAM				
6	7	MICHAEL BUBLE	CALL ME IRRESPONSIBLE REPRISE				
7	5	BON JOVI	LOST HIGHWAY ISLAND				
8	8	LINKIN PARK	MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.				
9	9	MISSY HIGGINS	ON A CLEAR NIGHT ELEVEN				
10	4	QUEENS OF THE STONE AGE	ERA VULGARIS INTERSCOPE				

SPAIN		ALBUMS		(PROMUSICAE/MEDIA)		JUNE 27, 2007	
THIS WEEK	LAST WEEK						
1	1	MIGUEL BOSE	PAPITO WARNER				
2	NEW	BON JOVI	LOST HIGHWAY ISLAND				
3	NEW	RBD	REBELS VIRGIN				
4	2	KIKO & SHARA	UNA DE DOS PEP'S				
5	3	BRUCE SPRINGSTEEN WITH THE SESSIONS BAND	LIVE IN DUBLIN COLUMBIA				
6	4	LA QUINTA ESTACION	EL MUNDO SE EQUIVOCA SONY BMG				
7	7	MANA	AMAR ES COMBATIR WARNER				
8	15	BARBRA STREISAND	LIVE IN CONCERT 2006 COLUMBIA				
9	NEW	LOS LUNNIS	DAME TU MANO EL BAILE DEL VERANO SONY BMG				
10	5	RBD	CELESTIAL (VERSION EM ESPANHOL) VIRGIN				

DENMARK		SINGLES		(IFPI/NIelsen MARKETING RESEARCH)		JUNE 26, 2007	
THIS WEEK	LAST WEEK						
1	1	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM				
2	8	ET SIDSTE KYS	NIK & JAY EM				
3	2	MOAN	TRENTMOLLER FT. ANE TROLLE ALARM/MBD				
4	3	I'LL KILL HER	SDO OVERSEAS ROCK				
5	11	LOMMEN FULD AF GULD	TORRPEDDORR ARTEPEOPLE				

ALBUMS		(IFPI/NIelsen MARKETING RESEARCH)		JUNE 26, 2007	
THIS WEEK	LAST WEEK				
1	2	TRAVELING WILBURYS	THE TRAVELING WILBURYS COLLECTION RHINO		
2	1	RUNRIG	EVERYTHING YOU SEE RIDGE		
3	6	INFERNAL	FROM PARIS TO BERLIN BORDER BREAKERS		
4	3	PAUL MCCARTNEY	MEMORY ALMOST FULL HEAR		
5	5	GENESIS	TURN IT ON AGAIN - THE HITS VIRGIN		

GERMANY		ALBUMS		(MEDIA CONTROL)		JUNE 26, 2007	
THIS WEEK	LAST WEEK						
1	NEW	MARK MEDLOCK	MR. LONELY COLUMBIA				
2	1	BON JOVI	LOST HIGHWAY ISLAND				
3	2	LINKIN PARK	MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.				
4	NEW	THE WHITE STRIPES	ICKY THUMP THIRD MAN/WARNER BROS.				
5	4	RIHANNA	GOOD GIRL GONE BAD SRP/DEF JAM				
6	6	NELLY FURTADO	LOOSE MOSLEY/GEFFEN				
7	3	LAITH AL DEEN	DIE LIEBE ZUM DETAIL COLUMBIA				
8	7	HERBERT GRONEMEYER	12 CAPITOL				
9	8	WIR SIND HELDEN	SOUNDSO CAPITOL				
10	10	MICHAEL BUBLE	CALL ME IRRESPONSIBLE REPRISE				

CANADA		ALBUMS		(NIelsen BDS/SOUNDSCAN)		JULY 7, 2007	
THIS WEEK	LAST WEEK						
1	NEW	BON JOVI	LOST HIGHWAY MERCURY/ISLAND/UNIVERSAL				
2	NEW	THE WHITE STRIPES	ICKY THUMP THIRD MAN/WARNER BROS./WARNER				
3	1	CLAUDE DUBOIS	DUBOIS ZONE 3/SELECT				
4	2	RIHANNA	GOOD GIRL GONE BAD SRP/DEF JAM/UNIVERSAL				
5	NEW	BRAD PAISLEY	5TH GEAR ARISTA NASHVILLE/SONY BMG				
6	3	MICHAEL BUBLE	CALL ME IRRESPONSIBLE 143/REPRISE/WARNER				
7	9	AVRIL LAVIGNE	THE BEST DAMN THING RCA/SONY BMG				
8	7	MAROON 5	IT WON'T BE SOON BEFORE LONG A&M/OCTONE/UNIVERSAL				
9	6	LINKIN PARK	MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS./WARNER				
10	4	TRAVELING WILBURYS	THE TRAVELING WILBURYS COLLECTION WILBURY/RHINO/WARNER				

THE NETHERLANDS		SINGLES		(MEGA CHARTS BV)		JUNE 22, 2007	
THIS WEEK	LAST WEEK						
1	1	BLIJF BIJ MIJ	ANDRE HAZES/GERARD JOLING NRGY MUSIC				
2	4	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM				
3	7	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS INTERSCOPE				
4	9	FREEFALL	WAY OUT WEST BLACK HOLE RECORDS				
5	10	TRANEN GELACHEN	GUUS MEEUWIS EM				

ALBUMS		(MEGA CHARTS BV)		JUNE 22, 2007	
THIS WEEK	LAST WEEK				
1	2	MICHAEL BUBLE	CALL ME IRRESPONSIBLE REPRISE		
2	1	BON JOVI	LOST HIGHWAY ISLAND		
3	5	CAT STEVENS	REMEMBER CAT STEVENS-THE ULTIMATE COLL ISLAND		
4	3	GERARD JOLING	MAAK ME GEK NRGY		
5	18	THE POLICE	THE POLICE A&M		

PORTUGAL		ALBUMS		(RIM)		JUNE 26, 2007	
THIS WEEK	LAST WEEK						
1	1	FLORIBELLA	FLORIBELLA 2 SOM LIVRE				
2	2	MAFALDA VEIGA/JOAO PEDRO PAIS	LADO A LADO SOM LIVRE				
3	4	AVO CANTIGAS	FANTASMINHA BRINCALHO COLUMBIA				
4	3	JOSE AFONSO	JOSE AFONSO FAROL				
5	5	LINKIN PARK	MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.				
6	8	ANJOS	VINGANCA SOM LIVRE				
7	6	IRMAOS VERDADES	VERDADES 10 ANOS FAROL				
8	9	DA WEASEL	AMOR, ESCARNIO E MALDIZER EM				
9	7	TONY DE MATOS	A VIDA DE UM ROMANTICO FAROL				
10	11	MICHAEL BUBLE	CALL ME IRRESPONSIBLE REPRISE				

EURO DIGITAL TRACKS		(NIelsen SOUNDSCAN INTERNATIONAL)		JULY 7, 2007	
THIS WEEK	LAST WEEK				
1	1	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM		
2	2	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS UNIVERSAL LATINO/INTERSCOPE		
3	3	MAKES ME WONDER (ALBUM VERSION)	MAROON 5 A&M/OCTONE/INTERSCOPE		
4	4	BEAUTIFUL LIAR	BEYONCE & SHAKIRA MUSIC WORLD/COLUMBIA		
5	5	AMOR GITANO	BEYONCE MUSIC WORLD/COLUMBIA		
6	NEW	BIG GIRLS DON'T CRY	FERGIE WILL.I.A.M/A&M/INTERSCOPE		
7	11	GRACE KELLY	MIKA CASABLANCA/ISLAND		
8	6	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA	GYM CLASS HEROES DECA/DANCE/FUELED BY RAMEN/ATLANTIC/LAVA		
9	17	PURE INTUITION	SHAKIRA EPIC		
10	8	LIKE THIS	KELLY ROWLAND FT. EVE MUSIC WORLD/COLUMBIA		
11	12	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN		
12	19	RELAX, TAKE IT EASY	MIKA CASABLANCA/ISLAND		
13	NEW	LOVESTONED/I THINK SHE KNOWS	JUSTIN TIMBERLAKE JIVE/ZOMBA		
14	NEW	WORRIED ABOUT RAY	THE HOODSIERS RCA		
15	9	ICKY THUMP	THE WHITE STRIPES THIRD MAN/WARNER BROS.		
16	15	RUBY	KAISER CHIEFS B-UNIQUE/POLYDOR		
17	13	THE GIRLS (RADIO EDIT)	CALVIN HARRIS FLY EYE/COLUMBIA		
18	14	WHAT I'VE DONE (ALBUM VERSION)	LINKIN PARK MACHINE SHOP/WARNER BROS.		
19	NEW	VAYAMOS COMPANEROS (RADIO EDIT)	MARQUESS STARWATCH/WARNER		
20	RE	HOW TO SAVE A LIFE	THE FRAY EPIC		

AUSTRIA		SINGLES		(AUSTRIAN IFPI/AUSTRIA TDP 40)		JUNE 25, 2007	
THIS WEEK	LAST WEEK						
1	1	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM				
2	2	DEAR MR. PRESIDENT	PINK LAFACE/ZOMBA				
3	4	(YOU WANT TO) MAKE A MEMORY	BON JOVI ISLAND				
4	3	NOW OR NEVER	MARK MEDLOCK COLUMBIA				
5	5	EIN STERN (DER DEINEN NAMEN TRAGT)	D.J. OETZ/NIK P POLYDOR/UNIVERSAL				

## EUROCHART'S

### SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. JUNE 27, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM
2	3	BEAUTIFUL LIAR	BEYONCE & SHAKIRA MUSIC WORLD/COLUMBIA
3	2	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN
4	7	DOUBLE JE	CHRISTOPHE WILLEM VOGUE
5	6	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS INTERSCOPE
6	4	DE TEMPS EN TEMPS	GREGORY LEMARCHAL MERCURY
7	5	GIVE IT TO ME	TIMBALAND FT. N. FURTADO/J. TIMBERLAKE MOSLEY/BLACKGROUND/INTERSCOPE
8	12	RELAX TAKE IT EASY	MIKA CASABLANCA/ISLAND
9	58	ANY DREAM WILL DO	LEE MEAD POLYDOR
10	15	DEAR MR. PRESIDENT	PINK LAFACE/ZOMBA
11	NEW	NOUVEAU FRANCAIS	AMEL BENT JIVE
12	14	VAYAMOS COMPANEROS	MARQUESS WARNER
13	13	GIRLFRIEND	AVRIL LAVIGNE RCA
14	NEW	LOVE IS GONE	DAVID GUETTA & CHRIS WILLIS VIRGIN
15	10	MAKES ME WONDER	MAROON 5 A&M/INTERSCOPE

### ALBUMS

JUNE 27, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	BON JOVI	LOST HIGHWAY ISLAND
2	NEW	THE WHITE STRIPES	ICKY THUMP THIRD MAN/WARNER BROS.
3	2	LINKIN PARK	MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.
4	4	TRAVELING WILBURYS	THE TRAVELING WILBURYS COLLECTION RHINO
5	3	RIHANNA	GOOD GIRL GONE BAD SRP/DEF JAM
6	7	MIKA	LIFE IN CARTOON MOTION CASABLANCA/ISLAND
7	6	NELLY FURTADO	LOOSE MOSLEY/GEFFEN
8	NEW	MICHAEL BUBLE	CALL ME IRRESPONSIBLE REPRISE
9	NEW	MARK MEDLOCK	MR. LONELY COLUMBIA
10	13	AMY WINEHOUSE	BACK TO BLACK ISLAND
11	53	ENRIQUE IGLESIAS	INSOMNIAC INTERSCOPE
12	10	THE POLICE	THE POLICE A&M
13	5	QUEENS OF THE STONE AGE	ERA VULGARIS INTERSCOPE
14	11	PAUL MCCARTNEY	MEMORY ALMOST FULL HEAR
15	9	BRUCE SPRINGSTEEN WITH THE SESSIONS BAND	LIVE IN DUBLIN COLUMBIA

### RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. JUNE 27, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	2	UMBRELLA	RIHANNA FT. JAY-Z SRP/POLYDOR
2	1	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN
3	3	MAKES ME WONDER	MAROON 5 A&M/INTERSCOPE
4	9	CUPID'S CHOKEHOLD (GIRLFRIEND)	GYM CLASS HEROES DECADE/DANCE/FULLED BY RAMEM/ATLANTIC/LAVA
5	5	HOW TO SAVE A LIFE	THE FRAY EPIC
6	6	GIVE IT TO ME	TIMBALAND FT. NELLY FURTADO MOSLEY/BLACKGROUND/INTERSCOPE
7	4	THE SWEET ESCAPE	GWEN STEFANI FT. AKON INTERSCOPE
8	14	LAST NIGHT	P. DIDDY FT. KEYSHIA COLE BAD BOY/ATLANTIC
9	7	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE JIVE/ZOMBA
10	10	GRACE KELLY	MIKA CASABLANCA/ISLAND
11	12	RELAX, TAKE IT EASY	MIKA CASABLANCA/ISLAND
12	15	RUBY	KAISER CHEIFS B-UNIQUE/POLYDOR
13	11	WHAT I'VE DONE	LINKIN PARK MACHINE SHOP/WARNER BROS.
14	8	BEAUTIFUL LIAR	BEYONCE & SHAKIRA COLUMBIA
15	13	DOUBLE JE	CHRISTOPHE WILLEM VOGUE

## TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	8	#1 MICHAEL BUBLE	CALL ME IRRESPONSIBLE 143/REPRISE 100313/WARNER BROS.
2	2	6	PINK MARTINI	HEY EUGENE! HEINZ 3
3	NEW		DEBORAH COX	DESTINATION MOON DECCA 008332/UNIVERSAL CLASSICS GROUP
4	3	3	VARIOUS ARTISTS	WE ALL LOVE ELLA: CELEBRATING THE FIRST LADY OF SONG VERVE 008833/VG
5	5	5	MICHAEL BRECKER	PILGRIMAGE WA 3095/HEADS UP
6	6	40	DIANA KRALL	FROM THIS MOMENT ON VERVE 007323/VG
7	7	8	THE PUPPINI SISTERS	BETCHA BOTTOM DOLLAR VERVE 008409/VG
8	8	5	CHICK COREA AND BELA FLECK	THE ENCHANTMENT CONCORD 30253
9	4	34	THE BBC BIG BAND ORCHESTRA	BIG BANDS: MUSIC FROM THE WAR YEARS MADACY SPECIAL PRODUCTS 52249/MADACY
10	10	21	HARRY CONNICK, JR.	OH, MY NOLA COLUMBIA 88851/SONY MUSIC
11	11	88	CHRIS BOTTI	TO LOVE AGAIN: THE DUETS COLUMBIA 77505/SONY MUSIC
12	12	5	AMEL LARRIERUX	LOVELY STANDARDS BLISSLIFE 00003
13	9	9	JANE MONHEIT	SURRENDER CONCORD 30050
14	13	41	MADELEINE PEYROUX	HALF THE PERFECT WORLD ROUNDER 613252
15	17	18	RANDY CRAWFORD & JOE SAMPLE	FEELING GOOD PRA 60207
16	16	60	NAT KING COLE	THE VERY BEST OF NAT KING COLE CAPITOL 59324
17	14	83	MICHAEL BUBLE	CAUGHT IN THE ACT 143/REPRISE 49444/WARNER BROS.
18	20	15	PAT METHENY / BRAD MEHLDAU	QUARTET NONESUCH 104188/WARNER BROS.
19	21	7	THE BAD PLUS	PROG HEADS UP 3125
20	19	7	KEREN ANN	KAREN ANN METRO BLUE 85103/BLG
21	18	9	JOSHUA REDMAN	BACK EAST NONESUCH 104252/WARNER BROS.
22	NEW		RON CARTER	DEAR MILES BLUE NOTE 92547/BLG
23	15	3	ELLA FITZGERALD	LOVE, ELLA VERVE 009825/VG
24	RE-ENTRY		KURT ELLING	NIGHTMOVES CONCORD JAZZ 30138/CONCORD
25	22	67	LOUIS ARMSTRONG	THE DEFINITIVE COLLECTION HIP-O/VERVE/CHRONICLES 004893/UME

## TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	5	38	#1 STING	SONGS FROM THE LABYRINTH DG 007220/UNIVERSAL CLASSICS GROUP
2	NEW		STILE ANTICO	MUSIC FOR COMPLINE HARMONIA MUNDI FRANCE 907419/HARMONIA MUNDI
3	4	24	YO-YO MA	APASSIONATO SONY CLASSICAL 02668/SONY BMG MASTERWORKS
4	1	42	JOSHUA BELL	VOICE OF THE VIOLIN SONY CLASSICAL 97779/SONY BMG MASTERWORKS
5	13	19	STING	THE JOURNEY & THE LABYRINTH: THE MUSIC OF JOHN DOWLAND DG 00848/UNIVERSAL CLASSICS GROUP
6	RE-ENTRY		VARIOUS ARTISTS	BEDTIME BEATS: THE SECRET TO SLEEP SMASH 77617/RHINO
7	2	7	LANG LANG/ORCHESTRE DE PARIS (ESCHENBACH)	BEETHOVEN: PIANO CONCERTOS NOS. 1 & 4 DG /UNIVERSAL CLASSICS GROUP
8	11	4	JON NAKAMATSU/ROCHESTER PHILHARMONIC ORCHESTRA (TZIK)	GERSHWIN: PIANO CONCERTO IN F/RHAPSODY IN BLUE/CUBAN OVERTURE HARMONIA MUNDI 807441
9	4	4	GLENN GOULD	BACH: GOLDBERG VARIATIONS - ZENITH RE-PERFORMANCE SONY CLASSICAL 03350/SONY BMG MASTERWORKS
10	3	2	CANADIAN BRASS	HIGH SOCIETY OPENING DAY 9336/UNIVERSAL CLASSICS GROUP
11	8	39	ANDRE RIEU	THE HOMECOMING! DENON 17613/SLG
12	9	7	EMERSON STRING QUARTET/ LEON FLEISHER	BRAHMS: STRING QUARTETS/PIANO QUINTET DG 008718/UNIVERSAL CLASSICS GROUP
13	17	24	ANNA NETREBKO	RUSSIAN ALBUM DG 008153/UNIVERSAL CLASSICS GROUP
14	16	63	THE 5 BROWNS	NO BOUNDARIES RCA RED SEAL 78719/SONY BMG MASTERWORKS
15	15	18	SOUNDTRACK	THE PAINTED VEIL DG 008254/UNIVERSAL CLASSICS GROUP
16	20	25	VARIOUS ARTISTS	PAUL MCCARTNEY'S ECCE CDR MEUM EMI CLASSICS 70424/BLG
17	10	7	CHANTICLEER	AND ON EARTH PEACE: A CHANTICLEER MASS WARNER CLASSICS 146364/WARNER STRATEGIC MARKETING
18	14	21	LIBERA	ANGEL VOICES EMI CLASSICS 70523/BLG
19	12	12	JOSHUA BELL	THE ESSENTIAL JOSHUA BELL SONY CLASSICAL 07416/SONY BMG MASTERWORKS
20	6	24	LANG LANG	DRAGON SONGS DG 008233/UNIVERSAL CLASSICS GROUP
21	21	27	LORRAINE HUNT LIEBERSON WITH THE BOSTON SYMPHONY ORCHESTRA (LEVINE)	LORRAINE HUNT LIEBERSON SINGS PETER LIEBERSON: NERUDA SONGS NONESUCH 73954/WARNER BROS.
22	RE-ENTRY		NICOLE CABELL/THE LONDON PHILHARMONIC ORCHESTRA (DAVIS)	SOPRANO DECCA 006590/UNIVERSAL CLASSICS GROUP
23	RE-ENTRY		RENEE FLEMING	SACRED SONGS DECCA 005193/UNIVERSAL CLASSICS GROUP
24	RE-ENTRY		GABRIELA MONTERO	BACH & BEYOND EMI CLASSICS 64647/BLG
25	RE-ENTRY		POLYPHONY (LAYTON)	WHITACRE: CLOUDBURST AND OTHER CHORAL WORKS HYPERION 67543/HARMONIA MUNDI

## TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	NEW		#1 EUGE GROOVE	BORN 2 GROOVE NARADA JAZZ 78763/BLG
2	1	21	DAVE KOZ	AT THE MOVIES CAPITOL 11405
3	2	36	GEORGE BENSON & AL JARREAU	GIVIN' IT UP MONSTER 2316/CONCORD
4	NEW		DOWN TO THE BONE	SUPERCHARGED NARADA JAZZ 65123/BLG
5	3	9	NORMAN BROWN	STAY WITH ME PEAK 30218/CONCORD
6	2	2	SPYRO GYRA	GOOD TO GO-GO HEADS UP 3127
7	5	32	KENNY G	FM IN THE MOOD FOR LOVE...THE MOST ROMANTIC MELODIES OF ALL TIME ARISTA 82690/RMG
8	4	9	SIMPLY RED	STAY SIMPLYRED.COM 89935
9	7	5	PAUL TAYLOR	LADIES' CHOICE PEAK 30223/CONCORD
10	8	39	BONEY JAMES	SHINE CONCORD 30049
11	11	3	ACOUSTIC ALCHEMY	THIS WAY NARADA JAZZ 65124/BLG
12	10	13	KIM WATERS	YOU ARE MY LADY SHANACHIE 5147
13	16	9	ANDRE WARD	CRYSTAL CITY HUSH 959/DRPHEUS
14	12	90	HERBIE HANCOCK	POSSIBILITIES HEAR/HANCOCK 70013/VECTOR
15	13	52	PETER WHITE	PLAYIN' FAVOURITES LEGACY/COLUMBIA 94992/SONY MUSIC
16	15	17	PAUL BROWN & FRIENDS	WHITE SAND PEAK 30147/CONCORD
17	14	5	STREETWIZE	SEXY LOVE SHANACHIE 5152
18	RE-ENTRY		ERIC DARIUS	JUST GETTING STARTED NARADA JAZZ 60556/BLG
19	9	9	KEIKO MATSUI	MOYO SHOUTI FACTORY 10479/SONY MUSIC
20	19	74	KENNY G	THE ESSENTIAL KENNY G LEGACY/ARISTA 75487/RMG
21	17	12	JEFF LORBER	HE HAD A HAT BLUE NOTE 55611/BLG
22	RE-ENTRY		MINDI ABAIR	LIFE LESS ORDINARY GRP 006222/VG
23	22	51	WAYMAN TISDALE	WAY UP! RENDEZVOUS 5118
24	RE-ENTRY		WALTER BEASLEY	READY FOR LOVE HEADS UP 3116
25	20	13	BEN TANKARD	LET'S GET QUIET:THE SMOOTH JAZZ EXPERIENCE VERITY 05233/ZOMBA

## TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	33	#1 JOSH GROBAN	AWAKE 143/REPRISE 44435/WARNER BROS.
2	3	75	IL DIVO	ANCORA SYCO/COLUMBIA 76914/SONY MUSIC
3	2	31	IL DIVO	SIEMPRE SYCO/COLUMBIA 02673/SONY MUSIC
4	4	73	ANDREA BOCELLI	AMORE SUGAR/DECCA 006069/UNIVERSAL CLASS CS GROUP
5	3	33	ANDREA BOCELLI	UNDER THE DESERT SKY SUGAR/DECCA 007831/UNIVERSAL CLASSICS GROUP
6	10	5	SOUNDTRACK	LA VIE EN ROSE ODEON/EMI CLASSICS 67822/BLG
7	6	70	ANDREA BOCELLI	AMOR SUGAR/VERMUSIC 006144/UNIVERSAL LATINO
8	8	36	JUANITA BYNUM & JONATHAN BUTLER	GOspel GOES CLASSICAL FLOW 1894/MARANATHA
9	7	20	MORMON TABERNACLE CHOIR/ORCHESTRA AT TEMPLE SQUARE (JESSOP)	SHOWTIME! MUSIC OF BROADWAY AND HOLLYWOOD MORMON TABERNACLE CHOIR 4973811
10	9	85	SOUNDTRACK	PRIDE & PREJUDICE DECCA 005620/UNIVERSAL CLASSICS GROUP
11	11	15	HAYLEY WESTENRA	CELTIC TREASURE DECCA 008560/UNIVERSAL CLASSICS GROUP
12	12	38	SARAH BRIGHTMAN	DIVA: THE SINGLES COLLECTION NEMO STUDIO/ANGEL 73671/BLG
13	4	64	MORMON TABERNACLE CHOIR	THEN SINGS MY SOUL MORMON TABERNACLE CHOIR 70036
14	13	76	CHLOE	WALKING IN THE AIR MANHATTAN 42961/BLG
15	15	83	JOHN WILLIAMS/YO-YO MA/ITZHAK PERLMAN	MEMOIRS OF A GEISHA (SOUNDTRACK) SONY CLASSICAL 74708/SONY BMG MASTERWORKS
16	17	89	MORMON TABERNACLE CHOIR	LOVE IS SPOKEN HERE MORMON TABERNACLE CHOIR 0017
17	16	41	VITTORIO	VITTORIO POLYDOR/DECCA/MUSIC FOR A BETTER WORLD 007307/UNIVERSAL CLASSICS GROUP
18	20	46	SOUNDTRACK	THE DA VINCI CODE DECCA 006479/UNIVERSAL CLASSICS GROUP
19	18	18	VARIOUS ARTISTS	STRUNG OUT ON THREE DAYS GRACE: THE STRING QUARTET TRIBUTE VITAMIN 9144
20	19	89	BOND	EXPLOSIVE: THE BEST OF BOND MBO/DECCA 004748/UNIVERSAL CLASSICS GROUP
21	23	26	GLENN DANZIG	BLACK ARIA II EVILIVE 2097/MEGAFORCE
22	22	86	HAYLEY WESTENRA	ODYSSEY DECCA 005440/UNIVERSAL CLASSICS GROUP
23	RE-ENTRY		SARAH BRIGHTMAN	LOVE CHANGES EVERYTHING: THE ANDREW LLOYD WEBBER COLLECTION VOL. 2 DECCA 005570/UNIVERSAL CLASSICS GROUP
24	21	24	THE STRING QUARTET TRIBUTE	UNINHIBITED: THE STRING QUARTET TRIBUTE TO HUMPER VITAMIN 9449
25	RE-ENTRY		GIORGIA FUMANTI	FROM MY HEART MANHATTAN 32175/BLG

# CHARTS LEGEND

See below for complete legend information.

# JUL 7 2007 ALBUMS

SALES DATA  
COMPILED BY  
nielsen  
SoundScan

## ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

- Albums with the greatest sales gains this week.

**GREATEST GAINER** Where included, this award indicates the title with the chart's largest unit increase.

**PERCENTAGE GROWTH** Where included, this award indicates the title with the chart's biggest percentage growth.

**HEATSEEKER GRADUATE** Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

### PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓜ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓜ DualDisc available. Ⓜ CD/DVD combo available. \* indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

## SINGLES CHARTS

### RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Airplay, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

- Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

### RECURRENT RULES

Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Songs for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below No. 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Songs are removed from the Adult Top 40, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below No. 15 (No. 20 for Rhythmic Airplay and Modern Rock) or if they have been on the chart for more than 52 weeks and rank below No. 10.

### SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

- Singles with the greatest sales gains.

### CONFIGURATIONS

Ⓜ CD single available. Ⓜ Digital Download available. Ⓜ DVD single available. Ⓜ Vinyl Maxi-Single available. Ⓜ Vinyl single available. Ⓜ CD Maxi-Single available. Configurations are not included on all singles charts.

### HITPREDICTOR

★ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit [www.hitpredictor.com](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 POP CATALOG

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE)	CERT
1	2	712	JOURNEY	JOURNEY'S GREATEST HITS LEGACY/COLUMBIA 85889/SONY MUSIC (18.98/12.98)	◆
2	10	228	BON JOVI	CROSS ROAD MERCURY 526013/UME (18.98/11.98)	◆
3	3	170	GUNS N' ROSES	GREATEST HITS GEFEN 001714/GA (16.98)	◆
4	5	657	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS CAPITOL 30334 (16.98)	◆
5	1	124	MICHAEL BUBLE	IT'S TIME 143/REPRISE 48946/WARNER BROS. (18.98) Ⓜ	◆
6	12	131	KELLY CLARKSON	BREAKAWAY RCA 64491/RMG (18.98)	◆
7	4	1560	PINK FLOYD	DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	◆
8	9	114	ORIGINAL BROADWAY CAST RECORDING	WICKED DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP (18.98)	◆
9	6	111	THE BEACH BOYS	THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82710 (18.98) Ⓜ	◆
10	7	144	MAROON 5	SONGS ABOUT JANE A&M/OCTONE 650001*/IGA (18.98)	◆
11	13	274	NORAH JONES	COME AWAY WITH ME BLUE NOTE 32088*/BLG (17.98)	◆
12	11	784	AC/DC	BACK IN BLACK LEGACY/EPIC 80207*/SONY MUSIC (18.98) Ⓜ	◆
13	8	373	THE BEATLES	SGT. PEPPER'S LONELY HEARTS CLUB BAND APPLE 46442*/CAPITOL (18.98/12.98)	◆
14	18	3	PLAIN WHITE T'S	ALL THAT WE NEEDED FEARLESS 30072 (13.98)	◆
15	17	688	QUEEN	GREATEST HITS HOLLYWOOD 161265 (18.98/11.98)	◆
16	14	544	CREEDENCE CLEARWATER REVIVAL	CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)	◆
17	27	900	BOB MARLEY AND THE WAILERS	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904/UME (13.98/8.98) Ⓜ	◆
18	33	232	BON JOVI	SLIPPERY WHEN WET MERCURY 538089/UME (9.98) Ⓜ	◆
19	15	77	LINKIN PARK	[HYBRID THEORY] WARNER BROS. 47755 (18.98/12.98)	◆
20	16	340	TIM MCGRAW	GREATEST HITS CURB 77978 (18.98/12.98)	◆
21	HOT SPOT DEBUT		BARLOWGIRL	BARLOWGIRL FERVENT/WORD-CURB 30046/WARNER BROS. (14.98)	◆
22	15	154	MICHAEL BUBLE	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)	◆
23	35	189	EVANESCENCE	FALLEN WIND-UP 13063 (18.98)	◆
24	25	105	CREED	GREATEST HITS WIND-UP 13103 (18.98 CD/DVD) Ⓜ	◆
25	23	598	TOM PETTY AND THE HEARTBREAKERS	GREATEST HITS MCA 110813/UME (18.98/12.98)	◆
26	21	119	JACK JOHNSON	IN BETWEEN DREAMS JACK JOHNSON/BRUSH FIRE/UNIVERSAL REPUBLIC 004149*/UMFG (13.98)	◆
27	20	143	RASCAL FLATTS	FEELS LIKE TODAY LYRIC STREET 165049/HOLLYWOOD (18.98)	◆
28	22	345	THE BEATLES	1 APPLE 29325/CAPITOL (18.98/12.98)	◆
29	38	24	THE POLICE	EVERY BREATH YOU TAKE: THE CLASSICS A&M/CHRONICLES 003765/UME (13.98)	◆
30	39	218	JIMI HENDRIX	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/UME (18.98/12.98)	◆
31	28	440	DEF LEPPARD	VAULT -- GREATEST HITS 1980-1995 MERCURY 528718/UME (18.98/11.98)	◆
32	26	163	JOSH GROBAN	CLOSER 143/REPRISE 48450/WARNER BROS. (18.98) Ⓜ	◆
33	24	137	TOBY KEITH	GREATEST HITS 2 DREAMWORKS (NASHVILLE) 002323/UMGN (13.98)	◆
34	RE-ENTRY		SUBLIME	SUBLIME GASOLINE ALLEY/MCA 111413/UME (18.98/12.98)	◆
35	186		LED ZEPPELIN	EARLY DAYS & LATTER DAYS: THE BEST OF LED ZEPPELIN VOLUMES ONE AND TWO ATLANTIC 03619/AG (18.98)	◆
36	37	174	STEVIE WONDER	THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 066164/UME (18.98)	◆
37	31	800	METALLICA	METALLICA ELEKTRA 61113*/AG (18.98/11.98)	◆
38	34	348	THE DOORS	BEST OF THE DOORS ELEKTRA/ASYLUM 60345/ELEKTRA (18.98)	◆
39			LYNYRD SKYNYRD	ALL TIME GREATEST HITS MCA 112229/UME (18.98/12.98)	◆
40	RE-ENTRY		MICHAEL JACKSON	NUMBER ONES M&J/EPIC 88998/SONY MUSIC (18.98/12.98)	◆
41	41	90	DANE COOK	HARMFUL IF SWALLOWED COMEDY CENTRAL 0017 (16.98 CD/DVD) Ⓜ	◆
42	47	127	SUGARLAND	Twice the Speed of Life MERCURY 002172/UMGN (13.98)	◆
43	RE-ENTRY		THE BABY EINSTEIN MUSIC BOX ORCHESTRA	BABY EINSTEIN: LULLABY CLASSICS BUENA VISTA 861085/WALT DISNEY (7.98)	◆
44	RE-ENTRY		SOUNDTRACK	GREASE POLYDOR/UNIVERSAL 825095/UME (18.98)	◆
45	RE-ENTRY		THE KILLERS	HOT FUSS ISLAND 002468*/DJMGM (13.98)	◆
46	RE-ENTRY		STING & THE POLICE	THE VERY BEST OF... STING & THE POLICE A&M/UTV 493252/UME (13.98)	◆
47	32	114	GEORGE STRAIT	50 NUMBER ONES MCA NASHVILLE 000459/UMGN (25.98)	◆
48	RE-ENTRY		RED HOT CHILI PEPPERS	GREATEST HITS WARNER BROS. 48545 (18.98)	◆
49	RE-ENTRY		KENNY CHESNEY	GREATEST HITS BNA 67976/SBN (18.98/12.98)	◆
50	44	93	IL DIVO	IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC (18.98) Ⓜ	◆

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. TOP DIGITAL: Release sold as a complete album bundle through digital download services. BILLBOARD.BIZ CHART: See Chart Legend for rules and explanations. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

## TOP DIGITAL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	CERT
1	NEW		THE WHITE STRIPES	Icky Thump	2	
2	NEW		BON JOVI	Lost Highway	1	
3	NEW		BRAD PAISLEY	5th Gear		
4			LIFEHOUSE	Who We Are		
5	3	15	AMY WINEHOUSE	Back To Black	7	●
6	2	5	MAROON 5	It Won't Be Soon Before Long	8	■
7	4	2	VARIOUS ARTISTS	Instant Karma: The Amnesty International Campaign To Save Darfur (iTunes)		
8	1	2	TRAVELING WILBURYS	The Traveling Wilburys Collection	27	
9	NEW		MANDY MOORE	Wild Hope	30	
10	11	6	LINKIN PARK	Minutes To Midnight	6	■
11	7	3	RIHANNA	Good Girl Gone Bad	12	
12	14	2	VARIOUS ARTISTS	Instant Karma: The Amnesty International Campaign To Save Darfur	24	
13	10	4	SOUNDTRACK	Once	71	
14	12	3	PAUL MCCARTNEY	Memory Almost Full	5	
15	NEW		CHRISTELLE MICHELE	I Am	29	

## TOP INTERNET

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	CERT
1	NEW		BON JOVI	Lost Highway	1	
2	NEW		THE WHITE STRIPES	Icky Thump	2	
3	3	3	PAUL MCCARTNEY	Memory Almost Full		
4			BRAD PAISLEY	5th Gear	3	
5	6	2	VARIOUS ARTISTS	Instant Karma: The Amnesty International Campaign To Save Darfur	24	
6	2	2	TRAVELING WILBURYS	The Traveling Wilburys Collection	27	
7	4		AMY WINEHOUSE	Back To Black		●
8	5	5	MAROON 5	It Won't Be Soon Before Long		■
9	NEW		WEEN	The Friends EP		
10	1	2	TOBY KEITH	Big Dog Daddy	4	
11	8	8	MICHAEL BUBLE	Call Me Irresponsible	20	
12	NEW		MANDY MOORE	Wild Hope	30	
13	23	4	SOUNDTRACK	Once	71	
14	12	31	DAUGHTRY	Daughtry	17	◆
15	NEW		116 CLIQUE	13 Letters		

## TOP COMPREHENSIVE MUSIC VIDEOS FROM: .biz

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)
1	1	2	THE BIGGEST BANG (BEST BUY EXCLUSIVE)	THE ROLLING STONES (TGA/REDLINE ENTERTAINMENT)
2	2	3	LIVE IN DUBLIN	BRUCE SPRINGSTEEN WITH THE SESSIONS BAND (COLUMBIA MUSIC VIDEO/SONY BMG VIDEO)
3	3	135	GREATEST HITS	CREED (WIND-UP/SONY BMG VIDEO)
4	4	106	FAREWELL I TOUR: LIVE FROM MELBOURNE	EAGLES (RHINO HOME VIDEO/WARNER MUSIC VISION)
5			THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS	PANTERA (ELEKTRA/RHINO HOME VIDEO/WARNER MUSIC VISION)
6		1	THE WALL-LIVE IN BERLIN	ROGER WATERS (USA HOME ENTERTAINMENT)
7		176	PAST, PRESENT & FUTURE	ROB ZOMBIE (GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST.)
8		7	GET READY: THE DEFINITIVE PERFORMANCES 1965-1972	THE TEMPTATIONS (HIP-O VIDEO/UNIVERSAL MUSIC & VIDEO DIST.)
9	9	3	A POET'S LIFE	TIM ARMSTRONGS (HELLCAT/EPITAPH VIDEO)
10	6	14	LIVE! THE LIGHT IT UP TOUR	R. KELLY (JIVE/IMAGE ENTERTAINMENT)
11	10	13	ROCKET MAN: NUMBER ONES	ELTON JOHN (CHRONICLES/ROCKET/ISLAND/UME/UNIVERSAL MUSIC & VIDEO DIST.)
12	5	21	A NEW JOURNEY: LIVE AT SLANE CASTLE, IRELAND	CELTIC WOMAN (MANHATTAN/EMM MUSIC VIDEO)
13	8	50	PULSE	PINK FLOYD (COLUMBIA MUSIC VIDEO/SONY BMG VIDEO)
14	11	16	ELVIS LIVES: THE 25TH ANNIVERSARY CONCERT	ELVIS PRESLEY (SPRING HOUSE VIDEO/EMM MUSIC VIDEO)
15	12	173	LED ZEPPELIN	LED ZEPPELIN (ATLANTIC VIDEO/WARNER MUSIC VISION)

# VIDEO

## TOP DVD SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	RATING
1	NEW	1 WK	#1 <b>GHOST RIDER</b> SONY PICTURES HOME ENTERTAINMENT 16311 (28.98)	Nicolas Cage/Eva Mendes	PG-13
2	NEW	1 WK	<b>DADDY'S LITTLE GIRLS</b> LIONS GATE HOME ENTERTAINMENT 21399 (28.98)	Gabrielle Union/Idris Elba	PG-13
3	NEW	1 WK	<b>BREACH</b> UNIVERSAL STUDIOS HOME VIDEO 61032276 (23.98)	Chris Cooper/Ryan Phillippe	PG-13
4	1	1	<b>NORBIT</b> DREAMWORKS HOME ENTERTAINMENT/PARAMOUNT HOME ENTERTAINMENT 348354 (9.98)	Eddie Murphy/Thandie Newton	PG-13
5	15	1	<b>PLANET EARTH: THE COMPLETE SERIES</b> BBC VIDEO/WARNER HOME VIDEO 2938 (79.98)	David Attenborough	PG
6	3	4	<b>APOCALYPTO</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 53646 (29.98)	Rudy Youngblood/Dalia Hernandez	PG
7	6	6	<b>NIGHT AT THE MUSEUM</b> 20TH CENTURY FOX 2241717 (29.98)	Ben Stiller/Carla Gugino	PG-13
8	2	2	<b>THE MESSENGERS</b> SONY PICTURES HOME ENTERTAINMENT 14850 (28.98)	Kristen Stewart/Dylan McDermott	PG-13
9	NEW	1 WK	<b>DEADWOOD: THE COMPLETE THIRD SEASON</b> HBO HOME VIDEO 93217 (99.98)	Timothy Olyphant/Ian McShane	TV-MA
10	8	5	<b>PAN'S LABYRINTH</b> NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 10717 (28.98)	Sergi Lopez/Maribel Verdu	PG-13
11	NEW	1 WK	<b>PRIMEVAL</b> HOLLYWOOD PICTURES HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 53739 (29.98)	Dominic Purcell/Oriando Jones	PG-13
12	5	3	<b>HANNIBAL RISING</b> THE WEINSTEIN COMPANY/GENIUS PRODUCTS 80240 (29.98)	Gaspard Ulliel/Gong Li	R
13	19	4	<b>LETTERS FROM IWO JIMA</b> WARNER HOME VIDEO 111292 (34.98)	Ken Watanabe/Kazunari Ninomiya	R
14	11	14	<b>CASINO ROYALE</b> MGM HOME ENTERTAINMENT/SONY PICTURES HOME ENTERTAINMENT 14859 (28.98)	Daniel Craig/Eva Green	PG-13
15	10	5	<b>STOMP THE YARD</b> SONY PICTURES HOME ENTERTAINMENT 16042 (28.98)	Meagan Good/Ne-Yo	PG-13
16	16	12	<b>HAPPY FEET</b> WARNER HOME VIDEO 112092 (28.98)	Animated	PG
17	4	2	<b>SEINFELD: SEASON 8</b> SONY PICTURES HOME ENTERTAINMENT 18971 (49.98)	Jerry Seinfeld	TV-14
18	14	21	<b>PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST</b> WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 40989 (25.98)	Johnny Depp/Orlando Bloom	PG-13
19	7	13	<b>BLOOD DIAMOND</b> WARNER HOME VIDEO 111762 (28.98)	Leonardo DiCaprio/Jennifer Connelly	R
20	24	8	<b>DEJA VU</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 50661 (29.98)	Denzel Washington/Val Kilmer	PG-13
21	NEW	1 WK	<b>BLOOD &amp; CHOCOLATE</b> SONY PICTURES HOME ENTERTAINMENT 18956 (26.98)	Agnes Bruckner/Olivier Martinez	NR
22	12	7	<b>DREAMGIRLS</b> DREAMWORKS HOME ENTERTAINMENT/PARAMOUNT HOME ENTERTAINMENT 347824 (29.98)	Jamie Foxx/Beyonce Knowles	PG-13
23	17	11	<b>FANTASTIC FOUR</b> 20TH CENTURY FOX 29603 (29.98)	Chris Evans/Jessica Alba	PG-13
24	RE-ENTRY	1 WK	<b>FLAGS OF OUR FATHERS</b> DREAMWORKS HOME ENTERTAINMENT/PARAMOUNT HOME ENTERTAINMENT 117824 (29.98)	Ryan Phillippe/Jesse Bradford	R
25	33	12	<b>OCEAN'S TWELVE</b> WARNER HOME VIDEO 38948 (19.98)	George Clooney/Brad Pitt	PG-13

## TOP TV DVD SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	RATING
1	3	8	#1 <b>PLANET EARTH: THE COMPLETE SERIES</b> BBC VIDEO/WARNER 2938 (79.98)	David Attenborough	PG
2	NEW	1 WK	<b>DEADWOOD: THE COMPLETE THIRD SEASON</b> HBO/WARNER 93217 (99.98)	Timothy Olyphant/Ian McShane	TV-MA
3	1	2	<b>SEINFELD: SEASON 8</b> SONY PICTURES 18971 (49.98)	Jerry Seinfeld	TV-14
4	18	10	<b>24: SEASON TWO</b> 20TH CENTURY FOX 2007929 (69.98)	Kiefer Sutherland	TV-14
5	2	7	<b>RESCUE ME: THE COMPLETE THIRD SEASON</b> SONY PICTURES 18703 (49.98)	Greg Kinnear	TV-14
6	RE-ENTRY	1 WK	<b>THE SOPRANOS: THE COMPLETE FIRST SEASON</b> HBO/WARNER 99273 (99.98)	James Gandolfini	TV-MA
7	RE-ENTRY	1 WK	<b>24: SEASON ONE</b> 20TH CENTURY FOX 2005416 (59.98)	Kiefer Sutherland	TV-14
8	RE-ENTRY	1 WK	<b>24: SEASON FOUR</b> 20TH CENTURY FOX 2231780 (69.98)	Kiefer Sutherland	TV-14
9	RE-ENTRY	1 WK	<b>BAND OF BROTHERS</b> HBO/WARNER 99205 (79.98)	Tom Hanks	TV-MA
10	6	2	<b>THE BEST OF CHAPPELLE'S SHOW</b> COMEDY CENTRAL/PARAMOUNT 124114 (19.98)	Chappelle	TV-14
11	RE-ENTRY	1 WK	<b>24: SEASON FIVE</b> 20TH CENTURY FOX 2239038 (59.98)	Kiefer Sutherland	TV-14
12	RE-ENTRY	1 WK	<b>24: SEASON THREE</b> 20TH CENTURY FOX 2221418 (69.98)	Kiefer Sutherland	TV-14
13	9	28	<b>FAMILY GUY: VOLUME FOUR</b> 20TH CENTURY FOX 2238209 (39.98)	Family Guy	TV-14
14	5	2	<b>WWE: THE LADDER MATCH</b> WWE/GENIUS PRODUCTS 94593 (34.98)	WWE	TV-14
15	RE-ENTRY	1 WK	<b>FIREFLY: THE COMPLETE SERIES</b> 20TH CENTURY FOX 2008929 (49.98)	Nathan Fillion	TV-14
16	NEW	1 WK	<b>THE OFFICE: SEASON ONE &amp; SEASON TWO</b> NBC/UNIVERSAL STUDIOS 61100773 (59.98)	Steve Carell	TV-14
17	11	4	<b>[SCRUBS]: THE COMPLETE FIFTH SEASON</b> TOUCHSTONE TELEVISION/BUENA VISTA 53154 (39.98)	Zach Braffert	TV-14
18	20	42	<b>TOM AND JERRY'S GREATEST CHASES</b> WARNER 65306 (19.98)	Tom and Jerry	G
19	RE-ENTRY	1 WK	<b>HIGH SCHOOL MUSICAL: ENCORE EDITION</b> WALT DISNEY/BUENA VISTA 49549 (26.98)	Lacey Chabert	PG
20	22	9	<b>PRISON BREAK: SEASON ONE</b> 20TH CENTURY FOX 2236082 (59.98)	Paul Walker	TV-14
21	RE-ENTRY	1 WK	<b>THE SIMPSONS: THE COMPLETE NINTH SEASON</b> 20TH CENTURY FOX 2239041 (49.98)	The Simpsons	TV-14
22	RE-ENTRY	1 WK	<b>THE OFFICE: SEASON ONE</b> NBC/UNIVERSAL STUDIOS 61028506 (29.98)	Steve Carell	TV-14
23	RE-ENTRY	1 WK	<b>HOUSE M.D.: SEASON TWO</b> UNIVERSAL STUDIOS 61029600 (59.98)	Ricardo Montalban	TV-14
24	RE-ENTRY	1 WK	<b>HOUSE M.D.: SEASON ONE</b> UNIVERSAL STUDIOS 61028491 (59.98)	Ricardo Montalban	TV-14
25	8	2	<b>SPONGEBOB SQUAREPANTS: BIKINI BOTTOM ADVENTURES</b> NICKELODEON VIDEO/PARAMOUNT 851864 (16.98)	SpongeBob SquarePants	G

## TOP VIDEO RENTALS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	RATING
1	NEW	1 WK	#1 <b>GHOST RIDER</b> SONY PICTURES HOME ENTERTAINMENT	Nicolas Cage/Eva Mendes	PG-13
2	NEW	1 WK	<b>BREACH</b> UNIVERSAL STUDIOS HOME VIDEO	Chris Cooper/Ryan Phillippe	PG-13
3	1	2	<b>NORBIT</b> DREAMWORKS HOME ENTERTAINMENT/PARAMOUNT HOME ENTERTAINMENT	Eddie Murphy/Thandie Newton	PG-13
4	2	2	<b>THE MESSENGERS</b> SONY PICTURES HOME ENTERTAINMENT	Kristen Stewart/Dylan McDermott	PG-13
5	NEW	1 WK	<b>DADDY'S LITTLE GIRLS</b> LIONS GATE HOME ENTERTAINMENT	Gabrielle Union/Idris Elba	PG-13
6	3	4	<b>APOCALYPTO</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT	Rudy Youngblood/Dalia Hernandez	PG
7	NEW	1 WK	<b>PRIMEVAL</b> HOLLYWOOD PICTURES HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT	Dominic Purcell/Oriando Jones	PG-13
8	4	3	<b>HANNIBAL RISING</b> THE WEINSTEIN COMPANY/GENIUS PRODUCTS	Gaspard Ulliel/Gong Li	R
9	5	3	<b>DEJA VU</b> TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT	Denzel Washington/Val Kilmer	PG-13
10	5	6	<b>BECAUSE I SAID SO</b> UNIVERSAL STUDIOS HOME VIDEO	Tim Allen	PG-13

## TOP VIDEO GAME RENTALS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	MANUFACTURER	RATING
1	1	7	#1 <b>PS2: SPIDER-MAN 3</b> ACTIVISION	Activision	T
2	3	2	<b>WII: MARIO PARTY 8</b> NINTENDO	Nintendo	E
3	5	3	<b>X360: SHADOWRUN</b> MICROSOFT	Microsoft	M
4	4	3	<b>X360: FORZA MOTORSPORT 2</b> MICROSOFT	Microsoft	E
5	5	14	<b>PS2: GOD OF WAR II</b> SONY COMPUTER ENTERTAINMENT	Sony Computer Entertainment	T
6	7	4	<b>PS2: PIRATES OF THE CARIBBEAN: AT WORLD'S END</b> DISNEY INTERACTIVE	Disney Interactive	T
7	6	7	<b>X360: SPIDER-MAN 3</b> ACTIVISION	Activision	T
8	NEW	1 WK	<b>X360: CALL OF JUAREZ</b> UBI SOFT	Ubisoft	M
9	1	5	<b>PS2: SHREK THE THIRD</b> ACTIVISION	Activision	T
10	8	4	<b>X360: PIRATES OF THE CARIBBEAN: AT WORLD'S END</b> DISNEY INTERACTIVE	Disney Interactive	T

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## TOP HEATSEEKERS®

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	RATING
1	HOT SHOT DEBUT	1 WK	#1 <b>THE POLYPHONIC SPREE</b> GOOD RECORDS 2990*/TVT (16.98) ⊕	The Fragile Army	
2	NEW	1 WK	<b>TOMAHAWK</b> IPECAC 89 (16.98)	Anonymous	
3	3	25	<b>EMERSON DRIVE</b> MONTAGE 90088/MIDAS (13.96)	Countrified	
4	4	63	<b>BULLET FOR MY VALENTINE</b> TRUSTKILL 74 (13.98) ⊕	The Poison	
5	10	27	<b>GREATEST GAINER</b> <b>COLD WAR KIDS</b> DOWNTOWN 70309 (13.98)	Robbers & Cowards	
6	9	30	<b>RODRIGO Y GABRIELA</b> ATO 21557 (13.98) ⊕	Rodrigo Y Gabriela	
7	20	2	<b>PETER BJORN AND JOHN</b> ALMOSTGOLD 002* (12.98)	Writer's Block	
8	2	2	<b>FAIR TO MIDLAND</b> SERJICAL STRIKE/UNIVERSAL REPUBLIC 003996/UMRG (9.98)	Fables From A Mayfly: What I Tell You Three Times Is True	
9	2E	2	<b>RED</b> ESSENTIAL 10807 (12.98)	End Of Silence	
10	NEW	1 WK	<b>EUGE GROOVE</b> NARADA JAZZ 78763/BLG (18.38)	Born 2 Groove	
11	NEW	1 WK	<b>MARIANO BARBA</b> THREE SOUND 621 (13.98)	En Vivo	
12	3	12	<b>SICK PUPPIES</b> RMR 89752/VIRGIN (12.98)	Dressed Up As Life	
13	NEW	1 WK	<b>XAVIER RUDD</b> SALT X/ANTI- 86869/EPITAPH (16.98)	White Moth	
14	NEW	1 WK	<b>ART BRUT</b> DOWNTOWN 70018 (15.98)	t's A Bit Complicated	
15	NEW	1 WK	<b>BANDA PEQUENOS MUSICAL</b> FONOVIDA 353121/UG (12.98)	Hasta El Final	
16	11	5	<b>DOWN A.K.A. KILO</b> SILENT GIANT 388019/MACHETE (16.98 CD/DVD) ⊕	The Definition Of An Ese	
17	15	7	<b>ROBERTO CARLOS</b> DISCOS 605 08204/SONY BMG NORTE (14.98)	Grandes Exitos	
18	32	1E	<b>LEELAND</b> ESSENTIAL 10812 (13.98)	Sound Of Melodies	
19	NEW	1 WK	<b>THE NUMBER TWELVE LOOKS LIKE YOU</b> EYEBALL 20061 (13.98)	Mongrel	
20	9	7	<b>CAMILA</b> SONY BMG NORTE 78272 (14.38)	Todo Cambio	
21	27	2E	<b>ROCCO DELUCA &amp; THE BURDEN</b> IRONWORKS 165 (12.98)	I Trust You To Kill Me	
22	4	3E	<b>UNK</b> BIG OOMP 5973/KOCH (17.98)	Beat'n Down Yo Block	
23	21	8E	<b>IMOGEN HEAP</b> RCA VICTOR 72532 (11.98)	Speak For Yourself	
24	33	1E	<b>THE JOHN BUTLER TRIO</b> JARRAH/ATLANTIC 101649/AC (13.98)	Grand National	
25	16	4E	<b>SAY ANYTHING</b> DOGHOUSE/J 71805/RMG (11.98)	...Is A Real Boy	
26	35	4	<b>RYAN SHAW</b> ONE HAVEN/COLUMBIA 70574/RED INK (12.98)	This Is Ryan Shaw	
27	5	2	<b>STRUNG OUT</b> FAT WRECK CHORDS 721 (13.98)	Blackhawks Over Los Angeles	
28	17	3	<b>BLACK LIGHT BURNS</b> I AM:WOLFPACK 40079/ADRENALINE (16.98)	Cruel Melody	
29	NEW	1 WK	<b>DONNIE</b> SOUL THOUGHT 001/IMPERIAL (13.98)	The Daily News	
30	23	1E	<b>SECONDHAND SERENADE</b> GLASSNOTE 63020/EAST WEST (13.98)	Awake	
31	24	1E	<b>LOS TERRIBLES DEL NORTE</b> FREDDIE 1969 (9.98)	30 Corridos: Historias Nortenas	
32	28	E	<b>PURENRG</b> FERVENT/WORD-CURB 887017/WARNER BROS. (7.98)	pureNRG	
33	30	1E	<b>CUISILLOS</b> MUSART 3893/BALBOA (12.98)	Mil Heridas	
34	29	E	<b>BATTLES</b> WARP 156* (15.98)	Mirrored	
35	18	4E	<b>CARTEL</b> THE MILITIA GROUP/EPIC 83850/SONY MUSIC (15.98)	Chroma	
36	RE-ENTRY	1 WK	<b>FAMILY FORCE 5</b> MAVERICK/MONO VS STEREO/GOTTE 49462/WARNER BROS. (13.98)	Business Up Front/Party In The Back	
37	26	E	<b>THE KOOKS</b> VIRGIN 50723/ASTRALWERKS (14.98)	Inside In / inside Out	
38	41	1E	<b>COBRA STARSHIP</b> DECADANCE 089/FUELED BY RAMEN (13.98)	While The City Sleeps, We Rule The Streets	
39	37	2E	<b>XTREME</b> LA CALLE 340011/UG (13.98)	Haciendo Historia	
40	38	1E	<b>LOS HUMILDES VS. LA MIGRA</b> BCI LATINO 41593/BCI (6.98)	Los Humildes Vs. La Migra	
41	22	E	<b>THE PUPPINI SISTERS</b> VERVE 008409/VG (13.98)	Betcha Bottom Dollar	
42	RE-ENTRY	1 WK	<b>TIERRA CALI</b> VENEMUSIC 653210/UNIVERSAL LATINO (13.98 CD/DVD) ⊕	Enamorado Ce Ti: Edicion Especial	
43	NEW	1 WK	<b>MAZIZO MUSICAL</b> UNIVISION 311180/UG (5.98)	Linea De Oro: Loco Por Ti Y Muchos Exitos Mas	
44	12	2	<b>CRUNCHY BLACK</b> HYPNOTIZE MINOS 187196/ASYLUM (17.98)	From Me To You	
45	RE-ENTRY	1 WK	<b>KLAXONS</b> RINSE/DGC/GEFFEN 0086291/INTERSCOPE (9.98)	Myths Of The Near Future	
46	34	1E	<b>LOS CUATES DE SINALOA</b> SONY BMG NORTE 04734 (11.98)	Puro Sierrero Bravo	
47	NEW	1 WK	<b>DOWN TO THE BONE</b> NARADA JAZZ 65123/BLG (1E.98)	Supercharged	
48	49	1E	<b>EL CHAPO DE SINALOA</b> DISA 720802 (10.98)	La Noche Perfecta	
49	NEW	1 WK	<b>ROCKY VOTOLATO</b> SECOND NATURE 64/BARSUK (13.98)	The Brag And Cuss	
50	40	E	<b>JOHNNY VICIOUS</b> THRIVEDANCE 90760/THRIVE (19.98)	ThriveMix Presents: Dance Anthems	

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# MILEPOSTS

COMPILED BY KRISTINA TUNZI [ktunzi@billboard.com](mailto:ktunzi@billboard.com)

## Antonio Aguilar, 88

Antonio Aguilar, 88, legendary mariachi singer, also known as "el Charro de Mexico," died June 20 following a long illness.

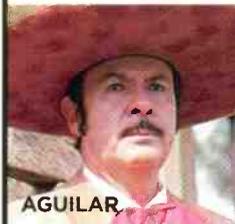
Aguilar, whose full name was Pascual Antonio Aguilar Barraza, was known as much for his powerful voice as for his flair in performance. As el Charro de Mexico, Aguilar toured the world with his wife, Flor Silvestre, and his sons Antonio Jr. and Pepe Aguilar, both renowned artists in their own right.

"Antonio opened the doors of the United States and Latin America for us," says his longtime friend Vicente Fernández, who along with Aguilar, Jorge Negrete, Pedro Infante and Jose Alfredo Jimenez make up the select group of the most famous interpreters of popular Mexican music.

Aguilar launched his career in 1950 and eventually recorded more than 150 albums and sold more than 25 million copies. Much of his repertoire were corridos, the sung stories popular in Mexican music. Among those he made classic are "Gabino Barrera," "Caballo Prieto Azabache" and "Albur de Amor." In 1952, Aguilar made his film debut next to Infante in "Un Rincón Cerca del Cielo." He would act in 150 films, including "The Defeated" alongside John Wayne. He also popularized charrería, the spectacle that mixes music with horseback showmanship.

Aguilar received multiple accolades during his career, including a star on the Hollywood Walk of Fame in 2000. Musart/Balboa, Aguilar's longtime label, calls the artist "the pillar of our artist roster, and a man of great qualities, as a husband, father and friend."

—Teresa Aguilera



AGUILAR

## BIRTHS

**BOY:** Christopher John "CJ" Stumpf, May 4 to **Rich** and **Julie Stumpf**. Father is senior VP of creative services and marketing at Cherry Lane Music Publishing. Mother is assistant director of the Institute of Voice and Swallowing Disorders for Phelps Memorial Hospital.

**BOY:** Hunter Erik Rhodes, to **Dawn** and **Stephen Rhodes**, June 7 in Staten Island, N.Y. Father is VP of new business and technology integration at the Harry Fox Agency.

**GIRL:** Stephanie Abigail Annette Brandle, June 14 to **Lars** and **Tina Brandle**. Father is Billboard global news editor, based in London. Mother is a chartered accountant.

## DEATHS

**Alvin Batiste**, 74, pioneering avant-garde jazz clarinetist and longtime university music teacher, died May 6 of an apparent heart attack at his New Orleans home.

Born in New Orleans, Batiste became immersed in the city's music and was considered a founder of its modern jazz scene. He toured with such greats as Ray Charles, Guitar Slim, Billy Cobham and Cannonball Adderley.

Batiste didn't release a major-label album until 1993's "Late" for Columbia Records. He lived his life primarily as an educator, teaching music at Southern University, where he created the Batiste Jazz Institute, and at the New Orleans Center for Creative Arts as lead teacher in jazz instrumental music.

Batiste is survived by his wife of 53 years, Edith Chatters Batiste, and three children: Marcia Wilson, Alvin Jr. and pianist Maynard.

**Carey Bell**, 70, blues harmonica player, died May 6 of heart failure in Chicago.

Born Carey Bell Harrington in Mississippi, Bell wanted to play saxophone but his family could only afford a harmonica, which he taught himself to play by the time he turned 8. Bell joined godfather Lovie Lee's blues band at age 13, later moving with Lee to Chicago, where he was mentored by such blues greats as Marion "Little Walter" Jacobs and Big Walter Horton.

Bell played harp and bass for decades, touring with Muddy Waters and Willie Dixon and recording for Alligator Records. In 1998, Bell was awarded the Blues Music Award for traditional male artist of the year.

He is survived by 10 grandchildren, including guitarist/vocalist Lurrie Bell.

**Carson Whitsett**, 62, Southern keyboardist, songwriter and producer, died May 8 in Nashville of a brain tumor.

Born in Mississippi, Whitsett began his career as a member of his brother Tim's band, Tim Whitsett & the Imperials. After a stint as a session musician at Stax Records, Whitsett joined Malaco Records and played in the Malaco house band for 20 years, working with such artists as Anita Ward, Z.Z. Hill and Johnnie Taylor.

Whitsett earned success as a songwriter as well, having written or co-written for a variety of artists including Etta James, Ruth Brown, Wilson Pickett, Barbara Mandrell, B.B. King and Patti Page, as well as composing two film scores.

He is survived by his wife, Kirsten, and three children: Carson Jr., Christopher and Nicole Bailey.

# EXECUTIVE TURNTABLE

Send submissions to: [exec@billboard.com](mailto:exec@billboard.com)

**RECORD COMPANIES:** Sony BMG Music Entertainment's Creative Group names **Christopher Lenz** senior VP of video/content production. He was VP/head of TV, radio and DVD design and production.

The RIAA promotes **Rafael Fernandez** to senior VP of state government relations. He was VP of Latin music.

**Ron Spaulding** announces the formation of **Spaulding Group**, a full-service label and production company. He is expected to leave his position as executive VP/GM at Asylum and EastWest Records in the next few months.

**PUBLISHING:** Universal Music Publishing Group appoints **Pat Higdon** to lead the company's newly combined Nashville division, following its acquisition of BMG Music Publishing. He continues to serve as executive VP/GM of UMPG Nashville.

Warner/Chappell Music names **Glen Brunman** executive VP and head of creative (U.S.). He was president at Sony Music's Soundtrax label.



LENZ

HIGDON

REYNOLDS

HAMLIN

**TOURING:** Global Spectrum promotes **Bram Reynolds** to GM and **Carolyn White** to OM at Philadelphia's Citizens Bank Park. Reynolds was OM, and White was facility coordinator.

SMG names **Kevin Contardo** director of marketing at Highland Heights, Ky.'s Bank of Kentucky Center, scheduled to open in September 2008. He was assistant GM at Ohio's Dayton Hara Complex.

**MEDIA:** CMT in Nashville names **John Hamlin** senior VP of production and development, effective in late July. He most recently served as producer of CBS News' "60 Minutes."

MTV Networks in New York promotes **Eric Flannigan** to executive VP of digital media. He was senior VP of digital media at Comedy Central and Spike TV.

Washington Sports and Entertainment promotes **Peter Biche** to president/CFO of business operations and **Gary Handleman** to president of facilities. Biche was CFO, and Handleman was senior VP of facilities.

**FOR THE RECORD:** In the June 30 Executive Turntable, the new senior music director at Yahoo Music should have been identified as **Wendy Geller**.

—Edited by Mitchell Peters

# BACKBEAT



## LONDON'S CITY SHOWCASE

Billboard hosted two nights of live music at London's Metro Club as part of City Showcase, London's citywide new-music festival. Australian Music Night was held June 6 and curated by Australian punk legend Chris Bailey, who headlined the gig and also introduced up-and-coming Melbourne bands Roundabout City and the Kits. The following night, the same venue saw Canada Rocks, featuring four up-and-coming bands: Anthill, Infotourist, Kate Rogers and Broadcast Radio. Billboard also hosted two panels—"Do It Yourself in Music" and "Commercial Realities"—as part of the daytime events aimed at helping people make their way in the music business. PHOTOS: COURTESY OF TINA BARNARD, EXCEPT WHERE NOTED

**ABOVE:** Chris Bailey hangs out with Roundabout City at Australian Music Night. From left are Roundabout City's Simon Jarockyj and Julie Baynes, Bailey and the band's Lochie Cavigan.

**ABOVE RIGHT:** Celebrating Australian Music Night are, from left, Chris Bailey, City Showcase's Jummy Bolaji and Billboard London bureau chief Mark Sutherland.

**FIGHT:** Melbourne band the Kits rock Billboard's Australian Music Night.

**BELOW RIGHT:** Billboard global news editor Lars Brandie with the stars of Billboard's Canada Rocks night: Anthill, Kate Rogers, Broadcast Radio and Infotourist. PHOTO: COURTESY OF DEPO OLUKOTUN

**BELOW:** Chris Bailey encourages some audience participation during his set at Australian Music Night.



## INSIDE TRACK

### NASHVILLE'S BLACKBIRD NABS TOP THREE SPOTS

What do Bon Jovi's "Lost Highway," the White Stripes' "Icky Thump" and Brad Paisley's "5th Gear" have in common? Yeah, yeah, we know, they claim the top three spots, respectively, on The Billboard 200 this week. But there's more: Bon Jovi recorded the bulk of its new album, including single "(You Want To) Make a Memory," at Blackbird Studio in Nashville. Jack and Meg White, meanwhile, recorded all of "Icky" there. When it came time to overdub and mix his album, the Hershey's-lovin' Paisley called Blackbird owners Martina and John McBride to lock in some studio time.

John says he'll never forget the time

Jon Bon Jovi nearly burned down the studio by overcooking popcorn in the microwave. "It took us days to get that popcorn smell out of there," he says with a laugh.

When talk turned to his wife, country singer Martina, John couldn't help but gush. Sure, she's confirmed for the fourth annual Fashion Rocks event Sept. 6 at New York's Radio City Music Hall, which will air the following night on CBS. But she's also spending quite a bit of time at Blackbird. According to John, Martina is recording songs and sound bites for a handful of upcoming TV appearances, including ABC's "The Six Degrees of Separation; Martina McBride." The two-hour prime-



time special is scheduled for a July 30 broadcast. Based on the title alone, it sounds like must-see TV to us.

# GOODWORKS

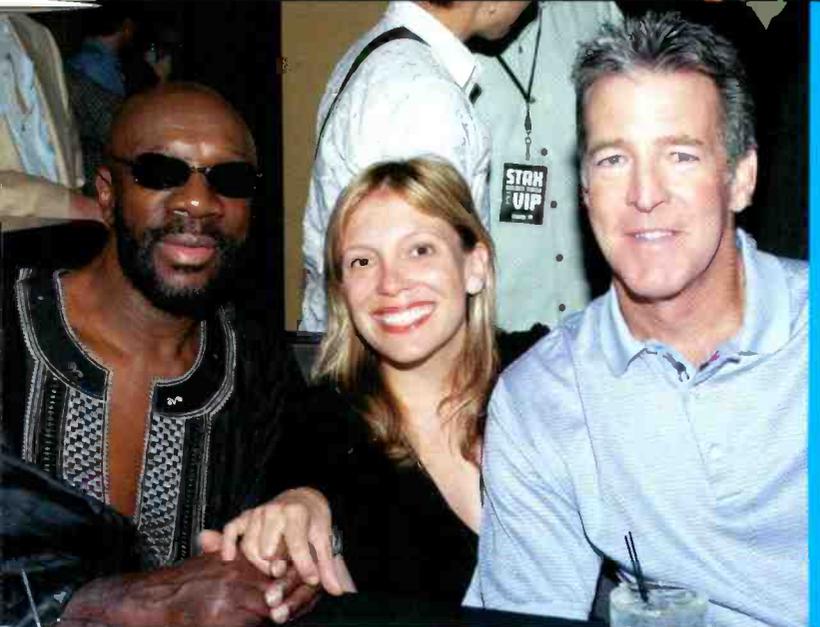
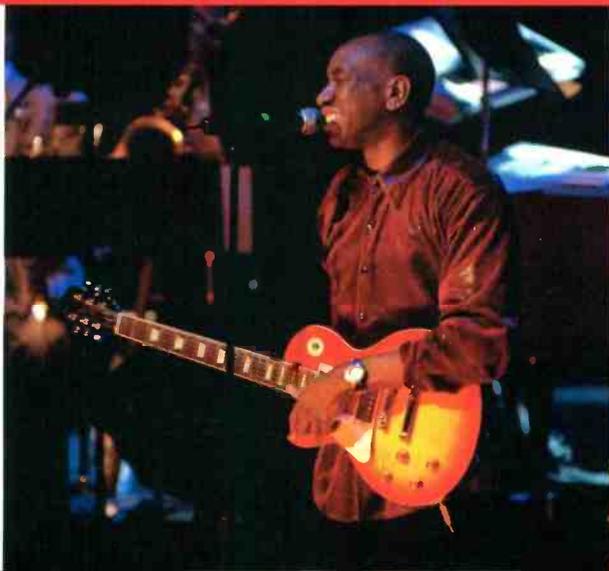
## WORKING CLASS HEROES

Green Day's Billie Joe Armstrong, Tré Cool and Mike Dirnt designed the 24th limited-edition T-shirt for Hard Rock International's Signature Series program. Proceeds from sales of the shirt—available at Hard Rock establishments worldwide—benefit Instant Karma: The Amnesty International Campaign to Save Darfur. The unisex shirt includes the words "working class hero" in the design. Green Day performs the John Lennon song on the "Instant Karma" charity compilation, recently released by Warner Bros.

## GIRLZ TEACH WARPED FANS ABOUT BREAST CANCER

For the sixth consecutive year, nonprofit Keep a Breast Foundation joins the Girlz Garage on the Vans Warped tour to educate young fans about breast cancer. On display will be plaster casts from women's torsos, autographed by Warped tour acts Gym Class Heroes, Joan Jett and others. For a small donation, fans can purchase T-shirts, patches and buttons.

MCBRIDE: RICK DIAMOND/WIREIMAGE.COM



**STAX RECORDS' 50TH ANNIVERSARY**  
 In celebration of Stax Records' 50th anniversary, the label's legendary lineup reunited onstage for "50 Years of Stax: A Concert to Benefit the Stax Museum of American Soul Music." The event was held June 22 at Memphis' historic Orpheum Theater at the foot of Beale Street. PHOTOS: COURTESY OF ANDREA ZUCKER PHOTOGRAPHY

**ABOVE LEFT:** Otis Redding III was present to honor the legacy of father Otis Redding.

**ABOVE CENTER:** Isaac Hayes treats the crowd to a stellar performance.

**ABOVE RIGHT:** Dexter Redding performed in honor of father Otis Redding's legacy, along with brother Otis Redding III.

**LEFT:** From left are Isaac Hayes, Billboard executive editor/associate publisher **Tamara Conniff** and Universal Music Group Distribution president **Jim Urle**.

**RIGHT:** From left are J. Blackfoot of Soul Children, **Eddie Floyd**, **Mavis Staples**, **Mable John**, **William Bell**, **Isaac Hayes**, **Randy Jackson** and **Rance Allen**.



**INSIDE TRACK**

## CHAKA'S EVERY WOMAN



During a chat at the June 26 BET Awards, Chaka Khan told Track that she had wrapped recording of her new album, "Funk This," with Jimmy Jam & Terry Lewis. The legendary singer duets with Mary J. Blige and Michael McDonald on the album, due Sept. 26 from Sony BMG imprint Burgundy. Describing herself as "weaned on jazz," Khan

says she and Chick Corea are talking about getting together for a new project. When asked what singer she would pass the torch to—that is, when the time comes for such torch-passing—the R&B diva said, without missing a beat, "Ledisi."

### TAKE KHAN'S SOUL SISTER AS SHE IS

Staying with the BET Awards, did you happen to catch the world premiere of the new Chevy Tahoe ad featuring Mary J. Blige during the telecast? In the 30-second spot, Blige sings her song "Take Me As I Am," with new music produced by JSM Music's Joel Simon and Victoria Villalobos. Academy Award winner Bill Condon directed the ad, which was helmed by Chevy's agency Campbell-Ewald along with Steve Stoute's Translation marketing company.



### WHAT TEENS WANT 2007

Hosted by Adweek, Brandweek, Mediaweek, Billboard and The Hollywood Reporter and presented by the N, What Teens Want 2007 took place June 18-19 at the Grand Hyatt in New York, with a record-breaking attendance of more than 350. PHOTOS: COURTESY OF MARK VAN HOLEN/WIREIMAGE.COM

**ABOVE LEFT:** Teen panelists answer audience questions. This panel was moderated by **Matt Britton** from Mr. Youth.

**ABOVE:** From left are Bad Boy Entertainment chief marketing officer/Atlantic Records senior VP of marketing **Eric Wong**, Maudlin Brand Agency president/Scream Star Entertainment chairman **Michael Maudlin**, Billboard executive editor/associate publisher **Tamara Conniff** and Warner Music Group executive VP **Kevin Liles**.

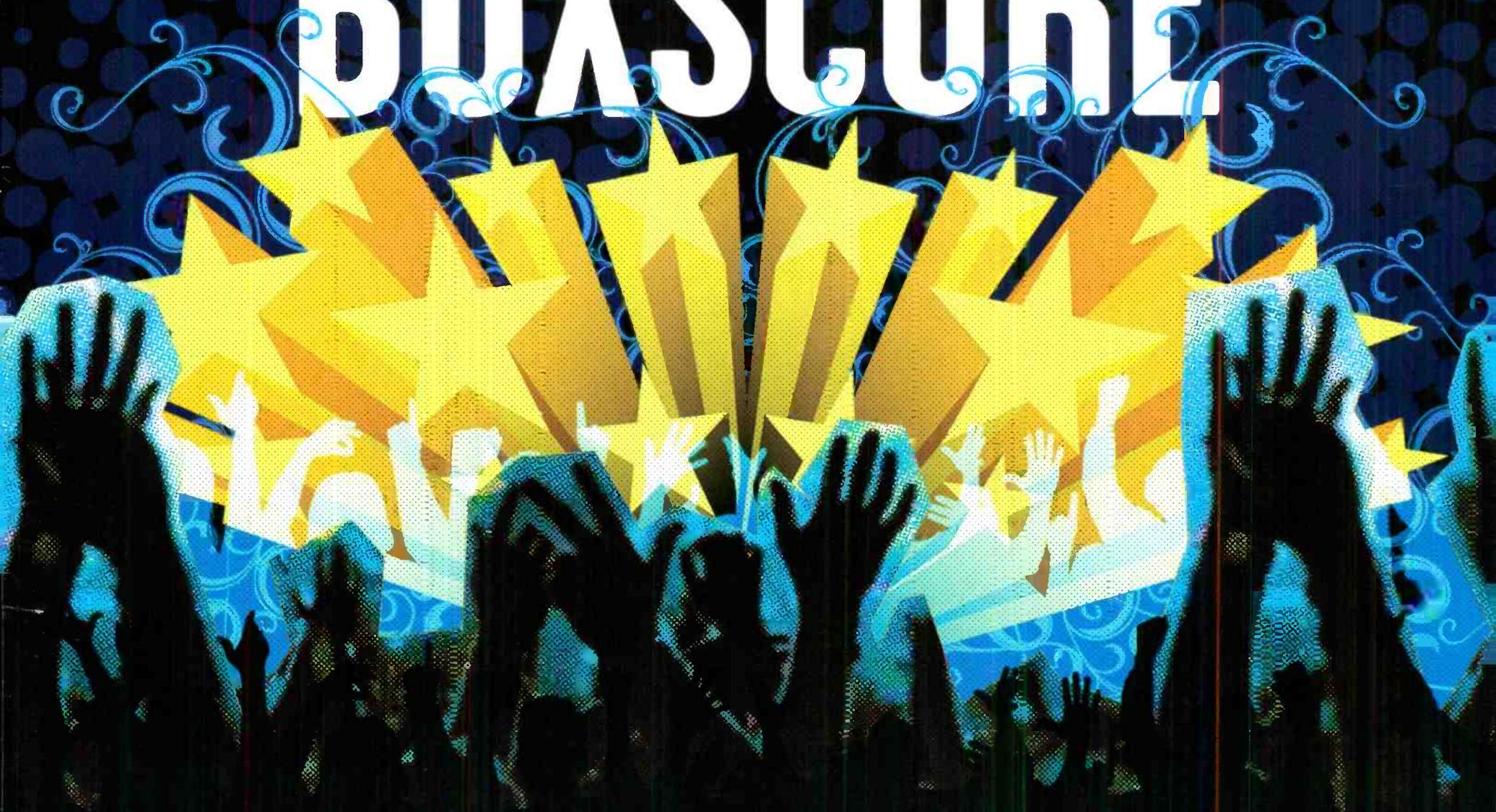
**LEFT:** Panelists who spoke on how to engage and protect teens in a multiplatform world included, from left, Flip.com publisher **Jane Grenier**, Facebook chief privacy officer **Chris Kelly**, Billboard executive director of Latin content and programming **Leila Cobo**, Ogilvy New York creative director/senior partner **Bruce Henderson** and Alloy Media + Marketing executive VP of strategic marketing **Samantha Skey**.

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