Christmas in July

Mariah, Usher, Chesney and
140+ Can't Miss Albums

Exclusive First Looks:
Wu-Tang, The Cure
And Foo Fighters

How-to:
✦ Tour Through The Holidays
✦ Make Your Marketing Pop
✦ Get Set For '08

Q4 Category Killers
Games, Gadgets, Tours And Phones

Gnarls Barkley
An Exclusive Interview On Their "Crazy" Follow-Up

Plus
Q2 Numbers Are In // MTV Mash-Ups
Hannah Montana Tops Clarkson On The Charts
MAKE THE INDUSTRY GREEN BY GOING PURPLE.

As the Web's leading music site, it's our privilege to present these newly minted trophies to artists with songs that have been played 10 million or more times on Yahoo! Music. Whether played on LAUNCHcast, Yahoo! Music Unlimited, Music Videos, Pepsi SMASH, Nissan Live Sets, Who's Next, or Get Your Freak On, these artists have gotten some serious play. So it seems only fitting that they also get some serious hardware. Stay tuned as we announce the winners.

Certified by

Nielsen Broadcast Data Systems
Based on bonafide BDS plays on Yahoo! Music starting on July 1, 2006.
UPFRONT

7 CELIA ONSTAGE
Can a Cruz bio cross over to a crowd that other Latin musicians have missed?

FEATURES

COVER STORY

15 CHRISTMAS IN JULY
Consider this an early gift: 20-plus pages detailing everything that will matter to the entertainment biz in the all-important fourth quarter.

16 STARRING: GNARLS BARKLEY
They shun promotion but dress like "Star Wars" characters. Not even their record label knows what to expect. Welcome to an almost-preview of a Gnarls Barkley album that almost certainly might probably exist.

20 PLUS: Album previews, gear guides, holiday marketing strategies, Q4 tours, radio, contracts, stats, our weekly columns and more.

37 CHARLIE LOUVIN
On his 80th birthday, the Country Hall of Famer is still stealing the show.

IN EVERY ISSUE

6 Opinion
43 Reviews
45 Over The Counter
46 Market Watch
47 Charts
63 Marketplace
64 Mileposts
65 Executive Turntable, Backbeat, Inside Track

Events

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

TOURING
Billboard's Touring Conference & Awards will include panels, networking opportunities and an awards reception targeting promoters, agents, venues, managers, sponsors and production professionals. See billboardevents.com.

R&B/HIP-HOP
Billboard's R&B/Hip-Hop Conference & Awards is returning to Atlanta and will be packed with savvy speakers, educational sessions, showcases and performances by today's hottest artists. Visit billboardevents.com.

Blogs

MOBILE BEAT
Our music fan army is blogging (and shooting photos) from the front row all summer. Check out the uproar at billboard.com/mobilebeat.
By David Sinclair at the Royal Concert Hall, Glasgow
The Times of London

James Taylor is that rarest of creatures — an unpretentious superstar.

The singer-songwriter presented his so-called One Man Band show in Glasgow with such effortless charm that it was as if he were sitting around the fireside at home... But the ease with which he put it all across belies the rigorous attention to detail and sheer craft that went into the making of this delightful show...

We saw pictures of Taylor in his youth, his hair flowing in a luxuriant bouffant as he called with Jon: Mitchell, Carole King and others. Meanwhile, his running commentary provided fresh insights into the provenance of songs such as You've Got a Friend and Line 'Em Up.

The theatrical piece de résistance came with the arrival of a homemade drum machine — a huge, mainly wooden construction, built on the revolving-cylinder principle of an old music box, with long, arm-like levers and big clumping hammers, it bashed out a slightly uneven hip-hop beat while Taylor (with the aid of a megaphone) delivered a wry, antiwar "rap", which he wrote at the time of the 1991 Gulf War. A priceless sight and sound, Taylor sang and played with a touch that was nothing short of perfection. Saving some of his biggest hits for the second half — Sweet Baby James, Carolina in My Mind and Fire and Rain — he eventually departed after a string of fully deserved encores. The life-affirming mood of the show continued to resonate long after he had gone.
The Holiday Spirit?

Wait Until Q1 For Some Of Those Big Releases

BY STEPHEN E. McCORD

As a veteran music industry executive, I speak for so many others who share the daily struggle to maintain physical goods retail opportunities for the various artists and labels we represent. In our near-psychotic rush to identify tomorrow’s opportunities, we are constantly reminded of today’s bad news. At times, it’s all but impossible to avoid the negativity, especially surrounding the all-but-certain death knell for physical CDs amid an ever-shrinking marketplace.

Then again, how much more do we need to be reminded of how bad things are? (e.g., piracy, the annual average of store closings since 2003, shrinking SKUs, white, whine, whimper, whiner, etc.) Truth is, as former Secretary of Defense Donald Rumsfeld was so famously quoted as saying, “It is what it is.” To that end, please allow me to share with you a much-needed good news story.

On June 24, I experienced an incredible music retail experience. It seems the folks at local indie retailer Grimey’s New & Preloved Music understand the business of physical retail unlike many of us left standing in the dust, moaning and groaning about it. Apparently, they didn’t get the memo. Nowhere did this become more evident than with the store’s recent Ryan Adams Easy Tiger & Talent Show Midnight Sale.

I must admit, I reluctantly left the comfort of my home to attend this event. After all, I had already received a leaked file of “Easy Tiger” that was all wrapped up in a pretty little bow and delivered to my inbox a full two weeks prior to the scheduled release date. I thought nobody would show up for a record that was essentially already released. Such an event was sure to be old news to the throng of computer-savvy Ryan Adams fans who must have had the same free access to his music as myself. Although I was not sure what to expect that night, what I witnessed should have been documented for next year’s 50th-anniversary NARM convention keynote address.

Imagine a completely packed house of kids, snapping up vinyl and picking CD bins clean of all kinds of music, not just Adams’ music. Customer lines were wrapped around endcaps, catalog trays were flying off the shelves, free pizza and beer were available for all, and the cash registers were ringing nonstop during the event. Let me reiterate: The cash registers were ringing nonstop during the entire event.

In addition to the obvious focus on new music product, an “American Idol”-type event (or as in Grimey’s own words, “American Indie Idol Shiznit”) coincided with the sale. Contestants signed up to perform in the Best Ryan Adams Cover Song talent show. A house guitar and PA were provided. A Lost Highway (Adams’ label) rep attended to judge the competition as well. After soaking up the festivities and retail excitement in an engaging community environment, I was left shaking my head, wishing all the physical-goods/brick-and-mortar doomsayers could have witnessed this great night.

Upon purchasing “Easy Tiger” (along with some additional staff-stuffed titles), I walked out of the store completely re-energized and inspired with a renewed confidence that there will always be room for a physical music retail experience, regardless of any given state of our industry. Thank you, Grimey’s, for sharing such a profound physical retail experience. Now I got it.

Stephen E. McCord is VP of sales and marketing at CMJ in Entertainment in Nashville.

OPINION

Getting Physical

Build An Environment For Physical Goods, And They Will Come

If you work at a label, you’ve certainly heard it before. Don’t bundle all your releases into the fourth quarter. You’ve heard it from brick-and-mortar retailers, desperate for a more balanced release schedule to sustain year-round traffic. You’ve heard it from analysts, and Lord knows you’ve heard it from Ed Christian, our long-time retail columnist.

But you just can’t resist. All that traffic, going into all those stores! All those stockings and gifts for the music fans in your life? What time could be better to sell albums?

The answer, it may turn out, is just about any time. In putting together this “Christmas in July” issue, it became clear just how difficult it is to create a late-in-the-year hit. There’s so much marketing clutter and so much pressure to sell at cut-rate prices. Check out our Q4 stats page (page 36), and you’ll see that sales of albums in October, November and December are falling faster than overall sales, by a healthy margin, and for at least three years. How many great albums have gotten lost in the fourth-quarter shuffle that might have been hits in March?

So while we’re thrilled to present the most comprehensive album preview for the rest of ’07 that you’ll find anywhere, you may also want to pay close attention to the touring, mobile, gaming, branding and other topics of Q4 guidance we’ve dug into in this issue.

Oh, and one more thing: Could someone—anyone—please release a popular Hanukkah album?
GLOBAL MARKET DOWN BY 5% IN 2006

The global recorded music market in 2006 slipped by 5% year on year, according to new figures published by the IFPI. The combined market of physical and digital music dropped to $19.6 billion last year, down from $20.7 billion in 2005. The value of physical music shipments was down 11% to $17.5 billion last year.

SOURCE: UMG SNUBS ITUNES DEAL

Universal Music Group has refused to strike a long-term licensing pact with Apple’s iTunes Music Store and will instead enter into month-to-month deals carrying the same terms, according to a source close to the negotiations. The move opens the door for exclusive deals between UMG and such emerging digital music entities as the forthcoming Amazon download service and the Glixr and SpiralFrog ad-supported services.

RUSSIAN MUSIC SITE REAPPEARS?

The notorious Russian online music site aloftp3.com appears to be out of commission. The Moscow Times reported that aloftp3.com “quietly lost its battle for survival.” But another site, mp3sparks.com, has popped up and lists the same operators—Media Services—as that of the former site.

CELIA ONSTAGE

Can A Cruz Bio Cross Over To A Crowd That Other Latin Musicals Have Missed?

Latin-themed musicals have long been a rare commodity in the theater business. But an upcoming production based on the life of late Cuban music queen Celia Cruz has potential to reach Latin and mainstream audiences in a major way.

The biggest point driving “Celia: A Musical Journey,” set to open Sept. 12 off Broadway at the New World Stages, is her name. Cruz, who died in July 2003 at 77 years old, was one of the most universally beloved figures in Latin music. Since her death, she has been remembered with a handbook of biographies, TV specials, greatest-hits albums and her very own traveling Smithsonian exhibit. A musical would undoubtedly draw Cruz fans, but it could also grow from there. “In my experience, biographical musicals have to rise above the anecdote of a person’s biography and have a compelling element many can relate to,” says veteran director Susana Tuber. Her current executive producer of Teatro Latino Fest. “That’s what’s going to make it cross over into an audience that may or may not know the icon.”

“Celia” comes at a time when there is more receptivity to Latin-themed musicals, adds Tuberti, whose directing and production credits include “The Capeman” and “Four Guys Named José” and Uria Mujer Named Maria.”

Currently, “In the Heights,” a musical about Dominicans set in the Manhattan neighborhood of Washington Heights, is about to move to Broadway after a successful six-month run off-Broadway. Prior off-Broadway success stories include “Four Guys Named José” in 2000 and 2001’s “Quién Mato a Héctor Lavoe?” based on the life of late Puerto Rican singer... who is also the subject of the feature film “El Cantante” starring Marc Anthony and Jennifer Lopez and opening Aug. 1.

But there have also been flops, including 2000’s “Selena Forever,” which originated in Texas and shut down prematurely without ever reaching New York. “The Capeman,” produced by Paul Simon in 1996, closed after only three months, despite a stellar cast that included Anthony and Ruben Blades.

One of the challenges facing Latin musicals, Tuberti says, is infusing an eminently American genre—musical theater—with the rhythms and sounds of Latin music. To that end, “Celia” brings Latin music and theater veterans together.

Henry Cárdenas, CEO of event marketing/promotion firm CMN, secured the rights to the musical production in December 2004, bringing in investment partners that include reggaeton star Daddy Yankee. Production falls under Cárdenas and David Maldonado (who were both producers on “Quién Mato a Héctor Lavoe?” as well as CMN touring VP Gerry Fojito.

The group is banking on the salability of a show that will feature many international hits popularized by Cruz, plus an original score penned by pianist/arranger Isidro Infante and Oscar Gomez, both longtime Cruz collaborators. Infante will also act as musical director and lead a nine-piece house orchestra.

The play’s director is Jaime Apilcueta, a veteran whose credits include Spanish versions of “My Fair Lady” and “Evita.” The role of Cruz will be played by Xiomara Laugart, a former singer with tropical/fusion group Verba Buena who can dance and act in Spanish and English.

“We’re fortunate that we don’t need a [big name] actress to lead the play,” Fojito says. “The Celia name does the job alone.”

Unlike Selena or Lavoie, whose reach was more regional, Cruz was an international star. Her name will no doubt ring a bell for thousands of tourists attending New York theaters.

In a departure, “Celia” will run six weekly performances in English and two in Spanish, with the latter aiming directly at an older, Latin audience.

But getting a younger audience is essential, says CMN VP of event marketing and sales Elena Sotomayor, who is implementing a “very tech-savy marketing campaign.” In the works is a deal with a major mobile carrier that will incorporate a text message initiative.

CMN is also near closing a deal with a major retailer that encompasses partnerships with makeup and fashion brands, presence at mass consumer events and advertising. Negotiations are ongoing with Spanish and mainstream TV networks for sponsorships and promotional packages, and deals are being finalized with an airline carrier, a candy company and a potential beer sponsor.

CMN hopes to take “Celia” to select cities after its New York run and then bring it to Broadway. “People want to have fun, but they will also connect with the nostalgia of Celia Cruz,” says Latin2Latins president Aminda Figueroa says. “And that’s what potentially can be successful.”
SIX-MONTH SLIDE

Sales Slump For Front-Line Releases Leads A Continued—If Slowed—Downturn

Though the physical sales downturn continues to stymie the U.S. industry, second-quarter sales figures show that the pace of the CD album decline has slowed somewhat compared with the year's first quarter. After six months, CD sales for 2007 are down 19.3% from the same period in 2006, while overall album sales are down 15.1% to nearly 230 million units, according to Nielsen SoundScan. But where CD album sales in the first quarter declined 20.5% from 2006, such sales in the second quarter are off only 18%, leaving the format with 205 million scans as the first half of the year ended July 1.

The most marked declines are being seen among frontline new album releases and current albums in general, and in the hip-hop and country genres—both off at least 10 million units from the same period in 2006. Label and distribution executives attribute the dip to store closures, reduced inventory in remaining stores, digital growth and piracy.

But with a stronger release schedule expected in the second half of the year, one topic major label distribution executives predict that by the end of the year, the album sales decline will narrow. They say he expects album sales to finish the year down only 12%, with CD sales down 16%.

TROUBLE AT THE TOP

Top hits and priority releases continue to suffer the biggest sales dips. After six months in 2006, 16 titles had reached the million-sales mark; this year, in comparison, only six titles have reached that plateau. And this year, the top 10 selling titles have scanned 11.6 million units, a 25% decline from the 15.4 million units scanned by the top 10 titles in the first six months of last year.

The No. 1 selling album so far this year is Daughtry's self-titled debut, with 1.7 million scans, followed by Norah Jones' "Not Too Late," which has scanned 1.4 million units, and Akon's "Konvicted" with 1.3 million. Linkin Park's "Minutes to Midnight" ranks fourth with 1.2 million sales, while Carrie Underwood's "Some Hearts" and Robin Thicke's "Evolution of Robin Thicke" each sold 1.1 million in 2007.

However, four of those albums—all except for the Joneses and Linkin Park titles—came out in the first two quarters or, in Underwood's case, 2005. In contrast, nine of the 16 albums that had reached the million-scan plateau by first-half 2006 had come out that year, including the then-No. 1 title, "High School Musical," which had 2.6 million scans by midyear.

In general this year, current titles—those records that have been released in the last 18 months, along with older titles that have never left the top half of The Billboard 200—are underperforming the overall market, down 17.1% to 137.6 million units this year from 166.1 million in the first half of last year. Meanwhile, catalog records continue to show some resilience compared with the industry's overall decline, slipping 11.8%.

Among genres, rap and country are suffering the most drastic declines. Rap has fallen off 32.9%, or more than double the 15.1% U.S. album sales decline, to 19.8 million scans from last year's six-month total of 29.6 million units. Country album scans total 25.3 million units, down 29.6% from last year's midyear total of 36 million copies.

One factor that's had an impact on country, Universal Music Group Nashville executive VP of sales marketing and new media Ben Kline says, has been broadband penetration into rural areas.

The genre "has been kind of insulated from technology," he says, "but it is now catching up.

Though the broad category of R&B shows a decline of 27.9%, that's because it includes rap albums. If rap is subtracted, R&B remains the industry's one healthy genre, posting a 9.2% album sales increase to 26.5 million, versus last year's midyear total of 24.4 million units.

DOWNLOADS AMID THE DECLINE

Dividing sales by record labels, Universal Music Group, which includes Fontana, widened its market-share lead. By midyear, UMG stands more than six percentage points ahead of Sony BMG Music Entertainment, the No. 2 distributor when RED's sales are counted in. But in terms of units, UMG has been hit with a 13 million drop in scans, finishing the first half with 72.6 million units. Meanwhile, WEA, which finished with a 20% market share, continues to close in on Sony BMG.

Within album sales, across the board, digital album scans tallied 22.6 million units in the first six months of 2007. That gives the configuration nearly 10% of total album sales—a marked increase from digital albums' scans of 14.7 million units, or 5.7% of total album sales, for the first six months of 2006.

If track-equivalent albums (TEA) are included in album totals, then the album sales decline is only 9.1% to 271.6 million album units, versus the nearly 299 million last year. TEAs are calculated by equating 10 individual track downloads to one album sale. So far this year, song downloads have reached 417.3 million units, a 48.5% increase over the 281 million downloads for the first six months of 2006.

Using the TEA formula, 2007 digital track sales translate to 42 million albums— which, when added to 22.6 million albums wholly downloaded, means digital now comprises 23.6% of the total 271.6 million albums and TEA scans.

Gwen Stefani's "Sweet Escape" leads digital track sales with 1.8 million scans. It is one of 11 tracks that have been downloaded at least 1 million times, compared with the three tracks that accomplished that feat in the first half of 2006.
Influences: To shape or effect; a compelling force that gives direction to the experience of others

Songs they love, artists they admire.

Do a 180. Let's get back to music.

180music.com

New from 180 Music, available exclusively at Target.
**VIDEO VERSIONS**

New MTV Service Seeks Revenue From Fan Remixes

In a nod to the ever-evolving world of Web 2.0, MTV is turning to a new source for cutting-edge music videos—fans.

The company last month quietly introduced its free Video Remixer service, which lets users create their own version of select videos using clips from the original video, archived MTV footage, photos and other media. MTV then airs the top-rated submissions.

The first video available was Kelly Clarkson’s “Never Again” on June 5, followed shortly by Nelly Furtado’s “All Good Things (Come to an End)” June 29. Additional artists are being lined up for the coming weeks.

MTV joins a growing cadre of video services that give users increased creative control over an artist’s vision—not to be confused with other services that simply add background music to photo slide shows—including Eyespot, GotIt and, soon, Sony Music Box.

Their goal is twofold: provide labels and artists with a new promotional tool and increase revenue potential for ad-supported online music videos.

The strategy for both relies on raising the value of videos online.

"It seems so wasteful to spend all this money on music videos that have a six-week life cycle." MTV executive VP of digital music and media Courtney Holt says. "If a fan goes in and watches seven [remixes] to find the best one, that’s just more impressions with that act. There’s no downside to having more video impressions on the Web."

In Clarkson’s case, the official version of “Never Again” was a top 10 video on MTV and was streamed “hundreds of thousands” of times, according to Holt. The remix contest, meanwhile, received more than 750 submissions in less than a month. About five of these were viewed more than 1,000 times, with the most popular surpassing 2,000. Approximately 30 gained more than 100 views, while 160 received less than 10.

Meanwhile on Eyespot, more than 1,500 members have submitted remixed versions of L'il Mama's "Lip Gloss" since April 16, with new entries added daily. Collectively, the remixes have been viewed close to 40,000 times; one alone has had more than 10,000.

"From a promotional view, it’s difficult to draw a direct cause-and-effect relationship. But from a revenue opportunity standpoint, more spins, plus a longer shelf life, equals more money. It’s become standard practice for record labels to demand a cut of the revenue for ads sold around online music videos. The more videos watched, the more money the labels and the remix services get. And as traffic increases, so do ad rates." Eyespot CEO David Dudas says. "The message is this: Take your back catalog, put it online, let people make mash-ups and then sell advertising around it."

**MONETIZING MASH-UPS**

MTV is hardly the first to let fans reinvent artists’ music videos as they strive to compete with YouTube for a slice of the online video pie. Here are three other online music video destinations attempting something similar.

**EYESPOT**

Unveiled last year, the Eyespot site offers video streaming and remixing services for not only music videos, but movies, TV and other fare. It also directly licenses its remixed technology to such content providers as NBA.com and Paramount Pictures.

**GOTIT**

In May the company introduced its "Artist Mix-it" series, creating artist-specific micro-sites that use its video navigation technology to let fans more easily find the clips they wish to use in their remixes. GotIt also licenses its technology to the NHL and Sports Illustrated.

SONY MUSIC BOX

While the company has yet to officially announce the service, the beta version of Sony’s Music Box features a Video Mashup remixing service using drag-and-drop technology licensed from Eyespot. No word yet on when it will officially launch.

**GLOBAL NEWSLINE**

**UK’S FOPP FLOPS**

Leading British independent specialist retailer Fopp has gone bust. The company issued a statement June 29 confirming industry speculation that the chain was going bankrupt after 25 years in business.

“Our store chain is profitable, well-regarded and loved by our loyal customers and staff,” the statement said. “However, we have failed to gain the necessary support from major stakeholders, suppliers and their credit insurers to generate sufficient working capital to run our expanding business.” Fopp was financially supported by the Bank of Scotland.

Just five days earlier, the retailer stopped taking credit cards at its chain of nearly 50 stores, ceased stocking new releases and halted accepting orders online.

Industry observers have speculated that Fopp overstretched itself in February by buying bankrupted rival rival 67-store chain Music Zone for an undisclosed sum. —Juliana Koranteng

**EMI SALE DEADLINE EXTENDED**

Terra Firma has extended the deadline for EMI Group to accept its £2.4 billion ($4.7 billion) acquisition bid for a second time. The new deadline is July 12.

The European private-equity firm originally gave EMI until June 27 to accept a recommended cash offer for "for the whole of the issued and to-be-issued share capital."

Terra Firma has up to 28 days from June 27 to clinch the 90% acceptance needed for EMI Group to accept its $2.4 billion acquisition bid for a second time. The new deadline is July 12.

**EMI CLEARANCE**

The European private-equity firm originally gave EMI until June 27 to accept a recommended cash offer for "for the whole of the issued and to-be-issued share capital."

Terra Firma has up to 28 days from June 27 to clinch the 90% acceptance needed for EMI Group to accept its $2.4 billion acquisition bid. The new deadline is July 12.

**SACEM POSTS COLLECTIONS DECLINE**

French authors rights society Sacem has reported collections of £75.9 million ($1.02 billion) in the financial year ending Dec. 31, 2006, a drop of 0.2% compared with 2005.

"This is the first time since 1992 that collected revenue decreases from one year to another," Sacem president/CEO Bernard Miyet says. The loss was mainly attributed to a 10.2% decline in income from CD and DVD mechanical rights, down to €132.3 million ($178 million).

Revenue from audiovisual broadcasts, music from radio and television was up 0.8% to €216.3 million ($314.1 million), while income from live performances jumped 15% to €57.8 million ($77.7 million).

Sacem and its counterparts in Spain and Italy (SGAE and SIAE, respectively) continue to work on establishing a joint venture, which would offer Pan-European publishing licenses to digital and mobile services. —Aymeric Pichevin

**TOUGH TIMES FOR HMV**

British retail giant HMV Group has suffered what it describes as a "difficult" financial year, with pre-tax profits plunging 73% to £21.6 million ($43 million).

And net debt in the financial year ending April 28 soared to £130.6 million ($261 million) from £15.6 million ($31 million).

However, sales jumped 3.8% during the period to £1.89 billion ($3.77 billion).

In a June 28 statement issued to the London Stock Exchange, HMV attributed the slump to still-decreasing CD sales and its market share being snatched by supermarkets and online rivals. As part of its improvement strategy, HMV Group has pledged to enhance its online delivery platforms and tailor its inventory for specific outlets.

—Juliana Koranteng
<table>
<thead>
<tr>
<th>ARTIST(S)</th>
<th>GROSS/CAPACITY/SALES</th>
<th>Attendance</th>
<th>Promoter</th>
</tr>
</thead>
<tbody>
<tr>
<td>RYAN ADAMS</td>
<td>$1,456,215</td>
<td>$684,350</td>
<td>$708,378</td>
</tr>
</tbody>
</table>

**ZUNE IGNITION ARTIST**

**RYAN ADAMS**

**EASY TIGER: 6.26.07**

Alt-country star Ryan Adams gets back to basics on his ninth CD, "Easy Tiger," just released on Lost Highway. It's a gorgeous, revitalizing return to form for the prolific singer-songwriter, who's known for his lively release schedule, which included three CDs in 2005 and nearly 11 albums' worth of tracks streamed on his Web site in late 2006. But "Tiger" hearkens back to the easygoing, countrified melodies of quintessential Adams records "Heartbreaker" and "Gold" and finds him doing what he does best, and with considerable ease: wrapping his soulful vocals and guitar around swaying, country-kissed melodies.

Throughout the month of July, Ignition will introduce new U.S. fans to Ryan Adams through free and exclusive music downloads and features on Zune Marketplace and Zune.net, video downloads on Xbox LIVE Marketplace, and promotional video and music streams on MSN Video and MSN Music. Check out Zune.net, music.msn.com, and Xbox Live for details.

---

**PUBLIC SALE**

**ASSETS OF THE SONGWRITER COLLECTIVE, LLC**

see Legal Notice on page 64 of this issue.

---

**YOUR DEFINITIVE SOURCE FOR INDUSTRY INFORMATION**

**INTERNATIONAL AUDHERENA GUIDE:**

Complete data on over 4,400 venues worldwide, including Amphitheaters, Arenas, Stadiums. Sports Facilities, Concert Halls and New Constructions. PLUS, the complete FACILITY BUYER'S GUIDE listing those who supply and service the arena industry. $99

**ORDER ONLINE**

www.billboard.com/order or call 1-800-562-2706 • 818-487-4582

---

**www.americanradiohistory.com**
COOLEST GARAGE SONGS

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST/LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>ICKY THUMP</td>
<td>THE WHITE STRIPES / WARNER BROS.</td>
</tr>
<tr>
<td>BABY 88</td>
<td>BLACK REBEL MOTORCYCLE CLUB / RCA</td>
</tr>
<tr>
<td>THE WEIRDNESS</td>
<td>THE STOOGES / VIRGIN</td>
</tr>
<tr>
<td>CBGB FOREVER</td>
<td>VARIOUS ARTISTS / WICKED COOL'</td>
</tr>
<tr>
<td>YOURS TRULY, ANGRY MOB</td>
<td>KAISER CHIEFS / UNIVERSAL</td>
</tr>
<tr>
<td>GLITTER IN THE GUTTER</td>
<td>JESSE HALL / ADELINE</td>
</tr>
<tr>
<td>HAVE MERCY</td>
<td>THE MOONEY SUZUKI / ELIXIA</td>
</tr>
<tr>
<td>HERE FOR A LAUGH</td>
<td>THE BREAKERS / FUNZALO</td>
</tr>
<tr>
<td>RENTACROWD</td>
<td>THE LEN PRICE / WICKED COOL'</td>
</tr>
<tr>
<td>BELIEVE</td>
<td>THE CONTRAST / RAINBOW QUARTZ</td>
</tr>
</tbody>
</table>

COOLEST GARAGE ALBUMS

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST/LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>ICKY THUMP</td>
<td>THE WHITE STRIPES / WARNER BROS.</td>
</tr>
<tr>
<td>BABY 88</td>
<td>BLACK REBEL MOTORCYCLE CLUB / RCA</td>
</tr>
<tr>
<td>THE WEIRDNESS</td>
<td>THE STOOGES / VIRGIN</td>
</tr>
<tr>
<td>CBGB FOREVER</td>
<td>VARIOUS ARTISTS / WICKED COOL'</td>
</tr>
<tr>
<td>YOURS TRULY, ANGRY MOB</td>
<td>KAISER CHIEFS / UNIVERSAL</td>
</tr>
<tr>
<td>GLITTER IN THE GUTTER</td>
<td>JESSE HALL / ADELINE</td>
</tr>
<tr>
<td>HAVE MERCY</td>
<td>THE MOONEY SUZUKI / ELIXIA</td>
</tr>
<tr>
<td>HERE FOR A LAUGH</td>
<td>THE BREAKERS / FUNZALO</td>
</tr>
<tr>
<td>RENTACROWD</td>
<td>THE LEN PRICE / WICKED COOL'</td>
</tr>
<tr>
<td>BELIEVE</td>
<td>THE CONTRAST / RAINBOW QUARTZ</td>
</tr>
</tbody>
</table>

Two quick observations, if I may.

First, Larry King did not call Ringo Starr the wrong name of George as he has been ruthless and relentlessly accused. I’ve seen it three times now and what he said was, to Paul McCartney, “Where were you when John [Lennon] passed?” McCartney answers, and then King says to Starr, “And [with] George [Harrison], where were you?” In other words: “And when George passed, where were you, Ringo?” So give King a break and don’t make me translate from Brooklyn-ese ever again.

And in a related story... When did the drug dealers take over TV?

Is this some ironic, cynical, anti-tribute to the anniversary of the Summer of Love? Only this time instead of illegal drugs that probably shouldn’t be, it’s all about legal drugs that probably shouldn’t be.

Celebrities, Enablax, Respui, Unisom, Flaxix, Vitorin, ActiRon, Crestor, Lipitor, Zocor, Pravachol, Mecavon, Atocor, Lescol and of course, Viagra.

And that’s just one “Larry King Show.”

Taken for arthritis pain, prostate health, blood clots, stroke, sleeping, not sleeping, good cholesterol, bad cholesterol, creepy crawly restless leg syndrome and of course, sex to the max—OK, the last one we got no problem with—but how about those warnings?

May cause indigestion, abdominal pain, nausea, sleeplessness, drowsiness, blurred vision, fainting, vomiting, dizziness, unexplained muscle pain, fever or flu-like symptoms, severe muscular degeneration, blinding headaches, trouble swallowing, trouble speaking and nerve damage.
Some of MTV Tr3s's programs are shared with MTV Latin America or are Latin versions of existing MTV shows. Are there completely original MTV Tr3s shows on your programming slate?

"Dame Un Break" is completely original to us. I'm sure there are other similar concepts out there, but that's ours. It actually surfaced from a focus group. [MTV Tr3s viewers] want to see emerging artists and they want to discover new sounds, but they almost expect the network to become a platform for them to get a shot at stardom, for them to be discovered.

Although the format itself is not original, because it's news-based, "Tr3s docs" is a combination of productions that are on MTV, but that are more relevant to our audience. The first episode is called "My Life on the Border." For our youth, immigration is an issue that did not necessarily surface to the top with non-Latinos; they have at least one or two family members or friends who are undocumented.

What does "My Life on the Border" profile? I remember this particular young man, and I don't remember his name, but he lives somewhere along the border. He has grown up in this country undocumented, and there is a scene of him in a bathroom cleaning toilets. He talks about how he got very good grades in school, but because he is undocumented, he can't get a license. He can't get a [better] job. And he is doing what his mom did when she moved to this country, and this is one of the stories.

Are these produced in-house? Yes. The way we work is we leverage the overall structure that MTV has, yet we have our own dedicated personnel that provides what I call "the Latino filter." You don't want to come out and bang [viewers] over the head with these statistics, and that is what we also hear: They are tired of very simple, stereotypical images. They actually have a very optimistic outlook. They see themselves in a much better position than their parents, and they say themselves getting ahead and getting out and you really want to focus on that.

Is there a place for MTV Tr3s to show that side to a mainstream audience, on MTV or somewhere else? We have an emerging artist platform that we will announce in a month or two: it will be across MTV and MTV Tr3s. "My Life on the Border" is another example of how it crosses over. That is really what is going to happen with MTV Tr3s, which is what happened with MTV2 and mtvU. There are artists that have started on mtvU — in fact, on campuses — that have made it to MTV, so we see the same exact way. [It] is very important for us to have a consistent production quality, so that if you're switching channels and language aside, you can't tell if it's a Latin channel or an American channel. In markets like L.A., MTV Tr3s will be just another pop-culture destination that happens to be Latino.

Have there been any surprises or challenges in getting the channel off the ground? The biggest challenge, which is baffling to me, is selling this demo. For three decades, Latino has been defined in this country by Spanish-dominant, foreign-born, older-skewing Latinos. If you look a little deeper, you will see that the median age of Latinos is 26. That has been the challenge, as everyone has been brainwashed, especially non-Latinos, into thinking these kids are covered by Univision or by mainstream [TV].

Are you saying that advertisers don't understand the Latino youth demo? Yes, but some of the distributors don't either. What was most shocking to me was that we always thought it was a language issue. You know, like the kids are gatekeepers because they are more English-proficient. But it goes beyond that. Picture that most of these kids' parents have not attained even a high school-level education. Picture going to a store to buy wireless. It's no longer just about language; it's about being comfortable with the transaction. There is the story of the 12-year-old that negotiated a mortgage for his parents. And as we tell these stories, the Hispanic agency buyers say, "Oh, my God, I do all the financial services for my grandmother."

How do you make a commercial for obtaining a home mortgage that is directed at a 15-year-old? Perhaps not this year, but in three years or so we will see commercials with messages that are integrated into the channel, in a more organic manner, that will talk to [the viewers]. Wireless and automotive [advertisers] have been very aggressive.

Do you think awareness of the Menudo brand, which MTV Tr3s is helping to revive, is out there among younger kids? Oh, yeah, and what we have found is that Latinos are a lot less generational than non-Latinos. We see that in the way they do shout-outs and dedications. Although they are young, cool and hip, they are shopping with their mom.
"This has become a must-attend event for the concert business."

SETH HURWITZ, PRESIDENT, I.M.P.

BUILD YOUR BOXSCORE

NOV 14-15, 2007 • THE ROOSEVELT HOTEL • NYC

THE 4TH ANNUAL BILLBOARD TOURING CONFERENCE & AWARDS is the premier gathering for the concert industry. This two-day event, programmed by Billboard's Ray Waddell, will feature informative panels, controversial discussions, invaluable networking opportunities, and an awards reception targeted to promoters, agents, managers, venues, sponsors, and production professionals. Don't miss your chance to hear from elite industry players and learn about the latest opportunities to gain a competitive edge!!

Register Today! www.BillboardEvents.com
Can anything be more pleasant than the holidays? If your bottom line depends on December, the answer is probably "Yes!"

Music fans may flip through these pages and see great gifts. But the industry sees a frenzied workplace and a tough economy.

Whatever your vantage point, and whatever you celebrate come December, consider this early gift: 20-plus pages detailing everything that will matter to the entertainment biz in the all-important fourth quarter. We think it beats a paperweight.
Christmas In July
They Shun Promotion But Dress Like 'Star Wars' Characters. Not Even Their Record Label Knows What To Expect. Welcome To A "Gnarls Barkley Album That Almost Certainly Might Probably Exist" Preview Of A Nelson Barkley Album That Almost Certainly Might Probably Exist

BY TODD MARTENS

PHOTOGRAPHS BY CHRIS STANFORD

Yesterday, Brian Joseph Burton had consented to previewing a couple of songs from the forthcoming Gnarls Barkley album for Billboard. Now Burton, who's better-known by his stage name Danger Mouse, has had a change of heart. He will play one song, and one song only. And there are restrictions.

Standing in the basement of a studio in Burbank, Calif., Burton asks, "So, how do you want to do this?"

He's holding an iPod that contains Gnarls Barkley's second album in as many years. It's the follow-up to "St. Elsewhere," a release that delivered 2006's left-field, soul-drenched smash, "Crazy." Burton and his songwriting/producing partner Cee-Lo have promised their label, Downtown/Atlantic, that album No. 2 will be ready for release this holiday season, and as of the third week of June, Burton says the record is anywhere from "two weeks to two months" from completion.

"I can play the song now or after the interview," he says. "I'm not going to talk about the song, so it doesn't matter when I play it. And I can't tell you the name of the song, either."

To expect anything more, perhaps, would have been naive. After all, in its brief career, Gnarls Barkley has set out to create and maintain a mystery with steely resolve.

Burton and Cee-Lo have been cagey about what the name of the act means, and each live performance is an opportunity to play dress-up as tennis players, astronauts and chefs, among many other get-ups. The costuming extends to photo shoots, as Burton and Cee-Lo would rather impersonate characters from such films as "Back to the Future" or "Wayne's World." Cee-Lo even appeared at the MTV Movie Awards in a full Darth Vader outfit. (Burton was Obi-Wan Kenobi, and the rest of the backing band and singers also wore "Star Wars" costumes.)

And whereas many artists today are doling out as much behind-the-scenes footage as possible, Gnarls Barkley is holding back, rarely giving fans the personal look the Web has made commonplace. Such an approach takes a measure of calculation, and the tone was set from the beginning, when Atlantic requested Gnarls Barkley do a promo tour prior to the release of "St. Elsewhere."

"They said 'no,'" label president Julie Greenwald says. "They played it extremely cool, and there wasn't much additional content, likes blogs or anything. They were
careful to keep a myth around Gnarls Barkley, and that’s completely contrary to how we run most of our projects. We want the fans to know everything 24-7 because of the Internet, and they have the opposite approach.

DOES THAT MAKE THEM CRAZY?
Getting straight answers isn’t always easy from this pair, which portrays its mainstream acceptance as a happy accident. “Crazy” peaked at No. 2 on The Billboard Hot 100, a feat it accomplished with a bevy of crossover success, having charted on modern rock, R&B/hip-hop and AC tallys.

Without “Crazy,” Burton says “St. Elsewhere” would have been little more than “an indie, underground record that didn’t do very well.” But with “Crazy,” it has sold 1.3 million units in the United States, according to Nielsen SoundScan. And now, despite the deadlines from Atlantic, as well as the label’s decision to present Gnarls Barkley as one of its blockbuster, holiday-timed releases, Burton appears out to prove that Gnarls Barkley was not then, and never will be, a singles act. He stresses his dislike for the Internet and doesn’t want a song to overshadow the rest of the album, which has a name he declines—of course—to give.

“No song is ever done until we have all the material together,” he says. “When we have enough songs to the point where we have an album’s worth, then we’ll go in and start finishing them together, so they have a cohesiveness to them, and we know where they fit with each other. Some of the songs may be exactly the same, and some may end up being very different. That one feels good, so I played it, and I had to offer some sort of proof that there is another record.”

The new cut is an even deeper slice of soul than anything from “St. Elsewhere,” presenting album’s mix of hip-hop beats and near psychedelic, cartoon-like effects, but bringing a delicately melodic acoustic guitar to the front, its serve to cradle the most forceful vocal performance Cee-Lo has ever given, a sign that the man who got his start as a rapper in Dirty South act Goodie Mob is becoming even more confident in his singing ability.

Burton compares working with Cee-Lo to producing an album for Parliament/Funkadelic, or an album for Michael Jackson. And on this new cut, Cee-Lo is either channeling, or trying to wake, such R&B legends. He soches the vocal hook—“Who’s gonna save my soul now?”—and it stops the moderately paced dance cut dead in its tracks.

Speaking on a cell phone while out for a pasta lunch in Atlanta with his family, Cee-Lo gets spiritual when asked about the new Gnarls Barkley material. But if Burton sounds as if he’s trying to maintain complete control over the project, Cee-Lo just doesn’t want to jinx anything, as Gnarls Barkley arrived after two poor-selling solo albums for the artist.

“I’m hoping that I don’t fall out of grace with whatever I’ve done to deserve this to pass through me,” he says. “So I become concerned with it in that. It’s not something I want to get in every publication and explain.

“Music is a natural mystic,” he continues. “This is not something that we contrived. It’s truly something that we just can’t explain, you know what I mean? So why try to explain it at all? It just is.”

And, after a pause: “That’s all that needs to be said.”

THE BIRTH OF BARKLEY
When Cee-Lo first began working with Danger Mouse in 2003, his top priority was still his solo career. Having left Goodie Mob, an act that, along with Outkast, helped put Southern hip-hop on the mainstream map, Cee-Lo was gearing up for the release of his second solo effort on Arista, “Gee-Lo Green... Is the Soul Machine.” Critics loved it, and although it sold a respectable 112,000 units in its first five weeks, it has moved only 89,000 since. Cee-Lo negotiated for an early release from his contract.

“IT was the best thing that could have happened to me,” he says. “Nobody was kicking down the door to give me a recording contract. Fortunately, I had the means to be creative and recreational and just do my thing, and Gnarls was paid out of pocket.”

While the two were shopping Gnarls, “Crazy” got leaked, for which Burton places the blame on one of the labels he had given the demo. By the time the act signed with Downtown/Atlantic, the song had spread rapidly enough that “Crazy” became the first song to reach No. 1 on the U.K. singles chart on digital sales alone.

“We didn’t want to use the Internet,” Burton says. “That’s the thing. I’m not a big Internet person, and I never have been.”

Those might be odd words coming from Burton. His 2004 project, “The Grey Album,” an unlicensed mash-up of Jay-Z’s “The Black Album” and the Beatles’ “White Album,” spread virally through the Web and made the DJ a hot commodity. But looking back, he believes more people bought into the controversy than the music, and he states that “St. Elsewhere” would have sold “10 times more” in the pre-Web era.

His thoughts on the Internet reflect his view of today’s music business, as well as his approach to Gnarls Barkley. If Burton and Cee-Lo have encircled mystery around their pairing, it’s partly driven by Burton’s distaste for the modern distribution of music.

“Everyone is desperate for information and desperate for exposure,” Burton says. “And the measurements people take on the Internet get known and get heard so it once people do hear it, no one cares anymore. I don’t like the idea that I’m associated with the Internet. I like going to record stores. I like the idea of listening to an entire record. People have to have patience and use their imagination.”

The two are not afraid to test their audience’s patience, either. In June of last year, the act retired “Crazy” in the United Kingdom, removing it for sale as a single. When “St. Elsewhere” was released in the United States, “Crazy” was not available as a stand-alone single via iTunes.

Burton says that at one point Gnarls Barkley thought about opening each live performance with “Crazy” and then seeing how many fans stuck around for the rest of the set. A tour with the Flaming Lips, who catapulted into stardom in the mid-’90s with the novelty hit “She Don’t Use Jelly,” made him realize he was taking things way too seriously. Still, he doesn’t regret the effort to control the exposure of the song.

“There are people who seek out music, and people for whom music is thrown at them,” Burton says. “One is not necessarily better than the other, but it helps an artist challenge himself if you feel the people listening want to be challenged. These are the people who make it fun to make music for, and you don’t want to ruin them by trying to get more money.”

KEEPING IT QUIET
If Burton and Cee-Lo won’t drop any hints as to how and when the new album will be presented, there are some giveaways. It will be a more subtle approach than most follow-ups to a platinum-plus debut.

“The more stuff that’s out there, whether it’s music or information, the more diluted the artist is,” says Jeff Antebi of Waxploration, who manages Gnarls Barkley with KC Morton of Monopoly Entertainment. “Most artists get excited about having a lot of stuff out there, and it’s largely done with the intention of good will toward fans, but bands would rather have quality over quantity. We’re starting to learn that as an industry.”

Further explaining the approach, Antebi adds that there will likely be no studio footage distributed prior to the release, no electronic press kit, no “exclusive this or that.”

“Dive something like Gnarls,” he says, “everything is just stripped down. Here’s the artist, and here’s the music, and here’s the video.”

Atlantic’s Greenwald isn’t even positive when the album will come out, citing anywhere from late September to the end of November as the release window. “I wouldn’t be surprised if they said, ‘Put it on the Internet tomorrow and then in the store the next day,’ “ he says. “We don’t know what we’re walking into. Normally, we want a four-month lead time, but they might want to make it sooner. I have no idea, to be honest.”

And Cee-Lo is already warning Downtown/Atlantic that he doesn’t intend for Gnarls Barkley to spend nearly as much time on the road as the act did after the release of “St. Elsewhere.” The artist is juggling an upcoming solo album, as well as a new set from the reunited Goodie Mob, both of which he says will be released via his Atlantic imprint Radcliffe.

But keep pressing Cee-Lo as to why he says he won’t tour with Gnarls for months on end, and it cuts straight to his vision and goals for the act, as well as the fear that he and Burton share about being a little too honest, a little too open and a little too overexposed.

“We’ll do the special things, but Gnarls is something we want to salvage,” Cee-Lo says. “It’s not to be exploited or auctioned off to the highest bidder. It will be revered and sought after. Somebody from my generation has to be the Dylan and the Tom Waits—these iconic figures who never exploit themselves or stretch themselves too thin. You know them when you see them and you feel them. Can you dig it?”
Mobile Entertainment Live! (formerly MECCA) brings together the best and brightest from the wireless and entertainment industries to debate and discuss the barriers separating the mobile world from the rest of the digital universe. Find out what the future will hold for the mobile entertainment business at this one-day conference - the official mobile entertainment event of CTIA-The Wireless Association, guided by Billboard's global editorial team and an advisory board on industry experts.

Don't miss your chance to be part of this unique event featuring interactive interviews with key industry influencers, a full exhibit floor, and structured networking opportunities!

Register Today! www.BillboardEvents.com
With album sales down 15% year over year, the music biz needs blockbuster fall releases now more than ever. Can new albums from Kanye West, Usher, Mariah Carey, Kenny Chesney and James Blunt help pump life back into music retail in the next four months? Billboard profiles the upcoming releases that are dressed for success in the fourth quarter.

**KANYE WEST**

"GRADUATION" (DEF JAM)—LATE AUGUST/EARLY SEPTEMBER

West is still in the studio putting finishing touches on his third album, which an insider says will feature no guest rappers. The artist did secure the services of Coldplay's Chris Martin to sing on the track "Homecoming," and producer/multi-instrumentalist Jon Brion has contributed as well, although less so than on 2005's "Late Registration." Billboard understands West was strongly influenced by synth-pop as he was writing the material, and there are "really heavy synth patches on a lot of the songs," a source says. Hence, West samples Daft Punk's "Harder, Better, Faster, Stronger" for the track "Stronger," and the French techno duo appears in the accompanying video. In addition, the album packaging was designed by famed Japanese pop artist Takashi Murakami.

Originally expected June 26, 50's first new studio effort since 2005's "The Massacre" was bumped to early September to give it a better setup. Only problem: Two prerelease singles, "Straight to the Bank" and "Amusement Park," barely cracked Billboard's Hot R&B/Hip-Hop Songs chart. 50 is relying on some major star power to raise the profile of the album, which boasts production from Dr. Dre, Eminem and Timbaland, plus guest turns by Eminem, Akon, Justin Timberlake, Mary J. Blige, Robin Thicke and the Pussycat Dolls' Nicole Scherzinger. "Hip-hop needs its superstars," Interscope head of marketing Chris Classy told Billboard last month. "Regardless of G-Unit's overall album sales, 50 stands on his own. Our plan is to give him multiple looks in the marketplace."

**JOHNTA AUSTIN**

"OCEAN DRIVE" (SO SO DEF/ISLAND URBAN)—SEPT. 4

"When you think of Ocean Drive, you think of a place that's really sexy and fun, with good weather and pretty people. It just sounds like a place you want to be," says the R&B vet. His new single, "Ocean Drive," is the first of two that will be released this fall, the second of which is scheduled for December. The album, due to be released in October, features Timbaland plus guest rappers. With "Ocean Drive," the artist is "definitely going the R&B lane," says Johnta, who has been in the business for over a decade, having released his debut album in 1999. "We've done it all," says Johnta, who has collaborated with numerous artists, including Dr. Dre, Timbaland, and Anthony Hamilton, among others. With his latest release, Johnta is looking to make a name for himself in the R&B scene, after a successful career in Hip Hop.

**KENNY CHESNEY**

"JUST WHO I AM: POETS & PIRATES" (BNA)—SEPT. 11

How badly is country radio salivating for a new Chesney album? So much that his new single, "Never Wanted Nothing More," is already No. 5 on Hot Country Songs after just five weeks, despite that "Just Who I Am" didn't even have a release date until June 22. Chesney put the finishing touches on the project during days off from his ongoing Flip-Flop summer tour. Among the songwriting contributors are Bill Anderson, bluegrass vet Ronnie Bowman, Jon Randall, Joe Don Rooney and David Lee Murphy. "To me, it's the pirates living in plain sight who, in some ways, are the greatest ones of all," he says of the album title. "They're living the normal life, but when they get away from that, their souls are just as free as anybody's."

**PINCAB**

"AUTUMN OF THE SERAPH" (TOUCH & GO)—SEPTEMBER

One of Touch & Go's top-selling bands offers up what frontman Rob Crow calls "probably more of a departure than anything we've done" on the follow-up to 2004's revered "Summer in Abaddon." Augmenting the group's familiar programmed beats, Mario Rubalcaba (ex-Rocket From The Crypt, Hot Snakes) and No Knife's Chris Prescott took turns behind the kit, providing an extra kick to cuts like opener "From Nothing to Nowhere" and "Walters." Other keepers: the double-bass-thumping "Barnes" and the jolly bedroom pop of "Good to Sea."

**JAMES BLUNT**

"ALL THE LOST SOULS" (ATLANTIC)—SEPT. 18

"This album is about the world we live in, about the things that we can't control, about the things that we can control," says James Blunt. His latest release, "All The Lost Souls," is the follow-up to his 2007 Grammy-nominated debut album, "Unorthodox Jukebox." The album features a mix of electronic, pop, and rock influences, with Blunt's signature voice taking center stage. With its release, Blunt aims to showcase his growth as an artist and to continue to connect with his fans on a deeper level. The album includes singles like "You're Beautiful," "Two Weeks," and "Goodbyealu, which have already been well received by critics and fans alike. Blunt's sophomore album is sure to continue his success and cement his place as one of the most talented and captivating voices in contemporary music.
This Brit came out of nowhere to
score multimillion success with
his 2005 debut album “Back to Red-
lam,” so all eyes are on album No. 2. While we don’t hear a global
smash like “You’re Beautiful” here,
there are a number of top-shelf
tunes, beginning with the Fleetwood
Mac-ish single “1973,” a co-write
with Mark Batson (Dave Matthews
Band, Seal). Blunt isn’t shy about
confronting the pitfalls of stardom:
“Give Me Some Love” includes the
lyric “I’ve taken shit loads of
drugs/Valium said to me, I’ll take
you seriously,” while “Annie” takes
a C-list celebutante to task for rid-
ing his coat tails (“You’ve a star that’s
just not going very far”). Acoustic-
y, midtempo cuts prevail, including
the Max Martin co-write “Carry You
Home” and the Cat Stevens-like
“One of the Brightest Stars.”

GLORIA ESTEFAN

“90 MILLAS” (BURGUNDY)—
SEP. 18

After years of pop-centric English
recordings for Epic, Estefan sidles
over to fellow Sony BMG imprint
Burgundy for this exploration of her
Cuban musical roots. First single “No
Llores” features guitarist Carlos San-
tana and Jose Feliciano and percus-
sionist Sheila E, while Latin music
heavyweights including India, Ar-
turo Sandoval, Paquito D’Rivera,
Generoso, Cachao Lopez and Johnny
Pacheco contribute on other tracks.
The album is sung entirely in Span-
ish and is highlighted by the percus-
sion-heavy title track, the thumping
“Morenita” and the ballad “Es-
perando,” which went to iTunes last
month. “This is Cuban music with a
new twist,” says Estefan’s husband
Emilio, who produced the project. Also
look for a remix of “No Llores”
with Latin rapper Pribull to hit the
airwaves in the coming weeks.

BARRY MANILOW

“THE GREATEST SONGS OF THE
SEVENTIES” (ARISTA)—SEP. 18

Although the track list isn’t finalized
yet, it appears Manilow is spending
more time at the piano bar than at the
disco club on his third volume of
decade-themed covers albums. For
his sojourn back to the ’70s, the
man who writes the songs that make
the whole world sing is revisiting
James Taylor’s “You’ve Got a Friend”
and the Carpenters’ “Close to You,”
and will also record acoustic versions
of some of his own smash hits from
the “me” decade. For those keeping
score, Manilow’s two prior “Greatest
Songs” albums have sold nearly
1.7 million copies in the United
States combined, according to
Nielsen SoundScan.

KT TUNSTALL

“DRAMATIC FANTASTIC”
(VIRGIN)—SEP. 18

Another left-field British success,
singer/songwriter Tunstall soared to
platinum sales with 2005 debut “Eye
to the Telescope.” “Although it’s def-
initely moved on, it’s not a radical
change,” Tunstall says of the music
on “Dramatic Fantastic.” “The second
album sort of feels like the next half
of a book rather than a totally differ-
ten book.” To that end, familiar-
sounding songs like first single
“Hold On” rides a Bo Diddley beat
toward positive affirmation (“Hold
on to what you’ve been given lately,
because the world will turn if you’re
ready or not”), while “I Don’t Want
You Now” finds Tunstall channeling
what she calls her “inner folk-punk.”

CHAMILLIONAIRE

“ULTIMATE VICTORY”
(UNIVERSAL)—SEP. 18

“I was trying to make the whole
album be like a motion picture from
beginning to end,” Houston rapper
Chamillionaire says of the oft-de-
layed set “Ultimate Victory,” which
was first expected in March. “I’m just
tired of the norm. It’s easy for me
to just do what everybody else is
doing and make a song about
dancing and girls and stuff like that,
but I wasn’t like, ‘Let me just try to
think of some concepts, make it like a
movie.’ Every song, even if it’s a
class song, it’s got a concept to it.”
Aiding Chamillionaire’s aural
movies are Krayzie Bone, Lil Wayne,
Pimp C, Lloyd, Famous and Devin
the Dude, with production from
Happy P, the Runners, Play-N-
Skillz, the Beat Bullys, Kane Beatz
and David Banner.

REBA McENTIRE

“REBA DUETS” (MCA
NASHVILLE)—SEP. 18

For her first new studio album since
2003’s “Room to Breathe,” McEn-
tire roped in the creme de la creme
of the pop and country worlds. The
first single is a remake of Kelly
Clarkson’s “Because of You” ftur-
ing Clarkson herself, while Justin
Timberlake, Don Henley, Kenny
Chesney, Carole King, Faith Hill,
Vince Gill and Trisha Yearwood also
make appearances.

CASSIDY

“THE BARRY ADRIEN
REES STORY” (FULL SURFACE/J)—
SEP. 18

Following a 14-month jail bid and
a car accident that left him with a
fractured skull and a few broken
face bones, Philly rapper Cassidy
is back with his third album. “This
album reflects not so much me as
a rapper, but me as a person,” he
says of the set, which features pro-
duction from Swizz Beatz, Neo Da
Matrix, Cool and Dre, Timbaland
and Scott Storch. John Legend,
Beanie Sigel, Fabolous and Angie
Stone take guest turns. The Swizz-
produced first single, “It’s On (I
Got My Drink and My Two Step),”
is at radio now. Other standout
tracks include the Stone-assisted
“Learning on the Lord’s Side” (“We
all sin, but the only thing that can
save you is your faith,” Cassidy
says); “Cash Rules,” featuring la-
enetaries Eve and Bone Thugs-N-
Harmony; and the self-produced
“Me, Myself and I.”

continued on >>p22
FOO FIGHTERS

SIMON & GARFUNKEL
“LIVE 1969” (COLUMBIA/LEGACY)—SEPT. 18
An album’s worth of previously unreleased recordings from Simon & Garfunkel’s November 1969 U.S. tour, which turned out to be the duo’s last for more than a decade, will see the light of day here. Shows on the tour were taped with the intention of issuing a live album to follow up the January 1970 release of “Bridge Over Troubled Water,” but that project never materialized, until now. The album includes early live versions of songs from “Bridge,” including “Why Don’t You Write Me,” “So Long, Frank Lloyd Wright” and the title track. Also featured are such classics as “Homeward Bound,” “Scarborough Fair/Canticle” and “The Boxer,” plus a cover of “That Silver Haired Daddy of Mine,” popularized by Gene Autry.

PAT MONAHAN
“LAST OF SEVEN” (COLUMBIA)—SEPT. 18
Momentarily stepping away from his main band, Train frontman Pat Monahan has wrapped work on his solo debut with producer Patrick Leonard. First single “Her Eyes,” written by Monahan along with Leonard and John Shanks, is an uptempo number inspired by Monahan’s girlfriend and daughter. “I’m a soul singer in a way that I’m projecting more on this record than on any other,” he says, adding that as soon as he started writing this particular batch of songs, he “realized I wasn’t writing a Train record.” The album also features a guest turn from labelmate Brandi Carlile and Train guitarist Jimmy Stafford on “Pirate on the Run.”

ROGUE WAVE
“ASLEEP AT HEAVEN’S GATE” (BRUSHFIRE)—SEPT. 18
This Bay Area indie rock act kicks it up a notch with its third album and first for Jack Johnson’s Brushfire label. The six-and-a-half-minute opener “Harmonium” is “probably the most bold thing we’ve ever tried,” frontman Zach Nagy says. “They tried to talk me out of opening with a song so structurally inconsistent, but I said, Absolutely not.” “Phonotype” is the result of a two-hour studio jam, while “Missed” was captured on a reel-to-reel tape during a session between Rogue and drummer Pat Spurgeon at Rogers’ mom’s house. “A lot of these songs are very rhythmic and hit you in your midsection,” Nagy says. “We haven’t had that swagger before.”

RASCAL FLATTS
“ECHOES, SILENCE, PATIENCE AND GRACE” (RCA)—SEPT. 18
“It has always been my dream to mix Steely Dan with NoMeansNo,” Dave Grohl says about the eclectic sound of the sixth Fous Fighters album. “If anybody is going to do it, I’d love to be that guy.” Indeed, this 12-track set may throw some fans for a loop, as tracks like “Let It Die” and “Erase Replace” make drastic stylistic shifts in a matter of seconds. “There’s four-piece rock band shit, but then there are songs where the middle sections turn into this mass orchestrated swamp and ridiculous time signatures,” Grohl says of the new material. Among the rockers sure to sizzle in arenas this fall are opener “The Pretender” (“It’s a stamping Foo Fighters uptempo song, with a little bit of

The boxed-set lineup for the holiday selling season doesn’t have any surefire big hits, but it looks like there will be something for everyone, merchants say. Among the projects on the schedule are packages from Kiss, Bob Dylan, Frank Sinatra, Miles Davis, Willie Nelson, Merle Haggard, Megadeth, Billy Holiday, Ryan Adams, Ike and Tina Turner, the Jesus and Mary Chain, Emmylou Harris and Selah, which will be one of the few Christian act boxed sets this year.

The boxed sets devoted to the evolution of folk rock and the heyday of Ike and Tina Turner are on the way from Time Life.

The boxed set lineup for the holiday selling season doesn’t have any surefire big hits, but it looks like there will be something for everyone, merchants say. Among the projects on the schedule are packages from Kiss, Bob Dylan, Frank Sinatra, Miles Davis, Willie Nelson, Merle Haggard, Megadeth, Billy Holiday, Ryan Adams, Ike and Tina Turner, the Jesus and Mary Chain, Emmylou Harris and Selah, which will be one of the few Christian act boxed sets this year.

Themed titles in the works include a San Francisco “Nuggets” set circa 1965-1970, Rhino’s “Heavy Metal Box” and a set based around Britpop, “The Folk Years” from Time Life and “Ken Burns: The War.”

With all the boxed sets that have come out in the CD era, “I am not too sure how many artists are left” for such a treatment. Newbury Comics head of purchasing Carl Mello says. Russ Solomon, who just opened his R5 record store in Sacramento, Calif., notes that the “labels are getting deeper into the catalog.” It seems that most boxed sets are aimed at collectors, he adds.

Of the aforementioned acts, several already have domestic boxed sets in print. But that is not an indication that consumers won’t snap up another. Last year’s Sinatra “Vegas” boxed set was among the best-selling in the category, as it has scanned 64,000 units since November, according to Nielsen SoundScan. Likewise, the Beatles scanned 83,000 of 2006’s “The Capitol Albums Vol. 2.”

While venerable artist catalogs are being mined deeper and deeper, another industry trend appears to be a factor in boxed set availability. “The return percentages are sneaky high on boxed sets,” one senior distribution executive says.

What’s more, some of the hottest recent boxed sets have been exclusives from Wal-Mart and Best Buy. Garth Brook’s 2005 Wal-Mart set was by far the runaway hit in the category, selling more than 1 million units, while Best Buy has had Rolling Stones DVD boxed sets and in June issued another collection from the band’s A Bigger Bang tour.

Concord Records GM Gene Rumsey says come the holidays, the industry shouldn’t underestimate the sales power of boxed sets that came out earlier this year. So for the Star’s “50th Anniversary” set has sold 25,000 units since its March release, and Rumsey says he expects it to be a big gift-giving item come December.

Boxed Sets

OUT OF THE BOX
No Slam-Dunk Hits Among The Upcoming Crop Of Boxed Sets

The boxed-set lineup for the holiday selling season doesn’t have any surefire big hits, but it looks like there will be something for everyone, merchants say. Among the projects on the schedule are packages from Kiss, Bob Dylan, Frank Sinatra, Miles Davis, Willie Nelson, Merle Haggard, Megadeth, Billy Holiday, Ryan Adams, Ike and Tina Turner, the Jesus and Mary Chain, Emmylou Harris and Selah, which will be one of the few Christian act boxed sets this year.

Themed titles in the works include a San Francisco “Nuggets” set circa 1965-1970, Rhino’s “Heavy Metal Box” and a set based around Britpop, “The Folk Years” from Time Life and “Ken Burns: The War.”

With all the boxed sets that have come out in the CD era, “I am not too sure how many artists are left” for such a treatment. Newbury Comics head of purchasing Carl Mello says. Russ Solomon, who just opened his R5 record store in Sacramento, Calif., notes that the “labels are getting deeper into the catalog.” It seems that most boxed sets are aimed at collectors, he adds.

Of the aforementioned acts, several already have domestic boxed sets in print. But that is not an indication that consumers won’t snap up another. Last year’s Sinatra “Vegas” boxed set was among the best-selling in the category, as it has scanned 64,000 units since November, according to Nielsen SoundScan. Likewise, the Beatles scanned 83,000 of 2006’s “The Capitol Albums Vol. 2.”

While venerable artist catalogs are being mined deeper and deeper, another industry trend appears to be a factor in boxed set availability. “The return percentages are sneaky high on boxed sets,” one senior distribution executive says.

What’s more, some of the hottest recent boxed sets have been exclusives from Wal-Mart and Best Buy. Garth Brook’s 2005 Wal-Mart set was by far the runaway hit in the category, selling more than 1 million units, while Best Buy has had Rolling Stones DVD boxed sets and in June issued another collection from the band’s A Bigger Bang tour.

Concord Records GM Gene Rumsey says come the holidays, the industry shouldn’t underestimate the sales power of boxed sets that came out earlier this year. So for the Star’s “50th Anniversary” set has sold 25,000 units since its March release, and Rumsey says he expects it to be a big gift-giving item come December. ------
Chuck Berry in it) and “Cheer Up Boys, Your Makeup Is Running” (“That will make festi-
val grounds stomp really hard”), while at the other end of the spectrum, “The Ballad of the
Beaconfield Miners” finds Grohl and guest Kaki King flexing their fingerpicking. “This
song is almost banjo-picking style with hammer-ons and pull-offs,” Grohl says. “I showed
it to her once and she shredded it 10 times better than I’ve ever played it.”

VARIOUS ARTISTS
“GOIN’ HOME: A TRIBUTE TO FATS
DOMINO” (VANGUARD)—SEPT. 25
So many high-profile artists wanted in on this ode to
 seminal New Orleans pianist Fats Domino that the proj-
ect has spilled over into a second disc. This is the
place to look if you’ve ever dreamed of hearing
Elton John interpret “Blueberry Hill.” Neil
Young covers “Walkin’ to New
Orleans.” Norah Jones takes on
“My Blue Heaven” and Robert
Plant tattles “It Keeps Rainin’” with
the Lil’ Band O’ Gold. Paul McCartney,
Randy Newman, Lenon Kravitz, Bonnie Raitt, B. B.
King, Willie Nelson, Herbie Hancock, Tom
Petty, Corinne Bailey Rae and Ben Harper
are just a smattering of the other artists con-
tributing to the album, proceeds from which
will fund community outreach programs in the
Crescent City.

WILL.I.AM
“SONGS ABOUT GIRLS” (“A&M”)—SEPT. 25
Will.i.am has been one of the most ubiqui-
 tous names in pop music in the past sev-
eral years, a development that will likely
only continue with the release of his new
solo album. Details were still scarce at press
time, but look for the first single to be “I
Got It From My Mama,” and a Snoop Dogg
collaboration dubbed “The Donkey.” “I just
had to turn in a bunch of songs to put a
regular record out, then I could do that,”
the Black Eyed Peas principal told Billboard
last year while in the studio. “I’ve got like
80,000 songs just laying around on my
hard drive. But I want to be able to push and
push a little further, especially nowadays with
all the technology that you have.”

IRON & WINE
“THE SHEPHERD’S DOG” (SUB POP)—
SEPT. 25
On the heels of a collaborative EP with
Calexico, Iron & Wine main man Sam
Beam keeps his hot streak rolling with “The
Shepherd’s Dog,” which features the most
advocatory music of his career. West
Africa’s highlife on “House by the
Sea,” hand claps and multitracked vocals
on first single “Boy With a Coin,” surreal
narratives and sitar on “White Tooth Man”
and even salon piano on “The Devil Never
Sleeps.” Those who prefer Beam’s more
atmospheric, guy-with-a-guitar tunes will
revel in “Wolves” (Song of the Shepherd’s
Dog) and “Carousel.”

DEBBIE HARRY
“NECESSARY EVIL” (ELEVEN SEVEN
MUSIC)—SEPT. 25
“The comfort level with Blondie is great,
but in most cases, the audience wants to
hear the old music from us, rather than
the future, and that is death for an artist,”
Harry says of the motivation behind her
first solo effort in 14 years. “You have to
keep moving forward.” Assisting her in
that cause: Blondie’s Chris Stein, the jazz
Passengers’ Roy Nathanson and the Toi-
let Boys’ Guy Furrow. Highlights: the shiny
pop-rocker “Two Times Blue,” the
sneering title track and the new-school raveup “Dirty
N’ Deep.”

JOSE GONZALEZ
“IN OUR NATURE” (MUTE)—SEPT. 25
Swedish singer/song-
writer Gonzalez rose
to indie stardom with
his 2005 album “Veneer,”
and its follow-up continues
in much the same solo guitar vein,
with even more probing lyrics. “Almost
all of the songs deal with questions of
human nature—mostly the stupid-
ness—and I’m either accusing myself
or humanity as a whole for being stupid,”
he says. “But almost in a humoris-
tic way—it’s not something you might
get from listening to the album.” Hip-
ster point of interest: a cover of Massive
Attack’s late-’90s fave “Teardrop.”

THE FRAY
“The Reason” (EPIC)—SEPT. 25
Before the group was the darling of AC and
pop radio, the Fray was just an unsigned
band from Denver peddling this seven-
song EP, first released in 2003. As the
group gets busy on material for its sopho-
more effort due next year, Epic is reissu-
ing “The Reason” in original form. The set
includes only one song (“Vienna”) that
went on to appear on the Fray’s 2005 debut,
“How to Save a Life.”

SERJ TANKIAN
“ELECT THE DEAD” (SERSICHL
STRIKE/WARNER BROS.)—SEPT. 25
“It’s a rock record, but it’s pretty progres-
se. The excitement I had making this
record was the same excitement I had
making the first System of a
Down record.” That’s System of
a Down frontman Serj Tankian
talking about his solo debut, on which
he played most of the instruments himself.
Tankian did get help from SOAD drum-
ner John Dolmayan and former Primus
skin-pounder Bryan “Brain” Mantia,
along with Dan Monti on guitar and bass,
opera singer Ani Maldjian and some
string players. “There’s romantic songs,
love songs, pain songs . . . a gamut of
what I was feeling in the last 10 years or
half,” he says. “The whole album is this
deep, human pain that kind of is looking
for redemption.”

INTERNET EXCLUSIVE
www.americanradiohistory.com
continued on >p24

LET IT SNOW

Keith, Manilow, Brickman Lead A Flurry
Of Seasonal Releases

Toby Keith
TBA (SHOW DOG NASHVILLE)—
OCTOBER TBA
This two-CD set of holiday classics fol-
lores Keith’s 1995 album “Christmas to
Christmas.” “I did 10 Christian and
10 Santa Claus songs,” Keith says. “One
disc has ‘White Christmas’ and ‘Frosty the
Snowman’-kind of songs. The other has
very Christian-type songs like ‘Little
Drummer Boy’ and ‘Silent Night.’”
Dobro, fiddle, mandolin and acoustic bass
color the arrangements. “I call it the blue-
grass band,” Keith says. “I like to hear my-
self working in that atmosphere.”

BARRY MANILOW
TBA (HALLMARK)—NOV. 1
Manilow joins James Taylor, Michael
McDonald, George Strait as a participant in
Hallmark’s annual holiday CD series with
this collection featuring new recordings of
10 as-yet-unannounced Christmas
tunes. The album will be available exclu-
sively from Hallmark Gold Crown Stores,
beginning Nov. 1.

ALSO DUE: Bebo Norman’s first holiday
album, “Christmas . . . From the Realms
of Glory” (BEC Recordings, Oct. 23) and
new seasonal efforts from Jon Secada
(“Christmas Fiesta With Jon Secada”),
Travis Randy, Jars of Clay, Olivia New-
ton John and a Centricity Records multi-
artist collection.

HOLIDAY HITS

Here are the top-selling holiday releases of 2006.

MANNHEIM STEAMROLLER
“CHRISTMAS SONG” (AMERICAN
GRAMAPHONE)—OCT. 9
Since 1991, Manheim Steam-
roller’s multiple Christmas al-
buns have sold more than 16.4
million units in the United
States. The new-age meets-pop
act, the brainchild of Chip
Davis, returns with a collection of
holiday tunes chosen by its
 legion of fans.

MICHAEL W. SMITH
“IT’S A WONDERFUL CHRISTMAS” (REUION)—
OCT. 16
Smith’s third Christmas collec-
tion primarily features all new
Christmas music penned by
Smith and such collaborators as Wes King
and David Hamilton. The set was taped.

759,000
648,000
495,000
398,000
271,000

Walter Wengler
Kathleen Madigan
Marcus Gilbert
Carrie Underwood
Gail Ann Dorsey
研讨会

JULY 14, 2007 | www.billboard.biz/G4 | 23
BOB DYLANT
"DYLAN" (COLUMBIA)—OCT. 2

Fans are helping guide the track list for this three-disc, 51-song retrospective, which will
also be released in a single-disc, 18-track edition and a cloth-bound, photo-laden version.

Looking Forward

Major Releases Shift From Fourth Quarter Into 2008 BY GARY GRAFF

anyone who has received one too many ties, robes, pairs of slippers or fragrances can tell
you we don’t always get what we want for the holidays. So can the record labels, who pine for big releases—
and as many as possible—leading up to December’s gift-o-rama. And while
we’re already getting indications of this year’s big fourth-quarter releases, there are quite a few whose companies hoped would
see the light of day that now look like to emerge in 2008. But never fear. There’s always exchange...
and jazz. She's rock but soulful as well. "Adding that their pairing transcends any perceived barriers, she says with a laugh. "Together we're talking worldwide domination." Overall, the previewed songs exhibit the creative freedom that Keys says fuels the rest of the album. "Being able to be so free with no expectations...the results surpass whatever I could imagine. I am thankful and blessed at how this music is coming out."

**DURAN DURAN**

"RED CARPET MASSACRE" (EPIC) - OCT. 30

Duran Duran's anticipated collaborations with Timbaland and Justin Timberlake were originally due out in May, but keyboardist Nick Rhodes says all good things come to those who wait. "He's a real talent," Rhodes says of Timberlake, who appears on "Nite-Runner" and "Falling Down." "It was quite natural for him and [Duran Duran frontman] Simon LeBon to be working together on vocal arrangements and melodic structure." Other songs include "The Valley," "Bow Full O'Honey" and "Last Man Standing." Rhodes adds, "With [the Timbaland tracks], you can tell there was another hand in them for sure. Although they are a slight change of direction in that some of the others are a bit more guitar-heavy or indie-sounding, Simon is the glue that holds them all together."

**CARRIE UNDERWOOD**

TBA (ARISTA NASHVILLE) - OCT. 30

Underwood is in the enviable position of preparing a new album while her prior project remains a fixture in the top 20 and still generating hit singles 80-plus weeks after its release. When she spoke to Billboard early this year about her next effort, she expressed optimism that she'd be more involved in the songwriting this time around. "I'm very realistic about the whole situation. I know that some [artists] think they are really awesome writers and they are not—I'm the opposite," she said. "I just want to go in and try, and if nothing more, I go in with the writers and they get a sense of what I would like to sing about." Underwood's music will also remain firmly in the country camp. "I really, really like being a part of country music—and hopefully they like having me—so I don't have any intentions of trying anything else," she said.

**THE CURE**

TBA (SURETONE/GEFFEN) - OCT. TBA

Would one expect anything less than a double album from the Cure on the occasion of its 13th studio release? "Rather than cut it down, at the stage we're at with the band, I'm making this record because I want to enjoy the process and be proud of the finished result," frontman Robert Smith says. "It isn't a commercial concern for me. Tracks due to make the cut include "Lustful Here in Your Mind" ("It sounds suspiciously close to heavy rock to me," Smith says), "The Hungry Ghost," "The Perfect Boy," "Christmas Without You" ("That's not a very happy song," he says) and "Please Come Home." Smith also trolled through his massive catalog of demos and found three pieces dating back to the '80s that the band revamped. "They've changed quite a lot, but the basic melody and chord structure has remained," he says. "They do have a certain old Cure-ness about them." As usual, Smith slaved over the lyrics, contributing to a delay in completing the project. "I've gone through so many revisions, probably more than all of the other records put together," he says. "I just wanted to get the tone right to reflect how I am at the age I am."

**LEANN RIMES**

"FAMILY" (CURB) - OCT. TBA

A wisened old Nashville pro at age 24, Rimes wrote or co-wrote every song on "Family," a career first. The single "Nothin' Better to Do," co-written with Darrell Brown and Rimes' husband Dean Sheremet, just hit country radio. Other cuts include the Marc Broussard duet "Nothin' Wrong" and the power ballad "Fight." A collaboration with Bon Jovi, "'Til We're Not Strangers," will be included as a bonus track, returning the favor of the overtures Jovi's guest turn on Bon Jovi's recent "Lost Highway." Rimes says, "I've really opened my heart and soul on this album and it captures the woman I've become."

---

continued on >>p26

---

www.americanradiohistory.com
**UNDERWORLD**

"OBLIVION WITH BELLS" (TBA) — OCT. TBA

For its first album in five years, this pioneering electronic duo solicited advice from the likes of Brian Eno, U2 drummer Larry Mullen Jr. and longtime collaborator Darren Price to help sort through nearly 200 pieces of new music. "These conversations inspired us," group member Karl Hyde says, adding that a comment from Price helped turn live favorite "Crocodile" into the top-notch studio version the duo has previously been unable to nail. Hyde is excited by tracks like the nearly nine-minute closer "Best Mamgu," where his "voice pops out of it in the middle but then vanishes into lush electronics and conversations that are gared," as well as "Glam Bucket," which was intended for use as part of Underworld's score for the Danny Boyle film "Sunshine" but was reclaimed for "Oblivion With Bells."

**AVENGED SEVENFOLD**

TBA (WARNER BROS.) — OCT. TBA

These old-school hard rockers reached the top 30 of The Billboard 200 with their 2005 major-label debut, "City of Evil," and they're presently holed up in a Burbank, Calif., studio trying to top it. "It's very groove-ori- ented," frontman M. Shadow says of the new sound. "On 'City of Evil' we had so much going on—the drums were going a million miles an hour and everything was [at level] 10 at all times with really crazy arrangements." This time around, a greater concern was placed on creating a melody rather than ultra-heavy music that lashes out all over the place. One track that exemplifies this departure Shadow describes as a "Hotel California"-type of song layered with various guitar textures and backed by a gospel choir. Elsewhere, "Scream" is a headbanger filled with an "AC/DC swagger" and chromatic scale loops, and the working-titled "Gun Slinger" begins with an acoustic slide guitar before erupting into a heavy thrasher.

**BAND OF HORSES**

TBA (SUB POP) — OCT. TBA

With beautiful, guitar-driven melodies and a lead singer whose voice ranges from an echo to a howl, Band of Horses rode to the top of tastemakers' top 10 lists with last year's "Everything All the Time." The new 10-track effort is dappled with banjos, strings and "a series of little stories," according to frontman Ben Bridwell. Highlights include "Ode to the LRC," a song about a time when Bridwell hid out in a train caboose "when bad shit was going on in my life," and "No One's Gonna Love You," a "challenging" number about a failed relationship that closely resembles the feel of the last album's "The Funeral." "To boot, Bridwell promises two "stomp-and-clap countryfuckin' jams."

**LIL WAYNE**

"THA CARTER 3" (UNIVERSAL) — NOV. 13

If there's one rapper capable of becoming the next T.I. or Ludacris, smart money is on Lil Wayne, who is hoping to release the third in his series of "Tha Carter" albums before Thanksgiving. So far, Wayne has worked with Timbaland, Kanye West, T-Mix, Jim Johnson and Steve Morales on the project, although recent leaks may force him to reconfigure the track list. Also in the pipeline is a long-discussed collaborative album with Juelz Santana, dubbed "I Can't Feel My Face."

**OMARION/BOW WOW**

TBA (COLUMBIA) — NOV. 13

Ladies, beware: R&B heartthrob Omarion and rapper Bow Wow have their sights set on you with this joint album project, which could turn into a double-disc set. "Me and O have been trying to put this together for so many years, and now we've got the opportunity to do it," Bow Wow says. The two performers are hardly strangers, having partnered on past Scream tours, while former B2K frontman Omarion appeared on Bow Wow's 2004 single "Let Me Hold You." "I'm not even calling it an album," Bow Wow adds. "It's going to be a special event."

**BEST OF THE REST**

**SEPTEMBER**

**SEPTEMBER 4** Ben Lee, "Ripe" (New West) • Patti Scialfa, "Play It As It Lays" (Columbia)

**SEPTEMBER 11** The Mars Volta, TBA (Universal) • Elvis Costello, "My Aim Is True" reissue (Hid- o/O/Um) • Grand National, "A Drink and a Quick Decision" (Recall) • Hot Heat, "Happiness Ltd." (Sire) • Joe Henry, "Civilians" (Anti) • The Good Life, "Help Wanted Nights" (Saddle Creek) • The Go! Team, "Poor Young People" (Sub Pop) • Bettye LaVette, "Love Has No Louder, Our Ill Wills" (Merge) • Ann Wilson, "Hope & Glory" (Zoe/Rounder) • Crabb Family, "Letting Go" (Daywind)

**SEPTEMBER 18** Kenny "Babyface" Edmonds, "Playlist" (Island Def Jam) • Emmylou Harris, "Songbird" (Rhino) • Thurston Moore, "Trees Outside the Academy" (Ecstatic Peace) • Kevin Drew, "Spirit It" (Arts & Crafts) • Motion City Soundtrack, "Even If It Kills Me" (Epitaph) • Lucy Walsh, "Lost in the Lights" (Island Def Jam) • Jeremy Fisher, "Goodbye Blue Monday" (Wind-Up) • The Crash Motive, "Conse- quence" (Wind-Up) • submerged, "Immortal Verses" (Wind-Up) • Thousand Foot Knob, "The Flame in All of Us" (Tooth and Nail)

**SEPTEMBER 25** Kid Rock, TBA (Atlantic) • Melissa Etheridge, "The Awakening" (Island Def Jam) • The Cult, TBA (No Wilderness/Roadrun- ner) • Bettye LaVette/Drive-By Truckers, "The Scene of the Crime" (Anti) • Steve Earle, "Washington Square Serenade" (New West) • Chaka Khan, "Funk This" (Burgundy) • Stars, "In Our Bedroom After the War" (Arts & Crafts) • Arch Enemy, "Rise of the Tyrant" (Century Media)

**SEPTEMBER 29** Jimmy Eat World, TBA (Interceptor) • N.O.R.E., "Noreality" (Thugged Out Militiamen/Babygrande) • Jonathan Rice, "Further North" (Reprise)

**LATE SEPTEMBER/EARLY OCTOBER** Beanie Sigel, "The Solution" (Roc-a-Fella) • John Fogerty, "Revival" (Fantasy)

**OCTOBER**

**OCTOBER 2** George Michael, "Twenty Five" (Epic) • Annie Lennox, TBA (J) • Megan McCauley, TBA (Wind-Up)

**OCTOBER 9** Vanessa Carlton, "Heroes & Thieves" (The Inc.) • Beirut, "The Flying Cup Club" (Ba Da Bing!) • Richard Hawley, "Lady's Bridge" (Mate) • Robert Pollard, "Coast to Coast Car- pet of Love" and "Standard Garygon Deci- sions" (Merge) • D. Bobby Jones, TBA (Word)

**OCTOBER 23** Fiery Furnaces, "Widow City" (Thriv Jockey)

**OCTOBER 30** Sogheer, TBA (Wind-Up) • Steven Curtis Chap- man, "This Moment" (Sparrow)

**OCTOBER 31** Josh Turner, TBA (MCA Nashville) • David Gahan, "Hourglass" (Mate) • Ashanti, "The Declaration" (Universal Motown) • Mud- rayne, TBA (Epic) • Sunset Rubdown, "Rand- dom Spirit Lover" (Jagajuguw)

**NOVEMBER**

**NOVEMBER 20** MercyMe, "All That Is Within Me" (INO)

**NOVEMBER 23** Jennifer Lopez, TBA English album (Epic) • Little Big Town, TBA (Equity Music Group)

**DECEMBER**

**DECEMBER 25** The Afters, "Never Going Back To OK" (INO/Columbia)

**DECEMBER 29** Juvenile, TBA (Atlantic)

**FALL**

**FALL 2004** Missy Elliott, TBA (Atlantic) • Jennifer Hudson, TBA (J) • Celine Dion, TBA (Epic) • Rick Ross, TBA (Def Jam) • Q-Tip, "The Renaissance" (Universal Motown) • Ju'Elz Santana, TBA (Def Jam) • Brooks & Dunn, TBA (Arista Nashville) • PJ Harvey, "White Chalk" (Island Def Jam) • DJ Drama, TBA (Grand Hustle/Atlantic) • Ween, TBA (Columbia) • Sara Evans, TBA (RCA) • Baby Bash, TBA (Arista) • Gavin DeGraw, TBA (J) • Wyclef Jean, TBA (Columbia)
o major Latin Christmas-themed releases are on the horizon for the fourth quarter, but a rich schedule of Latin music is slated through the end of the year, spanning a broad variety of genres. What follows is a quick snapshot of what to expect in the months leading up to Christmas, with approximate release dates and tentative working titles, where available.

**MANU CHAO**

**"LA RADIONINA" (NACIONAL/BECAUSE) — SEPT. 4**
The folk/rock/jazz/world music rabble-rouser is back with his first studio album in six years, "La Radionina." He has been touring intensely in advance of the release, playing the Sasquatch, Bonnaroo and Coachella festivals as well as solo shows in North America. In the singer's typical anti-establishment style, first single "Rakin in Paradise" is a free download on manuchao.net.

**BELANOVA**

**"FANTASIA POP" (UNIVERSAL MUSIC LATINO) — SEPT. 18**
The sweet dance-pop sensation of 2006 is back at work with producer Cachorro Lopez on an electronic album, this time delving into electropunk on three tracks. The group is set to play Mexico City's Auditorio Nacional in November after it presents this September release in hometown Guadalajara. The trio goes on tour in February.

**VICENTE FERNÁNDEZ**

**TBA (SONY BMG) — SEPT. 25**
The mariachi master is following his long-awaited studio album from last year with a new album of original material, this time written and produced by the equally legendary Joan Sebastian.

**CAFÉ TACUBA**

**TBA (UNIVERSAL MUSIC LATINO) — SEPTEMBER TBA**
It's been four years since the Mexican rock legends' "Cuatro Caminos." The arty foursome is taking a more socially conscious turn on the as-yet-unitled studio comeback.

**ANA GABRIEL**

**TBA (EMI TELEVISIA) — SEPTEMBER TBA**
Romantic ranchera/pop star Ana Gabriel will release her first studio album since signing to EMI Televisia in 2005. This time around, she wrote much of the all-original material here, with ranchera ballads predominating.

**LUIS MIGUEL**

**TBA (WARNER MUSIC LATINA) — SEPTEMBER TBA**
Fourth-quarter stalwart Luis Miguel took a break of sorts last year by releasing his first album of Christmas songs, "Navidades Luis Miguel." He sold 116,000 copies in the United States, according to Nielsen SoundScan. Now, he returns with a new studio album of previously unreleased material.

**AKWID**

**"LA NOVELA" (UNIVISION) — OCT. 2**
The duo that pioneered a blend of regional Mexican and hip-hop is at it again with its most autobiographical album to date. True to its title, "La Novela" will hone in on the drama of the Gomez brothers' coming-of-age in the United States and growing up in South Los Angeles, Sergio Gomez says. He'll reveal few details at this point except to say Akwird is teaming with the Valenzuela brothers once again on production, though unlike last year's collaboration, "La Novela" won't have banda as its backdrop.

**LOS TEMERARIOS**

**TBA (FONOVISA) — OCT. 2**
The classic grupero duo's 2005 mariachi- and ranchera-inspired album, "Veristitie," sold 287,000 copies in the United States, according to Nielsen SoundScan. After a steady stream of catalog and compilation releases, and a more than two-year absence from the recording studio, a much-anticipated new album is finished with contemporary pop production by Rudy Perez.

**JENNIFER RIVERA**

**TBA (FONOVISA) — OCT. 30**
Rivera takes her banda with attitude on the road, with a live album to be recorded as she supports this year's studio release, "Mi Vida Loca," on tour. The set will be released with a DVD.

**YURIDIA**

**TBA (SONY BMG) — OCTOBER TBA**
The most successful graduate of reality TV talent show "La Academia" is back in October, this time with her first non-covers album. Like her previous two efforts, which together have sold nearly 1 million copies in Mexico according to trade group Amprofon, her as-yet-unitled original debut will be produced by Javier Calderon.

**WISIN & YANDEL**

**TBA (EYV/MACHETE) — NOVEMBER TBA**
Machete's big priority for the fourth quarter, the reggaetoneros are branching out with an as-yet-unitled album (the original working title, "Los Extraterrestres," is still under consideration) on which they'll collaborate with Wyclef Jean and other mainstream urban artists. Buyers of the new album at a to-be-announced major retailer will have a chance to attend one of three private concerts.

**DON OMAR**

"THE ARMAGEDDON LIVE WORLD TOUR" (MACHETE) — NOVEMBER TBA
Reggaeton star Don Omar may deliver a studio album before year's end. He will also deliver this live album, to be released as separate double-CD and double-DVD packs. The set was taped during a string of live shows performed last year in Puerto Rico. Also due in the fourth quarter: New albums by Tito "El Bambino" (EMI), Thalia (EMI Televisia), RBD (EMI Televisia), Banda el Recodo (Fonovisa) and Pesado (Warner), a collector's edition of Ivy Queen (Univision) and corrido albums by Los Tucanes de Tijuana (Univision) and Los Creadores del Pasito Duranguense (Disa).
WI-FI WONDERLAND

Devices Rolling Out With Wireless For Holidays

The magic word for digital music devices this holiday season is Wi-Fi. To date, the enjoyment of digital music has largely been limited to the files stored on any given device, but no more. The addition of Wi-Fi wireless networking technology to several recent and soon-to-be released devices will give users an unprecedented ability to acquire, share or discover music from hardware that until now has only been good for simple playback. Beyond Apple's iPhone, here are five other new gadgets to keep an eye on this holiday season.

SLACKER PORTABLE RADIO PLAYER

SLACKER ($150)

Startup Slacker plans to introduce a portable radio player that lets users connect to their personalized radio stations via Wi-Fi hotspots. Slacker customers today can use the beta version of the online service to create customized radio stations and stream them from their home computer. The portable device will detect nearby Wi-Fi hotspots, connect to the service and then cache several hours' worth of the stream on the device for later listening. The company is still striking content licensing deals with labels and publishers, and recently scored $40 million in second-round funding. It hopes to also introduce a satellite car kit that will update the device using satellite broadcast channels.

SANSA CONNECT

SANDISK ($250)

The Wi-Fi-enabled Connect aims to do away with the PC connection altogether by allowing users to stream radio and download subscription music from the Yahoo Music Unlimited service directly to the device, available now with 4 GB of flash memory. While limited to Yahoo Music subscribers today, plans call for including other service providers in future Connect products. The best bet is on Rhapsody being next, as Sandisk has an existing relationship with Real Networks for the Sansa Rhapsody device.

ZUNE

MICROSOFT ($250)

So the Zune hasn't made a real retail impact yet, even though it met Microsoft's goal of 1 million sales by June. But in true Microsoft style, the Zune is simply "the first bullet, let alone the first shot of the war," according to one analyst. "Expect to see a lot more from them in the fourth quarter."

Microsoft has not yet made public what that might be, but rumors are rampant over a possible Zune portable gaming device/MP3 player or a Zune phone. Expanded Wi-Fi capabilities are expected—presently, they are limited to sharing tracks with other Zunes. But the most likely upgrade is adding access to the Zune Marketplace music subscription service to the Xbox 360 game console.

APPLE TV

APPLE ($300)

Buying music and videos from iTunes is all well and good, but until the Apple TV came along there was no way to stream that content from the home computer to the home entertainment system.

This home media adapter solves that problem by connecting the computer to the home entertainment center via the home Wi-Fi network. Users can stream content or play files temporarily stored on its 40 GB hard drive.

Apple has not released official sales data, but analysts estimate consumer reaction has been tepid at best. However, things may pick up come the fourth quarter should Apple continue to widen the content available. In May, it added the ability to view YouTube videos on the device, and rumors are circulating that Apple may introduce a digital movie rental service in the near future.

EVA8000 DIGITAL ENTERTAINER HD

NETGEAR ($400)

The name doesn't exactly roll off the tongue, which is why the Apple TV tends to get all the press, but Netgear's digital media adapter is not one to ignore. Like the Apple TV, it allows users to wirelessly stream video, audio and photos from their computer to the home TV and stereo. (It even supports iTunes-purchased files from a PC, but not Macs.)

Unlike the Apple TV, it doesn't have an internal hard drive, but does provide access to Flickr photos, Internet radio stations and BitTorrent downloads. It can load any content stored on the home computer, in almost any format, while Apple TV requires iTunes to manage all content. And, with the Internet radio feature, it can access content directly from the Internet rather than remain tethered to a computer.

From Killer Games To Hot Musical Handsets, ANTONY BRUNO Peers Into Your Stockings And Tells You What He Sees
WII ARE NOT ALONE
High-Profile Titles Could Pull Xbox And PS3 Ahead

Although it’s been dominating the videogame console market since its introduction last November, Nintendo’s Wii this holiday season will face its first serious challenge once several high-profile games become available on competing systems.

Analysts expect the fourth-quarter release of “Grand Theft Auto IV” will result in a sales spike for the Xbox 360 and the PlayStation 3 (PS3), both of which have lately lacked the sort of must-have titles that generally drive console sales.

“Alas, 3” is an Xbox 360 exclusive, developed by the Microsoft-owned Bungie Studios. The previous installment of the series set the one-day sales record for videogames at 2.4 units in the first 24 hours. The “GTA” series, meanwhile, is one of the best-selling franchises of all time. Sales of the last installment—“GTA: San Andreas”—topped 15 million despite being slapped with an Adults Only rating that limited availability.

These are the kinds of games that motivate gamers with older PlayStation 2 or Xbox consoles to finally upgrade their systems. And neither of these games, nor most of those expected to be this year’s hottest, will be available on the Wii platform (see story, right).

“All it takes is one breakaway title in the fourth quarter for someone to pull ahead,” Jupiter Media analyst Michael Gartenberg says. “It’s first and foremost about games, games, games.”

The dearth of such titles since the Wii’s unveiling has been largely responsible for the console’s success. The most recent sales data available at press time is through May, at which point the Xbox 360 held the overall lead with 5.5 million units sold, but that’s with a full year’s head start. Since the introduction of the Wii and PS3 last November, however, the Xbox 360 has sold about 2 million units and the PS3 1.4 million, while the Wii has led the charge with 2.8 million total sales.

The Wii’s success is attributed to its lower price—$250 compared with the Xbox’s $400 and PS3’s $500—and its motion-sensitive controller, which favors casual games over the more complicated fare its rivals offer.

The onus is now on Nintendo to churn out enough new titles to keep customers returning for more. In that regard, the Wii’s innovative controller is as much a liability as it is an asset. While Nintendo can create wildly imaginative and interesting games on its own, the ability for third-party developers not as familiar with the unusual technology to do the same is a concern.

“The real question is whether Nintendo is going to be able to deliver more first-party titles like ‘Wii Sports’ and whether they get third parties involved to build titles that showcase the Wii,” Gartenberg says. “You really can’t rewrite an existing title to this. You have to really exploit what this system can do.”

Which is where the Xbox 360 and PS3 have an advantage. Microsoft and Sony aggressively solicit outside developers to their platforms, resulting in a large pool of titles that attract the hardcore gamer. If the roster for the Wii isn’t strong enough to hold their interest, consumers may begin turning elsewhere.

“While the Wii will remain a strong seller, at some point consumers are going to be looking for a second system,” says David Cole of videogame research firm DFC Intelligence. “The Wii alone just isn’t going to be enough for... the heavy gamer into first-person shooters. The big battle will then be between the 360 and PS3.”

Let’s start with the PS3. Its predecessor, the PS2, remains the most popular console in the world, with 38.2 million units sold. Although many derided the PS3’s November launch as a “flop,” the 900,000 units sold in the first three months is 50,000 more than the PS2 did when it first launched. In the long run, almost every analyst is betting that, within five years, the PlayStation will finish this console generation as the dominant player yet again.

“Let’s be clear. The PS3 could hardly be called anything other than a success,” Gartenberg says. “Other companies would die to have that type of a failure.”

But an eight-month delay in the console’s launch played well into the hands of the Xbox 360. Already, several high-profile games formerly exclusive to the PS3 have jumped ship and agreed to make versions for the Xbox 360 as well. This includes most significantly “GTA: IV,” which for the first time in the franchise will be available at launch for both systems.

“Microsoft has the most to win or lose this holiday season,” Cole says. “After this holiday, the playing field between the 360 and PS3 will start to even out in terms of software [titles].”

While an official announcement has not been made, all eyes are on whether either Microsoft or Sony will cut the price of their consoles in response to the Wii’s strong appeal. Microsoft has denied rumors of a pending price cut. But Sony CEO Howard Stringer told the Financial Times that the company is “studying” a potential price cut sometime in the future. Whether it will happen by this holiday season is unknown.

No doubt the games will be the first to cut prices, but nobody wants to be last to respond either,” Gartenberg says. “Price sensitivity is important in the marketplace, but I don’t expect to see a price cut. At this point, there’s not a whole lot to cut.”

BIG GAME HUNTING

Releases That’ll Get Plenty Of Play In A Hot Fourth Quarter

While fanboys and analysts can argue all they like about which game console has the best features or will sell the most units, it’s sometimes easy to forget what really matters: the games.

As the videogame industry’s transition to the new-generation consoles is now complete, game developers and publishers have now had ample time with the new platforms to create some truly exciting games, many of which are scheduled to be released this holiday season.

To be sure, there have been a few delays—notably Electronic Arts’ “PC strategy game” “Sore” from “Simsi” creator Will Wright, postponed to first-quarter 2008, and “Star Wars: The Force Unleashed” from LucasArts and “Final Fantasy XIII,” both delayed until “sometime in 2008.”

As of press time, however, analysts expect that the following games will prove centerpieces of a massive fourth quarter.

HALO 3
(MICROSOFT/BUNGIE STUDIOS)—XBOX 360
RELEASE: SEPT. 25

The prior installment of this series, “Halo 2,” still holds the single-day sales total of all time: 2.4 million copies in the first 24 hours. Along with the stand-alone $60 copy, $180 fans can buy the “Legendary” and “Limited Edition” packages for $130 and $170, respectively.

“Legendary” contains a replica of the helmet the main character uses, a making-of documentary, storyboard art and a bonus disc that tells the story of the game via a series of re-mastered cut scenes. Oh, and don’t forget clips from the virtual reality talk show—“The Spartan Life”—filmed inside the Halo world.

HALO 3
(ROCKSTAR)—XBOX 360, PS3
RELEASE: OCT. 16

Hands down the biggest videogame franchise of all time, the series that changed how games are made could provide the best-selling title of 2007. Rivalled only by “Halo 3” (see right), “Grand Theft Auto” will no longer be a PlayStation exclusive, with RockStar’s decision to make the fourth installment available on the Xbox 360 at launch for the first time. As long as no hidden sex games are discovered to cause another Adults Only rating slap (like with the previous installment, “GTA: San Andreas”), the dual-platform availability should provide enough sales to carry the day.

GRAND THEFT AUTO IV
(ROCKSTAR)—XBOX 360, PS3
RELEASE: OCT. 16

The game of the year is “Grand Theft Auto IV,” RockStar’s decision to make the fourth installment available on the Xbox 360 at launch for the first time. As long as no hidden sex games are discovered to cause another Adults Only-rating slap (like with the previous installment, “GTA: San Andreas”), the dual-platform availability should provide enough sales to carry the day.

WII PLAY WITH REMOTE
(NINTENDO)
RELEASE: AVAILABLE NOW

Fueled by the still-soaring popularity of the Wii console, “Wii Play” is a nine-game collection of such casual titles as Table Tennis or Fishing that make use of the secondary Wii remote, sold separately. It’s usually the first thing new Wii owners buy and is the second-best-selling game package for the first half of 2007, according to NPD figures.

MACKEN 08
(ELECTRONIC ARTS)—PS3, XBOX 360
RELEASE: AUG. 14

This year’s football games now has exclusive rights to all NFL logos, uniforms and team names, which should give this year’s installment a significant edge over the many rivals in the field. The “Madden” series is well-known for its soundtracks, which often feature new music that labels place in the game before the corresponding album has even dropped as a way to promote new releases.

ROCK BAND
(MTV/HARMONY ELECTRONIC ARTS)—PS3, XBOX 360
RELEASE: FOURTH QUARTER

The developers behind the hugely successful “Guitar Hero,” now backed by MTV, are expanding on the music participation/simulation by adding a backing band. Gamers can choose from guitar, bass, drums and vocals, each playing along to their respective roles to a soundtrack of tunes provided by EMI Music, Hollywood Records, Sony BMG Music Entertainment, Universal Music Group’s Universal Music Enterprises and Warner Music Group’s Rhino Entertainment.

OTHERS TO WATCH:

■ CALL OF DUTY 4: MODERN WARFARE
(ACTIVISION/INFINITY WARD)—XBOX 360, RELEASE: TBA
■ BIOSHOCK
(2K GAMES/IRRATIONAL GAMES)—XBOX 360, PC, RELEASE: AUG. 27
■ LA WINTER CELL: CONVICTION
(UBISOFT)—XBOX 360, PC, RELEASE: “HOLIDAY 2007”

JULY 14, 2007 | www.billboard.biz/04 | 29
www.americanradiohistory.com
ed on by the hype surrounding the newly released iPhone from Apple, the rest of the more traditional mobile phone manufacturers are expected to take a decidedly high-end, multimedia approach to their products this holiday season. While adding music playback capabilities to phones in all price tiers will remain an important initiative for the mobile music space to evolve, competition with the iPhone will focus the discussion on so-called “smartphones”—traditionally phones that double as a personal digital assistant but now taking on the aspects of an entertainment device. “The definition of what is a smartphone and what’s not is rapidly changing,” observes JupiterMedia analyst Michael Gartenberg, who says to expect sexier, more features-laden devices down the pike that make cameraphones seem like tools for Luddites. Here’s a quick peek at the ones we know about so far:

**iPHONE**
**APPLE/AT&T WIRELESS ($600)**
For starters, the iPhone is the next generation of the iPod—featuring a 3.5-inch touch-screen interface, 8 GB hard drive, support for iTunes music and videos, and a new graphical menu browser. As a phone, it includes a camera, iTunes-sourced contact list and runs Apple OS X, along with a number of third-party applications like Yahoo mail and Google maps. The device has a number of innovative phone functions, such as pulling phone numbers out of stored e-mails for one-click dialing and a visual voicemail feature that lets users see their entire queue of messages and play them in order.

**WALKMAN PHONE 580**
**SONY ERICSSON/TA (TBA)**
Sony reintroduced the Walkman brand in its successful Walkman phone series and in March unveiled the newest product in that line—the WS80.

The phone includes a built-in FM radio and TrackID feature and ships with software that allows users to manage and transfer music and playlists on a PC through the phone. And for sports nuts, it includes a pedometer that tracks running speed and distance. It will hit retail stores this summer with a to-be-determined carrier.

**BLACKBERRY 8300 CURVE**
**RESEARCH IN MOTION/AT&T WIRELESS ($200)**
Think Blackberry, and you normally conjure an image of an overworked executive who can’t get away from e-mail. But manufacturer RIM is taking its wireless e-mail technology to the masses using entertainment as the Trojan horse.

The new Curve comes with stereo Blue-tooth, a media player, 2 megapixel camera, headphone jacks and a microSD memory card slot for file storage. It has a sleek, curved shape that has wowed critics and consumers alike but lacks either 3G or Wi-Fi support.

**UPSTAGE**
**SAMSUNG/SPRINT ($100)**
While not technically a smartphone, the UpStage certainly elevates the concept of the musicphone. The two-sided device features all the phone functionality on one side, with all the music capabilities on the other . . . sort of like gluing a phone and an MP3 player back to back.

While getting high marks for design, the phone’s software has been criticized as frustrating. Additionally, although it supports sideloading, users can’t transfer playlists, and it doesn’t support WMA or iTunes files.

—Antony Bruno

---

**AN UPHILL BATTLE**

Industry Needs Monster Fourth Quarter To Pull Even With 2006 Album Sales
BY BRIAN GARRITY

For all the perennial hype surrounding the promise of fourth-quarter sales, barring a Christmas miracle, many in the music industry may not be feeling all that jolly when December sales tallies start coming in. As of the week ending June 24, album sales, the key metric of the music industry’s health, totaled slightly more than 221 million units year to date—15.3% behind what they were a year ago, according to Nielsen SoundScan.

That’s better than the end of the first quarter, when sales were running closer to 17% behind 2006. But it still means that between this issue and the end of the year, the industry needs to sell 367 million albums just to match 2006’s final total of 388.2 million. And to match last year’s fourth-quarter album output, the industry will need to sell at least 195 million units between October and December 2007.

While that may sound daunting, consider that at the end of July a year ago, year-to-date album sales totaled 216 million, and from there to the end of 2006 more than 327 million albums were sold. And help is on the way in the second half, with a barrage of titles from heavy hitters like Usher, Mariah Carey, Kanye West, Rascal Flatts, 50 Cent, the “High School Musical 2” soundtrack and others. But they’ll all need to enjoy monster comebacks. The industry still has to be at least 40 million albums better from July to December 2007 than it was a year ago to keep pace with 2006.

That could be a tall order. If the industry continues to lag 2006 by 15%, a more likely outcome is a full-year album total of about 500 million units, and fourth-quarter sales in the range of 166 million units. Some Wall Street analysts are not even bullish as that on music prospects through the end of the year.

Pali Capital’s Richard Greenfield recently reiterated a sell recommendation on Warner Music Group stock and noted that he expects full-year industry album sales to be down 18% compared with 2006. The culprit, he says, is CD sales; the format is down 20% year-to-date.

“Forgoing the release schedule, it seems like every day CDs are becoming less and less relevant to consum ers,” he says. “The business is getting hit far, far worse than anyone imagined.”

What’s more, Greenfield expects total industry revenue—including revenue from sales of downloads, ringtones and other digital goods—will total 2006 totals by as much as 10%. “Digital is growing but it is hard to grow the overall business when so much of it is going down,” he says.

Signs of that are already appearing in combined album and track-equivalent album sales numbers. Nielsen SoundScan reports that as of June 24, combined album and digital track sales are running 9.3% behind 2006 year-to-date—even though digital song sales are up 48.9% over the same period a year ago.

Consulting firm PricewaterhouseCoopers isn’t much rosier in its projections for the music business in 2007. In fact, it recently released a forecast calling for a 19% drop in physical distribution revenue in the United States, and an 8.9% dip in total U.S. industry revenue.

“The music market appears headed in the wrong direction,” Merrill Lynch analyst Jessica Reif Cohen stated in a recent research note. “With digital growth naturally decelerating over time and the decline in physical sales accelerating, an imminent return to growth for the industry no longer appears likely.”

---

---

---
AFTER DECEMBER

Labels Need To Save A Few Tricks For 2008

So now we get to the part of the year when everyone is gearing up for the Christmas holiday selling season. And with the way sales are going, I reckon the majors are tempted to put out every album coming down the pike before the year's out, in order to salvage their 2007 revenue budgets.

Wait, don't do it!

Stop and think about it. Sure, album sales are down 15.3% and CD sales have dropped 20%, but practically everyone in the industry is in the same position. The budget. Instead of trying to close budget gaps with the last-quarter release schedule, label execs should think 12 months out beginning July 1.

Why?

Well, think back to the first eight weeks of the new year. Weren't you shocked when the year began, then continued, with CD sales down 20%? The mainstream press that statistic up big, fuelling the perception that the CD is going away.

In the industry, we know that's partially true. But among the reasons for the decline—well, documented in this space—were the disappearance of stores and reduction of space in stores still carrying music, not to mention a sparse first-quarter release schedule that only had one bona fide platinum title, from Norah Jones.

But whatever the reason, the decline surely got labels' attention. At NARM's annual convention, the majors were aggressive, offering a plethora of CD sales-stimulating initiatives that they will roll out during the remainder of the year. Let's hope these ideas all get off the ground and help slow the CD's decline.

If, however, 2008 begins with the same-sized sales decline or an even bigger one, media reports that the CD is dying will surely become a self-fulfilling prophecy, as even more CD customers begin to believe that decree. The industry can't afford to let the gap widen further between physical's decline and digital's growth. If it does, the majors' problems this year will be nothing compared with next year's.

So as labels plan their second-half release schedule, I urge them to maximize revenue during the next 12 months, not just for the rest of this year. As such, I suggest that each major save one sure-fire platinum release for first-quarter 2008.

Also, we all know that every year at least a half a dozen big titles slip through the cracks and don't realize their sales potential because of the crowded fourth-quarter release schedule. If potentially big releases that might get lost in the shuffle were held until the far less cluttered first quarter, they would command more attention and probably more sales.

By now, some major-label executives might be dismissing this column as the same old tired plea. Why do the majors only release their big albums in the fourth quarter? And I know their standard response is that labels are at the mercy of when artists deliver albums, which just happens to be the fourth quarter. I also realize that artist management will probably never recognize that January and February are also prime selling periods. But none of this should stop labels from taking control of their destiny and thinking strategically about release dates, instead of just putting titles out when they're ready.

This year, the pies takes on even more urgency. But even if major-label execs are convinced that they should save some releases for the first half of next year, they still must figure out what they're doing for this year's fourth quarter. And I am not talking about the release schedule.

See, here's another problem that the industry seems oblivious to. For the past two years, the video business has owned the fourth quarter. It has dominated prime selling season in all stores selling music, as well as in said outlets' advertising circulars.

That's because video labels individually—but when you add it up, collectively too—attack the holiday season by mounting an overall campaign, while music labels just focus on specific big Christmas releases.

Two years ago, Warner Home Video got the ball rolling by reducing about 100 hit catalog movies to a wholesale cost of $4. Meanwhile, at the same time, Universal Home Video offered a sales rebate program to dealers. Last year, DVD labels upped the ante as they cut catalog deals good enough for merchants to advertise a slew of hit catalog titles at $2.49-$4.99. For the past two years, the major labels' holiday catalog programs have paled in comparison.

“The video industry owned the prime in-store locations last year, and it's clearly their intent to do so this year again,” one retail executive says. “I am waiting to see if the music industry will come up with any programs to counter the aggressiveness of the studios, or will they code the fourth quarter to the video industry yet again?”
Carol Free

U.K. Radio Says 'Bah, Humbug!' To Christmas Songs BY PAUL SEXTON

December used to signal a shutdown of regular playlists at U.K. radio, to be replaced by a blizzard of festive favorites. But now, the nation’s leading programmers say that the great Yuletide oldies are showing their age, while the songs of Christmas present leave much to be desired. In the 1970s, in a much less competitive broadcasting environment, U.K. playlists were decked with Christmas singles. So were the sales charts, with songs like Slade’s “Merry Xmas Everybody,” Mud’s “Lonely This Christmas” and Boney M’s “Mary’s Boy Child” all securing the coveted Christmas No. 1 slot.

While those and other snow-capped 45s by Wizzard, Paul McCartney and Elton John still form the basis of endless in-store audio broadcasts during the British gift-buying season, they’re less likely to feature significantly in radio programmers’ plans. And while new Christmas songs sometimes make the airplay grade, such as Band Aid 20’s updated “Do They Know It’s Christmas?” — a No. 4 airplay hit in 2004 — and the Darkness’ “Christmas Time (Don’t Let the Bells End)” — No. 2 the year before — they’re almost as rare as snow in Britain on Christmas Day.

“Radio 1 definitely gets into the Christmas spirit each year, but it’s a real challenge to get our music policy right,” BBC national top 40 station head of music George Ergatoudis says. “The biggest challenge is to find any new Christmas tunes that are good enough to warrant rotation. Most are very poor.”

While retail outlets often pump out festive fare well before December, since 2000 no Christmas catalog hit has made the airplay top 50 before week 50. Ergatoudis says this reflects the widespread policy of starting Christmas on radio later in the season these days. “We tend to introduce a few Christmas classics into the daytime mix about two weeks before the big day, and then ramp the percentage up gradually.”

Last year, only eight holiday-themed records made the U.K. airplay top 50 during the season, according to Nielsen Music Control data. The biggest hit was the Pogues’ reissued 1987 staple “A Fairytale of New York,” which peaked at No. 3 while becoming a top 10 hit for the third time. None of the other seven was a new recording.

Unlike in the United States, U.K. commercial broadcasters see no link between increased advertising and the presence of Christmas music on their playlists.

“There’s always a surge in advertising in the lead-up to Christmas,” says Sheena Mason, head of music at commercial CHR station Capital Radio London. “Just because there are more things that people want to sell, it’s more the time of year, rather than the fact we play Christmas music.

Capital has aired some recent covers of Christmas songs but found “none of them really connected” with its audience. Mason notes that the Pogues, Wham’s “Last Christmas,” the original Band Aid and Mariah Carey’s “All I Want for Christmas” are still huge audience favorites.

“The other [staple oldies] still feature,” she adds, “but not so much as they used to. The 1970s tunes are beginning to sound dated now and the majority of radio audiences don’t really remember them as originals, so there’s no nostalgia attached to them.”

Colin Martin, recently retired editor of music at national AC station BBC Radio 2 — the United Kingdom’s most-listened-to station — says, “There was no specific policy on restricting classic Christmas music. But the reality is that the trend for writing good original seasonal songs faded pretty much in the 1980s, leaving programmers constantly raking over the coals of tried and proven tracks to play.

“One reason these tracks have lasted so long is that they only come out once a year for a couple of weeks. But because the pool isn’t growing, there’s a saturation effect. Everyone is scheduling the same old tracks endlessly — movies, advertisers, retail stores, TV shows and of course radio stations.”

Martin thinks that potential new Christmas favorites are now hampered by the short period of seasonal airtime available to promote them. It’s hard to see the trend reversing, given the current dynamics. It looks like another blue Christmas ahead.”

LONDON—Speculating on the race for the Christmas U.K. No. 1 single is as much a year-end tradition as roast turkey and Christmas pudding.

Traditionally, the nation’s biggest artists have released strong singles around the festive period, joined by novelty hits and, in recent years, high-profile winners of such TV talent shows as “The X-Factor” and “Popstars: The Rivals.” The race attracts massive media attention.

But 2007’s festive Official U.K. Charts Co. (OCC) singles listing may have a nostalgic look, thanks to the impact of the digital age. Since Jan. 1, it’s no longer been necessary for a track to have a physical single release in order to qualify for the chart.

That change has already led several deep-catalog tracks — including songs by Elton John, Billie Piper and Survivor — to climb into the top 75. Last December, the OCC prepared a “dummy” download-inclusive chart, which saw placements for such venerable hits as Mariah Carey’s “All I Want for Christmas” and Wham’s “Last Christmas.”

“Marian did a shade under 50,000 sales during December last year and would have charted at No. 11 [on the] Christmas week chart had the track been eligible,” OCC chart director Omar Maskatiya says.

“In terms of a free-for-all this year, we can certainly expect to see the ‘usual suspects’ — the Pogues, Wizzard, Wham, Slade, Band-Aid, etc. — appearing in the chart on the back of downloading.”

But Maskatiya adds that it’s still new releases that are likely to occupy the much sought-after top slots.

“It will be the positions 41 to 75 that will really highlight the seasonal effect of downloading,” he adds. —Paul Sexton
RISKY BUSINESS

Indies Warming To Releases During The Holiday Season

In 2006, it was Christmas in January in the independent world. That's when Sub Pop stormed The Billboard 200 with The Shins' "Wincing the Night Away," and such acts as Of Montreal and Menomena scored some of their best sales weeks.

This year, however, Sub Pop is tackling the holiday season head on. In October, the Seattle-based indie will release a new album from rock act Band of Horses, as well as an album from HBO's hipster folkies Flight of the Conchords.

Indies in the past have avoided street dates close to the holiday season, preferring to dodge the onslaught of major-label releases and jack-up cost for retail programs.

"Release dates are in a time of transition," Sub Pop GM Megan Jasper says. "We will only release records in the fall that can handle the volume, the amount of releases that all labels are dealing with. A brand-new debut record would get trampled, but something with a sales history, it works out quite well. Even if two months of programs are more expensive, it's well worth it because of the volume of sales."

Indeed, in 2006, RED Distribution head Bob Morelli says his company warned indies not to release albums late into the fourth quarter. He says this year he has changed his tune, inspired, partly, by the decline in sales from major-label product.

"Strategically, I think that was not a good suggestion on our part," Morelli says. "There were all the superstars, but 80% of them underperform or sell for three days. I think the music consumer is just not looking for greatest hits packages and superstar releases and branded compilations."

He points to such key RED labels as Victory and Metal Blade. Both imprints have a heavy fall and winter slate, headed by Victory's Aiden and Metal Blade's As I Lay Dying, albums due in August that will be pushed heavily into the holiday season.

Victory head Tony Brummel notes that last year, most of his label's big releases came in the first half of the year. It's the opposite in 2007. "You just have to have the relationships with the accounts," Brummel says. "Otherwise, they'll be like, 'No, don't even bother.' But it will kill a lot of the labels if they don't have the billing."

Yet the cost of holiday retail programs can still sink an indie as well. Major chains will double or triple the cost of co-op programs, and once November hits, a label is forced to buy into programs for at least two months. Touch & Go head of sales Leslie Ranson says, "I can't put a budget together to do that. We're cutting budgets as it is."

Smaller labels still view January/February as safer bets. Touch & Go has a new album from indie rock act Pinback due in September, but if the music had come in any later, Ranson says the album would have been pushed to 2008 rather than be issued in October or November.

Redeye Distribution marketing director Josh Wittman is finding ways to split the difference. Hoping to reap the benefits of fourth-quarter retail traffic, he says house label Yep Roc will likely promote a January Marah release with a vinyl product in October.

"We're going to be using September and October to put some indie-specific product out there, be it EPs or some vinyl things to start setting up records for January," he says. "We hope that if we have a piece of vinyl in a store while more people are in the store, it will be some awareness-building marketing."

Aside from cheaper retail programs, there are additional marketing benefits to waiting till January. Fontana senior VP of sales and marketing Ken Guillic notes a few weeks can be the difference between a top-charting debut and a top-nowhere start.

"If you scan 4,000-5,000 units in January, you have a top 200 record on your hands," he says. "If you do that in December, you're nowhere to be seen."

And then there's the issue of the Internet, which Jasper notes will now forever prevent Sub Pop from sitting on an album for months, regardless of the time of year.

"We used to need a four-month lead time, but that time is shortening," she says. "We're still trying to figure out the answer. It's not our nature to be so precious with records, but we're in a situation where we have to be precious so as not to screw over the artist or ourselves. You don't want a physical CD floating around for an unusual amount of time at this point."

For 24/7 indies news and analyses, see billboard.biz/indies.
THE POWER OF TV

The Home Screen Is Key To Raise Awareness For Holiday Releases

For Celtic Woman, it really is Christmas in July. The Manhattan Records act was recently in Ireland filming a new pledge special for PBS. The holiday-themed show will kick off PBS’ annual December pledge drive, which will coincide with a new Celtic Woman DVD featuring footage from the PBS show and fresh material.

With Celtic Woman, Manhattan demonstrates what many labels prepping for holiday releases are learning: namely, that you need to rely on the power of TV—in this act’s case, direct-response ads and appearances on shows—to reach your target. “TV is a great way to reach adults,” Manhattan VP of marketing Josh Zieman says. “And there are times when you need to readjust schedules to make things happen.”

The label hopes the PBS platform will help sell its 2006 CD “A Christmas Celebration” and forthcoming DVD by Celtic Woman—whose star role in a similar PBS campaign last year showed direct results, to the tune of 316,000 copies of its holiday CD sold, according to Nielsen SoundScan.

Leading up to the holiday season, and as a way of increasing public awareness for holiday releases during a time of year when labels put out their priority acts, a TV presence offers excellent value, Zieman says. “It’s a moment when people’s eyes and ears are especially attuned to possible gift ideas,” Zieman adds. “It’s our job to be smart about reaching them.”

And, if a holiday-leaning TV special is airing in the fall, communication between the act’s label and/or manager and the appropriate talent bookers and/or music supervisors needs to begin weeks—if not months—in advance.

“Whenever you have music in June and July to play for your partners, they get excited and motivated,” RCA Music Group executive VP/GM Tom Corson says, referring to music supervisors and agency creatives. Such a proactive time line enables a proper marketing and promotion platform. “You want to leverage the assets from both sides,” Corson adds.

And Corson is not alone in his thinking.

Consider these holiday plans:
- To introduce Josh Groban’s first holiday collection, produced by David Foster and due in late September, Warner Bros. Records is securing a “thematic event” for TV or online, according to label executive VP Diamuid Quinn. This will pave the way to appearances on morning TV shows like NBC’s “Today” as well as Christmas-themed specials.
- Last year, Razor & Tie saw a direct correlation between Twisted Sister appearances on “The Tonight Show with Jay Leno” and VH1 Classics, and sales of the rock band’s 2006 album “Twisted Christmas,” says Michael Krumpner, senior VP of marketing at the label. The disc has sold 69,000 copies, according to Nielsen SoundScan. In the coming weeks, and based on the success it had last year with TV, the label will begin confirming more such appearances (for November and December) and direct-response TV ads for the band, which will be promoting “Twisted Christmas” as well as its new DVD, “A Twisted Christmas Live.”
- Razor & Tie also understands that it’s not just adults that need to be reached via TV. Kids, too, are a captive audience, Krumpner says. On this front, the label’s successful Kidz Bop brand returns this year with its third seasonal disc, “Coolest Kidz Bop Christmas Ever.” Direct-response TV and an October-debuting inaugural tour will surround this release. “Direct-response TV works well with the Kidz Bop brand,” Krumpner says. According to Nielsen SoundScan, Kidz Bop’s 11 CDs (including two previous holiday-themed sets) have collectively sold 7.8 million units.
- Multiple impressions are key. William Morris Agency head of contemporary music Marc Geiger says. But he has other other suggestions: “Bundle and piggyback with other Christmas brand and retail campaigns. If you want to cut through the clutter at Christmas, do a Nokia deal and give away your artist’s album for a dollar or two. But nobody’s going to be smart enough to do that.”

ROAD FOR THE HOLIDAYS

This Year’s Big Christmas Tours Are Already Being Mapped Out

When it comes to touring holiday tours, it’s never too early to start planning. Christmas tours are a no-brainer for acts with established fan bases, says Brock Jones, senior director of booking at Nashville’s Sommet Center. “It’s easy money for them,” Jones says, “and frankly, there’s an audience there.”

So even in the midst of the busy summer concert season, artists, booking agents, promoters and venues have begun piecing together winter outings.

Holiday-themed tours already confirmed between November and January include the GAC Country Music Christmas Tour, plus treks by Natalie Grant, Michael W. Smith, Jars of Clay/Third Day, Brian Setzer, Clay Aiken, Dave Koz & Friends, Ricky Skaggs and Take 6. (Meanwhile, at least two artists who traditionally tour during the season—Martina McBride and Amy Grant—are holding off on holiday dates this year.)

Among other highlights hoping to bring the Christmas spirit to concertgoers:

**TRANS-SIBERIAN ORCHESTRA**

TSO, which launched in 1999 and has since worked its way to be the most consistent holiday touring act, is looking to play about 138 arena concerts during a nine-week period this year, according to Adam Lind, who co-manages the act with Kenneth Kaplan. “When the demand is great in a city,” Lind says, “they’ll do a daytime show and an evening show.”

Led by founder and primary composer Paul O’Neill, TSO ranked No. 24 among Billboard’s top-grossing tours of 2006, ringing up $26.3 million and drawing nearly 700,000 fans to 94 reported concerts. Since 1999, TSO has pulled in about $110 million from 486 shows, according to Billboard Boxscore.

**MANNHEIM STEAMROLLER**

Chip Davis’ 30-year-old Mannheim Steamroller Steamroller production will appear in approximately 14 West Coast cities in scaled-down arenas this year. Last Christmas, Mannheim toured the Northeast, grossing $2.2 million from six concerts reported to Billboard Boxscore. The 2007 outing will offer a ticket price ranging...
Negotiating Credit for Christmas

Contract Terms Can Affect Holiday Royalties

As I lie on the beach soaking up the summer rays, I keep hearing those sleigh bells ringing and jing-ting-tangling, too. So come on! It's a perfect time to draft a Christmas amendment or two.

That's right, a Christmas amendment—the document that amends the recording contract to cover the terms for the Christmas album your artist/client is about to record for the holiday season. And while you're at it, consider how your artist/songwriters might secure a copyright interest in a new arrangement of old holiday songs that are now in the public domain.

It seems that very few labels have any firsthand experience dealing with contract issues involving an artist's Christmas album. More than a dozen attorneys I called say they assume that the albums don't count as part of an artist's recording commitment, i.e., the number of studio-recorded albums an artist must deliver to the label during the term of the contract. And they assume that artists receive lower royalties for those albums. As it turns out, these assumptions aren't always true.

Country music artists apparently release more holiday albums than artists in other genres. Kathy Woods has handled a lot of them as Sony BMG Nashville's senior VP of legal and business affairs.

Woods says that at one time, the label's recording contracts included an option to request a Christmas album. Now, the label simply negotiates a Christmas amendment to the contract when asking an artist to record the special product.

The shift from the option to the amendment came after artists' lawyers wanted the optional album to count toward the minimum recording commitment. Typically, the album doesn't count toward the minimum number of albums an artist must deliver to the label.

"If we're looking for six or seven regular studio albums from that artist, hopefully our sales will be higher on those than on Christmas albums because we'll be selling those all year long," Woods says. "We don't want to substitute a regular album for a seasonal album."

But, as with most other deal points, a highly successful artist could negotiate just about anything, including making the Christmas album part of the recording commitment, Woods says.

Most labels also tend to hold higher reserves against returns for Christmas albums. Woods notes that if a label normally holds 25%-35% of royalties in reserve (i.e., before paying them to the artist in case there are album returns), the label may increase that reserve to 50% since there are often a higher number of returns for a seasonal album.

Woods adds that artist royalty rates are generally the same as for other albums.

So what about those so-called new arrangements of public domain holiday songs?

When I represented indie labels, artists' lawyers occasionally proposed that the songwriter/artist be entitled to mechanical royalties if ASAP or BMI certified that the songwriter composed a new copyrightable arrangement to a public domain song. But not every new arrangement is copyrightable. For example, a pianist's solo performance is really just a performance of the melody to the public domain song—a far cry from, say, a more complex orchestral arrangement of a symphony.

Woods says that Sony BMG Nashville contracts often include a provision that basically says: The label won't pay mechanics on arrangements except when ASAP or BMI credits the arrangement. In that case, the percentage share that the new arrangement is determined to contribute to the composition as a whole will be the percentage of the mechanical rate that the label pays for the new arrangement.

To her surprise, Woods says she actually received a letter for the first time this year from ASAP crediting an arrangement.

An ASAP representative says that the performing rights organization has a group called the Special Classification Committee. Its members—expert composers, arrangers, orchestrators, conductors and publishers—routinely review credits claimed for public domain works.

If the committee determines that an arrangement meets a certain level of creative originality, it may award the writer and publisher credit. The committee then determines what it believes is the fair percentage share for the new arrangement.

BMI does not have a similar committee process, but accepts registrations of copyrightable arrangements, a representative says.

With this information in hand, it's time to get that Christmas amendment and arranging credit in order. So giddy up, giddy up, giddy up, let's go!
THE Q4 QUOTIENT

A Few Holiday Parts That May Be Greater Than This Year's Sales Sum

By KEITH CAULFIELD

2.4M

MSG Entertainment executive VP of productions Jonathan Hochwald estimates that this year's RADIO CITY CHRISTMAS SPECTACULAR will reach approximately 2.4 million concertgoers.

THE FIVE WEEKS OF CHRISTMAS

The aggregate album sales (in millions) of the five weeks ending with Christmas—the most brisk retail period for the music biz—from 1996 to 2006.

G IS FOR GOLD

Seven-times-platinum actually—it's Kenny G's "Miracles," the top-selling Christmas album of the Nielsen SoundScan era. In contrast, we present the top-selling albums whose titles include the words "Chanukkah" (both spellings), "dreidel," "gelt," "latke" or "chosen people." Oy.

5.5M

Microsoft's Xbox 360 has sold more units (5.5 million) in the United States than its same-generation competitors, Sony's PlayStation 3 (1.4 million) and Nintendo's Wii (2.8 million), according to the NPD Group. But the Wii's sales have come since November 2006; in that time, the 360 has sold only 2 million units.

18,000

Between this issue and the end of the year, the industry needs to sell 367 million albums to break even with 2006's final albums number of 588.2 million. From the end of June to the end of 2006 slightly more than 327 million albums were sold.

www.americanradiohistory.com
ON HIS 80TH BIRTHDAY, THE COUNTRY HALL OF FAMER IS STILL STEALING THE SHOW
Charlie Louvin turns 80 on July 7, but the Country Music Hall of Fame legend is moving faster and faster—careerwise, at least.

The celebration of Louvin comes to a head the weekend of July 6-8 in Nashville: On July 6, he performs with special guests at the Mercy Lounge.

On July 7, the surviving Louvin Brother hosts a CD signing and "guest DJ" slot in the afternoon at Grimey's Records, followed by an appearance at the Louvin Brothers Museum in Music Valley Village and a performance that evening at the Grand Ole Opry, of which he has been a member since 1955.

From there, he returns to the museum and the adjacent Texas Troubador Theater to perform at the Midnight Janiboree and sign CDs at the Ernest Tubb Record Shop.

July 8 finds Louvin at the Country Music Hall of Fame for the world-premiere screening of the music video for "Ira," a moving tribute to his late brother Ira Louvin from his recently released self-titled album for the New York-based, Fontana-distributed Tompkins Square label, featuring Marty Stuart on mandolin. On July 3, Louvin also released a digitally-only B-side song EP including "Ira" along with fellow "Charlie Louvin" album track "Knoxville Girl" (featuring singer/songwriter Will Oldham), new versions of the Louvin Brothers' classic "Cash on the Barrelhead," "the more obscure "Glad That I'm Not Him" and previously unreleased "Mama's Angels."

Meanwhile, Louvin continues the heavy touring schedule that commenced with the Feb. 20 release of "Charlie Louvin." Since then he has appeared with Neko Case, Laura Cantrell, Ryan Adams and Cake, and at Bonnaroo. Forthcoming dates include a stop at San Francisco's Hardly Strictly Bluegrass festival in October.

The album itself has been acclaimed by music publications like Mojo and No Depression as well as Entertainment Weekly and The New York Times. Tracks feature such noteworthy guests as George Jones, Wilco's Jeff Tweedy, Lambchop's Kurt Wagner, Bobby Bare, Tom T. Hall and Elvis Costello.

"Charlie has got the ages in his voice," Costello says. "Those records that he cut with his brother are among the most beautiful in all vocal harmony recordings. Needless to say, growing up in England, I came to them through the advocacy of Gram Parsons and, especially, through his renditions of many of those songs with Emmylou Harris."

Indeed, Harris is among the most prominent artists who have recorded Louvin Brothers songs (their "If I Could Only Win Your Love" was her first hit). Others include Johnny Cash and the Byrds (which included Parsons), and more recently Beck and the Raconteurs, as well as Costello.

"I first heard of the Louvin Brothers by collecting bootleg casettes of Elvis Costello shows when I was in high school," Tompkins Square owner Josh Rosenthal says. "One of them had 'Must You Throw Dirt in My Face' (from the Bill Anderson-penned 1966 Louvin hit that Costello included on his 1995 'Kojak Variety' album). Then I saw Charlie play in 2003 and I was really knocked out by his energy."

Rosenthal adds: "I tend to seek out artists who in one way or another are unsung. Charlie is in the Country Music Hall of Fame and he is a living legend, but he is still outside the mainstream. Part of that is because, although he's never stopped recording and performing, he hasn't had a national platform in decades. So in February of 2006, I emailed Charlie out of the blue to see if he'd be interested in doing some recording, and he wrote back, 'Yes, I'm interested' a month later."

Louvins, who lives in Manchester, Tenn., "halfway between Nashville and Chattanooga," remembers his first phone call from Rosenthal.

"He saw that I hadn't had a nationally released record in a long time," Louvin recalls. "He said, 'How would you like to be on my label?' and 'I got distribution' and 'Blah-blah-blah,' and I said, 'I'd love to.' And he drew up a very good contract—probably seven times better than my brother and I had with Capitol—and he came up with the songs and said, 'If you cut these I'm sure they'll get played at college radio and if college radio plays them you can work the universities, and if you don't like them you can change them.' He's the only man in the music business I've dealt with who's done everything he said he would do."

Rosenthal brought in Lambchop's Mark Nevers to produce. "I like the way he gets a real simple, natural sound out of people, like Will Oldham," he says. "And I wanted someone to connect generations. Mark has worked with dozens of top country artists as an engineer, and more recently as a producer for Oldham, Calexico and Lambchop."

Rosenthal also salutes Nevers for his sonic achievement on "Charlie Louvin."

"Marty Stuart's mandolin on 'Ira' has this ethereal sound because it's actually coming down from heaven," Rosenthal says. "And he surrounded up some great guests: Charlie pulled in George Jones and Tom T. Hall and Bobby Bare Sr., who also made a record with Mark. I reeled in a couple and Mark got most of them."

Hall and Bare came together to record. "I think they were on their way fishing," says Louvin, who adds that Costello came in after his gig at last year's Bonnaroo festival.

"I went for the high harmony on [the Louvin's 1955 hit 'When I Stop Dreaming'] and my voice cracked on the first take," Costello says. "Charlie came on the talk back mic and said, 'Meet me in the kitchen.' [at] I was recording in the back parlor and the control room was in the dining room. When I came through the door into the kitchen, Charlie had already retrieved a table spoon from the drawer and was pouring liquid onto it from a bottle. 'Here, drink this,' it's Worcestershire sauce. I always used to keep a bottle of it in my guitar case. I love Worcestershire sauce but I'd never thought of it as a throat remedy. Anyway, it worked and I hit the note true on the second take. The magic ingredient? I think it is the anchovies. It's kill or cure."

For Tift Merritt, who assists Louvin on the album track "Grave on the Green Hillside" (along with Joy Lynn White), "It was such an honor to be part of his record. I found the Louvins when I first played guitar and was listening to Emmylou and trading records with like-minded people. The harmony that they made sets the bar, and when I listen to them now I see the difference they made in her records and those by Gram Parsons and Elvis Costello, it's pretty amazing to be part of something that's influenced two or three generations."

Rosenthal singles out Wilco's Jeff Tweedy as "the one artist who got wind of the project" who asked to be part of it.

"I've been a Louvin Brothers fan for a long time," Tweedy says. "Getting to be a part of anything that Charlie Louvin has done in his musical career is a total thrill for me."

The list of artists who wanted to be on the album but were omitted due to logistics "is about as long as the list of those who made it on," Rosenthal says. "But even with the addition of guests to show the generational influences, we wanted Charlie to really be front and center—and I think Mark nailed that, too."

All the participants are "groyly people," Louvin says. "It thrills and embarrasses you and..."
Congratulations
CHARLIE LOUVIN
on your 80th Birthday

From the LUCAS OIL family
www.lucasoil.com
Happy 80th Birthday Charlie

CHARLIE LOUVIN - 1991 INDUCTEE ALABAMA MUSIC HALL OF FAME

Visit the Alabama Music Hall of Fame and see why we say "Stars DO Fall on Alabama"

617 Highway 72 West, Tuscumbia, AL
http://www.alamhof.org

Love-in: Wilco's JEFF TWEEDY, left, with CHARLIE LOUVIN at the 2007 Bonnaroo festival.

"Those records Charlie Louvin cut with his brother are among the most beautiful in all harmony recordings."

—ELVIS COSTELLO

Your Definitive Source for Industry Information

RECORD RETAILING DIRECTORY:
The essential tool for those who service or sell products to the retail music community. With over 4,600 listings, this directory is the most comprehensive compilation of record retailers, featuring independent and chain store operations, chain headquarters, audio-book retailers and online retailers. Only $215.

ORDER ONLINE
www.orderbillboard.com or call 1-800-562-2706 • 818-487-4582

from >>p.31 makes your chest swell to have big rock artists say, "When I was growing up all I heard was Louvin music"—Elvis, the Wilco gang, the Lambchop boys. But you don't always follow the genre of music you were raised with, and that's happened to a lot of them."

Ira Louvin and younger brother Charles Elzer Loudermilk (they were first cousins of singer/songwriter John D. Loudermilk) were themselves raised in the "Sacred Harp" a cappella hymn-singing tradition of the rural South, having grown up in a poor farm family in northeastern Alabama.

"They have five-part harmonies and that's how Ira sang—not just first tenor," Louvin says of the style, also known as "shape note singing" because it is learned using shapes for notes. "When we started recording for Capitol [producer] Ken Nelson was amazed at what he was doing. "What are you doing up there?" he asked. Ira said, 'You don't like it? He said, "I love it." Ira said, 'I don't know what to call it. I just thought it sounded good and put it in.' He never did do straight harmonies."

Louvin played guitar to his brother's harmonica. The duo first worked as the Radio Twins and, showing the influence of the Delvoye Brothers, Monroe Brothers and Blue Sky Boys, changed their name in 1947 to the simpler, more professional-sounding Louvin Brothers.


"There was a lot of morality in the space of the first four years that we cut, which was all gospel because Capitol already had a secular [brothers act] in Jim & Jesse. But we needed a contract like Custer needed two divisions, and they said they'd sign us if we sang gospel. And Ira was as close to a preacher as you could get when he did narrations. A bunch of the songs pointed you to right or you'd go to hell. It makes life pleasant to think you've done something that changed somebody else to the better side of life."

Back in those days Charlie handled the business end and Ira took care of the music. "It worked pretty good but you know brothers don't like brothers telling them what to do," he says. "I can tell you a dozen that went down: the Williams, Delmoreys, Osbornes, Monroes, Ewells, the list goes on and on. One of them would drink and the other wouldn't and that causes a big problem. I didn't know how to handle a drunk and still don't today."

The Louvin Brothers broke up in 1963. Ira died two years later.

"I tried a bunch of singers, and there were some good ones," says Louvin, who delivered 18 hit singles after launching a solo career. "But if I took anyone on the road they said, 'He's pretty good but he ain't no Ira Louvin.' So now I do several Louvin Brothers songs, but in trio form so they don't compare or accuse me of trying to sound like the Louvin Brothers, which I couldn't do anyway."

And now Louvin has a manager for the first time in Rosenthal.

"I wasn't so keen on managing anyone because I have a lot of other pursuits, but with Charlie, all I want to do is help him get more recognition for what he's done," Rosenthal says. "This an artist who had Elvis Presley open for him on the cup of stardom, who ran into Hank Williams in the MGM studio, who had a teenage Johnny Cash come to a Louvin Brothers show as a fan, and who co-wrote and recorded some of the greatest songs in country music history. Telling to that person on his cell phone everyday is a mind-blower."

Rosenthal says that a live Louvin album is forthcoming later this year, along with more U.S. dates—including two weeks in July with Lucinda Williams—and a European tour.

"Charlie Louvin was half of what is probably the greatest country music duo in history," Rosenthal says. "The influence he has has is inestimable, because the Louvin Brothers heavily inspired the Everly Brothers, who heavily inspired the Beatles. The Byrds and Gram Parsons handed down the Louvins' music, bands like Uncle Tupelo picked it up and handed it back down to Beck and Jack White, who have recently played Louvin Brothers songs live. It's not just country music. It reaches down deep into what we all listen to today. That's what Charlie Louvin is about—showing these connections, showing a continuum."

"People say, 'How does it feel to be 80?' Well, I ain't never been there yet so I don't know how it's supposed to feel," Louvin says. "But I feel good and believe I'm healthy, and I can still carry a tune. And when I get to the place where I can't sing on key, I'll quit."

from www.americanradiohistory.com
Charlie,
I love you for all the times that you have included me. And I am so happy to see you enjoying your super stardom on your 80th birthday.
Happy Birthday and many more.

Kenny

www.kennyisaacs.com
An intimate evening under the stars
Saturday, July 28, 2007

Starry Night
honoring
QUINCY JONES
Ambassador of the 50th GRAMMY® Celebration

benefiting
THE GRAMMY FOUNDATION®

tribute concert performers
Patti Austin • Kenny “Babyface” Edmonds • Gloria Estefan
Anthony Hamilton • Herbie Hancock • James Ingram • Patti LaBelle • John Legend
James Moody • Alice Smith • Clark Terry • Kanye West • Nancy Wilson
and other special guests

muzica, director
David Foster

presented by

To purchase tickets and tables, please contact: Dana Tomarken/Kelly Darr at 310.392.3777

An official event of the 50th GRAMMY Celebration

www.americanradiohistory.com
ALBUMS

**POP**

**ALY & AJ**
Insomniac
Producers: Antonia Armato, Tim James
Hollywood
Release Date: July 10

In which the teen princesses of Radio Disney and their own branding empire construct an endlessly ambitious yet endlessly off-ferescent confessional pop-rock breakup album that deserves to carry them far beyond their teen pop base—in the Pot Benatar era, that would've been likely. Departures range from the delirious ‘80s California new wave sentiment-punk pop of "Like Whoa" to the title cut’s blurt-eyed Nirvana pastiche to “Bulletseye,” with power chords hitting the spot like its title. Tunes are dressed up in a heavenly Euro-pop-synth sparkle, and the lyrics—frequently harmonized through complex Destiny's Child time signatures—turn blood on the tracks into a celebration: “I used to wear your shirt to bed. Now it’s in the trash instead.”

"I'm getting closer to closure;”
"Let me repeat that/I want my stuff back/You can send it in a box.” On their birthday. Their "stupid birthday." —CE

**ROCK**

**SPOON**
Ga Ga Ga Ga Ga Ga
Producers: Spoon, Mike McCarthy, Jon Brion
Merge
Release Date: July 10

The baby-talk title here is actually indicative of what props each song, rhythm and repetition. Spoon has always applied choppy cadences to its guitar- and piano-driven pop songs, punctuated by hand claps, shakers, tambourines and, this time around, a horn section. The brass particularly enhances the explosive “You Got Yr. Cherry Bomb” and “The Undivided.” Apart from keeping a skeletal structure and starting piano beat, “The Ghost of You Lingers” sticks out like “Paper Tiger” did on 2002’s “Kill the Moonlight.” Other highlights like the trippy “Don’t You Evah!” and lyrically loaded “Finer Feelings” help “Ga Ga” stand out as a fun, if somewhat peculiar, addition to the Spoon catalog. Only complaint: At less than 40 minutes, it just makes you fantasize about what Spoon is capable of next.—KH

**THE SMASHING PUMPKINS**
Zeitgeist
Producer: Roy Thomas Baker
Martha's Music/Reprise
Release Date: July 10

The long, weird saga of the Smashing Pumpkins opens a new chapter with "Zeitgeist," their first disc since splitting in 2000. The group was always primarily a fantasy name for Billy Corgan anyway, which features only he and drummer Jimmy Chamberlin from the glory days, is actually more genuine than most. It's still a mess, though an ambitious and grandiose one. Corgan certainly hasn't forgotten how to make a Pumpkins record, as gleaning serrated guitars, fantastic torrents of drums and twisting layers of vocals dominate. But those celestial indulgences are still in place (especially on "United States," the record's end-times centerpiece), Corgan's rock tracks sound weirdly thin, an odd development coming from Queen vet Roy Thomas Baker. He's more disarmingly effective on tracks like "That’s the Way (My Love Is)," a pop gem that leaps off the record, and the "Mellon Collie," referencing closer "Pompeii and Circumstance."—JW

**CROWDED HOUSE**
Time on Earth
Producers: Ethan Johns, Steve Lillywhite
ATO
Release Date: July 10

If you've been at all aware of Neil Finn's steady output in the 11 years since he dismantled Crowded House, none of the bitter-sweet midtempo rock on this reunion album will surprise you. Gone are the more overtly '80s top 40 flourishes, but the project’s 14 tracks are still filled with well-made guitar and piano pop that only missteps when Finn and company lapse into whiny populism (“For the Long Way”). Reminiscent of the cool groove of Finn's '90s solo single "Sinner," the best moments here are catchy and slightly dark like "Heaven That I’m Making," all subtle horns and wah-wah. Topped by Finn’s as-always achingly smooth harmonies about the vagaries of everyday love, this is Crowded House as singa-long-ready as ever.—JL

**THEY MIGHT BE GIANTS**
The Else
Producers: various
Zoo/Idioli
Release Date: July 10

Old-school nerds rejoice: They Might Be Giants' 12th full-length record is arguably their best since 1994’s "John Henry." This is no children’s album or a compilation of odds and ends/internet-only releases. "The Else" is a rock/pop record of the kind that only the Brooklyn-based duo of John Flansburgh and John Linnell can create. These 13 lovably kooky tracks are powered by super-catchy guitar-and-keyboard riffs and well-practiced vocal harmonies. Highlights include low-key opener "I'm impressed," swirling minor-key rocker "Climbing the Walls" and the chugging "Be of the Bird of the Moth," an ode to an obscure insect that harks back to TMBG’s early-'90s heyday, when such random subject matter wouldn't ever get in the way of a great hook.—FC

**MARK RONSON**
Version
Producer: Mark Ronson
RCA
Release Date: July 10

British indie rock has been called a lot of things, but "nutter fun" isn't frequently one of them. which is what makes "Version" such an exhilarating summertime throwdown. Best-known around these parts for producing Lily Allen and Amy Winehouse, Ronson takes the occasion to decorate songs by Coldplay ("God Put a Smile Upon Your Face," given a James Bond-theme treatment featuring the Daptone Horns), the Smiths and even Ryan Adams with several coats of sunshine-colored paint, throwing horns, splashing drums and assorted Snax/Volt touches all over everything. Not surprisingly he gives prime screen time to his ladies: Allen turns the Kaiser Chiefs' "Oh My God" into a flight-ready R&B workout; Winehouse's horn-washed cover of the Zutons' "Valerie" is single-worthy. Jammed with ambition and a sense of good will you can almost read "Version" as the massively enjoyable sound of a guy determined to not miss a minute of his moment.—JV

**GOGOL BORDELLO**
Super Taranta!
Producer: Victor Van Vugt
SideOneDummy
Release Date: July 10

OK, so these boys are still crazy in the best possible way, blending Eastern European Gypsy stylings and a punk rock sensibility into a frenzied, frenzied sound that has no real peer or progenitor in pop music. Imagine the B-52s playing a wedding in Siberia and you'll have a loose idea of what's in store on these 14 tracks. "Ultimate" gets things going in a frenzied list of fiddles, accordion and guitar as Eugene Hutz urges us to "Go forever crazy with it," while the politically minded "Zina-Marina" and "Forces of Victory" weave some rock guitar crunch into the mix. There's plenty of social commentary on such tracks as "Harem in Tuscany (Taranta)," "Tribal Connection," and "Your Country," while "American Werewolf" offers a genuinely hysterical comparison of cultural institutions—and is likely the only rock song that will mention marinated herring this year.—GG

continued on >p44
### SINGLES

#### JOANNA COTTON

**The Prize**

*Country:*

**Producer:** Peter Collins  
**Writers:** J. Cotton, G. Barnhill  
**Publishers:** EMI April, Land of Cotton, ASCAP, Green Canyon Wilderness, SESAC  
**Warner Bros.**

She might be new to country radio, but Joanna Cotton's impressive pipes have already earned her a legion of fans among Nashville's club crowd. The one-time Juilliard attendee can belt out an aria with the best of them, but country music is her first love, and on this fine modern arrangement, forthcoming Warner Bros. debut "High Maintenance" she conjures a bluesy Delta sensibility. A thumping beat and tasty banjo licks accompany Cotton's earthy vocal as she segues effortlessly into an empowering lyric about wanting a lover who is willing to look a little deeper and be worthy of her affections. Produced by Peter Collins, the track is fresh and inventive, keeping Cotton's stellar vocal at the forefront. It's a great single, sure to make listeners eager to hear more from this inviting new talent.  

#### KATRINA CARLSON WITH HOWARD JONES

**No One Is to Blame**

*Country:*

**Producer:** Ron Aniello  
**Publishers:** Howard Jones/ Kozialt, BMI  
**Kataplectic**

Katrina Carlson has established a quiet, but persistently prosperous reputation at AC radio with five hits, beginning with 2003's Benny Mardones duet "I Know You By Heart," then an enduring cover of the Cars' "Drive" through to top 15 2006 hit "You Are Christmas." Upcoming full-length "Here and Now" is previewed with another creatively arranged cover/duet: 1986 AC No.1 "No One is to Blame," featuring the song's original artist, Howard Jones, on vocals and piano. Production from Ron Aniello (Barenaked Ladies, Lifehouse, Jars of Clay) keenly preserves familiar elements, as Carlson and Jones trade off with innate chemistry that makes the song sound as if it were always meant to be delivered in such a way. "Blame" feels primed to fuel Carlson's first top 10 at the format. Utterly charming—CT

### BLUES

#### TAB BENOIT

**Power of the Pontchartrain**  
Producers: Tab Benoit, David Z  
**Teltar**  
**Release Date:** June 26

Louisiana bluesman Tab Guevara has just released the best album of his career on us. "Power of the Pontchartrain" is an 11-track wonder that showcases Benoit's thorough command of contemporary blues. He's got it going on here with splendid songwriting, gritty vocals and choice lead guitar work. He cut the record with Louisiana band Leroux, a crew that carries a pretty heavy reputation in the bayou country. The disc opens with killer blues tune "Don't Make No Sense," and the groove only gets better. Benoit taps his Cajun roots for the very cool "Sac-cau-lait Fishing," knocks off a great soul number on "Guilt of Lovin' You" and imparts a decidedly bluesy vibe to the CSN&Y classic "For What It's Worth."  

### LATIN

#### B-SIDE PLAYERS

**Fire in the Youth**

*Producers:* Quetzel Flores, Karlos Paez, Damian DelRobby  
**Concord Picante**  
**Release Date:** July 10

Who can throw down references to Emiliano Zapata, Victor Jara and Che Guevara on the opening track of an album and make it sound like a war cry for the most fun party of revolutionaries ever? Though the B-Side Players' first release on Concord Records—home to the similarly motivated Ozomotli—is deadly serious about lifting up La Raza, the music is never secondary to the message. Singer Karlos Paez is a convincing reggae balladeer in the vein of Bob Marley, but with versatile guitar work from Quetzel Flores and top-notch brass and percussion from the band, he can flow seamlessly to cumbias, Afro—"Can't No Group Hold My Body Down." "Devil Don't Sleep" is an inventive Farris original with a Tom Waits vibe, while "I'll Take You There" is a powerful rendition of the Staple Singers classic. Farris has an amazing voice, and this sounds like the music he was born to sing.  

#### GLORIA ESTEFAN

**No Llores**

*Global:*

**Producers:** Emilio Estefan Jr., Banco Fink  
**Writers:** G. Estefan, E. Estefan, R. Gaitán, A. Gaitán  
**Publisher:** Foreign Import  
**BMI**

On upcoming "90 Mil- las," Gloria Estefan returns to her Cuban roots with a contemporary twist, recording all original material whose sound harks back to the old country. First single "No Llores" bears a vintage feel in its improvisational call-and-response structure and nostalgically lyrical. But it is contem- porized with a veritable Who's Who of Latin musicians, including legendary guitarists Carlos Santana (on electric) and José Feliciano (acoustic). Emphasis here is as much on Estefan as it is on the players, under- scoring a different project with a novel approach. Aside from its overall catchiness and infectiousness, make-me-get-up-and-dance rhythm, "No Llores" is a standout for im- peccable production and en- viable mix that allows every instrumental line (and there are many) to resonate with belt-like clarity. This is real music, to be danced to as much as cherished for its adept skill—LC

#### BRAD PAISLEY

**Online**

*Country:*

**Producer:** Frank Rogers  
**Writers:** B. Paisley, C. Dubois, K. Lovelace  
**Publishers:** EMI April/New Sea Gayle/He Didn't Have to Be, ASCAP  
**Anita Nashville**

Brad Paisley follows previous No.1 "Ticks" with another humorous offering sure to top the charts. As he demonstrated on such hits as "Alcohol" and "Celebrity," he has an uncanny knack for penning songs that tap into America's cultural zeitgeist, serving up wry observations that strike a universal chord. Penned by Paisley, Chris DuBois and Kelley Lovelace, the lyric of "Online" describes a guy working at the Pet Pit, living in his parents' basement, a "sci-fi fanatic, mild asthmatic" who isn't a big hit with the ladies. But all those changes when he logs in: "Online I'm out in Hollywood/6/9" and look damn good/Even on a slow day I can have a three-way chat/With two women at one time/1'm so much cooler online." The lyric and key hook line after another, and Paisley's tongue-in-cheek performance is perfection. This is the second single from his new CD, "5th Gear," and one of many gems on this outstanding collection.  

### CHUBBY CHECKER

**Knock Down the Walls**

*Country:*

**Producer:** The Hill, HI/F  
**Writer:** C. Checker  
**Publisher:** CC Publishing, ASCAP  
**TEEC**

Now here's one for the record books. The legendary Chubby Checker twists his way to bubbling under the AC list with "Knock Down the Walls." The 66-year-old has never appeared on the AC chart, and last reached the pop top 40 as a lead some 43 years ago after first appearing in 1959. No fewer than eight versions of this track—which he wrote—are available with a mighty vital Checker sound- ing like a cross between Bob Seger and Rick Astley. Most fun is the poppy Radio Disney Mix, which fuses a knee- bending beat, bleating horns and instrumental zips to get the party started, whether you're pinning the tail on the donkey or assembling scenic puzzles at the senior center. All bases are playfully covered in other versions, with not terribly dissimilar pop, top 40, dance, urban, rock, AC and instrumental mixes. The track is available on amazon.com, iTunes and Target. Who's to say that Checker's not des- tined to score a checkout with "Walls"? Talk about Christmas in July—CT

---

**LEGEND/SOURCES**

**EDITED BY JONATHAN COHEN (A BRUM) AND CHUCK TAYLOR (SINGLES)**  
**CONTRIBUTORS:** Areb Shemuel, Troy Carpenter, Chuck Eddy, Gary Reiff, Katie Hasty, Jessica Littmann, Jackie McCarthy, Jill Menze, Deborah Evans, Brian Telerman, Philip Van, 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, NY 10003) or to the writers in the appropriate bureaus.
IZ IS BIG BIZ

LA's Hawaiian singer/songwriter Kamakawiwo'ole enters The Billboard 200 at No. 44 with "Wonderful World," selling 17,000 units, as his best sales week yet, and he earns his second No. 1 on Top World Music. The album hit stores June 26, exactly 10 years after his death in 1997.

PARK VIEW

"Unkin Kerf's seventh! No. 1 on Modern Rock spends a 13th consecutive week atop the chart with 'What We're Done,' marking the group's biggest stay in the chart's lead position. "Numb" began a 12-week reign for the band in November 2003.

"TIGER" PAWS

Fred atristor's first top 10 as "Easy Tiger"蓬勃 on The Billboard 200 at No. 7. His prior chart had been a No. 26 peak for 2005 set "Cold Roses." This is his ninth album to enter the list since 2001 when "Goth" bowed at No. 59.

CHART BEAT

>> "Montana"/"Meet Miley Cyrus," a double-CD set that serves as a soundtrack and showcase for the actress who plays the show's title role, opens with 326,000 units, about 16% larger than the opener for the first "Montana" soundtrack. The album from the Disney Channel series became the surprise hit of last year's holiday season, leading The Billboard 200 for two weeks. Although it did not hit stores until Oct. 24, it became the top-selling set of the fourth quarter, selling 2 million copies in that span.

With a start of 291,000 copies, Clarkson can take solace in the awareness that her second album was an unqualified success by any measure, even though it never spent even a week at No. 1. The "Idol" champ's 2004 release, "Breakaway," peaked at No. 1, but went on to sell 5.8 million copies, was the third best seller of 2005, yielded five top 10 hits on Pop 100 Airplay and attracted two Grammy Awards. Not a bad run for a sophomore album, so even if Clarkson's new "My December" never reaches No. 1, as her first one did, it still has room to become successful.

Both contemporaries and their labels gave full force to this chart battle. Clarkson was featured on a bevy of magazine covers and made recent TV stops on "Good Morning America" and "The Tonight Show With Jay Leno." Even with the pupil of Cyrus' popular series, Walt Disney Records took nothing for granted. The label even staged an appearance at a San Diego-area Walmart for Cyrus on three days' notice, drawing more than 5,000 fans with no advertising, just a pair of radio interviews and a blurb on her Web site.

FAREWELLS: A work and away from the office, I have experienced more "goodbyes" in the first half of 2007 than I would normally want to digest in an entire year. That list includes two label liaisons with long ties to Billboard's chart department, the most recent being Warner Bros. Records VP of advertising Rochelle Staub, who is retiring after a stint of 28 years. She wore several hats in the 18 years I've worked with the charts team, but the common thread regardless of her title, was that she absorbed the ins and outs of Billboard's lists like nobody else I know.

Shortly after I started managing The Billboard 200 in 1990, Charlie Springer, then VP of sales for Warner Bros., grinned at me and said, "Yeah, it'll be a while before you understand your job as well as Rochelle does." It wasn't just that she knew our methodologies. She swam through the Nielsen Music numbers that build our charts and any other data she could grab, which equipped her to not only explain how and why her label's albums were selling, but to take the pulse of the overall market. To wit, at least two of the tidbits reported in this column last week were observations she shared with me.

Her move from the Bunny comes less than two months after the restructuring of Columbia saw VP of marketing Lisa Wolfe exit after 22 years with that label. Like Staub, she had been a long-time friend of the charts department who helped our team connect the dots. In her most recent position and her earlier stint in the promotion department, Wolfe was another student of the charts, always eager to revel in the stories our lists told.

She and Staub never met but they have much in common. Of the many chart hawks who used to consult Billboard weekly, they were among the few who easily adjusted in the early '90s when our lists moved from retail and radio surveys to data from Nielsen BDS and Nielsen SoundScan.

Staub will consult Warner Bros. through at least the end of the summer, but looks forward to writing a novel. No fooling. And, I won't be surprised if Wolfe ends up in our game again at another music company. I offer both of them the sincere thanks of the entire charts staff.

Cyrus Beats Clarkson In Battle Of Network Stars

Market Watch

Weekly Album Sales

Week-Ending

<table>
<thead>
<tr>
<th>Week</th>
<th>Album Sales</th>
<th>Digital Sales</th>
<th>Shrink Sales</th>
<th>Overall Sales</th>
</tr>
</thead>
<tbody>
<tr>
<td>This Week</td>
<td>8,830,000</td>
<td>953,000</td>
<td>15,664,000</td>
<td>25,154,000</td>
</tr>
<tr>
<td>Last Week</td>
<td>8,905,000</td>
<td>1,015,000</td>
<td>15,877,000</td>
<td>34,387,000</td>
</tr>
<tr>
<td>Change</td>
<td>-0.8%</td>
<td>-6.1%</td>
<td>-1.3%</td>
<td>-15.1%</td>
</tr>
<tr>
<td>This Week</td>
<td>9,537,000</td>
<td>612,000</td>
<td>11,222,000</td>
<td>21,329,000</td>
</tr>
<tr>
<td>Change</td>
<td>-8.0%</td>
<td>55.7%</td>
<td>39.6%</td>
<td>-15.1%</td>
</tr>
</tbody>
</table>

Weekly Album Sales (Million Units)

<table>
<thead>
<tr>
<th>Week</th>
<th>2005</th>
<th>2006</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>35</td>
<td>270.6 million</td>
<td>229.8 million</td>
<td>229.8 million</td>
</tr>
<tr>
<td>30</td>
<td>229.8 million</td>
<td>229.8 million</td>
<td>229.8 million</td>
</tr>
<tr>
<td>25</td>
<td>229.8 million</td>
<td>229.8 million</td>
<td>229.8 million</td>
</tr>
<tr>
<td>20</td>
<td>229.8 million</td>
<td>229.8 million</td>
<td>229.8 million</td>
</tr>
<tr>
<td>15</td>
<td>229.8 million</td>
<td>229.8 million</td>
<td>229.8 million</td>
</tr>
<tr>
<td>10</td>
<td>229.8 million</td>
<td>229.8 million</td>
<td>229.8 million</td>
</tr>
<tr>
<td>5</td>
<td>229.8 million</td>
<td>229.8 million</td>
<td>229.8 million</td>
</tr>
<tr>
<td>0</td>
<td>229.8 million</td>
<td>229.8 million</td>
<td>229.8 million</td>
</tr>
</tbody>
</table>

ALBUM SALES

- Digital Sales: 254,755,000
- Shrink Sales: 205,665,000
- Overall Sales: 460,420,000

SALES BY ALBUM FORMAT

- Digital: 164,697,000
- Cassettes: 131,000
- Other: 464,000

For more information, go to www.billboard.com/fred.
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Album</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>MILEY CYRUS</td>
<td>Hannah Montana 2</td>
<td>My December</td>
</tr>
<tr>
<td>BOY GEORGE</td>
<td>Rose Garden</td>
<td>I Spy</td>
</tr>
<tr>
<td>THE WHITE STRIPES</td>
<td>Tomiko von Tedder-Wilson</td>
<td>I Spy</td>
</tr>
<tr>
<td>BRIAN PAULSON</td>
<td>Toccata</td>
<td>5th Gear</td>
</tr>
<tr>
<td>AMY WINEHOUSE</td>
<td>I Still Believe</td>
<td>Back To Black</td>
</tr>
<tr>
<td>WEA</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BLONDIE</td>
<td>Heart Of Glass</td>
<td>Heart Of Glass</td>
</tr>
<tr>
<td>REJECTS</td>
<td>197</td>
<td></td>
</tr>
<tr>
<td>BAD BRAINS</td>
<td>100</td>
<td></td>
</tr>
<tr>
<td>ALACRANES MUSICAL</td>
<td></td>
<td></td>
</tr>
<tr>
<td>AKON</td>
<td>29</td>
<td>SVENTURA</td>
</tr>
<tr>
<td>MAROON 5</td>
<td>155</td>
<td></td>
</tr>
<tr>
<td>T-FLIN</td>
<td></td>
<td></td>
</tr>
<tr>
<td>FERGIE</td>
<td>Ace</td>
<td>The Dutchess</td>
</tr>
<tr>
<td>WILLY VON BIELEFELD</td>
<td>1987/88/89</td>
<td></td>
</tr>
<tr>
<td>RIAHANNA</td>
<td>Good Girl Gone Bad</td>
<td></td>
</tr>
<tr>
<td>BEASTIE BOYS</td>
<td>Product Of OurSELVES</td>
<td>The Mix-Up</td>
</tr>
<tr>
<td>K. REESE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>FABOLOUS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>AVRIEL LAVIGNE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TAYLOR SWIFT</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DAUGHTY</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NEYO</td>
<td></td>
<td></td>
</tr>
<tr>
<td>CARRIE UNDERWOOD</td>
<td>Westerner</td>
<td>Because Of You</td>
</tr>
<tr>
<td>KARI MAHON</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SHIP BOY</td>
<td></td>
<td></td>
</tr>
<tr>
<td>THE POLICE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>NICKELBACK</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MICHAEL BUBLE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BIG &amp; RICH</td>
<td></td>
<td></td>
</tr>
<tr>
<td>LIFELINE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>AKON</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PLAIN WHITE T S</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SOUNDRACK</td>
<td></td>
<td></td>
</tr>
<tr>
<td>JASON ALDEAN</td>
<td></td>
<td></td>
</tr>
<tr>
<td>ROBIN THICKE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>Devil's Playground</td>
<td></td>
</tr>
<tr>
<td>JUSTIN TIMMERLACE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PEARL JAM</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DJ Khaled</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TRAVELING WILBURYS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TIM McGRAW</td>
<td></td>
<td></td>
</tr>
<tr>
<td>GWEEN STEFANI</td>
<td></td>
<td></td>
</tr>
<tr>
<td>TIMBRELAND</td>
<td></td>
<td></td>
</tr>
<tr>
<td>JAMES RODGERS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>MASCIAL FLAVS</td>
<td></td>
<td></td>
</tr>
<tr>
<td>FALL OUT BOY</td>
<td></td>
<td></td>
</tr>
<tr>
<td>BOHE THUGS-N-HARMONY</td>
<td></td>
<td></td>
</tr>
<tr>
<td>PARAMORE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>DADDY YANKEE</td>
<td></td>
<td></td>
</tr>
<tr>
<td>OZZY OSBOURNE</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**THE BILLBOARD 200 ARTIST INDEX**

- **New**
- **Old**
- **Legend for rules and explanations.**

**Historical Note:** The Billboard 200 chart is a weekly music chart that ranks the best-performing albums in the United States, based on sales data from record stores. The chart has been published since 1949 and is compiled by Billboard magazine. The chart reflects the popularity of albums in the United States and is a key indicator of the success and popularity of various artists and their music. The chart is based on actual sales figures, not just digital sales or streaming. This chart reflects the popularity of albums as of July 14, 2007.
### HOT 100 AIRPLAY

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist/Song (Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LIMP BICEP</td>
<td>SLAMMED flat (Geffen)</td>
</tr>
<tr>
<td>2</td>
<td>WHAT I'VE DONE</td>
<td>HUEY (POP, Never)</td>
</tr>
<tr>
<td>3</td>
<td>GET IT SHAWTY</td>
<td>FERGIE (WILL.I.AM / A &amp;M)</td>
</tr>
<tr>
<td>4</td>
<td>THE SWEET ESCAPE</td>
<td>NELLY (ISLAND / IDJMG)</td>
</tr>
<tr>
<td>5</td>
<td>STARTING OVER</td>
<td>HINDERS (RAMEN)</td>
</tr>
<tr>
<td>6</td>
<td>I BLAME IT ON MYSELF</td>
<td>LINKIN PARK (WARNER BROS.)</td>
</tr>
<tr>
<td>7</td>
<td>WE TALKIN' ABOUT</td>
<td>JOURNEY (LEGACY)</td>
</tr>
<tr>
<td>8</td>
<td>WHAT I'M HAVING TO TELL YOU</td>
<td>STEVE AOKI feat. (DEF JAM / IDJMG)</td>
</tr>
<tr>
<td>9</td>
<td>IT'S NOT OVER</td>
<td>BRIAN ADAMS (POLYGRAM / JIVE)</td>
</tr>
<tr>
<td>10</td>
<td>I'M NOT ALONE</td>
<td>MAKING THE SCENE (LAVA)</td>
</tr>
</tbody>
</table>

### HOT DIGITAL SONGS

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist/Song (Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>WHAT I'VE DONE</td>
<td>HUEY (POP, Never)</td>
</tr>
<tr>
<td>2</td>
<td>THE SWEET ESCAPE</td>
<td>NELLY (ISLAND / IDJMG)</td>
</tr>
<tr>
<td>3</td>
<td>GET IT SHAWTY</td>
<td>FERGIE (WILL.I.AM / A &amp;M)</td>
</tr>
<tr>
<td>4</td>
<td>THE SWEET ESCAPE</td>
<td>NELLY (ISLAND / IDJMG)</td>
</tr>
<tr>
<td>5</td>
<td>STARTING OVER</td>
<td>HINDERS (RAMEN)</td>
</tr>
<tr>
<td>6</td>
<td>I BLAME IT ON MYSELF</td>
<td>LINKIN PARK (WARNER BROS.)</td>
</tr>
<tr>
<td>7</td>
<td>WE TALKIN' ABOUT</td>
<td>JOURNEY (LEGACY)</td>
</tr>
<tr>
<td>8</td>
<td>WHAT I'M HAVING TO TELL YOU</td>
<td>STEVE AOKI feat. (DEF JAM / IDJMG)</td>
</tr>
<tr>
<td>9</td>
<td>IT'S NOT OVER</td>
<td>BRIAN ADAMS (POLYGRAM / JIVE)</td>
</tr>
<tr>
<td>10</td>
<td>I'M NOT ALONE</td>
<td>MAKING THE SCENE (LAVA)</td>
</tr>
</tbody>
</table>

### ADULT TOP 40

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist/Song (Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>MAKE ME WONDER</td>
<td>NELLY (IP)</td>
</tr>
<tr>
<td>2</td>
<td>THE WAY I ARE</td>
<td>KIMBERLEY WELCH (TOOTH &amp; NAIL)</td>
</tr>
<tr>
<td>3</td>
<td>LOST IN THIS MOMENT</td>
<td>BAND BOX (GUMBO)</td>
</tr>
<tr>
<td>4</td>
<td>I'M NOT ALONE</td>
<td>MAKING THE SCENE (LAVA)</td>
</tr>
<tr>
<td>5</td>
<td>WHAT I'M HAVING TO TELL YOU</td>
<td>STEVE AOKI feat. (DEF JAM / IDJMG)</td>
</tr>
<tr>
<td>6</td>
<td>IT'S NOT OVER</td>
<td>BRIAN ADAMS (POLYGRAM / JIVE)</td>
</tr>
<tr>
<td>7</td>
<td>I'M NOT ALONE</td>
<td>MAKING THE SCENE (LAVA)</td>
</tr>
<tr>
<td>8</td>
<td>THE SWEET ESCAPE</td>
<td>NELLY (ISLAND / IDJMG)</td>
</tr>
<tr>
<td>9</td>
<td>WE TALKIN' ABOUT</td>
<td>JOURNEY (LEGACY)</td>
</tr>
<tr>
<td>10</td>
<td>WHAT I'M HAVING TO TELL YOU</td>
<td>STEVE AOKI feat. (DEF JAM / IDJMG)</td>
</tr>
</tbody>
</table>

### MODERN ROCK

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist/Song (Label)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>WHAT I'VE DONE</td>
<td>HUEY (POP, Never)</td>
</tr>
<tr>
<td>2</td>
<td>THE SWEET ESCAPE</td>
<td>NELLY (ISLAND / IDJMG)</td>
</tr>
<tr>
<td>3</td>
<td>GET IT SHAWTY</td>
<td>FERGIE (WILL.I.AM / A &amp;M)</td>
</tr>
<tr>
<td>4</td>
<td>THE SWEET ESCAPE</td>
<td>NELLY (ISLAND / IDJMG)</td>
</tr>
<tr>
<td>5</td>
<td>STARTING OVER</td>
<td>HINDERS (RAMEN)</td>
</tr>
<tr>
<td>6</td>
<td>I BLAME IT ON MYSELF</td>
<td>LINKIN PARK (WARNER BROS.)</td>
</tr>
<tr>
<td>7</td>
<td>WE TALKIN' ABOUT</td>
<td>JOURNEY (LEGACY)</td>
</tr>
<tr>
<td>8</td>
<td>WHAT I'M HAVING TO TELL YOU</td>
<td>STEVE AOKI feat. (DEF JAM / IDJMG)</td>
</tr>
<tr>
<td>9</td>
<td>IT'S NOT OVER</td>
<td>BRIAN ADAMS (POLYGRAM / JIVE)</td>
</tr>
<tr>
<td>10</td>
<td>I'M NOT ALONE</td>
<td>MAKING THE SCENE (LAVA)</td>
</tr>
</tbody>
</table>

Data for week of JULY 14, 2007  
For chart reprints call: 646.654.4633  
Go to www.billboard.biz for complete chart data.
**POP 100**

**Artists**

**Big Girls Don't Cry**
**Umbrella**
**Like This**
**Sober**
**Do It**
**Love Story**
**Tell Me It's Over**
**Summertime**
**This Is How I'm Feeling**

**Song Titles**

**The Way I Live**
**Sexy Lady**
**First Time**
**Because of You**
**We Take It Over**
**Lost in This Moment**
**Same Girl**
**Ticks**
**Like This**

**Labels**

**Big Oomp/Koch**
**Universal Republic**
**Big Oomp/Koch**
**Universal Republic**
**Big Oomp/Koch**
**Interscope**
**Atlantic**
**Interscope**
**Big Oomp/Koch**

---

**POP 100 AIRPLAY**

**Artists**

**American Idiot**
**Bleeding Love**
**Ain't No Other Man**
**Between the Devil**
**Sweet Dreams**
**Happy Endings**
**Prisoner**
**The Great Escape**
**Doomsday**
**Gonna Be Someone Else**

**Song Titles**

**Every Time**
**Under the Sun**
**Ladies of the Canyon**
**I'm Gonna Be Someone Else**
**Time After Time**
**Let's Keep It That Way**
**Stop**
**Doctor of Love**
**Natural Selection**

**Labels**

**Green Note/Interscope**
**Columbia**
**Columbia**
**Elektra**
**Capitol**
**MCA/Universal**
**MCA/Universal**
**Columbia**
**Universal**

---

**HOT SINGLES SALES**

**Artists**

**Lady Gaga**
**The Weeknd**
**Kanye West**
**BTS**
**Billie Eilish**
**The Weeknd**
**Taylor Swift**
**Bad Bunny**
**Drake**
**Ariana Grande**

**Song Titles**

**Only The World**
**Blinding Lights**
**Shape of You**
**Everybody Wants You**
**Adorn**
**Hello**
**Shallow**
**Lose You To Love Me**
**Waste Light**
**Bad Guy**

**Labels**

**Sony Music/Reprise**
**Sony Music/Reprise**
**Sony Music/Reprise**
**Interscope/Republic Records**
**Atlantic**
**Columbia**
**Atlantic**
**Republic Records**
**Columbia**
**Polydor**
OF THE HOT R&B/HIP-HOP ALBUMS

**TOP R&B/HIP-HOP ALBUMS**

**ARTIST**

**1.** Antonio Hamilton
**2.** Ne-Yo
**3.** Anthony Hamilton
**4.** Marc Broussard
**5.** Dirty

**Title**

**1.** The Notorious B.I.G. — **Bad Boy**
**2.** Ne-Yo — **Because Of You**
**3.** Anthony Hamilton — **Brown Eyed Soul: Exceptional**
**4.** Marc Broussard — **Voodoo**
**5.** Dirty — **The Art Of Storytelling**

**Number**

**1.** 1
**2.** 2
**3.** 3
**4.** 4
**5.** 5

**Weeks on Chart**

**1.** 20
**2.** 17
**3.** 17
**4.** 16
**5.** 15

**For a complete listing of the Hot R&B/Hip-Hop Albums, check out www.billboard.com

**TOP BLUES ALBUMS**

**ARTIST**

**1.** Stevie Ray Vaughan & Double Trouble
**2.** Joe
**3.** Kenny Wayne Shepherd
**4.** Tinsley Ellis
**5.** Tab Benoit

**Title**

**1.** The Best Of Stevie Ray Vaughan
**2.** Joe — **Juke Joint**
**3.** Kenny Wayne Shepherd — **Keep It Going**
**4.** Tinsley Ellis — **Deep Blues**
**5.** Tab Benoit — **Trading Marks**

**Number**

**1.** 10
**2.** 10
**3.** 10
**4.** 10
**5.** 10

**Weeks on Chart**

**1.** 20
**2.** 20
**3.** 20
**4.** 20
**5.** 20

BET AWARDS REWARD GUESTS

The seventh annual BET Awards, which aired June 26, serve up major increases for several participants on Top R&B/HIP-HOP Albums. Robin Thicke’s spiked-up rendition of “Lost Without You” gains a 21% spike that returns his album to the chart’s top 10 for the first time in two weeks (14-9). Beyoncé’s show-stopper nets her best increase since the April 21 issue (27-20, 26%). Diddy earns the Pacesetter honor, jumping 66-51 with a 27% boost.

Elsewhere “Desire,” Pharaohe Monch’s long-awaited sophomore release, collects this list’s Hot Shot Debut (No. 13), entering The Billboard 200 at No. 58 (12,000 sold). In 1999 “Internal Affairs” bowed at No. 6 on R&B Albums and No. 41 on the chart (33,000). — Raphie George

**BETICIALS**

**GRANDMA GRISWOLD**

**SOUNDRACK**

**ALICANTE (BROMICHE) (8-9)**

**24.** 41
**25.** 41
**26.** 41
**27.** 41
**28.** 41

**Number**

**1.** 12
**2.** 12
**3.** 12
**4.** 12
**5.** 12

**Weeks on Chart**

**1.** 12
**2.** 12
**3.** 12
**4.** 12
**5.** 12

**For a complete listing of the Hot R&B/Hip-Hop Albums, check out www.billboard.com

**Go to www.billboard.biz for complete chart data**

**www.americanradiohistory.com**
HOT COUNTRY SONGS

<table>
<thead>
<tr>
<th>#</th>
<th>Title</th>
<th>Artist</th>
<th>Week</th>
<th>Peak</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>LUCKY MAN</td>
<td>Montgomery Gentry</td>
<td>1</td>
<td>35</td>
</tr>
<tr>
<td>2</td>
<td>WRAPPED</td>
<td>George Strait</td>
<td>2</td>
<td>33</td>
</tr>
<tr>
<td>3</td>
<td>LOST IN THE SHADOWS</td>
<td>Wade Bowen</td>
<td>3</td>
<td>30</td>
</tr>
<tr>
<td>4</td>
<td>TIME OF MY LIFE</td>
<td>George Strait</td>
<td>4</td>
<td>29</td>
</tr>
<tr>
<td>5</td>
<td>TELL IT LIKE IT IS</td>
<td>Dierks Bentley</td>
<td>5</td>
<td>28</td>
</tr>
<tr>
<td>6</td>
<td>COUNTRY ROAD</td>
<td>Tracy Lawrence</td>
<td>6</td>
<td>29</td>
</tr>
<tr>
<td>7</td>
<td>TEARDROPS ON MY GUITAR</td>
<td>Taylor Swift</td>
<td>7</td>
<td>26</td>
</tr>
<tr>
<td>8</td>
<td>LUCKY MAN</td>
<td>Montgomery Gentry</td>
<td>8</td>
<td>21</td>
</tr>
<tr>
<td>9</td>
<td>I STILL HATE YOU</td>
<td>Tracy Lawrence</td>
<td>9</td>
<td>19</td>
</tr>
<tr>
<td>10</td>
<td>EVERYDAY AMERICA</td>
<td>Sugarland</td>
<td>10</td>
<td>15</td>
</tr>
</tbody>
</table>

The chart for July 14, 2007, shows the top 10 songs in Hot Country Songs category. Montgomery Gentry's "LUCKY MAN" is at the top, followed by George Strait and Wade Bowen. Tracy Lawrence and Taylor Swift also have songs in the top 10. Radio & Records' Country Daily Update logo is displayed with a website link to RadioAndRecords.com.
**Latin Airplay**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Label(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>My Destiny</td>
<td>UMBRELLA</td>
<td>UNIVERSAL LATINO</td>
</tr>
<tr>
<td>Rapture</td>
<td>ROLLING STONES</td>
<td>BMG PROMO</td>
</tr>
<tr>
<td>Do You Know (The Ping Pong Song)</td>
<td>ENCORE RECORDS</td>
<td>EPIC PROMO</td>
</tr>
<tr>
<td>Stand Badman</td>
<td>MAKES ME WONDER</td>
<td>GEDO MUSIC</td>
</tr>
<tr>
<td>All Good Things (Come to an End)</td>
<td>UMBRELLA</td>
<td>UNIVERSAL LATINO</td>
</tr>
<tr>
<td>Defying Gravity</td>
<td>DONNA SUMMER</td>
<td>ARISTA</td>
</tr>
<tr>
<td>You're the One</td>
<td>STRANGER</td>
<td>MAGNETIC</td>
</tr>
<tr>
<td>I Can't Wait</td>
<td>QUE LOREN</td>
<td>LATIN TECHNOLOGY</td>
</tr>
<tr>
<td>Put 'Em Up</td>
<td>Dwayne Wayne</td>
<td>MUTE</td>
</tr>
<tr>
<td>Just Do It In Your Arms Tonight</td>
<td>Kankan</td>
<td>SONY</td>
</tr>
<tr>
<td>So Far</td>
<td>Black Eyed Peas</td>
<td>PYREXIA</td>
</tr>
</tbody>
</table>

**Latin Albums**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Label(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Made Of Honor</td>
<td>UMBRELLA</td>
<td>UNIVERSAL LATINO</td>
</tr>
<tr>
<td>My Destiny</td>
<td>UMBRELLA</td>
<td>UNIVERSAL LATINO</td>
</tr>
<tr>
<td>Rapture</td>
<td>ROLLING STONES</td>
<td>BMG PROMO</td>
</tr>
<tr>
<td>Do You Know (The Ping Pong Song)</td>
<td>ENCORE RECORDS</td>
<td>EPIC PROMO</td>
</tr>
<tr>
<td>Stand Badman</td>
<td>MAKES ME WONDER</td>
<td>GEDO MUSIC</td>
</tr>
<tr>
<td>All Good Things (Come to an End)</td>
<td>UMBRELLA</td>
<td>UNIVERSAL LATINO</td>
</tr>
<tr>
<td>Defying Gravity</td>
<td>DONNA SUMMER</td>
<td>ARISTA</td>
</tr>
<tr>
<td>You're the One</td>
<td>STRANGER</td>
<td>MAGNETIC</td>
</tr>
<tr>
<td>I Can't Wait</td>
<td>QUE LOREN</td>
<td>LATIN TECHNOLOGY</td>
</tr>
<tr>
<td>Put 'Em Up</td>
<td>Dwayne Wayne</td>
<td>MUTE</td>
</tr>
<tr>
<td>Just Do It In Your Arms Tonight</td>
<td>Kankan</td>
<td>SONY</td>
</tr>
<tr>
<td>So Far</td>
<td>Black Eyed Peas</td>
<td>PYREXIA</td>
</tr>
</tbody>
</table>

Data for week of JULY 14, 2007 | For chart reprints call 646.554.4633

Go to www.billboard.com for complete chart data | 57
**JAPAN**

<table>
<thead>
<tr>
<th>Country</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Japan</td>
<td>58</td>
<td>MATA KIMI NI AERU</td>
<td>KING RECORDS</td>
</tr>
<tr>
<td>Japan</td>
<td>4</td>
<td>FREAKY (CD+DVD)</td>
<td>KING RECORDS</td>
</tr>
<tr>
<td>Japan</td>
<td>4</td>
<td>FREAKY</td>
<td>KING RECORDS</td>
</tr>
<tr>
<td>Japan</td>
<td>3</td>
<td>NEMOHANA</td>
<td>KING RECORDS</td>
</tr>
<tr>
<td>Japan</td>
<td>2</td>
<td>UTA</td>
<td>KING RECORDS</td>
</tr>
<tr>
<td>Japan</td>
<td>2</td>
<td>SHURENKI</td>
<td>KING RECORDS</td>
</tr>
<tr>
<td>Japan</td>
<td>1</td>
<td>ENUDARIVE</td>
<td>KING RECORDS</td>
</tr>
</tbody>
</table>

**UNITED KINGDOM**

<table>
<thead>
<tr>
<th>Country</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>United Kingdom</td>
<td>1</td>
<td>58</td>
<td>MATA KIMI NI AERU</td>
</tr>
<tr>
<td>United Kingdom</td>
<td>2</td>
<td>4</td>
<td>FREAKY (CD+DVD)</td>
</tr>
<tr>
<td>United Kingdom</td>
<td>3</td>
<td>4</td>
<td>FREAKY</td>
</tr>
<tr>
<td>United Kingdom</td>
<td>4</td>
<td>3</td>
<td>NEMOHANA</td>
</tr>
<tr>
<td>United Kingdom</td>
<td>5</td>
<td>2</td>
<td>UTA</td>
</tr>
<tr>
<td>United Kingdom</td>
<td>6</td>
<td>2</td>
<td>SHURENKI</td>
</tr>
<tr>
<td>United Kingdom</td>
<td>7</td>
<td>1</td>
<td>ENUDARIVE</td>
</tr>
</tbody>
</table>

**FRANCE**

<table>
<thead>
<tr>
<th>Country</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>France</td>
<td>1</td>
<td>DOUBLE Je</td>
<td>CHRISTOPHE MILLER SINGLES</td>
</tr>
<tr>
<td>France</td>
<td>2</td>
<td>DE TEMPS EN TEMPS</td>
<td>GÉRARD VERNON</td>
</tr>
<tr>
<td>France</td>
<td>3</td>
<td>LOVE IS GONE</td>
<td>GÉRARD VERNON</td>
</tr>
<tr>
<td>France</td>
<td>4</td>
<td>NOUVEAU FRANÇAIS</td>
<td>GÉRARD VERNON</td>
</tr>
<tr>
<td>France</td>
<td>5</td>
<td>PRINCESS</td>
<td>GÉRARD VERNON</td>
</tr>
<tr>
<td>France</td>
<td>6</td>
<td>LALPHABET ET CHANTANT</td>
<td>FRANÇOIS</td>
</tr>
<tr>
<td>France</td>
<td>7</td>
<td>EAT IT RIGHT</td>
<td>MÉLY</td>
</tr>
<tr>
<td>France</td>
<td>8</td>
<td>LEAVE DESTINATION ALLIERS</td>
<td>MÉLY</td>
</tr>
<tr>
<td>France</td>
<td>9</td>
<td>UMBRE ENCORE LA VIE</td>
<td>MÉLY</td>
</tr>
<tr>
<td>France</td>
<td>10</td>
<td>SOUND OF FREEDOM</td>
<td>MÉLY</td>
</tr>
</tbody>
</table>

**AUSTRALIA**

<table>
<thead>
<tr>
<th>Country</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Australia</td>
<td>1</td>
<td>58</td>
<td>MATA KIMI NI AERU</td>
</tr>
<tr>
<td>Australia</td>
<td>2</td>
<td>4</td>
<td>FREAKY (CD+DVD)</td>
</tr>
<tr>
<td>Australia</td>
<td>3</td>
<td>4</td>
<td>FREAKY</td>
</tr>
<tr>
<td>Australia</td>
<td>4</td>
<td>3</td>
<td>NEMOHANA</td>
</tr>
<tr>
<td>Australia</td>
<td>5</td>
<td>2</td>
<td>UTA</td>
</tr>
<tr>
<td>Australia</td>
<td>6</td>
<td>2</td>
<td>SHURENKI</td>
</tr>
<tr>
<td>Australia</td>
<td>7</td>
<td>1</td>
<td>ENUDARIVE</td>
</tr>
</tbody>
</table>

**ITALY**

<table>
<thead>
<tr>
<th>Country</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Italy</td>
<td>1</td>
<td>NATALE</td>
<td>ELA FRATRENTI</td>
</tr>
<tr>
<td>Italy</td>
<td>2</td>
<td>INGEN SOMMAR UTAN REGGA</td>
<td>INDIES ITALY</td>
</tr>
<tr>
<td>Italy</td>
<td>3</td>
<td>UMBRELLA</td>
<td>INDIES ITALY</td>
</tr>
<tr>
<td>Italy</td>
<td>4</td>
<td>SECOND LIFE</td>
<td>INDIES ITALY</td>
</tr>
<tr>
<td>Italy</td>
<td>5</td>
<td>STRANGER</td>
<td>INDIES ITALY</td>
</tr>
<tr>
<td>Italy</td>
<td>6</td>
<td>SOUND OF FREEDOM</td>
<td>INDIES ITALY</td>
</tr>
<tr>
<td>Italy</td>
<td>7</td>
<td>DO IT AGAIN</td>
<td>INDIES ITALY</td>
</tr>
<tr>
<td>Italy</td>
<td>8</td>
<td>CAUSA STINA AKESTROM</td>
<td>INDIES ITALY</td>
</tr>
<tr>
<td>Italy</td>
<td>9</td>
<td>FRACSE</td>
<td>INDIES ITALY</td>
</tr>
<tr>
<td>Italy</td>
<td>10</td>
<td>COWBOY</td>
<td>INDIES ITALY</td>
</tr>
</tbody>
</table>

**SWEDEN**

<table>
<thead>
<tr>
<th>Country</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sweden</td>
<td>1</td>
<td>NATALIE</td>
<td>ELA FRATRENTI</td>
</tr>
<tr>
<td>Sweden</td>
<td>2</td>
<td>INGEN SOMMAR UTAN REGGA</td>
<td>INDIES ITALY</td>
</tr>
<tr>
<td>Sweden</td>
<td>3</td>
<td>UMBRELLA</td>
<td>INDIES ITALY</td>
</tr>
<tr>
<td>Sweden</td>
<td>4</td>
<td>SECOND LIFE</td>
<td>INDIES ITALY</td>
</tr>
<tr>
<td>Sweden</td>
<td>5</td>
<td>STRANGER</td>
<td>INDIES ITALY</td>
</tr>
<tr>
<td>Sweden</td>
<td>6</td>
<td>SOUND OF FREEDOM</td>
<td>INDIES ITALY</td>
</tr>
<tr>
<td>Sweden</td>
<td>7</td>
<td>DO IT AGAIN</td>
<td>INDIES ITALY</td>
</tr>
<tr>
<td>Sweden</td>
<td>8</td>
<td>CAUSA STINA AKESTROM</td>
<td>INDIES ITALY</td>
</tr>
<tr>
<td>Sweden</td>
<td>9</td>
<td>FRACSE</td>
<td>INDIES ITALY</td>
</tr>
<tr>
<td>Sweden</td>
<td>10</td>
<td>COWBOY</td>
<td>INDIES ITALY</td>
</tr>
</tbody>
</table>

**IRELAND**

<table>
<thead>
<tr>
<th>Country</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ireland</td>
<td>1</td>
<td>TRAVELING WILBURYS</td>
<td>JOHN WOLFGANG EPRINT RATIONAL</td>
</tr>
<tr>
<td>Ireland</td>
<td>2</td>
<td>TRAVELING WILBURYS</td>
<td>JOHN WOLFGANG EPRINT RATIONAL</td>
</tr>
<tr>
<td>Ireland</td>
<td>3</td>
<td>TRAVELING WILBURYS</td>
<td>JOHN WOLFGANG EPRINT RATIONAL</td>
</tr>
<tr>
<td>Ireland</td>
<td>4</td>
<td>TRAVELING WILBURYS</td>
<td>JOHN WOLFGANG EPRINT RATIONAL</td>
</tr>
<tr>
<td>Ireland</td>
<td>5</td>
<td>TRAVELING WILBURYS</td>
<td>JOHN WOLFGANG EPRINT RATIONAL</td>
</tr>
</tbody>
</table>

**NEW ZEALAND**

<table>
<thead>
<tr>
<th>Country</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>New Zealand</td>
<td>1</td>
<td>TRAVELING WILBURYS</td>
<td>JOHN WOLFGANG EPRINT RATIONAL</td>
</tr>
<tr>
<td>New Zealand</td>
<td>2</td>
<td>TRAVELING WILBURYS</td>
<td>JOHN WOLFGANG EPRINT RATIONAL</td>
</tr>
<tr>
<td>New Zealand</td>
<td>3</td>
<td>TRAVELING WILBURYS</td>
<td>JOHN WOLFGANG EPRINT RATIONAL</td>
</tr>
<tr>
<td>New Zealand</td>
<td>4</td>
<td>TRAVELING WILBURYS</td>
<td>JOHN WOLFGANG EPRINT RATIONAL</td>
</tr>
<tr>
<td>New Zealand</td>
<td>5</td>
<td>TRAVELING WILBURYS</td>
<td>JOHN WOLFGANG EPRINT RATIONAL</td>
</tr>
</tbody>
</table>

**GERMANY**

<table>
<thead>
<tr>
<th>Country</th>
<th>Title</th>
<th>Artist</th>
<th>Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Germany</td>
<td>1</td>
<td>UMBRELLA</td>
<td>EMI/CHECKS</td>
</tr>
<tr>
<td>Germany</td>
<td>2</td>
<td>VAYAMOS COMPANEROS</td>
<td>EMI/CHECKS</td>
</tr>
<tr>
<td>Germany</td>
<td>3</td>
<td>DEAR MR. PRESIDENT</td>
<td>EMI/CHECKS</td>
</tr>
<tr>
<td>Germany</td>
<td>4</td>
<td>RELAX TAKE IT EASY</td>
<td>EMI/CHECKS</td>
</tr>
<tr>
<td>Germany</td>
<td>5</td>
<td>ANY STERN WILL DO</td>
<td>EMI/CHECKS</td>
</tr>
<tr>
<td>Germany</td>
<td>6</td>
<td>WORRIED ABOUT RAY</td>
<td>EMI/CHECKS</td>
</tr>
<tr>
<td>Germany</td>
<td>7</td>
<td>TORN ON THE PLATFORM JACK</td>
<td>EMI/CHECKS</td>
</tr>
<tr>
<td>Germany</td>
<td>8</td>
<td>LIKE THIS</td>
<td>EMI/CHECKS</td>
</tr>
<tr>
<td>Germany</td>
<td>9</td>
<td>THE GIRLS</td>
<td>EMI/CHECKS</td>
</tr>
<tr>
<td>Germany</td>
<td>10</td>
<td>HEAVYWEIGHT CHAMPION OF THE WORLD</td>
<td>EMI/CHECKS</td>
</tr>
</tbody>
</table>

**CHARTS LEGEND**

- **#1**: Highest-charting single in the country.
- **#2**: Second-highest-charting single in the country.
- **#3**: Third-highest-charting single in the country.
- **#4**: Fourth-highest-charting single in the country.
- **#5**: Fifth-highest-charting single in the country.
- **#6**: Sixth-highest-charting single in the country.
- **#7**: Seventh-highest-charting single in the country.
- **#8**: Eighth-highest-charting single in the country.
- **#9**: Ninth-highest-charting single in the country.
- **#10**: Tenth-highest-charting single in the country.
It's time for our weekly update on the charts! Let's dive in:

### Chart Update

**Top Singles**

1. **BULLET FOR MY VALENTINE**
2. **PAUL McCARTNEY**
3. **A RISTOCRAT**
4. **ALL TIME LOW**
5. **BILLY JOEL**

**Radio Airplay Charts**

1. **BULLET FOR MY VALENTINE**
2. **PAUL McCARTNEY**
3. **A RISTOCRAT**
4. **ALL TIME LOW**
5. **BILLY JOEL**

**Singles Sales**

1. **BULLET FOR MY VALENTINE**
2. **PAUL McCARTNEY**
3. **A RISTOCRAT**
4. **ALL TIME LOW**
5. **BILLY JOEL**

**Contemporary**

1. **BULLET FOR MY VALENTINE**
2. **PAUL McCARTNEY**
3. **A RISTOCRAT**
4. **ALL TIME LOW**
5. **BILLY JOEL**

**R&B/Hip-Hop**

1. **BULLET FOR MY VALENTINE**
2. **PAUL McCARTNEY**
3. **A RISTOCRAT**
4. **ALL TIME LOW**
5. **BILLY JOEL**

**Pop**

1. **BULLET FOR MY VALENTINE**
2. **PAUL McCARTNEY**
3. **A RISTOCRAT**
4. **ALL TIME LOW**
5. **BILLY JOEL**

**Country**

1. **BULLET FOR MY VALENTINE**
2. **PAUL McCARTNEY**
3. **A RISTOCRAT**
4. **ALL TIME LOW**
5. **BILLY JOEL**

**Top Albums**

1. **BULLET FOR MY VALENTINE**
2. **PAUL McCARTNEY**
3. **A RISTOCRAT**
4. **ALL TIME LOW**
5. **BILLY JOEL**

**Music Videos**

1. **BULLET FOR MY VALENTINE**
2. **PAUL McCARTNEY**
3. **A RISTOCRAT**
4. **ALL TIME LOW**
5. **BILLY JOEL**

**Dance Club Play**

1. **BULLET FOR MY VALENTINE**
2. **PAUL McCARTNEY**
3. **A RISTOCRAT**
4. **ALL TIME LOW**
5. **BILLY JOEL**

**Awards and Levels**

- Recording Industry Association of America (RIAA) certifications and gold/ platinum awards.
- Billboard charts for singles, albums, and artists.
- Hot 100, Top 40, R&B/Hip-Hop, and Country charts.

**Download Sales**

- Albums and singles available for download.
- Digital downloads and streaming services.

**Music Videos**

- Music videos for singles.
- Streaming services for music videos.

**Digital Downloads**

- Songs available for purchase on digital services.
- Downloads for albums and singles.

**Radio Airplay**

- Songs with the greatest reach on radio.
- Charted songs with the highest listenership.

**Ticket Sales**

- Concert tickets for upcoming events.
- Ticketmaster and other ticketing platforms.

**Hot Ringmasters**

- Personalized ring tones and downloads.
- Ring tones for smartphones and tablets.

**Stay Updated**

For the latest chart updates and music news, visit [www.americanradiohistory.com](http://www.americanradiohistory.com). Enjoy the music!
### SINGLES & TRACKS SONG INDEX

**July 14, 2007**

**Singles**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Pop Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>CAN'T BE TAKEN BACK</td>
<td>Daryl Hall and John Oates</td>
<td>RCA</td>
<td>1</td>
</tr>
<tr>
<td>IF I HAD YOUR MIND</td>
<td>Clay Walker</td>
<td>MCA</td>
<td>3</td>
</tr>
<tr>
<td>TAKE IT EASY (ON THE ROAD)</td>
<td>The Eagles</td>
<td>Warner Bros.</td>
<td>4</td>
</tr>
<tr>
<td>LOSE CONTROL</td>
<td>Taylor Swift</td>
<td>Big Machine</td>
<td>5</td>
</tr>
<tr>
<td>LULLABY</td>
<td>lady gaga</td>
<td>Interscope</td>
<td>6</td>
</tr>
<tr>
<td>WITH YOU</td>
<td>Jason Derulo</td>
<td>RCA</td>
<td>7</td>
</tr>
<tr>
<td>IN THE MOOD</td>
<td>Selena Gomez</td>
<td>RCA</td>
<td>8</td>
</tr>
<tr>
<td>TAKE A STARE</td>
<td>Fergie</td>
<td>Interscope</td>
<td>9</td>
</tr>
<tr>
<td>DAYTONA</td>
<td>Ace Hood</td>
<td>Def Jam</td>
<td>10</td>
</tr>
<tr>
<td>RING THE BELL</td>
<td>Jay Sean</td>
<td>Atlantic</td>
<td>11</td>
</tr>
<tr>
<td>WITH YOU</td>
<td>Jason Derulo</td>
<td>RCA</td>
<td>12</td>
</tr>
<tr>
<td>OH DADDY</td>
<td>Mary J. Blige ft. Snoop Dogg</td>
<td>Geffen</td>
<td>13</td>
</tr>
<tr>
<td>LISTEN TO ME</td>
<td>Timbaland ft. Justin Timberlake</td>
<td>RCA</td>
<td>14</td>
</tr>
</tbody>
</table>

**Tracks**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Pop Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>LOVE ME HARDER</td>
<td>Nicki Minaj ft. Lil Wayne</td>
<td>Cash Money</td>
<td>15</td>
</tr>
<tr>
<td>WORKING CLASS HERO</td>
<td>Bob Marley</td>
<td>Island</td>
<td>16</td>
</tr>
<tr>
<td>THE WAY I DO</td>
<td>Gnarls Barkley</td>
<td>Interscope</td>
<td>17</td>
</tr>
<tr>
<td>STRAIGHT TO THE BANK</td>
<td>M.I.A.</td>
<td>Interscope</td>
<td>18</td>
</tr>
<tr>
<td>STRANGE LOVE</td>
<td>Hot Chelle Ray</td>
<td>RCA</td>
<td>19</td>
</tr>
<tr>
<td>SONGWRITER</td>
<td>Mark Salling ft. Kate Hudson</td>
<td>Interscope</td>
<td>20</td>
</tr>
<tr>
<td>THE WAY SHE GOES</td>
<td>The Ataris</td>
<td>Warner Bros.</td>
<td>21</td>
</tr>
<tr>
<td>ROJO</td>
<td>Pitbull ft. T-Pain</td>
<td>Interscope</td>
<td>22</td>
</tr>
<tr>
<td>RISE UP</td>
<td>Andra Day</td>
<td>Columbia</td>
<td>23</td>
</tr>
<tr>
<td>TIE DYE</td>
<td>Robin Thicke ft.bounds</td>
<td>Interscope</td>
<td>24</td>
</tr>
</tbody>
</table>

**Songs**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Pop Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>I WANT YOUR LOVE</td>
<td>Tyga</td>
<td>Interscope</td>
<td>25</td>
</tr>
<tr>
<td>LUCKY BUM</td>
<td>Currens</td>
<td>Interscope</td>
<td>26</td>
</tr>
<tr>
<td>TAKE IT EASY</td>
<td>The Eagles</td>
<td>Warner Bros.</td>
<td>27</td>
</tr>
<tr>
<td>MAKE ME WINDY</td>
<td>Tyga ft. Chris Brown</td>
<td>Interscope</td>
<td>28</td>
</tr>
<tr>
<td>FIGHT FOR YOUR RIGHT (PART 2)</td>
<td>The Beastie Boys</td>
<td>Interscope</td>
<td>29</td>
</tr>
<tr>
<td>SHE'S GONE</td>
<td>Jason Derulo</td>
<td>RCA</td>
<td>30</td>
</tr>
<tr>
<td>FLY ME TO THE MOON</td>
<td>Finger Eleven</td>
<td>Warner Bros.</td>
<td>31</td>
</tr>
<tr>
<td>18 JEWELS</td>
<td>Tyga ft. Chris Brown</td>
<td>Interscope</td>
<td>32</td>
</tr>
<tr>
<td>LIE TO ME</td>
<td>Timbaland ft. Justin Timberlake</td>
<td>RCA</td>
<td>33</td>
</tr>
<tr>
<td>ONE PLACE AT A TIME</td>
<td>The Ataris</td>
<td>Warner Bros.</td>
<td>34</td>
</tr>
</tbody>
</table>

**Tracks**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Pop Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>LOVE ME HARDER</td>
<td>Nicki Minaj ft. Lil Wayne</td>
<td>Cash Money</td>
<td>35</td>
</tr>
<tr>
<td>WORKING CLASS HERO</td>
<td>Bob Marley</td>
<td>Island</td>
<td>36</td>
</tr>
<tr>
<td>THE WAY I DO</td>
<td>Gnarls Barkley</td>
<td>Interscope</td>
<td>37</td>
</tr>
<tr>
<td>STRAIGHT TO THE BANK</td>
<td>M.I.A.</td>
<td>Interscope</td>
<td>38</td>
</tr>
<tr>
<td>STRANGE LOVE</td>
<td>Hot Chelle Ray</td>
<td>RCA</td>
<td>39</td>
</tr>
<tr>
<td>SONGWRITER</td>
<td>Mark Salling ft. Kate Hudson</td>
<td>Interscope</td>
<td>40</td>
</tr>
<tr>
<td>THE WAY SHE GOES</td>
<td>The Ataris</td>
<td>Warner Bros.</td>
<td>41</td>
</tr>
<tr>
<td>ROJO</td>
<td>Pitbull ft. T-Pain</td>
<td>Interscope</td>
<td>42</td>
</tr>
<tr>
<td>TIE DYE</td>
<td>Robin Thicke ft.bounds</td>
<td>Interscope</td>
<td>43</td>
</tr>
</tbody>
</table>

**Songs**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Pop Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>I WANT YOUR LOVE</td>
<td>Tyga</td>
<td>Interscope</td>
<td>44</td>
</tr>
<tr>
<td>LUCKY BUM</td>
<td>Currens</td>
<td>Interscope</td>
<td>45</td>
</tr>
<tr>
<td>TAKE IT EASY</td>
<td>The Eagles</td>
<td>Warner Bros.</td>
<td>46</td>
</tr>
<tr>
<td>MAKE ME WINDY</td>
<td>Tyga ft. Chris Brown</td>
<td>Interscope</td>
<td>47</td>
</tr>
<tr>
<td>FIGHT FOR YOUR RIGHT (PART 2)</td>
<td>The Beastie Boys</td>
<td>Interscope</td>
<td>48</td>
</tr>
<tr>
<td>SHE'S GONE</td>
<td>Jason Derulo</td>
<td>RCA</td>
<td>49</td>
</tr>
<tr>
<td>FLY ME TO THE MOON</td>
<td>Finger Eleven</td>
<td>Warner Bros.</td>
<td>50</td>
</tr>
<tr>
<td>18 JEWELS</td>
<td>Tyga ft. Chris Brown</td>
<td>Interscope</td>
<td>51</td>
</tr>
</tbody>
</table>

**Singles**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Pop Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>I WANT YOUR LOVE</td>
<td>Tyga</td>
<td>Interscope</td>
<td>52</td>
</tr>
<tr>
<td>LUCKY BUM</td>
<td>Currens</td>
<td>Interscope</td>
<td>53</td>
</tr>
<tr>
<td>TAKE IT EASY</td>
<td>The Eagles</td>
<td>Warner Bros.</td>
<td>54</td>
</tr>
<tr>
<td>MAKE ME WINDY</td>
<td>Tyga ft. Chris Brown</td>
<td>Interscope</td>
<td>55</td>
</tr>
<tr>
<td>FIGHT FOR YOUR RIGHT (PART 2)</td>
<td>The Beastie Boys</td>
<td>Interscope</td>
<td>56</td>
</tr>
<tr>
<td>SHE'S GONE</td>
<td>Jason Derulo</td>
<td>RCA</td>
<td>57</td>
</tr>
<tr>
<td>FLY ME TO THE MOON</td>
<td>Finger Eleven</td>
<td>Warner Bros.</td>
<td>58</td>
</tr>
<tr>
<td>18 JEWELS</td>
<td>Tyga ft. Chris Brown</td>
<td>Interscope</td>
<td>59</td>
</tr>
</tbody>
</table>

**Tracks**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Pop Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>LOVE ME HARDER</td>
<td>Nicki Minaj ft. Lil Wayne</td>
<td>Cash Money</td>
<td>60</td>
</tr>
<tr>
<td>WORKING CLASS HERO</td>
<td>Bob Marley</td>
<td>Island</td>
<td>61</td>
</tr>
<tr>
<td>THE WAY I DO</td>
<td>Gnarls Barkley</td>
<td>Interscope</td>
<td>62</td>
</tr>
<tr>
<td>STRAIGHT TO THE BANK</td>
<td>M.I.A.</td>
<td>Interscope</td>
<td>63</td>
</tr>
<tr>
<td>STRANGE LOVE</td>
<td>Hot Chelle Ray</td>
<td>RCA</td>
<td>64</td>
</tr>
<tr>
<td>SONGWRITER</td>
<td>Mark Salling ft. Kate Hudson</td>
<td>Interscope</td>
<td>65</td>
</tr>
<tr>
<td>THE WAY SHE GOES</td>
<td>The Ataris</td>
<td>Warner Bros.</td>
<td>66</td>
</tr>
<tr>
<td>ROJO</td>
<td>Pitbull ft. T-Pain</td>
<td>Interscope</td>
<td>67</td>
</tr>
<tr>
<td>TIE DYE</td>
<td>Robin Thicke ft.bounds</td>
<td>Interscope</td>
<td>68</td>
</tr>
</tbody>
</table>

**Songs**

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Label</th>
<th>Pop Chart Position</th>
</tr>
</thead>
<tbody>
<tr>
<td>I WANT YOUR LOVE</td>
<td>Tyga</td>
<td>Interscope</td>
<td>69</td>
</tr>
<tr>
<td>LUCKY BUM</td>
<td>Currens</td>
<td>Interscope</td>
<td>70</td>
</tr>
<tr>
<td>TAKE IT EASY</td>
<td>The Eagles</td>
<td>Warner Bros.</td>
<td>71</td>
</tr>
<tr>
<td>MAKE ME WINDY</td>
<td>Tyga ft. Chris Brown</td>
<td>Interscope</td>
<td>72</td>
</tr>
<tr>
<td>FIGHT FOR YOUR RIGHT (PART 2)</td>
<td>The Beastie Boys</td>
<td>Interscope</td>
<td>73</td>
</tr>
<tr>
<td>SHE'S GONE</td>
<td>Jason Derulo</td>
<td>RCA</td>
<td>74</td>
</tr>
<tr>
<td>FLY ME TO THE MOON</td>
<td>Finger Eleven</td>
<td>Warner Bros.</td>
<td>75</td>
</tr>
<tr>
<td>18 JEWELS</td>
<td>Tyga ft. Chris Brown</td>
<td>Interscope</td>
<td>76</td>
</tr>
</tbody>
</table>
HELP WANTED

Global Correspondents Wanted

The world’s No. 1 magazine for the music industry is looking to boost its team of freelance global correspondents to enhance our world-renowned coverage of the international music business.

To apply, you should be based outside of the United States of America, and be an experienced journalist with an expert knowledge of the music business in your territory. You should be a self-starter, passionate about music, able to turn around news stories at short notice and be writing with ideas for coverage on all of Billboard’s platforms. A good command of written English is essential.

To apply, please send your CV, a cover letter, two examples of your published work and three ideas for 600 word stories in Billboard’s Global Section to:

Mark Sutherland
London Bureau Chief, Billboard
5th Floor, Endeavour House, 109 Shaftesbury Avenue London WC2H 8JF
or e-mail mstars & d@eu.billboard.com. No calls please.

DJ SERVICES

Flawless Entertainment DJ’s

World’s Greatest DJs
Weddings, Bar Mitzvahs
Corporate Events
Clubs, Live Shows
Private Events
And Much More

http://www.flawlessdj.com
310-650-9707

INVESTORS WANTED

Latin hip hop indie record label.
Grammy award winning producer/widewriter deal in place, seeks 250k for record launch. The artist performed to a televised worldwide audience on June 30th at the Miss Dominican beauty pageant and was very well received!

Contact: 914-500-7472

REAL ESTATE

North Ranch
• Country Club Estates
• Westlake Village
• Southern California
Spacious! Spectacular!
Secluded and Stunning!

This magnificent Mediterranean estate, sited on 3+ acres with panoramic views of rolling hills and golf course is located in the prestigious guard gated Country Club Estates. Perfect for entertaining or hibernating, this 8100 sq ft custom home has just experienced a $1M remodel and can provide the most discriminating of creature comforts. 5 bedrooms, 6 bathrooms, media theatre room, private bar/tors, patio, pool/spa, lovely courtyards. The kitchen is a gourmet’s paradise.

This home includes a 500+ sq ft space that would be perfect for a sound studio or home office; its separate entrance ensures privacy from the rest of the home.

Price available upon request
805-778-9251

Contact: Bernard Goodman/Integrity Realty
Integrityrealty@adelphia.net • integrityrealty@roadrunner.com •
www.integrityrealty.org

While all care has been taken to be accurate, the information above is not guaranteed.

WANTED TO BUY

CDs DVDs VINYL
Posters, Memorabilia, Awards,
Concert Swag, Sheet Music & more!
We specialize in rare collectibles.

TOP PRICES PAID!!
We travel worldwide for valuable collections.
ROCKAWAY RECORDS
323-661-3525 aye@rockaway.com

For ad placement in print and online call Jeff Serrette 800-223-7524 or email: jserrette@billboard.com

Connect with the music industry's most important decision makers.
Notice is hereby given that Fortress Credit Opportunities I LP, a Delaware limited partnership, as a lender and as agent on behalf of the lenders (the "Agent") under that certain Loan Agreement, dated as of March 1, 2004, as amended (the "Loan Agreement"), among The Songwriter Collective, LLC, a Delaware limited liability company, as borrower (the "Debtor"), the Agent and the lenders, having postponed the public sales scheduled for November 4, 2005, December 14, 2005, January 31, 2006, March 14, 2006, April 25, 2006, June 6, 2006, July 18, 2006, August 29, 2006, October 17, 2006, November 29, 2006, January 9, 2007, February 20, 2007, April 10, 2007, May 22, 2007 and July 3, 2007, intends to sell at public sale in accordance with the provisions of the New York Uniform Commercial Code, certain personal property assets of the Debtor, generally described as all of the Debtor's right, title and interest of every kind and nature in and to all accounts, chattel paper, deposit accounts, documents, electronic chattel paper, equipment, general intangibles, goods, instruments, inventory, investment property, payment intangibles and software belonging to the Debtor, in each case whether tangible or intangible, whether or not recorded, kept or retained in the Debtor's possession and in all events, including, in some instances, copyrights of the musical compositions, the right to and interest in any and all revenues and licenses derived from such musical compositions, and all claims and causes of action related to the musical compositions accruing at any time and all other rights of the Debtor of any nature whatsoever in the musical compositions (the "Collateral"). A more detailed description of the Collateral will be provided to you upon execution of a confidentiality agreement.

The public sale will take place at the office of Sidley Austin LLP at 787 Seventh Avenue, New York, New York 10019, on Tuesday, August 14, 2007 at 11:00 a.m., New York time. The Agent reserves the right to cancel, without notice, in its entirety, or to adjourn the sale to a future date. The Agent may further adjourn the sale herein described to another date from time to time, before, during or after commencement of bidding, without written notice, by announcement at the time and place appointed for such auction, or any adjournment thereof, and, without further notice, such auction may be made at the time and place to which the auction may have been so adjourned. Interested persons should take notice that the Collateral will be sold on the following terms and conditions:

1. All bids must be given orally at the public sale.
2. The Agent reserves the right to bid for and purchase the Collateral and to credit the purchase price against the expenses of sale and principal, interest and any and all other amounts due and payable to the Agent pursuant to the terms and conditions described herein, and all indebtedness secured by the security interest in the Collateral.
3. The Agent has sole discretion to determine which offer is the highest or best offer, and to reject any offer which it deems to be insufficient.
4. Concurrently with the acceptance of any bid, the prospective purchaser shall be required to execute and deliver to the Agent the Asset Purchase Agreement, a copy of which may be obtained by contacting one of the persons identified on the notice, containing terms of sale and conditions precedent to the Agent's obligation to sell, in each case, in addition to those set forth herein, including, without limitation, the requirement that the sale of the Collateral pursuant to the Asset Purchase Agreement be consummated no earlier than 30 days following execution thereof.
5. Upon acceptance of any bid, the prospective purchaser shall be required to deposit (the "Deposit") with the Agent earnest money in an amount equal to ten percent of the purchase price. Such Deposit shall only be refunded to such prospective purchaser as, and to the extent, provided in the Asset Purchase Agreement. In all other cases, the Agent shall have the right to retain such Deposit. If such sale of the Collateral is consummated with such prospective purchaser, the full amount of such Deposit shall be applied to the purchase price. If such sale is not consummated, the Agent shall have the right, but shall have no obligation, to reoffer the Collateral for sale, without further notice. The prospective purchaser shall not be entitled to any interest on the Deposit held by the Agent, whether or not the Deposit is required to be refunded to such prospective purchaser by the Agent pursuant to the Asset Purchase Agreement.
6. No bids may be withdrawn once made. The acceptance of a bid is final until accepted by the Agent.
7. Only cash or cashier's check or other immediately available funds will be accepted for the Deposit or for payment of the purchase price. The bid of any prospective purchaser who fails to tender proper payment may be rejected and the Agent may, subject to the other terms hereof, (i) accept any alternative bid made at the sale that may, in the Agent's discretion, be at a price less than the minimum bid and shall have no obligation to reconvene the sale, accept additional bids, or notify any other bidders of the acceptance of such bid, or (ii) reoffer the Collateral for sale without further notice, in each case, at the Agent's option. Notwithstanding anything contained herein to the contrary, the Agent shall not be obligated to make any sale of the Collateral pursuant to this notice.
8. In the event the Agent is unable to consummate any sale and deliver the Collateral to a purchaser, the sole liability of the Agent to such purchaser shall be to refund the purchase price, if any, previously paid to the Agent.
9. The Agent will announce at the outset of the public sale whether the Collateral will be sold in whole or in part, and whether the Collateral will be sold in one or more lots.
10. Subject to satisfaction of all of the conditions precedent to the Agent's obligation to sell the Collateral pursuant to the Asset Purchase Agreement and the terms and conditions hereof, consummation of the sale of the Collateral will be made immediately upon receipt by the Agent of the purchase price and shall be evidenced by delivery of the Collateral to such purchaser together with, BUT WITHOUT DELIVERY OF A BILL OF SALE, WITHOUT GUARANTEE OF SIGNATURES, WITHOUT PAYMENT OF ANY TRANSFER OR OTHER TAX, AND WITHOUT REPRESENTATION OR WARRANTY BY THE AGENT, AND SUBJECT TO ALL DEFENSES.
11. The above terms and conditions of sale may be subject to additional or amended terms and conditions to be announced at the time of sale.
12. If any dispute arises between two or more bidders, the Agent may decide the same or put the Collateral up for sale again and resell to the purchaser submitting the best bid, as determined by the Agent. In all cases, the Agent's decision shall be final.
13. All bidders and other persons attending this auction agree that they have full knowledge of the terms set forth above and contained in the Asset Purchase Agreement and agree to be bound by the terms hereof and thereof.
14. The Debtor shall have the right to redeem the Collateral in accordance with, and only to the extent provided for, under applicable law. Persons desiring further information as to the public sale of the Collateral, and the terms and condition relating thereto, and desire to obtain copies of the confirmation of the sale or the Asset Purchase Agreement, may contact either Martin Jackson (212/839-6726) of Sidley Austin LLP, 787 Seventh Avenue, New York, New York 10019 or Colleen McDonald (415/772-1207) of Sidley Austin LLP, 555 California Street, San Francisco, California 94104, counsel for the Agent.

July 7, 2007
COMMING SOON: THE FIRST HIP HOP HONORS TOUR

VH1 is preparing to announce two multi-artist tours, Track has learned. The first is based on the cable music channel's annual Hip Hop Honors awards show, which debuted in 2004. The inaugural edition of the -hip Hop Honors tour will feature the Roots and still-to-be-announced special guests. (Ironically, the Roots have never been honored at the awards show, but have acted as the event's house band.) The tour will cover 15 markets, starting Sept. 13 in San Francisco and wrapping Oct. 5 at New York's Nokia Theatre, just prior to the third edit on of the awards.
VH1 is also about to unveil its second You Oughta Know tour, featuring acts that the channel has previously deemed You Oughta Know artists. Following closely on the heels of the first YOK tour—which took place this past spring and was headlined by Mat Kearney, with special guests the Feelgir and Rocco DeLuca & the Burden—the second-15 slot version sees a couple of VP-15s female YOK artists taking charge. This

32-market run will be led by Branci Canille with new buzz band A Fine Frenzy (aka Allison Sudol) in the opening slot. The tour launches Sept. 6 at Eugene, Ore. For a ticket presale offer for both tours starting June 17 at vhl.com.

The general public on-sale date is July 12.

THE ROOTS
INSIDE TRACK

SKYE HIGH AT JOE’S PUB

The last time Cordless Recordings artist Skye performed in New York was several months back when she opened for Herbert: at what was then called Irving Plaza (now dubbed the Fillmore New York at Irving Plaza). Then, her quietly beautiful set had to compete with the noisy din from audience members who couldn’t keep their mouths shut during her 30-minute set. The scenario could not have been more different July 2 when Skye played two back-to-back shows at Joe’s Pub. Presented by noncommercial KCRW Los Angeles, the early and late shows were attended by rapt fans who were there to revel in all that is Skye. In the course of 90 minutes, Skye —backed by acoustic guitar and piano—delivered numerous gems from her solo debut ("Mind How You Go"), including "Calling," "Tell Me About Your Day" and "Love Show." Her version of Gin Giliz's "Feel Good Inc." takes a minute to digest, but if on its riches overwhelm. With a few Morcheeba fans in the audience, Skye peppered her set with such classic jams from her former band as "The Sea," "Part of the Process" and "Over and Over." At one point, Skye asked if her MySpace friend Nicole was in the room. Indeed, she was. "Why don’t you have your photo on MySpace?" Skye asked. Nicole’s reply: "If you take a photo with me, I’ll have a photo for my page." Skye invited Nicole onstage and a photo was taken. To be sure, it was a good night for Nicole—and everyone else in the room.
PRESENTED BY
THE NETWORK FOR TEENS

A SPECIAL THANK YOU TO OUR ATTENDEES, SPEAKERS & SPONSORS!

WHAT teens WANT

WWW.WHATTEENS WANT.COM

HOSTED BY
ADWEEK BRANDWEEK MEDIAWEEK Billboard THE REPORTER nielsen

www.americanradiohistory.com
UJA-Federation of New York
AND MUSIC FOR YOUTH
MUSIC VISIONARY OF THE YEAR

HONORING

CLIVE DAVIS
Chairman & CEO
BMG LABS GROUP

THURSDAY, JULY 26, 2007, 11:30 A.M. • NEW YORK CITY

FOR ADDITIONAL INFORMATION,
PLEASE CONTACT STEVEN SINGER AT
1.212.836.1452 OR SINGERS@UJAFEDNY.ORG.

UJA-FEDERATION OF NEW YORK CASTS FOR THOSE IN NEED, RESCUES THOSE IN HARM’S WAY AND RENEWS AND STRENGTHENS THE JEWISH PEOPLE IN NEW YORK, IN ISRAEL, AND AROUND THE WORLD. WWW.UJAFEDNY.ORG