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MARKETING TO MEN

18-34

AUGUST 8, 2007
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HOME FRONT

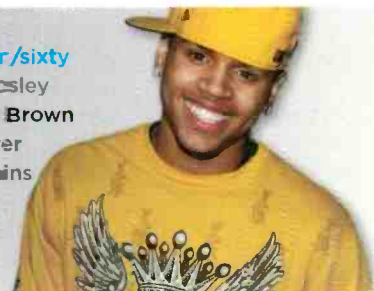
Events

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

REGIONAL MEXICAN
The summit dedicated to the top-selling Latin music genre returns to Los Angeles Oct. 1-3. The event focuses on radio, touring, digital and publishing trends in the regional Mexican industry. More at billboardevents.com.

Video

AGE LIMIT
Go to billboard.com/sixty to watch Hillary Crosley sit down with Chris Brown at his Billboard cover shoot. Brown explains what age means in his dating life, and much more.



CHUCK TAYLOR
Senior Correspondent
Billboard



Flavorless Top 40?

Why U.S. Radio Needs Some Italian Dressing

Once upon a time in America, there truly existed “the station that everybody can agree upon.” As the signature heyday of top 40 continued through the '70s and '80s, as anyone over 40 knows, the format truly personified the best of all genres: pop, R&B, ballads, rock, dance and country. On one frequency, one could hear Billy Joel, Madonna, Patti LaBelle, Juice Newton, Barry Manilow, Loverboy, Kool & the Gang, Blondie, Devo, Alabama . . . on and on.

However, by the mid- to late '90s—as the Telecommunications Act turned broadcasting into a business that was arguably more accountable to Wall Street than listeners—pop radio began to polarize as formats split into “super-serving” niches.

By 1996, top 40 leaned heavily toward modern rock—the Smashing Pumpkins, Alanis Morissette, Pearl Jam and the like—unfortunately abandoning the variety that had always defined mass appeal. Soon after, hip-hop became top 40's genre of choice. As a result, of course, adult top 40 was born to feed “pop” titles to grown-ups who perceived rap as an intrusion.

Meanwhile, adult contemporary branded itself as the at-work network, where the playlist was dumbed down to innocuously blend into the background. Instead of singing along, you were informed that drowsy DJs and equally sleepy music would never invade anyone's personal space—just tune in and remember the moniker in case you were

called upon by Arbitron.

I've covered U.S. radio for some 20 years now and, I suppose, regarded such fragmentation as an organic rite of passage. But after just returning from 10 days' vacation in Italy, I came to realize that stateside radio, if anything, has devolved. This could be due to broadcast management's call to arms by shareholders. Or it could be a lack of courage and creativity on the part of programmers groomed in an era where meshing various styles of music—instead of what was once known as diversity—is now termed a “train wreck.”

One station in particular, Naples-based Radio Kiss Kiss Italia, which covers much of the region (population just around 1 million), proved that the original concept of music for the masses remains alive and well.

That single outlet was the frequency of choice everywhere I traveled within the region, a radio station whose broad melodic playlist met with enthusiastic across-the-board acceptance. Each morning in our restaurant in Sorrento, 45-year-old proprietor Maria cranked up the Zoo-like morning show as she cheerfully served fresh bread, tomatoes and cheeses. Taking taxis around the region, without fail, Kiss Kiss emanated from the speakers, whether the driver was 25 or 55. In the grocery markets, the same. Throughout the hip boutiques of Capri, yep, parallel love for Kiss Kiss.

During my stay, I heard a delectable

blend of Nelly Furtado, Michael Bublé, Maroon 5, Avril Lavigne, Christina Aguilera and Dolores O'Riordan—acts that have been embraced in the United States by specifically niched formats; Mika, Amy Winehouse, Joss Stone, Robbie Williams and Travis—mainstream European acts whose lack of top 40 radio acceptance in the States remains an inexplicable enigma; and a healthy sprinkling of Italian artists like Laura Pausini, Tony Amodio, Zucchero and Paolo Nutini. And all this shifting from AC's Bublé to top 40's Furtado to adult top 40's O'Riordan to triple-A's Stone to Italian-language could not have sounded more organic . . . what a pleasure, indeed.

So, do programmers really believe that platinum-selling Bublé has to be relegated to AC-only playlists with his wonderfully uptempo, wholly universal “Everything”? Or that Mika's dance ditty “Grace Kelly”—which hit No. 1 in six nations and top 10 in two dozen countries, including Canada—is too daring for listeners?

I learned a valuable lesson in Italy without even knowing I needed it. As stateside FM broadcasters battle the temptation of so many pioneering global media competitors available at the click of a mouse, how much longer will the status quo satisfy listeners—particularly as they realize how many talented artists are being neglected and/or branded to a single format by programmers here?

We got it right 20 years ago. Can we turn back the clock before it's too late? ♦♦♦

FEEDBACK

FORCED ADS ARE FAILED ADS

I'm not convinced by these ad-supported models that require consumers to sit through an advertisement prior to viewing a video or downloading a song.

Ads aren't effective when consumers expect them. Readers flip through an entire magazine not wanting to miss an article. TV viewers expect commercials but have no idea which suspenseful scene will be cut short to pay bills.

But when I go online, even before I know what I'm looking for, I immediately open at least three windows: one for e-mail, one maybe for MySpace and another for Google. While one window

is loading, I minimize it and maximize another. Those with high-speed connections have even shorter attention spans.

The digital age has brought us almost unlimited ways to entertain ourselves: social networking sites, peer-to-peer, music download stores, MySpace, YouTube, more. Why sit through forced advertising when you

can change the channel?

So ads like these can only work if they are custom-made for the viewing demographic: For me, the Chevy commercial with Mary J. Blige and T.I., say. Otherwise, I'd rather “change windows”—and come back when the ad is done.

Kamal France
Tee Pee Records

WRITE US.

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Ice cream trucks jingle to a new tune



SWEET DREAMS
Shushybye scores with the napping-tot set



HUMAN CONNECTION
Martin Sexton on the spirit of playing live



CHANGING CUISILLOS
Banda veterans hit big with a ranchera



FACTORY'S FOUNDER
Manchester maverick Tony Williams

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>>>BON JOVI OFFERS ITUNES FIRST

In what's being billed as a first, Bon Jovi will bundle a digital iTunes copy of its new album "Lost Highway" with purchase of presale tickets for the band's upcoming stand to open the new Prudential Center in Newark, N.J., beginning Oct. 25. The online presale program will be available exclusively to American Express cardholders June 12-14, and to the general public June 15-22. Tickets without the digital album will be available for purchase by the general public beginning June 23.

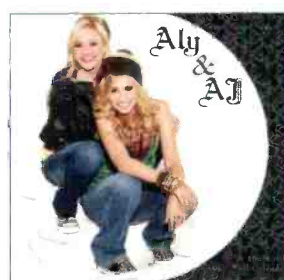
>>>WMG, ANYWHERECD SETTLE DISPUTE

Warner Music Group and AnywhereCD have dismissed their respective lawsuits against each other and agreed to an early end to their relationship. Under the agreement, WMG will allow AnywhereCD to continue to sell its music via the service—which lets customers download digital rights management-free MP3 files of any physical CD they purchase from the site—until Sept. 30.

>>>GOOGLE CALENDAR INCLUDES MUSIC EVENTS

Google Calendar recently launched a public event-tracking element that allows users to automatically add updates from such sources as sports team schedules, travel deals and concert updates. Atlantic Records and Cordless Recordings will provide tour schedules and album-release updates to the service.

UP FRONT



BRANDING BY MICHAEL PAOLETTA

Aly & AJ, Everywhere

On Eve Of New Album, Teen Duo Spread Their Brand Across The Product Map

In the grand tradition of the Olsen twins and Disney juggernauts "High School Musical" and "Hannah Montana," a marketing blitz that pushes branded entertainment to the max is on tap for Aly & AJ's new Hollywood Records album, "Insomniatic," due July 10.

The teen siblings, whose real names are Alyson Renae and Amanda Joy Michalka, are also stretching their music. Aly describes the collection as "experimental," with a few songs featuring "piano-driven, wall-of-sound, epic productions." The album marks a "big departure" for the duo, AJ adds, yet retains "flavors" from their debut album, "Into the Rush."

The rhythmic "Potential Breakup Song" is already a hit at Radio Disney and is on its way to top 40 radio.

"For this audience, the more they see something, the better it sticks," Radio Disney VP of programming Robin Jones says. "And this age group likes being in the know and likes fitting in. So, if your friends have the Aly & AJ bracelet, well, you want one, too."

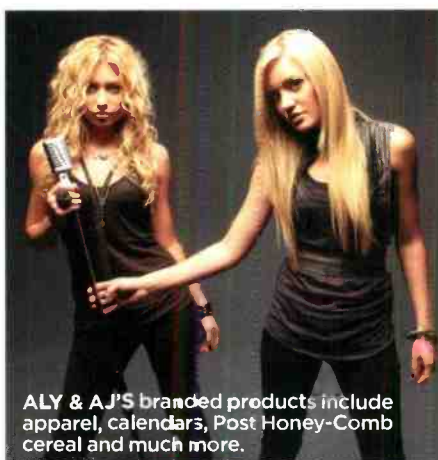
Aly & AJ's new, immediate brand partners include Post Honey-Comb cereal, MTV, Wal-Mart and Samsung. Brands like these are surely responding to the ways Aly & AJ have established strong ties with their audience, as well as to the success of "Into the Rush."

The 2005 set and its 2006 deluxe edition version have collectively sold 787,000 copies, according to Nielsen SoundScan. The album's biggest singles, "Rush" and "Chemicals React," have sold 453,000 and 175,000 downloads, respectively—even though neither climbed higher than No. 50 on The Billboard Hot 100, and both received limited terrestrial radio airplay outside of Radio Disney.

In a short period of time, Aly & AJ have established an emotional connection with fans, Hollywood senior VP of marketing Ken Bunt says. "Once that connection has been made, brands then want to be involved."

No one better understands how this connection can extend beyond the music than the two teenagers themselves. "We're involved in all aspects of our

business," Aly says. "Nothing goes over our heads." From writing their own songs and starring in MTV's "Super Sweet 16: The Movie" (premiering July 8 on the network; a DVD follows two days later) to signing on the dotted line with their numerous brand partners, Aly



ALY & AJ'S branded products include apparel, calendars, Post Honey-Comb cereal and much more.

& AJ are active participants.

With Post Honey-Comb, Aly & AJ are shown on the front and back of more than 7 million cereal boxes. The recently launched campaign includes a contest to see the duo live at a private concert in Orlando, Fla.

For Samsung, Aly & AJ are the 2007 spokespeople for the electronic company's Hope for Education charity, which provides schools with Samsung technology and Microsoft software.

Wal-Mart, meanwhile, will prominently feature Aly & AJ in a promotion that spotlights "Insomniatic" (including an exclusive track) and the "Super Sweet 16" DVD.

"These are great visibility tools for the girls to set up the new album," Bunt says. They also pave the way for the duo's summer tour, which kicks off July 11 in Phoenix. Sponsored by Sanrio, the trek focuses on amphitheaters and festivals.

Aly & AJ are resonating with today's youth because they are approachable, Jones says. "At Radio Disney, we notice that kids attach themselves to those they can aspire to be—someone who is not out of reach."

In the months ahead, Aly & AJ-branded products will arrive from Xbox and Nintendo (video games), Trends International (2008 calendar), Huckleberry Toys (dolls), FEA Merchandising (apparel), Accessory Network (accessories), Bioworld (headwear), IMT (jewelry), Townley Girl (cosmetics) and others.

In each partnership, the

girls are heavily involved in product creation, design and marketing, says Gerry Cagle of Crystis Management, who oversees the duo's career.

Unlike other Disney-certified acts, Aly & AJ do not have a contract with the global titan. "We control all activity with our brand partners," Cagle says. That said, he acknowledges that Hollywood "is an active partner in searching out opportunities."

Reach Media's Michael Pagnotta, who was instrumental in the Olsens' success, says Aly & AJ are in a great position because they control their name and likeness. Still, he has this advice, "You don't want to be overexposed. Keep your long-range goals in sight. Kids respond to celebrity-based brands—that is, as long as the brand partnership makes sense."

And for Aly & AJ, they do. All this activity, including the expansion of their sound, is "helping to push our career and brand forward," AJ says. In the process, the duo do not want to alienate any fans. "It's important to not stray from our core," she says. "There is a fine line between being creative as artists and being respectful of fans. We take that fine line seriously." ...

>>> **EBAY AUCTIONS RADIO ADS**

eBay has begun auctioning advertising airtime on 2,300 participating U.S. radio stations. The company will partner with privately held Encino, Calif.-based Bid4Spots, which has been hosting weekly online auctions of radio airtime since January 2005. The auctions, for which eBay will receive a commission for each dollar spent on ad buys, will take place on eBay Media Marketplace, which also brokers cable TV ads.

>>> **LALA ROLLS OUT FREE STREAMING SITE**

Lala.com, a Silicon Valley-based digital music startup, has launched an iPod-compatible online music service that offers free streaming songs in a bid to get customers to buy music downloads. Onboard for the launch is Warner Music Group, which will sell songs and albums without digital rights management. Lala is in talks with other major record companies to expand the service's offerings, the company says. Lala, which is free and does not carry advertising, hopes to make up for licensing costs of playing the music online with sales of songs.

>>> **TIMBERLAKE SIGNS YOUTUBE SENSATION**

YouTube star Esmee Denters has become the first artist signed to Tennman Records, the label launched by Justin Timberlake in a joint venture with Interscope. The deal places Denters as the supporting artist for a handful of Timberlake's upcoming European shows and positions her for an album release later this year. She gained a following through a series of low-tech YouTube videos in which she covered songs by Beyoncé, Natalie Imbruglia and others. In the past nine months, her videos have received 21 million views.

UPFRONT

PUBLISHING BY SUSAN BUTLER

Writing For The Gold

NMPA Awarding Songwriters, Embracing Collaborations

Gold and platinum records aren't just for artists anymore. For the first time since the RIAA began certifying gold record sales in 1958, songwriters will begin receiving their own gold and platinum certificates this fall from the National Music Publishers' Assn. The move is part of the continuing evolution of the trade group since its appointment two years ago of president/CEO David Israelite, who espouses a "one music" philosophy for publishers and labels to work together more closely for the betterment of the industry as a whole.

Israelite and RIAA chairman/CEO Mitch Bainwol announced the new awards program at the NMPA's an-

ners and labels are like wings of a party. We're all the same party. We all have a common mission that is creative success, the richness of music. The very nature of this [certification] program is to celebrate excellence."

The gold and platinum program isn't the only sign of the NMPA's growing collaborative efforts to materialize at the trade group's annual meeting, held June 6 in New York. For the first time, RIAA and Digital Media Assn. (DiMA) executives attended, even though the groups often strongly oppose publishers' positions on licensing and other issues. RIAA president Cary Sherman and DiMA executive director Jonathan Pot-

●●●●
'Recognizing the contributions of creators is something we can agree on.'

—DAVID ISRAELITE, NMPA

nual meeting. The publishers' group hammered out a deal with the RIAA so that every time the labels' group certifies sales of a single record as gold or platinum, the NMPA will award the writers of the song with a certificate. Awards will only be for singles rather than albums or master ringtones.

The idea had come about, Israelite says, when Bainwol invited him to a concert where Bainwol presented an artist with a platinum sales award.

"I remember recognizing the power and the prestige that the program carried for the RIAA, and I began thinking about ways that we could similarly recognize the contributions of songwriters," Israelite says. "It made more sense to partner with this program, tying in with its massive success. Recognizing the contributions of creators is something we can agree on."

Bainwol says, "Publish-

ter traveled from the nation's capital to participate in a panel discussion on compulsory license reform, joined by Register of Copyrights Marybeth Peters, Harry Fox Agency president/CEO Gary Churgin and Israelite.

One of the ideas they briefly discussed was a blanket license for reproduction rights in all compositions, similar to a performing rights license, that would be available for all forms of digital and physical products (including physical products with music videos). Under this approach, publishers could individually opt out of the blanket license. Sherman and Potter argued that this would streamline the licensing process while preserving copyright holders' rights.

Names of the newly elected NMPA board members can be found at billboard.biz/publishing.



LAMBERG, left, and THOMAS

LABELS BY SUSAN BUTLER

DEVELOPMENT BY R TEL

Rob Thomas And Evan Lamberg's New Label Gets A Big-League Boost

Every time Rob Thomas has a couple of beers with someone in the music industry, he says the conversation inevitably turns to artist development at labels today—namely, the perceived lack of it. But instead of just talking, Thomas and his longtime publishing pal Evan Lamberg are trying to do something about it. In an exclusive interview with Billboard, the duo reveal that they have formed R Tel Records to develop, and make long-term commitments to, new songwriter/artists. And they've garnered the support of a major-league network to help break those artists.

Under a deal with Sony BMG's Epic Records, Thomas and Lamberg will consult with Epic president Charlie Walk and others at the major label. If R Tel and Epic agree they love an act, then the major will fund the project, releasing the record through RED or Epic. The first act funded under this deal is British songwriter/artist Garfield Mayor, whose release is expected this fall.

Mayor's music landed on Lamberg's desk at EMI Music Publishing, where he is senior creative of A&R and music innovations for North America. The two have worked closely since Thomas' early Matchbox Twenty days.

Thomas began the development process with Mayor by inviting him to stay in Thomas' home for more than a month while they worked together writing and producing the album.

"I'm doing a lot of writing with these artists and helping them produce, but it's not about me being a producer and having a writing credit on the record," Thomas says. "I don't have to have any creative input whatsoever, but I'm definitely here if they want it. I'm like an in-house musician who's been through the last decade with really great success."

Throughout the projects, Thomas and Lamberg will be tapping into the resources of Thomas' manager, Michael Lippman; their lawyers Owen Sloane and Kenny Meiselas; and EMI to help develop the artists and the label. Thomas says that EMI offered to lend its support whether or not the songwriter/artists sign with the major publisher.

"We all simply just trust one another," Walk says. "It will be nonpolitical and completely pure, putting the artist and the music first."

While Thomas says he hopes to have two to three releases each year, R Tel isn't under any delivery or time constraints to keep that

benchmark.

"If you sell 30,000 records, we don't blink," Lamberg says. "We're making a second record. That's where patience factors in. We're not under the rule that we've got to ship a bunch of records in the next 90 days or our cash flow won't be right—there's no economic pressure."

Thomas and Lamberg, who are receiving demos through Lippman and EMI, respectively, want to sign self-contained songwriters.

"A great songwriter who's also a great artist, no matter what genre, will get our attention," Lamberg says.

Thomas and Lamberg aren't giving up their own gigs for the label. Their goal with R Tel, they say, is to create an intimate, pleasurable atmosphere for artists to create music—with the help of a songwriter/artist who was "really fortunate" and a creative publisher with a big company behind them.

"We're in no position in our heads, our jobs or our lives where we're ever in danger of our egos taking over this project," Thomas says. "We have no need to try and suck any blood out of anybody. This will never be anything more to us than a home where we can bring great artists."

STREAMED TO YOUR PHONE

Melodeo's Fresh Twist On Accessing Your iTunes

Music fans have been slow to buy music on their mobile phones. So several companies have responded with services that let users access from their phones music that is stored on their computers.

It's called placeshifting—a term used for the practice of accessing content stored on one device from another via the Internet (see story, page 12).

The latest entry into this market is Melodeo, which is offering a rather unique take on the trend with its new NuTsie service. Launched as a free beta service this week, NuTsie allows iTunes users to stream their music to any Internet-enabled mobile phone.

Unlike other placeshifting services that access music files on users' computers directly (see sidebar), Melodeo in this case is operating more like an Internet radio station. Users export their iTunes music library information to the NuTsie site online, which then matches it against Melodeo's database of licensed music.

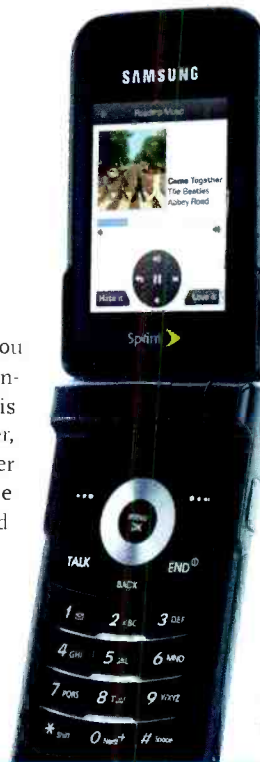
The company then randomly streams these songs directly from Melodeo's servers, meaning the user's computer need not be on for the service to work. The random playlist is a requirement of the Digital Millennium Copyright Act for such streaming services, which sets rules for how often songs by the same artist can be played in a given time frame and so on.

In doing so, Melodeo will pay royalties on each song streamed via the service, in accordance with webcaster royalty rates.

"If your iTunes library is full of music you copied from friends or you illegally downloaded and nobody got paid for it, this is going to monetize it," says Dave Dederer, Melodeo VP of music content and former member of the band Presidents of the United States of America. "[Artists] get paid for it every time you listen to it."

During the beta phase, the service can be found only via the NuTsie Web site. Melodeo hopes wireless operators will eventually offer it to their subscribers for

Melodeo's NuTsie, demonstrated here, has just launched as a free beta service.



a monthly fee, and is developing a direct-to-customer payment model.

At first blush, placeshifting seems a threat to the mobile music model, as customers who stream their music from their computers are not buying them via existing a la carte services from the likes of Sprint and Verizon Wireless.

However, placeshifting has advantages that sideloading—the practice of transferring music files to a phone directly, as one would to an MP3 player—does not. Users can sideload only as many songs as the phone can store, and neither carriers nor labels can charge for the practice. Placeshifting meanwhile is a streaming technology, meaning there are no storage capacity concerns, and usage can be tracked and monetized.

PLACESHIFTING PLAYERS

Snatching content from your computer and making it accessible on mobile phones is the hot application du jour for the mobile entertainment set. Melodeo's NuTsie is just the latest. A number of other companies are focusing on letting customers access the content they already own, rather than buying something new:

PHLING (OXY SYSTEMS)

HOW IT WORKS: A mobile blog that lets users stream photos, music and messages from their home PC to their mobile phones and those of up to six friends. Members can browse and sample the music libraries of others, submit music reviews and rate individual tracks.

AVAILABILITY: Sprint, Cingular and T-Mobile; select phones only.
COST: Free

SLINGPLAYER MOBILE (SLINGMEDIA)

HOW IT WORKS: Allows users to watch and control their home TV from a mobile phone. Requires the Slingbox device installed in the home and the SlingPlayer software downloaded to the mobile phone.

AVAILABILITY: Windows Mobile and Palm devices only.
COST: One-time fee of \$30, plus \$130-\$250 for various Slingbox devices.

ORB NETWORKS: MYCASTING (ORB NETWORKS)

HOW IT WORKS: After downloading the company's software to the home PC, users can access any music, movies or photos stored on that PC and get direct video access from sites like YouTube and Google.

AVAILABILITY: Any Internet-connected mobile phone.
COST: \$10 per month. Application is free.

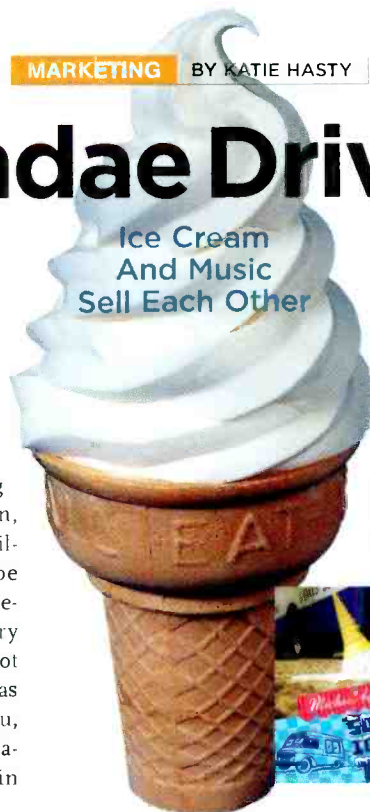
MAESTRO

HOW IT WORKS: Provides on-demand mobile access to the Maestro online social music portal, which allows users to find, manage and play MP3 files stored on their home PC and explore music owned by friends also using the service. Requires the Maestro software running on the PC.

AVAILABILITY: Any Internet-capable phone (third-quarter 2007).
Cost: Free

Sundae Driving

Ice Cream And Music Sell Each Other



ars weary of "Pop Goes the Weasel" and the Mister Softee theme during these hot summer months now have an alternative: Michael Hearst's album "Songs for Ice Cream Trucks," due June 12 on Bar None. The Brooklyn-based songwriter set out to change the musical landscape for mobile frozen treat purveyors with new tunes—and ring-tones—like "Ice Cream Yo!" and "Where Do Ice Cream Trucks Go in the Winter?" Independent ice cream vendors across the country are already taking notice.

"I had no hard and fast rules as to how to make an ice cream

truck song," says Hearst, who also plays in indie duo One Ring Zero. "They had just better make people want to buy ice cream." And Hearst's 13 tracks—short, whimsical tunes comprising melodic, organ, theremin, guitar, keyboards and a children's choir—appear to be doing just that. "Having something other than a nursery rhyme makes grown-ups not mind approaching the truck as much," says John Thibodeau, owner of single-truck operation Thibby's Ice Cream in

Green Bay, Wis.

"You can't blast low-end music coming from a horn speaker, so the music has to have a certain tone. Michael nailed these great mid- and high-level sounds. Lots of people ask me about it, where I got it," says Matt Allen, popularly known as the Ice Cream Man, who gives out free ice cream at major music festivals across the country. Other vendors—

from a startup in Southern Pines, N.C., to a small fleet in Portland, Ore.—are catching on as well.

Prior to its street date, Hearst's album has been available for purchase through his Web site songsforicecreamtrucks.com and iTunes. Hearst has no way of monitoring the songs' usage in trucks, however, so he's crossing his fingers for more sync/licensing opportunities. His music is already slated to appear in an upcoming documentary on the origins of the ice cream sundae.

"I don't think the RIAA or ASCAP or whatever really have ice cream truck songs on their royalties radar," he quips. ●●●

>>> WARNER JAPAN ENDS ITUNES HOLDOUT

Warner Music Japan's catalog is now available via the iTunes Japan Music Store, leaving Sony Music Entertainment (Japan) as the only major Japanese label not to have licensed its repertoire to iTunes. WMJ's iTunes launch is featuring an exclusive world premiere of female vocalist Ayaka's new video for her recently released single "Jewelry Day."

>>> LIVE NATION EXPANDS FILLMORE BRAND TO MIAMI

The 2,700-capacity Jackie Gleason Theater in Miami is the latest venue to join Live Nation's rejuvenated Fillmore brand. Live Nation has finalized a 10-year pact (with a five-year extension) with the Miami Beach City Commission, to operate, manage and exclusively book the venue, to be rechristened Fillmore Miami Beach at the Jackie Gleason Theater. Live Nation expects to invest \$3.5 million in improvements to the venue.

>>> UNIVERSAL ACQUIRES MASSER CATALOG

Universal Music Publishing Group has acquired the catalog of songwriter Michael Masser, who was inducted into the Songwriters Hall of Fame June 7. The publisher previously administered the catalog. Masser has written songs for such artists as Diana Ross, Neil Diamond, Barbra Streisand and Aretha Franklin.

Compiled by Chris M. Walsh. Reporting by Mike Boyle, Antony Bruno, Susan Butler, Taylor Grimes, Steve McClure, Ken Tucker and Ray Waddell.

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• BLACK LIPS

LATIN BY AYALA BEN-YEHUDA

MTV Latin America Gets Local

New Music VP Says Regionalization Will Target Tastes, Save Money

Decentralizing Miami operations at MTV Networks Latin America (MTVNLA) to Mexico, Argentina and Brazil will mean more cost-effective, locally flavored programming—so says Jose Tillán, who will manage newly appointed regional content heads in his new position of senior VP of content and music for MTV/VH1 Latin America.

Under the strategy, the network will shift production to regional hubs in Mexico City, Sao Paulo and Buenos Aires, in some cases partnering with local companies (such as Televisa in Mexico and independent houses in Argentina) to develop new series and use “less of the canned international library,” Tillán says.

The channel already tailors its music and imaging to regional tastes, but programming decisions and responsibility for ratings will now fall under executive-level purview closer to where consumers are. Using experienced local editors, graphic designers and production teams offers “great quality, great editorial . . . [that’s] very affordable to produce.”

Tillán’s most recent role supervising music and talent for MTVNLA and MTV Tr3s will expand to “connecting the dots”: overseeing the look and feel of the channels, developing more programs with specific advertisers and co-productions with pan-regional appeal. A

recent example is the “Rally MTV” road race with Chevrolet that will also air stateside on MTV Tr3s.

MTVNLA has taken small steps toward regionalizing—its Premios MTV Latinoamerica Awards show was held for the first time in Mexico City last year, and it has created separate feeds for Mexico, Argentina, and Central and Northern South America—but the restructuring will make Miami an “idea-generating, dream-out-loud department rather than an operational producing facility with [programming] control.”

The full restructuring is expected to be completed by year’s end. Digital media operations for the network have already moved to Buenos Aires, with 126 positions slated to move there from Miami.

MTV Tr3s was expected to name someone to take over Tillán’s day-to-day responsibilities at the U.S. channel. Tillán will stay in Miami and continue reporting to MTVNLA president Pierluigi Gazzolo. VP of MTV/VH1 content for Mexico Vicente Solis and VH1 Brazil content VP Jimmy Leroy will now report to Tillán from their respective territories, as well as to existing country GMs Paula Guerra (Argentina), Alvaro Barros (Brazil) and Carlos Magana (Mexico). A head of content for Argentina had not been named at press time.



TILLÁN

DIGITAL BY BRIAN GARRITY

The Music’s In The (E-)Mail

Labels Gradually Shifting To Digital Promo Delivery

A growing number of major and independent labels are going digital when it comes to sending promotional music to press.

Rather than mail an advance CD, some record companies are instead e-mailing links to download or stream prerelease content.

EMI’s Capitol Music Group began embracing the practice regularly at the start of this year with press promos for acts like Joss Stone, the Stooges and Mims. Depending on the release, CMG is servicing music as either an on-demand stream or a watermarked MP3.

Also going all in on digital servicing as of this year is indie Beggars Group/Matador, which has provided advances from acts like New Pornographers, the National, and Voxtrof as watermarked digital downloads.

Meanwhile, other labels are experimenting with the idea. Warner Music Group, Sony BMG and Universal Music Group, as well as Vice Recordings have digitally serviced select releases, including the Cribbs, Mark Ronson, the Bravery, and Black Lips, respectively.

This isn’t the first time the music business has experimented with digital promos. Record companies have been digitally servicing tracks to radio on a select basis for years. However, label publicity departments are seeing new windows for digital promos with press contacts thanks to the rising penetration of MP3 players, broadband Internet connections and media-friendly computers with large hard drives for storing content.

Driving the move is the opportunity for cost savings.

Labels send upwards of 2,500 promotional CDs to press, radio and retail for an average release in the United States. And when manufacturing, packaging and mailing costs are factored in, they spend \$3 per unit in some cases. Spread out across a dozen or so releases for an independent label, that translates to almost \$100,000 or more in annual promo costs. For a U.S. major-label imprint that might put out 50 front-

line releases or more per year, that number can approach \$500,000 and beyond.

Those numbers can run even higher when watermarking costs are factored in for promos of priority releases. Not only are there the direct costs of the technology, but also mailings have to be sent via FedEx or UPS so labels can keep track of sensitive promo discs and make sure they reach the right person. “The watermarking thing can get out of control,” one major label publicity executive says, noting that reser- vicing music to members of the press who mis- place a promo disc or don’t receive a mailing becomes particularly expensive. “Every time we do a one-off watermark it’s \$125. It adds up.”

Label publicity executives say that offering digital promos affords a number of advantages, including the option to expand the number of promotional outlets it reaches out to in a pre- release campaign, the ability to distribute ma- terial instantaneously and the flexibility to re- service records an unlimited number of times.

Of course, there are risks involved with going all-digital on promos.

“You are basically asking the end recipient to do more work,” says Matt Harmon, VP of sales and marketing for Beggars Group.

What’s more, there are still plenty of luddites who prefer physical product to digital. Labels still distribute CDs to press contacts who re- quest them.

Such issues may not be a factor for critically acclaimed and commercially successful acts. But for baby bands, labels fear that they can get lost in the e-mail shuffle.

And for labels that haven’t yet switched to digital promos, still the vast majority of the in- dustry, there’s the political sensitivities of which acts go first.

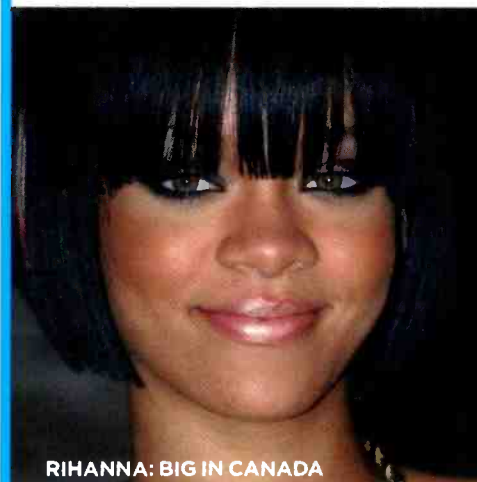
Nils Bernstein, head of publicity for Mada- dor, says the label ultimately chose a reissue of Pavement’s “Wooze Zowee” last November as its test case, but says, “We were wary of mak- ing any one record the guinea pig.”

HOME FRONT

360 DEGREES OF BILLBOARD

CHARTING CANADA

One of Billboard’s franchise charts expands north of the border this week with the launch of The Billboard Canadian Hot 100. The new list,



RIHANNA: BIG IN CANADA

which ranks songs’ popularity by blending dig- ital track sales measured by Nielsen SoundScan with radio tracking from Nielsen BDS, bowed June 7 on billboard.com and billboard.biz.

Effective this issue, the top 10 from the new Canadian Hot 100 will appear in the

magazine’s Hits of the World section (see page 50). SoundScan’s Canadian Digital Songs chart, which has appeared in the magazine since March 2006, will continue to appear on billboard.biz. All 100 titles on the new chart will appear on both Web sites.

The Canadian Hot 100 emulates the formula that drives The Billboard Hot 100, which has mingled sales and radio data since its launch in 1958. Along with SoundScan’s digital sales data, the new chart is driven by BDS’ Canada All-Format Airplay, with a panel of more than 100 radio stations. The comprehensive radio panel includes the country’s leading top 40, rock, country and AC stations.

Rihanna has the honor of the chart’s first No. 1 with “Umbrella,” featuring Jay-Z, the song that is in its second week at No. 1 on the original Hot 100. Canadian acts found in the inaugu- ral chart’s top 20 include Finger Eleven, Nelly Furtado, Michael Bubl  and Avril Lavigne.

The Billboard Canadian Hot 100 is managed by Paul Tuch, director of Canadian operations for Nielsen BDS, in consultation with Silvio Pietrolu- ongo, Billboard’s associate director of charts and manager of The Billboard Hot 100.



Legal Matters

SUSAN BUTLER sbutler@billboard.com

Scratching Up Patent Law

Will Reforms Affect Digital Music?

During the final days of the 109th Congress last year, Senate and House Judiciary subcommittees were heatedly negotiating copyright bills that address music licensing. But since the new Congress convened in January, copyright issues have been sidelined while patent law reform has taken center stage. Though this topic has seemingly been of little interest to music industry groups, patent litigation can indeed affect the use of music.

The latest example of this impact is a patent infringement suit filed May 21 by Amsterdam-based N2IT Holdings. The company invented a product for DJs called Final Scratch. N2IT is asking a federal court in Los Angeles to force Native Instruments to take its new product, Traktor Scratch, off the market.

Kurosh Nasseri in Washing-

ton, D.C., has worked with N2IT for several years. Nasseri, a lawyer whose clients include top dance-electronic artists, producers and DJs, says he was excited when he first saw the invention. "This is cutting edge," he says. "It pulled DJ'ing into the 21st century."

Nasseri says that many DJs veered away from using vinyl records in favor of CDs and MP3s so they wouldn't have to carry around suitcases filled with bulky discs that damaged easily. But there was a trade-off: They lost much of their control over turntable spin techniques like slowing down, scratching and matching mixes. The Final Scratch hardware/software combination allows DJs to use a special time-coded vinyl record on a conventional turntable to manually control the playback of digital music

tracks in a laptop.

A market is developing for this type of product, with several companies adopting the N2IT approach, Nasseri says. N2IT secured patent rights in the Netherlands and the United States, and has sold more than 15,000 units since its release in 2001, he adds.

According to the lawsuit, the first version of Final Scratch operated on Linux-based computer systems. N2IT contracted with Stanton Magnetics to manufacture and distribute the products as well as help develop a version that would work with Windows and Mac systems. Stanton subcontracted that development to Berlin-based Native Instruments Software Synthesis. Nasseri says that in anticipation of working together, N2IT provided confidential information about its technology to Native

Instruments subject to a confidentiality agreement and sent personnel to Berlin to train Native's employees on how the system worked.

Last month, Native Instruments North America released Traktor Scratch, which the lawsuit claims "is strikingly similar to Final Scratch and uses the technology" of N2IT's patent. Native Instruments did not respond to a request for comment, so it's unclear whether the company will challenge the validity of the patent or argue that the later product simply doesn't infringe N2IT's patent. Meanwhile, both companies will likely spend major bucks to litigate.

Questions about the validity of patents and the risks of litigation are two of the reasons there is an outcry for patent law reform on Capitol Hill. Critics of the current law claim, among



NASSERI

settling by paying, for example, \$3 million to license patent rights from a plaintiff rather than spending \$5 million to go to trial.

The Patent Reform

Act of 2007 is an attempt to resolve these and other issues. other things, that U.S. Patent Office examiners grant patent applications that never should have been granted. Patents are supposed to protect only processes, machines, manufactured articles and compositions of matter (e.g., chemicals) when they are truly new and innovative. If they ever existed before, as proved by evidence called "prior art," then the application for a patent must be rejected.

Current procedures to challenge the validity of a patent are not optimal: filing a request for a re-examination of the patent application or filing a lawsuit in federal court. The former essentially asks government examiners to admit to making a mistake. Critics point out that lawsuits often result in a defendant, who could win the suit,

Act of 2007 is an attempt to resolve these and other issues. **Sen. Patrick Leahy**, D-Vt., introduced the Senate version (S. 1145), and **Rep. Howard Berman**, D-Calif., introduced the House version (H.R. 1908). While it doesn't focus on the examination process (which experts say would be difficult to define in legislation), it creates a "post-grant" process to challenge a patent. This procedure would be held before an administrative law judge, and the claim could be filed only by someone who would suffer harm if the patent were enforced.

Hearings on the bills are still ongoing, so there's time for digitally minded music executives to check out proposed reforms.

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MOBILE BY ANTONY BRUNO

Buy Once, Play Anywhere

Wireless Carriers Want To Spread Your Content Across All Your Screens

Content providers sitting down to make distribution deals with wireless operators are noticing something a bit different about the suits on the other side of the negotiating table: Increasingly, their conversation is no longer limited to just wireless experiences.

The top executives in charge of striking content deals at such carriers as AT&T (formerly Cingular) and Verizon are now responsible for driving the content strategies across their organization's other channels—including Internet and digital TV.

While their motivation may be to leverage their wireless assets to better compete for home services with cable rivals Comcast and Time Warner, the ultimate consequences of this effort are profound. At stake is the very future of how consumers access and pay for entertainment content across multiple platforms.

Today, content and service providers benefit from a model that is designed to sell consumers the same content in different formats. Buy or subscribe to something online or via cable, and you'll have to pay for it again to access it on your mobile phone.

For instance, Rhapsody subscribers who already pay a monthly fee to access the music service online have to pay an additional \$7 per month to get the same Rhapsody radio stations on their mobile phones via Sprint.

But the growing number of companies offering content placeshifting services—which allow users to access content



Consumers may soon be able to access content like MAROON 5'S 'Makes Me Wonder' video on their TV, computer and mobile phone—all for one charge.

stored on one device from another (see story, page 9)—is causing content providers and network operators to rethink the nature of how content is delivered and monetized across multiple channels.

"Eventually, the buy-once/play-anywhere model will be the value proposition you must meet as a content distributor," says Mark Desautels, VP of wireless Internet development for CTIA-The Wireless Assn. "Wireless will just become the natural extension of the need to provide a consumer with access to content ubiquitously and on any device—TV, PC or mobile phone."

The industry is already seeing early stabs at this. In March, AT&T began offering a free year of the Napster subscription music service to any customers signing up for its Internet and wireless services.

Users can manage their Napster account from their mobile phones at no additional cost but can't yet stream or download music, although company officials say that capability is coming.

What made this possible was the merger of BellSouth and AT&T, which included wireless operator Cingular. Once AT&T completed the merger, it began condensing all the content licensing operations of its TV, Internet and wireless divisions under one roof.

Verizon Communications is doing much the same thing. In January, it promoted Verizon Wireless head Denny Strigl to president/COO of the entire company, giving him control over the wireless and wireline divisions. He subsequently authorized key members of his wireless team to strike content deals that spanned all Verizon platforms.

The motivation is fairly obvious. AT&T and Verizon are trying to compete with cable operators for TV access with fiber optic IPTV services—AT&T's u-Verse service and Verizon's FiOS attract about 26,000 and 350,000 subscribers, respectively.

Meanwhile, Comcast alone commands some 13 million digital cable TV subscribers, and therefore gets the best deals on video and other packages when negotiating with content providers.

However, AT&T and Verizon

have significant wireless subscriber bases—47 million and 42 million, respectively. With mobile becoming the all-important third screen, they can now leverage their wireless prowess to get better deals for their other platforms.

Meanwhile, cable companies aren't exactly resting on their laurels. Comcast, Cox and Time Warner all offer wireless services through a reselling relationship with Sprint, and they now own enough wireless spectrum to individually launch their own nationwide wireless networks in the future. They also offer landline voice services as well.

Today, the primary benefit is to offer bundled services all on one bill. Tomorrow, it will be about offering access to entertainment content across these various platforms for one price.

"As networks and devices get smarter, consumers will demand access all the time," Music Choice CEO David Del Beccaro says. "If you don't give it to them, they'll just go get it elsewhere."

Apparently some content owners haven't gotten the memo yet. Late last month, Major League Baseball renewed its attack on SlingMedia, accusing the service of illegally "misusing" its content by allowing users to view their cable feeds on their computers while traveling.

MLB would prefer that baseball fans pay it directly to stream games from its online portal. But this argument likely won't take place in five years. When MLB or any other content provider is negotiating its TV distribution deals, the person across the table will also be demanding that same content for their Internet and wireless subscribers.

"Placeshifting technology is why these access and content providers are only going to be able to charge for content one time," Desautels says. "That is where consumers are pushing the business model toward. In the short term, that means leaving money on the table."

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BITS & BRIEFS

GET UP, STICK UP

Bob Marley's "Exodus" is celebrating its 30th anniversary with an exclusive new, limited-edition version of the album released on a USB memory stick. Fans can acquire the memory stick only from the late artist's official Web site, bobmarley.com. Only 4,000 devices are available. They contain the original 10 songs, as well as three video tracks of live performances at London's Rainbow Theater from June 1977, and other audio and video content.

AN INDEX FOR MOS

Ministry of Sound has tapped video search engine Blinkx to transcribe and index its online music library on Ministry of Sound TV. The site has more than 500 music videos, exclusive dance-music DJ interviews and

footage from a permanent film crew sending video dispatches from Ibiza. In addition to formatting the content for easy video search, Blinkx will also add MoS video in the results of its video search portal.

AMP'D MOBILE FILES CHAPTER 11

Startup wireless operator Amp'd Mobile has filed for Chapter 11 bankruptcy, unable to meet payments due on almost \$100 million of debt. The company had raised some \$360 million in funds. Investors include MTV Networks and Universal Music Group. To date, it has acquired slightly less than 200,000 subscribers, almost half of which signed up in the last eight months. The company says it will continue to offer service and expects to emerge from bankruptcy "soon."

HOT RINGTONES™ JUN 16 2007 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST	COMPILED BY
1	1	7	#1 2 STEP	LINK	nielsen Mobile
2	2	62	WHAT HURTS THE MOST	RASCAL FLATTS	
3	3	138	SUPER MARIO BROTHERS THEME	KOJI KONDO	
4	4	25	IRREPLACEABLE	BEYONCE	
5	5	9	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEATURING YUNG JOC	
6	6	108	BECAUSE I GOT HIGH	AFROMAN	
7	7		ROCKSTAR	NICKELBACK	
8	8	21	WE FLY HIGH	JIM JONES	
9	9		CANDY SHOP	50 CENT FEATURING OLIVIA	
10	15	135	SWEET HOME ALABAMA	LYNYRD SKYNYRD	
11	10	37	CRAZY BITCH	BLACKCHERRY	
12	11	11	ADIOS AMOR TE VAS	GRUPO MONTEZ DE DURANGO	
13	12	63	BEST FRIEND	50 CENT & OLIVIA	
14	13	90	MY HUMPS	THE BLACK EYED PEAS	
15	14	136	PINK PANTHER	HENRY MANCINI	
16	19	3	NYSE BELL	UNKNOWN	
17	23	4	TEACHME	MUSIQ SOULCHILD	
18	20	19	WHEN WE RIDE ON OUR ENEMIES	2PAC	
19	18	64	NUTHIN' BUT A "G" THANG	DR. DRE	
20	16	124	MISSION-IMPOSSIBLE	LALO SCHIFRIN	

Based on polyphonic ringtones sales data reported by Nielsen RingScan, a service of Nielsen Mobile. Chart endorsed by CTIA - The Wireless Association and Mobile Entertainment Forum.



PHOENIX RISING

Time to toss out your old clock radio. The Com One Phoenix radio features a Wi-Fi wireless Internet connection that lets users play not only AM/FM stations, but also stream virtually any Internet radio station in the world. Of course, users still need to have a broadband Internet connection and a Wi-Fi router already in their home for it to work. Past that, the Phoenix lets the user bookmark favorite radio stations, view track and artist info, and even play MP3, WMA and Real Audio digital files. And with an optional Bluetooth adapter, it will stream all the same to an existing home entertainment system.

The Phoenix is expected to be available this summer for \$250. —Antony Bruno





Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

Dream Weavers

Shushybye Turns Toddlers' Nap Time Into A Viable Brand

Three lessons in brand building that the 2-year-old Shushybye brand teaches us: One, find an untapped niche; two, build a strong foundation; three, take your time.

Given all that, Shushybye may not be on your radar screen—at least not yet. But this is about to change—thanks to a few recently inked partnerships that span the worlds of music, toys, publishing and clothing.

By focusing exclusively on “sleepytime,” Shushybye founder **Steve Syatt**—who was instrumental in the launches of *Pokemon*, *Bob the Builder* and other brands via his SSA public relations firm—has tapped into an untapped area of the babies and toddlers market. And brand partners are taking note.

Global toy manufacturer Jakks Pacific has signed on as Shushybye's master toy licensee, while Adorable Kids is the brand's sleepwear licensee. The former will begin rolling out Shushybye toys in 2008. Later this year, Shushybye sleepwear will hit stores throughout North America—at about the same time the Syatt-penned “Shushybye: Close Your Eyes” book arrives via St. Martin's Press.

On the music front, the Shushybye brand now has something in common with **Green Day** and **Goo Goo Dolls**. **Pat Magnarella** and **Chris Allen**, of Pat's Management Co., are managing the **Shushybye Dream Band**. Creative Artists Agency handles all bookings.

According to Allen, who discovered Shushybye by way of his children who are fans of the brand, the Shushybye Dream Band will initially tour as a supporting act, possibly opening for **the Wiggles**, another act booked by CAA. “We're looking for a built-in audience base,” Allen says.

“At this point, the Wiggles are Green Day and the Shushybye Dream Band is **Plain White T's**,” he continues. “We hope to take Shushybye to the Green Day level.”

To be sure, Syatt knows a thing or two about building a brand from scratch. When Shushybye was simply an idea in his mind, Syatt says he fully understood the importance of creating a “real concept” before approaching potential licensees. In other words, create a foundation.

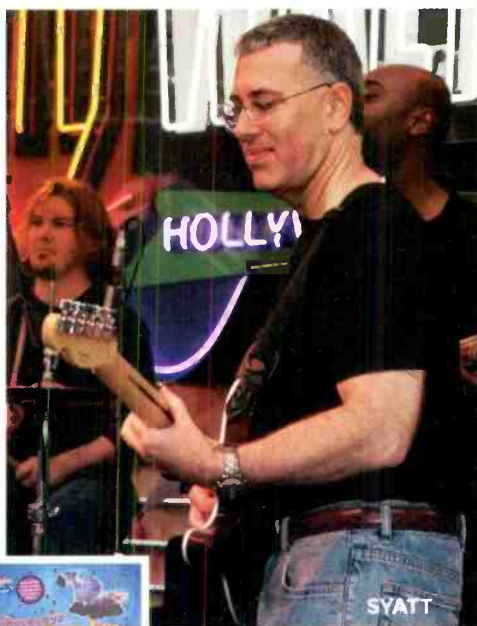
To get the Shushybye ball rolling in 2005, Syatt self-funded and manufactured the Shushybye Dream Box, which included a self-published book, a five-song CD and a 6-inch plush doll. Syatt manufactured 3,000 Dream Boxes and sold them on consignment at Borders Books & Music locations in California. Each Dream Box retailed for \$18.95. To help raise awareness of his brand and sell product, Syatt participated in more than 100 in-store events at Borders. According to Syatt, under the terms of his arrangement with Borders, the retailer kept 40% of Dream Box sales.

While the Dream Boxes sold out, Syatt made no money from the deal, but that was fine by him. He saw the business arrangement as pure brand building and a way to create buzz.

This paved the way to a deal with WGBH Boston Video, which released “The Shushy-

bye Dream Band: Live on Tour” DVD at the end of 2005. The following year, Koch issued the debut Shushybye-branded album, “Shushybye & Goodnight.” The CD earned an iParenting Award. It was sold exclusively online.

Veronica Villarreal, director of marketing and business development at Koch, says this decision was based on the realities of the marketplace. “Property-based children's music traditionally does not go into brick-and-mortar retailers without other drivers, like



toys, videos and other branded-products already in place,” Villarreal says. “At the time, the Shushybye brand was new and just getting its feet wet.”

Villarreal expects the second Shushybye album—featuring 11 songs, all penned by Syatt, and due next year from Koch—to be sold in physical retail stores, as well as online. She credits this to the power of brand building.

One year ago, “The Shushybye Show” launched on XM Satellite Radio's XM Kids channel. Earlier this year, “Shushybye Baby” debuted on the year-old, round-the-clock cable channel BabyFirstTV.

“TV exposure is so important for children's brands,” Villarreal says.

In the course of this activity, Syatt came to the conclusion that you can't build a brand too slowly. “But you can kill a brand by rushing it into national retail before it's ready,” he says.

With ample activity surrounding Shushybye, Syatt now has his eyes firmly set on lining up a half-hour show for national TV and international distribution. “Music and books are the foundations of the brand, but you must also have other products and TV,” he says.

“I'm doing everything backwards,” Syatt says with a laugh. “I didn't start with TV. But my way seems to be working for me.”

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MY PERFORMANCES WERE TO BOOST THEIR MORALE. INSTEAD, THEY BOOSTED MINE.

Thom Shepherd on tour for Armed Forces Entertainment In Southwest Asia



“Responsibility. That's what you feel when a soldier tells you a song you wrote inspired him to join the military. And when that same soldier says “Can I get a picture?” and you notice the LCD display on his digital camera is shattered because it stopped the bullet that tore through his flack jacket, it really hits home. And when that soldier sincerely thanks you for being there and singing for a couple hours, and you thank him back for being there full time, putting his life on the line, and to be careful in Baghdad, it puts things in perspective. Performing for Armed Forces Entertainment is one of the most rewarding things I've ever done. And once you do a tour, and meet those outstanding people, you want to do it again. That's why I've been on seven AFE tours. And why I'll keep doing them as long as I can.” **Thom Shepherd**

Thom Shepherd is a Nashville-based singer/songwriter who wrote Craig Morgan's #1 single, “Redneck Yacht Club” and David Ball's “Riding with Private Malone.”



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BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,787,637 \$225/\$175/ \$127.50/\$87.50	CELINE DION Colosseum at Caesars Palace, Las Vegas, May 30-June 3	20,330 20,740 five shows three sellouts	Concerts West/AEG Live
2	\$2,293,021 \$225/\$175/ \$127.50/\$87.50	CELINE DION Colosseum at Caesars Palace, Las Vegas, May 24-27	16,592 four sellouts	Concerts West/AEG Live
3	\$2,186,358 (4,300,348 reales) \$267.86/\$44.84	HIGH SCHOOL MUSICAL - THE CONCERT Estádio do Morumbi, São Paulo, Brazil, May 20	37,406 41,205	Evenpro/Water Brother, Mondo Entretenimento
4	\$1,981,077 (21,340,913 pesos) \$125.32/\$23.21	HIGH SCHOOL MUSICAL - THE CONCERT Foro Sol, Mexico City, May 27	35,139 51,215	CIE
5	\$1,788,778 \$98.50/\$59.50/ \$34.50	CAPITAL JAZZ FEST: AL JARREAU, GEORGE BENSON & OTHERS Merriweather Post Pavilion, Columbia, Md., May 30-June 3	31,094 35,000 five days	I.M.P.
6	\$1,532,518 (\$196,3425 Australian) \$71.51	PINK, THE ANDROIDS Entertainment Centre, Brisbane, Australia, May 24-25	21,431 21,800 two shows	Michael Coppel Presents
7	\$1,287,564 (13,885,090 pesos) \$171.55/\$29.67	HIGH SCHOOL MUSICAL - THE CONCERT Auditorio Coca-Cola, Monterrey, Mexico, May 24-25	16,192 18,396 two shows	CIE
8	\$1,218,573 (13,118,450 pesos) \$260.09/\$37.16	SHAKIRA Estadio de la UACH, Chihuahua, Mexico, May 23	17,961 21,000	CIE
9	\$1,165,590 \$125/\$60	CHAYANNE Gibson Amphitheatre, Universal City, Calif., May 18-20	15,786 three sellouts	Cardenas Marketing Network, Live Nation
10	\$1,123,904 \$77.50/\$39.50	KENNY CHESNEY, SUGARLAND, PAT GREEN Ford Amphitheatre, Tampa, Fla., June 2	19,476 sellout	Live Nation, The Messina Group/AEG Live
11	\$1,110,355 \$200/\$35	KISS 108 CONCERT: DAUGHTRY, OMARION, FERGIE & OTHERS Tweeter Center, Mansfield, Mass., May 19	19,822 19,900	Live Nation
12	\$1,081,651 (11,660,745 pesos) \$125.23/\$25.97	HIGH SCHOOL MUSICAL - THE CONCERT Arena VFS, Guadalajara, Mexico, May 29-30	19,120 19,440 two shows	CIE
13	\$1,049,985 (11,356,100 pesos) \$184.92/\$36.98	SHAKIRA Estadio Alfonso Lastras, San Luis Potosí, Mexico, May 26	17,770 20,426	CIE
14	\$1,003,363 \$85/\$65/\$48.50	ERIC CLAPTON, ROBERT CRAY BAND Kemper Arena, Kansas City, Mo., April 2	14,120 sellout	AEG Live
15	\$965,327 \$77.50/\$39.50	KENNY CHESNEY, SUGARLAND, PAT GREEN Sound Advice Amphitheatre, West Palm Beach, Fla., June 3	19,302 sellout	Live Nation, The Messina Group/AEG Live
16	\$962,755 \$253/\$198/\$98/ \$68	ZOOPTOPIA: FERGIE, DAUGHTRY, KATHERINE MCPHEE & OTHERS Nassau Coliseum, Uniondale, N.Y., May 13	10,469 13,167	Live Nation, Z100
17	\$960,281 \$68.50/\$58.50	KENNY CHESNEY, SUGARLAND, PAT GREEN New Orleans Arena, New Orleans, May 31	14,506 sellout	The Messina Group/AEG Live
18	\$917,665 \$125/\$55	ROD STEWART American Airlines Center, Dallas, April 18	12,127 sellout	Concerts West/AEG Live
19	\$914,422 \$125/\$45	STEVE NICKS, CHRIS ISAAK Greek Theatre, Los Angeles, May 19-20	10,298 11,523 two shows	Live Nation
20	\$891,140 (164,377,400 pesos) \$143.93/\$34.54	HIGH SCHOOL MUSICAL - THE CONCERT Pista Atletica, Santiago, Chile, May 18	16,570 25,000	CIE
21	\$878,377 (3,476,500 pesos) \$231.73/\$32.44	SHAKIRA Auditorio Coca-Cola, Monterrey, Mexico, May 30	16,591 16,884	CIE
22	\$855,510 \$55/\$55	KROQ WEENIE ROAST: INCUBUS, BAD RELIGION & OTHERS Verizon Wireless Amphitheater, Irvine, Calif., May 19	16,061 sellout	Live Nation
23	\$849,815 (116,440 pesos) \$85.46/\$46.37	SHAKIRA Estadio Revolución, Toluca, Mexico, May 24	13,586 14,144	CIE
24	\$811,858 \$13.50/\$43.50	RICKY MARTIN American Airlines Arena, Miami, May 19	12,258 sellout	Live Nation
25	\$760,025 \$22.46/\$30	TOOL, ISIS, CHRIS MARTIN AT&T Center, San Antonio, May 21	16,355 sellout	Live Nation, in-house
26	\$597,370 \$-9.50	WMMR BBQ: CHEVELLE, THE EXIES, FUEL, FLYLEAF & OTHERS Tweeter Center Waterfront, Camden, N.J., May 20	6,683 25,335	Live Nation
27	\$577,180 \$74.41/\$45	TOOL Ford Center, Oklahoma City, May 19	12,503 sellout	Live Nation, AEG Live
28	\$552,550 \$300/\$50	STEELY DAN, SAM YAHAL TRIO Beacon Theatre, New York, May 21-22	5,676 two sellouts	Live Nation
29	\$641,187 (37,937,456 bolivares) \$-88/\$225	LUIS MIGUEL Estadio de Béisbol de UCV, Caracas, Venezuela, May 26	9,312 13,112	Evenpro/Water Brother
30	\$564,832 \$73.50/\$26.50	BJÖRK, JOANNA NEWSOM, GHOSTDIGITAL Shoreline Amphitheatre, Mountain View, Calif., May 19	14,385 22,000	Live Nation
31	\$553,850 \$280/\$60	AARON KWOK Orleans Arena, Las Vegas, May 27	4,661 7,152	In-house
32	\$521,862 \$-/\$41.50	TOOL, MELT BANANA Amway Arena, Orlando, Fla., May 31	9,900 11,633	Live Nation
33	\$507,376 (23,745,962 bolivares) \$-50/\$20.19	HIGH SCHOOL MUSICAL - THE CONCERT Estadio de Béisbol de UCV, Caracas, Venezuela, May 22	8,918 14,809	Evenpro/Water Brother
34	\$493,202 \$-/\$38	GEORGE LOPEZ, BRYAN KELLEN Frank Erwin Center, Austin, June 2	10,614 16,989	AEG Live, in-house
35	\$479,650 (\$22,552 Australian) \$-402	PINK, THE ANDROIDS Entertainment Centre, Newcastle, Australia, May 21	7,192 sellout	Michael Coppel Presents



On The Road

RAY WADDELL rwaddell@billboard.com

A Philosophical Approach

Sexton Is The Master Of His Own Domain Onstage

When 2007 winds down, huge-grossing tours like **the Police**, **Tim McGraw/Faith Hill**, **Kenny Chesney**, **Genesis** and others will generate the headlines, top the year-end lists and deservedly receive much focus. People have a natural inclination to want to know who's biggest, who's tops and who makes the most money.

That's fine. But there is a whole other touring world out there made up of artists under the radar who may never see six zeroes attached to their names, but will still reach thousands of music lovers before they leave the road. They ring up millions of miles and trillions of notes, and they rock the house night after night.

It's unlikely singer/songwriter and bona fide soul man **Martin Sexton** will end up anywhere amid the top boxscore charts at the end

of the year. But he nevertheless is making beautiful music and receiving his reward. On the Road caught up with Sexton prior to his recent show at Nashville mainstay the Exit/In, where he shared his worldview on making music.

munion with other people and to do what I think I was put here on Earth to do from my higher power," Sexton says. "To express joy and to be an example that there is good in the world."

Conversely, writing songs can be a bit of a grind for Sexton. "Songwriting is like my homework. That's sitting down at the dining room table with an English composition in seventh grade," he says. "That's the part I'm not crazy about. I love the beginning of the song and the ending of a song, but the middle is a ball-buster."

Sexton says he can "make up songs in my sleep," but not full songs, just ideas. "Like, 'I'm sittin' here on the bus/and I know that I just must/finish this interview/and drink my coffee with you,'" Sexton sings, finishing with a be-bop flourish. "I can think of melodies and words, but to come up with an actual cohesive song, that's the hard part."

Recording, on the other hand, is like an extension of the live show for Sexton. "Lately I've been taking to recording at my cottage up in the Adirondack Mountains," he says. "I'm getting spoiled. We smoke brisket and pulled pork, lay down tracks, and the smoke comes through the cabin windows. If we get a little fried, we just go out and jump in the lake, throw a line in the water."

Indeed, Sexton's latest, on his own Kitchen Table Records, does have a loose, organic, dare we say "smokey" feel to it. "That's the beautiful part about being independent," Sexton says. "There's no A&R guy with a cigar saying, 'I can't hear the hit.' No pressure, but it's a double-edged sword, being your own boss and A&R guy, which I'm not."

Sexton says he's very much enjoying independence. "In a world where everything seems to be corporate—if that's a word—dominated, it feels good to be self-sufficient," he says. "I am beholden to no one. I don't need to fix anything to fit a certain format. Yet I can be comfortable where I'm at. I'm not showing up in my three-cylinder Subaru with dust all over it driving through Texas to get to the coffeehouse."

Which brings us back to the subject of the live performance mojo. "I believe we are all channels of what I call God's peace," Sexton says. "My favorite prayer is the prayer of **St. Francis**: 'Let me channel through peace.' I get stuck, I get in my own way, and I've got to flush it out, get myself out of my own way. That's why I love live performance, because on a good night, I can feel myself being just in the right place and doing what I'm supposed to be doing."

Dang, and all this time we thought people joined rock bands to get rich or, as **Keith Richards** supposedly once said, "to meet birds." Amen, brother Martin.



of the year. But he nevertheless is making beautiful music and receiving his reward. On the Road caught up with Sexton prior to his recent show at Nashville mainstay the Exit/In, where he shared his worldview on making music.

A question, or some variation thereof, I tend to ask a lot of musicians is how they rank the relative rewards from the career triumvirate of recording, songwriting and playing live. The answer is always intriguing, but Sexton, touring in support of his new record, "Seeds," was particularly philosophical.

"I definitely prefer live performance over the rest," Sexton says. "I've always loved instant gratification, and it always got me in trouble as a kid."

But Sexton says there is more to his love of live than the "selfish applause thing." It's more of a spiritual transcendence, if you will.

"It does feed my soul, for lack of a better phrase, to have that connection and human com-

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SEXTON: RAHAY SEGEV/RETNA

FRESH ARIAS

Classical Music In Germany Takes To The Great Outdoors

BERLIN—Germany's recent boom in classical music is moving outdoors.

As the first stirrings of summer ripple across Europe's largest country, market squares, public parks and castle courtyards are scenes of frenzied activity. Construction is beginning on stages and seating for an unprecedented number of outdoor live classical music events.

"We're experiencing an open-air boom," says veteran Berlin-based concert promoter Peter Schwenkow, who estimates Germany will stage more than 800 open-air classical concerts this summer, with total audiences exceeding 2 million people. Promoters reckon

success last year (Billboard, July 29, 2006). The most recent example of that phenomenon is "Duets" (Deutsche Grammophon) by soprano Anna Netrebko and tenor Rolando Villazón. Released March 16, it remains in the top 20 on the Media Control chart and, according to the label, has shipped more than 150,000 units in Germany.

DEAG will present Netrebko and Villazón at several open-air shows this summer—including Mozart's "Die Zauberflöte" at Berlin's 22,000-capacity Waldbühne with Plácido Domingo (July 7)—with ticket prices ranging from €19 (\$25.60) to €340 (\$457). Other leading names like Jose Carreras, Jessye Norman and Lang Lang are also lined up for major outdoor shows this year.

Such events complement classical fixtures like the annual seven-week Schleswig-Holstein Music Festival in Lübeck, which runs from June to mid-August.

According to a representative, that event's "combination of high-quality music and attractive surroundings" typifies the appeal of outdoor classical shows. Another insider, however, cites an unlikely additional contributor to such events' popularity—global warming.

Bernd Roos is the organizer of Bavaria's largest classical music event, the two-day, 16,000-nightly capacity Odeonsplatz Festival in Munich

(June 30-31). "For a number of years," he says, "Germany has been enjoying fantastic summers thanks to climate change. So people can experience the flair of Italian summer nights [at outdoor shows] here."

The surroundings and weather may help attract paying customers, but high ticket prices are the main draw for promoters. DEAG, for example, is offering a €360 (\$484) "Golden Circle Ticket" for a June 26 Cologne open-air show by Chinese pianist Lang Lang, guaranteeing prime seats and access to a post-concert champagne reception attended by the artist.

Promoters say ticket prices for classical concerts can generate profit margins two or three times greater than the 5%-6% generated by most pop events, where top prices average €75 (\$101). That's despite the high cost of staging, which, one source says, can exceed \$800,000 for a major open-air classical show.

Schwenkow predicts further European-wide growth. In 2008, he plans to stage outdoor shows in Scandinavia, Italy and Spain.

He says, "We are at the beginning of a major international boom in open-air classical music concerts." ♦♦♦



From left: Berlin-based concert promoter PETER SCHWENKOW with artists ANNA NETREBKO and ROLANDO VILLAZÓN. Inset: Berlin's 22,000-capacity open-air Waldbühne.



those shows will generate in excess of €150 million (\$202 million) in ticket sales.

Schwenkow is CEO of DEAG, one of Germany's largest promoters, which set up a dedicated classical concert unit in 2004.

The number of classical music festivals has increased steadily during the past two decades. Local authorities have worked with promoters to organize such events, which are seen as important tourist attractions. According to the government's German Music Information Center in Berlin, there were 94 classical music festivals in Germany in 1986—by 2006, that had risen to more than 300. This summer sees the introduction of a string of large-scale one-off outdoor classical shows.

"The increase in sales of classical music plus the adoption of the same type of marketing used for pop music has created major stars, which are now fueling the open-air boom," Universal Classics and Jazz Germany managing director Christian Kellersmann says.

According to the German arm of the IFPI, 12.9 million classical albums were sold in 2006, an 8.5% rise from 2005. Classical releases also began delivering mainstream chart

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SESAC Latina

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6 QUESTIONS

with CHRIS SMITH
by LARRY LeBLANC

Artist manager Chris Smith grew up in Jamaica before moving to Canada at age 12. Headquartered in Toronto with offices in New York and Kingston, Jamaica, his Chris Smith Management handles Canadian pop artist Nelly Furtado and such urban-styled Canadian acts as Jacksoul, Fefe Dobson, Jarvis Church, Saukrates, Tamia and KreeSha Turner.

Smith also owns Toronto-based/Universal Music Canada-distributed label Blacksmith Entertainment, with a roster of Divine Brown, Saukrates and Tamia, and the Kingston-based independent label Fiwi Music, with a roster including Jamaican reggae artists Courtney John and Al-Beeno.

Smith says Furtado's Miami-recorded third album, "Loose," has sold some 5 million copies worldwide. In the United States, according to Nielsen SoundScan, sales are at 1.75 million, easily outstripping the 419,000 of its 2003 predecessor, "Folklore," but some ways off the 2.47 million for her 2000 debut, "Whoa Nelly!" Furtado kicked off her Get Loose tour in February with 23 European shows. The 17-date U.S. leg began May 30 in Hollywood, Fla.

What are the differences in managing artists today from when you started?

A decade ago, all I had to think about was what was right for my artists and how I could marry my artists to an established and successful system. Because of job insecurity and job instability with major-label staff today, I have to now manage my artists and both create and manage the system. Record companies are doing setups for singles. I'm doing career setups. You can't expect labels to bring things to the table. You have to tell them what can be on the table, and how they can best go out and get it for your artists.

How can the major labels improve that situation?

Labels are chasing market shares and chart positions. They should stop spending stupid money on bullshit. They should stop doing favors for their friends by signing their

crappy bands. They should stop spending money for ego reasons. These are exciting times if the industry corrects itself. I don't care what the new face of the industry is. I just want to stare it in the eye and say, "Look, I'm in business."

Why tour the States now when "Loose" was released worldwide in June 2006?

The label wanted Nelly to tour the U.S. in the fall, but I felt the marketplace was saturated for her. We're now touring at the riskiest point [in the album's cycle], but four singles later we are still engaged in the marketplace, and fans really need that impression.

How did you plan the release of "Loose"?

I prioritized places that would give her a career build, particularly Europe. I knew that the U.S. would take longer. Still, I knew the U.S. market would have to stay engaged with her. I had her going into the U.S. [for promotion] every quarter. And you fight for [support]. The record company asks, "Why spend \$300,000 when Nelly is recouped?" But I'm positioning her.

What challenges did you face with this album?

After "Folklore," we were able to exhale. Nelly had proven everything—musically and emotionally—she needed to on her [first] two albums. With the third album, the challenge was whether we could have a consistent message that would be viewed by consumers as credible.

Were you worried "Loose" might fail after "Folklore" slumped?

It could have. Nelly and I knew this. But Nelly said to me, "I am giving you my life for one year. Tell me where I should be and I will be there." I literally then packed a bag and left Toronto for the road. I shook every hand and kissed every baby out there. I knew this was a once-in-a-lifetime opportunity. I now know I contributed to the album's success by keeping everybody engaged and focused.

GLOBAL BY MARK SUTHERLAND

Brussels Sprouts

Copyright Conference Emphasizes Digital Issues

BRUSSELS—The CISAC Copyright Summit is set to become a regular event as the confederation of authors' societies seeks to keep copyright at the top of the biz agenda in the digital era.

At the inaugural edition, held recently in Brussels, speakers with the most impact were those who forced the delegates to confront digital issues. British Telecom chief executive Ben Verwaayen, for one, issued a stark warning to rights owners that their century-old business model was on the brink of collapse.

Attendance totaled 582 delegates, from 53 countries. "This massive turnout validates both the concept and the format," said CISAC director general Eric Baptiste, whose Paris-based organiza-

tion represents 217 authors' societies across the world. "We'll do the analysis in the coming days, but I'd be surprised not to see a second edition of the Copyright Summit sooner rather than later."

Baptiste favors a biennial event, but has not ruled out holding the summit each year. The location will vary with each edition, with Brussels chosen this time due to the crucial role the European Commission, based in the Belgian capital, plays in forthcoming legislation, including copyright term extension. Several prominent EC figures spoke at the summit, including commissioner Ján Figel, member of the EC for education, training, culture and youth.

Most delegates polled by Billboard highly rated the

summit's ability to bring together all sides of the copyright debate, although some felt the panel discussions were too large and unwieldy. Meanwhile, the rank and



GLOBAL BY AYMERIC PICHEVIN

The Right Stuff

French Biz Expects Sarkozy To Deliver

PARIS—France's May 6 election of Nicolas Sarkozy as president has raised hopes of a new relationship with government for the country's record industry.

The left-of-center politics generally displayed by the record business might make the right-wing Sarkozy seem an unlikely ally, but the politician's familiarity with its main operators and their concerns is giving the French industry grounds for optimism.

"This is the first French president who actually knows the key players in the music industry," says Hervé Rony, director general of labels body SNEP.

Sarkozy's arrival in the Elysée Palace was marked with a victory party featuring a performance by French rock'n'roll legend Johnny Hallyday. At 52, the conservative politician is the country's first leader to have been born in the rock era, some 25

years after his predecessor Jacques Chirac.

"Our first impressions are favorable," Rony says. "Sarkozy has made strong and courageous commitments."

Industry insiders note that in July 2004, as minister of economy and finance, Sarkozy was involved in negotiations that led to French copyright holders and Internet service providers signing a charter aimed at regulating online music services. And in December 2005, as the leader of the conservative UMP party, he successfully took a stance against the proposed introduction of a "global" blanket license that could have enabled end-users to freely download unlimited copyrighted works for a fixed monthly fee. In France, 85% of music and video files are traded freely, according to a February study by consultancy IDATE.

Sarkozy has stated that

government has a responsibility to support the music business in troubled times, just as it had previously backed manufacturing industries.

Record industry execs say they anticipate initial policies to emerge this fall. While they are confident of Sarkozy's support, sources admit they expect his cabinet to press for consumer-pleasing concessions, such as abandoning digital rights management or committing to lower price, in return.

Although Sarkozy's office did not respond to a request for comment, Billboard has learned that his representatives have already contacted music business players to prepare a "road map" for the industry. His cabinet expects proposals from the industry "within two to three weeks," says Marc Guez, director general of performing right collecting society SCPP. He praises Sarkozy for "daring to



Retail Track

ED CHRISTMAN echristman@billboard.com

Beyond Music

Can Trans World Transform Its Business On Time?

Trans World Entertainment is fighting with all its might to evolve from the last large, traditional record-store chain to a full-blown, multimedia entertainment retailer. But in the meantime, some are wondering if the rapidly declining music category will drag the company down before it can successfully complete its transformation.

In its fiscal first quarter ended May 5, Trans World lost \$9.2 million, or 29 cents per share, on sales of \$286.3 mil-

lion (billboard.biz, May 24). During first quarter this year, the Albany, N.Y.-based company experienced a 10% comparable-store decrease, which was fueled by quickly dissolving CD sales. On a comp-store basis, music sales were down 21%, Trans World president Jim Litwak reported during a May 24 conference call with Wall Street analysts. Music represented 44% of the chain's business for the quarter, down from 52% last year.



'From our perspective, we have got to become more important in the videogame category.'

—BOB HIGGINS, TRANS WORLD

lion (billboard.biz, May 24).

While Trans World is trying to reduce its exposure to music, the category is falling on its own faster than expected. But that means other healthier categories can grow. For instance, movie DVD sales, which now comprise 38% of the chain's business, posted a 6% comp-store gain, Litwak reported; and electronics, accessories and boutique produced an 11% same-store gain, and now make up 11% of the chain's overall business.

However, the videogame category, which accounts for only 7% of Trans World's business, dropped 12% on a comparable-store basis in the first quarter. With marketplace supplies of Nintendo's Wii still not plentiful, Trans World's small market share meant a

small allotment and lousy replenishment. "From our perspective, we have got to become more important in this category," chairman/CEO Bob Higgins says. "This is a problem we will fix."

Meanwhile, the chain continues to evolve. At the end of this quarter, the company plans to test a new prototype store in 25 outlets. "It will be a full entertainment store with an expanded offering in all [nonmusic] categories," Litwak says. "In addition, the pro-

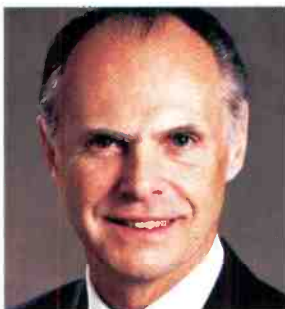
totype will have a new look, with new paint colors, new visuals and new fixtures." But during the conference call, it became clear that as the chain moves into its second year pursuing product diversification, analysts are already losing patience. This year's weak first quarter followed a fiscal year where the chain barely eked out a cash profit of \$1.3 million and total net income of \$10.2 million on sales of \$1.47 billion.

Analysts hit Trans World executives hard about expenditures for corporate jet rental and executive compensation. While most analysts were concentrating on those numbers, the figure that raised Retail Track's eyebrow was the \$55 million drawn down from the chain's revolving credit facility. After all, Trans World hardly borrowed anything from its revolver from fiscal 1998 through fiscal 2006, financing all activities from cash flow.

means it borrowed only \$7 million to finance operations.

During the conference call, one analyst focused on the revolver, trying to determine if any financial agreements built into the loan could result in the bank pulling its funding. But Sullivan said it was an asset-based loan without any covenant requirements, and the entire \$150 million revolver from Bank of America is available.

Besides, Higgins noted that the company had relied too



much on its bank loan and not enough on credit from the suppliers. Usually, the ratio of Trans World accounts payable to inventory runs in the 40%-45% range, historical balance sheets show, but at the end of the first quarter, that ratio was 34.5%. Trans World plans to fix that by stepping up returns of slow-moving product.

Trans World is completely healthy on paper—it has plenty of liquidity and a strong balance sheet, with \$390 million in shareholders equity. But even so, if the outstanding balance continues to steadily rise and if CD sales keep falling at the same 20% pace throughout this year and into next, Trans World's bank might not remain comfortable with its revolver commitment.

But here again, Trans World has yet another ace in the hole—even if CD sales fall faster than they already are. At the end of 2007 an astounding 395 of the chain's store leases expire. So, if things start heading south too quickly, Trans World could still have a chance to stay ahead of the curve by shuttering unprofitable stores.

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Latin Notas

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ALACRANES MUSICAL

Astounding Alacranes

Unknown To Many, Duranguense Group Tops Chart With New Album

Duranguense music continues to be a driving force in regional Mexican music, four years after it exploded onto Billboard's charts.

The bouncy beat, a mix of traditional banda with electronic instruments—originally from Durango, Mexico, but popularized in Chicago—has boosted a handful of acts toward stateside success. The most recent entry is "Ahora y Siempre," the newest studio album by **Alacranes Musical**, which debuted at No. 1 on Billboard's Top Latin Albums chart last week.

On its own, that No. 1 position is not especially surprising. Alacranes' momentum has been rising steadily. Its last studio album, 2006's "A Paso Firme," debuted at No. 3 on the same chart, while 2005's "100% Originales" came in at No. 5 and 2004's "A Cambio de Qué?" at No. 7.

What's most notable about Alacranes' accom-

plishment is the number of units moved—more than 13,000 the first week, according to Nielsen SoundScan. That makes "Ahora y Siempre" the fourth top-selling Latin debut of the year so far, behind **Jennifer Lopez**, **Creadorez** and **Marco Antonio Solís**, and ahead of **Juan Luis Guerra** and **Calle 13**.

Granted, Alacranes' numbers are nowhere near those of Lopez's or even Solís'. But these are household names in the Latin realm, while for many, Alacranes is an unknown.

That's because the group's story is not one of flashy media outings, but rather of patient, even plodding work, both in radio and in promotion. "This group has been expanding its awareness with each album," Univision Records marketing VP **Gerardo Vergara** says. "And they've known how to coordinate their promotion with their tours."

Like most successful regional Mexican acts, Alacranes tours endlessly throughout the year, playing dances virtually every weekend in the United

States and in Mexico.

A phone call to the group the week after its album's release found Alacranes playing a gig in Kansas, with another show the following day in Louisville, Ky. The U.S. gigs are usually between 3,000 and 8,000 people. Mexican gigs are usually for crowds of 10,000-plus. While in the past Alacranes scheduled album signings in its home base of Chicago, this time every tour stop is accompanied by record signings with local distributors.

This is in addition to two formal, massive in-stores put together by label Univision Records. The visits to the distribution centers in smaller cities are a bonus, highlighting Alacranes' close connection to mom and pops served by such companies.

"They are a band that is willing to do anything that is required of them," Univision senior VP of A&R and national promotions **Manolo Gonzalez** says.

The new album's release was supported by a strong TV campaign on the Univision and Galavision networks, but also by multiple radio festivals, many coinciding with Cinco de Mayo celebrations.

The biggest push, perhaps, was that the album's first single, "Por Amarte Así," gained heavy airplay in Los Angeles, an area where Alacranes had never been strong before.

"We all thought the duranguense movement was a regional movement, but truth be told, we were wrong," says **Juan Carlos Hidalgo**, PD for regional Mexican station KLAX (97.9 FM) Los Angeles, marveling at the genre's continued success. In fact, Hidalgo says, KLAX had played Alacranes traces before, but had stuck to acoustic versions. "Por Amarte Así," a cover of a ballad originally recorded by **Christian Castro**, was picked up by Los Angeles' three regional Mexican stations in its original duranguense beat.

That, Hidalgo speculates, may have pushed people to the stores. After all, he says, "most strong Latin musical movements come from music you can dance to."

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Banda And Beyond

Veteran Band Refocuses Sound, Tops Chart

When Rogelio Torres first heard a demo of "Mil Heridas," the lead singer of Cuisillos wasn't sure the band should record the song. Unlike the cumbias and ballads that have been the group's mainstay for 20 albums, this was an uptempo ranchera with a big-band feel. "I thought it was a strange song," Torres says with a chuckle. But " 'Mil Heridas' surprised us and everyone else."

The song became the group's first No. 1 on Billboard's regional Mexican airplay chart in the June 2 issue. This week, "Mil Heridas" is No. 9 on Bill-



board's Hot Latin Songs chart, propelling the album of the same name to No. 20 on Top Latin Albums.

"Mil Heridas" was composed by Espinoza Paz, a writer with whom Cuisillos had never worked but who contributed five tracks to the album.

While the Latin Grammy Award-winning band has been a steady seller—its best-selling release, 2003's "Las Romanticas de Cuisillos," has sold more than 250,000 copies, according to Nielsen SoundScan—"It was just a matter of time for them to get the single that would take them to the next level in their career," Balboa Records VP of operations/promotions director Frank White says.

White says the hit has refocused

the group's banda sound, which had leaned more contemporary in recent years. It's also a jump-start for the label, whose sales have diminished because of piracy, the duranguense craze and the departure of mariachipop star Pepe Aguilar.

In a more coordinated approach this time around, Balboa and its Mexican label Musart released the single simultaneously in both countries. In the United States, White worked it to PDs nationally instead of regionally, asking them well in advance if they thought the song would stick.

"Our emphasis was, 'Whichever

single we cut, it is imperative that we cut a hit,' " White says. "We went deeper in researching what is a hit song."

The promotional single was also put out as a DualDisc with the "Mil Heridas" video, a retro cartoon that White says has received 50,000 hits on the Balboa Records Web site.

Entravision's La Tricolor network PD Napo Sanchez says the song's less stridently brassy "banda lite" is striking a chord with listeners, as are the lyrics. Besides, Sanchez observes, "Who hasn't been wounded once?"

—Ayala Ben-Yehuda

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EN BREVE

WHERE RECORDINGS COME FROM

Argentina's Chamber of Record and Music producers is seeking to curb piracy via a broad educational campaign targeting students. The *Todo Empieza con una Canción* (It All Starts With a Song) campaign shows high school and university students all stages in the production of a song, from composition to recording. The campaign, which kicked off its 2007 cycle with events in the province of Rosario, brings producers, engineers, label executives and artists to schools. Supported by Argentina's ministry of education, it is slated to visit other Argentine provinces during the year.

—Leila Cobo

TEENS TURN 25

Mexican pop group Timbiriche has kicked off its 25th anniversary celebration with 10 shows in Mexico City's Auditorio Nacional. The teen group, launched in 1982, at one point included Paulina Rubio and Thalía in its lineup. Touring members for this reunion are Sasha Sokol, Benny Ibarra, Diego Schoening, Mariana Garza, Alix Bauer and Eric Rubín. The reunion tour will continue throughout Mexico and will be filmed for a documentary being directed by Carlos Marcovich. Two reunion albums—a live tour set and a collection of new versions of 30 Timbiriche hits produced by Aureo Baqueiro and Aleks Syntek—are slated for release on EMI Televisa.

—Teresa Aguilera

SCHOOL FIELD TRIP

A series of six concerts in Mexico concluded the "High School Musical" tour's first international outing. The trek, presented by CIE with local promoters, hit five countries—Argentina, Chile, Brazil, Venezuela and Mexico—and featured original cast members, including Vanessa Ann Hudgens, Corbin Bleu and Ashley Tisdale. "High School Musical" aired in Latin America on the Disney Channel and became the highest-rated program in the channel's history. The album, distributed by Universal, has sold close to 730,000 copies throughout the region. —LC

A Summit

file loudly condemned a debate appearance by Creative Commons founder Prof. Lawrence Lessig—who espoused his organization's copyright licenses, which

allow creators to offer their work for free over the Internet.

"You never make peace with your friends," Baptiste said. "I'm not saying that we had any enemies in the room, but we had people who see things differently. It's only through dialogue that things can advance, even if it's a bit rough initially."

Philippe Kern, Impala founder and head of the KEA consultancy that advises entertainment companies on European Union affairs, called for future summits to include workshops to hammer out common positions on issues.

"Everyone admits there is a need to change, but the music publishing side [and] authors' societies are lagging behind," he said.

Indeed, many label execs might have been surprised at the lack of digital know-how exhibited at times, suggesting the sector is still coming to terms with Web 2.0. A show-of-hands response to a question from Nikesh Arora—Google president for Europe, the Middle East and Africa—suggested that few delegates ever watch music videos online, despite

ple understand our point of view," he said. "The copyright business has gone through change before when radio, TV and video recorders came about, now another rethink is required."

The summit's motto was "Creators First," with songwriters prominent on many panels. Bee Gee Robin Gibb was elected new CISAC president. One panelist, veteran British singer/songwriter Billy Bragg, told Billboard that artists need to lead the search for digital solutions.

"The way that we've collected money in the past is under threat," he said. "And we need to find ways that young people coming into the industry can make a living. But we have to resolve the paradigm that the Arctic Monkeys can have the fastest-selling debut album of all time [in the United Kingdom] after giving all those songs away on the Internet."

Additional reporting by Leo Cendrowicz.



CISAC's recent call for YouTube and MySpace to reach conclusions on content licensing and remuneration for copyright owners (billboard.biz, March 2).

Nonetheless, Arora told Billboard that he found the May 30-31 summit useful.

"It helps us make sure peo-

without the threat [of copyright enforcement]. It's no wonder France has one of the weakest legal digital growth rates of the major music markets."

Industry insiders want Sarkozy to introduce new government-backed sanctions, ranging from a simple warning to heavy fines.

The record industry, publishers and collecting societies also want Sarkozy to consider imposing a levy upon various services/devices—ranging from Internet service providers to MP3-enabled phones—to compensate for revenue lost to digital copying.

The French political system requires legislation to be ratified by both parliament and senate. The Senate is dominated by Sarkozy's right-wing UMP. Opinion polls suggest the June 10 and June 17 parliamentary elections are likely to hand the president an increased majority with which to push through reforms.

"We have the feeling," Guez says, "that Mr. Sarkozy's campaign slogan, 'I say what I will do, and I will do what I say,' will prove true."



Founding member of the Bee Gees **ROBIN GIBB**, left, and Mexican screenwriter/director **ALFONSO CUARON** following their election as CISAC president and VP, respectively.



SARKOZY

take unpopular stances, including advocating measures against piracy."

Copyright is the key area where execs want to see concrete proposals from a Sarkozy-headed regime.

Under current legislation on file-sharing, for example,

the only option for copyright holders is to sue individuals—a lengthy, expensive process, often generating negative publicity for the music industry.

Commitment to tougher legislation—or beefing up enforcement of existing legisla-

tion—on illegal downloading is a priority, says Peer Music France managing director Bruno Lion, VP of publishers' association CSDEM.

"We are waiting for [Sarkozy's government] to play its role," Lion says. "You can't have a digital market

GLOBAL NEWSLINE

>>>EC EXTENDS ITUNES DEADLINE

The European Commission announced June 5 it had extended until June 20 its deadline for Apple and major record companies to respond to antitrust concerns over iTunes pricing. In April, the EC—the European Union's antitrust authority—had accused Apple and Sony BMG, Universal Music, Warner Music and EMI Group of possible violation of competition rules through the operation of the iTunes Music Store. The original June 4 deadline was extended at the request of Apple and the labels, an EC spokesman said. The EC has already sent a Statement of Objections to Apple and the four majors listing initial concerns about potential market abuses against alleged territorial restrictions in online music sales.

—Leo Cendrowicz



WELLER

>>>WELLER IS SILVER CLEF HONOREE

Paul Weller will be honored during the U.K. music industry's O2 Silver Clef Luncheon June 29 in London. The songwriter/guitarist, who formed '70s and '80s hitmakers the Jam and the Style Council before becoming a solo artist, will receive the Silver Clef lifetime achievement award. Seven other awards will be presented during the annual event. Sponsored by O2 for the past six

years, the lunchtime gala raises funds for the Nordoff-Robbins Music Therapy charity, which uses music to heal and improve the quality of life of impaired adults and children. Last year's awards raised more than £465,000 (\$920,000). The awards are decided by an industry panel.

—Lars Brandle

>>>BABINET QUILTS MEF BOARD

Paris-based mobile entertainment entrepreneur Gilles Babinet, founder of mobile music service provider Musiwave, is stepping down from the board of directors of global trade organization Mobile Entertainment Forum. Babinet says rapid growth at his current three mobile ventures—DigiCompanion, Eyeka and MXP4—means he is unable to devote sufficient time to the MEF board. He has now resigned from the board, which he joined three years ago, although he remains a MEF member.

—Juliana Koranteng

>>>MTV RUSSIA SOLD

MTV's Russian business has changed hands for \$360 million. Wayfarer Media Limited, the holding company of the MTV Russia and VH1 Russia TV networks, has been acquired by Estermina, a company acting on behalf of Russian diversified media company Prof-Media. Wayfarer had been 53%-owned by Viacom's MTV Networks International, 42%-owned by private equity firm Russia Partners, with the remaining 5% owned by the European Bank for Reconstruction and Development. MTVNI says it will continue to grant an exclusive license to Wayfarer Media Limited for its MTV and VH1 programming in Russia and their respective online presences. Russia Partners launched MTV Russia in September 1998 through a license agreement with MTVNI. The following year, MTVNI bought a major stake in MTV Russia, which claims its feed is available to 94 million viewers in the Russian Federation and other former Soviet Republics.

—Lars Brandle

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The Indies

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Burnout Behind The Counter

Two L.A. Retail Institutions Closing Their Doors

The past few years have been bittersweet for music retail in Los Angeles. The opening of Amoeba Records in 2001 gave the city one of the stronger music outlets in America, but was followed soon by the closings of Aron's Records and Rhino Records.

Yet indie music fans not wanting to brave the Hollywood traffic to hit Amoeba had an outpost outside downtown in Sea Level Records, run by **Silversun Pickups** merch man **Todd Clifford**. The store arrived as the city's Echo Park neighborhood was undergoing a revitalization, and stocked a heavily curated catalog (top sellers this month include Silversun Pickups, adventurous guitar rock act **Electrelane** and avant-folk duo **CocoRosie**). Yet come the end of this month, the 32-year-old Clifford will close up shop for good.

And that's not all. Across town in Santa Monica, Calif., **Philip Smith** will shut the doors of his collectors-focused House of Records, which bills itself as the oldest record store in the city. Smith has run the store since 1991, when he purchased it from owner **Jane Hill**, who opened the retailer in 1952 as a seller of 78s. She soon added 45s, with a portion of the store's sales generated by supplying music to customers of Hill's husband, who owned a jukebox rental company.

Yet it's neither the advent of downloading—nor the arrival of an indie superstore in Amoeba—that Clifford and Smith cite as the reason for their closing. Clifford's store, in fact, is having a better sales year than last year, when sales were up over those of 2005. In reality, both owners are simply exhausted.

"Obviously, if I would have had tons more sales, I would have had employees and not have to be here all the time and wouldn't be burned out," Clifford says. "I wanted to close this a while ago, but I was torn because it should be here. And it should be here, but that doesn't mean I have to do it."

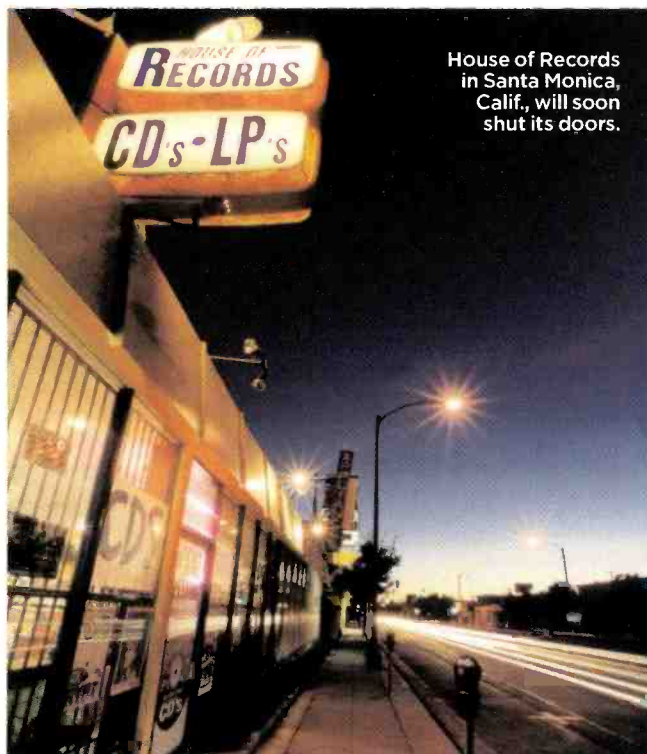
Clifford recently spent two months on the road with Silversun Pickups. He says he expected to come back feeling refreshed. Instead, within 15 minutes of walking back into his store, he says he "hated being here."

Clifford says that when he opened up shop in 2001 he used to love customers. "Now when customers come in. I'm like, 'Just buy it and leave,'" he says. "This isn't a job where I should wake up and say, 'I don't want to go to work.'"

Clifford has two friends who are looking to

open a new shop in the Sea Level model, but it will likely have to be in a different part of town. He's been told his \$2,900-per-month rent will be raised to nearly \$5,000 once he vacates the premises. "That's quite a lot of CDs to sell," Clifford says.

Smith, who didn't stock new product—unless it was in the form of used advances—admits sales are down in 2007. On top of that, he



House of Records in Santa Monica, Calif., will soon shut its doors.

started to lack the drive to keep improving the long-beloved store.

"There's a Best Buy down the street, so we couldn't compete in new product," Smith says. "We were used, which is, in general, a strong market. Even when people are buying stuff online and burning, you can come here and buy a CD for \$6-\$10. We noticed that sales were trailing off, but we were doing fine. There are just a lot of things working against the small business owner."

Smith's list includes rent, electricity and insurance for employees, as well as his inability to raise CD prices without generating an outcry from consumers. He'll be selling stock at 50% off through the month of June at his store and online, and leaving the record retail biz to those who are better at "being a hustler," he says.

"You need to be good at marketing, promotion and PR, and making your store a hangout," he says. "It can't just be a shop. Some of the things might have to be gimmicky, but the business isn't going to walk in the door anymore. It has to be pursued."

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LITTLE STEVEN'S UNDERGROUND GARAGE GARAGE ROCK



From left: KEITH RICHARDS, ANDREW OLDHAM and BRIAN JONES

Some stuff:

Keith Richards could nab \$5 million for a tell-all. But what would he call it?

"A Pirate's Life"?

"Gunslinger"?

"You Don't Really Expect Me to Remember Any of That Do You?"

Martin Scorsese's Rolling Stones flick will be called "Shine a Light" and be out Sept. 21. He filmed two nights at New York's Beacon Theater with a bunch of award-winning cinematographers, so the live stuff will be amazing. Don't know how much other stuff—interviews or whatever—will be included. I was hoping Scorsese would interview **Andrew Oldham**—the Stones' original manager/producer/publicist, who's got about a thousand great stories—but it hasn't happened yet.

It will be great no matter what.

As will the remake of "Barbarella," because the newest coolest director in the world, **Robert Rodriguez**, will be directing it.

He just released the most amazing B-movie, like, ever—"Planet Terror" (even King B **Roger Corman** would agree), as part of the very cool

"Grindhouse," which he did with **Quentin Tarantino**. And he should have won something for "Sin City," but the clowns running OUR Planet Terror are TOO BORING!

Alan McGee, the man of exceptional ears who brought us **Jesus and Mary Chain**, **Oasis** and the **Libertines** (and still manages **Dirty Pretty Things** and the **Charlatans**) is walking away from his current record label Pop-tunes, according to the BBC. He also started Creation Records, by the way. But now he says it is no longer realistically feasible for record labels to profit from new bands.

We say: DON'T DO IT, ALAN!

Just as the great bands are not being replaced, the old-school music biz cats will not be replaced just because their old jobs are occupied by mindless talentless bean counters.

We need you to stick around, Alan. Just make the records cheaper and keep fighting the good fight, and suffer for the cause like the rest of us. Or else we're going to end up with a bunch of robot downloading machines scoring the best chicks at the next Love-In.

See you on the radio. ...

COOLEST GARAGE SONGS

TITLE	ARTIST / LABEL
1  SHE'S MY GIRL	THE SHAKE / RAINBOW QUARTZ
2 RENTACROWD	THE LEN PRICE 3 / WICKED COOL*
3 DANNY SAYS	FOO FIGHTERS / CBGB FOREVER
4 DANCE THE GO-GO	THE BREAKERS / FUNZALO
5 ICKY THUMP	THE WHITE STRIPES / WARNER BROS.
6 BELIEVE	THE CONTRAST / RAINBOW QUARTZ
7 HERO OF NINETEEN EIGHTY THREE	PEACHFUZZ / TEENACIDE
8 WEAPON OF CHOICE	BLACK REBEL MOTORCYCLE CLUB / SONY
9 MY HEART IS BEATING	MARY WEISS / NORTON
10 FREE AND FREAKY	THE STOOGES / VIRGIN

COOLEST GARAGE ALBUMS

TITLE	ARTIST / LABEL
1 BABY 81	BLACK REBEL MOTORCYCLE CLUB / SONY
2 THE WEIRDNESS	THE STOOGES / VIRGIN
3 CBGB FOREVER	VARIOUS ARTISTS / CBGB FOREVER
4 GLITTER IN THE GUTTER	JESSE MALIN / ADELINE
5 NEW MAGNETIC WONDER	THE APPLES IN STEREO / SIMIAN
6 YOURS TRULY, ANGRY MOB	KAISER CHIEFS / UNIVERSAL
7 ROCK AND ROLL BACKLASH	THE WOGGLES / WICKED COOL*
8 TRAFFIC AND WEATHER	FOUNTAINS OF WAYNE / VIRGIN
9 HERE FOR A LAUGH	THE BREAKERS / FUNZALO
10 DANGEROUS GAME	MARY WEISS / NORTON

*New York-based Wicked Cool Records is created and headed by Little Steven Van Zandt.

FACTORY
RECORDS
FOUNDER

Tony Wilson

The passionate music man who put Factory Records and Manchester, England, on the musical map brings his In the City conference to the States.

Tony Wilson is difficult to pigeonhole. The veteran British music man is a raconteur, an A&R exec, a scene-builder, a businessman and a celebrity.

"Inspirational, utterly unique, he almost defines the spirit of independent music—a maverick to the point of, well, he's off the scale," Creation Records founder Alan McGee says of Wilson.

Wilson can now add "fighter" to his list. The Factory Records founder, whose unconventional career was the subject of 2002 feature film "24 Hour Party People," is battling cancer. But the illness hasn't curbed his zest for music and his commitment to bringing new artists to the fore.

Wilson is bringing his long-running Manchester, England, music conference In the City to New York June 13-14. In signature fashion, Wilson promises hot artist showcases by night and equally hot panel discussions by day. The Happy Mondays, originally signed to Factory, the post-punk label that is now synonymous with the rise of Manchester as a creative hotbed, are confirmed to perform.

"Tony is one of the reasons why Creation became really big and had the biggest group in the world at some point [Oasis]," McGee says. "Tony sat with me when I was a little nobody in 1985. He spent two hours talking about independent music. I probably owe him a check."

On the eve of In the City of New York, Billboard sat down with Wilson, who, after all these years and recent health hardships, remains one incredibly colorful music industry vet.

First, I'm sorry to hear you've been ill. How have you been responding to the treatment?

I'm on new medication, and I'm not going to know for sure for another three or four weeks, but I think it's doing well. Certainly, I'm well compared to what I was on before, which was terrifying. I went through a few weeks in February when I came out of the hospital and thought, "Well, that's it." It was fucking awful. But I'm not lying in bed, I'm not shaking like an idiot, and I'm not vomiting all the time. So I'm all right. I've been groggy every day, but I get through most of my day's work.

Why did you feel the need to take In the City to New York?

Originally, it was [AEG Live senior VP] Rob Hallett's idea. About two years ago, we ran into each other at Coachella and we talked about the declining special relationship between British music and the U.S., which occasionally has blips like it has in the last two months. He said, "Why don't you A&R a British Invasion-type event? Why don't we construct something?" We've always thought a lot of money in the British industry is wasted on taking two dozen bands to South by Southwest and watching them get

lost, by and large, in a sea of 1,500 bands. It seemed to be an interesting idea to have a focused new British talent event. I thought it would be nice to do it in New York and return to our spiritual home.

Do you believe the time is ripe for the next wave of British talent?

Yes, I do. I think there's some very good stuff around at the moment. The band I am most excited about bringing to New York—because they're my favorite band in the world—is Enter Shikari. I think there's a real chance for British music to reinvent and establish itself. It just needs one or two major acts to come through.

There were plans for an In the City in Perth, Australia. Will that ever happen?

We still want to do Perth, because we think it is a wonderful opportunity. But in a way, that's been delayed by my illness. We think people have tried to do Pacific Rim conferences before in Singapore and Hong Kong. But, in a way, they didn't work, because neither is a music city.

What will be the hot button issues at In the City of New York?

We presume that the debate about [digital rights management] will

reach another level. If ever there was a time to talk about things like DRM and the way the industry is changing so rapidly, this is one of those times.

Where do you weigh in on the DRM debate?

I personally would like to see it go. I think many senior executives would like to see it go, too.

Whatever happened to the fourth incarnation of Factory, F4? Are you still running it?

Nope. Basically, I took £30,000 [\$59,000] of two backers' money. Very sweet people who believed in me, and I put my money where my heart was. I absolutely believed in grime [music]. I absolutely believed in [signing] Raw-T. But in the end, for 100 reasons, it didn't work.

Is the record business still a good place to be?

Yes, if you find a great band. The reason myself and my mates coped with our ridiculous way of behaving for 15 years was because we began and ended with two great bands. If you have a great band, it's fine.

You've been involved in the Joy Division film, "Control," as a co-producer. What did you



You worry why you're not selling CDs. It's because you fucked it, you idiots. The sheer foolhardiness of people.

think of the final product?

I know it was hysterically received in Cannes, but I've been so ill that I've not seen it.

What did you make of Steve Coogan's performance of yourself in "24 Hour Party People"?

Oh, I loved it. Basically, I'm a complete twat, but he played me as an affable fool, which is very sweet. I'm not really an affable fool, but I'm very happy to be portrayed as such. Whenever movie people touch my business of rock'n'roll, they tend to fuck it up. They make a terrible mess of it in one way or another. But I am so proud of "24 Hour Party People" because it is very funny. I am now a celebrity in America because of that film, which is bizarre.

Factory Records featured Joy Division, which morphed into dance-oriented New Order, which has apparently split for good. Can you see New Order ever reuniting?

Possibly—that is, if [bassist Peter Hook] Hooky shuts his mouth for long enough. They were recently asked to do a gig, they all said yes, except Hooky who said, "I will only do it if we call it New Order's farewell concert." At which point, [drummer] Steve [Morris] said, "For fuck's sake, forget this." I would listen to Steve.

What is vexing you at the moment?

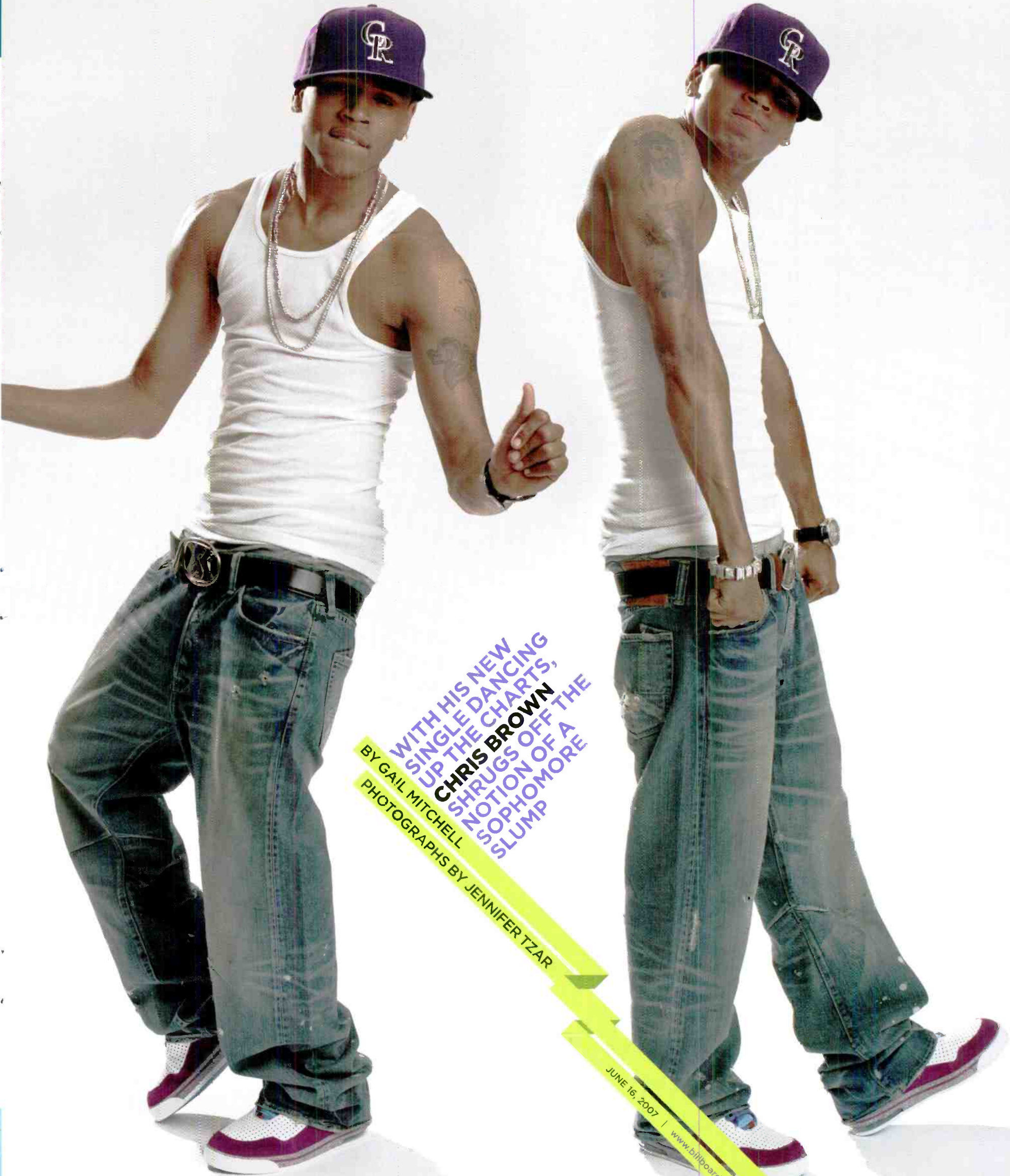
When I see great back catalog albums selling for £4 (\$7.90). That really, really pisses me off. I also hate cheap packaging. I hate that the industry has forgotten how to make a product memorable. You worry why you're not selling CDs. It's because you fucked it, you idiots. The sheer foolhardiness of people.

You've been called many things over the years. What would you call yourself?

An enthusiast.

...





WITH HIS NEW
SINGLE DANCING,
UP THE CHARTS,
CHRIS BROWN
SHRUGS OFF THE
SOPHOMORE
SLUMP

BY GAIL MITCHELL
PHOTOGRAPHS BY JENNIFER TZAR

JUNE 16, 2007 | www.billboard.biz | 23

CHRIS BROWN'S
ENERGY IS
OFF THE WALL.

He's always bouncing, singing, dancing, just *moving* in one way or another—this is well-known to anyone who's spent more than a few minutes in his presence. Recently, the young singer channeled that energy in Atlanta with songwriter/producer Sean Garrett. The two were at work recording a track for Brown's follow-up to his self-titled debut album.

As Brown played with Diamond, his pitbull puppy, the two tossed around ideas for tracks. Twenty minutes later, Garrett had written a hook that popped into his head, and the two were well on their way to finishing the song "Wall to Wall."

Then it was Brown's label Jive's turn to be fidgety (the album will be released on Jive/Zomba). In early May, a few weeks after the recording session—nearly four full months before the Aug. 28 street date of Brown's next album, "Exclusive"—"Wall to Wall" leaked to New York's WQHT (Hot 97).

"I didn't know we were going to surprise [Jive] like that," Garrett says of "Wall," which unexpectedly became the "Exclusive" first single. "But it's giving us a great kickoff. Chris was ready to go. He's antsy."

So was radio—to start playing the single. The song has climbed for five straight weeks on Billboard's Hot R&B/Hip-Hop Songs chart, placing at No. 22 this issue.

Acknowledging that the Jive team wasn't exactly thrilled by the leak, manager Tina Davis says, "My thought was to get my artist in here and go. It's not like Chris was on the same date as [labelmates] R. Kelly or T-Pain. But if we had waited three to four weeks longer, he would have been on top of another release. Look at all the male artists out now. It's more about the record than having a big launch."

When Brown's first album was released, the label had a pretty clear playing field on which to develop the new artist. Justin Timberlake was still working on sophomore set "FutureSex/LoveSounds" as was Ciara with "Promise," both of which were released last year. Besides Brown, Jive boasts an enviably hot plate between Kelly (May 29) and T-Pain (June 5) followed by rising rap newcomer Lil' Mama—not to mention fourth-quarter projects by Usher and Britney Spears. That's not counting key releases from other labels, including Kelly Rowland (July 3), Mario (July 31) and Kanye West (August).

In a music industry climate where the term "career artist" is becoming a rare commodity, Brown and Davis are fervently committed to bucking that notion by way of a methodical game plan, geared to propel him from teen singer to songwriter/producer to all-around adult entertainer.

The early signs, thanks to "Wall to Wall," are good—little surprise to those who watched Brown burst on the scene in November 2005 with the runaway R&B/pop crossover hit "Run It!" Six weeks after its debut, his self-titled solo album struck platinum; the album went on to yield four top 10 hits (see sidebar, page 25).

On one hand, Jive is pleased with the early success. "We were at a point where we would have had to be putting out a single within the next several weeks," Jive VP of urban marketing Lisa Cambridge says. "This definitely put us on an accelerated timeline. But opposed to his starting out two years ago, Chris is now playing the anchor to a lot of things that have already been set up."

Of course, things weren't totally copacetic with the label. Jive had to push the recording deadline up a few weeks, to June 29.

"It helps and at the same time it puts more pressure on us to get everything else completed," says Mark Pitts, president of urban music for Zomba Label Group. "Instead of six weeks we've got three weeks to get the final record."

"We're at the mercy of the big producers' schedules now," Davis says of completing songs with Pharrell, Kelly, Justin Timberlake and Timbaland. "But we'll figure it out."

SITTING STILL ISN'T ON Chris Brown's to-do list.

At one point early on a February night, he and a friend are playing a football videogame on the wall-mounted TV screen adorning a side room in Los Angeles' Chalice Recording Studio; manager Davis' miniature pinschers, Yoshi and Yoko, scamper in and out. The next moment, Brown is busy trying on custom-designed hoodies by a local entrepreneur named Smoek who also happens to cut hair and will later tend to Brown's mini-Mohawk.

With the arrival of songwriter/producer Bryan-Michael Cox, an assemblage of 10-12 folks—including Davis and Cox's frequent writing partner Adonis Shropshire—saunters into the recording studio. Brown, who's on vocal rest, is previewing for Billboard several tracks being considered for "Exclusive."

If first-time nominee Brown is disappointed about not winning a Grammy Award a few days before, it doesn't show. Once the rock-edged bass of the Cox-produced submission "Fallen Angel" fills the studio, Brown morphs into a dancing machine. Stationed at the far end of the studio, his tall, lanky frame gyrates and whirls in a smooth sequence of slides, twists and turns as he mouths the song's lyrics.

Grabbing someone's felt hat off a table, the urban-styled Fred Astaire in low-slung jeans slickly incorporates it into his impromptu routine, alternately donning and tossing it up without missing a beat. Once the run-through of about 10 songs ends, a still wound-up Brown bounces back into the hallway and flips into a series of handstands.

If infectious romp "Wall to Wall" and the other incubating tracks are any indication, Brown will skip over the dreaded sophomore jinx.

Brown himself dismisses the notion of such pressure. "I'm doing this to the best of my ability, just having fun. It's like a family reunion."

That's because early into the process, Davis and Pitts decided to reteam Brown with many of the same producers from the first album before stretching out a little more to the left.

"The first thing we discussed was that regardless of the first album's success, Chris is still a new artist," says Pitts, who A&R'd the first project. "We didn't want to go too far left into a whole different vibe."

Back onboard, in addition to Cox and Garrett, are Dre & Vidal, Scott Storch and the Underdogs. Coming in as part of the expansion team are Will.i.am, T-Pain, Stargate, Timberlake and Timbaland, Kelly and Pharrell.

Containing elements of rock and go-go—the latter a nod to Brown's Virginia/Washington, D.C., roots—the previewed tracks definitely display Brown's juggling act between edgy/more mature while still satisfying the radio programmers and fans



SILVER
SCREEN
DREAMS

Chris Brown's crossover appeal isn't relegated to music. His brief-but-memorable role in the box-office winner "Stomp the Yard" has opened the door to two more Screen Gems projects.

In "This Christmas," Brown tackles a meatier role as the youngest sibling ("Baby") in a family whose matriarch disapproves of music as a career. The "Soul Food"-esque ensemble comedy/drama stars Idris Elba, Mekhi Phifer, Loretta Devine, Regina King and Brown's "Stomp" castmate Columbus Short.

Brown brings a naturalness to the character, who has several of the film's funniest lines. He also gets the chance to show off a singing voice that's growing more nuanced.

Judging by the 13-49 audience reaction at a recent test screening (young females screamed at the first Brown sighting), "This Christmas" will do well at the box office. It's slated for release Thanksgiving weekend.

Currently in negotiation is Brown's third film role as a high school basketball player who learns he's the illegitimate son of a

veteran NBA star. "Phenom" is due to start production later this year.

The acting half of Brown's singer/actor portfolio has been a work in progress during the last two to three years. "Crossing someone over from music into film is more difficult than you might think," says Andrea Nelson Meigs, Brown's film agent at International Creative Management (ICM). She also represents Beyoncé and Mary J. Blige. "There's an education process and strategy in talking with producers, directors and casting agents who will say, 'Who?', despite an artist selling X number of units or appearing on magazine covers. The most proud moment is when you get those calls coming back. We're there now."

One of those calls netted Brown a multiple-episode arc earlier this year on the now-ended TV series "The OC." Meigs says she, Brown's manager Tina



Davis and the artist are reviewing other scripts, ranging from action and comedies to thrillers with an eye toward dramas and Broadway down the line.

Producing projects rather than acting is another option being explored.

The trick is to maintain mystique while capitalizing on the momentum, Davis adds. That is why she has been very selective on the endorsement front. Brown was featured in a Gap hoodie campaign last year and has been approached by Adidas. But because Brown wears Nike more and Nike doesn't do deals with entertainers, she and Brown opted not to do a shoe deal now.

"Endorsements are part of the game plan, but we're not in a rush," Davis says. "It's more about his image and it being the right fit. If you don't do everything, you can get the cream of the crop." —GM



behind his success. The mix of uptempos and ballads is in keeping with Brown's energetic fusion of R&B, hip-hop and pop.

The final decision as to which tracks will make the cut won't be made until after the label's recording deadline. But aside from "Fallen Angel" (co-written by Brown and Shropshire), several songs elicited praise from the studio gallery that L.A. night. One was another Cox-produced joint. "Diagnosed With Love," a midtempo number whose piano intro segues into spirited bass and hand-clap accompaniment. Calling the Underdogs-produced (and Brown co-penned) midtempo cut "Take You Down" his "grown record," Brown then jumps back into dance mode on the frenetic, syncopated drum, bass and horns that comprise Will.i.am's production of "Picture Perfect," which Brown co-wrote with Tank and Will.i.am.

Brown also played a rough cut of a gospel-oriented message song, "Save Me," co-produced by David Banner and Warryn Campbell. Co-writer Brown envisions adding Mary Mary and a gospel choir on the song, which he says "made me cry" after he finished penning it.

Whatever songs make the cut, Brown—signed to Universal Music Publishing Group—says he's not trying to be too grown (he turned 18 on May 5 with a celeb-dotted party at the 40-40 Club in New York). "I'm trying to be a little more mature in my songs, talking about sexuality and other subjects. But I'm not going overboard."

Indeed, Brown exudes heartthrob sex appeal that is raw enough to keep young female fans screaming yet safe enough to win over their parents. Factor in his eye-catching footwork and the result is a total package that early on drew comparisons to Michael Jackson and Usher.

"He was a real 15-year-old when I signed him," Pitts says. "He wasn't trying to be 21 or older. He represented something that was refreshing."

It was Brown's real-deal essence that caught the attention of Davis. When she met the 15-year-old Tappahannock, Va., native, she was working as senior VP of A&R at Def Jam. "The first thing that hit me was his unique voice," Davis recalls. "There was nothing like that on the radio. And he was a handsome young man who could dance his butt off. I thought, 'This kid is a star.'"

After nailing an audition for Island Def Jam chairman Antonio "L.A." Reid, Brown was set to sign with the label when a staff restructuring left Davis without a gig. When Brown asked her to be his manager, Davis began shopping him to other labels, including Warner Bros. and Atlantic. Jive, thanks to a proven promotional track record with teen acts (Spears, 'N Sync, Backstreet Boys) and a provision for Brown's schooling, sealed the deal.

Pairing Brown with savvy songwriter/producers was the next step in Davis' game plan. Drawing on relationships cultivated during her 10-year tenure at Def Jam, she enlisted Storch, the Underdogs, Cool and Dre and Dre & Vidal as well as Cox and Garrett to capture—but not straitjacket—Brown's charismatic energy.

"Run It!," produced by Storch, who co-wrote the dance ditty with Garrett, became a Billboard Hot 100 multiple-week chart-topper. It led off a parade of hit singles from Brown's first album: "Yo (Excuse Me Miss)," "Gimme That" and the ballad "Say Goodbye" (later featured on the "Step Up" movie soundtrack).

Though "Gimme That" was a favorite of Brown and Davis, she says they went with "Run It!" because they felt it had more crossover potential. "'Gimme That' was more hip-hop but 'Run' was the bigger record. And we chose Juelz Santana, one of Chris' favorite rappers, over a higher-profile rapper because we didn't want Chris to be overshadowed as 'that new kid' with the big-name artist."

Live performance was the next step in cementing Brown's foundation. For a young artist, he has spent an inordinate amount of time on the road honing his live stage presence—an art that's largely become lost in R&B/hip-hop. Talking last year about being on the road (Billboard, June 24, 2006). Brown said, "I love it. I can't even complain; that's the main thing I love to do."

Repped by Dennis Ashley at ICM, he quickly graduated to co-headliner status last year for the national Up Close & Personal tour, a 32-date package also featuring Lil' Wayne, Ne-

Yo, Dem Franchise Boyz and Juelz Santana. It went on to become one of the most successful urban tours in 2006.

Between May 1 and Sept. 30, 2006, 25 Brown shows netted \$7.2 million and attracted 219,905. The next closest act after that during the same time period was the Black Eyed Peas with 23 shows earning \$5.8 million and attracting 154,927 attendees.

The result is an artist who, in a short time, comes off as a seasoned vet and knows how to entertain his audiences.

"There was a commitment early on to build Chris as a live act," Jive's Cambridge says. "He's been doing an hour to 90 minutes on just one album."

Davis adds, "If he's breathing heavy and tired, he's still going to give it to you natural and raw. He wants to sing so it sounds like the record."

Imagewise, Davis kept it simple and clean-cut. The idea was to fill in what was missing from other younger artists without doing what everyone else was. "So he wasn't wearing a lot of jewelry. Or gold teeth. And it wasn't about Cristal and cars, which sends a wrong message in a lot of ways. Chris was the boy next door whom kids could relate to."

The strategy paid off. Emblazoned with a close-up of Brown in white pants and casual jacket accented by a black T-shirt, black tennis shoes, black-trimmed white fedora, a watch and a plain silver chain, the debut album became a multiplatinum success. Capping the fast-moving year were his first Grammy nominations for best new artist and best contemporary R&B, additional primetime exposure as a performer on the Grammys telecast and forays into TV and film (see story, page 24).

WHEN BILLBOARD CATCHES UP

With Brown again, a couple of weeks after the L.A. studio listen, he is off vocal rest and in New York to meet with Zomba chief Barry Weiss and Pitts about the progress on "Exclusive."

In addition to doing more songwriting, Brown has created a video concept for "Wall" that he declines to divulge. Set to begin shooting the video June 5 in L.A. with director Eric White, Brown writes his own video treatments and co-directs all his videos.

"What I fought for most was for him to be part of the creative process," Davis adds. "I'm 38 and don't profess to know what teens are thinking. So why would I make all the decisions? Sometimes we bump heads, but I want to hear his opinion."

The next step right now is finishing all the songs. After that, Brown, Davis and Pitts will sit down and sift through the recordings to figure out which 12-14 songs will make the album.

Promotional efforts are already coming together. A fall tour promoted by Live Nation will start in October. Selected as one of People magazine's "World's Most Beautiful 2007" Brown is doing an eight-page spread in GQ and will be featured in stories for Glamour and Vanity Fair. Between bouts in the recording studio, he has finishing shooting a major role in his November-slated second feature film, "This Christmas" (see story, page 24). An appearance at the Essence Music Festival (July 5-7) in New Orleans is booked while a performance on the June 26 BET Awards is a possibility.

It's a slightly hoarse Brown who gets back on the phone with Billboard in mid-May. He's been placed on vocal rest once again following performances in Australia and state-side at Atlanta radio station WVEE's spring fest. The non-lip-syncing perfectionist ("I don't like to do any of that") is still learning how to pace himself.

"I'm just trying to be quiet as much as possible and not talk right now," he whispers. But that relentless energy still filters through as he talks about the sophomore bar he and labelmate T-Pain are trying to raise. "My last album was rocking. I just want to keep moving and building. T-Pain and I are the underdogs who have something to prove. We're the dynamic duo coming hard."

As for what else the future holds for Brown, Cox says the young talent has kicked the door wide open.

"I haven't seen someone as enthused and energetic about work since Beyoncé," the superstar producer says. "Chris Brown at 25 is going to be . . . I'll be scared to see him." . . .

In advance of sophomore album "Exclusive" (Aug. 28), Chris Brown finds himself in familiar territory: climbing charts. Leaked first single "Wall to Wall" stands at No. 22 on the Hot R&B/Hip-Hop Songs chart after five weeks and just cracked The Billboard Hot 100. Brown's Hot 100 chart history is below.

TITLE	DEBUT	DEBUT DATE	PEAK	PEAK DATE	WEEKS ON CHART	LABEL
Run It!	92	8/27/2005	1 (5 weeks)	11/26/2005	38	Jive/Zomba
Yo (Excuse Me Miss)	89	12/31/2005	7	2/18/2006	21	Jive/Zomba
Gimme That (featuring Lil' Wayne)	80	4/22/2006	15	6/17/2006	20	Jive/Zomba
Say Goodbye	79	8/26/2006	10	11/11/2006	23	Jive/Zomba
Shortie Like Mine (Bow Wow featuring Chris Brown & Johnita Austin)	80	10/21/2006	9	12/16/2006	21	Columbia
Poppin' (featuring Jay Biz)	82	12/16/2006	42	2/17/2007	20	Jive/Zomba
Wall To Wall	96	6/16/2007	96*	6/16/2007*	1*	Jive/Zomba

*Still charting as of the June 16 chart

VIDEO: For an exclusive video interview with Chris Brown, go to billboard.com/sixty.



World Beaters

TWENTY YEARS ON FROM ITS BIRTH, WORLD MUSIC IS A GIANT AMONG SPECIALIST GENRES. NIGEL WILLIAMSON ASSESSES THE CURRENT STATE OF THE MOVEMENT



From top: BUENA VISTA SOCIAL CLUB has one of the top-selling world music albums of all time. Meanwhile, AMADOU & MARIAM and LADYSMITH BLACK MAMBAZO are just two of many other world music acts that have enjoyed crossover success.

No world music industry? It may be hard to fathom, but just 20 years ago that was the case.

True, there were international artists, ranging from the Indian classical sitar maestro Ravi Shankar to Zimbabwean rock-'n'-rollers the Bhundu Boys, who were enjoying commercial success. But there was no designated world music sector of the business.

Today the genre boasts an infrastructure that includes a global network of labels and distributors and its own specialist publications and festivals. Since 1990, it has boasted its own Billboard chart (Top World Albums); since 1991, it has been recognized with its own Grammy Award category; and since 2001, by the BBC Radio 3 Awards for world music (now re-branded as the Planets). The genre also sustains an annual trade fair, Womex, now in its 14th year, attended by more than 2,000 world music industry professionals. And perhaps most impressively, while there's no single worldwide accounting for world music sales, it appears that the sector is weathering the current music industry storm rather well.

"World music is probably in the healthiest state it's ever been in," says Paul Valiantis, genres specialist for the e-commerce division of HMV, the United Kingdom's market-leading retailer. HMV sold slightly less than half a million world music-related titles in the financial year 2006-2007, a 4% increase from 2004-2005—at a time when the overall U.K. CD market declined by approximately 10%.

Simon Coe, online content manager for music with rival retailer Virgin, confirms that world music now outsells almost all other specialist genres in the United Kingdom, including folk, blues and even country. "Although there are no official stats, world music probably now accounts for about 2% of the entire market," he says. In world music's other leading European markets such as France, Germany and Holland, a broadly similar pattern applies.

Stateside, according to Nielsen SoundScan data and comparing figures from 2002 and 2006, world music sales declined by 13.07%. In percentage terms, it held up better than jazz (-30.57%), new age (-52.25%) and the overall market (-13.65%).

Because of its niche status, with sales often coming through nonmainstream specialist retailers or on import, accurate figures for world music's market share are not widely available. Emphasizing that fact, London-based world music magazine fRoots editor Ian Anderson says, "When I was managing Tarika from Madagascar in the 1990s and they toured a lot in the U.S., the rule of thumb there was that SoundScan only showed about a third of sales—and that was pre-Net explosion."

Yet in industry terms, geographical boundaries have come to mean little in world music. "World music labels have changed the way records are retailed internationally," renowned U.K. broadcaster Charlie Gillett says. "Instead of being left to local territories to make a decision on release, there's now a global infrastructure of specialist distributors so labels such as Holland's World Connection and Belgium's Crammed can be automatically available worldwide."

Anderson suggests the world music market is "gently cyclic and undulating" with the occasional Buena Vista Social Club-style peak—the veteran Cuban act's self-titled 1997 album, released on World Circuit, has sold roughly 7 million copies worldwide, according to the label. Anderson draws a comparison with the blues scene in the United Kingdom from the '60s onward. "[Initially], blues albums were only found in a handful of import shops," he says. "Then there was a small blues boom circa 1964 and a big one 1968-1969, and blues was everywhere. After that it fell back, but the trough was much higher than the starting point, and most retailers by then had a blues section."

Indeed, an ever-expanding roll call of world music acts, from the South African choir Ladysmith Black Mambazo to the blind Malian duo Amadou & Mariam and Senegalese superstar Yousou N'Dour, have also crossed over to enjoy mainstream chart success (see sidebar, page 28).

Not that chart placings in the pop marketplace are the true measure of world music's achievement, according to Gillett. "World music was never about creating a new bunch of global pop stars," he says. "The most significant accomplishment has been to establish a sector that can stand alongside such specialist genres as jazz and classical. Some people feared world music

would become a ghetto. It hasn't. It has opened things up."

Musically, after a long period of Cuban dominance of the release schedules following the phenomenal success of Buena Vista, much current interest is focused on gypsy styles from Eastern Europe and the Balkans, regions that due to the Cold War were virtually closed to the international music industry 20 years ago. First to emerge were Romania's Taraf de Haidouks on the Crammed label in the mid-'90s, but they have been followed by a vast array of further gypsy bands, such as Fanfare Ciarcola and Mahala Rai Banda.

Yet it is Africa—and Mali and Senegal in particular—that has consistently produced many of the genre's biggest sellers. Last year's successes included Ali Farka Touré's Grammy-

winning "Savane" (World Circuit/Nonesuch) and "Dimanche a Bamako" (Because) by Amadou & Mariam. Produced by Manu Chao, the latter reached No. 2 in France, was nominated for a Grammy and, according to Jenny Adlington, U.K. label manager of Paris-based Because Music, has to date sold 800,000 copies internationally. "The record is still moving," she says. "They've been asked by the Scissor Sisters to support them on tour in July, which will give the album a fresh impetus."

Next up from Because is the long-awaited new studio album from the maverick Chao, whose 1998 set "Clandestino" (Virgin) sold 3 million internationally, according to the label. The album, title still unconfirmed, is due in late August.

However, according to HMV's Valiantis, the biggest album

of 2007 to date has been Saharan political guitar group Tinariwen's "Aman Iman (Water Is Life)," a first venture into world music for U.K. indie rock label Independiente, whose roster includes Travis, Gomez and Embrace. "All their albums have been successful, but this one has crossed over," Valiantis says. "People like Damon Albarn and Radiohead's Thom Yorke have been name-checking it, the label did a tremendous job on it, and there was a brilliant press campaign. But, crucially, it's an absolutely fantastic record."

To date the album, produced by Robert Plant's guitarist Justin Adams, has sold 48,000, mostly in the United Kingdom, according to manager Andy Morgan.

Outside the United Kingdom, the campaign has yet to gather

'We Accidentally Created A Genre'

The Birth Of World Music Revisited

Twenty years ago this month, a group of industry professionals representing a handful of specialist independent labels met in a small, nondescript room above a run-down London pub to discuss how to promote, market and sell music from outside the Anglo-American pop axis to a western audience.

Over warm English beer and a few desultory-looking plates of sandwiches, they spent a night coming up with the blueprint for a campaign that was to dramatically transform the way such records were retailed—and a new term to describe them. That term was "world music."

Twenty years later, the pub is an upscale fish restaurant and world music as a genre has grown to generate such multimillion-selling acts as the Buena Vista Social Club, Cesaria Evora, Ladysmith Black Mambazo and Manu Chao. Yet it was not always so.

"What we now call 'world music' has always existed," says Charlie Gillett, founder of the ongoing Oval Records, and a renowned author, music historian and broadcaster. "But in 1987 there wasn't an identifiable section to browse through in record stores. Before the term was created, people simply didn't know where to look for these records."

Oval Records was one of nine labels represented at that historic meeting on June 29, 1987, at the Empress of Russia pub in London's St John Street. Also present were Globestyle, Crammed, Hannibal, Rogue, Sterns, Triple Earth, WOMAD and World Circuit. A number of other labels including Earthworks, Discs 'Afrique, Cooking Vinyl and Topic Records were unable to attend but pledged support.

The meeting was convened by Roger Armstrong, the affable Irish-born director of London-based Ace Records, where he still resides in 2007. A highly respected record company man who had tasted mainstream success in the 1970s when his Chiswick Records label enjoyed hits with acts like the Damned and Sniff 'n' the Tears, he had moved into what was about to become known as world music when he co-founded Globestyle as a special-

ist subsidiary of Ace in 1985. "Some of us were in awe of Roger because he was one of the few people present who had actually sold records in serious quantities," recalls Amanda Jones, then with the fledgling WOMAD Records and now label manager at Real World.

Armstrong's mailed invitation described the gathering as an "international pop label meeting" and set out an agenda including "identifying the target audience," "how to deal with retail" and—most significantly—"adoption of a campaign/media title."

Shortly after 7 p.m. on that warm Thursday evening, Armstrong opened the meeting with a fluent account of the importance of creating a generic name for music by international acts, in order to give it a focus and identity at the point of sale. There was little, if any, disagreement. "Everybody thought it was a good idea because it was clear that there was something happening if we could just get the door open," recalls Joe Boyd, founder of Hannibal Records, now an author and broadcaster.

According to Armstrong, other names under consideration included "world beat," "tropical," "ethnic," "roots" and "international pop." After an hour, he called for a show of hands, when "world music" garnered more votes than the rival suggestions combined.

According to Iain Scott, then director of Triple Earth Records and now a label manager with compilation specialist Union Square, the initial aim was not to create anything as grand as a new genre. "The objective was simply to target more efficiently those who might buy music from outside their

own culture, whether from Africa, South Asia or Latin America," he says.

Thomas Brooman, director of the WOMAD festival for the last 25 years but who at the meeting represented WOMAD Records (which in 1989 was to become the Real World label), shares a similar recollection. "We knew there was a grass-roots audience for our music but the road block was distribution," he says. "What

we needed was a banner to rally behind. But in a brand-conscious world, we accidentally created a genre."

Oddly, nobody present remembers who formally proposed the term "world music." According to Ian Anderson, editor of monthly specialist magazine fRoots, who at the time was running Rogue Records, it was one of several terms that had been floating around for a number of years. So why was it adopted over the other names? "It seemed to include the most and omit the least," he says.

Ben Mandelson, co-founder of Globestyle Records, who minuted the meeting and is now a producer and musician, agrees. "World music was the most vague and inoffensive term on offer."

Mandelson and many others recall a strong spirit of cooperation. Anderson's persuasive advocacy of teamwork resulted in all of the labels involved agreeing to pool resources to fund a combined marketing push around the newly adopted term.

A few days after the meeting, a joint press release announced: "It was agreed that the term WORLD MUSIC would be used by all labels present to offer a new and unifying category for shop racking, press releases, publicity handouts and 'file under...' suggestions. This means

that you no longer have to worry about where to put those new Yemenite pop, Bulgarian choir, Zairian soukous or Gambian kora records."

The campaign had its early critics. "There were a lot of negative responses flying around," Boyd says.

Two weeks after the initial meeting, a second gathering was held to consider reaction. "There was opposition from some quarters," Gillett says. "The Bhundu Boys, who were on Cooking Vinyl and selling a lot of records, were getting racked in the mainstream pop/rock section and definitely didn't want to be in a world music box. But fears that we were creating a ghetto were pretty swiftly dispelled."

Indeed, such resentments were ultimately doused by the campaign's success, although its initial aims were modest in the extreme. "Le Mystere des Voix Bulgares and Ladysmith Black Mambazo had maybe sold 100,000 by then," Boyd says. "But mostly we were trying to get sales up from the hundreds into the thousands. To go from that to World Circuit selling 7 million copies of Buena Vista Social Club was something nobody foresaw."

Set against the sophisticated marketing techniques of today, the 1987 campaign perhaps appears naive. As Jones puts it: "We created a name and made a browser card which we physically sent out to record shops. It wasn't rocket science."

Yet arguably it was the campaign's very simplicity that made it so effective. "It generated a climate of interest so that by 1989 Peter Gabriel could take the idea of a world music label to Virgin Records for a distribution deal," Jones adds. "They could see the potential of the artists we had like Nusrat Fateh Ali Khan. In fact, it was Virgin who suggested naming the label Real World."

Simon Coe, who in 1987 was product manager for the Virgin Retail chain and is now online content manager for music at the company, also attests to the campaign's success. "All credit to that group because they got the name just right," he says. "Twenty years on a lot of the labels are still going and are featured heavily in our stores and online, which says a lot about the passion and motives of the people involved." —NW

- I SWEAR I WAS THERE**
- Those Present At The Birth Of World Music: June 29, 1987
 - CHRIS POPHAM, BEN MANDELSON, ROGER ARMSTRONG, TED CARROLL (Globestyle/Ace Records)
 - JONATHAN RUDNICK (Crammed)
 - AMANDA JONES, THOMAS BROOMAN, STEVE HADDRELL (WOMAD)
 - CHARLIE GILLETT (Oval)
 - MARK KIDEL (Channel 4)
 - IAN ANDERSON, LISA WARBURTON (fRoots/Rogue Records)
 - ANNE HUNT, MARY FARQUHARSON, NICK GOLD (Arts World Wide/World Circuit)
 - SCOTT LUND (Sterns)
 - IAIN SCOTT (Triple Earth)
 - CHRIS STAPLETON (Blues & Soul)
 - JOE BOYD (Hannibal)



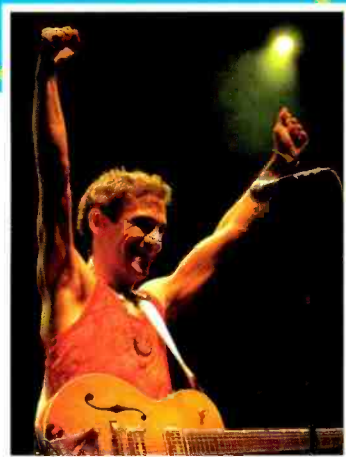
ARMSTRONG (THEN): FROOTS ARCHIVE; GILLETT (THEN): DAVE PEABODY/FROOTS ARCHIVE; ANDERSON (NOW): JUDITH BURROWS; BOYD (THEN): DAVE PEABODY/FROOTS ARCHIVE

World's Greatest

Sellers, That Is, According To Nielsen SoundScan U.S. Sales Totals

ARTIST	TITLE	LABEL	SALES
1 Baha Men	"Who Let The Dogs Out"	S-Curve/Artemis/Capitol	3,018,000
2 Loreena McKennitt	"Book Of Secrets"	Dunkin Road/Werve/VG	1,867,000
3 Buena Vista Social Club	"Buena Vista Social Club"	World Circuit/Nonesuch/AG	1,728,000
4 Gipsy Kings	"The Best Of The Gipsy Kings"	Nonesuch/AG	1,448,000
5 Celtic Woman	"Celtic Woman"	Manhattan/BIG	1,029,000
6 Loreena McKennitt	"The Mask And Mirror"	Warner Bros.	793,000
7 Israel Kamakawiwo'ole	"Facing Future"	Big Boy/Mountain Apple	789,000
8 The Chieftains	"The Long Black Veil"	RCA Victor	692,000
9 Various Artists featuring Lebo M	"The Lion King: Rhythm Of The Pride Lands"	Walt Disney	651,000
10 Loreena McKennitt	"The Visit"	Warner Bros./Werve	646,000
11 Gipsy Kings	"Gipsy Kings"	Elektra/EEG	596,000
12 Clannad	"Anam"	Atlantic/AG	542,000
13 Israel Kamakawiwo'ole	"Alone In Iz World"	Big Boy/Mountain Apple	495,000
14 John McDermott/Anthony Kearns/Ronan Tynan	"The Irish Tenors"	Masterfone/Point	475,000
15 Bill Whelan	"Riverdance"	Celtic Heartbeat/AG	473,000
16 Ibrahim Ferrer	"Buena Vista Social Club Presents Ibrahim Ferrer"	World Circuit/Nonesuch/Warner Bros.	468,000
17 Celtic Woman	"A New Journey"	Manhattan/BIG	383,000
18 John McDermott/Anthony Kearns/Ronan Tynan	"The Irish Tenors: Home For Christmas"	Masterfone/Point	358,000
19 Ronan Hardiman	"Michael Flatley's Lord Of The Dance"	Phillips	356,000
20 Bill Whelan	"Riverdance"	Celtic Heartbeat/Universal	355,000
21 Clannad	"Banba"	Atlantic/AG	349,000
22 Gipsy Kings	"Este Mundo"	Elektra/EEG	325,000
23 Various Artists	"Celtic Christmas"	Windham Hill	323,000
24 The Chieftains	"Christmas Of Stone"	RCA Victor/RCA	320,000
25 Celtic Woman	"A Christmas Celebration"	Manhattan/BIG	315,000
26 Gipsy Kings	"Mosaïque"	Elektra/EEG	310,000
27 Gipsy Kings	"Love & Liberté"	Elektra Musician/EEG	305,000
28 Bebel Gilberto	"Tanto Tempo"	Zigzagoroo/Six Degrees	300,000
29 Harry Belafonte	"All Time Greatest Hits, Vol. 1"	RCA	271,000
30 Cirque Du Soleil	"O"	RCA Victor	253,000
31 Gipsy Kings	"Live"	Elektra Musician/EEG	247,000
32 Gipsy Kings	"Volare! The Very Best Of The Gipsy Kings"	Nonesuch/AG	245,000
33 Anthony Kearns/Ronan Tynan/Finbar Wright	"The Irish Tenors: Ellis Island"	Masterfone/Point	240,000
34 Ali Farka Touré with Ry Cooder	"Talking Timbuktu"	Hannibal/Rykodisc	238,000
35 Various Artists	"Celtic Christmas II"	Windham Hill	230,000
36 Ruben Gonzalez	"Introducing... Ruben Gonzalez"	World Circuit/Nonesuch/AG	228,000
37 Various Artists	"The Best Of Cajun Country"	Era	226,000
38 Soundtrack	"Frida"	DG/Universal Classics Group	223,000
39 Gipsy Kings	"Compas"	Nonesuch/Atlantic/AG	221,000
40 Baha Men	"Move It Like This"	S-Curve/Capitol	219,000
41 Gipsy Kings	"Alegría"	Elektra/EEG	216,000
42 Various Artists	"Celtic Christmas III"	Windham Hill	216,000
43 Gipsy Kings	"Tierra Gitana"	Nonesuch/AG	210,000
44 Mickey Hart	"Planet Drum"	Rykodisc/RCD	207,000
45 Various Artists	"Celtic Moods"	Virgin	205,000
46 Dead Can Dance	"Spiritchaser"	4AD/Warner Bros.	205,000
47 Strunz & Farah	"Americas"	Mesa	203,000
48 Various Artists	"All The Best From Ireland"	Mercury	203,000
49 Cirque Du Soleil	"Alegría"	RCA/RCA Victor	199,000
50 Soundtrack	"Amélie"	Virgin	193,000

Chart reflects sales from when SoundScan began collecting data in 1991 through May 20.



MANU CHAO will release his next album later this summer.

momentum but Morgan has adopted a strategy of cherry-picking different distribution partners in each territory, including World Village in the United States, where Tinariwen will tour in September. "I couldn't imagine how a project like this could sit happily in a major label worldwide. They just wouldn't know what to do with it," he says.

World Circuit remains the sector's leading independent (although released via Nonesuch in the States). In addition to Buena Vista Social Club, the label's roster includes such African acts as the late Ali Farka Touré, Oumou Sangaré, Orchestra Baobab and Toumani Diabate (whom Björk flew to Mali to collaborate with on her current album "Vespa").

Other leading labels include Real World, started by Peter Gabriel in 1989, and Honest Jon's, set up by Blur/Gorillaz singer Damon Albarn. The role of pop star converts to the world music cause has been significant, and both Gabriel and Albarn used their leverage as high-earning, long-serving EMI acts to get the company to bankroll their respective labels.

"I don't really like the term world music," Albarn says. "Wherever it comes from, it's all just music isn't it? Hopefully that's what Honest Jon's is about—to open a few minds to what's out there." The label has to date put out Albarn's own African-recorded album "Mali Music" as well as a range of original West African releases.

Forthcoming releases from Real World Records include new albums by Uzbekistan singer Savara Nazarkhan and Toumast, a group of Tuareg tribesmen from the Sahara desert (see sidebar, below). "Prospects for world music record sales may be diminishing as they are everywhere else, but I really do feel the label is going through some sort of rebirth at the moment," Gabriel says. "I actually feel very buoyant because I stick to the childlike belief that if the music is good, it will eventually find an audience."

Despite the tie-up with EMI of such labels as Real World and Honest Jon's, world music remains a genre dominated by independents, many of which act as feeders for the major labels. Among the most successful names discovered by independents and subsequently snapped up by majors have been Cape Verdean diva Cesaria Evora, who moved from Lusafrika to BMG; Youssou N'Dour, who has his own Jololi label based in Senegal, but who has at different times been signed to Virgin, Columbia and currently Nonesuch; and Portuguese fado star Mariza, discovered by the Dutch-based World Connection label but now with EMI internationally.

All these acts are fueling a robust live experience. According to WOMAD director Thomas Brooman, in 1987 the festi-

val was a single U.K.-based event that attracted 4,000 fans. In 2007, WOMAD festivals are staged in seven countries, and the U.K. event alone has sold 25,000 advance tickets.

The audience has also dramatically broadened its profile. Gillett describes the initial world music constituency as older music buyers who were "refugees from pop music."

"If you look at a WOMAD audience today, it's now completely multigenerational," Brooman says. "A lot of people who will be at WOMAD this year weren't born when we started."

Valiantis attributes much of this interest to increased radio and TV exposure, citing the high profile of the Planets and "Later . . . With Jools Holland," the BBC's flagship music TV show that features a world music act on almost every program.

As in every other sector, the Internet has had a profound impact on the way world music is promoted and delivered. "We've now got bands from the Sahara desert with their own MySpace sites," Mandelson says.

Digital music distributor the Orchard says world music accounts for more than 10% of the company's sales and is growing quickly as a category.

The Internet's elimination of manufacturing and logistical issues is making non-Western titles that have never had distribution available for the first time. For example, Indian classical Santoor player Shiv Kumar Sharma's "Elements-Water" was in iTunes' World Music top 10 for several months last year, but never released physically in the United States save import copies at specialty retail.

Even for world titles distributed in the States digital sales can be high. Digital sales of Nu Med's "Balkan Beat Box" (J Dub Records) topped 40%.

"What has traditionally been known as world music will enjoy explosive growth as digital continues to evolve," the Orchard CEO Greg Scholl says.

However, Scholl maintains that world music will be less of a branded category in the digital space, as niche retailers grow online and create increasingly granular experiences for fans of different genres.

"Before too long world music is going to be called by its correct genre names and not by 'world music,'" he says. "That is going to be fueled by capital investment in services and increased sophistication from a marketing perspective." ♦♦♦

Additional reporting by Brian Garrity.

News Of The World Five World Music Acts On The Verge Of A Breakthrough

VIEXU FARKA TOURÉ

HOME COUNTRY: Mali
CURRENT ALBUM: "Vieux Farka Touré," out now
LABEL: World Village (worldwide)

MANAGEMENT: Deborah Cohen at Incubadora D'Artes, Lisbon, Portugal
BOOKING: Eye for Talent, San Francisco (North America); Incubadora D'Artes, Lisbon, Portugal (rest of world)
In Africa, musical skills are traditionally passed on from generation to generation, so it's no surprise that young Viexu specializes in the same mesmerizing West African blues patented by his Grammy-winning father, Ali Farka Touré. Released shortly after Ali's death in 2006, Viexu's debut album was widely acclaimed in world music circles and has established him as a worthy successor to the great man.

K'NAAN

HOME COUNTRY: Somalia/Canada
CURRENT ALBUM: "The Dusty Foot Philosopher," out now
LABEL: Track & Field/Sony BMG (Canada); SaltX/Universal (Australia)

MANAGEMENT: Sol Guy at Direct Current Media, Vancouver
BOOKING: William Morris Agency, New York (United States); 3D Family, Paris (Europe)
Born in war-torn Mogadishu but now a resident in Canada, the global hip-hop of K'Naan has just won best newcomer in the BBC Radio 3 Awards for World Music. A thoroughly modern rapper with beats as tough as anyone's, his Somali roots shine through on rhymes that relate the misfortunes that have befallen his home country and his own struggles as a refugee.

TOUMAST

HOME COUNTRY: Mali/Niger
CURRENT ALBUM: "Ishumar," out now in France; released later this year in all other territories

LABEL: Real World (worldwide, excluding France); Village Vert (France)
MANAGEMENT: Monte Cristo at Kraked, Paris
BOOKING: Full Force Productions, Paris
Emerging from the same desert space as Tinariwen, Toumast is the next platoon of Tuareg guitar warriors about to conquer world music with its loping rhythms and hypnotic call-and-response vocals. The deft touches of French producer Dan Levy have rendered its debut album highly accessible without losing any of the band's African authenticity.

GOGOL BORDELLO

HOME COUNTRY: United States
CURRENT ALBUM: "Super Tarantà," out July 9
LABEL: Sideonedummy Records (worldwide)

MANAGEMENT: Frank Gironda at Netzwerk Management, Hollywood
BOOKING: The Agency Group, Los Angeles (United States); the Agency Group, Malmo, Sweden (rest of world)
Ukraine-born frontman Eugene Hurtz doesn't like the term "world music." Instead he describes his band's noisy fusion as "conquer the world music." Most of the band's members have origins in the Balkans, and their combination of gypsy roots and punk passion was once memorably described on the BBC by U.K. TV personality/broadcaster Phill Jupitus as "like the Clash having a fight with the Pogues in Eastern Europe." Hence, you're just as likely to find the band playing Coachella as WOMAD.

CAMILLE

HOME COUNTRY: France
CURRENT ALBUM: "Le Fil," out now
LABEL: Angel (United Kingdom); Narada (United States); Virgin (rest of world)

MANAGEMENT: Marie-Anne Dudouit at Blonde Music, Paris
BOOKING: Alias, Paris (Europe)
Born in 1979 in Paris, Camille Dalmais' solo debut album appeared in 2002. She then spent a couple of years singing with French bossa nova covers band Nouvelle Vague, but it was her 2005 album, "Le Fil," that made waves, revealing an extraordinary voice that can be childlike, whimsical, pensive and playful, often all in the same song. Something of a sleeper, the record eventually won her the best European act prize at the 2007 BBC Radio 3 Awards for World Music.

MANU CHAO: COURTESY BECAUSE MUSIC; TOUMAST: LISA ROZA; GOGOL BORDELLO: LAUREN DUROFF



PASS ON THE MIC
Beasties fight for the right to go wordless



LIFEHOUSE GOES ON
Rock band rides the career roller coaster



FATHER AND SON
Duets from Eddie and the late Gerald Levert



TALK DIRTY TO ME
Bret Michaels on VH1, Poison and country



SILVERSTEIN GOLD
Will band's new album be Victory's biggest?

30

31

32

34

34

MUSIC

INTERPOL



Track BY SJSAN VISAKOWITZ

No 'I' In Foursome

Members Of Interpol Face Major Label And The Rest Of The World Together

Interpol has always been a band with a dark—some might even say twisted—sensitivity.

“There’s No I in Threesome,” a track from the band’s new album “Our Love to Admire,” due July 10, is a particularly fine reminder of this, turning on perfectly deadpan lines like, “Babe, it’s time we give something new a try/There’s no I in threesome and I’m all for it.”

But lead vocalist/guitarist Paul Banks isn’t the only one with team spirit.

“One thing about us that’s been consistent is that it’s not just one guy making decisions, it’s always four people,” founder/lead guitarist Daniel Kessler says. “That’s the only way we can exist.”

That unified self-contained stance helped guide the quartet, which includes bassist/key-

boardist Carlos “D” Dengler and drummer Sam Fogarino, in its decision to leap from independent label Matador to Capitol in the summer of 2006.

“Like any decision we make, it was based around the fact that nothing is going to change between these four people. All of our decisions come down to us making them together,” Kessler says, “and we weren’t going to alter the way we do things.”

Major labels had been in hot pursuit of Interpol for years (Capitol reportedly first approached the band before it had signed with Matador, in 2001), but interest escalated after the band’s second full-length 2004’s “Antics,” matched the success of its predecessor, 2002’s “Turn On the Bright Lights.” To date, both records have shifted around 450,000 copies in the United States, according to Nielsen SoundScan.

Capitol senior VP of marketing Sharon Lord says she personally was involved in talks with the band that started more than two years ago. “We continued to meet with them regularly. It was a labor of love, to be honest.”

Interpol had a lot to consider when its Matador contract expired. Besides having a devoted following, the group’s sound practically helped define the second coming of indie rock. But in the time since “Antics,” Interpol has seen several of its peers, including such New York compatriots as TV on the Radio and the Yeah Yeah Yeahs, make the major label move without any meaningful backlash, and Capitol itself had already secured hip acts like Port and, Ore.’s Decemberists and the United Kingdom’s Lily Allen.

The real deciding factors for choosing Capitol were the size and quality of the roster, says

Interpol manager Dave Holmes, who came on-board about 18 months ago. “With Radiohead especially,” Holmes says, “they were impressed with how Capitol in the U.S. had handled them.”

Kessler says Interpol made “the exact same record we would have made on Matador. We made it in the same studios we would have, with the same people, and it has the same sound and look.”

Although “Our Love” finds Interpol making greater use of keyboards on expansive, expressive tracks like “Pioneer to the Falls” and “The Lighthouse,” the album is mostly true to form, with characteristic melodic bass, reverb-heavy guitar, straight-ahead drumming and moody vocals dominating.

So why not just stick with Matador? Holmes says the band “wanted to have a greater push globally. Matador was only their label in North America and they had to work with different partners overseas. They wanted to have one global entity pushing them with equal strength around the world.”

In the States, first single “The Heinrich Maneuver” is already No. 19 on Billboard’s Modern Rock chart and is also being worked to triple-A radio, a first for the group. A deluxe version of the CD, featuring a hard-back, 24-page book expanding on the provocative animal-dioramas photography done for the album, is due out the same day as the standard edition. Additionally, a gatefold vinyl release is on the slate, and, in a twist, will come bundled with the CD.

Lord says Capitol is making a 7-inch single “specifically to take care of the indie accounts,” which will include “Heinrich” and a B-side. Lastly, a still-to-launch pre-order campaign from iTunes will include bonus track “Mind Over Time.”

Now in the midst of a European run, Interpol returns to the States in mid-July and again Sept. 10, with overseas dates in between.

A “Late Show With David Letterman” appearance is slated for street date, Lord says, and TV spots, a “big” online advertising campaign incorporating viral video and special fans-only events are also in the works.

But even with all the activity Capitol has swirling for “Our Love,” Kessler says the band is staying unified and focused. “We sort of have the attitude that whatever comes, comes. We’ll just keep doing what feels right to us.”

INTERPOL: JELLE WAGENAAR

>>>XMAS WITH TOBY

Toby Keith has recorded a second Christmas album, which he plans to release in the fourth quarter on his Show Dog Nashville label. "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.'" The project features mainly acoustic instruments. "I like to hear myself working in that atmosphere," he says.

—Gary Graff

>>>NONE MORE 'BLACK'

After a year-and-a-half hiatus to allow its member to pursue other music projects, indie pop group Rilo Kiley has wrapped a new album, "Under the Blacklight," due Aug. 21. It will be the band's first set for Warner Bros. The album was produced by the band with Mike Elizondo and Jason Lader. Thematically, it revolves around the darker side of Rilo Kiley's Los Angeles.

—Katie Hasty

>>>COBAIN SPEAKS

Previously released tracks by R.E.M., David Bowie, Iggy Pop, Bad Brains and Mudhoney will be found on the soundtrack to "Kurt Cobain—About a Son," due Sept. 11 via Barsuk. The film is told in Cobain's voice from audiotapes utilized by Michael Azzerad for his Nirvana book "Come As You Are." It will be released theatrically in the fourth quarter, with a DVD to follow shortly thereafter.

—Jonathan Cohen

>>>Z-TRIPPIN'

A DJ Z-Trip-produced soundtrack with all original tracks, remixes and mash-ups highlights the new Take-Two/2K Sports "All-Pro Football 2K8" videogame due in July for Xbox 360 and PlayStation 3. The soundtrack features Dead Prez rapping over the Deftones' "My Summer (Shove It)," Rakim and Chevelle on "Let the Rhythm Hit 'Em 2007," Slug from Atmosphere with Lateef for "On My Side" and Z-Trip's remix of Rush's "Tom Sawyer."

—Steve Trisman

RAP BY JEFF VRABEL

Rap Without Rhyme

Beastie Boys Throw Fans A Curveball With All-Instrumental Album

Long-known for their relatively epic waits between studio releases, the Beastie Boys surprised fans this spring with the announcement that their new record would arrive a scant three years after 2004's "To the 5 Boroughs."

But the Beastie Boys are also long-known for sudden stylistic left turns, and shortly thereafter, they revealed the album would be comprised solely of instrumentals.

As promised, "The Mix-Up," due June 26 via Capitol, goes heavy on the groove, especially the splashing, crashing Meters-inflected funk the band has been consistently serving up since 1992's "Check Your Head." But there's not a rhyme to be found.

"If we were trying to maximize our demographic or whatever, I'm not sure we'd come with an instrumental record right now," says Michael "Mike D" Diamond, whose bad self runs things on the drum kit throughout the album. "But I think we have to give people who've been listening to us some credit. They've gone to different places with us already, in terms of the influences we bring to the music we make, so hopefully they'll be able to hang with this curveball as well."

The curveball began taking shape about a year or so after "To the 5 Boroughs" was released. "With '5 Boroughs,' we were each working on beats, sitting in front of our laptops and samplers," Diamond says. "This time, we thought, 'Let's do a 180 from that, and sit down and play some instrumentals and see what happens that way.' We just didn't really stop until we finished."

The 12 tracks on "The Mix-Up" are all new and were never seriously considered to contain verses, although Diamond concedes the band is mulling highly tentative plans to release a second version of the record with guest vocalists. "The more we kept working on these songs, the happier with them we became, and the more confused in terms of where there was room to put vocals on them," he says.

The Beasties are now turning their attentions to getting the word out on what many people will see as a different kind of project. To that end, Capitol Music Group VP of marketing Dan Cohen says some revising of the band's demographic mathematics was in order. "The last instrumental record they did [1996 compilation "The In Sound From Way Out!"] came out at kind of a different time in the industry. The band was younger, the fan base was younger. And one of the things we're excited about with this record is that we're able to approach an older demographic."

In the past, Cohen says, the label has

focused on the band's college-age fan base and thereabouts. "And while we still think this record will appeal to that audience, there's people like myself who bought the first Beastie Boys record and are pretty excited about this one too."

In perhaps the most telling sign that the Beasties are making another shift, "The Mix-Up" will be on sale at Starbucks. "I can only imagine what that conversation was like at first," Cohen says with a laugh. "Hey, we have a new Beastie Boys record, you wanna carry it?" But they're really excited about the record. "Capitol won't be 'ignoring the skate parks and skate shops of the world,' but is also looking at promotions with hotels and other means "to raise awareness in a kind of lounge confine."

All of which, Cohen says, is much less dramatic than it might sound.

The record "is a lot less drastic than going from 'Licensed to Ill' to 'Paul's Boutique,'" he says. "Honestly, if they did a record that sounded like that last one, that'd be a bigger challenge. Every time they put out something new, it

keeps audiences on their toes."

Tour plans are still in the works—including some U.S. dates that haven't been announced yet. Some shows will be instrumental-only and some will be more "traditional," but that will be determined on a market-by-market basis, Cohen says. (Prior to their re-

cent two-night stand at the Sasquatch Festival in George, Wash., the Beasties played a surprise show for several hundred fans at Seattle's Crocodile Cafe.) "We've got plenty more work ahead of us," Diamond says. "We kind of have a pretty broad list [of songs] to pick and choose from."



BEASTIE BOYS

NO VOCALS NECESSARY

"Instrumental rock" often conjures up images of frenetic guitar men like Yngwie Malmsteen and Joe Satriani or experimental outfits like Tortoise and Mogwai, but the subgenre has seen its share of more mainstream contributors during the past few years. An incomplete list of recent instrumental albums by acts whose releases more often feature vocals:

"Fingerprints," Peter Frampton (has sold 50,000, according to Nielsen SoundScan; peaked at No. 129 on The Billboard 200): The talkbox's most effective ambassador released his first instrumental record in 2006, a Grammy Award-nominated affair with a guest list that included Charlie Watts and Bill Wyman ("Cornerstones") and Pearl Jam's Matt Cameron and Mike McCready (on a cover of Soundgarden's "Black Hole Sun").

"Symphony No. 1," Joe Jackson (has sold 8,000 copies; did not chart): The popster won a Grammy Award for this 1999 release, a four-movement piece closer to prog-rock than the symphonic sound hinted at in the title (and its release on Sony Classical). The record featured Jackson on copious keyboard, Terence Blanchard on trumpet and, satisfyingly, Steve Vai on electric guitar.



LANOIS

"Belladonna," Daniel Lanois (has sold 16,000; did not chart): Long-known as a guy who could conjure up a musical soundscape or two, Lanois in 2005 released this well-received, if unsurprisingly quiet and subtle record, which included turns from pianist Brad Mehldau and drummer Brian Blade.



PRINCE

"Night and Day," Willie Nelson (has sold 30,000; did not chart): In 1999, the Red-Headed Stranger and a group of likeminded musicians revolved a full 10 tracks around his gut-string guitar, and the result was a more-relaxed-than-usual country-jazz ramble through tracks like "Night and Day," "Sweet Georgia Brown" and "Honeysuckle Rose."

"N.E.W.S.," Prince (has sold 30,000; did not chart): All but the most devoted Prince fan can be forgiven for missing this 2003 jazz detour, which contains four tracks, each clocking in at exactly 14 minutes, titled "North," "East," "West" and "South." It was recorded at Paisley Park Studios in a single day, featured members of Prince's side jazz-fusion outfit Madhouse and initially released online via the artist's NPG Music Club.

—JV

CROWDED HOUSE

Lifehouse Looks To Extend Hot Streak With New Album

Lifehouse's career has been a bit of a roller coaster. Its 2000 debut, "No Name Face," has shifted nearly 2.6 million copies in the United States, according to Nielsen SoundScan. But its 2002 follow-up, "Stanley Climbfall," plummeted to 398,000 amid the disintegration of DreamWorks, and in the ensuing two years, the band endured several personnel changes.

Things began looking up again on a 2005 self-titled effort. The album has moved nearly 900,000 units and spawned the single "You and Me," which spent more than 60 weeks on The Billboard Hot 100. Now, Lifehouse is hoping to keep its hot streak alive with "Who We Are," due June 19 via Geffen.

"I feel that this is the best chemistry that we've had as a group since I started the band eight years ago," frontman Jason Wade says of the partnership with drummer Rick Woolstenhulme and bassist Bryce Soderberg on the band's fourth record. "We went through a tough couple of years where we had some band members grow apart and move on, but Bryce has been with us for about two-and-a-half years now. He really added a great chemistry musically, and we just developed a great friendship with him."

That chemistry permeates "Who We Are," which shines with the thoughtful lyrics and memorable melodies that fans have come to expect from Lifehouse. The songs range from the Brit rock-influenced "Make Me Over" to "The Joke," an edgy number inspired by the suicide of a student who had been bullied by his classmates.

The initial single, "First Time," is No. 11 on Billboard's Adult Top 40 chart. The second single will likely be "Broken," a poignant ballad that Wade wrote while visiting a friend in Nashville awaiting a kidney transplant. "It was one of those rare moments where a song basically writes itself," Wade says. "I was in my hotel room in Nashville at three in the morning, and I just got overwhelmed with emotion and the urge to write this song. It basically happened within half an hour. Then the next day we went into the studio, recorded it and just captured this magic."

Wade says the writing and recording of "Who We Are" was much more spontaneous than the band's previous efforts. "Almost all the songs were written the same day they were recorded, which is kind of different for us," he says. "We'd wake up in the morning and go to the studio, and we basically had no idea what we were going to

be recording that day.

"When I listen to this record, it has an urgency and electricity to it," he continues. "If we had known the songs before and went through the whole demo process, [we would] have [had] a lot of

time to overthink it."

Lifehouse will open for the Goo Goo Dolls this summer, and Geffen executive VP of marketing and publicity Paul Kremen says the label will aggressively work the tour markets to promote the album via TV, retail and radio campaigns.

Geffen is also looking to expose the band via nontraditional TV outlets. It got a prime opportunity when Lifehouse performed at an event in Los Angeles to create awareness for global warming. Clips from the performance are airing on the Sundance Channel as part of the Sundance Project Green Campaign.

Label chairman Ron Fair credits the band for cultivating such an enthusiastic fan base during a relatively short period of time. "It's primarily females who like emotional songs," he says. "It plays to a hot AC audience and

crosses over to top 40. It's the crowd that watches 'Grey's Anatomy' and 'Men in Trees' and those female-oriented television shows. You put a handsome guy in front like Jason, who is a great songwriter with an incredible voice, and it works. There's no gimmick to it."



LIFEHOUSE



Global Pulse

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Liberation 'Theology'

Sinéad O'Connor Returns With Two Discs And A Tour

Irish singer/songwriter **Sinéad O'Connor** is returning to recording and touring with her ninth album "Theology," self-described as a personal response to the state of the world post-Sept. 11, 2001.

The two-CD set features eight original self-published compositions plus O'Connor's take on **Curtis Mayfield's** "We People Who Are Darker Than

Blue," **Andrew Lloyd Webber** and **Tim Rice's** "I Don't Know How to Love Him" and the traditional "By the Rivers of Babylon." One disc contains full band versions of the songs, the other sparse acoustic takes.

"Theology" drops internationally June 22-26. It is licensed globally from O'Connor's own That's Why There's Chocolate & Vanilla imprint. In

Ireland and the United Kingdom it appears on independent label Rubyworks and in North America through Koch. The singer's last album was 2005 covers set "Throw Down Your Arms," also on her own label.

O'Connor, who had rarely performed live since announcing her "retirement" in 2003, played a high-profile, hometown open-air gig May 6 at Dublin Castle. "After Dublin Castle," O'Connor's New York-based manager Bruce Garfield says, "she turned to me and said, 'It was as if I had spent the past five years in my kitchen and then walked out the door to find myself onstage before 4,500 fans.'"

O'Connor returns to touring with European shows booked through Helter Skelter in July/August, followed by North American shows through Little Big Man in September/October. —Nick Kelly

FAB FOUR: Leading German hip-hop act **Die Fantastischen Vier** has extended its lengthy run of homeland success with seventh studio set "Fornika" (Four Music/Sony BMG).

The album was released April 18 in Germany, hitting No. 1 on the Media Control chart the following week, and remains in the top 10. Sony BMG Germany says domestic sales have just passed 100,000 units, while the act's career sales in Germany, Switzerland and Austria exceed 6 million albums.

"The drive for the Fantastischen Vier is a wish to always recreate ourselves," band vocalist **Michael Beck** says. "I think we achieved that musically and with our lyrics on 'Fornika.'"

The Stuttgart band was the first act to take German-language rap onto the domestic charts with its 1992 single "Die da?!" The band claims to have played 650 live shows

during the past 30 months, and in late May/early June appeared in Paris; Krapkowitz, Poland; Minsk, Belarus; and London. The band made its U.K. debut May 23 at the Forum in London before a largely expatriate crowd of 2,000; no date for U.K. release of the album has been set. **Die Fantastischen Vier** is published by EMI Music Publishing. Live shows are booked through Four Artists Booking in Berlin. —Wolfgang Spahr

FANTASTIC VOI-AGE: Best-known for launching Scottish singer/songwriter **KT Tunstall**, U.K. roots septet **Oi Va Voi** has put a troubled couple of years behind it to re-emerge with a new vocalist and a new label.

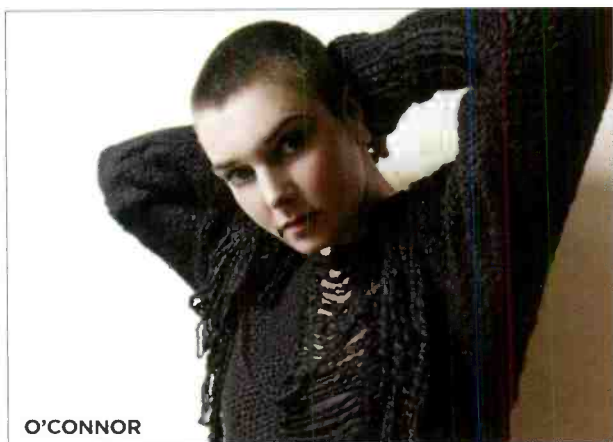
The band drew acclaim in world music and dance circles for fusing traditional Jewish klezmer and gypsy styles with contemporary beats on 2003 debut "Laughter Without Tears" (Outcaste), featuring guest vocalist Tunstall. After touring with the band, Tunstall struck out in 2004 for a solo career. Then founding member and vi-

olinist **Sophie Solomon** exited, main songwriter **Lemez Lovas** moved to Israel—and the band terminally fell out with U.K. indie Outcaste.

Fast-forward to 2007, and a re-energized Oi Va Voi, signed globally to V2, is promoting sophomore album "Radio Gagarin." Lovas and four other founders remain in the band, joined by the replacements for Tunstall and Solomon, **Alice McLaughlin** (vocals) and **Haylie Ecker** (violin). "The last two years were brutal," drummer **Josh Breslaw** says. "But the fallout created the personality of this record—and we're getting great reactions everywhere we play."

The album, produced by **Mike Spencer (Jamiroquai, Kylie Minogue)**, rolled out across Europe in April. U.K. release is July 9; U.S. release to follow in January. Oi Va Voi is booked by Gold Artist Agency in London. Its current European tour, through July 17, includes a June 22 Glastonbury Festival appearance. Lovas is self-published.

—Nigel Williamson



O'CONNOR

GERALD, left, and EDDIE LEVERT



Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

Family Reunion

Eddie Levert And His Late Son Gerald Sing Together Once Again

Aside from their uncanny vocal resemblance, Gerald and Eddie Levert shared something else: a warm laugh equally boisterous and infectious.

That laugh resonates throughout my phone interview with Levert senior. Ostensibly, the conversation is about the pair's new duet collection, "Something to Talk About" (Atlantic, June 12). It's also another chance for the O'Jays icon to chat about his strong relationship with son Gerald, who died last November at 40.

"I tell people all the time that he was also my friend," Levert says. "What I miss the most are the hours we'd spend on the phone, laughing and talking."

Gerald could also be pushy, his dad remembers as he laughs about past studio sessions. "He'd say, 'Come on, dad. You're dragging your feet. I need to hear that Eddie Levert that people keep talking to me about. Where's that guy?'"

It was this prodding that Eddie drew upon to complete "Something to Talk About." Both Leverts were writing songs and recording reference vocals in their separate studios. The plan was to take a week off following a fall concert stint in South Africa and then finish the album. But then Gerald died.

About 80% of the album consists of Gerald's original songs. Coming into the studio to lay down his own vocals, an emotional Eddie would sometimes call off the session. "Listening to the playbacks afterwards, it was sometimes hard for me to tell the difference between our vocals. Some days I'd just say, 'I'm done. I need to ride around and chill out.'"

But the desire to release the album in tandem with the pair's new book about the father-son bond, "I Got Your Back" (June 5),

kept Eddie going.

"I was telling myself, 'Push harder, get it done, there's no time to cry,' " he says. "It was almost like having Gerald push me in real life."

The album also includes a couple of covers. One of these is the title track, made famous by Bonnie Raitt. Eddie describes the project overall as a feel-good album, a step beyond the pair's first duets collaboration, 1995's "Father & Son."

"We'd gotten to a place in our relationship where we didn't have to sing more songs like 'Wind Beneath My Wings' or 'The Apple Don't Fall,' " Eddie says. "We're just singing about good times and good feelings."

Eddie also had a hand in mastering and sequencing his son's posthumous album, "In My Songs." Released earlier this year, the album has spun off two top 10 Adult R&B singles, the title track and "DJ Don't." Before Gerald's death, the two discussed following this project with a covers album of classic duets by such acts as Sam & Dave.

Now back from syndicated radio personality Tom Joyner's annual Fantastic Voyage cruise, Eddie will be criss-crossing the country for a series of promotional tours on behalf of the album and the book. In between he'll perform summer gigs with the O'Jays ("We're just going to keep on bopping till we can't bop no more"). Still working on his own solo album, Eddie notes that fellow O'Jays founding member Walter Williams is also tinkering on a solo project.

When I close the interview with a thank you and the entreaty to keep pushing, I'm rewarded with another of those soulful laughs. "He's leaving me no choice," Eddie says. "This kid has not let me rest. When I see him again, I'll bust him in the head." ■■■



Jazz Notes

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A Helping Hand

Corporate Sponsors Aid Charity Mission Of Jazz Foundation

For the past six years, the New York-based Jazz Foundation of America has presented its A Great Night in Harlem benefit concert at New York's Apollo Theater. Each affair attracts a range of musical stars and features high-water surprises, such as spunky Chicago blues singer **Johnnie Mae Dunson Smith**, who last year ripped into a short set from her wheelchair. However, the shows have often seemed disjunctive and hastily thrown together.

Not so this year. On May 17 the JFA fundraiser offered a well-choreographed and largely successful attempt to provide an overview of the last 200-plus years of popular music. The roots-bent show opened with African traditional music, continued through the blues and then focused on different eras of jazz, from early New Orleans music to swing to bebop to today's young upstarts.

Highlights included **Dr. John** and **Henry Butler** together delivering samplings of early jazz piano, pianist **Arturo O'Farrill** collaborating with conguero **Candido** on a Latin jazz romp, and drummer **Roy Haynes** blasting off solo.

Plus, once again, the feisty, wheelchair-bound Dunson Smith returned for the blues jam finale that also featured JFA executive director **Wendy Oxenhorn** on spitfire harmonica.

The concert and preshow dinner raised more than \$1.5 million for the organization that has been aiding elderly jazz and blues musicians with rent, medical care and social services for the past 18 years. JFA experienced a post-Hurricane Katrina spike in service, assisting more than 2,500 musicians with emergency housing, mortgage payments, musical instruments and a \$1 million employment program.

Before the show on the red carpet outside the Apollo, actor **Danny Glover**, one of the concert's hosts, said, "When I was young, we had all kinds of music in our house, particularly jazz. Now it's time to honor these classic musicians who were out there, day in and day out, night in and night out." **Paul Shaffer**, the "Late Show With David Letterman" bandleader, who also played keys at the event, added, "Jazz is a great art form created by musicians who are now older and need help."



Beatbox

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Beers, Beats And Big Rewards

Heineken Endears Dance Music Community With Thirst Competition

"We really like your track," says Josh Gabriel, peering over his road-weary laptop, freshly jacked into the Studio at the Palms' main board.

"It makes me think of 'Knight of the Jaguar,' " his partner Dave Dresden pipes in while puffing on a clove cigarette.

"We think there are ways to improve it though," Gabriel says. "More has to happen, it needs a climax. We already worked on some ideas. Can we play them for you?"

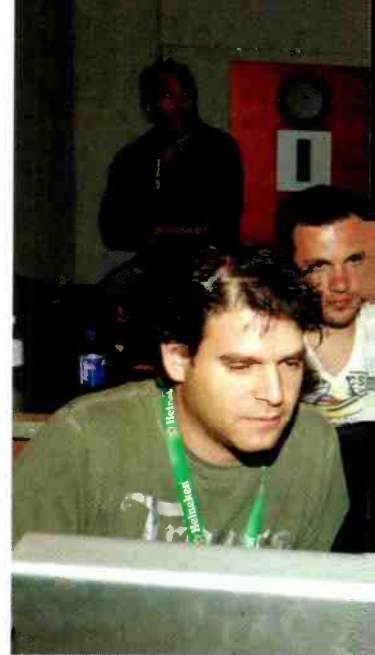
The three fledgling producers from Romania could only

manage glazed stares and stammering affirmatives, looking very much in need of a collective pinch. Were they really here, in Las Vegas, at the multimillion-dollar studio where the Killers recorded "Sam's Town," having Billboard-chart-topping producers Gabriel & Dresden submerge into their little track? Was this the beginning of the careers they always wanted?

This inspirational moment in dance music was brought to you by Heineken, a brand that has distinguished itself as one of the foremost corporate supporters of DJs and electronic producers, not with shows of marketing hubris, but by passive-aggressively sharing equity.

The company's multina-

Romanian trio **MONOCHROME** (background) with **DAVE DRESDEN** (left) and **JOSH GABRIEL** at computer.



tional Thirst Studio competition, now in its fourth year, invites producers from all over the world to submit original works, which are then judged by an expert panel. This year's included Gabriel & Dresden, founding Thirst collaborator **Paul Oakenfold** and representatives from fellow sponsors Zune and Pioneer.

"I've been approached by other companies and declined because I didn't feel as

Key financial supporters of JFA's mission and executive producers of the benefit were **Dr. Agnes Varis**, founder/president of Aegis Pharmaceuticals, and **R. Jarrett Lilien**, president/COO of E*Trade Financial.

When asked why E*Trade has played such an integral role in JFA's expansion, Lilien, who also serves as the nonprofit's president, says, "A lot of companies don't get involved in jazz because there is not a physical or emotional

connection to the people or to the music. If there is no physical connection, and if it's just about numbers and demographics, the music and the people lose." Lilien explains that E*Trade got involved because he made

that connection 12 years ago when he moved into a midtown Manhattan apartment building where all the neighbors opened their doors to upwards of 30 bands for JFA benefit parties. "My neighbors and I still hold this party every year," he says. "It's an amazing thing to see the music as well as hear it and to be able to meet the people who create it."

Lilien says E*Trade is a natural fit. "As a financial services company, it's part of our business to give back. We're exposing what the JFA is all about. The Apollo event was a great success in this area. More and more people are being exposed to the music, to the people who make it and to the everyday needs they have." ...



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Lilien explains that E*Trade got involved because he made



ROY HAYNES, above, and HENRY BUTLER were among the highlights of the A Great Night in Harlem benefit concert.



comfortable as I did with Heineken," Oakenfold says. "They are not the company with a big banner behind the DJ. It's all about Thirst, and that was the reason I got involved. Sure, there's the Heineken logo in the corner, but it was always the Thirst competition first."

The nine finalists gathered in Las Vegas over Memorial Day weekend for partying at host club Tao, networking

with the judges and their peers, gushing over headlining performers Kanye West and Gym Class Heroes, and the crowning of the winners: Romanian trio Monochrome and its minimal-yet-soulful track "Pearl." The group's reward, in addition to free gear, travel and press, was a three-hour studio session

with Gabriel & Dresden, immediately after which the DJ duo would play the resulting remix at Tao. Not your usual photo op, handshake, now-off-you-go kind of prize. "It's not so much the what, it's the how—how we go about delivering experiences using music to our consumers," Heineken brand experience global manager Christopher Carroll says. "We want to foster connec-

tions. It's not pushing our message on the consumer, it's involving them. We want to interact."

While that's the wish of every brand these days, Heineken can point to real results during the course of Thirst's run. Last year's winner, DJ Ronin from Denmark, just landed a residency at Pacha Ibiza, one of the highest-profile clubs in the world. (Carroll says Heineken used its "global portfolio" to help "accelerate his career.") DJ/producer Akien, the winner of Singapore's local heat, found himself in the studio with BT, who co-produced a track with him and signed him up for future releases on his label. And Gabriel & Dresden have expressed interest in signing Monochrome's track to their label, Organized Nature.

It's the kind of organic, supportive, nondisruptive results that—in addition to media impressions—make it all worth it for Heineken.

"That's great stuff," Carroll says. "And that you can't pay for." ...



Real Talk

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G.O.O.D. And Bad Boy

Diddy, Kanye Unveil 2007 Plans And Show Off Their Label Rosters

Most of Bad Boy's 2007 roster was on hand at a recent label showcase with Sean "Diddy" Combs at New York's Sony Studios. And most of them, Bad Boy marketing executive Jason Wiley says, will also be releasing new product by mid-fall. "Keep that money coming," Combs comically thanked Atlantic Records, which distributes the Bad Boy roster. "That's what support is all about."

Two standout tracks unveiled at the event were Gorilla Zoe's "Hood Figgas," featuring Young Jeezy, and Aasim's "I Am." Zoe is the newest member of Boyz n Da Hood and is also featured on Yung Joc's newest single, "Coffee Shop." But what really caught my attention were Aasim's sincerely well-put-together rhymes.

Combs also aired a trailer for "Making the Band 4," which includes boxing, bloody noses and a cranky choreographer who Combs dramatically dismisses after an argument. Long story short, I'm watching it. And I haven't watched "Making the Band" since the original cast had to pick up that infamous cheesecake slice from Brooklyn's famed Junior's restaurant.

Cheri Dennis' album, which was delayed in 2006, is coming this summer, Combs says, and Joc is dropping his album "Hustleonomics" in July. Zoe's project comes in September, and Boyz n Da Hood's CD is slated for August. Meanwhile, Mario Winans is "coming soon," as is an album from blonde pop singer Jordan McCoy—a "Blondie type," as Combs described her, who he discovered

while tooling around Illinois.

Cassie, Elephant Man and B-5 round out Bad Boy's 2007 plans. Combs also declared that a remixed version of his 2006 solo album, "Press Play," is coming. And so is another installment of the Bad Boy compilation series "We Invented the Remix"—the initial 2002 edition of which featured, in my favorite joint "Special Delivery," seemingly everyone in hip-hop.

"The ego is out of control," Combs said, jokingly. "We're just going to keep pumping money into that project."

DON'T END UP APOLOGIN: When I got the e-mail recently to download Kanye West's new mixtape, "Can't Tell Me Nothing," I was excited. Aside from his random egotistical outbursts (like bum-rushing the European MTV Awards stage and demanding the video of the year award, citing Pam Anderson's appearance in "Touch the Sky" as grounds for a recount), he's one of the few MCs keeping hip-hop interesting lately. And fortunately, West didn't let me down. A super trio featuring West, Lupe Fiasco and Pharrell—which, according to Def Jam, may not last—sampled Thom Yorke's melancholy "The Eraser" for their track "Us Placers."

Then West chopped and screwed "Harder, Better, Faster, Stronger," one of my favorite Daft Punk songs, into his own track called "Stronger." Everyone from producer 88 Keys (who's got his own album called "Death of Adam" dropping this year) to MCs Common, GLC, Talib Kweli, Fonzworth Bentley, Sa-Ra, Really Doe and Consequence have a spot on the tape, which showcases the entire G.O.O.D. Music roster.

My favorite song has to be "Young Folks," where West raps over Peter Bjorn and John's whistle-driven beat. But my favorite trends are West's long explanations and miraculous ability to create new words. On "Young Folks," he rhymes, "Did the interview with Rolling Stone, read the interview and the whole shit wrong." He explains for three minutes why he has issues with media interviews, saying that his jokes are often twisted up and he ends up sounding crazy.

Later, on his newest single "Can't Tell Me Nothing," co-produced by DJ Toomp, West raps, "Don't ever fix your lips like collagen to say something where you might end up apologin." And on "Stronger," West raps, "I know I got to be right now, cause I can get much wronger." I love it. I'm going to start making up words, too. ...



COMBS

6 QUESTIONS

with **BRET MICHAELS**
by **DEBORAH EVANS PRICE**

This summer looks like a busy one for Poison's Bret Michaels. EMI America Records/Capitol just released "Poison'd," which finds Michaels and original bandmates C.C. DeVille, Rikki Rockett and Bobby Dall serving up such classic-rock covers as Alice Cooper's "I Never Cry," the Rolling Stones' "Dead Flowers" and the Marshall Tucker Band's "Can't You See." Poison is supporting the album on a 55-date summer tour, kicking off June 13 in Greenville, S.C.

His reality dating show, "Rock of Love With Bret Michaels," premieres July 15 on VH1. Michaels will introduce music from his new solo album, due this fall on VH1 Records. The first single, "Go That Far," is the show's theme, and Michaels plans a country single as well. Though other rockers are pursuing country radio, Michaels was ahead of the curve when he released the single "All I Ever Needed" in 2004, then further endeared himself to country audiences as a judge on "Nashville Star." In addition to his solo set, Michaels is working on a movie, and plans a solo tour in October.

Why did you do a reality show, and what can viewers expect?

There were a couple of things that I asked for: I had to be able to play my solo music in the show and I had to do everything unscripted. I did not want to be told who I was. And I told them the show could not be shot in my house. It's extremely over the top. A couple of the girls got in actual fights. There's motorcycle racing and motorcycle wrecks. There's full-contact lingerie mud football . . . It's crazy.

How did you incorporate your music?

[Viewers will] hear new solo music as well as solo music from the past. They'll hear some of Poison's hits. It was fun doing the show, but it was also a great chance to really expose my music. If this show wasn't music-driven, I don't think I would have done it.

Your last solo record, "Freedom of Sound," had the country single "All I Ever Needed." Do you plan to tap into country again?

My first single ever to country [nearly] got in to the top 40, which is very tough, and wait until you hear what we did with the song on this show. It's going to be a big smash. It will be released as a single again and have another shot. I did the best I could the first time out, but when you're doing an independent country record, it's extremely tough.

Why did Poison do a covers album?

I always want to do an original record. The covers record would not have been my first choice, but since me and Bobby [Dall] had a little al-

tercation onstage in Atlanta, we figured it might be fun just to do some cover songs and be creative in the studio. We had a lot of fun making the record, and we got to work with Don Was. He's done Garth Brooks, the Stones, Bob Dylan, Bonnie Raitt. He's a real music-driven guy.

You and C.C. DeVille had a famous altercation at the MTV Music Video Awards in 1991 that resulted in him leaving the band. How is everyone getting along now?

We are brothers through thick and thin. I don't know any band who has been together for 20 years and hasn't had a few knock-down drag-outs. We beat each other up, and the next day we are having a beer and discussing life.

What's next for Sheen/Michaels Entertainment, your film company with Charlie Sheen?

The tentative title is "Between a Rose and a Thorn." I'll work on it all summer long as far as scripting it and then go into production. It will basically be my life story, not only in the music business but what happened as a child. If [I] could take the humor of "Spinal Tap" and the emotion of a movie like "Ray" and combine it, I would make a dramedy. . . .



MICHAELS



ROCK BY TODD MARTENS

Onward And Upward

Victory's Silverstein Aims To Keep Climbing With New Album

When his hard rock band Silverstein was still in its infancy, singer Shane Told had a chance to take the easy way out. Just after the turn of the century, the suburban Toronto musician had been offered a gig to play bass in Avril Lavigne's backing band.

Silverstein lacked a label, and hadn't even recorded an album, but Told turned down the job. He instead recommended his friend, Charles Moniz, who had played drums in hardcore band Grade, which had been signed to Chicago independent label Victory Records.

"I said they should give him a call," Told says. "He has touring experience, and he looks punk rock, if that's what they were going for. So he started playing bass with Avril, and then he called Victory for us and got them to listen to our demo."

Told has no regrets on the decision, and it's easy to see why. To date, the band's 2005 effort for Victory, "Discovering the Waterfront," has sold 232,000 units in the United States, according to Nielsen SoundScan, which bested the 179,000 units sold by the band's 2003 debut, "When Broken Is Easily Fixed." Victory will release the act's third album, "Arrivals and Departures," July 3. Victory founder Tony Brummel says it "could be the biggest record we've ever released."

"They're on an upward trajectory, whereas a lot of bands are on a downward trajectory," Brummel says. "We're going to do everything possible to make this the biggest record on the label because that's what we think it's worth."

"Arrivals and Departures," which was produced by former Drive Like Jehu member Mark Trombino, sees Silverstein toying with

some new guitar sounds (see the almost dancey notes of single "If You Could See Into My Soul," or the spacey sounds of "My Disaster"), while sharpening its pop-punk riffs. "It's almost hypnotic," Brummel says of the band's new guitar flourishes.

Silverstein, which was without a manager until hiring David Lefkowitz (Primus) in 2005, will benefit from some of Victory's innovative marketing strategies. Those who pre-order the album at one of more than 200 indie retailers will receive a limited edition vinyl 7-inch of the single, which also features an etching of the CD's cover art. The band will also see promotion on the label's media player, VictorStream, which fans can place on their Web site or blog, and which allows fans to print a \$2-off coupon for Victory CDs at Best Buy. Brummel says approximately 50,000 fans are hosting VictorStream.

"It's hard to say if that's a good or bad number," Brummel says. "I don't know what to compare it against. That's 50,000 people who said, 'I'm going to put this thing for this company up on my page, and they have lots of different-sounding bands.' If I look at it like that, I feel good about the number . . . We're trying to do different proprietary things that hopefully make us stand out from the other labels."

Silverstein will tour this summer with Rise Against and Comeback Kid.

"It's been a slow build for me over the last seven years with this band," Told says. "It's been baby steps the whole way. I woke up today and realized we've sold a half a million records. That's crazy to me. We've never had a big song. There's not one big thing that pushed us, like a video or anything. We've always just had short-term goals that we set and met." . . .

THE BILLBOARD REVIEWS

ALBUMS

R&B

EDDIE LEVERT SR. & GERALD LEVERT

Something to Talk About

Producers: Eddie Levert Sr., Gerald Levert

Atlantic

Release Date: June 12

Separately, Eddie Sr. and the late Gerald Levert are R&B icons in their own right. But something special happens when these two join forces. The duo's combustible mix was first introduced in 1995 on "Father & Son," which yielded the love and encouragement anthem "Wind Beneath My Wings." Already in the works before Gerald's untimely death in November 2006, this project once again underscores the uncanny resemblance of their singing voices. It's frequently difficult to figure out who is singing what verse. But there's no denying how well they complement each other, especially on the ballad "That's What I Do" and the uptempo numbers "Close & Personal" and "A Situation." Two pop covers round out the selections: the title track made famous by Bonnie Raitt and Bread's "Make It With You." Throughout, it's just two guys having fun singing. It's also a reminder that Gerald left us way too soon.—GM

POP

VARIOUS ARTISTS

Instant Karma: The Campaign to Save Darfur

Producers: various
Warner Bros.

Release Date: June 12

★ This two-CD set, whose proceeds will support Amnesty International's work in Sudan and elsewhere, serves up 23 takes on the post-Beatles work of John Lennon. Although household names like U2, Aerosmith and Avril Lavigne make appearances on disc one, it's disc two that really delivers. Green Day offers a passionate and profound reading of "Working Class Hero," while Jack Johnson's sparse, tender interpretation of "Imagine" easily outshines Lavigne's slicker effort. The Black Eyed Peas also convince with a fresh, uplifting version of "Power to the People," and Regina Spektor dazzles with an almost classical-style rendering of "Real Love." Disc one has its moments, too, especially Corinne Bailey Rae's soulful "I'm Losing You," but disc two's more "alternative" vibe ultimately suits these maverick songs better.—SV

PAULA COLE

Courage

Producer: Bobby Columby
Decca/Universal

Release Date: June 12

★ "It's my life/and I am free/to live my life/the way I feel," Cole sings on her first album after a seven-year self-imposed exile. The words are trite on paper, but lifted by her straining, breathy voice

TOBY KEITH

Big Dog Daddy

Producer: Toby Keith
Show Dog Nashville

Release Date: June 12

Anyone looking for a dose of Keith's famous attitude won't be disappointed on his new release. The thumping title cut finds him channeling Jerry Lee Lewis and Chuck Berry on a song that one could easily imagine pumping across the border from a Mexican AM station back in the day. "Hit It" is a rocking number about taking advantage of opportunities and first single "High Maintenance Woman," which recently peaked at No. 3 on Billboard's Hot Country Songs chart, is a working man's take on the fairer sex. But like Sears, there's a softer side to Keith, who produced the album and wrote or co-wrote nine of its 11 cuts. "I Know She Hung the Moon" is a tribute to the singer's love interest and "Burnin' Moon Light" reflects on a late-night rendezvous that turns into a long-term relationship.—KT



over sparse acoustic guitar and strings they flower open and become uniquely poignant. The entire 11-song collection is delicate and simple, particularly for Cole, who has a penchant for overly developed historical metaphors and impromptu beatboxing. Here, she resembles Linda Ronstadt, interpreting melodies ranging from positively Gershwinian ("Lonelytown," a dead ringer for "Someone to Watch Over Me") to country-inflected (first single "14") to reggae-lite ("Safe on Your Arms"). "Courage" refocuses attention on what makes Cole superb—her voice—and courses with a genuineness sometimes lacking in her previous work. A welcome return.—KM

TIFFANY

Just Me

Producers: Gregory Butler, Robert Tarango, Tim Feehan
10 Spot

Release Date: June 5

★ It was 10 years ago that Tiffany stormed The Billboard Hot 100 with two No. 1 singles. Despite fading from the limelight within three years, she has flirted with various returns through the years, fanning critical if not overt commercial success. Her seventh album, "Just Me," shows off the 35-year-old as a grounded, introspective songwriter with the emotive fortitude of a major talent. The heart-wrenching ballad "Winner's Over" is the pinnacle per-

formance, devastatingly beautiful and simplistic, while the single "Feels Like Love" and title track are finger-snapping midtempo melodic archetypes. Tiff also rocks down in her lower register on "Be Alright" and flirts with twang in "Mind Candy." A satisfying ride wholly void of the camp of a retro return.—CT

ROCK

JOHN DOE

A Year in the Wilderness

Producers: Dave Way, John Doe

Yep Roc

Release Date: June 12

★ The "Wilderness" Doe sings about on his seventh solo album is an emotionally volatile place, filled with the anger and recrimination of romantic tumult mitigated by the cautious hope of gradual reconciliation. The X man (and Knitters principal) wraps all that up in a typically rich and engaging sonic palette, from the fiery roots rock of "Hotel Ghost" and the Dylan-esque "A Little More Time" to the Johnny Cash-styled portrait of "The Meanest Man in the World," the bluesy bite of "Big Moon" and the haunting quietude of "The Bridge" and "Darling Underground," the latter co-written by X/Knitters mate Exene Cervenka. With help from ace instrumentalists (Dave Alvin, Greg Leisz and the Black Keys' Dan Auerbach) and expertly cast vocal foils Aimee

Mann, Jill Sobule and Kathleen Edwards, Doe has made these 12 tracks a rewarding "Wilderness" adventure.—GG

GOSPEL

RICHARD SMALLWOOD

Journey! Live in New York

Producers: various
Verity/Zomba Gospel

Release Date: June 5

Smallwood marks his 25th year as a major-label recording artist with this fittingly momentous two-disc set. Time has clearly only honed Smallwood's singular gifts as a singer, composer, arranger and producer. He and his choir, Vision, along with a host of pre-eminent guest artists, shine like precious metal on this set of largely new Smallwood originals. Stellar videos enhance the title track (featuring an incendiary Kim Burrell) and "I'll Trust You," a celestial ballad that finds the ever-soulful Smallwood in thrilling voice. Kelly Price ("Morning's Breaking"), Chaka Khan ("Precious Is Your Name") and the Hawkins Family ("We've Come Too Far") are nothing less than commanding, and a two-song reunion of the original Smallwood Singers only adds to the riches on this career high-water mark.—GE

HIP-HOP

WILLIE WILL

Reflection

DADDY YANKEE

El Cartel: The Big Boss

Producers: various
El Cartel/Interscope

Release Date: June 5

There's a lot riding on Daddy Yankee's first full studio set under his new deal with Interscope. Perhaps that explains why this disc is a robust 20 tracks long, plus a remix of the single "Impacto," featuring Fergie. Daddy Yankee goes from middle-of-the-road, feel-good reggaeton to reggaeton with mainstream top 40 appeal ("Impacto," "Who's Your Daddy") to serious, socially minded fare on tracks like the soulful "Coraza Divina." Instead of simply patching rhythms together, as many reggaeton acts do, Daddy Yankee's mix of styles here is far more thought-out, as on "A lo Clásico," which features Latin jazz improvisations. The singing is mostly in Spanish, albeit often with English choruses. As such, the feel is Latin, but imbued with that mainstream sensibility that has already served Daddy Yankee so well on the charts. Above all, this is simply a better-crafted album, at both a songwriting and a production level, than prior efforts.—LC

Producer: Todd Collins
Beatmart/Sony BMG/
Provident-Integrity

Release Date: June 5

★ Seattle native Will's debut marks him as one of the newest—and best—of a coterie of young rappers who have clearly absorbed the killer rhymes of their gold-and-platinum peers, while filtering the message through both serious street credibility and a Christian worldview. Producer Collins paints intriguing musical landscapes for Will's savvy raps, which are often cinematic in scope ("Say So," "Blame Game," "Move Somethin'"). A full orchestra runs the gamut from ominous to almost effervescent, as it weaves in and out of hooks, beats and a booming bottom end while complementing rather than competing. "Reflection" is powerful street preaching without a hint of pretense and a watershed moment for a flavor of rap fully coming into its own.—GE

JAZZ

TORD GUSTAVSEN TRIO

Being There

Producer: Manfred Eicher
ECM

Release Date: June 5

★ Pianist/composer Tord Gustavsen and his collaborators, Harald Johnsen (double-bass) and Jarle

continued on >>p36

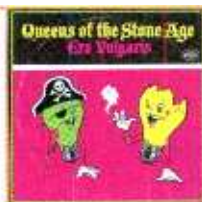
QUEENS OF THE STONE AGE

Era Vulgaris

Producer: Chris Goss
Interscope

Release Date: July 12

The trips are getting darker for Queens of the Stone Age. In contrast to the adrenaline rush of 2000's drug anthem "Feel Good Hit of the Summer," lead Queen Josh Homme disappears in the fade almost completely on the band's fifth studio album, singing of "don't resist" and "forever midnight" on the devilish first single "Sick, Sick, Sick." Along the way, the band wrestles with the ambivalence of excess on the hazy slacker ode "Turning the Screw" and the increasing entitlement of American culture on the warped strut of "I'm Designer." QOTSA envelops many of the songs in a fog of menacing guitar squall that focuses as much on atmospherics as hooks. The big exceptions are the vulnerable "Suture Up Your Future" and "3's & 7's," a jumping dirty boogie that follows in the tradition of past hits like "Little Sister" and "No One Knows."—BG



THE BILLBOARD REVIEWS

SINGLES

from >>p35

Vespestad (drums), have crafted a dozen contemplative wonders on "Being There." Opener "At Home" is a quiet, impressionistic piece. It has a subtle melodic quality, performed with a good deal of patience, yet it has an intriguing cinematic feel. Also note "Blessed Feet," where an infectious opening phrase glides into a midtempo passage, beautifully played by Gustavsen, that's nearly rambunctious. Elsewhere, "Still There" is one of several hymns offering a fascinating interplay between abstraction and gospel roots.—PVV

VITAL REISSUES

SONIC YOUTH

Daydream Nation—Deluxe Edition

Producers: Sonic Youth, Nick Sansano
Geffen/UMe

Release Date: June 12

★ The canonization of "classic" indie rock albums continues with this double-disc edition of Sonic Youth's 1988 bellwether "Daydream Nation." Released just before hundreds of bands like, well, Sonic Youth, were snapped up by major labels in an attempt to commodify the sounds of the college rock underground, the original double album remains a vital crossbreed of avant-garde noise, experimental rock and hummable melodies. "Teen Age Riot" is the group's definitive "we're in step by being out of step" anthem ("It takes a teen age riot to get me out of bed," Thurston Moore sings), while epics like "The Sprawl" and "Cross the Breeze" proved profoundly influential for shoegazers, stoners and adventurous punk kids alike.

The live versions on disc two are hit or miss (many get by on attitude alone) and of the four contemporaneous covers, only a dirtied-up take on Neil Young's "Computer Age" impresses. In the past two decades, Sonic Youth has topped the best individual moments on "Daydream." But as an album, it's a singular feat—a perfectly timed snapshot of a moment when their kind of art was a step ahead of commerce.—JC

NEW & NOTEWORTHY

DATAROCK

Datarock Datarock

Producer: TK

Nettwerk

Release Date: June 12

★ Kitschy is an understatement when it comes to red jumpsuit-clad Norwegian duo Datarock. Its debut album is infused with Talking Heads-style dance rock that compares BMX bikes to sex (the former, they claim, is better) and references Olivia Newton-John and "Close Encounters of the Third Kind." Peculiar lyrical content aside, the album is an electronic retro dance-a-thon replete with keyboard blips and funky basslines. The tongue-in-cheek call-and-response of "Computer Camp Love" takes a drum machine-fueled bite at the "Grease" fave "Summer Nights," while the accelerated groove of "Fa-Fa-Fa" wouldn't sound out of place on a !!! or Rapture album. "New Song" borders on trying-too-hard irony but makes up for it with a heavy mashup of organ and thrashing guitars. On a lighter note, the sweeping synths of "I Will Always Remember" add a glittery disco touch to the final track.—JM

POP

GOO GOO DOLLS

Before It's Too Late (Sam and Mikaela's Theme) (3:06)

Producers: Richard and the Twins

Writer: J. Rzeznik

Publishers: Corner of Clark and Ken/EMI Virgin, ASCAP Warner Bros.

▶ Adult top 40's most reliable brand, the Goo Goo Dolls, takes a side step from current CD "Let Love In" with a track from "Transformers," the live action Steven Spielberg film due July 4, based on the long-lived toy franchise. "Before It's Too Late" is the love theme for primary human characters Shia LaBeouf (Sam) and Megan Fox (Mikaela) and competently delivers a signature midtempo ballad, with a majestic airborne chorus from lead John Rzeznik and a lyric of empowerment ("Live like you mean it, love til you feel it"). Hit-worthy in a hot second, albeit a typical format blue plate—conventional sustenance, sans titillating tang.—CT

TAYLOR HICKS

Heaven Knows (3:24)

Producer: Matt Serletic

Writers: C. Rooney, M. Riddick, K. DioGuardi, M. Serletic, R. Charles, W. Moore, S. Robinson, R. Rogers, M. Tarplin
Publishers: various Arista

Production by Matt Serletic, A-level songwriters, live jam band and a melody line from Marvin Gaye's 1965 "Ain't That Peculiar." On paper, 2006 "American Idol" winner Taylor Hicks' follow-up to adult top 40 top 20 "Just to Feel That Way" sounds triumphant. But a Southern rock delivery could be a deterrent to contemporary radio. If anything, yodel "Heaven Knows" harks back to mid-'70s classic rock. The song is truly tailored to Hicks' intrinsic vocal style—and therein may lie a fatal flaw with programmers. As this season of "A.I." peaks, the question looms: Despite 25 million consistent TV viewers, does FM radio regard "A.I." winners with respect the morning (or season) after?—CT

R&B

SEAN KINGSTON

Beautiful Girls (3:31)

Producer: J. Rotem

Writers: J. Rotem, K. Anderson, S. Jordan, J. Lieber, M. Stoller, B. King

Publishers: various

Beluga Heights/Koch/Epic

▶ As poster boy for superstar producer JR Rotem's new label, Beluga Heights, rookie R&B sensation Sean Kingston does not fail lofty expectations. As follow-up to the Ice-T remake of "Colors," "Beautiful Girls" adds Jamaican flavor to Ben E. King standard "Stand by Me" and cooks up a hot summertime smash. Barely 18 years old, Kingston taps into his old soul, harmonizing about a woman whose beauty cannot compensate for the hurt she fosters. Kingston, whose uncles are reggae icon Buju Banton and famed Bob Marley & the Wailers producer Jack Ruby, teams with Rotem to make "Beautiful Girls" a track to make all involved ready to stand by him.—CP

DANCE

DARREN HAYES

Step Into the Light (4:07)

Producers: Darren Hayes, Justin Shave

Writers: D. Hayes, R. Conley

Publisher: Powdered Sugar

Remixers: Dave Pezza, Tony Moran, Moto Blanco

Powdered Sugar

PINK

Who Knew (3:28)

Producers: Luke Gottwald, Max Martin

Writers: L. Gottwald, M. Martin, Pink

Publisher: not listed

Jive

With her U.S. career fully resurrected thanks to Jive's tireless efforts to push Pink's gratifying "U + Ur Hand" to the top of pop playlists, the label steps back in time with the rerelease of what was originally the July 2006 previous single from CD "I'm Not Dead." "Who Knew" is another cool, smart, plenty passionate melodic jewel about the death of a friend and/or friendship, with an instantly identifiable, quick-to-the-point, singalong track—maintaining Pink's stance as the smartest female millennium-era singer/songwriter, dazzling in star quality as alterna-pop's premier princess. Hopefully, "Knew" will further Pink's status as an inimitable, ever-colorful pop icon.—CT



RIHANNA

Shut Up and Drive (3:33)

Producers: Evan Rogers, Rihanna

Writers: Rihanna, E. Rogers, C. Sturken

Publishers: various

Island Def Jam

It took only one listen to recognize that Rihanna's "Umbrella" was destined to command chart heavens and become the red-hot ingénue's second Billboard Hot 100 No. 1, following "SOS." With mission accomplished, the second single from third album "Good Girl Gone Bad," out June 5, further demonstrates why the 19-year-old continues to trailblaze as top 40's most consistent hitmaker. "Shut Up and Drive" again sounds like nothing before it, opening with grimacing guitars, a cagey singsongy verse and a layered chanting chorus (borrowing elements from New Order's "Blue Monday") that taunts, "Start me up and watch me go, 0 to 60 in 3.5/You got the keys, shut up and drive." In short order, Rihanna and an able collaborative stable have catapulted a potential one-trick dancehall diva to the most dexterous singer of the decade's second half.—CT



Savage Garden main man Darren Hayes' new solo album, "This Delicate Thing We've Made," was previewed in the United States at a series of sold-out live showcases where response was nothing less than manic. While the double album is as diverse as the seasons, first single "Step Into the Light" is a joyous dancefloor steamer, complete with 11 diverse mixes offering radio, club and dub rubs. Pezza perhaps prompts the ultimate full-body flop sweat, hurling Hayes' falsetto, mungo chorus and thwacking percussion above the clouds. Blanco appreciably adds

sweeping strings, while Moran delivers a transcendent beat-coral best-suited to airwaves. Hayes' project joyously transcends all genres—and an AC release with the enduring moxie of "Truly Madly Deeply" is imminent—but as a reminder of Hayes' versatile melodic footprint, "Light" is a hell of a celebratory beacon.—CT

TRIPLE-A

KIM RICHEY

Jack and Jill (3:07)

Producer: Giles Martin

Writers: K. Richey, K. Herzig

Publishers: Red+Luck, BMI;

Katie Herzig, ASCAP

Vanguard

★ Endearing singer/songwriter Kim Richey has been AWOL for the greater part of a decade, and while she remains best-known as a songwriter of hits by Radney Foster, Dixie Chicks, Trisha Yearwood and Patty Loveless, her vocal stamp remains appreciable to anyone who recalls her breathtaking 1999 album "Glimmer" and accompanying single "If You Don't Mind." "Jack and Jill" is a triple-A gift, with organic, midtempo bounce, relaxed vocal and ironic lyric about "how time slipped away" between the title characters. An easy add for the format from an underappreciated talent. From the upcoming "Chinese Boxes." Discover more at myspace.com/kimrichey.—CT

LEGEND & CREDITS

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

CONTRIBUTORS: Leila Cobo, Jonathan Cohen, Gordon Ely, Brian Garrity, Gary Graff, Kerri Mason, Jill Menze, Gail Mitchell, Charles Perez, Chuck Taylor, Ken Tucker, Philip Van Vleck, Susan Visakowitz

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

the corresponding format.

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

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

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

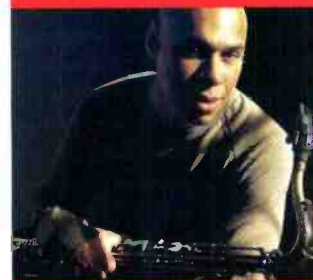


40 YEARS AGO

>>Vast media attention and an EMI campaign for the 40th anniversary of "Sgt. Pepper's Lonely Hearts Club Band" stoke that famed Beatles album (29-4 on Top Pop Catalog, up 108%). The recent "Love" grows, too, up 59% on The Billboard 200 (129-65).

INDIE COUNTRY

>>Independent labels hold the No. 1 slots this week on Hot Country Songs and Top Country Albums, a sight not seen since the June 1, 1968, issue when United Artists' Bobby Goldsboro led both lists with the album "Honey" and its title track.



SOUNDS 'FRESH'

>>A rerun of NPR's "Fresh Air" helps Dion's "Bronx In Blue" re-enter Top Blues Albums with a juicy 748% gain (No. 2). "Weekend Edition" profiles deliver Top Jazz Albums bullets to the late Michael Brecker (4-3, up 8%) and Joshua Redman, above, (17-13, up 12%).

CHART BEAT

>>During its original record-setting chart run of 741 weeks on The Billboard 200, Pink Floyd's "Dark Side of the Moon" spent only one week at No. 1. This week, the CD enjoys its 20th week in pole position on Top Pop Catalog Albums. Those 20 weeks are spread out over 14 years, and Fred Bronson has dates to back up this extraordinary chart feat.

>>Chart Beat also explores the complete absence of No. 2 hits on Hot Country Songs during the last 42 weeks and the third-best week for "Sgt. Pepper's Lonely Hearts Club Band" on Top Pop Catalog Albums.

>>There is also Chart news to report on Emerson Drive, Fergie, Kenny Chesney and R. Kelly.

Read Fred Bronson every week at billboard.com/fred.



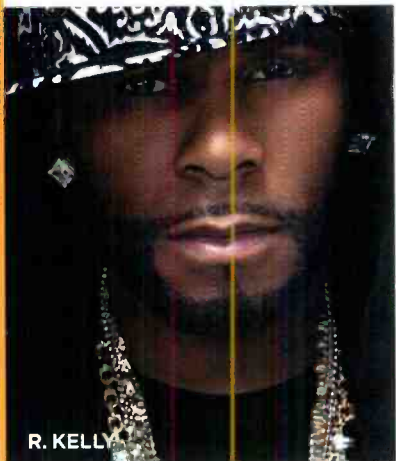
Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Big No. 1s, Fat June 5 Slate Feel Like 4th Quarter

Well, at least the top of The Billboard 200 looks healthy.

While album sales still lag 2006 volume by more than 16%, this marks the third week in a row that the No. 1 album surpasses 380,000, the kind of run that's normally confined to the fourth quarter.



R. KELLY

R. Kelly's sixth No. 1 on the big chart keeps the streak alive, as "Double Up" starts with 586,000 copies. That follows weeks of 623,000 by Linkin Park and 429,000 for Maroon 5.

In two of those three weeks, the top-selling album outperformed the No. 1

from the same frame of last year, the exception being last week, when Maroon 5's start trailed the 2006 opener of Dixie Chicks' Grammy Award slammer "Taking the Long Way" by 18% (526,000).

It's the first time since December that the No. 1 title stood north of 300,000 in three straight weeks, when Ciara's "The Evolution" (338,000 units) handed off to Young Jeezy's "The Inspiration" (352,000) and Nas' "Hip-Hop Is Dead" (355,000).

The fourth quarter of 2005 was the last time the No. 1 album weighed 350,000 or more in three consecutive weeks. Serving up that run: "Now 20" (378,000), Kenny Chesney's "The Road and the Radio" (469,000) and Madonna's "Confessions on a Dance Floor" (350,000).

Don't look for a fourth week in that range next issue. Chains' first-day sales indicate that Paul McCartney might enjoy his first No. 1 album since 1982, but with a total more in the neighborhood of 182,000. An artist a bit younger, 19-year-old Rihanna, also contends for the top of that page.

FAMINE TO FEAST: I think your message has been received, retailers.

The drum beat began at NARM's Au-

gust 2006 convention, as Hastings Entertainment president John Marmaduke led merchants' pleas for a release schedule less tilted toward a year's last four months.

When the trace group gathered again in May in Chicago, the labels' collective response was along the lines of "We hear and obey," proved in spades not only by the recent oomph at No. 1, but by the heady June 5 release schedule that includes Paul McCartney and Rihanna.

In fact, the June 5 slate was so packed, I almost wonder if a few of those should have been sprinkled into different weeks. With T-Pain, Daddy Yankee, Big & Rich and Marilyn Manson joining that slate, chart watchers think that as many as six of next issue's new entries will start at 100,000 or more, with T-Pain clocking closer to 170,000.

A new Police anthology and a new album from Chris Cornell, of Soundgarden and Audioslave fame, will also start near the top of the next Billboard 200.

So great are the embarrassment of riches, I can't decide whether the June 5 slate should be described with an old MTV slogan once uttered by Sting, "Too much is never enough," or a song title

from McCartney's most famous band, "It's All Too Much."

RED HOT: Sure, RED is happy to hold a monopoly on the first three slots of this issue's Top Independent Albums roll, but the party doesn't stop there.

As Jason Aldean claims No. 4 on The Billboard 200, this marks the first year in EED history that the distributor plants two different bows in the top 10. "American Idol" finalist Elliott Yamin became the first of that pair 11 weeks ago when he bowed at No. 3.

Aldean's "Relentless" becomes the first independently distributed set to reach No. 1 on Top Country Albums since 1976, when Red Sovine's "Teddy Bear" led the list for the Starday label.

SEEING DOUBLE: Why does India Arie's "Testimony: Vol. 1, Life & Relationship" appear twice on Top R&B/Hip-Hop Albums? The one at No. 81, which also re-enters The Billboard 200 at No. 144, includes a hidden track that was on the album's original release. The R&B entry at No. 66 is an interim version that does not include the bonus.

For accounting reasons, Universal Motown Music Group has not merged tracking on the two editions.

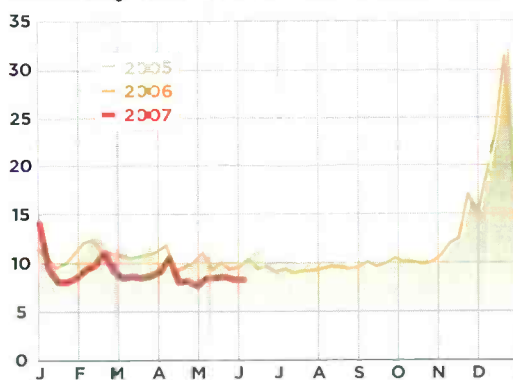
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	8,310,000	899,000	14,886,000
Last Week	8,315,000	969,000	15,135,000
Change	-0.1%	-9.1%	-1.6%
This Week Last Year	9,291,000	527,000	10,820,000
Change	-10.6%	70.6%	37.6%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2006	2007	CHANGE
OVERALL UNIT SALES			
Albums	231,677,000	193,772,000	-16.4%
Digital Tracks	237,006,000	355,121,000	49.8%
Store Singles	7,410,000	871,000	-38.2%
Total	470,093,000	549,764,000	16.9%
Albums w/TEA*	255,377,600	229,284,100	-10.2%

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

ALBUM SALES

'06	231.7 million
'07	193.8 million

SALES BY ALBUM FORMAT

CD	216,270,000	173,564,000	-20.5%
Digital	12,399,000	19,634,000	58.4%
Cassette	608,000	159,000	-73.8%
Other	400,000	415,000	3.8%

For week ending June 3, 2007. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

	2006	2007	CHANGE
YEAR-TO-DATE SALES BY ALBUM CATEGORY			
Current	142,319,000	115,700,000	-18.7%
Catalog	89,357,000	78,072,000	-12.6%
Deep Catalog	62,192,000	55,039,000	-11.5%

CURRENT ALBUM SALES

'06	142.3 million
'07	115.7 million

CATALOG ALBUM SALES

'06	89.4 million
'07	78.1 million

Nielsen SoundScan counts as current only sales within the first 18 months of an album's release (12 months for classical and jazz albums). Titles that stay in the top half of The Billboard 200, however, remain as current. Titles older than 18 months are catalog. Deep catalog is a subset of catalog for titles out more than 36 months.

JUN 16 2007 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	R. KELLY IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) JIVE 08537/ZOMBA (18.98)	Double Up	1	1
2	1	1	MAROON 5 A&M/INTERSCOPE 008917/INTERSCOPE (18.98)	It Won't Be Soon Before Long	1	1
3	2	1	LINKIN PARK MACHINE SHOP 44477/WARNER BROS. (18.98) ⊕	Minutes To Midnight		
4	NEW	1	JASON ALDEAN BROKEN BOW 7047 (17.98)	Relentless		
6	10	26	DAUGHTRY RCA 88660/RMG (18.98)	Daughtry	2	2
6	11	12	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428/UMRG (10.98)	Back To Black	●	●
4	-	2	YOUNG JEEZY PRESENTS U.S.D.A. CORPORATE THUGZ/DEF JAM 008738/DJMG (10.98)	Cold Summer: The Authorized Mixtape		
8	9	6	AVRIL LAVIGNE RCA 03774/RMG (18.98) ⊕	The Best Damn Thing		
9	7	3	MICHAEL BUBLE 143 REPRIS 100811/WARNER BROS. (18.98)	Call Me Irresponsible		
10	3	-	OZZY OSBOURNE EPIC 05334/SONY MUSIC (18.98)	Black Rain		
11	8	11	CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts	6	6
12	30	21	GREATEST GAINER ROBIN THICKE STAR TRAK 006146*/INTERSCOPE (9.98)	The Evolution Of Robin Thicke	■	5
13	10	7	NE-YO DEF JAM 008697*/DJMG (13.98)	Because Of You	1	1
14	18	37	FERGIE WILL.I.AM/A&M 007490/INTERSCOPE (13.98)	The Dutchess	■	3
15	16	13	TAYLOR SWIFT BIG MACHINE 120702 (18.98)	Taylor Swift	●	13
16	12	2	TANK BLACKGROUND/UNIVERSAL MOTOWN 008952/UMRG (13.98)	Sex Love & Pain		
17	15	9	BONE THUGS-N-HARMONY FULL SURFACE 008209*/INTERSCOPE (13.98)	Strength & Loyalty	2	2
18	5	-	THE USED REPRIS 43309*/WARNER BROS. (18.98) ⊕	Lies For The Liars		
19	14	-	SOUNDTRACK WALT DISNEY 000371 (18.98)	Pirates Of The Caribbean: At World's End	14	14
20	20	16	VARIOUS ARTISTS EMI/SONY BMG/UNIVERSAL/ZOMBA 88505/CAPITOL (18.98)	NOW 24		
21	19	15	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98)	Konvicted	2	2
22	22	22	NICKELBACK ROADRUNNER 18300 (18.98)	All The Right Reasons	5	5
23	13	4	WILCO NONESUCH 131388*/WARNER BROS. (18.98) ⊕	Sky Blue Sky		
24	NEW	1	CIRCA SURVIVE EQUAL VISION 139 (15.98)	On Letting Go	24	24
25	28	24	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds	3	1
26	23	26	GWEN STEFANI INTERSCOPE 008199 (13.98)	The Sweet Escape		
27	25	17	TIM MCGRAW CURB 78974 (18.98)	Let It Go	1	1
28	21	5	GRETCHEN WILSON COLUMBIA (NASHVILLE) 89201/SBN (18.98)	One Of The Boys	5	5
29	27	19	RASCAL FLATTS LYRIC STREET 165075/HOLLYWOOD (18.98)	Me And My Gang	4	1
30	33	31	HINDER UNIVERSAL REPUBLIC 005390/UMRG (9.98)	Extreme Behavior	2	6
31	39	37	SOUNDTRACK WALT DISNEY 861888 (18.98) ⊕	Hannah Montana	2	1
32	26	14	BOBBY VALENTINO DTP/DEF JAM 007226*/DJMG (13.98)	Special Occasion		
33	31	36	FALL OUT BOY FUELED BY RAMEN/ISLAND 008109/DJMG (13.98)	Infinity On High		
34	49	41	CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae	4	4
35	17	-	LIL BOOSIE, WEBBIE & FOXX TRILL 100454/ASYLUM (18.98)	Survival Of The Fittest	17	17
36	36	32	NELLY FURTADO MOSLEY/GEFFEN 006300*/INTERSCOPE (13.98)	Loose		
37	37	27	BEYONCE COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day	3	3
38	44	45	PINK LAFACE 80320/ZOMBA (18.98) ⊕	I'm Not Dead		
39	34	44	SOUNDTRACK GEFFEN 008568/INTERSCOPE (13.98)	Shrek The Third	34	34
40	45	43	JOSS STONE VIRGIN 76268* (18.98) ⊕	Introducing Joss Stone	●	2
41	29	20	ELLIOTT YAMIN HICKORY 90019 (18.98)	Elliott Yamin	3	3
42	38	33	TIMBALAND MOSLEY/BLACKGROUND 008594*/INTERSCOPE (13.98)	Timbaland Presents Shock Value	5	5
43	42	40	ALISON KRAUSS ROUNDER 610555 (17.98)	A Hundred Miles Or More: A Collection	10	10
44	46	42	MUSIQ SOULCHILD ATLANTIC 105404/AG (18.98)	Luvanmusiq	1	1
45	48	61	GYM CLASS HEROES DECAYDANCE 086/FUELED BY RAMEN (13.98)	As Cruel As School Children	35	35
46	35	28	NINE INCH NAILS NOTHING 008764/INTERSCOPE (17.98)	Year Zero	2	2
47	43	25	MARTINA MCBRIDE RCA NASHVILLE 03674/SBN (18.98)	Waking Up Laughing	4	4
48	54	39	JOE JIVE 06704/ZOMBA (18.98)	Ain't Nothing Like Me	2	2
49	50	48	LLOYD THE INC./UNIVERSAL MOTOWN 008554/UMRG (13.98)	Street Love	●	●
50	41	29	MIRANDA LAMBERT COLUMBIA (NASHVILLE) 78932/SBN (18.98)	Crazy Ex-Girlfriend	6	6

The album scoots 11-6 with 50,000 sold, a new peak and its second biggest sales week so far (up 28%). Set was on sale at Best Buy for \$7.99.

A performance on May 29 "Oprah Winfrey Show" pushes a 137% gain for the singer's album. He'll open for Beyoncé on her tour next month.

Experimental rock quintet debuts with 24,000—its biggest week ever. Last album, 2005's "Juturna," spent one week at No. 183.

At No. 22, Nickelback's album has yet to fall out of the top 30 after seven radio hits, 87 chart weeks and 5.4 million copies sold.

At No. 91, new group is Perry Farrell's fourth vehicle to reach the chart, following efforts from Jane's Addiction, Porno for Pyros and a solo run.

THE BILLBOARD 200 ARTIST INDEX

30 SECONDS TO MARS .72	JIMMY BUFFETT .138	ARCANE FIRE .106	THE BEATLES .56	BOYS LIKE GIRLS .110	JASON MICHAEL CARROLL .149	DASHBOARD CONFESSIO... .84	FALL OUT BOY .33	NELLY FURTADO .36	INDIA ARIE .144	ANGELIQUE KIDJO .113	JOHN LEGEND .155
THE ACADEMY IS... .180	JASON ALDEAN .47	ARCTIC MONKEYS .140	TONY BENNETT .181	BREAKING BENJAMIN .67	CASHIS .184	DAUGHTRY .5	FANTASIA .65	JOSH GROBAN .120	ALAN JACKSON .158	KIDZ BOP KIDS .179	GERALD LEVERT .151
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CHRISTINA AGUILERA .136	GARY ALLAN .90	AVENTURA .167	BEYONCE .37	BROOKS & DUNN .135	KENNY CHESNEY .137	DIXIE CHICKS .129	FEIST .51	THE KODAKS .165	ELTON JOHN .88	KINGS OF LEON .174	LINKIN PARK .3
AKON .21	LILY ALLEN .52	BIRDMAN & LIL WAYNE .146	BJORK .94	MICHAEL BUBLE .132	CHENEVILLE .132	HILARY DUFF .82	FERGIE .14	ALISON KRAUSS .43	JOHNNY BUZZ & GATO K .171	ELTON JOHN .88	LITTLE BIG TOWN .99
ALACRANES MUSICAL .80	THE ALMOST .97	BABY BOY DA PRINCE .126	BLACK SABBATH .194	BUCKCHERRY .81	ERIC CHURCH .170	EMERSON DRIVE .141	VICENTE FERNANDEZ .33	LLOYD .49	NORAH JONES .59	ALISON KRAUSS .43	LUNY TUNES & TAINY .143
ALAN JACKSON .80	AMBER PACIFIC .196		CORBIN BLEU .120	BULLET FOR MY VALENTINE .190	CIRCA SURVIVE .24	EVANESCENCE .116	FLYLEAF .150	MIRANDA LAMBERT .50	THE FRATELLIS .192	AVRIL LAVIGNE .8	MANA .199
GEORGE STRAIT/	TORI AMOS .125		BLUE OCTOBER .131	BONE THUGS-N-BOW WOW .191	BUCKY COVINGTON .51		THE FRATELLIS .192	AVRIL LAVIGNE .8	INCUBUS .145	REPRIS 44427/WARNER BROS. (18.98)	MAROON 5 .2

Billboard HOT 100

JUN 16 2007

HOT 100 AIRPLAY			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	13	#1 BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
2	2	9	UMBRELLA RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
3	5	10	PARTY LIKE A ROCKSTAR SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
4	4	11	GET IT SHAWTY LLOYD (THE INC/UNIVERSAL MOTOWN)
5	7	8	SUMMER LOVE JUSTIN TIMBERLAKE (JIVE/ZOMBA)
6	3	18	GIVE IT TO ME TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
7	6	13	U + UR HAND PINK (LAFACE/ZOMBA)
8	10	8	HOME DAUGHTRY (RCA/RMG)
9	8	39	BEFORE HE CHEATS CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
10	14	10	GIRLFRIEND AVRIL LAVIGNE (RCA/RMG)
11	9	12	POP, LOCK & DROP IT HUEY (HITZ COMMITTEE/JIVE/ZOMBA)
12	11	14	OUTTA MY SYSTEM BOW WOW (COLUMBIA)
13	21	10	MAKES ME WONDER MAROON 5 (A&M/OCTONE/INTERSCOPE)
14	16	11	I TRIED BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)
15	29	3	BEAUTIFUL GIRLS SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)
16	12	17	I'M A FLIRT R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)
17	15	16	BECAUSE OF YOU NE-YO (DEF JAM/IDJMG)
18	17	19	DON'T MATTER AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
19	20	24	THE SWEET ESCAPE GWEN STEFANI FEAT. AKON (INTERSCOPE)
20	13	20	LAST NIGHT DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)
21	19	20	GLAMOROUS FERGIE (WILL I AM/A&M/INTERSCOPE)
22	18	14	LIKE A BOY CIARA (LAFACE/ZOMBA)
23	23	15	PLEASE DON'T GO TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)
24	25	5	SAME GIRL R. KELLY DUET WITH USHER (JIVE/ZOMBA)
25	32	10	WHEN I SEE U FANTASIA (J/RMG)

30% of stations comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats. We electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Billboard Hot 100.

ADULT TOP 40			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	3	9	#1 HOME DAUGHTRY (RCA/RMG)
2	1	24	IF EVERYONE CARED NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
3	4	10	MAKES ME WONDER MAROON 5 (A&M/OCTONE/INTERSCOPE)
4	2	21	THE SWEET ESCAPE GWEN STEFANI FEAT. AKON (INTERSCOPE)
5	6	25	BEFORE HE CHEATS CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
6	5	18	LITTLE WONDERS ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC)
7	8	29	U + UR HAND PINK (LAFACE/ZOMBA)
8	7	27	IT'S NOT OVER DAUGHTRY (RCA/RMG)
9	9	25	SAY IT RIGHT NELLY FURTADO (MOSLEY/GEFFEN)
10	10	15	BETTER THAN ME HINDER (UNIVERSAL REPUBLIC)
11	13	5	FIRST TIME LIFEHOUSE (GEFFEN)
12	11	51	HOW TO SAVE A LIFE THE FRAY (EPIC)
13	12	7	NEVER AGAIN KELLY CLARKSON (RCA/RMG)
14	14	52	CHASING CARS SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
15	15	19	GRAVITY JOHN MAYER (AWARE/COLUMBIA)
16	18	8	GIRLFRIEND AVRIL LAVIGNE (RCA/RMG)
17	16	21	COLORFUL ROCCO DELUCA & THE BURDEN (IRONWORKS)
18	17	20	WHAT GOES AROUND... COMES AROUND JUSTIN TIMBERLAKE (JIVE/ZOMBA)
19	20	10	OTHER SIDE OF THE WORLD KT STUNSTALL (RELENTLESS/VIRGIN)
20	21	10	(YOU WANT TO) MAKE A MEMORY BON JOVI (MERCURY ISLAND/IDJMG)
21	19	14	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA GYM CLASS HEROES (DECA/DANCE/FUELED BY RAVEN/ATLANTIC/LAVA)
22	22	13	UNDENIABLE MAT KEARNEY (AWARE/COLUMBIA)
23	24	5	HEY THERE DELILAH PLAIN WHITE T'S (HOLLYWOOD)
24	23	19	LOOK AFTER YOU THE FRAY (EPIC)
25	26	9	FACE DOWN THE RED JUMPSUIT APPARATUS (VIRGIN)

ADULT CONTEMPORARY			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	3	34	#1 CHASING CARS SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
2	1	40	WAITING ON THE WORLD TO CHANGE JOHN MAYER (AWARE/COLUMBIA)
3	2	33	HOW TO SAVE A LIFE THE FRAY (EPIC)
4	4	10	EVERYTHING MICHAEL BUBLE (143 REPRISE)
5	5	40	FAR AWAY NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
6	7	34	HURT CHRISTINA AGUILERA (RCA/RMG)
7	6	30	STREETCORNER SYMPHONY ROB THOMAS (MELISMA/ATLANTIC)
8	9	50	PUT YOUR RECORDS ON CORINNE BAILEY RAE (CAPITOL)
9	8	20	CHANGE KIMBERLEY LOCKE (CURB/REPRISE)
10	11	19	RAINCOAT KELLY SWEET (RAZOR & TIE)
11	13	7	THE SWEET ESCAPE GWEN STEFANI FEAT. AKON (INTERSCOPE)
12	12	21	IRREPLACEABLE BEYONCE (COLUMBIA)
13	10	22	SUDDENLY I SEE KT STUNSTALL (RELENTLESS/VIRGIN)
14	15	7	BEFORE HE CHEATS CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
15	14	45	FOOLED AROUND AND FELL IN LOVE ROD STEWART (J/RMG)
16	20	4	HOME DAUGHTRY (RCA/RMG)
17	16	14	NEVER ALONE JIM BRICKMAN FEAT. LADY ANTEBELLUM (SLG)
18	17	18	MY LITTLE GIRL TIM MCGRAW (CURB REPRISE)
19	18	12	FEBRUARY SONG JOSH GROBAN (143 REPRISE)
20	22	8	LITTLE WONDERS ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC)
21	21	11	ANYWAY MARTINA MCBRIDE (RCA NASHVILLE)
22	19	15	IT'S NOT OVER DAUGHTRY (RCA/RMG)
23	24	3	MY WISH RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
24	27	3	MAKES ME WONDER MAROON 5 (A&M/OCTONE/INTERSCOPE)
25	25	11	SAY IT RIGHT NELLY FURTADO (MOSLEY/GEFFEN)

HOT DIGITAL SONGS			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	2	#1 UMBRELLA RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
2	2	2	PARTY LIKE A ROCKSTAR SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
3	6	7	BIG GIRLS DON'T CRY FERGIE (WILL I AM/A&M/INTERSCOPE)
4	3	6	MAKES ME WONDER MAROON 5 (A&M/OCTONE/INTERSCOPE)
5	4	14	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
6	8	14	GIRLFRIEND AVRIL LAVIGNE (RCA/RMG)
7	7	6	NEVER AGAIN KELLY CLARKSON (RCA/RMG)
8	5	14	HOME DAUGHTRY (RCA/RMG)
9	11	2	YOU GIVE LOVE A BAD NAME BLAKE LEWIS (19)
10	12	8	THNKS FR TH MMRS FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
11	19	9	HEY THERE DELILAH PLAIN WHITE T'S (HOLLYWOOD)
12	13	13	POP, LOCK & DROP IT HUEY (HITZ COMMITTEE/JIVE/ZOMBA)
13	10	7	SUMMER LOVE JUSTIN TIMBERLAKE (JIVE/ZOMBA)
14	9	2	THIS IS MY NOW JORDIN SPARKS (19)
15	17	18	GLAMOROUS FERGIE FEAT. LUDACRIS (WILL I AM/A&M/INTERSCOPE)
16	15	8	I TRIED BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)
17	14	38	BEFORE HE CHEATS CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
18	16	9	WHAT I'VE DONE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
19	21	22	THE SWEET ESCAPE GWEN STEFANI FEATURING AKON (INTERSCOPE)
20	22	15	U + UR HAND PINK (LAFACE/ZOMBA)
21	20	15	THIS IS WHY I'M HOT MIMS (CAPITOL)
22	18	9	GIVE IT TO ME TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
23	26	13	I'M A FLIRT R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)
24	23	19	THE WAY I LIVE BABY BOY DA PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUBLIC)
25	29	4	WAIT FOR YOU ELLIOTT YAMIN (HICKORY)

MODERN ROCK			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	9	#1 WHAT I'VE DONE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
2	2	20	FOREVER PAPA ROACH (EL TONAL/GEFFEN)
3	5	3	TARANTULA THE SMASHING PUMPKINS (REPRISE)
4	4	6	ICKY THUMP THE WHITE STRIPES (THIRD MAN/WARNER BROS.)
5	3	14	HEY THERE DELILAH PLAIN WHITE T'S (HOLLYWOOD)
6	6	21	LAZY EYE SILVERSM PICKUPS (DANGEROUS)
7	7	21	BREATH BREAKING BENJAMIN (HOLLYWOOD)
8	8	16	PARALYZER FINGER ELEVEN (WIND-UP)
9	9	6	CAPITAL G NINE INCH NAILS (NOTHING/INTERSCOPE)
10	11	5	WORKING CLASS HERO GREEN DAY (REPRISE)
11	12	11	THE BIRD AND THE WORM THE USED (REPRISE)
12	14	12	TIME WON'T LET ME GO THE BRAVERY (ISLAND IDJMG)
13	10	21	DIG INCUBUS (IMMORTAL EPIC)
14	13	9	HUMP DE BUMP RED HOT CHILI PEPPERS (WARNER BROS.)
15	15	13	SAY THIS SOONER (NO ONE WILL SEE THINGS THE WAY I DO) THE ALMOST (TOOTH & NAIL/VIRGIN)
16	16	16	ALL THE SAME SICK PUPPIES (RMR/VIRGIN)
17	17	46	FACE DOWN THE RED JUMPSUIT APPARATUS (VIRGIN)
18	18	33	FROM YESTERDAY 30 SECONDS TO MARS (IMMORTAL/VIRGIN)
19	21	4	THE HEINRICH MANEUVER INTERPOL (CAPITOL)
20	20	10	THNKS FR TH MMRS FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
21	22	2	SHE BUILDS QUICK MACHINES VELVET REVOLVER (RCA/RMG)
22	23	8	YOUNG FOLKS PETER DINKlage AND JOHN (ALMOSTGOLD/RED/COLUMBIA)
23	29	2	EVOLUTION KORN (VIRGIN)
24	19	18	WELL ENOUGH ALONE CHEVELLE (EPIC)
25	24	4	SICK SICK SICK QUEENS OF THE STONE AGE (REKORDS REKORDS/INTERSCOPE)

JUN 16 2007 POP Billboard

AIRPLAY MONITORED BY nelsen BDS SALES DATA COMPILED BY nelsen SoundScan

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	9	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF. JAM/IDJMG)
2	3	2	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
3	9	7	BIG GIRLS DON'T CRY	FERGIE (WILL. I.A.M./A&M/INTERSCOPE)
4	2	10	MAKES ME WONDER	MARON 5 (A&M/OCTONE/INTERSCOPE)
5	4	15	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
6	6	14	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)
7	5	9	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
8	7	14	HOME	DAUGHTRY (RCA/RMG)
9	10	28	U + UR HAND	PINK (LAFACE/ZOMBA)
10	8	18	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
11	12	39	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
12	13	21	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL. I.A.M./A&M/INTERSCOPE)
13	11	7	NEVER AGAIN	KELLY CLARKSON (RCA/RMG)
14	14	9	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
15	15	9	I TRIED	BONE THUGS-N-HARMONY (FULL SURFACE/INTERSCOPE)
16	25	11	HEY THERE DELILAH	PLAIN WHITE T'S (HOLLYWOOD)
17	18	26	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)
18	17	18	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)
19	19	27	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA	GYM CLASS HEROES (DECAYDANCE/FUELED BY RAMEN/ATLANTIC/LAVA)
20	21	15	POP LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)
21	20	2	YOU GIVE LOVE A BAD NAME	BLAKE LEWIS (19)
22	24	12	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)
23	22	9	WHAT I'VE DONE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
24	23	20	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
25	16	2	THIS IS MY NOW	JORDIN SPARKS (19)
26	28	16	THIS IS WHY I'M HOT	MIMS (CAPITOL)
27	26	12	BECAUSE OF YOU	NE-YO (DEF. JAM/IDJMG)
28	27	45	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)
29	30	28	IT'S NOT OVER	DAUGHTRY (RCA/RMG)
30	29	22	THE WAY I LIVE	BABY BOY DA PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUBLIC)
31	31	17	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)
32	32	14	LIKE A BOY	CIARA (LAFACE/ZOMBA)
33	34	13	I'M A FLIRT	R. KELLY OR BOW WOW (COLUMBIA/JIVE/ZOMBA)
34	33	21	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
35	38	12	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)
36	35	3	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS (UNIVERSAL LATINO/INTERSCOPE)
37	36	1	OUTTA MY SYSTEM	BOW WOW FEAT. T-PAIN & JOHNNA AUSTIN (COLUMBIA)
38	40	27	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
39	39	1	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)
40	42	0	WE TAKIN' OVER	DJ KHALED (TERROR SQUAD/KOCH)
41	41	1	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
42	38	2	BIG THINGS POPPIN' (DO IT)	T.I. (GRAND HUSTLE/ATLANTIC)
43	43	15	STOLEN	DASHBOARD CONFESSIONAL (VAGRANT/INTERSCOPE)
44	45	5	LEAN LIKE A CHOLO	DOWN A.K.A. KILO (SILENT GIANT/MACHETE)
45	43	2	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)
46	46	1	BEAUTIFUL FLOWER	INDIA ARIE (UNIVERSAL MOTOWN)
47	67	3	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
48	48	3	4 IN THE MORNING	GWEN STEFANI (INTERSCOPE)
49	44	15	2 STEP	UNK (BIG DOMP/KOCH)
50	52	5	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	47	15	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE)
2	56	1	LOST IN THIS MOMENT	BIG & RICH (WARNER BROS. (NASHVILLE)/WRN)
3	46	1	WORKING CLASS HERO	GREEN DAY (REPRISE)
4	7	3	THE WAY I ARE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
5	7	14	ROCK YO HIPS	CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE)
6	56	10	TICKS	BRAD PAISLEY (ARISTA NASHVILLE)
7	56	8	FOREVER	PAPA ROACH (EL TONAL/GEFFEN)
8	57	2	WIPE ME DOWN	LIL BOOSIE FEAT. FOX & WEBBIE (TRILL/ASYLUM/ATLANTIC)
9	76	6	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO (MOSLEY/BLACKGROUND/INTERSCOPE)
10	77	9	LIKE THIS	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)
11	4	1	ANONYMOUS	BOBBY VALENTINO FEAT. TIMBALAND (OTP/DEF. JAM/IDJMG)
12	1	1	SAME GIRL	R. KELLY DUET WITH USHER (JIVE/ZOMBA)
13	1	1	CAN'T TELL ME NOTHING	KANYE WEST (RCA-A-FELLA/DEF. JAM/IDJMG)
14	1	1	A BROKEN WING	JORDIN SPARKS (19)
15	63	17	GO GETTA	YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF. JAM/IDJMG)
16	72	9	GOOD DIRECTIONS	BILLY CURRINGTON (MERCURY)
17	64	24	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
18	75	4	IMPACTO	DADDY YANKEE FEAT. FERGIE (EL CARTEL/INTERSCOPE)
19	69	5	(YOU WANT TO) MAKE A MEMORY	BON JOVI (MERCURY/ISLAND/IDJMG)
20	78	4	FIRST TIME	LIFEHOUSE (GEFFEN)
21	73	10	LITTLE WONDERS	ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC)
22	55	4	I DON'T WANNA STOP	OZZY OSBOURNE (EPIC)
23	68	14	WASTED	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
24	70	21	CANDYMAN	CHRISTINA AGUILERA (RCA/RMG)
25	83	19	SMILE	LILY ALLEN (CAPITOL)
26	87	4	SEXY LADY	YUNG BORG FEAT. JUNIOR (YUNG BOSS/EPIC)
27	88	4	LIKE THIS	MIMS (CAPITOL)
28	61	2	I WHO HAVE NOTHING	JORDIN SPARKS (19)
29	62	4	STRAIGHT TO THE BANK	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
30	66	6	ICKY THUMP	THE WHITE STRIPES (THIRD MAN/WARNER BROS.)
31	86	21	SHE'S LIKE THE WIND	LUMIDEE FEAT. TONY SUNSHINE (M>1/TVT)
32	74	2	TIME OF THE SEASON	BLAKE LEWIS (19)
33	91	27	KEEP HOLDING ON	AVRIL LAVIGNE (FOX/RCA/RMG)
34	94	19	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)
35	1	1	NOBODY'S PERFECT	HANNAH MONTANA (WALT DISNEY)
36	1	1	HOIST THE COLOURS	HANS ZIMMER (WALT DISNEY)
37	95	10	LAST DOLLAR (FLY AWAY)	TIM MCGRAW (Curb)
38	89	14	DOE BOY FRESH	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
39	84	8	OVER IT	KATHARINE MCPHEE (RCA/RMG)
40	80	2	THIS LOVE	BLAKE LEWIS (19)
41	85	3	PLEASE DON'T GO	TANK (GOGO GAME/BLACKGROUND/UNIVERSAL MOTOWN)
42	98	2	YOU KNOW I'M NO GOOD	AMY WINEHOUSE FEAT. GHOSTFACE KILLAH (UNIVERSAL REPUBLIC)
43	93	3	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
44	1	1	JOHNNY CASH	JASON ALDEAN (BROKEN BOW)
45	1	1	THERE'S HOPE	INDIA ARIE (UNIVERSAL MOTOWN)
46	1	1	WHO KNEW	PINK (LAFACE/ZOMBA)
47	4	2	WHEN THE STARS GO BLUE	BLAKE LEWIS (19)
48	1	2	TAMBOURINE	EVE (AFTERMATH/FULL SURFACE/RUFF RYDERS/GEFFEN)
49	97	2	THE BIRD AND THE WORM	THE USED (REPRISE)
50	50	2	TARANTULA	THE SMASHING PUMPKINS (REPRISE)

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	10	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	★
2	17	1	U + UR HAND	PINK (LAFACE/ZOMBA)	★
3	1	1	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	★
4	13	1	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)	★
5	9	1	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF. JAM/IDJMG)	★
6	8	1	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN (KONVICT/NAPPY BOY/JIVE/ZOMBA)	★
7	11	1	HOME	DAUGHTRY (RCA/RMG)	★
8	10	1	MAKES ME WONDER	MARON 5 (A&M/OCTONE/INTERSCOPE)	★
9	18	1	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	★
10	5	1	BIG GIRLS DON'T CRY	FERGIE (WILL. I.A.M./A&M/INTERSCOPE)	★
11	18	1	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	★
12	21	1	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA	GYM CLASS HEROES (DECAYDANCE/FUELED BY RAMEN/ATLANTIC/LAVA)	★
13	22	1	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL. I.A.M./A&M/INTERSCOPE)	★
14	26	1	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	★
15	10	1	I TRIED	BONE THUGS-N-HARMONY (FULL SURFACE/INTERSCOPE)	★
16	11	1	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)	★
17	25	1	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	★
18	19	1	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	★
19	20	1	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)	★
20	27	1	IT'S NOT OVER	DAUGHTRY (RCA/RMG)	★
21	7	1	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	★
22	8	1	LIKE A BOY	CIARA (LAFACE/ZOMBA)	★
23	15	1	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)	★
24	11	1	OUTTA MY SYSTEM	BOW WOW (COLUMBIA)	★
25	23	1	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	★

128 main+stream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	24	27	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	★
27	30	5	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)	★
28	27	13	BECAUSE OF YOU	NE-YO (DEF. JAM/IDJMG)	★
29	28	8	NEVER AGAIN	KELLY CLARKSON (RCA/RMG)	★
30	36	3	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	★
31	32	7	WHAT I'VE DONE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	★
32	37	3	HEY THERE DELILAH	PLAIN WHITE T'S (HOLLYWOOD)	★
33	31	5	THE WAY I LIVE	BABY BOY DA PRINCE (UNIVERSAL REPUBLIC)	★
34	34	4	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)	★
35	33	14	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)	★
36	44	4	4 IN THE MORNING	GWEN STEFANI (INTERSCOPE)	★
37	45	3	THE WAY I ARE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	★
38	35	5	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS (UNIVERSAL LATINO/INTERSCOPE)	★
39	41	24	SHE'S LIKE THE WIND	LUMIDEE FEAT. TONY SUNSHINE (M>1/TVT)	★
40	43	17	THIS IS WHY I'M HOT	MIMS (CAPITOL)	★
41	46	3	POP LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	★
42	39	9	I'M A FLIRT	R. KELLY OR BOW WOW (COLUMBIA/JIVE/ZOMBA)	★
43	40	14	STOLEN	DASHBOARD CONFESSIONAL (VAGRANT/INTERSCOPE)	★
44	47	6	SEX™ LADY	YUNG BORG FEAT. JUNIOR (YUNG BOSS/EPIC)	★
45	45	1	EASY	PAULA PATTON FEAT. BOW WOW (ARISTA/RMG)	★
46	48	2	LEAN LIKE A CHOLO	DOWN A.K.A. KILO (SILENT GIANT/MACHETE)	★
47	1	1	CLOTHES OFF	GYM CLASS HEROES (DECAYDANCE/FUELED BY RAMEN/ATLANTIC/LAVA)	★
48	48	1	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)	★
49	1	1	SHUT UP AND DRIVE	RIHANNA (SRP/DEF. JAM/IDJMG)	★
50	1	1	WHO KNEW	PINK (LAFACE/ZOMBA)	★

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

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	34	2	LIKE THIS	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)
2	2	2	ONLY THE WORLD	MANDISA (SPARROW)
3	4	4	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
4	17	18	THIS IS WHY I'M HOT	MIMS (CAPITOL)
5	5	4	D-BOY	JEDIAH FEAT. REDD EYEZZ (LCN)
6	19	19	UNTIL YOU COME BACK TO ME	CRYSTAL DOVE STARRING OICE GAMBLE (KINGS MOUNTAIN)
7	13	13	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)
8	1	1	LISTEN	BEYONCE (MUSIC WORLD/COLUMBIA)
9	1	1	THE WAY I LIVE	BABY BOY DA PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUBLIC)
10	24	8	SHE'S LIKE THE WIND	LUMIDEE FEAT. TONY SUNSHINE (M>1/TVT)
11	13	12	LET ME SEE SOMETHING	A.G. & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT)
12	18	61	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
13	25	9	COUNTRY BOYZ	BIG WYNN FEAT. GET COOL (W.E.M.G.)
14	7	2	OOH WEE	AYANNA (ELESE)
15	14	3	STACKS ON DECK	PE.S.O. (LIV YA LIFE/SUGAR WATER)
16	35	23	MADE TO LOVE	TOBYMAC (FOREFRONT)
17	1	1	ALL MY LIFE	BILLY JOEL (COLUMBIA)
18	30	121	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
19	4	2	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF. JAM/IDJMG)
20	1	8	BOSSMAN	DL (TRIPLETEAM)
21	22	4	KEEP THE CAR RUNNING	ARCADE FIRE (MERGE)
22	5	5	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)
23	3	8	I COULD FALL IN LOVE WITH YOU	ERASURE (MUTE)
24	20	49	SOMEWHERE OVER THE RAINBOW/MY DESTINY	KATHARINE MCPHEE (RCA/RMG)
25	16	16	GET TO THE MONEY	REOC (BULLS EYE/FACE2FACE)

HIT PREDICTOR

DATA PROVIDED BY promosquad

See chart legend for rules and explanations. Yellow indicates recently tested title, ★ indicates New Release.

ARTIST/TITLE (Score)	Chart Rank
POP 100 AIRPLAY	
DAUGHTRY Home RMG (71.5)	7
ELLIOTT YAMIN Wait For You Hickory (70.5)	16
FALL OUT BOY Thnks Fr Th Mmrs IDJMG (67.2)	21
CIARA Live A Boy ZOMBA (65.9)	22
LINKIN PARK What I've Done WARNER BROS. (67.9)	31
PLAIN WHITE T'S Hey There Delilah HOLLYWOOD (79.5)	32
GWEN STEFANI 4 n The Morning INTERSCOPE (66.1)	36
★ RIHANNA Shut Up And Drive IDJMG (68.3)	49
NICKELBACK Rockstar LAVA (78.1)	-
20 SECONDS TO MARS The Kill (Bury Me) VIRGIN (65.0)	-
QU ETDFIVE Time After Time EPIC (78.3)	-
ROB THOMAS Little Wonders ATLANTIC (74.4)	-
JC CHASEZ You Ruined Me ZOMBA (72.3)	-
ADJLT TOP 40	
PINK U + Ur Hand ZOMBA (79.8)	7
HINDER Better Than Me UNIVERSAL REPUBLIC (78.7)	10
LIFEHOUSE First Time GEFFEN (74.2)	11
EO 4 JOVI (You Want To) Make A Memory IDJMG (72.6)	20
NICKELBACK Rockstar IDJMG (74.3)	28
GWEN STEFANI 4 n The Morning INTERSCOPE (73.8)	-
ADJLT CONTEMPORARY	
ROB THOMAS Streetcorner Symphony ATLANTIC (83.5)	7
CORINNE BAILEY RAE Put Your Records On CAPITOL (65.5)	8
BEYONCE Irreplaceable COLUMBIA (65.5	

Billboard R&B/HIP-HOP

JUN
16
2007

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	WEEKS ON CHART	PEAK POSITION
1	61	2	#1 GREATEST GAINER R. KELLY JIVE 08537/ZOMBA (18.98)	Double Up	1	1
2	1	2	YOUNG JEEZY PRESENTS U.S.D.A. CORPORATE THUGZ/DEF JAM 008738/IDJMG (10.98)	Cold Summer: The Authorized Mixtape	1	1
3	2	3	TANK BLACKGROUND/UNIVERSAL MOTOWN 008982/UMRG (13.98)	Sex Love & Pain	1	1
4	4	5	NE-YO DEF JAM 008697/IDJMG (13.98)	Because Of You	1	1
5	8	35	ROBIN THICKE STAR TRAK 008146*/INTERSCOPE (9.98)	The Evolution Of Robin Thicke	1	1
6	3	2	LIL BOOSIE, WEBBIE & FOXX TRILL 100454/ASYLUM (18.98)	Survival Of The Fittest	3	3
7	9	11	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428/UMRG (10.98)	Back To Black	7	7
8	5	4	BOBBY VALENTINO DTP/DEF JAM 007226*/IDJMG (13.98)	Special Occasion	1	1
9	6	3	BONE THUGS-N-HARMONY FULL SURFACE 008209*/INTERSCOPE (13.98)	Strength & Loyalty	2	2
10	7	5	MUSIQ SOULCHILD ATLANTIC 105404/AG (18.98)	Luvanmusiq	1	1
11	11	6	JOE JIVE 08704/ZOMBA (18.98)	Aln't Nothing Like Me	1	1
12	10	8	AKON KONVIC7/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98)	Konvicted	2	2
13	13	25	FANTASIA J 78962/RMG (18.98)	Fantasia	3	3
14	12	10	LLOYD THE INC./UNIVERSAL MOTOWN 008554/UMRG (13.98)	Street Love	2	2
15	16	11	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds	5	1
16	14	11	BEYONCE COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day	3	1
17	17	11	RICH BOY ZONE 4 008556*/INTERSCOPE (10.98)	Rich Boy	3	3
18	22	22	GERALD LEVERT ATLANTIC 100341/AG (18.98)	In My Songs	1	1
19	24	17	CORINNE BAILEY RAE CAPITOL 86361 (12.98)	Corinne Bailey Rae	1	1
20	17	12	YOUNG BUCK G-UNIT 008030*/INTERSCOPE (13.98)	Buck The World	1	1
21	19	13	TIMBALAND MOSLEY/BLACKGROUND 008594*/INTERSCOPE (13.98)	Timbaland Presents Shock Value	1	1
22	27	27	JOSS STONE VIRGIN 76268* (18.98) ⊕	Introducing Joss Stone	1	1
23	18	18	PAUL WALL SWISHHOUSE/ASYLUM/ATLANTIC 101555/AG (18.98)	Get Money Stay True	1	1
24	20	21	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 007227*/IDJMG (13.98)	The Inspiration	1	1
25	28	28	VARIOUS ARTISTS EMI/SONY BMG/UNIVERSAL ZOMBA 88505/CAPITOL (13.98)	NOW 24	1	1
26	25	23	CHUCK BROWN FULL CIRCLE 15/RAW VENTURE (17.98)	We're About The Business	2	2
27	15	20	ELLIOTT YAMIN HICKORY 90019 (18.98)	Elliott Yamin	1	1
28	35	30	BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son	1	1
29	34	28	R. KELLY JIVE 74888/ZOMBA (18.98)	Remix City Volume 1	14	14
30	34	28	MIMS CAPITOL 84824* (12.98)	Music Is My Savior	1	1
31	31	14	DIPSET DIPLOMATS 5898/KOCH (17.98)	DukeDaGod Presents Dipset: More Than Music, Vol. 2	1	1
32	38	35	CIARA LAFACE 03338/ZOMBA (18.98) ⊕	Clara: The Evolution	1	1
33	28	25	MARQUES HOUSTON T.U.G./UNIVERSAL MOTOWN 007925/UMRG (13.98)	Veteran	1	1
34	40	33	PRETTY RICKY BLUESTAR/ATLANTIC 94803/AG (18.98)	Late Night Special	1	1
35	46	39	ANTHONY HAMILTON MEROVINGIAN 002/IMPERIAL (17.98)	Southern Comfort	13	13
36	43	31	SOUNDTRACK MUSIC WORLD/COLUMBIA 88953/SONY MUSIC (18.98)	Dreamgirls	1	1
37	52	37	JOHN LEGEND G.O.O.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again	1	1
38	51	45	LIL' BOOSIE TRILL 88587/ASYLUM (18.98)	Bad Azz	1	1
39	33	34	DEVIN THE DUDE J PRINCE/RAP-A-LOT 4 LIFE 88583/ASYLUM (17.98)	Waltin' To Inhale	1	1
40	53	46	TAMIA PLUS 1 3784/IMAGE (15.98)	Between Friends	1	1
41	48	61	LIL WAYNE AND JUELZ SANTANA STARZ 8303/BCD (14.98)	When The North & South Collide	1	1
42	42	41	CRIME MOB CRUNK/G'S UP/REPRISE 44298/WARNER BROS. (18.98)	Hated On Mostly	1	1
43	41	13	THE NOTORIOUS B.I.G. BAD BOY 101830*/AG (18.98)	Greatest Hits	1	1
44	47	29	YOLANDA ADAMS ELEKTRA/ATLANTIC 158804/AG (18.98)	The Best Of Me	1	1
45	23	2	KRS-ONE & MARLEY MARL KOCH 4109 (17.98)	Hip Hop Lives	1	1
46	39	37	BABY BOY DA PRINCE EXTREME/TAKE F0/UNIVERSAL REPUBLIC 007808/UMRG (13.98) ⊕	Across The Water	1	1
47	44	36	8BALL & MJG BAD BOY SOUTH/BAD BOY 83970*/AG (18.98)	Ricin High	1	1
48	50	38	J MOSS PAJAM/GOSPO CENTRIC 87214/ZOMBA (18.98)	V2...	1	1
49	74	51	PACE SETTER SOUNDTRACK ATLANTIC 94678/AG (18.98)	Tyler Perry's Daddy's Little Girls	4	4
50	45	32	REDMAN DEF JAM 003309/IDJMG (13.98)	Red Gone Wild	4	4
51	36	43	MACY GRAY WILL.I.AM/GEFFEN 008578/INTERSCOPE (13.98)	BIG	1	1
52	55	58	NE-YO DEF JAM 004934*/IDJMG (13.98)	In My Own Words	1	1
53	59	52	BRIAN MCKNIGHT WARNER BROS. 44488 (18.98)	Ten	1	1
54	49	48	DIDDY BAD BOY 83864/AG (18.98)	Press Play	1	1
55	HOT SHOT DEBUT	1	BROTHA LYNCH HUNG MADESICC MUZIC 7280/STREET LEVEL (13.98)	The Rippcut Collection	35	35

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	WEEKS ON CHART	PEAK POSITION
56	37	1	CASHIS SHADY 008810/INTERSCOPE (5.94)	The County Hounds EP	1	17
57	63	6	NORMAN BROWN PEAK 30218/CONCORD (18.98)	Stay With Me	1	11
58	63	37	UNK BIG DUMP 5873/KOCH (17.98)	Beat'n Down Yo Block	1	21
59	54	35	BOW WOW COLUMBIA 87932/SONY MUSIC (18.98)	The Price Of Fame	1	2
60	57	30	MARY J. BLIGE MTRIARCH/GEFFEN 008112*/INTERSCOPE (13.98)	Reflections (A Retrospective)	1	2
61	30	1	MAYSA SHANACHIE 5151 (18.98)	Feel The Fire	1	30
62	33	1	ELISABETH WITHERS BLUE NOTE 88171/BLG (17.98)	It Can Happen To Anyone	1	32
63	31	1	CHRIS BROWN JIVE 82878/ZOMBA (18.98) ⊕	Chris Brown	1	1
64	26	1	PAUL TAYLOR PEAK 30223/CONCORD (18.98)	Ladies' Choice	1	28
65	31	1	K-RILEY ARISTAKRAT 01 (12.98)	Incredible! The Life Of Riley	1	65
66	31	1	INDIA ARIE UNIVERSAL MOTOWN 007651/UMRG (13.98)	Testimony: Vol. 1, Life & Relationship	1	66
67	56	3	RICK JAMES STONE CITY 015 (15.98)	Deeper Still	1	19
68	58	58	LUDACRIS DTP/DEF JAM 007224/IDJMG (13.98)	Release Therapy	1	2
69	81	85	LUTHER VANDROSS LEGACY/EPIC/J 97700/SONY MUSIC/RMG (8.98)	The Ultimate Luther Vandross	1	3
70	68	63	SNOOP DOGG ODGVS/STYLE/GEFFEN 008033*/INTERSCOPE (13.98)	The Blue Carpet Treatment	1	2
71	32	1	AMEL LARRIEUX BLISSLIFE 00003 (18.98)	Lovely Standards	1	32
72	76	76	T.I. GRAND HUSTLE/ATLANTIC 8380C*/AG (18.98) ⊕	King	1	1
73	71	1	MARY J. BLIGE MTRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough	1	1
74	66	1	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II	1	1
75	67	6	JAY-Z ROC-A-FELLA/DEF JAM 008045*/IDJMG (18.98) ⊕	Kingdom Come	1	1

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

TOP BLUES ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	WEEKS ON CHART	PEAK POSITION
1	1	23	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LEGACY/EPIC 81511/SONY MUSIC	The Real Deal: Greatest Hits Vcl 1	1	1
2	2	13	DION DIMENSIONAL/THE ORCHARD 82880/CAZOR & TE	Bronx In Blue	1	1
3	2	13	KENNY WAYNE SHEPHERD REPRISE 49294*/WARNER BROS. ⊕	10 Days Out: Blues From The Backroads	1	1
4	11	11	MARIA MULDAUR STONY PLAIN 1319	Naughty Bawdy & Blue	1	1
5	3	3	JOAN ARMATRADING 429 17825/SLG	Into The Blues	1	1
6	5	5	JOE BONAMASSA PREMIER ARTISTS 80282	You & Me	1	1
7	4	17	RUTHIE FOSTER BLUE CORN 70802	The Phenomenal Ruthie Foster	1	1
8	13	15	THE DEREK TRUCKS BAND COLUMBIA 92844/SONY MUSIC	Songlines	1	1
9	12	51	KEB' MO' ONE HAVEN/EPIC 77621/RED INC.	Suitcase	1	1
10	14	7	JIMMY THACKERY AND THE DRIVERS TELARC BLUES 83681/TELARC	Solid Ice	1	1
11	11	11	TOMMY CASTRO BLINO PIG 5111	Painkiller	1	1
12	12	12	JOHN MAYALL AND THE BLUESBREAKERS EAGLE 20104	In The Palace Of The King	1	1
13	9	1	KOKO TAYLOR ALLIGATOR 4915	Old School	1	1
14	14	14	ETTA JAMES HIP-O/CHRONICLES 004010/UME	The Definitive Collection	1	1
15	15	15	WALTER TROUT AND FRIENDS RUF 1117	Full Circle	1	1

BETWEEN THE BULLETS rgorge@billboard.com

STONE, 'GIRLS' ENLIVEN CHART

R. Kelly is crowned with his 10th No. 1 on Top R&B/Hip-Hop Albums, breaking the tie with Jay-Z for the most chart-toppers in the Nielsen Music era.

Meanwhile, Kelly's "Remix City Volume 1" re-enters at No. 29, thanks to a promotion tied to the purchase of "Double Up" at Circuit City.

U.S.C.A. slides to No. 2 with a 50% drop, the smallest core-stores dip by any album that bowed at No. 1 this year. Since the start of 2007, albums bowing at the summit averaged a drop of 64% the following week.

Elsewhere, Joss Stone touts the best increase since her album's release (27-22, up 29%) and Tyler Perry's soundtrack to "Daddy's Little Girls" inks the Pacesetter honor (74-49, up 78%). The actor/director's TV series premiered June 6 on TBS. —Raphael George



JUN 16 2007 R&B/HIP-HOP Billboard

HOT R&B/HIP-HOP AIRPLAY			HOT R&B/HIP-HOP AIRPLAY		
LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	LAST WEEK	WEEKS ON CHART
1	18	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	1	18
2	2	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	2	2
3	13	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	3	13
4	14	WHEN I SEE U	FANTASIA (J/RMG)	4	14
5	7	SAME GIRL	R. KELLY DUET WITH USHER (JIVE/ZOMBA)	5	7
6	11	TEACHME	MUSIQ SOULCHILD (ATLANTIC)	6	11
7	4	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	7	4
8	13	POP, LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	8	13
9	8	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)	9	8
10	6	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	10	6
11	9	WIPE ME DOWN	LIL' BOOSIE FEAT. FOX & WEBBIE (TRILL/ASYLUM/ATLANTIC)	11	9
12	14	LIKE THIS	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)	12	14
13	2	I'M A FLIRT	R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)	13	2
14	15	GET ME BODIED	BEYONCE (MUSIC WORLD/COLUMBIA)	14	15
15	12	BUDDY	MUSIQ SOULCHILD (ATLANTIC)	15	12
16	7	BIG THINGS POPPIN' (DO IT)	T.I. (GRAND HUSTLE/ATLANTIC)	16	7
17	15	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)	17	15
18	14	ROCK YO HIPS	CRIME MOB FEAT. LIL' SCRAPPY (CRUNK/BME/REPRISE/WARNER BROS.)	18	14
19	22	IF I WAS YOUR MAN	JOE (JIVE/ZOMBA)	19	22
20	23	A BAY BAY	HURRICANE CHRIS (PDLG GROUNDS/J/RMG)	20	23
21	13	ANONYMOUS	BOBBY VALENTINO FEAT. TIMBALAND (DTP/DEF JAM/IDJMG)	21	13
22	24	WALL TO WALL	CHRIS BROWN (JIVE/ZOMBA)	22	24
23	21	2 STEP	UNK (BIG OOMP/KOCH)	23	21
24	28	TAMBOURINE	EVE (AFTERMATH/FULL SURFACE/RUFF RYDERS/GEFFEN)	24	28
25	27	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	25	27

HOT R&B/HIP-HOP AIRPLAY			HOT R&B/HIP-HOP AIRPLAY		
LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	LAST WEEK	WEEKS ON CHART
1	11	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	1	11
2	17	OUTTA MY SYSTEM	BOW WOW (COLUMBIA)	2	17
3	16	LIKE A BOY	CIARA (LAFACE/ZOMBA)	3	16
4	6	HOW DO I BREATHE	MARIO (3RD STREET/J/RMG)	4	6
5	22	IN MY SONGS	GERALD LEVERT (ATLANTIC)	5	22
6	17	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	6	17
7	5	DO YOU	NE-YO (DEF JAM/IDJMG)	7	5
8	17	MAKE YA FEEL BEAUTIFUL	RUBEN STUDDARD (J/RMG)	8	17
9	12	WHAT'S MY NAME	BRIAN MCKNIGHT (WARNER BROS.)	9	12
10	41	POPPIN'	CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)	10	41
11	20	COME WITH ME	SAMMIE (ROWDY/UNIVERSAL MOTOWN)	11	20
12	39	CAN U BELIEVE	ROBIN THICKE (STAR TRAK/INTERSCOPE)	12	39
13	45	TAKE ME AS I AM	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	13	45
14	12	TATTOO	ALLIANCE FEAT. FA-BO (NCE/ASYLUM/ATLANTIC)	14	12
15	4	AMUSEMENT PARK	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	15	4
16	8	DJ DON'T	GERALD LEVERT (ATLANTIC)	16	8
17	18	WE TAKIN' OVER	DJ KHALED (TERROR SQUAD/KOCH)	17	18
18	2	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	18	2
19	48	YOU	LLOYD FEAT. LIL' WAYNE (THE INC./UNIVERSAL MOTOWN)	19	48
20	10	LIP GLOSS	LIL' MAMA (JIVE/ZOMBA)	20	10
21	11	I TRIED	BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)	21	11
22	7	SEXY LADY	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)	22	7
23	11	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)	23	11
24	4	CUPID SHUFFLE	CUPID (ATLANTIC)	24	4
25	28	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	25	28

ADULT R&B			ADULT R&B		
LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	LAST WEEK	WEEKS ON CHART
1	35	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	1	35
2	33	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	2	33
3	20	IF I WAS YOUR MAN	JOE (JIVE/ZOMBA)	3	20
4	22	BUDDY	MUSIQ SOULCHILD (ATLANTIC)	4	22
5	15	WHAT'S MY NAME	BRIAN MCKNIGHT (WARNER BROS.)	5	15
6	22	IN MY SONGS	GERALD LEVERT (ATLANTIC)	6	22
7	14	WHEN I SEE U	FANTASIA (J/RMG)	7	14
8	18	MAKE YA FEEL BEAUTIFUL	RUBEN STUDDARD (J/RMG)	8	18
9	42	TAKE ME AS I AM	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	9	42
10	10	TEACHME	MUSIQ SOULCHILD (ATLANTIC)	10	10
11	9	STRUGGLE NO MORE (THE MAIN EVENT)	ANTHONY HAMILTON, JAHEIM & MUSQ SOULCHILD (ATLANTIC)	11	9
12	11	DJ DON'T	GERALD LEVERT (ATLANTIC)	12	11
13	8	CAN U BELIEVE	ROBIN THICKE (STAR TRAK/INTERSCOPE)	13	8
14	15	SIMPLE THINGS	ELISABETH WITHERS (BLUE NOTE/VIRGIN)	14	15
15	14	ANOTHER AGAIN	JOHN LEGEND (G.O.O.D./COLUMBIA)	15	14
16	15	SHOO BE DOO (NO WORDS)	MACY GRAY (WILL.I.AM/GEFFEN)	16	15
17	20	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	17	20
18	12	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)	18	12
19	16	FORCE OF NATURE	SUNSHINE ANDERSON (MUSIC WORLD)	19	16
20	24	2 PIECES	CARL THOMAS (UMBRELLA/BUNGALD)	20	24
21	5	BLOCK PARTY	CHUCK BROWN FEAT. DJ KODL (FULL CIRCLE/RAW VENTURE)	21	5
22	12	TELL ME WHAT WE'RE GONNA DO NOW	JD&S STONE FEAT. COMMON (VIRGIN)	22	12
23	9	VALENTINE	LLOYD (THE INC./UNIVERSAL MOTOWN)	23	9
24	4	RISE UP	R. KELLY (JIVE/ZOMBA)	24	4
25	2	IF I HAVE MY WAY	CHRISSETTE MICHELE (DEF JAM/IDJMG)	25	2

HOT R&B/HIP-HOP SINGLES SALES			HOT R&B/HIP-HOP SINGLES SALES		
LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	LAST WEEK	WEEKS ON CHART
1	5	LIKE THIS	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)	1	5
2	15	UNTIL YOU COME BACK TO ME	CRYSTAL OJVE STARRING DICE GAMBLE (KINGS MOUNTAIN)	2	15
3	1	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)	3	1
4	1	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)	4	1
5	3	STACKS ON DECK	RE.S.O. (LIV YA LIFE/SUGAR WATER)	5	3
6	4	D-BOY	JEDIAH FEAT. REDD EYEZZ (LCN)	6	4
7	3	COUNTRY BOYZ	BIG WYNN FEAT. GET COOL (W.E.M.G.)	7	3
8	2	OOH WEE	AYANNA (ELESE)	8	2
9	3	BOSSMAN	DL (TRIPLEBEAM)	9	3
10	17	GET TO THE MONEY	REC (BULLS EYE/FACE2FACE)	10	17
11	11	WHAT BOYZ LIKE	PIT & CROW (BLACK 6)	11	11
12	5	COME OVER	CHERYL PEPHIL RILEY (CPR)	12	5
13	2	CHECK ME OUT REMIX (DAMN I LOOK GOOD)	B.A. BOYS FEATURING YOUNG DRD & THE LAST MR. BIGG (REAL/BUNGALD)	13	2
14	43	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)	14	43
15	16	LISTEN	BEYONCE (MUSIC WORLD/COLUMBIA)	15	16
16	14	I'M ON IT	LENARD FEAT. PAPA REU (CLEARVISION)	16	14
17	11	BUSSA MOVE	STEVE AUSTIN FEAT. TUM TUM (YMC)	17	11
18	9	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	18	9
19	12	GOT BUMP IN DA TRUNK	SHELBY ST. JAMES FEAT. THE TRUTH (SHUGA SHACK)	19	12
20	3	FIRE	RAZ B (RAZ BEATZ/FACE2FACE)	20	3
21	18	TONIGHT (TONIGHT IS THE NIGHT)	SILVA JAGUAR (SILVA JAGUAR/RPM CONSULTING)	21	18
22	35	UNTIL THE END OF TIME	FREDDIE JACKSON (ORPHEUS)	22	35
23	22	U SHOULDA SEEN HER ON MYSPACE	JUD NESTER (ABSTRACT WORKSHOP)	23	22
24	14	COME CLOSE	3D (BODY HEAD)	24	14
25	1	BIG THINGS POPPIN' (DO IT)	T.I. (GRAND HUSTLE/ATLANTIC)	25	1

RHYTHMIC AIRPLAY			RHYTHMIC AIRPLAY		
LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	LAST WEEK	WEEKS ON CHART
1	13	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	1	13
2	11	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)	2	11
3	7	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	3	7
4	15	I TRIED	BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)	4	15
5	13	POP, LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	5	13
6	8	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	6	8
7	19	OUTTA MY SYSTEM	BOW WOW (COLUMBIA)	7	19
8	12	I'M A FLIRT	R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)	8	12
9	14	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	9	14
10	18	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	10	18
11	10	ROCK YO HIPS	CRIME MOB FEAT. LIL' SCRAPPY (CRUNK/BME/REPRISE/WARNER BROS.)	11	10
12	6	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	12	6
13	16	LEAN LIKE A CHOLO	DOWN A.K.A. KILD (SILENT GIANT/MACHETE)	13	16
14	13	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)	14	13
15	9	SEXY LADY	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)	15	9
16	16	2 STEP	UNK (BIG OOMP/KOCH)	16	16
17	21	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	17	21
18	6	LIKE THIS	MIMS (CAPITOL)	18	6
19	19	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)	19	19
20	4	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	20	4
21	9	ANONYMOUS	BOBBY VALENTINO FEAT. TIMBALAND (DTP/DEF JAM/IDJMG)	21	9
22	9	CAN U WERK WIT DAT	THE FIXERS AKA DJ QUIK & AMG (INTERSCOPE)	22	9
23	3	WALL TO WALL	CHRIS BROWN (JIVE/ZOMBA)	23	3
24	4	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	24	4

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST/Title/LABEL (Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
TANK Please Don't Go UNIVERSAL MOTOWN (84.8)	2
SHOP BOYZ Party Like A Rockstar UNIVERSAL REPUBLIC (80.3)	3
FANTASIA When I See You RMG (82.3)	4
R. KELLY DUET WITH USHER Same Girl ZOMBA (88.2)	5
MUSIQ SOULCHILD teachme ATLANTIC (82.7)	6
KELLY ROWLAND FEAT. EVE Like This COLUMBIA (83.8)	12
BEYONCE Get Me Bodied COLUMBIA (71.3)	14
T.I. Big Things Poppin' (Do It) ATLANTIC (71.0)	16
HURRICANE CHRIS A Bay Bay RMG (76.6)	20
BOBBY VALENTINO Anonymous IDJMG (80.3)	21
CHRIS BROWN Wall To Wall ZOMBA (83.2)	22
FABOLOUS FEAT. NE-YO Make Me Better IDJMG (79.0)	25
MARIO How Do I Breathe RMG (83.9)	29
NE-YO Do You IDJMG (79.6)	32
☆ T-PAIN FEAT. AKON Bartender ZOMBA (58.2)	43
MARQUES HOUSTON Wonderful UNIVERSAL MOTOWN (65.6)	50
RHYTHMIC AIRPLAY	
SHOP BOYZ Party Like A Rockstar UNIVERSAL REPUBLIC (70.7)	3
BONE THUGS-N-HARMONY FEAT. AKON I Tried INTERSCOPE (70.3)	4
CRIME MOB Rock Yo Hips WARNER BROS. (67.7)	12
NE-YO Because Of You IDJMG (77.1)	15
☆ T-PAIN FEAT. AKON Bartender ZOMBA (66.5)	21
BOBBY VALENTINO Anonymous IDJMG (76.5)	22
CHRIS BROWN Wall To Wall ZOMBA (82.8)	24
FABOLOUS FEAT. NE-YO Make Me Better IDJMG (76.0)	25
T.I. Big Things Poppin' (Do It) ATLANTIC (68.0)	27
KELLY ROWLAND FEAT. EVE Like This COLUMBIA (79.1)	30
MARIO How Do I Breathe RMG (83.8)	33
R. KELLY DUET WITH USHER Same Girl ZOMBA (79.3)	34
NE-YO Do You IDJMG (71.0)	-
TANK Please Don't Go UNIVERSAL MOTOWN (83.8)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 72 adult R&B stations and 73 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. **HOT R&B/HIP-HOP SINGLES SALES:** This data is used to compile the Hot R&B/Hip-Hop Songs chart. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. **HITPREDICTOR:** © 2007, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	2	2	2	#1 MOMENTS L. LEO, T. GENTRY (A. TATE, S. TATE, D. BERG)	Emerson Drive MIDAS/NEW REVOLUTION	1
2	3	4	1	TICKS F. ROGERS (B. PAISLEY, K. LOVE, LACE, T. OWENS)	Brad Paisley ARISTA NASHVILLE	2
3	1	1	3	GOOD DIRECTIONS C. CHAMBERLAIN (L. BRYAN, R. THIBODEAU)	Billy Currington MERCURY	1
4	4	6	4	FIND OUT WHO YOUR FRIENDS ARE T. LAWRENCE, J. KING (C. BEATHARD, E. HILL)	Tracy Lawrence ROCKY COMFORT/COS	4
5	6	5	2	A WOMAN'S LOVE A. KRAUSS (A. JACKSON)	Alan Jackson ARISTA NASHVILLE	1
6	7	10	1	LUCKY MAN M. WRIGHT, R. RUTHERFORD (D. C. LEE, D. TURNBULL)	Montgomery Gentry COLUMBIA	6
7	1	1	1	HIGH MAINTENANCE WOMAN T. KEITH, T. KEITH, T. WILSON, D. SIMPSON	Toby Keith SHOW DOG NASHVILLE	2
8	8	1	1	WRAPPED T. BROWN, G. STRAIT (B. ROBISON)	George Strait MCA NASHVILLE	8
9	9	12	1	LOST IN THIS MOMENT J. RICH, B. KENNY (K. ANDERSON, R. CLAWSON, J. D. RICH)	Big & Rich WARNER BROS./WRN	9
10	11	11	1	I TOLD YOU SO D. HUFF, K. URBAN (K. URBAN)	Keith Urban CAPITOL NASHVILLE	11
11	13	14	3	STARTIN' WITH ME J. RITCHEY (J. OWEN, K. MARVELL, J. RITCHEY)	Jake Owen RCA	1
12	14	15	1	JOHNNY CASH M. KNOX (J. RICH, V. MCSEE, R. CLAWSON)	Jason Aldean BROKEN BOW	12
13	15	16	1	TEARDROPS ON MY GUITAR N. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift BIG MACHINE	12
14	16	1	1	I NEED YOU B. GALLIMORE, T. MCGRAW, D. SMITH (D. C. LEE, T. LANE)	Tim McGraw With Faith Hill CURB	14
15	16	2	1	A DIFFERENT WORLD M. A. MILLER, D. OLIVER (M. NESLER, J. HANSON, T. MARTIN)	Bucky Covington LYRIC STREET	14
16	19	19	1	THESE ARE MY PEOPLE T. HEWITT (R. RUTHERFORD, D. BERG)	Rodney Atkins CURB	14
17	20	21	1	TOUGH C. MORGAN, P. DONNELL, K. STEGALL (M. CRISWELL, J. LEATHERS)	Craig Morgan BROKEN BOW	17
18	19	20	1	I WONDER B. CHANCEY (K. PICKLER, C. LINDSEY, A. MAY, J. K. ROCHELLE)	Kellie Pickler BNA	11
19	21	22	2	AIR POWER GUYS LIKE ME J. JOYCE (E. CHURCH, O. RUTTAN)	Eric Church CAPITOL NASHVILLE	13
20	22	23	1	AIR POWER A LITTLE MORE YOU W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, K. ROADS, P. SWEET, K. FAIRCHILD, J. WESTBROOK)	Little Big Town EQUITY	23
21	29	35	1	IF YOU'RE READING THIS R. CLARK (T. MCGRAW, B. WARREN, B. WARREN)	Tim McGraw CBS-TV AUDIO/CURB	23
22	23	24	1	ALL MY FRIENDS SAY J. STEVENS (L. BRYAN, J. STEVENS, L. WILSON)	Luke Bryan CAPITOL NASHVILLE	22
23	24	28	1	LIVIN' OUR LOVE SONG D. GEHMAN (J. M. CARROLL, G. MITCHELL, T. ZALLOWAY)	Jason Michael Carroll ARISTA NASHVILLE	23
24	27	29	1	HOW I FEEL M. MCBRIDE (M. MCBRIDE, C. LINDSEY, A. MAY, D. WARREN, B. WARREN)	Martina McBride RCA	24
25	31	42	1	BECAUSE OF YOU R. MCENTIRE, T. BROWN (K. CLARKSON, B. MOODY, D. HODGES)	Reba McEntire Duet With Kelly Clarkson MCA NASHVILLE	25
26	26	27	1	ISN'T SHE C. BLACK, CAROLINA RAIN (R. BOYER, P. DOUGLAS, R. HARBW)	Carolina Rain EQUITY	25
27	25	25	2	I GOT MORE M. WRIGHT, R. RUTHERFORD (J. COLLINS, R. RUTHERFORD)	Cole Deggs And The Lonesome COLUMBIA	25
28	30	31	1	I WANNA FEEL SOMETHING C. BEATHARD, K. BEARD, TADKINS (D. C. LEE, T. LANE)	Trace Adkins CAPITOL NASHVILLE	28
29	28	26	1	THAT KIND OF DAY D. HUFF, C. WISEMAN (S. BUXTON, J. STOVER, G. BARNHILL)	Sarah Buxton LYRIC STREET	28
30	32	30	1	DIRTY GIRL G. FUNDIS (R. RUTHERFORD, T. SHAPIRO)	Terri Clark BNA	28

Third single from "Love, Pain & the Whole Crazy Thing" is single's 15th top 10. Half of the prior 14 reached No. 1.

After winning the top new vocal group trophy at the May 5 ACM Awards, quartet achieves Airpower with its fourth top 20 hit.

Lead single from Aug. 28 release, titled "Family," bows with 885,000 impressions at 36 monitored stations.

THIS WEEK	LAST WEEK	WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
31	37	45	3	EVERYDAY AMERICA B. GALLIMORE, K. E. JSH, J. NET LES, J. NETTLES, K. BUSH, L. CARVER)	Sugarland MERCURY	31
32	33	32	1	FALL K. STEGALL (C. MILLS, S. LEMAIER, E. MINOR)	Clay Walker ASYLUM-CURB	32
33	34	3	8	MEASURE OF A MAN J. STOVER (R. FOS, ERL, E. SAMPSON)	Jack Ingram BIG MACHINE	33
34	35	36	11	FAMOUS IN A SMALL TOWN F. LIDDELL, M. WRLCKE, M. LAMBEFFI, T. HOWARD)	Miranda Lambert COLUMBIA	34
35	40	39	6	ONE OF THE BOYS G. WILSON, J. RICH, M. WRIGHT (G. WILSON, R. RUTHERFORD, G. TEREN)	Gretchen Wilson COLUMBIA	35
36	38	38	11	JUST MIGHT HAVE HER RADIO ON L. REYNOLDS, T. C. LINSON (T. M. LINSON, A. UNDERWOOD)	Trent Tomlinson LYRIC STREET	36
37	HOT SHOT DEBUT	1	1	GREATEST GAINER NEVER WANTED NOTHING MORE B. CANNON, K. CHESNEY (R. BOWMAN, C. STAPLETON)	Kenny Chesney BNA	37
38	42	41	5	ANOTHER SIDE OF YOU M. WRIGHT, B. ROWAN (E. CHAMBERLAIN, J. JOHNSON)	Joe Nichols UNIVERSAL SOUTH	38
39	36	33	14	TENNESSEE J. LEVENTHAL, R. C. POPE (J. HAF)	The Wreckers MAVERICK/WARNER BROS./WRN	33
40	39	37	19	SAY YES D. DRAKE, B. DECKER (B. JAMES, D. CHLITZ, J. TURNER)	Dusty Drake BIG MACHINE	36
41	41	40	13	SHE AIN'T RIGHT D. JOHNSON (N. TERAS, HER, V. CULANEY, W. MOBLEY)	Lee Brice ASYLUM-CURB	40
42	43	43	1	I'LL STAND BY YOU N. LYTHGOE, K. WARWICK, R. CUFTIE (C. HYNDE, B. STEINBERG, T. KELLY)	Carrie Underwood FREMANTLE/19	42
43	44	4E	3	LOST B. GALLIMORE, F. LILL (E. DIOGLARI, M. ALLAN)	Faith Hill WARNER BROS./WRN	41
44	47	4E	4	SUNDAY MORNING IN AMERICA J. STEELE (K. ANDERSON, R. RUTHERFORD, J. STEELE)	Keith Anderson ARISTA NASHVILLE	44
45	45	44	10	DAISY B. GALLIMORE (D. TOLIVER, A. SMITH, C. WARRICK)	Halfway To Hazard MERCURY	43
46	46	51	6	YOU NEVER TAKE ME DANCING R. D. JACKSON, T. FRITT (R. MARK)	Travis Tritt CATEGORY 5	4
47	55	-	2	FREE AND EASY (DOWN THE ROAD I GO) B. BEAVERS (R. HARRINGTON, R. JENSEN, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	47
48	NEW	1	1	PROUD OF THE HOUSE WE BUILT T. BROWN, R. DUNN, K. BIRDOKS (R. BUNN, M. GREEN, T. MCBRIDE)	Brooks & Dunn ARISTA NASHVILLE	48
49	49	-	2	THIS IS MY LIFE M. WRIGHT, P. VASAR (P. VASSAR, T. DOUGLAS)	Phil Vassar UNIVERSAL SOUTH	49
50	52	52	7	THAT SCARES ME M. WRIGHT, J. NIELAN (A. GORLEY, R. RUTHERFORD, G. TEREN)	Van Zant COLUMBIA	48
51	50	57	4	LAST TRAIN FUNNING WE 3 KINGS, F. MYERS (S. WILLIAMS, W. BRANDT, B. BRANOT, F. J. MYERS)	Whiskey Falls MIDAS/NEW REVOLUTION	50
52	48	49	10	YOU'RE GONNA LOVE ME B. CANNON (A. GORLEY, B. SIMPSON)	Chris Young RCA	48
53	53	50	12	MISSING YEARS A. S. MARTIN (PH. DWELL, D. D. BRIEN, D. GRAY)	Little Texas MONTAGE	45
54	60	-	2	MEN BUY THE DRINKS (GIRLS CALL THE SHOTS) L. MILLER (A. SMITH, A. UNDERWOOD)	Steve Holy CURB	5
55	NEW	1	1	NOTHIN' BETTER TO DO D. HUFF (L. RIMELE, D. SHEREMET, D. BROWN)	LeAnn Rimes ASYLUM-CURB	55
56	54	56	5	THE ONE IN THE MIDDLE J. SCAIFE (S. JOHNS, L. TUTTON, J. ELLERS)	Sarah Johns BNA	54
57	47	9	9	WHAT YOU GIVE AWAY V. GILL, J. HOBBS, NIEBANK (V. GILL, A. ANDERSON)	Jinca Gill With Sheryl Crow MCA NASHVILLE	4
58	56	54	10	GOD DON'T MAKE MISTAKES M. BRIGHT (A. PE'RA, J. A. HALLINDEY)	Jamie O'Neal CAPITOL NASHVILLE	47
59	58	53	9	ALL I NEED R. WALKER, JR. (R. TERMINI, S. SMITH, E. HILL)	Donovan Chapman CATEGORY 5	58
60	NEW	1	1	FLIP-FLOP SUMMER B. CANNON, K. CHESNEY (B. JAMES)	Kenny Chesney BNA	60

HITPREDICTOR

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release

ARTIST/Title (Label) (Score)	Chart Rank	ARTIST/Title (Label) (Score)	Chart Rank	ARTIST/Title (Label) (Score)	Chart Rank
EMERSON DRIVE Moments MIDAS (81.8)	1	RODNEY ATKINS These Are My People CURB (75.0)	16	CLAY WALKER Fall ASYLUM-CURB (90.3)	32
BRAD PAISLEY Ticks ARISTA NASHVILLE (85.1)	2	CRAIG MORGAN Tough BROKEN BOW (88.3)	17	JACK INGRAM Measure Of A Man BIG MACHINE (88.2)	33
TRACY LAWRENCE Find Out Who Your Friends Are ROCKY COMFORT (88.4)	4	KELLIE PICKLER I Wonder BNA (84.3)	18	MIRANDA LAMBERT Famous In A Small Town COLUMBIA (75.7)	34
ALAN JACKSON A Woman's Love ARISTA NASHVILLE (88.4)	5	☆ TIM MCGRAW If You're Reading This CURB (94.8)	21	GRETCHEN WILSON One Of The Boys COLUMBIA (76.6)	35
MONTGOMERY GENTRY Lucky Man COLUMBIA (94.7)	6	JASON MICHAEL CARROLL Livin' Our Love Song ARISTA NASHVILLE (88.6)	23	TRENT TOMLINSON Just Might Have Her Radio On LYRIC STREET (75.9)	36
GEORGE STRAIT Wrapped MCA NASHVILLE (89.3)	8	MARTINA MCBRIDE How I Feel RCA (84.3)	24	☆ JOE NICHOLS Another Side Of You UNIVERSAL SOUTH (94.5)	38
JAKE OWEN Startin' With Me RCA (88.2)	11	☆ REBA MCENTIRE Duet With Kelly Clarkson MCA NASHVILLE (93.0)	25	DUSTY DRAKE Say Yes BIG MACHINE (84.0)	40
TIM MCGRAW WITH FAITH HILL I Need You CURB (95.4)	14	TRACE ADKINS I Wanna Feel Something CAPITOL NASHVILLE (85.2)	28	CARRIE UNDERWOOD I'll Stand By You FREMANTLE/19 (84.9)	42
BUCKY COVINGTON A Different World LYRIC STREET (76.7)	15	TERRI CLARK Dirty Girl BNA (79.9)	30	HALFWAY TO HAZARD Daisy MERCURY (84.4)	45

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CANADA'S EMERSON DRIVE PARKS FIRST NO. 1

Canadian group Emerson Drive tops Hot Country Songs for the first time as "Moments" gains 1.6 million impressions and steps 2-1. Previous high was No. 3, where "Fall Into Me" peaked in 2003. That single followed a No. 4 peak for "I Should Be Sleeping" in 2002.

The new No. 1 marks the first independently distributed single to hit the country summit since Heartland's "I Loved Her First" led in the Oct. 20, 2006, issue. Emerson Drive is also the first Canadian export to top the chart since Terri Clark's "Girls Lie Too" did so in the Sept. 11, 2004, issue.

Meanwhile, the lead single from Kenny Chesney's forthcoming "Just Who I Am: Poets & Pirates" album takes the Hot Shot Debut at No. 37. On only three days of airplay during the tracking week, "Never Wanted Nothing More" pops 3.8 million impressions at 56 monitored stations, also good enough for Greatest Gainer honors.

—Wade Jessen



JUN 16 2007 LATIN Billboard

HOT LATIN SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	1	6	#1 DIMELO S. GARRETT, B. KIDD, E. VILESIAS, C. PAUCAR (S. GARRETT, B. KIDD, E. VILESIAS, L. GOMEZ ESCOLAR)	Enrique Iglesias	1
2	3	3	4	SI NOS QUEDARA POCO TIEMPO J. GENTILE (Y. HENRIQUEZ, R. ESPARZA-RUIZ)	Chayanne	1
3	2	2	8	IMPACTO S. STORCH (R. AYALA)	Daddy Yankee	2
4	5	5	20	IGUAL QUE AYER LOS MAGNIFICOS (K. VASQUEZ, J. NIEVES, R. PINA)	R.K.M. & Ken-Y	3
5	23	24	7	GREATEST GAINER OJALA M.A. SOLIS (M.A. SOLIS)	Marco Antonio Solis	5
6	20	45	4	DE TI EXCLUSIVO NOT LISTED (H. PALENCIA CISNEROS)	La Arrolladora Banda El Limon	6
7	7	9	11	DAME UN BESO R. MUNOZ, R. MARTINEZ (VALENTINO)	Intocable	7
8	6	7	13	ERES PARA MI J. VENEGAS, C. LOPEZ (J. VENEGAS, A. TIJOUX)	Julieta Venegas	5
9	10	8	16	MIL HERIDAS A. MACIAS (E. PAZ)	Cuisillos	8
10	22	23	4	QUE ME DES TU CARINO J.L. GUERRA (J.L. GUERRA)	Juan Luis Guerra Y 440	10
11	14	12	7	THE WAY SHE MOVES A. THIAM (FORTIZ, A. THIAM)	Zion Featuring Akon	11
12	25	25	3	ESO Y MAS J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian	12
13	15	10	30	PEGAO WISIN & YANDEL, NESTY (J.L. MORELA, L. VEGUILLA, E.F. PAOLLA)	Wisin & Yandel Featuring Los Vaqueros	6
14	24	21	14	SIENTE EL BOOM DEXTER, D.J. GIANNI (TITO EL BAMBINO, R. ORTIZ, DE LA GHETTO, J. WELLS, D.J. GIANNI)	Tito "El Bambino" Featuring Randy	14
15	11	14	9	TODO CAMBIO M. DOMM, TEMAS (M. DOMM, J.L. ORTEGA)	Camila	11
16	19	17	6	LLORARAS LOS MAGNIFICOS (K. VASQUEZ, J. NIEVES)	R.K.M. & Ken-Y	16
17	13	15	6	TORRE DE BABEL K. SANTANDER, D. BETANCOURT (K. SANTANDER)	David Bisbal	10
18	17	13	19	CADA VEZ QUE PIENSO EN TI A. RAMIREZ CORRAL (E. RODRIGUEZ)	Los Creadores Del Pasito Duraguense De Alfredo Ramirez	3
19	4	4	32	BENDITA TU LUZ F. OLVERA, A. GONZALEZ (F. OLVERA, S. VALLIN)	Mana	1
20	30	31	1	ES COSA DE EL L.E. PAYAN (C.D. SERRANO)	Graciela Beltran	6
21	29	27	11	DON'T MATTER A. THIAM (A. THIAM, A. LAWSON)	Akon	21
22	28	41	4	BASTA YA NOT LISTED (NOT LISTED)	Conjunto Primavera	22
23	18	20	19	Y SI VOLVIERA A NACER NOT LISTED (P. SOSA)	Alegres De La Sierra	18
24	49	-	1	TE VOY A PERDER A. BAQUEIRO (L. GARCIA, A. BAQUEIRO)	Alejandro Fernandez	24
25	36	-	1	BELLA TRACION K. DIOGUARDI, M. ALLAN (B. PEREGRIN, N. PEREGRIN, K. DIOGUARDI, M. ALLAN)	Belinda	25



As Solis plays select shows in the United States and Mexico, his latest sails with a 34% audience increase.



Ricardo Montaner's "Hoy Tengo Ganas De Ti" soars 48-28 as rhythmic remixes gain airplay in Texas and Florida.



First single from Montaner's upcoming "Viento A Favor," due June 26, rises 49-24 with a 55% audience gain.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	16	13	14	DETALLES LOS TIGRES DEL NORTE (N. HERNANDEZ)	Los Tigres Del Norte	4
27	26	19	11	MI CORAZONCITO A. SANTOS, L. SANTOS (A. SANTOS)	Aventura	19
28	48	47	11	HOY TENGO GANAS DE TI A. POSSE (M. GALLARDO)	Ricardo Montaner	23
29	31	36	8	COMO TE VA MI AMOR LOS HOROSCOPOS DE DURANGO (H. ZUNIGA)	Los Horoscops De Durango	28
30	34	30	6	ME DUELE AMARTE K. CIBRIAN (T. LENOX, D. CRUZ SANCHEZ)	Reik	30
31	33	43	4	POR AMARTE ASI O. URBINA, JR., R. URBINA, R. AVITIA (E. REYES, A. MONTALBAN)	Alacranes Musical	31
32	32	32	13	BEAUTIFUL LIAR/BELLO EMBUSTERO STARGATE, B. KNOWLES, S. MEBARAK R. (B. KNOWLES, M. S. ERKSEN, T. HERMANSEN, A. GHOST, D. ENCH)	Beyonce & Shakira	10
33	44	38	5	QUIZAS URBA (T. FELICIANO)	Tony Dize	33
34	40	-	2	Y TODAVIA J.L. PAGAN (M. MATTOS, A. ELIAS)	Yolanda Monge	34
35	27	28	8	NENA C. JEAN, M. BOSE (M.G. BOSE, E. ALDRIGHETTI, V. LEROVANTE)	Miguel Bose Featuring Paulina Rubio	27
36	37	35	3	NO TE VEO NOT LISTED (NOT LISTED)	Casa De Leones	35
37	42	33	17	QUE LLOREN M. PESANTE (M. I. PESANTE)	Ivy Queen	10
38	HOT SHOT DEBUT	1	1	DUELE (CRAZY) L. CERONI (L. DOSSER, P. BARRY, K. M. IBAR)	Kalimba	38
39	RE-ENTRY	2	2	SERA M. DOMM, TEMAS (I. CHESTER, R. MONTANER)	Sin Bandera	39
40	RE-ENTRY	11	11	TE LO AGRADEZCO, PERO NO A. SANZ, L. PEREZ (A. SANZ)	Alejandro Sanz Featuring Shakira	1
41	45	40	17	LA LLAVE DE MI CORAZON J.L. GUERRA (J.L. GUERRA)	Juan Luis Guerra Y 440	1
42	39	34	19	NO TE PIDO FLORES A. MUNERA, J. GAVIRIA (J. GAVIRIA)	Fanny Lu	16
43	RE-ENTRY	2	2	LO MEJOR DE TU VIDA A. POSSE (A. A. BENGBEDER CASAS, M. ALEJANDRO)	Alexandre Pires	43
44	NEW	-	1	A TI SI PUEDO DECIRTE NOT LISTED (J. SAN ROMAN)	El Chapo De Sinaloa	44
45	NEW	-	1	HACE TIEMPO B. OSSA (FONSECA, W. CASTILLO)	Fonseca	45
46	46	-	2	MAS QUE TU AMIGO S. GEORGE, O. GALE (M.A. SOLIS)	Tito Nieves	46
47	NEW	-	1	AHORQA QUE TE VAS A. AVILA (P. DOMINGUEZ VILLARRUBIA, J.L. VARGAS)	La 5A Estacion	47
48	NEW	-	1	LA FOTO SE ME BORRO E. CRESPO, R. CORA (E. CRESPO, R. CORA)	Elvis Crespo	48
49	50	42	18	UN IDIOTA COMO YO O. I. TRIVINO, D. LOPEZ JR. (M.A. PEREZ, R. TRIVIZO)	Duelo	8
50	NEW	-	1	MIRAME NOT LISTED (B. DANZA)	Jenni Rivera	50

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	2	#1 ALACRANES MUSICAL	Ahora Y Siempre	1	1
2	2	2	9	GREATEST GAINER VICENTE FERNANDEZ	Historia De Un Idol	1	1
3	4	3	3	MARCO ANTONIO SOLIS	La Mejor... Coleccion	3	3
4	3	1	34	LUNY TUNES & TAINY	Mas Flow: Los Benjamins	1	1
5	6	5	24	AVENTURA	K.O.B.: Live	2	2
6	9	8	4	MANA	Amar Es Combatir	2	1
7	8	4	16	JENNIFER LOPEZ	Como Ama Una Mujer	1	1
8	10	6	6	CALLE 13	Residente O Visitante	1	1
9	5	23	9	JENNI RIVERA	Mi Vida Loca	2	2
10	15	16	4	LOS TUCANES DE TJUANA	La Mejor... Coleccion De Corridos	10	10
11	11	10	16	IVY QUEEN	Sentimiento	4	4
12	14	13	9	A.B. QUINTANILLA III PRESENTS KUMBA KINGS	Greatest Hits Album Versions	7	7
13	13	12	12	VALENTIN ELIZALDE	Vencedor	1	1
14	7	7	7	R.K.M. & KEN-Y	Commemorative Edition	4	4
15	16	22	15	ROBERTO CARLOS	Grandes Exitos	15	15
16	12	15	11	MIGUEL BOSE	Papito	6	6
17	17	17	15	DON OMAR	King Of Kings	1	1
18	18	14	11	LOS CREADORES DEL PASITO DURAGUENSE DE ALFREDO RAMIREZ	Fleco, Fleco Mis Creadores	1	1
19	22	18	10	GRUPO BRYNDIS	Solo Pienso En Ti	1	1
20	32	35	7	CUISILLOS	Mil Heridas	15	15
21	20	20	14	XTREME	Haciendo Historia	13	13
22	25	26	3	PATRULLA 81	En Concierto	22	22
23	19	11	11	JUAN LUIS GUERRA Y 440	La Llave De Mi Corazon	1	1
24	26	24	11	BRONCO / LOS BUKIS / LOS TEMERARIOS	B.B.T. 2	10	10
25	21	9	8	CHAYANNE	Mi Tiempo	2	2

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	24	25	6	BANDA GUASAVENA	Dedicado A Ti	11	11
27	28	28	11	WISIN & YANDEL	Pa'l Mundo	1	1
28	54	37	5	PAGE SETTER ALACRANES MUSICAL	Linea De Oro	28	28
29	30	21	14	LOS CUATES DE SINALOA	Puro Sierreno Bravo	13	13
30	44	44	11	LOS TERRIBLES DEL NORTE	30 Corridos: Historias Nortenas	26	26
31	33	33	10	VARIOUS ARTISTS	WY Records Presents: Los Vaqueros	2	2
32	29	29	10	LOS TIGRES DEL NORTE	Detalles Y Emociones	2	2
33	41	34	17	MONCHY & ALEXANDRA	Exitos	11	11
34	31	30	14	MARCO ANTONIO SOLIS	La Historia Continua... Parte III	1	1
35	35	38	46	JULIETA VENEGAS	Limon Y Sal	8	8
36	37	32	7	BETO QUINTANILLA	Tragedias Reales De La Vida	10	10
37	43	45	5	CAMILA	Todo Cambio	37	37
38	45	42	17	LOS HUMILDES VS. LA MIGRA	Los Humildes Vs. La Migra	38	38
39	HOT SHOT DEBUT	1	1	VARIOUS ARTISTS	30 Bachatas Pegaditas: Lo Nuevo Y Lo Mejor 2007	39	39
40	40	40	17	LOS CAMINANTES	La Historia... Lo Mas Chulo, Chulo, Chulo	2	2
41	61	62	22	EL CHAPO DE SINALOA	La Noche Perfecta	22	22
42	42	41	18	VALENTIN ELIZALDE	Lobo Domesticado	2	2
43	38	-	1	JOSE JOSE	Mis Duetos	38	38
44	53	49	32	BRONCO / LOS BUKIS / LOS TEMERARIOS	BBT	7	7
45	64	48	5	LOS TEMERARIOS	Linea De Oro	45	45
46	51	56	14	R.K.M. & KEN-Y	Masterpiece: Nuestra Obra Maestra	2	2
47	46	63	77	DADDY YANKEE	Barrio Fino: En Directo	1	1
48	36	27	14	TITO NIEVES	Canciones Clasicas De Marco Antonio Solis	23	23
49	27	31	30	RICKY MARTIN	Ricky Martin: MTV Unplugged	1	1
50	63	71	44	LOS BUKIS	30 Recuerdos	6	6

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	48	-	2	BANDA MACHOS	A Pesar De Todo...	48	48
52	23	-	2	FRANCISCO EL CHICO ELIZALDE	De Un Elizalde Para Un Elizalde	23	23
53	57	65	28	RBD	Celestial	1	1
54	59	51	10	VARIOUS ARTISTS	30 Corridos: Muy Perrones	24	24
55	56	46	39	LA 5A ESTACION	El Mundo Se Equivoca	13	13
56	71	57	13	ALACRANES MUSICAL	La Mejor... Coleccion	16	16
57	47	47	30	ANA GABRIEL	La Reina Canta A Mexico	9	9
58	RE-ENTRY	33	33	RAMON AYALA Y SUS BRAVOS DEL NORTE	30 Corridos: Historias Nortenas	16	16
59	49	43	10	VARIOUS ARTISTS	Don Omar Presenta: El Pentagono	7	7
60	55	36	17	RICARDO MONTANER	Las Mejores Canciones Del Mundo	23	23
61	RE-ENTRY	3	3	JOSE ALFREDO JIMENEZ	Tesoros De Coleccion: 30 Grandes Canciones	61	61
62	65	61	2	LOS HOROSCOPOS DE DURANGO	Desatados	4	4
63	60	53	8	CONJUNTO ATARDECER	Las #1 De Los No. 1. Del Pasito Duranguense	17	17
64	69	59	14	KINTO SOL	Los Hijos Del Maiz	30	30
65	50	50	63	ANDREA BOCELLI	Amor	2	2
66	RE-ENTRY	3	3	GRUPO BRYNDIS	Remezclados Y Remasterizados	66	66
67	34	-	2	TIERRA CALI	Enamorado De Ti: Edicion Especial	34	34
68	67	69	28	VARIOUS ARTISTS	NOW Latino 2	2	2
69	66	70	34	A.B. QUINTANILLA III PRESENTS KUMBA ALL STARS	From Kumbas Kings To Kumbas All Stars	2	2
70	RE-ENTRY	24	24	VALENTIN ELIZALDE	En Vivo Vol. II	21	21
71	70	58	18	DIANA REYES	Te Voy A Mostrar	5	5
72	RE-ENTRY	1	1	RAZA OBRERA	Linea De Oro: Caliente, Caliente Y Muchos Exitos Mas...	72	72
73	RE-ENTRY	10	10	JENNI RIVERA	Parrandera, Rebelde Y Atravida	10	10
74	74	19	3	JAE-P/KINTO SOL	Encuentros Musicales	19	19
75	62	-	2	KALIMBA	NegroKlaro	62	62

LATIN

LATIN AIRPLAY

POP		
THIS WEEK	LAST WEEK	TITLE
1	1	SI NOS QUEDARA POCO TIEMPO CHAYANNE (SONY BMG NORTE)
2	2	DIMELO ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
3	3	TODO CAMBIO CAMILA (SONY BMG NORTE)
4	8	ME MUERO LA SA ESTACION (SONY BMG NORTE)
5	15	TE VOY A PERDER ALEJANDRO FERNANDEZ (SONY BMG NORTE)
6	6	ERES PARA MI JULIETA VENEGAS (SONY BMG NORTE)
7	9	QUE ME DES TU CARINO JUAN LUIS GUERRA Y 440 (EMI TELEVISION)
8	4	TU RECUERDO RICKY MARTIN FEAT. LA MARI DE CHAMBAO Y TOMMY TORRES (SONY BMG NORTE)
9	13	OJALA MARCO ANTONIO SOLIS (FONOVISA)
10	23	HOY TENGO GANAS DE TI RICARDO MONTANER (EMI TELEVISION)
11	11	ME DUELE AMARTE RENA (SONY BMG NORTE)
12	7	NENA MIGUEL BOSE FEATURING PAULINA RUBIO (WARNER LATINA)
13	5	BENDITA TU LUZ MANA (WARNER LATINA)
14	20	DUELE (CRAZY) KALIMBA (SONY BMG NORTE)
15	8	TORRE DE BABEL DAVID BISBAL (VALE/UNIVERSAL LATINO)

RHYTHM

THIS WEEK	LAST WEEK	TITLE
1	1	IMPACTO DADDY YANKEE FEATURING FERGIE (EL CARTEL/INTERSCOPE)
2	3	IGUAL QUE AYER R.K.M. & KEN-Y (PINA/UNIVERSAL LATINO)
3	5	THE WAY SHE MOVES ZION FEATURING AKON (CMG/UNIVERSAL MOTOWN)
4	4	SIENTE EL BOOM TITO "EL BAMBINO" FEATURING RANDY (EMI TELEVISION)
5	2	SOLA HECTOR "EL FATHER" (VI/MACHETE)
6	7	DON'T MATTER AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
7	6	PEGAO WISIN & YANDEL FEATURING LOS VAQUEROS (WY/MACHETE)
8	8	LLORARAS R.K.M. & KEN-Y (UNIVERSAL LATINO)
9	11	QUIZAS TONY DIZE (WY/MACHETE)
10	9	DIMELO ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
11	13	QUE LLOREN IVY QUEEN (UNIVISION)
12	19	APARENTEMENTE YAGA Y MACKIE FEAT. ARCANGEL Y DE LA GHEITO (LA CALLE/UNIVISION)
13	14	DALE PA' TRA (BACK IT UP) NOTCH (CINCO POR CINCO/MACHETE)
14	15	LOS INFIELES AVENTURA (PREMIUM LATIN)
15	12	NO TE VEO CASA DE LEONES (WARNER LATINA)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE
1	6	DE TI EXCLUSIVO LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
2	1	DAME UN BESO INTOCABLE (EMI TELEVISION)
3	2	MIL HERIDAS CUISILLOS (MUSART/BALBDA)
4	4	CADA VEZ QUE PIENSO EN TI LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)
5	9	ES COSA DE EL GRACIELA BELTRAN (UNIVISION)
6	7	DIME QUIEN ES LOS RIELEROS DEL NORTE (FONOVISA)
7	5	Y SI VOLVIERA A NACER ALEGRES DE LA SIERRA (EDIMONSA/VIVA)
8	14	ESO Y MAS JOAN SEBASTIAN (MUSART/BALBDA)
9	10	LA NOCHE PERFECTA EL CHAPO DE SINALOA (DISA)
10	8	BASTA YA CONJUNTO PRIMAVERA (FONOVISA)
11	3	DETALLES LOS TIGRES DEL NORTE (FONOVISA)
12	1	COMO TE VA MI AMOR LOS HOROSCOPOS DE DURANGE (DISA)
13	12	POR AMARTE ASI ALACRANES MUSICAL (UNIVISION)
14	13	ESE CONJUNTO PRIMAVERA (FONOVISA)
15	25	OJALA MARCO ANTONIO SOLIS (FONOVISA)

LATIN ALBUMS

POP		
THIS WEEK	LAST WEEK	TITLE
1	1	MARCO ANTONIO SOLIS LA MEJOR... COLECCION (FONOVISA/UG)
2	3	MANA AMAR ES COMBATIR (WARNER LATINA)
3	2	JENNIFER LOPEZ COMO AMA UNA MUJER (EPIC/SONY BMG NORTE)
4	5	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS GREATEST HITS ALBUM VERSIONS (EMI TELEVISION)
5	6	ROBERTO CARLOS GRANDES EXITOS (DISCOS 605/SONY BMG NORTE)
6	4	MIGUEL BOSE PAPITO (WARNER LATINA)
7	7	CHAYANNE MI TIEMPO (SONY BMG NORTE)
8	9	MARCO ANTONIO SOLIS LA HISTORIA CONTINUA... PARTE III (FONOVISA/UG)
9	10	JULIETA VENEGAS LIMON Y SAL (SONY BMG NORTE)
10	12	CAMILA TODO CAMBIO (SONY BMG NORTE)
11	11	JOSE JOSE MIS DUELOS (DISCOS 605/SONY BMG NORTE)
12	8	RICKY MARTIN RICKY MARTIN: MTV UNPLUGGED (SONY BMG NORTE)
13	17	RBD CELESTIAL (EMI TELEVISION/VIRGIN)
14	16	LA SA ESTACION EL MUNDO SE EQUIVOCA (SONY BMG NORTE)
15	15	RICARDO MONTANER LAS MEJORES CANCIONES DEL MUNDO (EMI TELEVISION)

RHYTHM

THIS WEEK	LAST WEEK	TITLE
1	1	LUNY TUNES & TAINY MAS FLOW: LOS BENJAMINS (MAS FLOW/MACHETE)
2	3	CALLE 13 RESIDENTE O VISITANTE (SONY BMG NORTE)
3	4	IVY QUEEN SENTIMIENTO (UNIVISION/UG)
4	2	R.K.M. & KEN-Y COMMEMORATIVE EDITION (PINA/UNIVERSAL LATINO)
5	5	DON OMAR KING OF KINGS (VI/MACHETE)
6	6	WISIN & YANDEL PAL MUNDO (MACHETE)
7	7	VARIOUS ARTISTS WY RECORDS PRESENTS: LOS VAQUEROS (WY/MACHETE)
8	11	R.K.M. & KEN-Y MASTERPIECE: NUESTRA OBRA MAESTRA (PINA/UNIVERSAL LATINO)
9	9	DADDY YANKEE BARRIO FINO: EN DIRECTO (EL CARTEL/INTERSCOPE)
10	10	VARIOUS ARTISTS DON OMAR PRESENTA: EL PENTAGONO (VI/MACHETE)
11	12	KINTO SOL LOS HIJOS DEL MAIZ (UNIVISION/UG)
12	14	JAE-P/KINTO SOL CENTROS MUSICALES (UNIVISION/UG)
13	15	HECTOR "EL FATHER" THE BAD BOY (VI/MACHETE)
14	14	DADDY YANKEE EL CARTEL: THE BIG BOSS (EL CARTEL/INTERSCOPE)
15	8	MIGUELITO MAS GRANDE QUE TU (W&D/EL CARTEL/MACHETE)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE
1	1	ALACRANES MUSICAL AHORA Y SIEMPRE (UNIVISION/UG)
2	2	VICENTE FERNANDEZ HISTORIA DE UN IDOLO (DISCOS 605/SONY BMG NORTE)
3	3	JENNI RIVERA MI VIDA LOCA (FONOVISA/UG)
4	5	LOS TUCANES DE TIJUANA LA MEJOR... COLECCION DE CORRIDOS (UNIVISION/UG)
5	4	VALENTIN ELIZALDE VENCEDOR (UNIVERSAL LATINO)
6	6	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ RECIO, RECIO MIS CREADORES (DISA)
7	7	GRUPO BRYNDIS SOLO PIENSO EN TI (DISA)
8	14	CUISILLOS MIL HERIDAS (MUSART/BALBDA)
9	10	PATRULLA 81 EN CONCIERTO (DISA)
10	11	BRONCO / LOS BUKIS / LOS TEMERARIOS B.B.T. 2 (FONOVISA/UG)
11	9	BANDA GUASAVENA DEDICADO A TI (STARMEX/UNIVERSAL LATINO)
12	12	ALACRANES MUSICAL LINEA DE ORO (DISA)
13	13	LOS CUATES DE SINALOA PURO SIERRENO BRAVO (SONY BMG NORTE)
14	19	LOS TERRIBLES DEL NORTE 30 CORRIDOS: HISTORIAS NORLENAS (FREDDIE)
15	12	LOS TIGRES DEL NORTE DETALLES Y EMOCIONES (FONOVISA/UG)

Billboard DANCE

JUN 16 2007

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	9	1	I WANT YOUR LOVE JODY WATLEY AVITONE PROMO/PEACE BISQUIT
2	11	3	YOU'RE THE ONE DNO MINDTRAIN PROMO/ASTRALWERKS
3	6	1	QUE HICISTE JENNIFER LOPEZ EPIC/SONY BMG NORTE PROMO
4	6	3	4 IN THE MORNING GWEN STEFANI INTERSCOPE PROMO
5	10	1	HE'S ALIVE A GIRL CALLED JANE ISLAND PROMO/DJMG
6	5	3	ALL GOOD THINGS (COME TO AN END) NELLY FURTADO MOSLEY PROMO/GEFFEN
7	8	3	I COULD FALL IN LOVE WITH YOU ERASURE MUTE 9354
8	9	0	FOREVER ALYSON MI MEDIA PROMO
9	6	4	ALL AROUND THE WORLD LIONEL RICHIE ISLAND PROMO/DJMG
10	12	1	CHANGE KIMBERLEY LOCKE CURB PROMO
11	4	6	RAPTURE 2007 IIO MADE PROMO
12	3	1	GLAMOROUS FERGIE FEAT. LUDACRIS WILLIAMS AM PROMOTION/INTERSCOPE
13	12	1	READ MY MIND THE KILLERS ISLAND PROMO/DJMG
14	9	7	BEAUTIFUL LIAR BEYONCE & SHAKIRA MUSIC WORLD PROMO/COLUMBIA
15	6	7	ALIVE TIM REX EXPERIMENT FEAT. GRAZIELA A REXHOUSE PROMO
16	4	20	MY DESTINY KIM ENGLISH NERVOUS PROMO
17	5	18	CAN'T KEEP IT A SECRET JACINTA CHUNKY PROMO/MUSIC PLANT
18	5	19	CANDYMAN CHRISTINA AGUILERA RCA PROMO/RMG
19	3	25	ROLLERCOASTER ERIKA JAYNE RM RECORDS PROMO
20	5	23	WISH UPON A DOG STAR PERRY FARRELL'S SATELLITE PARTY COLUMBIA PROMO
21	12	15	PEGATE RICKY MARTIN SONY BMG NORTE PROMO
22	6	21	BEAUTIFUL DAY MATT DAREY TWISTED PROMO/KOCH
23	4	26	DO YOU KNOW? (THE PING PONG SONG) ENRIQUE IGLESIAS UNIVERSAL LATINO PROMO/INTERSCOPE
24	9	12	ICE BOX OHARION T.O.G. PROMO/COLUMBIA
25	2	36	POWER PICK UMBRELLA RIHANNA FEAT. JAY-Z SRP/DEF JAM PROMO/DJMG

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
26	3	29	PUT YA BODY IN IT LOVE TATTOO FLY MUSIC IMPORT
27	7	28	DARK TERRITORY JUNKIE XL NETTWERK PROMO
28	3	33	I CAN'T WAIT DIANNE WESLEY DIVISION X PROMO/GOSSIP
29	2	39	DEFYING GRAVITY JONNA MENZEL REPRISE PROMO/WARNER BROS.
30	3	34	QUE LLOREN IVY QUEEN UNIVISION PROMO
31	8	22	MAKE IT HAPPEN MAYA AZUCENA KULT PROMO
32	3	35	CAN'T HELP MYSELF KACI CURB PROMO
33	2	42	BECAUSE OF YOU NE-YO DEF JAM PROMO/DJMG
34	2	27	WITH LOVE HILARY DUFF HOLLYWOOD PROMO
35	3	24	SPOTLIGHT AMADOR & CARRILLO FEAT. GEORGIA NICOLE MOCHCO PROMO/PROMO
36	7	32	IN THE CLOUDS UNDER THE INFLUENCE OF GIANTS ISLAND PROMO/DJMG
37	7	37	LOST AND FOUND DELETERIUM NETTWERK PROMO
38	2	41	I JUST DIED IN YOUR ARMS TONIGHT LEANA SWEDISH DIVA PROMO
39	NEW	39	MAKES ME WONDER MAROON 5 A&M/OCTONE PROMO/INTERSCOPE
40	4	38	ROTATION RANDY FRIESS FEATURING V BUTTERFLY HMP5 PROMO
41	14	30	GIMME GIMME (DISCO SHIMMY) FRANKIE KNUCKLES NOICE! PROMO
42	7	40	EVENLY LENA DALLMAN 1434
43	13	37	AUTOMATIC ULTRA NATE SILVER LABEL PROMO/TOMMY BOY
44	11	31	C'MON C'MON TRICKY BIZNISS FEAT. TRICKY REISS ESNTON SILVER PROMO
45	10	43	DEEPER LOVE EDDIE THONEICK FEAT. BERGET LEWIS CR2 PROMO/AMATO
46	16	44	IT'S MY LIFE S-BLUSH C.J. PROMO
47	15	4E	I WANT TO LIVE DEEPAE RED STICK PROMO/STRICTLY RHYTHM
48	15	4E	RISE SAMANTHA JAMES OM PROMO
49	17	47	DISCOTECH YOUNG LOVE ISLAND PROMO/DJMG
50	15	4E	WHAT GOES AROUND... COMES AROUND JUSTIN TIMBERLAKE JIVE PROMO/ZOMBA

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST
1	4	1	BJORK VOLTA ELEKTRA/ATLANTIC 135868/AG
2	2	3	JOHNNY BUDZ & CATO K ULTRA.WEEKEND 3 ULTRA 1532
3	2	2	ERASURE LIGHT AT THE END OF THE WORLD MUTE 9355
4	8	5	TIESTO ELEMENTS OF LIFE MAGIC MUZIK 1515/ULTRA
5	3	4	JOHNNY VICIOUS THRIVEMIX PRESENTS: DANCE ANTHEMS THRIVEDANCE 90730/THRIVE
6	57	6	GNARLS BARKLEY ST. ELSEWHERE DOWNTOWN 7000*/ATLANTIC
7	83	8	IMOGEN HEAP SPEAK FOR YOURSELF RCA VICTOR 72532
8	11	7	LCD SOUNDSYSTEM SOUND OF SILVER DFA 85114/CAPTOL
9	29	9	DEPECHE MODE THE BEST OF DEPECHE MODE VOLUME 1 (REMASTERED) REPRISE 465/WARNER BROS.
10	30	14	THE COUNTDOWN SINGERS FOREVER DISCO MADACY SPECIAL PRODUCTS 52379/MADACY
11	82	15	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS. 49460*
12	19	13	THE RIDDLER & TREVOR SIMPSON ULTRA.DANCE 08 ULTRA 1485
13	13	12	AIR POCKET SYMPHONY AIRCHEOLOGY 83761*/ASTRALWERKS
14	2	11	ATB TRILogy WATER MUSIC DANCE 060717/VARESE SARABANDE
15	2	10	VARIOUS ARTISTS MOTOWN REMIXED: VOL. 2 MOTOWN 008589/UME
16	4	16	NEWSBOYS GO: REMIXED INPOP 71394
17	19	17	THE GOOD, THE BAD & THE QUEEN THE GOOD, THE BAD & THE QUEEN PARLOPHONE 73067A/PFGEN
18	67	20	CASCADA EVERYTIME WE TOUCH ROBBINS 75064
19	18	21	VARIOUS ARTISTS FOREVER FREESTYLE RAZOR & THE 89147
20	35	25	ENIGMA A POSTERIORI VIRGIN 69994
21	RE-ENTRY	21	DJ SKRIBBLE / VIC LATINO THRIVEMIX3 THRIVEDANCE 90738/THRIVE
22	RE-ENTRY	22	DAFT PUNK MUSIQUE VOL. 1. 1993-2005 VIRGIN 58405
23	13	18	!!! (CHK CHK CHK) MYTH TAKES WARP 154*
24	RE-ENTRY	24	SCISSOR SISTERS TA-DAH UNIVERSAL MOTOWN 007499*/UMRG
25	RE-ENTRY	25	JOHNNY VICIOUS THRIVEMIX PRESENTS: ELECTRO THRIVEDANCE 9076*/THRIVE

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	10	1	THE WORLD IS MINE DAVID GUETTA FEAT. JD DAVIS PERFECT3/ULTRA
2	14	2	CRY FOR YOU SEPTEMBER ROBBINS
3	9	3	REHAB AMY WINEHOUSE UNIVERSAL REPUBLIC
4	3	7	UMBRELLA RIHANNA FEATURING JAY-Z SRP/DEF JAM/DJMG
5	12	3	WITH LOVE HILARY DUFF HOLLYWOOD
6	8	8	PUT 'EM UP EDUN ROBBINS
7	14	6	I CAN'T TAKE IT LOLA SOBE
8	14	8	THE CREEPS CAMILLE JONES SILVER LABEL/TOMMY BOY
9	13	9	READ MY MIND THE KILLERS ISLAND/DJMG
10	13	10	CHANGES SHAY LAKE FEATURING LAURA V ROBBINS
11	21	5	LET IT RAIN NELLY FURTADO MOSLEY/GEFFEN
12	2	11	NEVER AGAIN KELLY CLARKSON RCA/RMG
13	3	11	IN THE DARK TIESTO MAGIC MUZIK/ULTRA
14	5	11	SORRY KASKADE ULTRA
15	7	12	MAKES ME WONDER MAROON 5 A&M/OCTONE/INTERSCOPE
16	4	13	FEEL TOGETHER BEN MACKLIN FEATURING TIGER LILY NERVOUS
17	8	13	S.O.S. STONEBRIDGE STONEY BAY
18	11	17	BEAUTIFUL DAY MATT DAREY DAREY PRODUCTS/TWISTED/KOCH
19	3	21	ALL OF YOUR LOVE HELLOGOODBYE DRIVE-THRU/SANCTUARY
20	2	20	GRACE KELLY MIKA CASABLANCA/UNIVERSAL REPUBLIC
21	4	21	SOUNDZ OF FREEDOM BOB SINCLAIR YELLOW
22	2	22	BECAUSE OF YOU NE-YO DEF JAM/DJMG
23	RE-ENTRY	23	BORDERLINE MICHAEL GRAY ULTRA
24	NEW	24	WHINE UP KAT DELUNA FEATURING ELEPHANT MAN EPIC
25	NEW	25	BECAUSE OF YOU LINDA O AMATHUS


HITS OF THE WORLD THE Billboard

JUN 16 2007

JAPAN 		
SINGLES		
THIS WEEK	LAST WEEK	(SOUNDCAN JAPAN) JUNE 5, 2007
NEW		SEVENTH HEAVEN L'ARC EN CIEL KIOON
2	NEW	SHIAWASE AIKO PONY CANYON
3	NEW	ENDSCAPE (FIRST LTD VERSION) LIVERWORLD SONY
4	1	ASHITA HARERU KANA (FIRST LTD VERSION) KEISUKE KUWATA VICTOR
5	NEW	ITOSHI NO NAPORITAN (FIRST VERSION/DVD) TRIO THE
6	NEW	JUBILEE KURURI VICTOR
7	NEW	EVERYHOME CHIHIRO ONIZUKA UNIVERSAL
8	NEW	KOI-SHIYOU (FIRST LTD VERSION) LEAH DIZON VICTOR
16		AI UTA (FIRST LTD VERSION) GREENE UNIVERSAL
10	5	CHIPOKE NA YUKI FUNKY MONKEY BABYS DREA


FRANCE 		
SINGLES		
THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE) JUNE 5, 2007
1	NEW	DOUBLE JE CHRISTOPHE WILLEM VOGUE
2	NEW	PRINCESS NZH HEBEN
3	1	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN
4	NEW	SEXY GIRL CLARA MORGANE COLUMBIA
5	2	ARE U READY? PAKITO PAN ULM
6	12	UBERS ENDE DER WELT - READY SET GO TOKIO HOTEL ISLAND
7	5	GIRLFRIEND AVRIL LAVIGNE RCA
8	6	BEAUTIFUL LIAR BEYONCE & SHAKIRA MUSIC WORLD/COLUMBIA
9	7	3EME SEXE/SHOULD I STAY OR SHOULD I GO NOUVELLE STAR VOGUE
10	NEW	JSUIS BLANC KAMINI RCA

ITALY 		
SINGLES		
THIS WEEK	LAST WEEK	(FIMI/NIELSEN) JUNE 4, 2007
1	1	VASCO EXTENDED PLAY VASCO ROSSI CAPITOL
2	NEW	PARLAMI D'AMORE NEGRAMARO SUGAR
3	NEW	UMBRELLA RIHANNA FT. JAY-Z SRP/DEF JAM
4	NEW	TORNO SUBITO MAX PEZZALI ATLANTIC
5	3	BEAUTIFUL LIAR BEYONCE & SHAKIRA COLUMBIA
6	NEW	(YOU WANT TO) MAKE A MEMORY BON JOVI ISLAND
7	4	LA GIUNGLA DEGLI ANIMALI BEBE LILLY NEW
8	2	BRUCI LA CITTA' IRENE GRANDI ATLANTIC
9	14	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN
10	12	QUE HICISTE JENNIFER LOPEZ EPIC


NORWAY 		
SINGLES		
THIS WEEK	LAST WEEK	(VERDENS GANG NORWAY) JUNE 5, 2007
1	2	UMBRELLA RIHANNA FT. JAY-Z SRP/DEF JAM
2	4	BEAUTIFUL LIAR BEYONCE & SHAKIRA MUSIC WORLD/COLUMBIA
3	1	GRACE KELLY MIKA CASABLANCA/ISLAND
4	5	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN
5	6	THE SWEET ESCAPE GWEN STEFANI FT. AKON INTERSCOPE

ALBUMS		
THIS WEEK	LAST WEEK	
1	1	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.
2	NEW	CHRIS CORNELL CARRY ON INTERSCOPE
3	3	MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND
4	4	NELLY FURTADO LOOSE MOSLEY/GEFFEN
5	11	GWEN STEFANI THE SWEET ESCAPE INTERSCOPE

UNITED KINGDOM 		
SINGLES		
THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.) JUNE 3, 2007
1	1	UMBRELLA RIHANNA FT. JAY-Z SRP/DEF JAM
2	9	REAL GIRL MUTYA BUENA FOURTH & BROADWAY/ISLAND
3	3	BEAUTIFUL LIAR BEYONCE & SHAKIRA COLUMBIA
4	4	HERE (IN YOUR ARMS) HELLOGOODBYE DRIVE THRU
5	2	MAKES ME WONDER MAROON 5 A&M/OCTONE/INTERSCOPE
6	5	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA GYM CLASS HEROES DECA/DANCE/FULLED BY RAMEN
7	8	GIVE IT TO ME TIMBALAND FT. N. FURTADO & J. TIMBERLAKE MOSLEY/BLACKGROUND/INTERSCOPE
8	33	EITHER WAY THE TWANG B UNIQUE/POLYDOR
NEW		THE GIRLS CALVIN HARRIS COLUMBIA
10	6	DON'T MATTER AKON KONVICT/UPFRONT/SRC/UNIVERSAL

AUSTRALIA 		
SINGLES		
THIS WEEK	LAST WEEK	(ARIA) JUNE 3, 2007
1	NEW	UMBRELLA RIHANNA FT. JAY-Z SRP/DEF JAM
2	1	GIRLFRIEND AVRIL LAVIGNE RCA
3	3	CANDYMAN CHRISTINA AGUILERA RCA
4	2	GLAMOROUS FERGIE FT. LUACRIS WILL.I.AM/A&M/INTERSCOPE
5	NEW	NEVER AGAIN KELLY CLARKSON RCA
6	6	GRACE KELLY MIKA CASABLANCA/ISLAND
7	5	LEAVE ME ALONE (I'M LONELY) PINK LAFACE/ZOMBA
8	4	20 GOOD REASONS THIRSTY MERC WEA
9	7	MAKES ME WONDER MAROON 5 A&M
10	12	THE OTHERS TV ROCK VS DUKES OF WINDSOR SONY BMG


SPAIN 		
SINGLES		
THIS WEEK	LAST WEEK	(PROMUSICAE/MEDIA) JUNE 6, 2007
1	2	LOS RAPEROS NUNCA NUEREN SHOTTA BDA
2	1	DEJANDONOS LLEVAR CHLOE WARNER
3	3	HIMNO OFICIAL DEL SEVILLA FC EL ARREBATO CAPITOL
4	10	SILENT WORDS PEOPLE ART BIT
5	7	COMO EN UN MAR ETERNO HANNA UNIVERSAL
6	NEW	DESTINATION CALABRIA ALEX GAUDINO FT. CRYSTAL WATERS DATA
7	6	CUATRO CANCIONES LOS RONALDOS SUBTERFUGE
8	4	MICROMANIA TATA GOLOSA BLANCO Y NEGRO
9	5	THE MOMENT YOUR BELIEVE MELANIE C. RED GIRL
10	9	AL FINAL DE LA PALMERA RAFA GONZALEZ-SERNA UNIVERSAL

DENMARK 		
SINGLES		
THIS WEEK	LAST WEEK	(IFPI/NIELSEN MARKETING RESEARCH) JUNE 5, 2007
1	1	UMBRELLA RIHANNA FT. JAY-Z SRP/DEF JAM
2	4	MOAN TRENTEMOLLER FT. ANE TROLLE ALARM/MBO
3	3	10,000 NIGHTS OF THUNDER ALPHAHEAT COPENHAGEN
4	2	DET DU KAN THOMAS FURMIG VS KNA CONNECTED PHATPHASE
5	11	I'LL KILL HER SOKD OVERSEAS ROCK

ALBUMS		
THIS WEEK	LAST WEEK	
1	1	RUNRIG EVERYTHING YOU SEE RIDGE
2	2	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.
3	7	AMY WINEHOUSE BLACK ALBUM ISLAND
4	5	JOHNNY LOGAN THE IRISH CONNECTION MY WAY
5	3	ELTON JOHN ROCKET MAN - THE DEFINITIVE HITS MERCURY

GERMANY 		
SINGLES		
THIS WEEK	LAST WEEK	(MEDIA CONTROL) JUNE 5, 2007
1	NEW	UMBRELLA RIHANNA FT. JAY-Z SRP/DEF JAM
2	1	NOW OR NEVER MARK MEDLOCK COLUMBIA
3	2	EIN STERN (DER DEINEN NAMEN TRAGT) D.J. BETZ/NIK P POLYDOR/UNIVERSAL
4	4	DEAR MR. PRESIDENT PINK LAFACE/ZOMBA
5	NEW	(YOU WANT TO) MAKE A MEMORY BON JOVI ISLAND
6	5	GIVE IT TO ME TIMBALAND FT. N. FURTADO & J. TIMBERLAKE MOSLEY/BLACKGROUND/INTERSCOPE
7	7	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN
8	3	HEUL DOCH LAFFEE CAPITOL
9	6	BEAUTIFUL LIAR BEYONCE & SHAKIRA MUSIC WORLD/COLUMBIA
10	NEW	VAYAMOS COMPANEROS MARQUESS WARNER


CANADA 		
BILLBOARD CANADIAN HOT 100		
THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDCAN) JUNE 16, 2007
1	1	UMBRELLA RIHANNA FT. JAY-Z SRP/DEF JAM/UNIVERSAL
2	2	MAKES ME WONDER MAROON 5 A&M/OCTONE/INTERSCOPE/UNIVERSAL
3	3	PARALYZER FINGER ELEVEN WIND-UP
4	14	BIG GIRLS DON'T CRY FERGIE WILL.I.AM/A&M/UNIVERSAL
5	5	BEFORE HE CHEATS CARRIE UNDERWOOD ARISTA/NASHVILLE/SDNY BMG
6	4	GIVE IT TO ME TIMBALAND FT. N. FURTADO & J. TIMBERLAKE MOSLEY/BLACKGROUND/INTERSCOPE/UNIVERSAL
7	6	ALL GOOD THINGS (COME TO AN END) NELLY FURTADO MOSLEY/GEFFEN/UNIVERSAL
8	7	HOME DAUGHTRY RCA/SONY BMG
9	10	SUMMER LOVE JUSTIN TIMBERLAKE JIVE/SONY BMG
10	12	EVERYTHING MICHAEL BUBLE 143/REPRISE/WARNER

THE NETHERLANDS 		
SINGLES		
THIS WEEK	LAST WEEK	(MEGA CHARTS BV) JUNE 1, 2007
1	1	BLIJF BIJ MIJ ANDRE HAZES/GERARD JOLING NRGY
2	NEW	EXTASE ERIK HULZEBOSCH NRGY
3	NEW	HIJ HET HUIS ANUBIS STUDIO 100
4	8	UMBRELLA RIHANNA FT. JAY-Z SRP/DEF JAM
5	2	FREEFALL WAY OUT WEST BLACK HOLE RECORDS

ALBUMS		
THIS WEEK	LAST WEEK	
1	1	MICHAEL BUBLE CALL ME IRRESPONSIBLE REPRISE
2	6	TIESTO ELEMENTS OF LIFE BLACK HOLE
3	2	GERARD JOLING MAAK ME GEK NRGY
4	3	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.
5	4	MAROON 5 IT WON'T BE SOON BEFORE LONG A&M/OCTONE/INTERSCOPE

PORTUGAL 		
ALBUMS		
THIS WEEK	LAST WEEK	(RIM) JUNE 5, 2007
1	1	JOSE AFONSO JOSE AFONSO FARDL
2	2	MAFALDA VEIGA/JOAO PEDRO PAIS LADO A LADO SOM LIVRE
3	6	AVO CANTIGAS FANTASMINHA BRINCALHO COLUMBIA
4	NEW	FLORIBELLA FLORIBELLA 2 SOM LIVRE
5	3	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.
6	4	IRMAOS VERDADES VERDADES 10 ANOS FAROL
7	5	DA WEASEL AMOR, ESCARNIO E MALDIZER EMI
8	7	BEYONCE B'DAY DELUXE EDITION (LTD VERSION) COLUMBIA
9		MICHAEL BUBLE CALL ME IRRESPONSIBLE REPRISE
10	16	ANJOS VINGANCA SOM LIVRE

EURO DIGITAL TRACKS 		
THIS WEEK	LAST WEEK	(NIELSEN SOUNDCAN INTERNATIONAL) JUNE 16, 2007
1	1	UMBRELLA RIHANNA FT. JAY-Z SRP/DEF JAM
2	2	MAKES ME WONDER (ALBUM VERSION) MAROON 5 A&M/OCTONE/INTERSCOPE
3	3	BEAUTIFUL LIAR BEYONCE & SHAKIRA MUSIC WORLD/COLUMBIA
4	NEW	THE GIRLS (RADIO EDIT) CALVIN HARRIS FLY EYE/COLUMBIA
5	4	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA GYM CLASS HEROES FT. PATRICK STUMP DECA/DANCE/FULLED BY RAMEN ATLANTIC/LAVA
6	6	GRACE KELLY MIKA CASABLANCA/ISLAND
7	7	REAL GIRL MUTYA BUENA 4TH & BROADWAY/ISLAND
8	5	HERE (IN YOUR ARMS) HELLOGOODBYE DRIVE-THRU
9	10	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN
10	8	WHAT I'VE DONE (ALBUM VERSION) LINKIN PARK MACHINE SHOP/WARNER BROS.
11	13	RUBY KAISER CHIEFS B-UNIQUE/POLYDOR
12	9	SIGNAL FIRE (EDIT) SNOW PATROL FICTION/POLYDOR
13	12	GIVE IT TO ME TIMBALAND FT. N. FURTADO & J. TIMBERLAKE MOSLEY/BLACKGROUND/INTERSCOPE
14	15	HOW TO SAVE A LIFE THE FRAY EPIC
15	NEW	DO YOU KNOW? (THE PING PONG SONG) ENRIQUE IGLESIAS UNIVERSAL LATINO/INTERSCOPE
16	17	THE SWEET ESCAPE GWEN STEFANI FT. AKON INTERSCOPE
17	14	DON'T MATTER AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN
18	20	QUE HICISTE JENNIFER LOPEZ EPIC
19	16	PURE INTUITION SHAKIRA EPIC
20	11	AMOR GITANO BEYONCE MUSIC WORLD/COLUMBIA

AUSTRIA 		
SINGLES		
THIS WEEK	LAST WEEK	(AUSTRIAN IFPI/AUSTRIA TOP 40) JUNE 4, 2007
1	1	NOW OR NEVER MARK MEDLOCK COLUMBIA
2	2	DEAR MR. PRESIDENT PINK LAFACE/ZOMBA
3	NEW	UMBRELLA RIHANNA FT. JAY-Z SRP/DEF JAM
4	3	EIN STERN (DER DEINEN NAMEN TRAGT) D.J. BETZ/NIK P POLYDOR/UNIVERSAL
5	NEW	(YOU WANT TO) MAKE A MEMORY BON JOVI ISLAND

ALBUMS		
THIS WEEK	LAST WEEK	
1	1	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.
2	NEW	WIR SIND HELDEN SOUNDSCO CAPITOL
3	9	HERBERT GRONEMEYER 12 CAPITOL
4	NEW	NADINE KOMM DOCH MAL RUEBER UNIVERSAL
5	NEW	SOUNDTRACK PIRATES OF THE CARIBBEAN 3 EMI

GREECE 		
SINGLES		
THIS WEEK	LAST WEEK	(IFPI GREECE/DELOTTE & TOUCHE) JUNE 4, 2007
1	2	SUMMER WINE VILLE VALO/NATALIA AVELON WARNER
2	1	YASSOU MARIA SARBEL SONY BMG
3	NEW	MATIA MOU NIKOS IKONOMPOULOS SONY BMG
4	3	NO MADONNA CHRISTOS DANTIS SONY BMG
5	6	O LEONIDAS KE I POTES LEONIDAS MPALAFAS HEAVEN

ALBUMS		
THIS WEEK	LAST WEEK	
1	NEW	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.
2	1	PINK MARTINI HEY EUGENEI NAIVE
3	3	BEYONCE B'DAY COLUMBIA
4	2	NELLY FURTADO LOOSE MOSLEY/GEFFEN
5	6	BJORK VOLTA WELLHART/ONE LITTLE INDIAN

EUROCHARTS

SINGLE SALES

THIS WEEK	LAST WEEK	EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. JUNE 6, 2007
1	5	UMBRELLA RIHANNA FT. JAY-Z SRP/DEF JAM
2	1	BEAUTIFUL LIAR BEYONCE & SHAKIRA MUSIC WORLD/COLUMBIA
3	2	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN
4	4	GIVE IT TO ME TIMBALAND FT. N. FURTADO/ J. TIMBERLAKE MOSLEY/BLACKGROUND/INTERSCOPE
5	3	GIRLFRIEND AVRIL LAVIGNE RCA
NEW		DOUBLE JE CHRISTOPHE WILLEM VOGUE
7	6	MAKES ME WONDER MAROON 5 A&M/OCTONE/INTERSCOPE
8	7	NOW OR NEVER MARK MEDLOCK COLUMBIA
9	31	REAL GIRL MUTYA BUENA FOURTH & BROADWAY/ISLAND
NEW		PRINCESS N2H HEBEN
11	8	GRACE KELLY MIKA CASABLANCA/ISLAND
12	9	EIN STERN (DER DEINEN NAMEN TRAGT) D.J. OETZLNIK P. POLYDOR/UNIVERSAL
13	11	THE SWEET ESCAPE GWEN STEFANI FT. AKON INTERSCOPE
14	18	DEAR MR. PRESIDENT PINK LAFAITTE/ZOMBA
15	19	HERE (IN YOUR ARMS) HELLOGOODBYE DRIVE THRU

ALBUMS

THIS WEEK	LAST WEEK	JUNE 6, 2007
1	1	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.
2	4	MAROON 5 IT WON'T BE SOON BEFORE LONG A&M/OCTONE/INTERSCOPE
3	5	NELLY FURTADO LOOSE MOSLEY/GEFFEN
4	3	MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND
5	2	MICHAEL BUBLE CALL ME IRRESPONSIBLE REPRISE
6	6	AMY WINEHOUSE BACK TO BLACK ISLAND
7	7	AVRIL LAVIGNE THE BEST DAMN THING RCA
8	8	OZZY OSBOURNE BLACK RAIN EPIC
NEW		WIR SIND HELDEN SOUNDSCO CAPITOL
10	11	CELINE DION D'ELLES COLUMBIA
11	NEW	PIGEON DETECTIVES WAIT FOR ME DANCE TO THE RADIO
12	9	ARCTIC MONKEYS FAVOURITE WORST NIGHTMARE DOMINO
13	NEW	REVOLVERHELD CHAOSTHEORIE COLUMBIA
14	13	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS JIVE/ZOMBA
15	NEW	SOUNDTRACK PIRATES OF THE CARIBBEAN 3 EMI

RADIO AIRPLAY

THIS WEEK	LAST WEEK	RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. JUNE 6, 2007
1	1	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN
2	2	THE SWEET ESCAPE GWEN STEFANI FT. AKON INTERSCOPE
3	5	MAKES ME WONDER MAROON 5 OCTONE/A&M/INTERSCOPE
4	3	WHAT GOES AROUND...COMES AROUND JUSTIN TIMBERLAKE JIVE/ZOMBA
5	12	UMBRELLA RIHANNA FT. JAY-Z SRP/POLYDOR
6	6	GIVE IT TO ME TIMBALAND FT. NELLY FURTADO MOSLEY/BLACKGROUND/INTERSCOPE
7	4	BEAUTIFUL LIAR BEYONCE & SHAKIRA COLUMBIA
8	7	GRACE KELLY MIKA CASABLANCA/ISLAND
9	8	WHAT I'VE DONE LINKIN PARK MACHINE SHOP/WARNER BROS.
10	10	CUPID'S CHOKEHOLD (GIRLFRIEND) GYM CLASS HEROES ATLANTIC
11	13	HOW TO SAVE A LIFE THE FRAY EPIC
12	9	RUBY KAISER CHEFS B-UNIQUE/POLYDOR
13	11	RELAX, TAKE IT EASY MIKA CASABLANCA/ISLAND
14	16	AMERICA RAZORLIGHT VERTIGO
15	61	DOUBLE JE CHRISTOPHE WILLEM VOGUE

SALES DATA
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TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	3	9	THE ALMOST.	#1 GREATEST GAINER SOUTHERN WEATHER TOOTH & NAIL 2481/EMI CMG	
2	2	10	SUPERCHIC(K)	BEAUTY FROM PAIN: 1.1 INPOP 1387/EMI CMG	
3	4	15	TOBYMAC	(PORTABLE SOUNDS) FOREFRONT 0379/EMI CMG	
4	1	2	UNITED	ALL OF THE ABOVE HILLSONG AUSTRALIA/INTEGRITY 4174/PROVIDENT-INTEGRITY	
5	7	75	FLYLEAF	FLYLEAF A&M/OCTONE 650005/INTERSCOPE	
6	5	13	RELIANT K	FIVE SCORE AND SEVEN YEARS AGO GOTE/CAPITOL 0592/EMI CMG	
7	6	66	ALAN JACKSON	PRECIOUS MEMORIES ACR/ARISTA NASHVILLE 80281/PROVIDENT-INTEGRITY	
8	8	35	VARIOUS ARTISTS	WOW HITS 2007 WORD-CURB/PROVIDENT-INTEGRITY 7196/EMI CMG	
9	10	10	THIRD DAY	CHRONOLOGY: VOLUME ONE: 1996-2000 ESSENTIAL 10838/PROVIDENT-INTEGRITY	
10	9	40	VARIOUS ARTISTS	THREE WOODEN CROSSES WORD-CURB 886582	
11	16	36	CHRIS TOMLIN	SEE THE MORNING SIXSTEPS/SPARROW 2829/EMI CMG	
12	11	59	MAT KEARNEY	NOTHING LEFT TO LOSE AWARE/COLUMBIA/INPOP 1380/EMI CMG	
13	15	9	J MOSS	V2... PAJAM/GOSPO CENTRIC 87214/PROVIDENT-INTEGRITY	
14	17	44	RED	END OF SILENCE ESSENTIAL 10807/PROVIDENT-INTEGRITY	
15	14	92	CASTING CROWNS	LIFESONG BEACH STREET/REUNION 10770/PROVIDENT-INTEGRITY	
16	13	35	SKILLET	COMATOSE ARDENT/SRE/LAVA 2546/PROVIDENT-INTEGRITY	
17	20	31	NEWSBOYS	GO INPOP 1363/EMI CMG	
18	18	4	RUSH OF FOOLS	RUSH OF FOOLS MIDAS 0150/EMI CMG	
19	19	31	JEREMY CAMP	BEYOND MEASURE BEC 3723/EMI CMG	
20	21	9	VARIOUS ARTISTS	SONGS 4 WORSHIP: SHOUT TO THE LORD: SPECIAL EDITION INTEGRITY 19404/TIME LIFE	
21	22	13	VARIOUS ARTISTS	GLORY REVEALED: THE WORD OF GOD IN WORSHIP REUNION 10823/PROVIDENT-INTEGRITY	
22	26	87	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/PROVIDENT-INTEGRITY	
23	23	13	VARIOUS ARTISTS	WOW HYMNS PROVIDENT-INTEGRITY/EMI CMG 887145/WORD-CURB	
24	24	68	MERCYME	COMING UP TO BREATHE IND 3872/PROVIDENT-INTEGRITY	
25	29	23	SWITCHFOOT	OHI GRAVITY SPARROW/COLUMBIA 0113/EMI CMG	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
26	12	2	BILL & GLORIA GAITHER	SOMETHING BEAUTIFUL GAITHER MUSIC GROUP 2706/EMI CMG	
27	28	5	ANBERLIN	CITIES TOOTH & NAIL 3673/EMI CMG	
28	75		BUILDING 429	IRIS TO IRIS WORD-CURB 887093	
29	36	83	THIRD DAY	WHEREVER YOU ARE ESSENTIAL 1075/PROVIDENT-INTEGRITY	
30	33	17	ERNIE HAASE & SIGNATURE SOUND	GET AWAY JORDAN GAITHER MUSIC GROUP 2700/EMI CMG	
31	30	36	MARK SCHULTZ	BROKEN & BEAUTIFUL WORD-CURB 886570	
32	37	46	UNDEROATH	DEFINE THE GREAT LINE SOLID STATE TOOTH & NAIL 2658/EMI CMG	
33	41	9	FAMILY FORCE 5	BUSINESS UP FRONT/PARTY IN THE BACK JAVIERICK/MONO VS STEREO/GOTE 9139/EMI CMG	
34	38	5	VARIOUS ARTISTS	WHAT I LOVE ABOUT SUNDAY WORD-CURB 887172	
35	43	45	GAITHER VOCAL BANC	GIVE IT AWAY GAITHER MUSIC GROUP 2648/EMI CMG	
36	39	11	HASTE THE DAY	PRESSURE THE HINGES SOLID STATE 1671/EMI CMG	
37	34	8	33MILES	33MILES IND 4171/PROVIDENT-INTEGRITY	
38	27	73	VARIOUS ARTISTS	OPEN THE EYES OF MY HEART IND/EPC 3649/PROVIDENT-INTEGRITY	
39	45	26	P.O.D.	GREATEST HITS: THE ATLANTIC YEARS ATLANTIC/RHINO 74790/WORD-CURB	
40	35	9	NICOLE C. MULLEN	SHARECROPPER'S SEED: VOLUME 1 WORD-CURB 887144	
41	HOT SHOT DEBUT		EVERYDAY SUNDAY	WAKE UP! WAKE UP! INPOP 1406/EMI CMG	
42	42	35	JONNY LANG	TURN AROUND A&M 007517/PROVIDENT-INTEGRITY	
43	46	7	KJ-52	THE YEARBOOK UPROK/BEC 8295/EMI CMG	
44	NEW		BRITT NICOLE	SAY IT SPARROW 9964/EMI CMG	
45	40	30	MICHAEL W. SMITH	STAND REUNION 10109/PROVIDENT-INTEGRITY	
46	48	30	KIRK FRANKLIN	SONGS FROM THE STORM, VOLUME 1 FO YO SOUL/GOSPO CENTRIC 88401/PROVIDENT-INTEGRITY	
47	44	79	BARLOWGIRL	ANOTHER JOURNAL ENTRY FERVENT 386446/WORD-CURB	
48	NEW		JASON UPTON	BEAUTIFUL PEOPLE INTEGRITY 3977/PROVIDENT-INTEGRITY	
49	RE-ENTRE		MARY MARY	MARY MARY MY BLOCK/INTEGRITY GOSPEL/COLUMBIA 3537/PROVIDENT-INTEGRITY	
50	50	14	BIG DADDY WEAVER	EVERY TIME I BREATHE FERVENT 886530/WORD-CURB	

TCP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	1	4	VARIOUS ARTISTS	#1 GREATEST GAINER WOW GOSPEL #15, 30 OF THE GREATEST GOSPEL HITS EVER EMI CMG/VERITY/WORD-CURB 887400/EMI CMG	
2	3	8	THE CLARK SISTERS	LIVE...ONE LAST TIME EMI GOSPEL 81094	
3	5	9	J MOSS	V2... PAJAM/GOSPO CENTRIC 87214/ZOMBA	
4	4	18	VARIOUS ARTISTS	WOW GOSPEL 2007 VERITY/WORD-CURB/EMI CMG 02499/ZOMBA	
5	73		JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301	
6	6	4	YOLANDA ADAMS	THE BEST OF ME ELEKTRA/ATLANTIC 156604/AG	
7	2	6	MAVIS STAPLES	WE'LL NEVER TURN BACK ANTI- 86830/EPITAPH	
8	8	8E	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA	
9	9	54	TYE TRIBBETT & G.A.	VICTORY LIVE! INTEGRITY GOSPEL/COLUMBIA 77526/SONY MUSIC	
10	10		THE RANCE ALLEN GROUP	CLOSEST FRIEND TYSCOT 984157/TASEIS	
11	17	12	THE MCCLURKIN PROJECT	WE PRAISE YOU GOSPO CENTRIC 69697/ZOMBA	
12	11	9	NICOLE C. MULLEN	SHARECROPPER'S SEED: VOLUME 1 WORD-CURB 887144/WARNER BROS.	
13	1E	2E	PATTI LABELLE	THE GOSPEL ACCORDING TO PATTI LABELLE UMBRELLA 570109/BUNGALD	
14	12	3C	KIRK FRANKLIN	SONGS FROM THE STORM, VOLUME 1 FO YO SOUL/GOSPO CENTRIC 88401/ZOMBA	
15	9E		MARY MARY	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC	
16	14	3E	FRED HAMMOND	FREE TO WORSHIP VERITY 85990/ZOMBA	
17	15		BISHOP TD. JAKES AND THE POTTER'S HOUSE MASS CHOIR	LIVE IN KENYA: GRACE: THE KENYA EXPERIENCE DEXTERITY SOUNDS 103420/RHINO	
18	18		DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	THE GRAND FINALE: ENCOURAGE YOURSELF EMI GOSPEL 84547	
19	3	3E	BISHOP PAUL S. MORTON	STILL STANDING TEHILLAH 6528/LIGHT	
20	22		BISHOP G.E. PATTERSON	HAVING CHURCH WITH THE SAINTS: VOLUME 1 PODIUM 2506	
21	19	3E	JUANITA BYNUM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL FLOW 1894/MARANATHA	
22	24	3E	KELLY PRICE	THIS IS WHO I AM GOSPO CENTRIC 88167/ZOMBA	
23	2	35	SMOKIE NORFUL	LIFE CHANGING EMI GOSPEL 33347	
24	20	1E	REV. TIMOTHY WRIGHT & THE NEW YORK FELLOWSHIP MASS CHOIR	JESUS...JESUS...JESUS MQM/JEG 5987/KOCH	
25	29		ONITSHA	CHURCH GIRL STILL WATERS 00024/HIDDEN BEACH	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
26	26	5E	NICOLE C. MULLEN	REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 86589/WARNER BROS.	
27	27	7E	BYRON CAGE	AN INVITATION TO WORSHIP GOSPO CENTRIC 71281/ZOMBA	
28	23	5	WILLIAM MURPHY III	THE SOUND: LIVE IN ATLANTA M3M 8020	
29	30	8E	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 94893/SONY MUSIC	
30	32	8E	HEZEKIAH WALKER & LFC	20/85 THE EXPERIENCE VERITY 62829/ZOMBA	
31	40	11	SHIRLEY MURDOCK	SOULFOOD TYSCOT 4155	
32	35	3E	DETRICK HADDON	7 DAYS TYSCOT/VERITY 88166/ZOMBA	
33	38	1E	TRAMANE HAWKINS	I NEVER LOST MY PRAISE: LIVE GOSPO CENTRIC 85332/ZOMBA	
34	36	4E	LECRAE	AFTER THE MUSIC STOPS REACH 30221/CROSS MOVEMENT	
35	34	5E	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	FINALE: ACT TWO EMI GOSPEL 84835	
36	42	7	ALVIN DARLING & CELEBRATION	MY BLESSING IS ON THE WAY EMTRD GOSPEL 1516/TASEIS	
37	HOT SHOT DEBUT		BRENDA JEFFERSON	A TIME OF REFRESHING COMIN' ATCHA 3811	
38	25	1E	MARY ALESSI & FRIENDS	WHEN WOMEN WORSHIP MIAMI LIFE SOUNDS 0001	
39	45	3	COKO	GRATEFUL LIGHT 6527	
40	33	7	FLAME	OUR WORLD: FALLEN CROSS MOVE 4ENT 30026	
41	37	5	VARIOUS ARTISTS	THE VERY BEST OF PRAISE & WORSHIP LEGACY/VERITY 81605/ZOMBA	
42	43	9E	YOLANDA ADAMS	DAY BY DAY ELEKTRA/ATLANTIC 838/AG	
43	NEW		SUNNY HAWKINS	MORE OF YOU STILL WATERS 0003 /HIDDEN BEACH	
44	41	6	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY VOLUME 2 PODIUM 2505	
45	46		TAMELA MANN	THE LIVE EXPERIENCE TILLYMANN IND 1	
46	48	E	THE MIGHTY CLOUDS OF JOY	MOVIN' EMI GOSPEL 67322	
47	39	7	VARIOUS ARTISTS	WOW GOSPEL 2006 EMI CMG/WORD-CURB 75160/ZOMBA	
48	RE-ENTRE		DEWAYNE WOODS & WHEN SINGERS MEET	INTRODUCING DEWAYNE WOODS & WHEN SINGERS MEET QUJET WATER/VERITY 85333/ZOMBA	
49	44	3	VARIOUS ARTISTS	GOTTA HAVE GOSPEL: BOLD GOSPO CENTRIC/INTEGRITY GOSPEL/INTEGRITY 87208/ZOMBA	
50	28	6	LYNDA RANDLE	LYNDA RANOLE LIVE GAITHER MUSIC GROUP 42701	

CHARTS LEGEND

See below for complete legend information.

JUN 16 2007 ALBUMS

SALES DATA
COMPILED BY
nielsen
SoundScan

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

GREATEST GAINER Where included, this award indicates the title with the chart's largest unit increase.

PAGE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. **Ⓢ** after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. **Ⓛ** DualDisc available. **Ⓜ** CD/DVD combo available. * Indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Airplay, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Songs for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 20 weeks and rank below No. 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15. If they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Songs are removed from the Adult Top 40, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below No. 15 (No. 20 for Rhythmic Airplay and Modern Rock) or if they have been on the chart for more than 52 weeks and rank below No. 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and Internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

● Singles with the greatest sales gains.

CONFIGURATIONS

Ⓢ CD single available. **Ⓛ** Digital Download available. **Ⓛ** DVD single available. **Ⓜ** Vinyl Maxi-Single available. **Ⓛ** Vinyl single available. **Ⓜ** CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

★ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

● Titles with the greatest club play increase over the previous week.

AWARD CEREMONY LEVELS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). **Ⓛ** RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). **Ⓛ** Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's multi-platinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP INDEPENDENT™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE))	CERT.
1	NEW	1 WK	JASON ALDEAN	RELENTLESS BROKEN BOW 7047 (17.98)	
2	NEW		CIRCA SURVIVE	ON LETTING GO EQUAL VISION 139 (15.98)	
3	1	1	ELLIOTT YAMIN	ELLIOTT YAMIN HICKORY 90019 (18.98)	
4	7	18	TRACY LAWRENCE	FOR THE LOVE ROCKY COMFORT 90012 (12.98)	
5	10	97	JASON ALDEAN	JASON ALDEAN BROKEN BOW 7657 (12.98)	■
6	9	87	LITTLE BIG TOWN	THE ROAD TO HERE EMITHY 3010 (13.98)	■
7	6	4	ELLIOTT SMITH	NEW MOON KILL ROCK STARS 455* (18.98)	
8	11	13	ARCADE FIRE	NEON BIBLE MIDGE 285* (14.98)	
9	27	2	GREATEST GAINER SOUNDTRACK	ONCE (CANVASBACK/SONY MUSIC SOUNDTRAX 10586/COLUMBIA (13.98))	
10	3	3	PINK MARTINI	HEY EUGENE! HEINZ 3 (18.98)	
11	2	2	TIM ARMSTRONG	A POET'S LIFE HELLCAT 80491/EPITAPH (13.98 CD/DVD) Ⓢ	
12	5	2	THE NATIONAL	BOXER BEGGARS BANQUET 252/BEGGARS GROUP (15.98)	
13	6	8	BRIGHT EYES	CASSADAGA SADDLE CREEK 103* (13.98)	
14	16	17	EMERSON DRIVE	COUNTRYFIED MONTAGE 90088/MIDAS (13.98)	
15	12	4	SILVERSUN PICKUPS	CARNAS DANGERBIRD 009* (11.98)	
16	17	19	THE SHINS	WINNING THE NIGHT AWAY SUB POP 705* (15.98)	
17	RE-ENTRY		THE KOOKS	INSIDE IN / INSIDE OUT VIRGIN 50723/ASTRALWERKS (14.98)	
18	21	2	JOHNNY BUDZ & CATO K	ULTRA.WEEKEND 3 ULTRA 1532 (19.98)	
19	19	13	PETER BJORN AND JOHN	WRITER'S BLOCK ALMOSTGOLD 002* (12.98)	
20	23	61	BULLET FOR MY VALENTINE	THE POISON TRUST KILL 74 (13.98)	
21	4	2	AMBER PACIFIC	TRUTH IN SINCERITY HOPELESS 692 (13.98) Ⓢ	
22	29	43	HELLOGOODBYE	ZOMBIES! ALIENS! VAMPIRES! DINOSAURSI DRIVE-THRU 83645 (11.98)	
23	18	4	DIPSET	DUKEDAGOD PRESENTS DIPSET: MORE THAN MUSIC, VOL. 2 DIPLOMATS 5898/KOCH (17.98)	
24	13	2	ERASURE	LIGHT AT THE END OF THE WORLD MUTE 9355 (15.98)	
25	33	35	UNK	BEATN DOWN YO BLDCK BIG ODM 5973/KOCH (17.98)	
26	14	3	JOB FOR A COWBOY	GENESIS METAL BLADE 14614 (13.98)	
27	7	2	MICHAEL BRECKER	PILGRIMAGE WA 3095/HEADS UP (18.98)	
28	35	97	DANE COOK	RETALIATION COMEDY CENTRAL 0034 (18.98 CD/DVD) Ⓢ	2
29	24	21	COLD WAR KIDS	ROBBERS & COWARDS DOWNTOWN 70009 (13.98)	
30	45	7	RED	END OF SILENCE ESSENTIAL 10807 (12.98)	
31	25	5	BLACK REBEL MOTORCYCLE CLUB	BABY 81 ABSTRACT DRAGON 03802/RCA (13.98)	
32	34	6	CHUCK BROWN	WE'RE ABOUT THE BUSINESS FULL CIRCLE 15/RAW VENTURE (17.98)	
33	26		CEU	CEU URBAN JUNGLE/HEAR/STARBUCKS 361129/SIX DEGREES (16.98)	
34	15	2	KRS-ONE & MARLEY MARL	HIP HOP LIVES KOCH 4109 (17.98)	
35	50	19	JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301 (17.98)	●
36	37	9	SECONDHAND SERENADE	AWAKE GLASSNOTE 63020/EAST WEST (13.98)	
37	39	25	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA ATO 21557 (13.98)	
38	46	9	ANTHONY HAMILTON	SOUTHERN COMFORT MEROVINGIAN 002/IMPERIAL (17.98)	
39	76	8	TIESTO	ELEMENTS OF LIFE MAGIC MUZIK 1515/ULTRA (17.98)	
40	31	5	DINOSAUR JR	BEYOND FAT POSSUM 1081 (15.98)	
41	NEW		CEPHALIC CARNAGE	XENOSAPIEN RELAPSE 6736 (15.98)	
42	RE-ENTRY		CUISILLOS	MIL HERIDAS MUSART 3893/BALBOA (12.98)	
43	32	3	JOHNNY VICIOUS	THRIVEMIX PRESENTS: DANCE ANTHEMS THRIVEANCE 90760/THRIVE (19.98)	
44	NEW		LIL WAYNE AND JUELZ SANTANA	WHEN THE NORTH & SOUTH COLLIDE STARZ 6303/BCD (14.98)	
45	RE-ENTRY		TAMIA	BETWEEN FRIENDS PLUS 1 3784/IMAGE (15.98)	
46	41	4	VARIOUS ARTISTS	PUNK GOES ACOUSTIC 2 FEARLESS 30098 (13.98)	
47	30	3	DOLORES O'RIORDAN	ARE YOU LISTENING? SANCTUARY 84795 (15.98)	
48	20	6	MAVIS STAPLES	WE'LL NEVER TURN BACK ANTI- 86830/EPITAPH (17.98)	
49	40	6	DIMMU Borgir	IN SORT DIABOLI NUCLEAR BLAST 1862 (16.98) Ⓢ	
50	RE-ENTRY		VARIOUS ARTISTS	#1 HITS OF THE 50S AND 60S MADACY SPECIAL PRODUCTS 52251/MADACY (13.98)	

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. **TOP INTERNET:** Reflects physical albums ordered through Internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. **TOP DIGITAL:** Release sold as a complete album bundle through digital download services. **BILLBOARD.BIZ CHART:** See Chart Legend for rules and explanations. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TASTEMAKERS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)	CERT.
1	NEW	1 WK	R. KELLY	DOUBLE UP JIVE 08537/ZOMBA	
2	3	3	WILCO	SKY BLUE SKY NONESUCH 131388*/WARNER BROS. Ⓢ	
3	4	3	LINKIN PARK	MINUTES TO MIDNIGHT MACHINE SHOP 44477/WARNER BROS. Ⓢ	
4	2	2	OZZY OSBOURNE	BLACK RAIN EPIC 05334/SONY MUSIC	
5	1	2	MAROON 5	IT WON'T BE SOON BEFORE LONG A&M/OCTONE 008917/INTERSCOPE	
6	8	12	AMY WINEHOUSE	BACK TO BLACK UNIVERSAL REPUBLIC 008428/UMRG	●
7	NEW		CIRCA SURVIVE	ON LETTING GO EQUAL VISION 139	
8	6	2	YOUNG JEEZY PRESENTS U.S.D.A.	COLD SUMMER, THE AUTHORIZED MIXTAPE CORPORATE THU/GZ/DEF JAM 008738/UMRG	
9			THE USED	LIES FOR THE LIARS REPRISE 43309*/WARNER BROS. Ⓢ	
10	11	4	ELLIOTT SMITH	NEW MOON KILL ROCK STARS 455*	
11	10	4	BJORK	VOLTA ELEKTRA/ATLANTIC 135868/AG Ⓢ	
12	12	5	FEIST	THE REMINDER CHERRYTREE/POLYDOR 008819/INTERSCOPE	
13	13	4	BONE THUGS-N-HARMONY	STRENGTH & LOYALTY FULL SURFACE 008209*/INTERSCOPE	
14	NEW		RICHARD THOMPSON	SWEET WARRIOR SHOUT! FACTORY 10555/SONY MUSIC	
15	NEW		LIL BOOSIE, WEBBIE & FOXX	SURVIVAL OF THE FITTEST TRILL 100454/ASYLUM	

TOP WORLD™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)	CERT.
1	1	5	ANGELIQUE KIDJO	4WKS DJIN DJIN STARBUCKS 82967/RAZOR & TIE	
2	2	18	CELTIC WOMAN	A NEW JOURNEY MANHATTAN 75110/BLG	●
3	9		CEU	CEU URBAN JUNGLE/HEAR/STARBUCKS 361129/SIX DEGREES	
4	35		RODRIGO Y GABRIELA	RODRIGO Y GABRIELA ATO 21557	
5	6		BEBEL GILBERTO	MOMENTO ZIRIGUIBOM/GRAMMED DISCS 1133/SIX DEGREES	
6	6	28	LOREENA MCKENITT	AN ANCIENT MUSE QUINLAN ROAD/VERVE 007920/VG	
7	8	31	VARIOUS ARTISTS	CELTIC FAVORITES MADACY SPECIAL PRODUCTS 52247/MADACY	
8	7	3	DUNGEN	TID BITAR KEMADO 052	
9	10	6	IBRAHIM FERRER	MI SUENO WORLD CIRCUIT/NONESUCH 139068/WARNER BROS.	
10	12	13	GIPSY KINGS	PASAJERO NONESUCH 79959/WARNER BROS.	
11	15	14	THE STARLITE SINGERS	IRISH FAVORITES MADACY SPECIAL PRODUCTS 52835/MADACY	
12	11	12	HAYLEY WESTENRA	CELTIC TREASURE DECCA 008560/UNIVERSAL CLASSICS GROUP	
13	13	24	CIRQUE DU SOLEIL	CORTED CIRQUE DU SOLEIL 25 Ⓢ	
14	RE-ENTRY		CIRQUE DU SOLEIL	KA CIRQUE DU SOLEIL 20024	
15	14	6	PATRIZIO	FOREVER BEGINS TONIGHT NEXT PLATEAU/UNIVERSAL REPUBLIC 008842/UMRG	

HOT CHRISTIAN AC SONGS FROM .biz

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	15	EVERY TIME I BREATHE	1WK BIG DADDY WEAVE (FERVENT/WORD-CURB)
2	1	21	UNDO	RUSH OF FOOLS (MIDAS)
3	3	11	GIVE YOU GLORY	JEREMY CAMP (BEC/TOOTH & NAIL)
4	4	14	I'M NOT WHO I WAS	BRANDON HEATH (REUNION/PLG)
5	6	26	MADE TO LOVE	TOBYMAC (FOREFRONT/EMI CMG)
6	7	10	BRING THE RAIN	MERCYME (INO)
7	5	29	EVERLASTING GOD	LINCOLN BREWSTER (VERTICAL/INTEGRITY)
8	9	15	SOMETHING BEAUTIFUL	NEWSBOYS (INPOP)
9	9	19	HOW CAN I KEEP FROM SINGING	CHRIS TOMLIN (SIXSTEPS/SPARROW/EMI CMG)
10	13	18	WHAT COULD BE BETTER (THE DAYS AHEAD)	33MILES (INO)
11	11	12	TUNNEL	THIRD DAY (ESSENTIAL/PLG)
12	12	35	DOES ANYBODY HEAR HER	CASTING CROWNS (BEACH STREET/REUNION/PLG)
13	13	40	I WILL LIFT MY EYES	BEBE NORMAN (ESSENTIAL/PLG)
14	15	10	WHEN I GET WHERE I'M GOING	GEOFF MOORE (ROCKETOWN)
15	16	3	ONLY THE WORLD	MANDISA (SPARROW/EMI CMG)

MUSIC VIDEO

TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.
1	9	11	#1 LIVE! THE LIGHT IT UP TOUR LIVE/IMAGE ENTERTAINMENT 3616 (19.98 DVD)	R. Kelly	
2	2	103	FAREWELL I TOUR: LIVE FROM MELBOURNE RHINO HOME VIDEO 70423 (29.98 DVD)	Eagles	
3	1	132	GREATEST HITS WIND-UP VIDEO/SONY BMG VIDEO 13103 (13.98 CD/DVD)	Creed	
4	3	10	ROCKET MAN: NUMBER ONES CHRONICLES/ROCKEY/ISLAND MERCURY/UMI/UNIVERSAL MUSIC & VIDEO DIST. 008660 (13.98 CD/DVD)	Elton John	
5	6	23	GET READY: THE DEFINITIVE PERFORMANCES 1965-1972 HIP-O VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 007422 (14.98 DVD)	The Temptations	
6	4	10	CRYSTAL VISIONS... THE VERY BEST OF STEVIE NICKS REPRISE MUSIC VIDEO/WARNER MUSIC VISION 101885 (25.98 CD/DVD)	Stevie Nicks	
7	13	13	ELVIS LIVES: THE 25TH ANNIVERSARY CONCERT SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44759 (19.98 DVD)	Elvis Presley	
8	5	18	A NEW JOURNEY: LIVE AT SLANE CASTLE, IRELAND MANHATTAN/EMM MUSIC VIDEO 75106 (19.98 DVD)	Celtic Woman	2
9	7	171	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS ELEKTRA/RHINO HOME VIDEO/WARNER MUSIC VISION 73932 (18.98 CD/DVD)	Pantera	
10	10	178	PAST, PRESENT & FUTURE GEPHEN HOME VIDEO UNIVERSAL MUSIC & VIDEO DIST. 001041 (18.98 CD/DVD)	Rob Zombie	
11	14	223	PULSE COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 54171 (24.98 DVD)	Pink Floyd	8
12	11	19	VENCEDOR UNIVERSAL LATINO/UNIVERSAL MUSIC & VIDEO DIST. 006611 (9.98 CD/DVD)	Valentin Elizalde	
13	12	28	LIVE AT THE GREEK COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 02290 (14.98 DVD)	Il Divo	
14	8	133	LED ZEPPELIN ATLANTIC VIDEO/WARNER MUSIC VISION 7019E (29.98 DVD)	Led Zeppelin	
15	15	30	UNDER THE DESERT SKY SUGAR/DECCA/UNIVERSAL MUSIC & VIDEO DIST. 007831 (25.98 CD/DVD)	Andrea Bocelli	
16	17	58	CELTIC WOMAN MANHATTAN/EMM MUSIC VIDEO 44604 (19.98 DVD)	Celtic Woman	
17	18	186	LIVE AT DONINGTON EPIC MUSIC VIDEO/SONY BMG VIDEO 56963 (14.98 DVD)	AC/DC	6
18	20	166	NUMBER ONES EPIC MUSIC VIDEO/SONY BMG VIDEO 56999 (14.98 DVD)	Michael Jackson	4
19	26	114	FAMILY JEWELS EPIC MUSIC VIDEO/SONY BMG VIDEO 58843 (19.98 DVD)	AC/DC	
20	24	104	QUEEN: LIVE AT WEMBLEY STADIUM '86 HOLLYWOOD MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 162400 (15.98 DVD)	Queen	
21	28	159	GREATEST HITS 1978-1997 COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 56C32 (14.98 DVD)	Journey	4
22	23	26	THE VIDEOS: 1989 - 2004 ELEKTRA/WARNER BROS./WARNER HOME VIDEO 38696 (19.98 DVD)	Metallica	
23	25	67	ANYWHERE BUT HOME WIND-UP VIDEO/SONY BMG VIDEO 13106 (25.98 CD/DVD)	Evanescence	5
24	22	35	THE INFORMATION INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 007576 (13.98 CD/DVD)	Beck	
25	31	74	CROSSROADS GUITAR FESTIVAL (2 DISC SET) WARNER STRATEGIC MARKETING/WARNER MUSIC VISION 70278 (29.98 DVD)	Eric Clapton	8

HOT VIDEOCLIPS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	5	#1 UMBRELLA 2 WKS RIHANNA FEATURING JAY-Z SRP/DEF JAM/DJMG	
2	4	7	WHAT I'VE DONE LINKIN PARK MACHINE SHOP/WARNER BROS.	
3	1	5	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT. YUNG JOC KOLWICT NAPPY BOY/JIVE/ZOMBA	
4	3	9	MAKES ME WONDER MAROON 5 A&M/OCTONE/INTERSCOPE	
5	8	12	BEFORE HE CHEATS CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE/RMG	
6	7	9	GET IT SHAWTY LLOYD THE INC./UNIVERSAL MOTOWN	
7	5	4	NEVER AGAIN KELLY CLARKSON RCA/RMG	
8	9	6	HOME DAUGHTRY RCA/RMG	
9	NEW	NEW	BIG GIRLS DON'T CRY FERGIE WILL.I.AM/A&M/INTERSCOPE	
10	6	4	REHAB AMY WINEHOUSE UNIVERSAL REPUBLIC	
11	20	4	(YOU WANT TO) MAKE A MEMORY BON JOVI MERCURY/ISLAND/DJMG	
12	NEW	NEW	DO YOU NE-YO DEF JAM/DJMG	
13	1E	6	U + UR HAND PINK LAFACE/ZOMBA	
14	NEW	NEW	AMUSEMENT PARK 50 CENT SHADY/AFTERMATH/INTERSCOPE	
15	1E	7	WE TAKIN' OVER DJ KHALED TERROR SQUAD/KOCH	
16	12	3	WHEN I SEE U FANTASIA J/RMG	
17	1E	2	PARTY LIKE A ROCKSTAR SHOP BOY ONDECK/UNIVERSAL REPUBLIC	
18	RE-ENTRY	RE-ENTRY	THNKS FR TH MMRS FALL OUT BOY FUELED BY RAMEN/ISLAND/DJMG	
19	NEW	NEW	BIG THINGS POPPIN' (DO IT) T.I. GRAND Hustle/ATLANTIC	
20	1E	2	GOLDEN SKANS KLAXONS RINSE/DGC/GEFFEN	
21	RE-ENTRY	RE-ENTRY	PUSH IT BABY PRETTY RICKY BLUESTAR/ATLANTIC	
22	1E	2	SAY THIS SOONER (NO ONE WILL SEE THINGS THE WAY I DO) THE ALMOST TOOTH & NAIL/VIRGIN	
23	1E	2	THE GREAT ESCAPE BOYS LIKE GIRLS COLUMBIA	
24	1E	2	LIP GLOSS LIL MAMA JIVE ZOMBA	
25	2E	2	ALL GOOD THINGS (COME TO AN END) NELLY FURTAADO MDSLEY/GEFFEN	

VIDEO MONITOR

THIS WEEK	ARTIST	TITLE
1	VH1	
1	PINK, U + UR HAND	
2	MAROON 5, MAKES ME WONDER	
3	DAUGHTRY, HOME	
4	BON JOVI, (YOU WANT TO) MAKE A MEMORY	
5	LINKIN PARK, WHAT I'VE DONE	
6	RIHANNA FEAT. JAY-Z, UMBRELLA	
7	CARRIE UNDERWOOD, BEFORE HE CHEATS	
8	FERGIE, BIG GIRLS DON'T CRY	
9	GWEN STEFANI, 4 IN THE MORNING	
10	BRANDI CARLILE, THE STORY	
MuchMusic Canada		
1	FERGIE, BIG GIRLS DON'T CRY	
2	MAROON 5, MAKES ME WONDER	
3	RIHANNA FEAT. JAY-Z, UMBRELLA	
4	HILARY DUFF, WITH LOVE	
5	USED, THE BIRD AND THE WORM	
6	AVRIL LAVIGNE, GIRLFRIEND	
7	MARIANAS TRENCH, SHAKE TRAMP	
8	FINGER ELEVEN, PARALYZER	
9	LINKIN PARK, WHAT I'VE DONE	
10	BILLY TALENT, SURRENDER	
MTV HITS		
1	RIHANNA FEAT. JAY-Z, UMBRELLA	
2	T-PAIN FEAT. YUNG JOC, BUY U A DRANK (SHAWTY SNAPPIN')	
3	LLOYD, GET IT SHAWTY	
4	DJ KHALED, WE TAKIN' OVER	
5	KELLY CLARKSON, NEVER AGAIN	
6	LIL MAMA, LIP GLOSS	
7	SHOP BOY, PARTY LIKE A ROCKSTAR	
8	BEYONCE, GET ME BODIED	
9	PINK, U + UR HAND	
10	CARRIE UNDERWOOD, BEFORE HE CHEATS	

LAUNCH PAD

JUN 16 2007

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	2	26	#1 BOYS LIKE GIRLS COLUMBIA 05572/SONY MUSIC (11.98)	Boys Like Girls	
2	3	22	EMERSON DRIVE MONTAGE 90088 MIDAS (13.98)	Countrified	
3	RE-ENTRY	RE-ENTRY	THE KOOKS VIRGIN 50723/ASTRALWERKS (14.98)	Inside In / Inside Out	
4	4	17	PETER BJORN AND JOHN ALMOST GOLD 002* (12.98)	Writer's Block	
5	1	1	CASHIS SHADY 008810/INTERSCOPE (5.98)	The County Hounds EP	
6	5	60	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98)	The Poison	
7	9	35	UNK BIG DOPP 5973/KOCH (17.98)	Beat'n Down Yo Block	
8	5	24	COLD WAR KIDS DOWNTOWN 70009 (13.98)	Robbers & Cowards	
9	19	26	RED ESSENTIAL 10807 (12.98)	End Of Silence	
10	17	4	ROBERTO CARLOS DISCOS 605 08204/SONY BMG NORTE (14.98)	Grandes Exitos	
11	20	37	SAY ANYTHING DDHOUSE/J 71805/RMG (11.98)	...Is A Real Boy	
12	11	12	SECONDHAND SERENADE GLASSNOTE 63020/EAST WEST (13.98)	Awake	
13	6	6	SICK PUPPIES RMR 89752/VIRGIN (12.98)	Dressed Up As Life	
14	3	27	RODRIGO Y GABRIELA ATO 21557 (13.98)	Rodrigo Y Gabriela	
15	HOT SHOT DEBUT	HOT SHOT DEBUT	CEPHALIC CARNAGE RELAPSE 6736 (15.98)	Xenosapien	
16	36	7	GREATEST GAINER MUSART 3893/BALEDA (12.98)	Mil Heridas	
17	21	19	XTREME LA CALLE 340011/UG (13.98)	Haciendo Historia	
18	8	3	JOHNNY VICIOUS THRIVEDANCE 90760/THRIVE (19.98)	ThriveMix Presents: Dance Anthems	
19	15	1	DOWN A.K.A. KILO SILENT GIANT 388010/MACHETE (6.98 CD/DVD) ⊕	The Definition Of An Ese	
20	29	83	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself	
21	42	42	CARTEL THE MILITIA GROUP/EPIC 83850/SONY MUSIC (15.98)	Chroma	
22	NEW	NEW	CARY BROTHERS PROCRUSTINATION 80019/BLUHANMOCK (12.98)	Who You Are	
23	33	33	LOS CUATES DE SINALOA SONY BMG NORTE 04734 (11.98)	Puro Sierreno Bravo	
24	27	24	ROCCO DELUCA & THE BURDEN IRONWORKS 165 (12.98)	I Trust You To Kill Me	
25	50	50	LOS TERRIBLES DEL NORTE FREDDIE 1969 (9.98)	20 Corridos: Historias Nortenas	
26	23	4	PARIS BENNETT 306 2760/TVT (18.98)	Princess P	
27	31	10	THE JOHN BUTLER TRIO JARRAH/ATLANTIC 101849/AG (13.98)	Grand National	
28	24	5	THE PUPPINI SISTERS VERVE 008409/UNIVERSAL CLASSICS GROUP (13.98)	Betcha Bottom Dollar	
29	7	2	BATTLES WARP 156* (15.98)	Mirrored	
30	34	6	NORMAN BROWN PEAK 30218/CONCORD (18.98)	Stay With Me	
31	4	4	CAMILA SONY BMG NORTE 78272 (14.98)	Todo Cambio	
32	26	3	MISTAH F.A.B. FAEVA AFTA/THIZZ 181/SMC (15.98) ⊕	Da Baydrestrian	
33	12	2	PAUL TAYLOR PEAK 30223/CONCORD (18.98)	Ladies' Choice	
34	RE-ENTRY	RE-ENTRY	LOS HUMILDES VS. LA MIGRA BCI LATINO 41593/BCI (6.98)	Los Humildes Vs. La Migra	
35	20	6	BEBEL GILBERTO ZIRIGUIBODM/CRAMMED DISCS 1133/SIX DEGREES (16.98)	Momento	
36	22	3	FUNERAL FOR A FRIEND MIGHT ATOM/ATLANTIC 136060/AG (13.98)	Tales Don't Tell Themselves	
37	30	5	PURENRG FERVENT/WORD-CURB 887017/WARNER BROS. (7.98)	pureNRG	
38	RE-ENTRY	RE-ENTRY	EL CHAPO DE SINALOA DISA 720802 (10.98)	La Noche Perfecta	
39	14	2	VOXTROT PLAYLOUDERRECORDS 21 (15.98)	Voxtrot	
40	NEW	NEW	OMAR RODRIGUEZ-LOPEZ QUINTET GOLDSTANDARD/LABS 129* (13.98)	Se Dice Bisonte, No Bufalo	
41	32	3	THE AVETT BROTHERS RAMSEUR 2716 (12.98)	Emotionalism	
42	NEW	NEW	JOHNETTE NAPOLITANO HYBRID 20052 (13.98)	Scarred	
43	18	2	MAYSA SHANACHIE 5151 (18.98)	Feel The Fire	
44	41	12	TITO NIEVES LA CALLE 330022/UG (13.98)	Canciones Clasicas De Marco Antonio Solis	
45	49	10	COBRA STARSHIP DECAYDANCE 089 FUELED BY RAMEN (13.93)	While The City Sleeps, We Rule The Streets	
46	RE-ENTRY	RE-ENTRY	FAMILY FORCE 5 MAVERICK/MONO VS STEREO/GOTIE 49462/WARNER BROS. (13.98)	Business Up Front/Party In The Back	
47	25	2	FRANCISCO EL CHICO ELIZALDE UNIVERSAL LATINO 009020 (11.98)	De Un Elizalde Para Un Elizalde	
48	35	4	THE SEA AND CAKE THRILL JOCKEY 186* (15.98)	Everybody	
49	45	8	33MILES IND/COLUMBIA 05834/SONY MUSIC (11.98)	33Miles	
50	RE-ENTRY	RE-ENTRY	ELISABETH WITHERS BLUE NOTE 68171/BLG (17.98)	It Can Happen To Anyone	

THIS WEEK ON:

BREAKING & ENTERING

Bronx, N.Y.-born, Dominican Republic-raised Kat DeLuna hits The Billboard Hot 100 at No. 91 with her booty-shaking, Spanglish first single "Whine Up." Discover developing artists making their inaugural chart runs each week in Breaking & Entering on billboard.com.

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SINGLES & TRACKS



JUN
16
2007

Chart Codes: CS (Hot Country Songs), H100 (Hot 100 Songs), LT (Hot Latin Songs), POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs), TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

2 STEP (Top Quality) BMI H100 37; POP 49; RBH 23 4 IN THE MORNING (Haruki) Lovar Music, ASCAP/Fratic Ship Music. ASCAP/H100 68, POP 48

A

AHORÁ QUE TE VAS (Emi Musical S.A. de C.V.) LT 47
ALL GOOD THINGS (COME TO AN END) (Neistar Publishing)
ASCAP/Virginia Beach. ASCAP/WB Music
ASCAP/BMG Songs. ASCAP/Danja Handz Musik
SESAC/EMI April. ASCAP, HL/WBM, H100 94, POP 59
ALL I NEED (EMI Blackwood, BMI/ADMackay/
BM/Careers-BMG Music Publishing, BMV/Sagrabeaux
Songs, BMI), HL/WBM, CS 59
ALL MY FRIENDS SAY (Murrah Music Corporation,
BMI/House Of Full Circle, BMI/Full Circle, BMI/Black In
The Saddle. ASCAP/Groove Puppy Music, ASCAP) CS 22
AMUSEMENT PARK (50 Cent Music, ASCAP/Universal
Music Corporation, ASCAP/Sydney B & 700 Music
Club, ASCAP/LJL Ant And RoRo, ASCAP), HL RBH 40
ANONYMOUS (Ezekiel International Music, BMI/Hito
Music, BMI/Christopher Mathew, BMI/Jahoea Joins,
SESAC/Universal Tunes, SESAC/Boottleggers Stop
ASCAP/Universal Music Corporation, ASCAP/Virginia
Beach, ASCAP/WB Music, ASCAP/Royal Court Music,
ASCAP/Gerome Harmon Productions, BMI) H100 51,
POP 61, RBH 21
ANOTHER AGAIN (John Legend Publishing, BMI/Cherry
River, BMI/Please Gimme My Publishing, BMI/EMI
Blackwood, BMI/Homeschool Publishing, BM/Dimp
Paco Music, BMI/Kama Sutra Music, BMI), HL, RBH 55
ANOTHER SIDE OF YOU (Dimensional Songs Of The
Kroell, BMI/EMI Blackwood, BMI/WCCR, BMI), HL CS 38

B

BARTENDER (Zomba Songs, BMI/Nappy Boy Publishing,
BMI/Famous, ASCAP/Beylall Music, ASCAP), HL/WBM,
H100 97, RBH 43
BASTA YA (Vai Lestel) LT 22
A BAY BAY (Polo Grounds Songs, BMI) RBH 20
BEAUTIFUL FLOWER (Gold & Iron, ASCAP/WB Music,
ASCAP), WBM H100 56, POP 46
BEAUTIFUL GIRLS (Jonathan Rotem Music, BMI/South-
side Independent Music, BMI/Eyes Above Water,
ASCAP/Beluga Heights Music, BMI/Feedmybeez
ASCAP/Almo Music, ASCAP/Sony/ATV Songs, BMI),
HL, H100 57, POP 47

C

BECAUSE OF YOU (EMI April, ASCAP/Smelly Songs,
ASCAP/Dawnn Frye Music, BMI/Smells Like Metal,
BMI/EMI Blackwood, BMI), HL CS 25
BECAUSE OF YOU (Super Savin Publishing, BMI/Zomba
Songs, BMI/Sony/ATV Tunes, ASCAP/EMI April,
ASCAP), HL/WBM, H100 23, POP 27, RBH 17
BEFORE HE CHEATS (That Little House, ASCAP/Mighty
Unlikely, ASCAP/Sony/ATV Cross Keys, ASCAP), HL,
H100 10, POP 1

D

BELLA TRACION (Son Of Reverend Bill Music,
BMI/Ruff Surf, BMI/Arise, BMI/EMI Blackwood,
BMI/Metro-Ball Music, BMI/EMI, HL LT 25
BENITO TU LUZ (Tulum, ASCAP/WB Music,
ASCAP/Vallinoto Songs, BMI/Careers-BMG Music Pub-
lishing, BMI) LT 19
BETTER THAN ME (EMI Blackwood, BMI/Hinder Music,
BMI/Horncub Publishing, BMI), HL, H100 41, POP 31
BIG GIRLS DON'T CRY (Headphone Junkie Publishing,
ASCAP/Janet Smith Publishing, ASCAP) H100 3
BIG THINGS POPPIN' (DO IT) (Crown Club Publishing,
BMI/Warner-Lamerlane Publishing, BMI/Fresh Is The
World, BMI), WBM, H100 31, POP 42, RBH 14
THE BIRD AND THE WORM (The Used Movement
Music, BMI/EMI Blackwood, BMI), HL, POP 99
BLOCK PARTY (Sony/ATV Tunes, ASCAP/Life Print,
ASCAP/One Hit Publishing, ASCAP/Screen Gems-EMI,
BMI), HL, RBH 73
BOSSMAN (DWayne Clark Publishing, BMI) RBH 91
BOY LOOKA HERE (StreetRich Music, BMI/My
Dart Starts Tomorrow, BMI/Songs Of Universal, BMI/OB Gold,
ASCAP), HL, RBH 80

E

BREAK EM OFF (Paul Wall, ASCAP/Commission Pub-
lishing, BMI/Windstar Publishing, BMI/EMI Black-
wood, BMI/2 Kingspin Publishing, ASCAP), HL, RBH
100
BREATHLESS (Global Latent Publishing, PRS/Songs Of
Windswept Pacific, BMI/Mareolicious Music, SESAC)
RBH 71
A BROKEN WING (Sony/ATV Tree, BMI/Sam's Jammin',
BMI/Suffer In Silence, BMI), HL, H100 93, POP 64
BUBBLY (Cocoma Music, BMI/Dancing Squirrel,
ASCAP/NAI Music, ASCAP) POP 93
BUDDY (Southchild, ASCAP/Universal Music Corporation,
ASCAP/H 1030 Publishing, ASCAP/Karl Gunt,
BMV/Gunn Style, BMI/Big Music, ASCAP/Kenix,
BMI/Super Biscuit, ASCAP) RBH 16
BUY U A DRANK (SHAWTY SNAPPIN') (Nappy Boy
Publishing, BMI/Zomba Songs, BMI/Granny Man Pub-
lishing, BMI/Arise Music, BMI/Basement Firm, South,
ASCAP), WBM, H100 3, POP 5, RBH 1

F

CADA VEZ QUE PIENSO EN TI (Sony/ATV Discos,
ASCAP) LT 18
CAME DOWN (Mya Davis Music, ASCAP/Reonna Music,
ASCAP/Warner-Lamerlane Publishing, BMI/Ratoh Worley
Jr. Publishing Designee, BMI/Lesben Songs, BMI/Two
Tuff-Enuff, BMI/EMI Blackwood, BMI), HL/WBM, RBH 58
CANDYMAN (Xena Music, BMI/Careers-BMG Music Pub-
lishing, BMI/Suck In The Throat, ASCAP/Famous,
ASCAP), HL/WBM, POP 74
CAN'T TELL ME NOTHING (Please Gimme My Publish-
ing, BMI/EMI Blackwood, BMI/Tompostone Publishing,
BMI), HL, H100 80, POP 63, RBH 67
CAN U BELIEVE (I Like Em Thicke, ASCAP/EMI April,
ASCAP), HL, RBH 37
CAN U WEAR WIT OUT (We Fix Music At, ASCAP) RBH

G

COFFEE SHOP (Granny Man Publishing, BMI/Maik-
Vechi Music, BMI/Metro Publishing Designee,
BMI/2082 Music Publishing, ASCAP/WB Music,
ASCAP/Uncle Wilmes Music, ASCAP/Pipeline,
BMI/Rags II Richard Music, BMI/Warner Chappell, BMI),
WBM, RBH 66
COME WITH ME (WBM Music, SESAC/Songs In The Key
Of F Pat, SESAC/Innominat South, SESAC/Lassic Lee
Music, SESAC/Producers, SESAC Music Publishing,
ASCAP/Justin Combs Publishing, ASCAP/EMI April,
ASCAP), HL/WBM, RBH 36
COMO TE VA MI AMOR (SGAE, ASCAP) LT 29
COUNTRY BOYZ (Wynn Music Publishing, ASCAP) RBH 89
CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA
(Almo Music, ASCAP/Delicate, ASCAP), HL, H100 30,
POP 18
CUPID SHUFFLE (The Only Cupid Publishing,
ASCAP/Artist Publishing Group West, ASCAP/Top Quali-
ty, BMI) RBH 49

H

OAISY (EMI Blackwood, BMI/Tolliver Mountain, BMI/In-
vincible, BMI/Inventor Of The Wheel, ASCAP), HL CS 45
DAME UN BESO (Ser-Ca) BMI LT 7
D-BOY (Thuc Pios S.A. de C.V./TN Ediciones, RBH) LT 26
DE TIES EXCLUSIVO (Editora Arca Musical, BMI) LT 6

A DIFFERENT WORLD (Nashvillaville, BMI/NEZ, BMI/Sony/ATV Acuff Rose, BMI/Chay/Ine, ASCAP/Sony/ATV Tree, BMI/Gold Watch, BMI), HL CS 15, H100 89

DIRT GIRL (Universal Music Corporation, ASCAP/Mem-
phersfield, ASCAP/EMI Blackwood, BMI/Piano Wire
Music, BMI), HL CS 30
DIJ DON'T (Songs Of Universal, BMI/Divided, BMI/Ramal,
BMI/Nay Publishing Company, BMI/Warner-Lamerlane
Publishing, BMI), HL/WBM, RBH 41
DOE BOY FRESH (Tehouse Publishing, BMI/Music
Resources, BMI/Charmility Camp Music, ASCAP/Uni-
versal Music Corporation, ASCAP), HL, POP 88
DONT MATTER (Evelyn Music, ASCAP/Famous,
ASCAP/Lawsongs, BMI/Notting Hill Music, BMI), HL,
H100 24, LT 21, POP 24, RBH 31
DO YOU (Super Savin Publishing, BMI/Zomba Songs,
BMI/Jojo Beats, ASCAP/The Allen Boy Publishing,
ASCAP), WBM, H100 100, RBH 32
DO YOU KNOW? (THE PING PONG SONG)/DIMELD
(Team S Dot Publishing, BMI/Hico Music, BMI/Dol-
manare Publishing, BMI/Songs Of Universal, BMI/Enrique
Irigastias, ASCAP/EMI April, ASCAP) H100 33, LT 1, POP
86
DREAMIN' (Young Jezezy Music Inc., BMI/Jermaine Jack-
son Publishing Designee, ASCAP/Andrew Harr Publish-
ing Designee, ASCAP/Bug, BMI/Pure Delle, BMI/Blis-
sum, BMI/EMI Blackwood, BMI/Jobete Music, ASCAP),
HL, RBH 81
DULE (CRAZY) (Metrophonic, ASCAP/Universal Music
Corporation, ASCAP/BMG Songs, ASCAP) LT 38

E

ERES PARA MI (Manzano, BMI/EMI Musical S.A. de
C.V./Warner Chappell Ediciones Musicales) LT 8
ES COSA DE EL (Editoria De Ideas, ASCAP) LT 20
ESO Y MAS (Juliantia Musical, ASCAP/Edimusa, ASCAP)

EVERYDAY AMERICA

(Jennifer Nettles, ASCAP/DiKpnt,
BMI/Sony/ATV Cross Keys, ASCAP/Big Alpha Writer
Group, ASCAP), HL CS 31

F

FACE DOWN (Songs Of Universal, BMI/Grim Goodbye
Music, BMI), HL, H100 45, POP 28
FALL (WCC, ASCAP/Skill Working For The Woman,
SESAC), WBM, CS 26
B/M/Ticket (BMI/API Country Music, BMI/Cherry River,
BMI/EMI Blackwood, BMI/Shane Minor, BMI), CLM/HL,
CS 32
FAMOUS IN A SMALL TOWN (Sony/ATV Songs,
BMI/Nashville Star, BMI/Watsy, ASCAP), HL CS 34
FIND OUT WHO YOUR FRIENDS ARE (Sony/ATV Acuff
Rose, BMI/Lavender Zoo Music, BMI/Careers-BMG
Music Publishing, BMV/Sagrabeaux Songs, BMI),
HL/WBM, CS 4, H100 62
FIRST TIME (G-Chills, BMI/Jeseth Music, BMI) H100 86,
POP 70
FLIP-FLOP SUMMER (Onaly Music, ASCAP/Sony/ATV
Cross Keys, ASCAP) CS 60
FORCE OF NATURE (Tiu Lux, ASCAP/Soulinga,
ASCAP/Notting Hill, ASCAP/Intersect, BMI) RBH 93
FOREVER (Viva La Cucaracha, ASCAP) H100 63, POP 57
FREE AND EASY (DOWN THE ROAD I GO) (Home
With The Armadillo, BMI/Big White Tracks, ASCAP) CS 47

FU PAY ME

(Sunny Valentine Music, BMI/Slide That
Music, ASCAP/Pegina's Son Music, ASCAP/EMI April,
ASCAP/Granny Man Publishing, BMI), HL, RBH 85

G

GET BUCK (Mouth Full O' Gold, ASCAP/Universal Music
Corporation, ASCAP/My Diet Starts Tomorrow,
BMI/Songs Of Universal, BMI/Six Tm Stoned, ASCAP/50
Cent Music, ASCAP/EMI Blackwood, BMI/EVes Lee
Music, BMI), HL, RBH 97
GET IT SHAWTY (J Lack Music, ASCAP/Pat Publishing,
ASCAP/EMI April, ASCAP/Roy Love Music, ASCAP/UR-
U Music, ASCAP/Ishmoel Music, BMI/Young Gold,
BMI/Warner-Lamerlane Publishing, BMI) WBM,
HL/WBM, CS 4, H100 62
GET ME BODIED (B-Day Publishing, ASCAP/Universal
Tunes, SESAC/Songs Of Universal, SESAC/Team S Dot
Publishing, BMI/Hico Music, BMI/Songs Of Windswept
Pacific, BMI/Yoga Flames Music, BMI/Lance Combs
Publishing, BMI/EMI Blackwood, BMI/Angela Beyince,
ASCAP/EMI April, ASCAP/Solange BMV/ASCAP Music
World, ASCAP/Monaz Rortza, SESAC), HL, H100 89,
POP 16

GET TO THE MONEY (Gordon Maurice Swinny,
ASCAP/REC Wear Publishing, ASCAP/Sunday Delivery
Music, ASCAP) ASCAP) RBH 94
GIRLFRIEND (Avinil Lavigne, SOCAN/Almo Music,
ASCAP/Kaz Music Publishing, ASCAP/Kobalt Music
Publishing, ASCAP), HL, H100 6, POP 6
GIVE IT TO ME (Virginia Beach, ASCAP/WB Music,
ASCAP/Tennan Tunes, BMI/Zomba Enterprises,
ASCAP/Neistar Publishing, ASCAP/EMI April,
ASCAP/Six Tm Stoned, ASCAP/Universal Music Corpora-
tion, ASCAP/WB Music, SESAC/Danja Handz Musik,
SESAC), HL/WBM, H100 14, POP 10, RBH 86
GLAMOROUS (Headphone Junkie Publishing,
ASCAP/EMI April, ASCAP/2590 Music Publishing,
ASCAP/Universal Music Corporation, ASCAP/Will I am
Music, BMI/Cherry River, BMI/EVes Lee Music,
BMI/Ludrains Universal Publishing, ASCAP), HL, H100 15,
POP 12, RBH 48

GOD DONT MAKE MISTAKES (Universal-PolyGram
International, ASCAP/Green Wagon Music, ASCAP/Ray-
lene Music, ASCAP/BJP Administration, ASCAP) CS 58
GO GETTA (EMI Blackwood, BMI/Young Jezezy Music,
BMI/EMI April, ASCAP/No Question Entertainment,
ASCAP/First N Gold, BMI/R/Kelly, BMI/Zomba Songs,
BMI/Golden Fleece, BMI/Warner-Lamerlane Publishing,
BMI/Notting Date Songs, ASCAP/J. Brasco, ASCAP),
HL/WBM, H100 74, POP 65
GOOD DIRECTIONS (Murrah Music Corporation,
BMI/Castle Street Music, ASCAP/Large Opportunity
Music, ASCAP) CS 3, H100 53, POP 66
THE GREAT ESCAPE (Marlin Johnson Music,
ASCAP/Mayday Malone, ASCAP/Dimensional Music Of
109), ASCAP/Cherry Lane, ASCAP/EMI Blackwood,
BMI/Regilliam Music, BMI/EMI April, ASCAP), HL, H100
80, POP 45
GUYS LIKE ME (Sony/ATV Tree, BMI/Sony/ATV Cross
Keys, ASCAP), HL CS 19

H

HACE TIEMPO (Edimusa, ASCAP) LT 45
HEY THERE DELILAH (So Happy Publishing, ASCAP)
H100 16, POP 16
HIGH MAINTENANCE WOMAN (SKS3 Music, BMI/Tim-
othy Walton, BMI/Candy Simpson, BMI) CS 7, H100 79
HOIST THE COLOURS (Wonderland Music Company,
BMI/Walt Disney, ASCAP) POP 86
HOME (Surface Pretty Deep Ugly Music, BMI/Careers-
BMG Music Publishing, BMI) WBM, H100 7, POP 8
HOOO FIGGA (Anzo Matias Publishing Designee) RBH

HOW DO I BREATHE (Soy/ATV Songs, BMI/EMI April,
ASCAP/Seel Music, ASCAP), HL, RBH 29
HOW I FEEL (Delenmava, BMI/Moonscar Music,
BMI/Little Blue Typewriter Music, BMI/Bucky And Clyde,
ASCAP/Lite Des Autuers, ASCAP) CS 24
HOY TENGO GANAS DE TI (Screen Gems-EMI,
BMI/SGAE, BMI) LT 28

I

ICKY THUMP (Peppermint Stope Music, BMI) H100 90,
POP 80
I DON'T WANNA STOP (Monowise Limited, ASCAP/EMI
Vireo, ASCAP), HL, H100 81, POP 72
IF EVERYONE CARED (Warner-Lamerlane Publishing,
BMI/Arm Your Dillo, SOCAN/Zero-6, SOCAN/Black
Bosset, SOCAN/Black Aider Music, SOCAN), WBM,
H100 39, POP 34
IF I WAS YOUR MAN (Soy/ATV Tunes, ASCAP/EMI
April, ASCAP/Sheilar Songs, ASCAP/Water Music Pub-
lishing, ASCAP), HL, RBH 19
IF YOU'RE READING THIS (Soy/ATV Tree, BMI/Le
Des Autuers, ASCAP/Bucky And Clyde, ASCAP), HL CS 21

I GOT MORE (Hore-N-Cal, BMI/Sevy Tractor, BMI/Cal IV
Entertainment, BMI/Universal Music Corporation,
ASCAP/Memphersfield, ASCAP), HL CS 27
IGUAL QUE AYER (Water, ASCAP/Sony/ATV Discos,
ASCAP) LT 4
I'LL STAND BY YOU (Hydrate House of Hits, ASCAP/Clive
Banks, ASCAP/Jerk Awake, ASCAP/Tony Kelly,
ASCAP/EMI April, ASCAP), HL CS 42
I'VE A FLIRT (Shago, SESAC/Young, ASCAP/R/Kelly
BMI/Zomba Songs, BMI/Warner-Lamerlane Publishing,
BMI/Crown Club Publishing, BMI/NappyPub, BMI),
WBM, H100 20, POP 33, RBH 13
IMPACTO (Los Cangris, ASCAP) H100 69, LT 3, POP 68
IM THROWN (Paul Wall, ASCAP/2 Kingspin Publishing,
ASCAP/WB Music, ASCAP/Shanah Cymone Music,
ASCAP/EMI April, ASCAP/Basamta Music, ASCAP/Air
Control Music, ASCAP), HL/WBM, RBH 92
I NEED YOU (Careers-BMG Music Publishing, BMI/Ner-
vous Worm Music, BMI/Famous, ASCAP/And Lucile
Songs, ASCAP), HL/WBM CS 14, H100 83
IN MY SONGS (Divided, BMI/Ramal, BMI/Nay Publi-
shing Company, BMI/Warner-Lamerlane Publishing,
BMI/Songs Of Universal, BMI), HL/WBM, RBH 30

INSIDE OUT (Cabal Beats Music, BMI) RBH 78
**INTERNATIONAL PLAYERS ANTHEM (I HOOD
YOU)** (Zomba Enterprises, ASCAP/Elyse Publishing,
BMI/Music Resources, BMI/We Dori! Play Even When
We Be Playin', ASCAP/Mosquito Puss, ASCAP/Chrysalis
Music, ASCAP/Jobete Music, ASCAP), HL/WBM, RBH
52
ISNT SHE (Ujaja, ASCAP/Curb Songs, ASCAP/Charlie
Morse, ASCAP/Gremlin Corner, ASCAP/Harmonism.com,
SESAC), WBM, CS 26
I TOLD YOU SO (Babble On Songs, BMI/Third Tier Music,
BMI) H100 10, H100 76
I TRIED (# 1 Assasin Music, ASCAP/Srjbackat Musik,
ASCAP/Track House ENT, BMI/Almo Music,
ASCAP/Piano Music, ASCAP/Noting Date Songs, ASCAP),
HL, H100 12, POP 15, RBH 46

ISNT SHE (Ujaja, ASCAP/Curb Songs, ASCAP/Charlie
Morse, ASCAP/Gremlin Corner, ASCAP/Harmonism.com,
SESAC), WBM, CS 26
I TOLD YOU SO (Babble On Songs, BMI/Third Tier Music,
BMI) H100 10, H100 76
I TRIED (# 1 Assasin Music, ASCAP/Srjbackat Musik,
ASCAP/Track House ENT, BMI/Almo Music,
ASCAP/Piano Music, ASCAP/Noting Date Songs, ASCAP),
HL, H100 12, POP 15, RBH 46
ISNT SHE (Ujaja, ASCAP/Curb Songs, ASCAP/Charlie
Morse, ASCAP/Gremlin Corner, ASCAP/Harmonism.com,
SESAC), WBM, CS 26
I TOLD YOU SO (Babble On Songs, BMI/Third Tier Music,
BMI) H100 10, H100 76
I TRIED (# 1 Assasin Music, ASCAP/Srjbackat Musik,
ASCAP/Track House ENT, BMI/Almo Music,
ASCAP/Piano Music, ASCAP/Noting Date Songs, ASCAP),
HL, H100 12, POP 15, RBH 46
ISNT SHE (Ujaja, ASCAP/Curb Songs, ASCAP/Charlie
Morse, ASCAP/Gremlin Corner, ASCAP/Harmonism.com,
SESAC), WBM, CS 26
I TOLD YOU SO (Babble On Songs, BMI/Third Tier Music,
BMI) H100 10, H100 76
I TRIED (# 1 Assasin Music, ASCAP/Srjbackat Musik,
ASCAP/Track House ENT, BMI/Almo Music,
ASCAP/Piano Music, ASCAP/Noting Date Songs, ASCAP),
HL, H100 12, POP 15, RBH 46

ISNT SHE (Ujaja, ASCAP/Curb Songs, ASCAP/Charlie
Morse, ASCAP/Gremlin Corner, ASCAP/Harmonism.com,
SESAC), WBM, CS 26
I TOLD YOU SO (Babble On Songs, BMI/Third Tier Music,
BMI) H100 10, H100 76
I TRIED (# 1 Assasin Music, ASCAP/Srjbackat Musik,
ASCAP/Track House ENT, BMI/Almo Music,
ASCAP/Piano Music, ASCAP/Noting Date Songs, ASCAP),
HL, H100 12, POP 15, RBH 46
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Morse, ASCAP/Gremlin Corner, ASCAP/Harmonism.com,
SESAC), WBM, CS 26
I TOLD YOU SO (Babble On Songs, BMI/Third Tier Music,
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ASCAP/Track House ENT, BMI/Almo Music,
ASCAP/Piano Music, ASCAP/Noting Date Songs, ASCAP),
HL, H100 12, POP 15, RBH 46

YOU'VE GOT TO BE A COLD-BLOODED SOB

(Soy/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP/EMI
April, ASCAP) H100 38, POP 55, RBH 18

M

MAKE ME BETTER (J. Brasco, ASCAP/Virginia Beach,
ASCAP/WB Music, ASCAP/Super Savin Publishing,
BMI/Zomba Songs, BMI/EMI April, ASCAP/No Question
Entertainment, ASCAP), HL/WBM, H100 84, RBH 24
MAKES ME WONDER (Careers-BMG Music Publishing,
BMI/February Twenty Second, BMI), WBM, H100 5,
POP 4
MAKE YA FEEL BEAUTIFUL (N 22nd Publishing,
ASCAP/Cherry Lane, ASCAP/Super Savin Publishing,
BMI/Zomba Songs, BMI) HL/WBM, RBH 33
MAS QUE TU AMIGO (Orisma, SESAC) LT 46
ME (Shep'n Shop, ASCAP/Almo Music, ASCAP/Universal
Music Corporation, ASCAP), HL, RBH 69
MEASURE OF A MAN (Universal-PolyGram International,
ASCAP/Southern Songs, ASCAP/Passing Stranger,
ASCAP/Songs Of Combustion Music, ASCAP/Music Of
Windswept, ASCAP/No Such Music, SOCAN), HL CS 33

ME QUELLE AMARTE (LaCova Music Publishing, BMI/J &
N, ASCAP) LT 30
MEN BUY THE DRINKS (GIRLS CALL THE SHOTS)
(Merlight Music, SESAC/Multisongs BMG,
SESAC/Altozeto, SESAC/Geomac Publishing,
ASCAP/Altozeto Enterprises, SESAC), CS 54
MI CORAZONITO (Premium Latin, ASCAP) LT 27
MI HERODAS (Arpa, BMI) LT 9
MIRAME (W B Music, ASCAP) LT 50
MISSING YEARS (Songs Of O'Brian, ASCAP/Big Loud
Beats, ASCAP/Volunteer Jam, ASCAP/Go-To-Def,
ASCAP) CS 53
MOMENTS (Gravton Music, SESAC/Carnival Music
Corp., SESAC/WB Music, ASCAP), WBM, CS 1, H100

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Nielsen Business Media

Billboard

HELP WANTED

Yoshi's jazz club and restaurant in Oakland, CA, is seeking an experienced booking agent to be the second person in their jazz booking team, to be responsible for booking Yoshi's Oakland as well as Yoshi's San Francisco which is opening this fall.

Must have extensive booking experience and solid working knowledge of jazz and other music. While Jazz will always be our focus, we will be branching out into other genres such as world music, blues, R & B, and triple A. Successful candidate will work closely with the Artistic Director to book 2 clubs, 12 miles apart. Duties could also include arranging artist accommodations and transportation and related clerical tasks.

Yoshi's, considered to be one of the finest jazz clubs in the US, is a world-class jazz club booking music 7 nights a week with 2 shows per night. For the last 20+ years, Yoshi's has brought most every major jazz artist to the San Francisco Bay Area, as well as the best of up and coming talents.

Please submit your résumé to Peter Williams at: Yoshi's, 510 Embarcadero West, Oakland, CA 94607 or peter@yoshis.com. NO CALLS PLEASE

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Summary of Experience

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- Managing multiple purchasing functions (3 years)
- Cross-functional team participation
- Experience in Entertainment Procurement (preferred)

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BACKBEAT

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Columbia Records taps **Mark DiDia** to oversee daily operations of the label. He was executive VP/GM at Capitol Records.

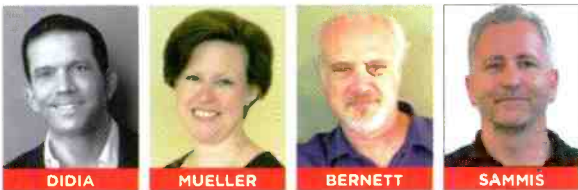
Sony BMG Music Entertainment's Commercial Music Group names **Michael Block** executive VP of sales. He held the same title at Sony Music Label Group.

Warner Music International beefs up its digital marketing endeavors with the creation of a new role covering Europe, Middle East and Africa regions. **Piero Poli** has been named digital marketing director of EMEA. He was group account director at Agency.com.

Provident Label Group names **Troy Vest** VP of marketing for the Essential and Flicker labels. He was VP of marketing and artist development at Flicker.

Warner Music Latina in Miami names **Kary An Diaz** TV and press coordinator. She was an executive coordinator for management company Latin World Entertainment. Diaz replaces **Marcie Stefan**, who has been appointed label manager for Warner Music Latina.

Universal Music Classical in New York appoints **Melanne Mueller** senior VP. She was co-founder/managing director at Avie Records in London.



DIDIA | MUELLER | BERNETT | SAMMIS

MANAGEMENT: Veteran manager **Tim Bernett** establishes Deep Blue Arts, a Los Angeles-based company devoted to artist management, film music supervision and consultation. He was a management partner at Fitzgerald-Hartley.

PUBLISHING: Universal Music Publishing Group appoints **Michael Sammis** CFO/executive VP of operations worldwide. He was CFO/executive VP.

EMI Music Publishing promotes **Lynnette Caldwell** to director of marketing services. She was coordinator for the company's creative services/new-media department.

DIGITAL: Yahoo Music promotes **Billy Johnson Jr.** to senior music director. He was music director.

Joost names **Mike Volpi** CEO. He was senior VP/GM at Cisco Systems' Routing and Service Provider Technology Group.

—Edited by Mitchell Peters

GOODWORKS

KEEP HOPE ALIVE

Samsung's sixth annual Four Seasons of Hope gala will feature a special performance by Grammy Award winner Alicia Keys. The June 18 event, held at Cipriani Wall Street in New York, raises funds for the Keep a Child Alive Foundation and other charities. "Live With Regis and Kelly" co-host Regis Philbin will host the fund-raiser, which honors sports legends Dan Marino, Joe Torre, Earvin "Magic" Johnson and others for their philanthropic efforts.

DROWNING POOL DELIVERS 'SOLDIERS' TO SOLDIERS

Rock band Drowning Pool is doing its part to support the USO. In addition to donating \$1 from each ticket sold from its current U.S. tour to the private, nonprofit organization, Drowning Pool has made a new track, "Soldiers," available as a free download via the USO's MySpace page. "Soldiers"—featured on the band's third album "Full Circle" (due July 24 from Alternative Distribution Alliance-distributed Eleven Seven Music)—was written after the band's overseas USO tour, which included stops in Iraq and Kuwait.



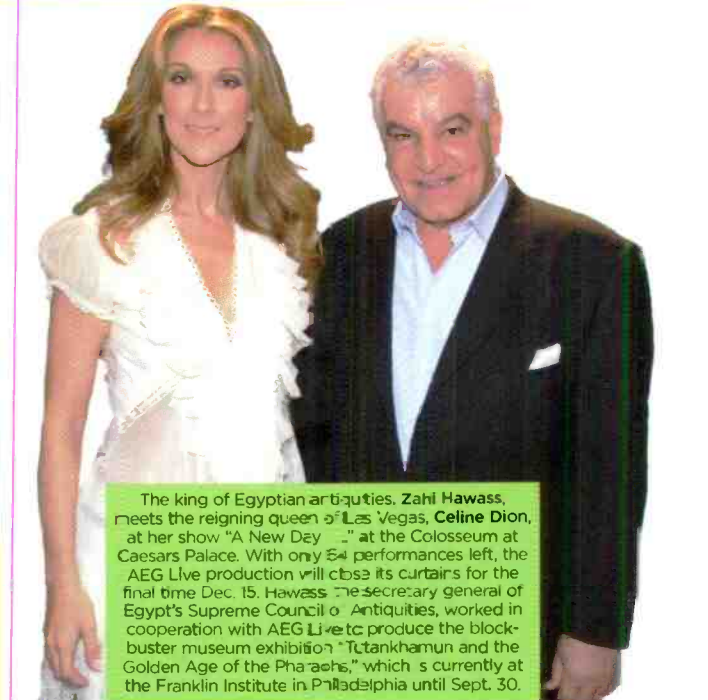
Aretha Franklin, center, recently met with Jennifer Hudson, right, for high tea in New York to discuss the possibility of the Academy Award-winning actress and vocalist portraying the musical living legend in a film production based on the best-selling autobiography "Aretha Franklin: From These Roots." Joining the ladies at high tea is Franklin's friend Will Wilkerson.



Universal Music Publishing Group celebrated the acquisition of the publishing catalog of multiple-platinum, Grammy Award-winning, Songwriters Hall of Fame Inductee Michael Masser. Pictured at the signing at UMPG worldwide headquarters are, from left, UMPG chairman/CEO David Renzer, Masser and UMPG executive VP of acquisitions and strategic projects Linda Newmar. PHOTO: COURTESY OF UNIVERSAL MUSIC PUBLISHING GROUP



The first Bands & Brands seminar in Stockholm—sponsored by the three main Swedish organizations for music, IFPI, SMFF and SOM—attracted more than 200 attendees and featured speakers and panels discussing how best to get music out to agencies, music supervisors and creative directors. From left are Lights Out Music Group CEO Patrik Larsson, who moderated the event; Comma Music music supervisor Bonny Dolan; MusicStylt music supervisor Jesper Gadeberg; pig-factory Europe music supervisor Jimmy Makoul; and Jung Von Matz music supervisor Fritz Racing.



The king of Egyptian antiquities, Zahi Hawass, meets the reigning queen of Las Vegas, Celine Dion, at her show "A New Day..." at the Colosseum at Caesars Palace. With only 64 performances left, the AEG Live production will close its curtains for the final time Dec. 15. Hawass, the secretary general of Egypt's Supreme Council of Antiquities, worked in cooperation with AEG Live to produce the blockbuster museum exhibition "Tutankhamun and the Golden Age of the Pharaohs," which is currently at the Franklin Institute in Philadelphia until Sept. 30.



Interscope signed Fernando Garibay as an artist/producer to F2Records/Interscope. From left are Interscope senior VP of A&P Martin Klerszenbaum, Garibay, Interscope Gaffney A&M chairman Jimmy Iovine, Garibay's manager Gerardo Mejia and attorney Peter Lopez.

INSIDE TRACK

MARIO LOOKS TO STEP UP WITH GO, GO, GO ATTITUDE

"Go" appears to be the operative word in Mario's vocabulary these days. The singer's third album, "Go," hits stores July 31. In the meantime, he's pushing the go button on the songwriting and acting aspects of his career.

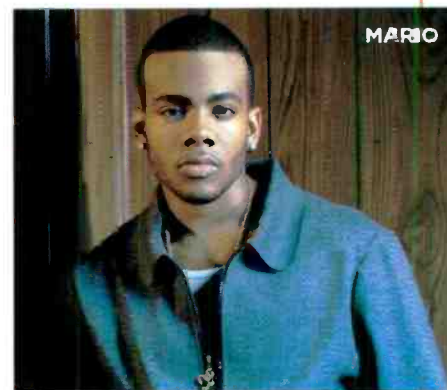
Under his Nightriders production banner, he has placed songs with Chris Brown, Usher, Jennifer Lopez and Raven-Symone. But what many probably don't know is that he's also sending out submissions for soundtrack consideration.

While on the road promoting "Go," he's also taking along an acting coach so he can continue to "brush up on my skills" as he reviews various scripts. "I don't know yet what my next [film] proj-

ect will be," Mario tells Track "but I'm looking to begin working on something by the end of the year. It's hard to do both music and acting at the same time. However, acting is definitely something I'll continue to pursue." Mario's film credits include "Step Up" and "Freedom Writers," which recently became available on DVD.

WHITE NOT A FAN OF LEAKS

Jack White wants the White Stripes' music heard, but apparently not leaked. Upon learning that modern rock WKQX Chicago—in particular midday host Electra—leaked the band's new album, "Lucky Thump," a not-too-pleased White phoned the station from Spain, where



the band was on tour. On a recent blog entry, Electra called the album "unbelievably brilliant and awesome" and simply wanted to "share it with fellow fans."



Universal France heart-throb David Charvet's album is certified gold in France, after his "Leap of Faith" single went to No. 1. Pictured accepting a plaque is Larry Dvoskin, co-writer of album track "All I Want Is You," with Reach Global Publishing president Michael Closter, right, and VP Scott Rubin, left.



A selection of Atlanta's music industry elite along with rising urban star Lloyd made the last day of school for students at Benjamin S. Carson Prep School even sweeter. Performing rights organization BMI and Teach for America partnered to throw the kids an all-star pep rally rewarding them for their hard work, good grades and steady attendance. From left are sixth grade teacher Anastasia Michals, BMI VP of writer/publisher relations for Atlanta Catherine B. Lewton, Lloyd and school principal Patricia Wells. PHOTO: COURTESY OF JOHN RUSSELL



Casablanca Records artist Mika, center, celebrates a sellout show June 2 at Sydney's Forum with Universal Music Australia executives. The date was part of an Asia Pacific promotional itinerary in support of current album "Life in Cartoon Motion," which has gone platinum in France, the United Kingdom, Russia and Ireland and amassed worldwide sales approaching 2 million. Flanking Mika are Universal Music Australia GM of marketing Tim Kelly, left, and managing director George Ash.

INSIDE TRACK

SOUND + VISION = BOWIE

The 11th annual Webby Awards were held June 5 in New York. Presented by the International Academy of Digital Arts and Sciences, the award ceremony honors the best and brightest on the Internet. The Beastie Boys picked up the Webby for artist of the year, while David Bowie took home a lifetime achievement award. The 550-member academy apparently appreciates Bowie's online platforms: BowieNet, UltraStar and BowieArt.

Those who have attended the Webbys in the past know that the ceremony is legendary for its five-word acceptance speeches. No more, no less. Bowie being Bowie, however, he gave us 15: "So, only got five words. Shit, that was five. Four right there. Three there. Two." Facebook was awarded a Webby in the social networking category. In accepting its award, the Facebook crew uttered five simple words: "I'm just here for Bowie." Ditto for the Billboard crew. (That would be five words.)



BOWIE

SATURDAY NIGHT FEVER ALL WEEK LONG

New artist Kathy Diamond is creating a stir with tastemakers in the club scene with her debut album, "Miss Diamond to You." Produced by DJ/producer Maurice Fulton, the full-length is available via Munich-based indie label Permanent Vacation. With this album, Diamond and Fulton have crafted a wicked ode to days gone by. It's as if the Andrea True Connection from the '70s suddenly woke up from a deep, deep sleep, only to discover that the world had moved 30 years forward. In other words, "Miss Diamond" recalls the positively groovy vibes of the disco era, but like an Amy Winehouse, Diamond retwists the old into something new for a generation that has no clue—nor do they necessarily care—about the music that came before their birth dates. Track considers it its duty to bring "Miss Diamond to You." You can thank us later.

VH1 ROCK HONORS

Hosted by Bain Margera at the Mandalay Bay Events Center in Las Vegas, the second annual VH1 Rock Honors honored the music and influence of Genesis, Heart, Ozzy Osbourne and ZZ Top with tribute performances by Alice in Chains, Queens of the Stone Age, Nickelback, Gretchen Wilson and Ke\$ha. PHOTOS: COURTESY OF VH1

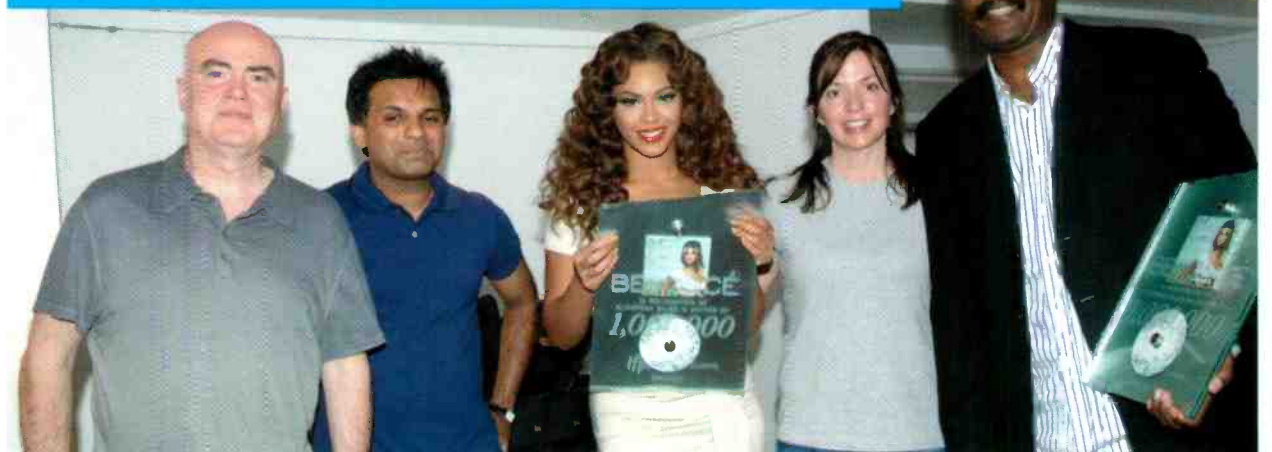
ABOVE: Presenter Cameron Diaz, left, with VH1 executive VP/GM Tom Calderone.

BELOW: Nickelback frontman Chad Kroeger, left, with VH1 executive VP/GM Tom Calderone.



Alt-rock legend Perry Farrell, left, dropped by Music Choice's New York studio to discuss his latest band, Satellite Party, which will be featured on Music Choice's "Rock U" program throughout June. Pictured with Farrell is Music Choice programming director Gary Susalis. PHOTO: COURTESY OF JIM LARER

Sony BMG execs congratulate Beyoncé for her enduring popularity in Europe. The superstar, seen here backstage at one of her recent Show Time concerts in London, was presented with an IFPI platinum disc to commemorate 1 million shipments of "B'Day" in Europe. From left are Sony BMG U.K. chairman/CEO Ted Doherty, Sony BMG senior director of European marketing Nadir Contractor, Beyoncé, Sony BMG VP of European marketing Laura Barrett and Beyoncé's manager/father Mathew Knowles.



BOWIE: BRIAN ACH/WIREIMAGE.COM

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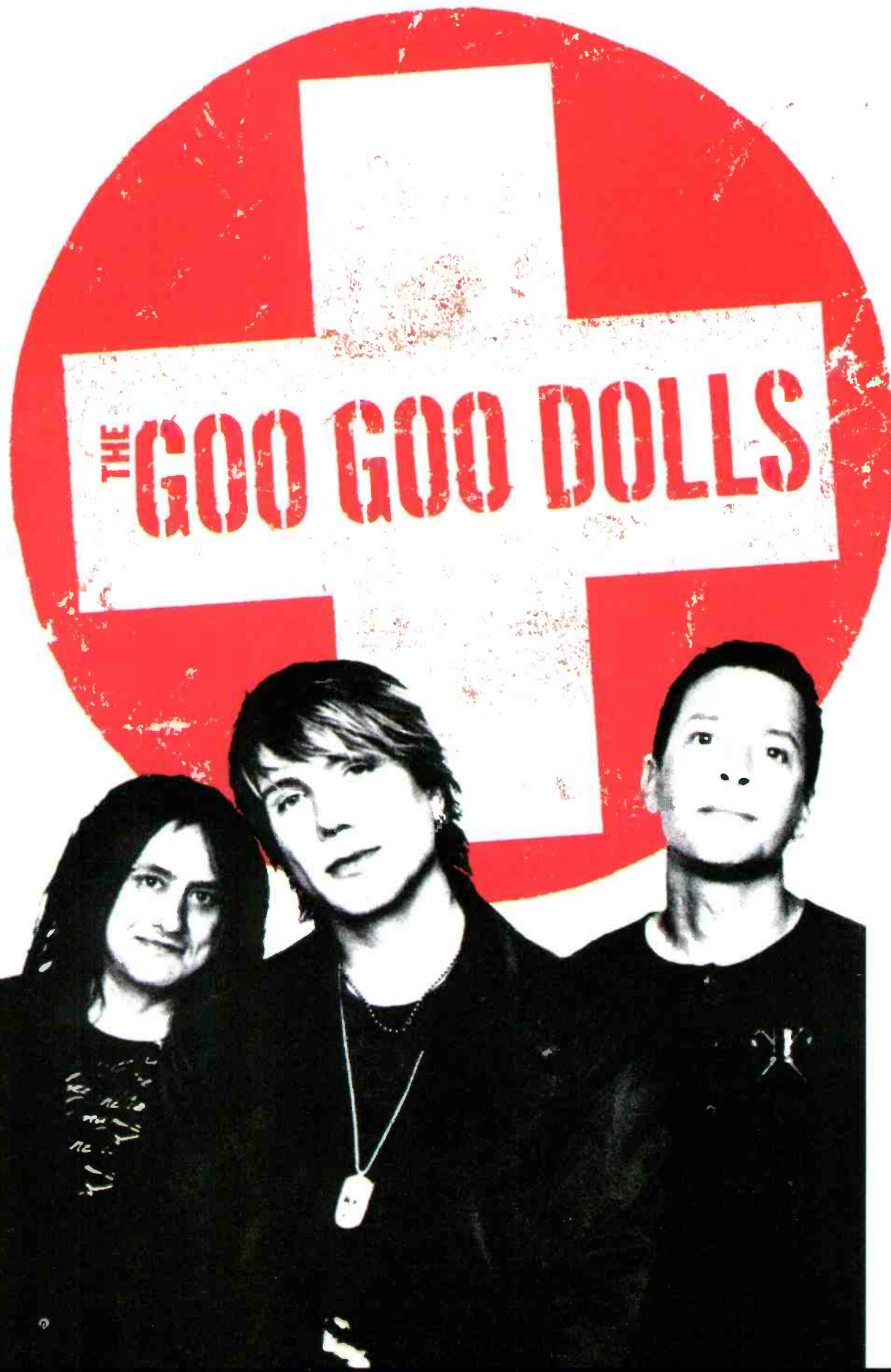
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| 06.27 | Denver, CO | Red Rocks Amphitheatre |
| 06.29 | Muskegon, MI | Heritage Park |
| 06.30 | Milwaukee, WI | Summerfest Oasis Stage |
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| 07.03 | St Louis, MO | Fair Saint Louis |
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| 07.11 | Manchester, UK | Apollo |
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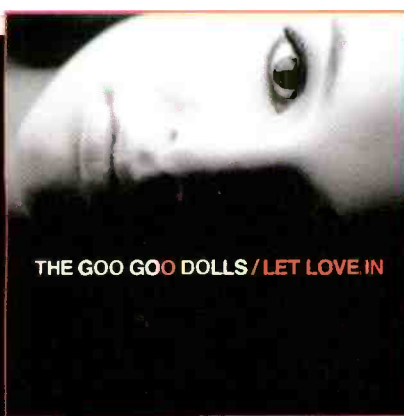
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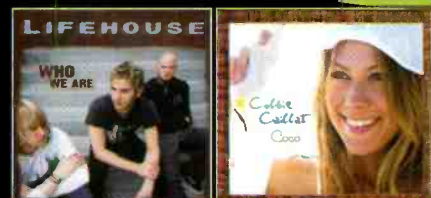
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CHARTS**

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ON THE COVER: Evan Harrison
Photo illustration by Aaron Goodman.

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360 DEGREES OF BILLBOARD

HOME FRONT

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

REGIONAL MEXICAN
The summit dedicated to the top-selling Latin music genre returns to Los Angeles Oct. 1-3. The event focuses on radio, touring, digital and publishing trends in the regional Mexican industry. More at billboardevents.com.

Contest

MOBILE BEAT
Billboard has teamed with LG Mobile to create the first mobile blogging contest. Contestants will critique concerts in their area and upload mobile photos and reviews to a customized Billboard blog. See billboard.com/mobilebeat.

Blogging

THE JADED INSIDER
Another season of "American Idol" is now in the books. Want the real scoop on what went down with the winner and the also-rans alike? Visit Billboard's Jaded Insider blog at jadedinsider.com.

Secondhand Seige

BY ROB PERKINS

Having operated record stores for more than 25 years, I have had my share of regulatory headaches.

A few years ago, I had to sort out whether a Louisiana law restricted used CD sales. I thought that was an isolated misunderstanding, but during the past few months a half-dozen states have either enacted or considered laws that would require anyone trying to turn a used CD into a down payment on a new one to give up sensitive identifying information to be stored in a retailer's files. If this were to become the rule, then we might as well start stickering new CDs: "Warning: If you decide to sell it back, you will be required to disclose your name, address, birth date, phone number, Social Security number and thumbprint." Retailers would also have to wait several days before reselling the CD. The profit on a used CD pales in comparison to the burden of such regulations.

Fundamentally, selling used CDs without having to disclose who you are to the shopkeeper for the police or other prying eyes is a basic freedom we should all cherish. The government has no right to know what books we borrow from the library. The law protects our privacy in what videos we rent. Taste in music is part of our personal identity, and we should be able to keep it to ourselves as well.

I have seen no evidence that anyone is setting out to deliberately suppress the sale of used CDs. Instead, I believe we have simply been caught up in benign efforts to trace stolen goods. Law-

makers had the foresight to exclude used books, but failed to exclude used CDs and other media because no one brought it up. So I will.

Thumbprints, waiting periods and databases of customer Social Security numbers will not pin a CD burglary on the thief. CDs are low-cost commodities without serial numbers (unlike paper money) and no other way to identify the previous owner. Whether the customer pays for music with a \$20 bill or by trading it in, there is no more reason to suspect either payment method implicates a theft.

There is no question that CD theft is a problem. As a merchant, I have been the victim. But unless the thief is caught red-handed or attempts to dispose of the loot in bulk, the chance that an isolated used CD at a store across town can be matched to one stolen from my store is virtually nil.

Used copies are no novelty—Abraham Lincoln earned his license to practice law by studying used books. That people are free to sell what they own is part of the fabric of our society, and in a day of heightened environmental sensitivity, disposal of used CDs by resale is certainly preferable to a landfill.

There are also millions of Americans who depend on "used" markets for practically everything—used cars, used clothing, used sports equipment. CDs are no different. Used CDs lower the entry price for a budding music fan about to discover a new favorite artist's creation—the fan who can't afford the price of a concert ticket and for whom a new CD may be a luxury.

The used CDs I buy extend my catalog beyond the collection I stock as new and

let me increase the floor space and diverse selection of music I make available to my customers. Our industry supports used CD sales for another reason—pirates hate them. The cost of a new CD, even if discounted, remains a barrier to the price-sensitive consumer who has two, and only two, ways of buying cheaper CDs—infringing or used. Without the second option, pirates capture that market. Aren't we all better off if the price-sensitive consumer is encouraged to pay for a legiti-

PERKINS



mate copy and have one more reason to visit a store?

Secondhand sales benefit local economies. The regulatory suppression of used CD sales means fewer sales taxes collected and fewer of my store sales associates processing used CD transactions. In a day when new CD sales have plummeted, used CDs will help keep my stores and others open for business.

Rob Perkins is president/CEO of the 50-store Value Music Concepts chain and is on the NARM board of directors.

FEEDBACK

FREAK NASTY RESPONDS

I'm a producer/artist that bangs out five or six songs per week—this has been my routine since even before recording my platinum song "Da' Dip." Coming from New Orleans and the ATL after leaving Cash Money Records, I've been grinding and hustlin' across the country. I've never had the backing a lot of artists get from a major, but I was still able to get nominated for an MTV Award, sell millions of

records and hold a place in the market.

Now I feel a bogus controversy brewing, pitting my "Rockstar" song against the Shop Boyz' version. But of all the songs titled "Party Like a Rockstar" from different artists on iTunes, why single out mine? I wrote my song in 2005—they just happened to get radio play first. If the Shop Boyz' radio play is helping me sell downloads,

as claimed in a recent article (Billboard, May 26), it should help the other artists with similar titles sell downloads as well.

I expect any artist that's signed to a major to do far better than any independent artist. Unlike the Shop Boyz, I don't

have a video. I also don't have any radio play or marketing. They do. My song sounds totally different from theirs, and our names are distinctly different. So how can consumers be confused?

I have much love and respect for the Shop Boyz, and I would never do anything to block their shine. I'm the most humble cat in this game, and everyone that knows me would speak highly of me and my work ethic. I have a catalog of more than 300 songs that's growing every day, of all genres of music. Just imagine the success that could follow if I partnered with a major.

Eric Timmons, aka Freak Nasty



FOR THE RECORD

■ In the May 26 article "Brash's Brass Ring," sales of Aaron Shust's album "Anything Worth Saying" should have been reported as 196,000, according to Nielsen SoundScan.

■ In the review of Ozzy Osbourne's "Black Rain" in the May 26 issue, the album's producers should have been listed as Ozzy Osbourne and Kevin Churko.

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800,000 Elvis Crespo
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BAD VIBRATIONS
A Brian Wilson/Mike
Love legal dispute



WHAT'S OLD IS NEW
Indie labels creatively
deal in reissued music

**>>> POLICE
SHUT DOWN
ALLOFMP3
VOUCHER SITE**

U.K. police have raided and shut down an online voucher system allegedly used by Russian Web site allofmp3.com. The system was an apparent attempt by the operators of the site to set up a way to charge consumers for music downloads after online payment companies such as PayPal refused to support the service. Major credit card companies withdrew their U.K. and European payment options from the site last year.

**>>> NZ
CHARTS TO
INCORPORATE
DOWNLOADS**

The New Zealand music charts are getting a digital makeover, with the singles and album top 40 lists to incorporate downloads, as well as over-the-counter sales and airplay. The first of the new-look charts from the Recording Industry Assn. of New Zealand will appear May 29.

**>>> SUIT
QUESTIONS
ROYALTIES
FOR
DOWNLOADS**

FBT Productions and Em2M have sued Interscope Records and other Universal labels over a share of royalties for Eminem recordings. The suit claims that the labels should be paying half of the net receipts from downloads and master ringtones rather than the lesser artist royalty, which is based on sales. The suit, filed May 21 in the U.S. District Court in Los Angeles, seeks more than \$650,000 in allegedly underpaid royalties from 2002 to 2005.

UP FRONT



Music is integral to CBS' 'Viva Laughlin,' which will feature characters lip-synching to classic hit songs.

TELEVISION BY LEILA COBO and MICHAEL PAOLETTA

PRIME TIME TUNES

New Network TV Series That May Need Your Music This Fall

It's no secret: more and more, prime time series such as "Grey's Anatomy," "Las Vegas" and "Cold Case" are successfully exposing new and old music to TV viewers. Their success is not lost on prospective advertisers and music supervisors, who are now focused on the upcoming fall TV season.

In recent weeks, the networks staged their "up-fronts" in New York, presenting new programs and schedules to potential advertisers and media.

Most of the shows are still in pilot mode, with music supervisors yet to be assigned. Keeping that in mind, Billboard queried networks, producers and supervisors on what shows were likely to prominently feature music. What follows is an alphabetical guide to series that will likely be looking for your music in the fall, and what sort of tunes they'll want.

GOSSIP GIRL (THE CW)

Based on the series of books by the same name, the executive producers of "Gossip" are Josh Schwartz and Stephanie Savage of "The OC," a major music platform. In "Gossip," rich teenagers in Manhattan engage in nasty little confrontations, to a soundtrack of alternative music and indie rock.



"Our demo is 18-34 so we're smack in the middle of the record-buying audience." CW music VP Leonard Richardson says. "We have a very strong focus on music, not only on our shows, but the whole

network in terms of marketing, promotion and any type of branding we do."

Ad cards at the end of each "Gossip Girl" episode will tell viewers what they heard and display album covers. Music can be purchased directly on the CW Web site. Platinum-selling acts will benefit from the "platinum" ad card program, which will also feature music video snippets.

IDOLOS DE JUVENTUD (TELEMUNDO)

Although the setting for this series based on the music industry is still up for grabs between Miami and Mexico, the premise is set: A music producer who has launched multiple careers—including his wife's—looks for the next new thing in a music reality show. Telemundo is looking for a mixture of covers and new material, particularly for the love stories that take place as part of the plot. "We typically end up with 'couples themes' for the romantic couples," Telemundo VP of music affairs Margaret Guerra Rogers says.

JOURNEYMAN (NBC)

This epic fantasy drama about a journalist who travels back within his lifetime to help people fix past errors will feature appropriate music from the '70s, '80s and '90s.

K-VILLE (FOX)

This drama about police buddies is set and shot in post-Katrina New Orleans, with the heroes at odds as to how to navigate their torn town. Music is slated

to be an integral part of the show, with plans for a score and main title theme that incorporate the city's music. The pilot alone featured several local bands on-camera, and similar showcases will likely continue through the season.

**LAS BRUJAS DE
SOUTHBEACH
(TELEMUNDO)**

Four women living in South Beach were, in a past life, sisters in 12th century Spain. Now, they must overcome their differences to vanquish evil. The series will be "loaded" with music, Telemundo's Guerra Rogers says. Romantic music is being looked for to enhance each character, but in addition, different styles are needed to enhance the setting. Befitting South Beach, the search is on for dance, salsa and Latin fare.



MISS GUIDED (ABC)

Upon returning to her former high school, a guidance counselor finds her old nemesis, the cheerleader, is the new English teacher who is glad to remind her of her unpopular past. Abundant flashbacks will be filled with music from the '80s.

REAPER (THE CW)

A slacker wakes up on his 21st birthday to find that his parents sold his soul to the devil and now he must work for Satan as a bounty hunter. Dramatic but humorous, "Reaper" will underscore its lighthearted side with alternative and pop music. Like "Gossip Girl," it will also feature ad cards at the end of each episode. Ad cards are available for three acts per show.



VIVA LAUGHLIN (CBS)

Executive-produced by Tony and Emmy Award winner Hugh Jackman ("X-Men"), "Viva Laughlin" is the closest thing to a musical in the new lineup. Based on the hit BBC show "Viva Blackpool," the mystery drama chronicles a freewheeling businessman, Ripley Holden, who wants to run a casino in Laughlin, Nev., but gets tripped up by issues like a murder investigation, financing problems and family strife. Music is integral, with lead characters lip-synching to iconic hits. Tracks in the pilot include the Rolling Stones' "Sympathy for the Devil," Blondie's "One Way or Another" and Elvis Presley's "Viva Las Vegas." ...

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GLOBAL BY LARS BRANDLE

EMI FACES ITS FUTURE

Can WMG Trump Private Equity With New Bid?

LONDON—So EMI Group's enduring search for a new owner is over—or is it?

The music giant's recommendation of private-equity firm Terra Firma's offer (billboard.biz, May 21) means a takeover process could now move swiftly to completion.

EMI Group CEO Eric Nicoli told investors and analysts in a May 22 conference call that the deal should be cleared within 88 days, "if the process runs in a straightforward way."

That, however, is far from a given, with long-term suitor Warner Music Group (WMG) and rival private-equity firms Fortress, Cerberus and One Equity understood to be interested in buying EMI.

Many anticipate further bids, especially as EMI's stock immediately surged beyond 265 pence (\$5.26) per share. So, with the clock ticking, Billboard polled industry experts on which potential new owner would make the best bedfellow for reviving EMI.

THE CASE FOR WMG

Synergies. WMG's ace is that the two companies make for a "good fit." WMG has a strong American roster with the likes of Madonna, Red Hot Chili Peppers

and Green Day, while EMI has plenty of British talent, including the Beatles, Robbie Williams and Coldplay. Combined, they would have had a 2006 albums market share of 29.3% in the United Kingdom (according to the Official U.K. Charts Co.) and a 2007 albums market share to date of 30.8% in the United States (according to Nielsen SoundScan), putting them at No. 2 and No. 1, respectively.

Cost savings. Combining operations would also save money. Bridgewell Securities media analyst Patrick Yau says, "It's in recorded music where you would get the majority of cost savings" in distribution, manufacturing, packaging, market-

ing and artist rosters.

Music knows music. "It would be better if [EMI] was run by another recorded-music company," says Empire Artist Management's Neale Easterby, who manages Parlophone-signed Lily Allen and EMI Music Publishing-signed Natasha Bedingfield. Though if Terra Firma buys EMI, Easterby says, "that might be the case anyway. They might buy it to sell it and keep the publishing arm."

THE CASE FOR PRIVATE EQUITY

No post-merger in-fighting. "EMI would be best-served by a private equity group," says CMO Management's Chris



EMI artist LILY ALLEN could have a new boss before long.

Morrison, who looks after EMI acts Blur and Gorillaz. "The cultures of Warner's and EMI's current management would clash." The two also have very different digital rights management stances. "EMI's decision to ditch DRM is correct and irreversible," says Ben Drury, founder of British online music retailer 7digital. "If Warners were to buy EMI and then subsequently reintroduce DRM, the backlash from consumers and retailers would render their position untenable."

Smooth transition. A WMG/EMI union would have to undergo long, expensive competition clearance. Significantly, EMI chairman John Gildersleeve highlighted Terra Firma's delivery of "cash now, without regulatory uncertainty." Sources close to the deal suggest a WMG bid would have to reach at least 285 pence-290 pence (\$2.85-\$2.90) per share before the delay and risk would be worth it.

Cash. Terra Firma has money and knows what to do with it. Informed sources say the company has made commitments to keep EMI Music Publishing intact and perhaps even inject more capital. Since many believe Universal Music Publishing Group will become the largest publisher following European Commission approval of its BMG Publishing acquisition, that money will be needed to put EMI back on top. ■■■

Additional reporting by Susan Butler.

WHO IS TERRA FIRMA?

LONDON—Time will tell if EMI Group's shareholders see Terra Firma as solid ground. But the venture capitalist's track record is strong enough to have won over the music corporation's board of directors.

The bid for EMI is Terra Firma's first in the music industry, a spokesman says. But the company is a player in the property and bars fields, and has a stake in Europe's broader media game, through its 2004 acquisition of cinema group UCI.

The company is the brainchild of its CEO, Guy Hands, an Oxford University graduate recognized as a gutsy dealmaker. He's best-known for leading an audacious, if ultimately failed, bid for Europe's leading pharmacy-led health and beauty group Alliance Boots.

The venture capital firm makes its objectives clear on its Web site, stating, "We target large, asset-rich companies that have often been neglected, undermanaged or underinvested by their owners." Nonetheless, the Terra Firma spokesman counters any speculation that Hands may shed EMI's management and strip the company's assets. "The intention is to build the business, grow the business on all sides," he says. —LB



HANDS

GLOBAL BY LEO CENDROWICZ and SUSAN BUTLER

An Approval's Aftereffects

Biz Considers Implications Of Universal/BMG Deal

The battle was hard fought, and some publishing gems were lost, but Universal Music Group got the result it wanted when it finally secured European Commission (EC) approval to take over BMG Music Publishing (billboard.biz, May 22).

The green light from the European Union's (EU) antitrust authority was the last major regulatory hurdle for the €1.63 billion (\$2.05 billion) deal, which is likely to have regulatory repercussions for any future music biz mergers and also affect the wider publishing world.

REGULATORY IMPLICATIONS

Universal had always been confident

the law was on its side, but nothing could be taken for granted after a European court last year annulled the EC's clearance of the 2004 Sony-BMG merger.

EU competition commissioner Neelie Kroes said that concessions squeezed from Universal as part of the May 22 clearance were vital in an environment where digital music could change the face of the European music industry.

Going forward, the EC's decision may prove relevant to any Warner Music Group/EMI tie-up, where concerns about a merger include both companies' music publishing arms.

According to figures included in Uni-

versal's merger submission, EMI Music Publishing and Warner/Chappell Music's combined share of the total European publishing market would be 34%. By contrast, Universal and BMG claimed a combined 22% share.

"Given these numbers, it is inconceivable that the commission would not ask for concessions in a Warners-EMI deal," one Brussels veteran says.

PUBLISHING IMPLICATIONS

As a condition of the approval, "the EC insisted that Universal sell off about €100 million [\$135 million] worth of assets," a source says.

Among the assets to hit the auction block are European rights in copyrights acquired in the United Kingdom by Universal's Rondor Music U.K., BMG's Zomba Music Publishing U.K., 19 Music and 19 Songs.

The catalogs include songs penned by producer/songwriter Martin Karl "Max Martin" Sandberg (Backstreet Boys, 'N Sync, Britney Spears) and by artist/songwriters Leo Sayer and the Kaiser Chiefs. Universal will also be selling European rights in the Zomba U.S. catalog, which includes hits by Justin Timberlake and R. Kelly.

Even though Universal was reluctant to sell off these rights, the company chose these particular catalogs because they could be more easily grouped together to meet the sell-off demands of the EC, according to a source close to the deal. ■■■

>>> WMG LAYOFFS ONGOING AT RHINO

As part of a 400-person restructuring at Warner Music Group (Billboard, May 7), Rhino Records has let go about 15 staffers, a Rhino Records spokeswoman says. Among those laid off, sources say, was VP/creative director Hugh Brown, who will stay on until September, when his contract runs out. Sources say the layoffs are being conducted in stages, with at least one departing staffer expected to stay on for a few more weeks.

>>> NIN'S REZTOR CONTINUES LABEL TIRADE

Nine Inch Nails frontman Trent Reznor continues his tirade against record labels for overpricing his album in Australia in that country's Herald Sun, calling labels "thieves" and barring label reps from attending his show for free. He also discusses the massive digital campaign launched around his band's "Year Zero" album, saying he didn't want his label to have anything to do with it.

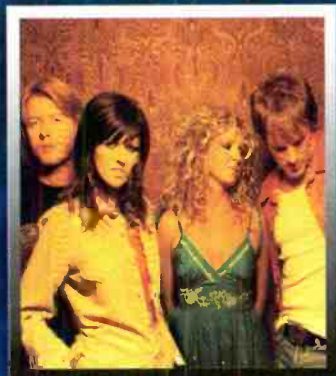
>>> PRIMARY INKS ALLEN SISTERS, WHITE

Primary Wave Music Publishing has sealed deals with Sara Allen and her late sister Janna, who co-wrote several hit Hall & Oates songs, and with Earth, Wind & Fire founding member and frontman Maurice White. The publisher acquired the Allen sisters' copyright interests in such chart-toppers as "Kiss on My List," "I Can't Go for That (No Can Do)" and "Maneater." Primary Wave acquired White's writer's share in Earth, Wind & Fire songs and his copyright interest in songs not part of his work with the band, such as "Love Me All Over," "Gather Round" and "Chill."

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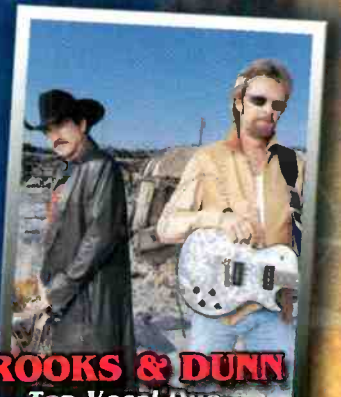
LITTLE BIG TOWN
Top New Duo or Vocal Group



MIRANDA LAMBERT
Top New Female Vocalist



RODNEY ATKINS
Top New Male Vocalist



BROOKS & DUNN
Top Vocal Duo
Vocal Event of the Year
Home Depot Humanitarian Award



RASCAL FLATTS
Top Vocal Group



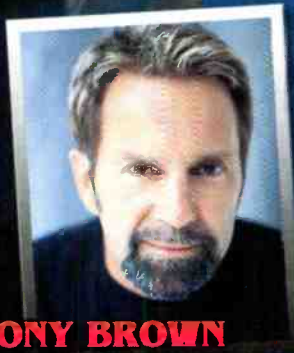
SONG OF THE YEAR
"GIVE IT AWAY"
BILL ANDERSON & JAMEY JOHNSON
Sony/ATV Tree Publishing
Mr. Bubba Music
EMI Blackwood Music



VINCE GILL
Vocal Event of the Year



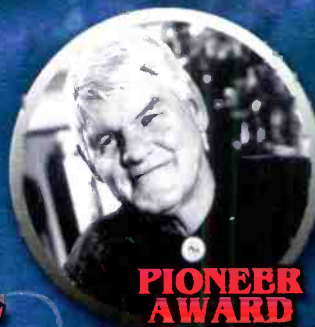
SHERYL CROW
Vocal Event of the Year



TONY BROWN
Single Record of the Year
Vocal Event of the Year



INTERNATIONAL AWARD
BUCK OWENS



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PIONEER AWARD
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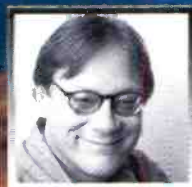
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>>> SANZ U.S. TREK POSTPONED

Alejandro Sanz's El Tren de los Momentos U.S. tour has been postponed until November, a spokeswoman for Sanz tells Billboard. Ten dates have been rescheduled; additional shows will be announced shortly. The spokeswoman says the tour was postponed under orders from doctors in Spain that the singer, who has been touring in Latin America, take "absolute rest" before embarking on the U.S. leg of his tour.

>>> SPARKS IS SIXTH AMERICAN IDOL

Jordin Sparks has been crowned the sixth season winner of "American Idol." Competing against 25-year-old Blake Lewis for the crown, the 17-year-old Glendale, Ariz., native brought in the most of 74 million votes after the final performance show, broadcast from the Kodak Theatre in Hollywood on Fox. Sparks scored a recording contract with RCA Music Group as her prize.

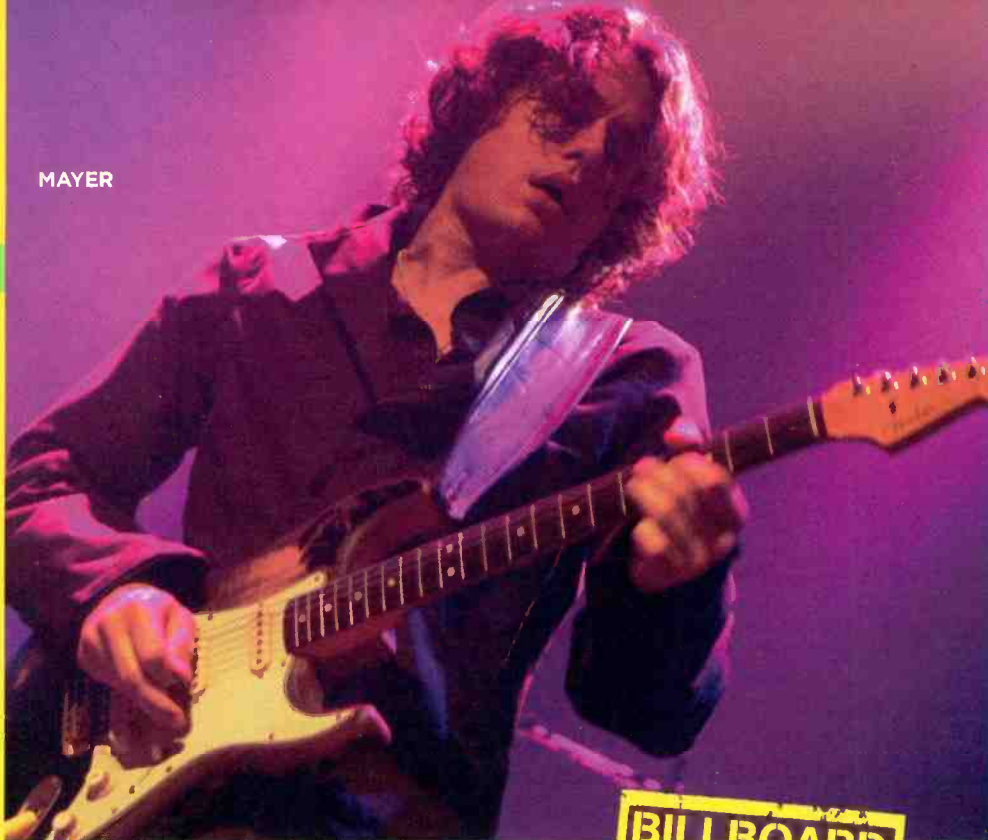
>>> PRINCE READIES PERFUME LINE

Revelations Perfume and Cosmetics will develop and market 3121, a fragrance collection for global superstar Prince. The women's perfume debuts July 7 with a 24-hour online charity event at 3121perfume.com. The collection will be sold online and at select Macy's stores. The fragrance line, encompassing perfume and body crème, ranges in price from \$31.21 to \$70.

Compiled by Chris M. Walsh. Reporting by Ayala Ben-Yehuda, Lars Brandle, Antony Bruno, John Ferguson, Katie Hasty and Michael Paoletta.

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MAYER



BILLBOARD EXCLUSIVE

TOURING BY RAY WADDELL

BlackBerry Juiced

Unprecedented Sponsorship Of John Mayer Tour Will Help Launch Curve Phone

In a first for both sponsor and sponsoree, BlackBerry will present John Mayer's upcoming North American tour, Billboard has learned.

Portable communication device BlackBerry will use the Mayer tour to help launch its upcoming AT&T-carried mobile phone, Curve.

The 40-date BlackBerry Presents John Mayer in Concert tour begins June 1 in Ridgefield, Wash., with Ben Folds supporting. Live Nation is promoting the majority of dates on the tour and reports that sales are strong in the early going.

Paul Kalbfleisch, senior director of corporate marketing for BlackBerry parent Research in Motion (RIM), says recent additions to the BlackBerry product line such as Pearl and the new Curve make live music a viable avenue to reach consumers in search of devices with plenty of capabilities.

"John Mayer's concert tour gives us that venue and that context to talk about BlackBerry to a group of people that maybe we haven't talked to before, and to make them think about how BlackBerry fits into their whole life, not just their work life," Kalbfleisch says.

Mayer's demo fits the BlackBerry target, Kalbfleisch adds. "We're able to reach out to a new audience, maybe a slightly younger audience in their 20s, without at all alienating the existing BlackBerry audience," he says.

In activating the campaign, BlackBerry will launch a site highlighting the tour and the company's relationship with Mayer. Marketing in traditional and new media are part of the promotion, as is an on-site presence at concert venues. Consumer-interactive contests are being finalized, and BlackBerry will host VIP parties and backstage meet-and-greets at shows.

"On-site during every concert we'll have the ability to showcase and demonstrate BlackBerry Curve, along with our carrier partner AT&T, so that people coming to the concerts will see, touch and feel our product, learn what it has to offer them, take pictures with it, have a little

bit of fun with it," Kalbfleisch says. "We will have the ability to interact with the audience without interfering with the concert itself."

Live event sponsorship, particularly music events, has experienced huge growth in the past few years as marketers struggle to reach consumers in an efficient way. So why is BlackBerry just now getting into the tour sponsorship game?

"The product offering and our strategy had to be in line with reaching out to this type of audience," says Kalbfleisch, who says the BlackBerry reach is now broad and the brand more mainstream than it was only a few years ago.

"The entertainment world and more unique opportunities started to make sense to us now. Two years ago it probably wasn't time yet."

For the Mayer camp, it's great to be BlackBerry's first. "Since we were approached by them, it showed they really wanted to be in business with John," says Michael McDonald, Mayer's manager.

Both sides declined to talk financial specifics, but typically such extensive tour sponsorships are valued at more than \$1 million in cash and more in marketing.

McDonald says upfront money from BlackBerry goes into upfront tour costs.

"Something we've really focused on is putting the check to good use," McDonald says, adding that marketing is also a big plus.

"Between RIM and the sort of carriers they're in business with, they certainly have a greater and wider marketing reach than we have, so it's great to be able to tap into that," McDonald says. "So far, it's been done in conjunction with us and we feel apart of the marketing effort. It's not like a stranger is coming in and taking over our marketing initiatives."

The deal was brokered by Kalbfleisch, Marcie Allen Cardwell at Creative Artists Agency, and Amy Pesa and Andre Gaccetta at event marketing firm George P. Johnson. Scott Clayton is Mayer's responsible agent at CAA. ●●●



The Curve 8300, scheduled to hit stores in June.

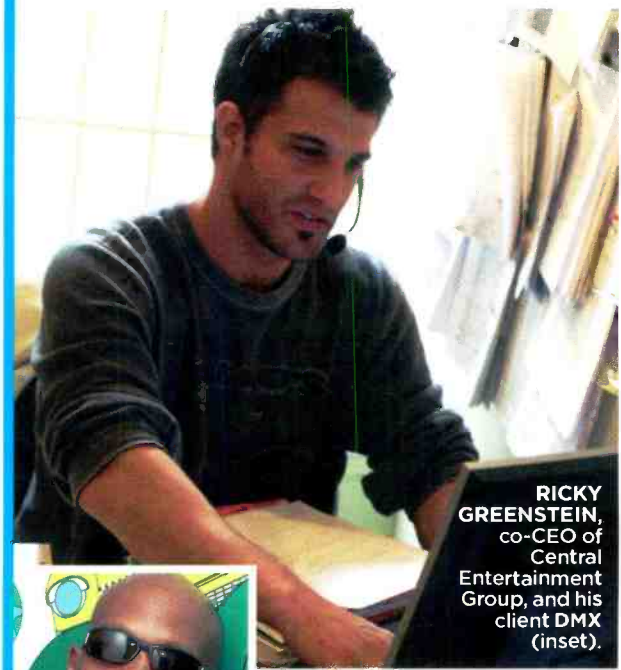
MARKETING BY MICHAEL PAOLETTA

ALTERNATE REALITY

MTV Show Gives Real-Life Talent Agency A Boost

On "Taquita & Kai," an MTV reality show that follows two aspiring starlets in Las Vegas, Ricky Greenstein plays the role of Mr. Manager. But in real life, Greenstein is co-CEO, along with Michael Schweiger, of talent agency Central Entertainment Group. And in the weeks since the show's April debut, CEG has watched its artist roster grow.

This growth continues with a new strategic relationship CEG has formed with Total Entertainment and Arts Marketing, the recently launched agency helmed by Britney Spears' former manager Larry Rudolph and entertainment marketer Nicole Winnaman. TEAM focuses on securing sponsorship and endorsement dollars for its client roster, which includes A&M/Interscope's Pussycat Dolls.



RICKY GREENSTEIN, co-CEO of Central Entertainment Group, and his client DMX (inset).

Rudolph—who also has artist management and TV production companies—says the TEAM/CEG partnership was formed out of necessity. "We were getting requests for our clients to make personal appearances at corporate events and nightclubs," Rudolph says. "But we're not a booking agency, which is why CEG is a good match."

CEG books musicians, artists and celebrities for corporate events, private parties and nightclubs. CEG exclusively represents Fall Out Boy's Pete Wentz and Gym Class Heroes' Travis McCoy as DJs, and also handles club bookings for DMX, the Ying Yang Twins and others.

To host or make an appearance at an event, an artist's fee—based on the artist's level of celebrity in the media food chain—can range between \$10,000 and \$60,000. CEG's cut is 5%-15%.

The TV show has legitimized "what we do here at CEG," Greenstein says. "Artist managers and label executives take us more seriously now."

Frozen Pond Entertainment's Trish Lum, who oversees DMX's career, says CEG is getting her artist into markets he's never played before. On June 15, DMX commences a 30-date club tour of House of Blues-type rooms and smaller venues.

Similarly, Ying Yang Twins manager Derek Crooms says CEG enables the Twins to "play more mainstream rooms, which helps expand the duo's fan base—and puts money in their pockets." ●●●

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GLOBAL BY LARRY LeBLANC

Keeping It In The House

Canada's Indie Distributors Get Labels Of Their Own

TORONTO—Canada's leading independent distributors are attempting to increase their retail batting averages by stepping up to the plate with their own new labels.

Recent arrivals have included Toronto-based Koch Entertainment Canada's imprint Koch Records (rock, country and urban music); Hamilton, Ontario-based Sonic Distribution's joint venture with EMI Canada, Labwork Music (alternative); and Montreal-based Distribution Fusion III's Secret City Records (roots/alternative). Simultaneously, other distributors have significantly stepped up A&R at existing in-house labels.

According to Nielsen SoundScan, independently distributed labels have jointly accounted for 19.1% of Canada's retail sales so far in 2007, ahead of every major except Universal (37.5%).

The indie distributors say they are preparing the ground for their future digital busi-

nesses, where Fusion III president Jim West predicts they will be involved as "record label, in management, publishing—everything."

West's son Justin now heads Secret City Records, home to alternative rock band Patrick Watson and alternative rock/pop act Miracle Fortress. Fusion III has also operated jazz label Justin Time since 1983.

"Part of the future is having the ability to control copyrights," Toronto-based Outside Music president Lloyd Nishimura says. "Our label has become a real priority for us." Launched in 2002, the Outside Records label roster includes roots-styled acts the Sadies and Oh Susanna.

The 2006-launched Koch Records label's releases to date include albums by Jeff Martin, fiddler Natalie MacMaster and rock act Brandon Paris Band.

"We used to push artists [toward] labels we were distributing," Koch Entertainment Canada president Dominique Zgarka says, "but realized we were doing all of the work. We decided to keep things under one roof."

Despite the added competition for signings, Canadian indies seem largely sanguine about the distributors' moves. "They're just protecting their rear ends," Toronto-based True North Records president Bernie Finkelstein says. "In five years, acts might not need a distributor if the business is all digital."

Sonic co-owner Tim Potocic says adding Labwork to its wholly owned labels Sonic Unyon Records and Goodfella will mean 20 album releases in 2007, its highest in-house total yet. "There's lot of opportunities around," he says.

Those opportunities have partly risen through Canada's majors reducing domestic signings in recent years. Universal Music Canada's most recent direct domestic signing was 18 months ago, although senior VP of A&R Allan Reid says the company is increasingly inking licensing deals as "more artists are coming forward with finished masters, seeking to retain master ownership."

Warner Music Canada VP of A&R Steve Blair confirms

the domestic roster shrinkage. "When I started here nine years ago," he says, "we had 22 [Canadian] bands. Now we have 12."

Independents have also been affected by changes in the administration of Department of Canadian Heritage funding for new recordings. In 2006, those changes saw larger independents like Nettwerk Productions, True North and MapleCore switch from funding under the Foundation to Assist Canadian Talent on Records scheme to another program, the Music

Entrepreneurial Component.

FACTOR's annual \$12.9 million Canadian (\$11.65 million) budget provides loans/grants for individual recordings, regardless of that project's success.

However, MEC's \$8.5 million Canadian (\$7.7 million) budget goes directly to labels annually as loans/grants to cover overall operating costs. Importantly, it employs a sales target-based formula—and missing targets can mean reduced or revoked funding.

"I have signed less acts [with]

MEC than if I was in FACTOR," Vancouver-based Nettwerk president Ric Arboit says. "Before I could take a chance on an act. Now, I have to know it's going to be a winner."

However, some insist the MEC system has benefits. "What's the point of companies signing more acts," Finkelstein says, "if their infrastructure is weak and they can't produce results?"

"MEC leaves it to me to decide how I spend my money—providing I get results." ...

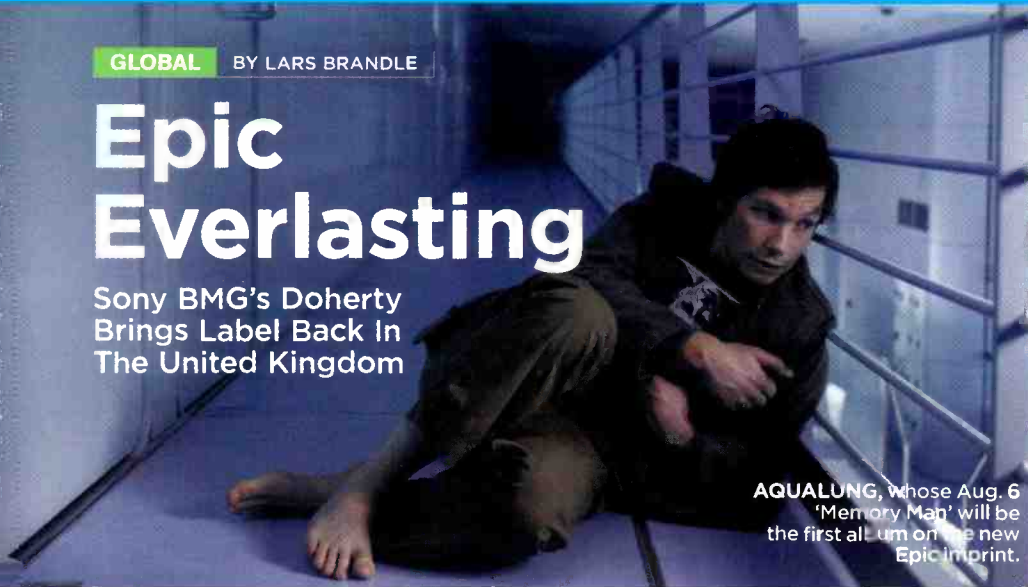


Alt-rock band **PATRICK WATSON** is one of the first signings to distributor Fusion III's new label Secret City Records.

GLOBAL BY LARS BRANDLE

Epic Everlasting

Sony BMG's Doherty Brings Label Back In The United Kingdom



AQUALUNG, whose Aug. 6 'Memory Man' will be the first album on the new Epic imprint.

LONDON—Sony BMG U.K. chief Ged Doherty has some Epic plans.

As the company adapts to the demands of the digital age, Sony BMG Music Entertainment U.K. and Ireland chairman/CEO Doherty has already launched an innovative online A&R service (billboard.biz, March 30). But he's also heading back to the future—reintroducing the Epic label division that disappeared in the United Kingdom almost five years ago.

Epic Label U.K. is helmed by managing director Nick Raphael, a 10-year-plus Sony Music/BMG veteran, who reckons the time is right for a U.K. return. "Brit music is particularly strong at the moment," Raphael says. "We want to build a formidable roster that will be spoken about on a global basis."

Raphael was previously managing director of Epic U.K. in

market share in 2005, according to labels body the BPI (2006 figures are not yet available). In previous years, its share swung between 6.6% (1984) and 2.5% (2000).

Doherty succeeded Rob Stringer after the latter's June 2006 appointment as president of Sony Music Label Group. His "new" Epic sits alongside front-line U.K. label groups RCA and Columbia.

"In the first year [after the 2004 BMG merger]," Doherty says, "we had an enormous blob of labels lumped together. The second year was always planned to bring back Columbia and RCA, and I remember thinking at the time, 'If things go well, we'll launch a third label.' Epic is our next best-known brand."

The revived Epic's A&R philosophy will reflect the previous broad mix of domestic signings, which ranged from alternative

rockers Manic Street Preachers to pop acts like B*witched and George Michael. Raphael says he's aiming for a roster of "versatile, nongenre-specific acts . . . which we can sell in the U.K. and abroad."

The label was also the U.K. home for such international acts as Michael Jackson, Celine Dion and Rage Against the Machine, but Doherty says, "Epic in the U.K. will be primarily U.K. repertoire-based."

HMV marketing director Graham Sim says he is watching the Epic developments with interest. "Universal, for one, has shown how classic labels can be successfully revived and re-energized to drive the record company forward. Epic certainly had a lot of heritage as a label."

The new Epic's first album will be the Aug. 6 release of "Memory Man" by eclectic British alternative singer/songwriter Aqualung, signed to Columbia worldwide out of New York.

Aqualung's Brighton-based manager Phil Nelson enthuses about being in at the start of the revived division. "It really does feel like a team that's not only really into the [act], but currently doesn't have a huge amount of product to work with," he says. "We can really get our hands dirty together and micromanage."

Doherty's recent introduction of online A&R "virtual neighborhoods" for RCA and Columbia, where unsigned acts can post demos while Sony BMG U.K. staffers participate as bloggers, will expand with the launch of an Epic area.

He says the innovation is intended to counter mistrust between the artistic and label communities. "This is the first step to say, 'Here we are—take a look at us, warts and all,'" he says.

"The major record company in the future will be based much more on a partnership basis with the artist," Doherty adds. "You can only get to that point if you start from a position of openness and transparency." ...



Retail Track

ED CHRISTMAN echristman@billboard.com

No Giant Killer

Why Amazon Won't Dominate The Digital Marketplace

Things will really get interesting when Amazon finally jumps into the digital fray. Amazon is a powerhouse in the book marketplace but has so far failed to duplicate that feat in music, although its business is on the upswing with Tower Records' demise.

Still, even though Amazon has been in music since 1999, iTunes—which debuted in 2003—now sells four times as much music, Billboard estimates. Retail Track figures Amazon's market share at about 2.5%-3%, while iTunes will end this year at about 12%-13%, making it the fourth-largest music retailer, behind Wal-Mart, Best Buy and Target.

Although Amazon claims its service will launch with 12,000 labels, Billboard's down-and-dirty conjecture is that the labels it will sell probably comprise about 25% of the U.S. marketplace. Meanwhile, iTunes has signed deals with labels, including the majors, that likely generate about 95% of retail business in the States.

If Amazon were to push digital downloads the way it pushed the opening of its bookstore, Retail Track would be willing to bet that it would kick iTunes' ass. That's because Amazon is far more skilled than Apple at merchandising music. Also, its business model is built around getting lower pricing than iTunes (Billboard, May 26), but only time will tell how successful it will be in that approach. (More on pricing later).

But since Amazon is opening its store with labels that comprise only about one-quarter of the marketplace, it won't be able to establish dominance like it did with books. Those commercials about looking for a place to contain the world's biggest bookstore don't apply here.

No, that type of marketing approach simply ain't going to work this time around. And that's why the majors were disappointed when Amazon abandoned its previous digital approach last fall, one that would've seen it launch a subscription download service with its own private-label, digital rights management-powered portable player and with a physical product tie-in. The majors were hoping that Amazon would help them maintain a DRM world, while at the same time taking on iTunes head-to-head. The majors pray for such a champion every day, as they try to figure out how to get out of the box **Steve Jobs** has them in.

But instead of being a potential giant killer out of the gate, Amazon now looks like it might be a spoiler to those majors with a stake in DRM. The staunchest proponent for DRM is Sony BMG's Music Entertainment Global Digital Business and U.S. Sales president **Thomas Hesse**. Hesse's stand against an MP3 commercial marketplace stems from the belief that eventual bandwidth advancements may eventually allow peer-to-peer to trade entire music libraries in a matter of minutes—or, in

other words, the whole world becomes one giant dorm.

Amazon certainly represents another crack in the DRM foundation, which may be why Hesse wouldn't even let RED negotiate with the merchant on behalf of the independent labels it distributes. While I applaud him for taking a principled stand, I wonder at the wisdom of losing the chance to monitor how MP3 sales perform in the marketplace, let alone how it affects physical and even digital sales.

Warner Music Group also refused to supply its music to Amazon, but it shrewdly agreed to allow its Alternative Distribution Alliance to negotiate a digital deal with the merchant on behalf of its independent labels. Likewise, Universal Music Group Distribution is negotiating for its Fontana-distributed independent labels, as well as whatever MP3 tests UMG's own labels will undertake, but a deal has yet to be signed.

And compounding that situation, if Amazon is successful in its label negotiations and its launch with consumers, it will only box the labels in even more. Besides Bertelsmann's record club, Amazon and its marketplace is the lowest-priced player in CDs in the States, even withstanding Best Buy, Wal-Mart and Target. If it emerges as a dominant player in digital sales, it would likely add its voice to iTunes in insisting on low-priced downloads.

That would not only be bad news to labels, but brick-and-mortar merchants struggling to prop up the CD see cheap downloads as undermining the CD price point.

All of which leads to a mea culpa, with a little history. When EMI announced it was going DRM-free and would sell higher-quality downloads, which would carry an implied \$1.29 list price, brick-and-mortar merchants counted that as good news.

That is because some merchants were under the mistaken impression that EMI's digital albums would then sell for \$12.99, which doesn't undermine the CD's price point in traditional stores the way \$9.99 does.

But while EMI will wholesale DRM-free, higher-quality digital track downloads at 90 cents, it will continue to wholesale its \$9.98 list-price album downloads at \$7, as reported in Billboard last week. What that story left out, though, is that the major has other single-album pricing levels, as well, of \$7.98, \$11.98 and \$12.98.



HESSE

25%

The 12,000 labels Amazon plans to launch its digital store with will comprise about this percentage of the U.S. marketplace

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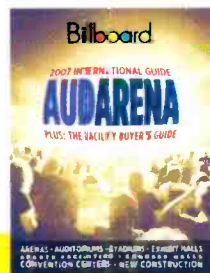
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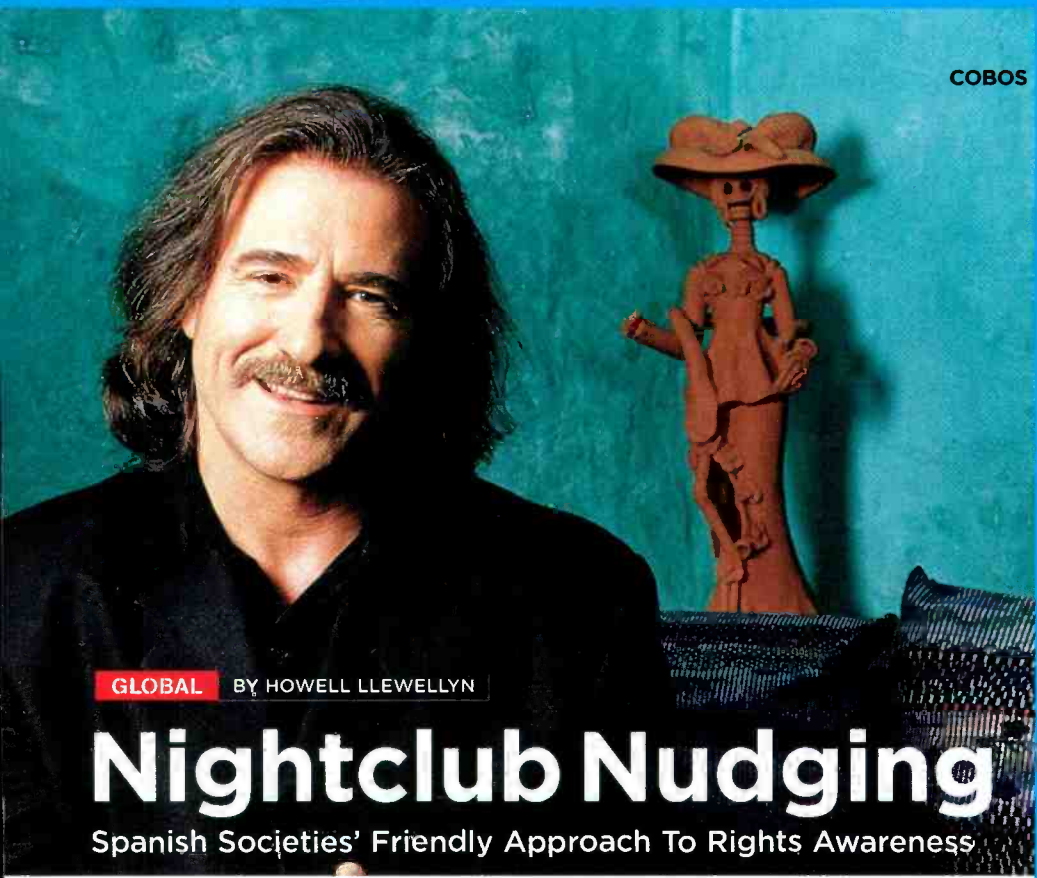
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Nightclub Nudging

Spanish Societies' Friendly Approach To Rights Awareness

MADRID—Two Spanish performing rights societies are taking a “softly, softly” approach to collecting rights that they admit many bar and club operators are barely aware of.

Rather than threatening legal action to extract money from clubs, the bodies have been rolling out a campaign called Somos Música—which translates to “We Are Music”—aimed to convince owners of the benefits of correctly licensing their premises for playing recorded music.

Within the next three years, Agedi and AiE—representing labels and performers, respectively—hope the campaign will help them triple the €7 million (\$9.4 million) they collected in 2006 from the public performance of recorded music in bars and clubs. The two bodies jointly own collecting unit OCR, launched in 2003.

Somos Música “is about recognizing the economic, cultural and leisure value of music and countering the urban myth that music is free,” AiE chairman Luis Cobos says.

OCR estimates 25,000 venues play recorded music in Spain, but Agedi chairman Antonio Guisasola, who also chairs labels body ProMusicae, says 2006’s total represents “only about 50% of the rights that we should be collecting.”

The campaign is intended to raise awareness among those venue operators who are not currently paying OCR that performing rights exist and need to be paid.

Venues that pay OCR and

also sign up for the initiative receive a Somos Música plaque to display on-site so customers “can see they are entering a venue that respects music and musicians,” Cobos says. In the first two weeks of the campaign’s May launch, AiE says 60 venues put up plaques.

Those who sign up also gain access to somosmusica.com, which offers links to an online music promotion service, event listings, a classified advertising area for staff and general industry news and charts.

AiE managing director Jose Luis Sevillano says several trade groups are publicizing

25K

Estimated number of venues in Spain that play recorded music

Somos Música to their members, including discotheque owners association Fasyde, which claims to represent 3,000 of Spain’s 5,000 discos.

“We’re happy to join up with Somos Música,” Fasyde managing director Jesús Garzas says. “We’re talking with OCR about collaboration—[not] threats—and this seems very correct.”

That approach appeals to such venue owners as David Novaes, chairman of Madrid’s 45-strong La Noche En Vivo group of music bars. “The advantages Agedi and AiE are offering are reasonable,” Novaes says. “It is important to know what you are paying for. If you

don’t know why you are paying, you’re less likely to pay.”

Agedi and AiE launched in 1990 after 1989 intellectual property legislation introduced rights for the public performance of recorded music. They collect royalties from broadcasters as well as venues.

Previously, Spain’s only collecting society had been authors body SGAE, and until 1995, Agedi and AiE contracted their collections out to the larger, established body, which already collected its own royalties from broadcasters and venues.

After those contracts ended and Agedi and AiE began collecting independently of SGAE, Cobos says they found that, in many cases, their fees had not been paid to SGAE. Few music venue operators were actually aware that performing rights for labels and performers needed to be paid. “There was a widespread feeling that once you paid SGAE its [authors’ rights] sum, you had taken care of your music payments,” Cobos says.

Agedi and AiE claim Somos Música is a significant step toward resolving that situation. The bodies are keen to avoid the negative publicity—and legal costs—SGAE has attracted in the recent past through lengthy lawsuits over music licensing.

In the past, “we have sent the troops in too sometimes,” Sevillano says. “But with Somos Música we are putting on a pleasant face. We want owners to feel it’s worthwhile working in a legal framework—rather than being illegal.”

TOURING BY MITCHELL PETERS

ROCKIN’ THE MIC

Rage, Wu-Tang Add Heft To Summer Hip-Hop Tour

With a lineup catering to the b-boy, backpackers and graffiti art culture, this summer’s traveling Rock the Bells festival could be the rap community’s answer to the Vans Warped tour.

Rock the Bells, which went down in the hip-hop record books in 2004 after reuniting the Wu-Tang Clan (including Ol’ Dirty Bastard) for an onstage performance, will revisit history by hosting the recently re-formed Rage Against the Machine at Randall’s Island in New York (July 28-29); the NOS Events Center in San Bernardino, Calif. (Aug. 11); and the McCovey Cove Parking Lot in San Francisco (Aug. 18).

Although Rage Against the Machine, which played its first show in seven years at last month’s Coachella Valley Music & Arts Festival, is slated to perform on only four of Rock the Bells’ 19 cross-country dates, founder and organizer Chang Weisberg of Guerilla Union is hopeful that the political rockers’ involvement “spills into other markets. The fact that Rage Against the Machine is playing these shows has made it a big deal not only nationally but worldwide. So, you try to leverage that and be thankful for that awareness.”

At press time, these remain the only shows on Rage’s schedule.

New York rapper Nas will co-headline the majority of the trek along with the Wu-Tang Clan, which has signed on for the entire festival to promote its upcoming reunion album “8 Diagrams.” Cypress Hill, Talib Kweli, Pharoahe Monch, Immortal Technique and Jedi Mind Tricks will perform on all fest dates, while

the Roots, Public Enemy, Sage Francis, Mos Def, EPMD, MF Doom and others will play select shows.

Ticket prices for each of the four bicoastal festivals range from \$75 to \$80 and expect to draw approximately 40,000 concertgoers. Prices for the remaining 15 dates, which will visit primarily outdoor venues, range from \$40 to \$45, and Weisberg says that between 8,000 and 10,000 people are expected. So far, Rock the Bells has teamed with several hip-hop media partners, and SanDisk signed on as the title sponsor.



GLOBAL NEWSLINE

>>>COLLECTIONS FALL AT JASRAC

Japanese authors society Jasrac says copyright fee collections for the year ending March 31 fell 2.2% year-on-year to 111.1 billion yen (\$923.2 million)—the first time in five years collections have not risen. Performance right royalties rose 0.9% to 48.8 billion yen (\$405.3 million), but mechanical fee collections fell 5.4% to 41.9 billion yen (\$348.4 million), largely due to declining CD sales. Royalties from polyphonic ringtones fell to 3.3 billion yen (\$27.8 million) as Japanese mobile-phone users turned increasingly to master ringtones. Collections from the latter increased 23.3% to 2.2 billion yen (\$18.2 million).

—Steve McClure

>>>ROLLINS, REICH HONORED IN SWEDEN

Seminal jazz artist Sonny Rollins and minimalist composer Steve Reich jointly received the 16th annual Polar Music Prize from King Carl Gustaf XVI of Sweden at a May 21 cere-

mony in Stockholm. The nationally televised event took place at the Konserthuset venue. Both recipients were awarded 1 million Swedish kronor (\$145,960) from a fund set up in 1989 by ABBA’s publisher, manager and co-lyricist, the late Stig Anderson. The prize is based on nominations submitted by the board of the Stig Anderson Music Award Foundation, consisting of representatives from his family, the Swedish Society of Popular Music Composers and the Swedish Performing Rights Society. Previous winners of the prize include Paul McCartney, Quincy Jones, Elton John and Bob Dylan.

—Fred Bronson

>>>RECORD REVENUE AT PPL

U.K. collecting society Phonographic Performance Ltd. has published its best-ever financial results. The society, which licenses performance rights on sound recordings on behalf of record labels and performers, reported license fee income of £97.9 million (\$193 million) in 2006, up 13% from 2005. Distributable

Although the festival's 15 U.S. dates without Rage have a solid lineup of "established touring acts," according to Weisberg, some industry observers speculate that the absence of a mass-appeal urban headliner could make high attendance draws challenging. And with virtually no other large-scale hip-hop package tours going out this summer, rap looks unlikely to crack the Billboard year-end list of the top 25 grossing tours, which it hasn't done since 2005's Eminem/50 Cent Anger Management tour, which pulled in \$22.7 million from 23 shows, according to Billboard Boxscore. Prior to that, in 2003 50 Cent rang up nearly \$23 million in ticket sales, much of it co-headlining with Jay-Z on the Roc-the-Mic tour.

But Weisberg, who through the years has promoted one-off festivals and dozens of club gigs under the Rock the Bells moniker,

doesn't compare his festival to mainstream rap. "Even if Eminem, 50 Cent or Jay-Z were touring this summer, that wouldn't be an indication to me that this is the right time for Rock the Bells," he says. "The indication for me is the music and growth of it in the markets we've done it in."

Last summer, a one-off Rock the Bells drew an impressive crowd to Concord, Calif.'s Sleep Train Pavilion, says Rick Mueller, president of Live Nation San Francisco, which is co-producing the Aug. 18 date. "For a lineup that didn't have 50 Cent, Eminem or a flashy headliner, we did 10,000 people at a \$50 ticket," Mueller says, "which is a great number."

As opposed to chart-topping rappers who "might be really good in the studio" but "not really able to perform," Weisberg says that the bottom line with Rock the Bells "is that everybody on the show can fucking perform. People want to go to a show and be entertained," he says. "They don't want to go to a show where six dudes are onstage running around not knowing how to project their voice correctly."

Indie rapper Sage Francis, a self-declared "road warrior," will perform on the Paid Dues stage on select Rock the Bells dates. He says his indie hip-hop contemporaries like Atmosphere, Brother Ali, El-P, Cage and Buck 65 aren't strangers to drawing respectable crowds and commanding the stage. "We're all people who've been out for 10 years developing our fan bases," says Francis, who will embark on a 40-date club/theater trek later this month to promote his latest Epitaph effort, "Human the Death Dance."

"We stay focused on what we do, how we do it and make sure it continues to grow," the rapper continues. "Our shows entail a lot more interesting elements. I don't think that a lot of other hip-hop acts have the tenacity or fuel that we do."



PUBLIC ENEMY will perform select dates on the Rock the Bells tour. **RAGE AGAINST THE MACHINE** (inset) is slated to play four shows.

net revenue rose 11.8% to £84.4 million (\$166.7 million). The figures included international income of £6 million (\$11.8 million), double the figure from 2005. Until five years ago, the society drew no revenue from international sources. Earlier this year, PPL merged with two smaller U.K. collecting societies, PAMRA and AURA. It now represents 3,500 record companies and also collects/pays out on behalf of around 40,000 performers. —Lars Brandle

>>>SMEJ SALES ON THE RISE

Japanese market-leading record company Sony Music Entertainment (Japan) has reported healthy sales results for the year ended March 31, boosted by solid performances by its noncore businesses. Revenue for SMEJ and its 44 subsidiaries totaled 162.3 billion yen (\$1.3 billion), up 6.4% from the previous year. Sales and distribution of recorded music fell 4.8% to 81.6 billion yen (\$674.5 million); the remaining 80.6 billion yen (\$666.5 million) came from music publishing, artist management and other SMEJ subsidiaries, up 20.8%. SMEJ does not publish profit figures. Domestic product accounted for 77.4% of music sales,

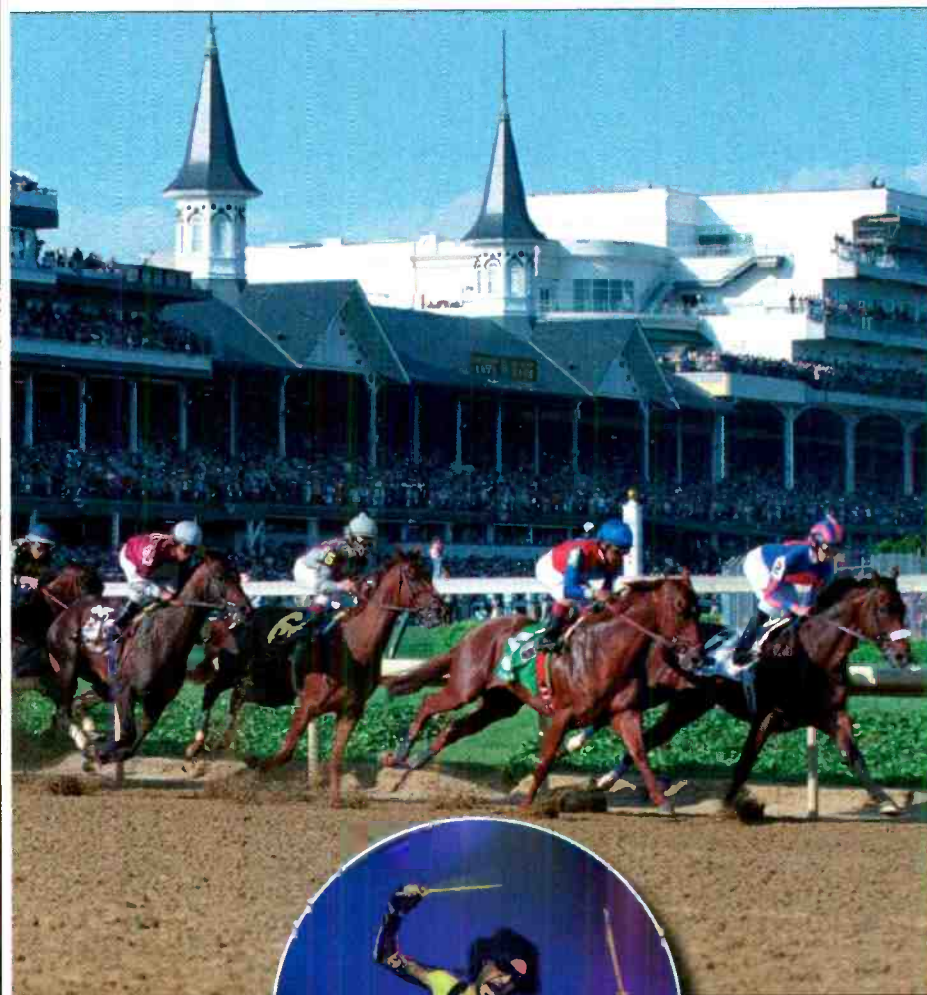
down from 79.4% in the previous year.

—Steve McClure

>>>SANCTUARY RECEIVES TAKEOVER BID

Financially troubled British music company Sanctuary Group confirms it has received at least one takeover bid. Sanctuary issued a statement May 18 saying it had "received approaches from third parties that may or may not lead to an offer for the company." The company said a further announcement would be made "in due course." The London-based firm issued the statement to the London Stock Exchange after the update that its stock price rose 40% on May 18 to 15.75 pence (31 cents). Sanctuary has been circled by a handful of suitors in recent years. Recently, the company has been pushing ahead with a program of strategic disposals, including the sale of its stake in independent label Rough Trade. British indie powerhouse Beggars Group is understood to be in talks for Rough Trade. —Lars Brandle

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Friday And Saturday Night Special

A No-Brainer Bargain For Hank Jr. And Skynyrd's Rowdy Friends

Sometimes you just gotta get rowdy.

The Rowdy Frynds tour—produced by Red Mountain Entertainment and Blue Goose, and booked by the William Morris Agency—is a perfect gumbo recipe for wild-eyed Friday and Saturday nights. It gives fans value for days, provides arenas with a solid booking and double-digit concession per-caps, and in many ways, puts Red Mountain on the map as tour producer. Oh, yeah, and it rocks mightily, which came as no surprise to me at the May 4 show in Nashville.

Truth is, Red Mountain stepped up when other promoters passed. "I'm not so sure that the big guys understood the value and the nuances involved in this thing," philosophizes **Greg Oswald**, VP at WMA and responsible agent for Frynds.

"It doesn't even really take any balls. You just either understand it or you don't," he continues. "I have to admit, you have to have a feel for that lifestyle, but it's not a secret. It's been going on for 30 years."

Ah, the lifestyle out in full force. "You've got **Hank [Williams] Jr.** and **[Lynyrd] Skynyrd**, who both have extremely solid, loyal fan bases," says **Brock Jones**, senior director of booking at Nashville's Sommet Center, where Rowdy Frynds grossed a stout \$709,774 from 12,575 rowdy friends, according to Billboard Boxscore. "Then you have **38 Special**, which adds a new dynamic, both **Van Zants** on tour together. There's a high entertainment value for this ticket price."

The tour was indeed a big move for Birmingham, Ala.-based Red Mountain and its partners, **Gary Weinberger** and **John Ruffino**. Ruffino's father, **Tony**, was a legendary Southern concert promoter who was instrumental in breaking Williams in the late 1970s and early 1980s.

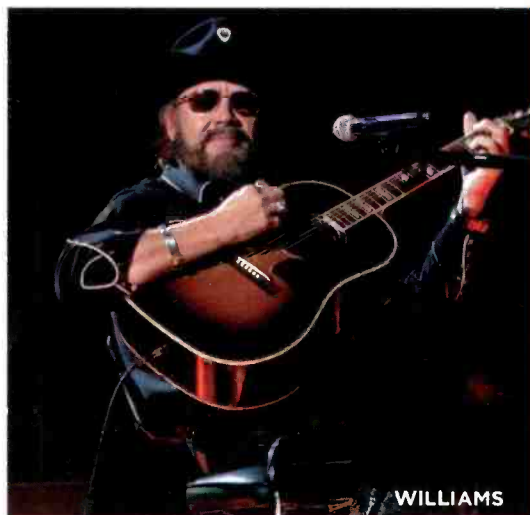
"Over the years we've promoted Hank all over the place," John Ruffino says. "The opportunity came up to do Hank and Skynyrd, and it was a no-brainer for us."

Still, 20 dates with a healthy combined guarantee is biting off a lot for a midsize independent, with a guarantee Oswald admits is "stiff."

"Most of the time we buy four or five cities. This was the first time we've bought 20 cities," Ruffino says. "Obviously, when you're buying that many dates there is a fear involved, but we believe in both [Williams and Skynyrd] and, like I say, it made sense to us."

Ross Schilling, who manages all three acts with **Ken Levitan** through Vector Management, says Ruffino, Weinberger and Blue Goose president **Russell Doussan** "were believers from the beginning and saw the viability of these artists, and saw a very active fan base. They really micromanage each promotion and make sure it fits the market."

There's no denying that Skynyrd and Williams have legions of fans, but there was a very real question as to whether these fans were the same people. Synergy means one plus one equals three, not one plus one equals one. To cop a quote from manager **Doc McGhee**, this ain't exactly "cats and dogs living together." Rowdy is as rowdy does.



WILLIAMS

"Musically, it works good. It's not exactly the same, but it's in the same range," Ruffino says. "We did almost 13,000 people in Nashville, so it looks like one plus one equals three."

Oswald says he'd like to do a "scientific poll" of the audience, which to me is kind of scary. "I think what you would find would be the following: a significant percentage of the diehard Skynyrd fans that never miss a show, the diehard Hank fans that never miss a show, the diehard rebel redneck Confederate flag-waving group that likes racing—the Southern rock lifestyle-oriented people—and the people who remember or have recently heard what a party it could be to see a real live Hank and Skynyrd show," Oswald says. "The latter are the ones I think got mobilized that wouldn't have ordinarily been there."

It helps that the show is value-priced, with tickets at \$69.50, \$59.50, \$39.50 and \$25. "Obviously, we have to get enough of a ticket to pay all the bills and guarantees, but we didn't want to chase anybody away," Ruffino says.

Schilling adds, "Pound for pound, I don't think there is another tour out there that is giving the fans four-and-a-half hours of hit music from start to finish. I'm glad we decided to tour on Friday and Saturday nights only—it lets everyone recuperate the next day."

The tour is scheduled for 20 markets through June 16, but discussions are under way to extend into the fall.

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

BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$3,185,700 \$250/\$175/\$100	ELTON JOHN Colosseum at Caesars Palace, Las Vegas, May 8-9, 11-13	19,387 five sellouts	Caesars Palace, Concerts West/AEG Live
2	\$2,861,782 \$225/\$175/ \$127.50/\$87.50	CELINE DION Colosseum at Caesars Palace, Las Vegas, May 16-20	20,713 five sellouts	Concerts West/AEG Live
3	\$1,795,635 (\$908,396) \$57.32	WESTLIFE, MACDONALD BROTHERS, LADY NADA Odyssey Arena, Belfast, Northern Ireland, April 13-16	31,324 four sellouts	Alken Promotions
4	\$1,593,147 (\$795,730) \$500.53/\$80.08	JUSTIN TIMBERLAKE, TIMBALAND Odyssey Arena, Belfast, Northern Ireland, April 24-25	18,098 two sellouts	Alken Promotions
5	\$1,383,773 \$49.50	EDGEFEST: THE KILLERS, MY CHEMICAL ROMANCE, AFI & OTHERS Pizza Hut Park, Frisco, Texas, April 15	27,955 28,834	AEG Live
6	\$1,007,828 (\$159,823 Canadian) \$108.62/\$43.01	IL DIVO Air Canada Centre, Toronto, April 9	13,936 14,917	Live Nation
7	\$954,376 \$68.25/\$58.25	KENNY CHESNEY, SUGARLAND, PAT GREEN Alltel Arena, North Little Rock, Ark., May 19	14,789 sellout	Varnell Enterprises, The Messina Group/AEG Live
8	\$930,277 (\$105,257 Canadian) \$110.48/\$43.75	IL DIVO Pengrowth Saddledome, Calgary, Alberta, April 18	12,676 sellout	Live Nation
9	\$917,477 \$52.50	TOOL Cox Arena, San Diego, May 2-3	17,999 two sellouts	Live Nation
10	\$916,143 (\$109,495 Australian) \$99.91/\$71.58	KEITH URBAN, THE WAIFS Acer Arena, Sydney, May 15	10,290 12,592	Chugg Entertainment
11	\$868,810 (\$975,928 Canadian) \$111.28/\$44.07	IL DIVO General Motors Place, Vancouver, April 22	11,065 sellout	Live Nation
12	\$800,089 (\$903,800 Canadian) \$110.66/\$43.82	IL DIVO Rexall Place, Edmonton, Alberta, April 19	10,038 11,991	Live Nation
13	\$789,531 (\$588,000) \$47	PODGE & RODGE Vicar Street, Dublin, Ireland, April 12-15, 17-22, 24-29	16,800 16 sellouts	Alken Promotions
14	\$726,985 (\$827,633 Canadian) \$109.80/\$43.48	IL DIVO Scotiabank Place, Ottawa, April 13	8,857 11,883	Live Nation
15	\$688,661 (\$792,840 Canadian) \$108.58/\$43	IL DIVO Bell Centre, Montreal, April 10	8,784 sellout	Live Nation
16	\$681,973 (\$775,657 Canadian) \$78.69/\$43.52	IL DIVO MTS Centre, Winnipeg, Manitoba, April 16	11,024 sellout	Live Nation
17	\$673,173 \$68/\$58	KENNY CHESNEY, SUGARLAND, PAT GREEN The Cajundome, Lafayette, La., May 20	10,478 sellout	The Messina Group/AEG Live
18	\$627,290 \$60/\$45	GEORGE LOPEZ, BRYAN KELLEN Nokia Theatre Grand Prairie, Texas, May 4, 6	11,240 two sellouts	AEG Live
19	\$607,656 \$99/\$45	JOSH GRACEAN, ANGELOU KIDJO San Diego Sports Arena, San Diego, April 6	7,632 sellout	Live Nation
20	\$566,314 (\$629,777 Canadian) \$80.48/\$62.50	ANDRÉ RIEU Bell Centre, Montreal, May 12	7,286 7,550	Gillett Entertainment Group
21	\$559,379 \$40.50/\$25.50	THE KILLERS, SILVER BEATS, RED ROMANCE Madison Square Garden, New York, April 28	14,839 sellout	Live Nation
22	\$553,880 \$69	KENNY CHESNEY, SUGARLAND, PAT GREEN Mizzou Arena, Columbia, Mo., May 18	9,593 sellout	Police Productions, The Messina Group/AEG Live
23	\$540,635 \$85/\$55	BLUE MAN GROUP Van Andel Arena, Grand Rapids, Mich., March 25	8,730 10,690	Emery Entertainment, Pacific Arts Entertainment
24	\$537,093 \$64.75	RASCAL FLATTS, JASON ALDEAN Spokane Arena, Spokane, Wash., March 7	8,989 10,294	Live Nation
25	\$535,834 \$59.75	RASCAL FLATTS, JASON ALDEAN Idaho Center, Nampa, Idaho, March 8	8,690 9,589	Live Nation
26	\$525,095 \$69.50/\$39.50	LYNYRD SKYNYRD, HANK WILLIAMS JR., 38 SPECIAL St. Pete Times Forum, Tampa, Fla., April 13	8,370 9,654	Blue Deuce Entertainment, Red Mountain Entertainment
27	\$508,780 (\$588,437 Canadian) \$51.45/\$42.80	NELLY FURTADO Air Canada Centre, Toronto, April 4	11,373 sellout	Live Nation
28	\$503,354 \$69.50/\$25	LYNYRD SKYNYRD, HANK WILLIAMS JR., 38 SPECIAL Conseco Fieldhouse, Indianapolis, April 20	8,851 10,101	Blue Deuce Entertainment, Red Mountain Entertainment
29	\$501,484 \$69.50/\$25	LYNYRD SKYNYRD, HANK WILLIAMS JR., 38 SPECIAL Peoria Civic Center, Peoria, Ill., April 21	8,050 sellout	Blue Deuce Entertainment, Red Mountain Entertainment
30	\$494,150 \$300/\$40	KCRW A SOUND ECLECTIC EVENING Gibson Amphitheatre, Universal City, Calif., April 14	5,951 6,021	Live Nation
31	\$468,365 \$75	JOHN LEGEND, CORINNE BAILEY RAE Merrillweather Post Pavilion, Columbia, Md., April 28	7,811 15,000	I.M.P.
32	\$462,324 (\$519,092 Canadian) \$88.62	IL DIVO Save-On-Foods Centre, Victoria, British Columbia, April 24	5,375 sellout	Live Nation
33	\$450,651 \$69.50/\$38.50	JOHN LEGEND, CORINNE BAILEY RAE Chastain Park Amphitheatre, Atlanta, May 4	6,700 sellout	Live Nation
34	\$433,820 \$55/\$35	GWEN STEFANI, LADY SOVEREIGN, AKON E Center, West Valley City, Utah, April 30	8,947 9,749	Live Nation, United Concerts, In-house
35	\$430,780 (\$495,913 Canadian) \$69.06/\$43	IL DIVO Halifax Metro Centre, Halifax, Nova Scotia, April 7	7,235 sellout	Live Nation

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Latin Notas

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Merengue Mélange

Crespo Updates Aging Genre With New Sounds

Elvis Crespo's first album in three years is titled "Regresó El Jefe" ("The Boss Is Back"). Due June 5, its name isn't subtle, but then again, there is nothing subtle about the artist who, in his heyday in the late '90s, reinvented merengue and took it to a broader audience than ever before.

That was when Crespo was signed to Sony Discos, the Latin music powerhouse of the day, and when CDs were selling hand over fist. Crespo's debut, "Suavemente," sold more than 800,000 copies in the United States, according to Nielsen SoundScan, an extraordinary number by any standard.

That was also when merengue, the fast-clipped, two-time dance music from the Dominican Republic, was at its height, dominating airwaves and precipitating a slew of tropical stations that pop-

ulated their playlists with these sounds.

Today's Crespo will release "El Jefe" on Machete, the successful urban-leaning label belonging to Universal. For Crespo, whose last three albums were on indie Olé (the label owned by former Sony Discos chief **Oscar Lord**) it is a return to the majors and the beginning of something entirely new.

"I'm living a very mature moment, where I see the business from a very different perspective," says Crespo, whose last album, 2004's "Saboréalo," sold 60,000 units, according to Nielsen SoundScan. "I'm a firm believer that one has to live within the times and forget about past glories. But the essence has to remain."

Crespo's essence is merengue bomba, a more driven, edgier merengue, ini-

tially popularized by such acts as **Los Hermanos Rosario**. On "El Jefe," he returns to that, but blends in multiple fusions, from bachata to rap.

Also, in a clear bid to propel a genre that has largely floundered in the past five years, he features collaborations with merengue stars like Los Hermanos Rosario, **Giselle** and the original lineup of **Grupo Manía** (to which he once belonged).

There are also newcomers like **Zone D' Tabora**, a group featured on first single "La Foto Se Me Borró."

Their inclusion, Crespo says, is part of his endeavor to bring new blood to the genre.

That kind of thought process made Crespo particularly appealing to Machete

president **Gustavo López**.

"Who wouldn't take the opportunity of doing business with someone who has sold millions of albums?" says López, who picked up Crespo's contract from Olé. "But what really got me into the record was hearing the music. I felt it was fresh, it was young, the lyrics are youth-driven. I have a lot of faith. And we're putting our money where our mouth is."

For the week ending May 18, "La Foto Se Me Borró" entered Billboard's Tropical Airplay chart at No. 19 and should climb with promotion around New York's Puerto Rican Day parade,

where Crespo will have his own float. The track will also be heavily promoted in DJ record pools. This is, after all, music that almost forces you to get up and dance, and Crespo hopes that appeal never goes away.

"I feel merengue has needed [more] radio," Crespo says. "But those of us in the genre have never stopped working. This is a genre with a 150-year history, but it was necessary for us to give things a new look, to not give up, but show programmers that merengue is viable." ◆◆◆

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CRESPO

EN BREVE

WARNER ON THE WEB

Warner Music Mexico has signed an agreement with Internet portal [cdmonk](http://cdmonk.com) in a bid to find new talent. For a membership fee, the portal will allow artists to have their own individual sites, featuring up-to-date information, videos and data. Most important, music will be available for sale in MP3 format. Warner will monitor the progress and response to each artist, using it as a tool to gauge possibilities in other Latin-American countries. In the United States, Warner has a similar deal in place with elhood.com.

—Teresa Aguilera

RUBIO'S ROADTRIP

Mexican diva Paulina Rubio kicked off her Amor, Luz y Sonido 2007 tour May 17 with a sold-out show at Houston's Escapade 2001 club. It was the first of a 29-city tour, the biggest ever for Rubio in the United States. Rubio will play mostly midsize venues with a large concentration of West Coast shows during her seven-week trek, which ends July 8. The tour was booked by Michel Vega at the William Morris Agency. Rubio is promoting her album "Ananda," for which she won two Billboard Latin Music Awards.

—Leila Cobo

Johnny Sigal, Superstar?

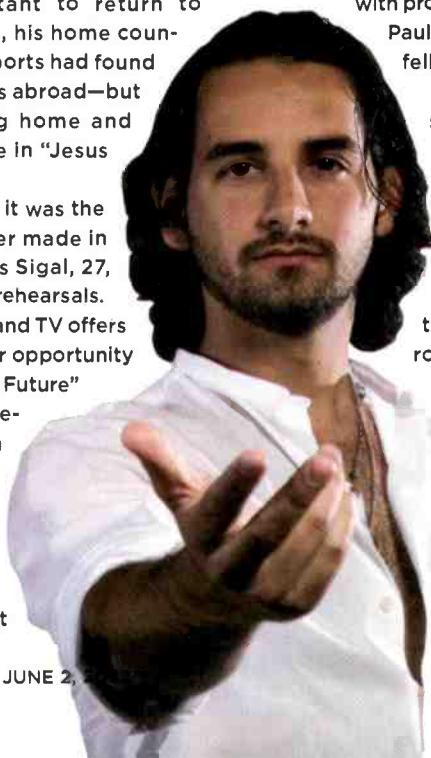
Balladeer Ramps Up Rock Opera And Solo Careers

Johnny Sigal was seeking his musical fortunes in Miami when the call came from Caracas—a casting director was looking for someone to play God.

Sigal was reluctant to return to Venezuela—after all, his home country's top musical exports had found their biggest success abroad—but he ended up going home and landing the title role in "Jesus Christ, Superstar."

"I quickly realized it was the best decision I'd ever made in my artistic life," says Sigal, 27, during a break from rehearsals.

In addition to film and TV offers in Venezuela, another opportunity was the "We Hear the Future" competition at the recent Billboard Latin Music Conference in Miami, which Sigal won along with Colombian singer/songwriter Monica Gilgado. Sigal ducked out



SIGAL

of preparations for the musical to fly to Miami for the event.

He's also started working on his debut album with producer Marcello Azevedo (Chayanne, Paulina Rubio), the husband of one of his fellow cast members.

"It's a great window to present myself in a totally different market," Sigal says of his record, which he hopes to release independently and shop to labels in August.

Meanwhile, Sigal says his role in the rock opera—which was scheduled for 12 shows in Caracas through the end of May before going on the road—has allowed him to pack the powerful vocal punch he's always wanted to.

"I sang for six years in a cover band. But I have my own style," he says. "I like projecting my voice."

Sigal has been a power balladeer at heart since playing quinceañeras in a rock band as a teenager. To get the attention of a girl he liked, the gangly Pearl Jam fan learned all of Luis Miguel's repertoire.

He studied music theory after high school and was in the choral group at Caracas' Metropolitan University. He also learned guitar, Venezuelan cuatro and Afro-Caribbean percussion.

He eventually joined dance-pop group Tartara, which mostly performs live and plays private functions but released its debut album last July.

Sigal left the group to start a solo career, and then play Jesus—which isn't as hard as it would seem, he says.

"Andrew Lloyd Webber gave him a totally human touch," he says. "He had frustrations, including doubts in his faith. He also had human behaviors any of us could have, and I look at my own behaviors to try to represent him."

Sigal's solo album will be solidly pop-rock, but "a little stronger, more aggressive, more daring vocally than what others do." —Ayala Ben-Yehuda

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

DURANGUENSE, DIVIDED

Duranguense group K-Paz de la Sierra has announced that it's splitting ranks with its lead singer, Sergio Gómez. In a letter signed by all its members, save Gómez, the group says it has agreed to give the K-Paz de la Sierra name to Gómez, who will launch a new "professional stage" in his career. The other members will remain together in a new group led by keyboardist Gerardo Ramírez, who will also act as musical producer. A new singer, Alfredo Hernández, has been recruited into the group. K-Paz, one of the top-selling bands in the duranguense realm, was known for its well-crafted music and finesse in vocal delivery.

—LC

CRESPO: OMAR CRUZ



Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

Sign On A Different Line

Branding Deals Are Changing The Nature Of Artist/Label Contracts

It's a brave new world out there for brand marketing, and that hasn't been lost on managers and labels when it comes time to agree on a contract.

With band/brand marriages creating multi-million-dollar revenue streams—in the face of declining physical CD and flattening digital sales—both parties acknowledge that contracts between labels and artists are morphing into something else.

"These changes started in earnest in 2006," says **Brian Avnet**, who manages the careers of **Josh Groban** and **Lori McKenna**. "Labels

in these other areas—such that we share in the risks and upsides."

In addition to more traditional endorsement deals, today's brands are digging deeper when joining forces with artists, and can include exclusive content and multiplatform campaigns. This is directly affecting today's contracts. On more than one occasion, particularly when dealing with established artists, Harleston and others recall agreements being amended to reflect newer, nontraditional revenue streams. Of course, as is often the case, the nontraditional is fast becoming the traditional.

Tommy Boy VP **Rosie Lopez** likens today's artist/label agreements to such business investments as real estate. "We are developing value together, and will share in revenue splits as a result of that development," she says.

The "profit sharing" plan Lopez speaks of is not etched in stone, and likely never will be. Label/artist splits vary in each case. "It depends on the value of the artist when we get involved," Lopez notes. For example, an artist with a stronger fan base could get a larger percentage of the split.

When discussing branded entertainment, Lopez cannot help but point to two former Tommy Boy artists: **Queen Latifah** and **RuPaul**. "Would Queen Latifah be as successful today without a successful recording career?" she wonders aloud. "And would RuPaul have gotten a contract with MAC Cosmetics without 'Supermodel'?"

For Reach Media's **Michael Pagnotta**, who oversees the careers of **Erasure** and **Girl Authority**, today's branding deals hark back to ownership of copyright. But in the current scenario, this extends to ownership of content. "Does an artist own his or her own likeness and image?" Pagnotta asks. "If not, why not?"

Pagnotta points to years gone by when artists "signed away" their likeness and image for promotion, CD artwork and touring. "Now, it extends to endorsing a cosmetic brand, appearing in a TV spot for a national brand or designing apparel wear for Nike," he says.

The greatest challenges in all of this is re-tooling the mind-set of older executives and reinventing what the companies do. "We all have to think of artists in different ways—as an artist as well as a brand," one 30-something label exec says.

He continues, "If we, the labels, don't deliver, no artist will give up these rights. If we bring two lousy branding opportunities to the artist, but their agent brings them 30, they won't want us to share in the additional revenue. The best publicity for us is if we put money in artists' pockets via successful deals with Jeep, American Express and other widely recognized brands." ...



QUEEN LATIFAH'S brand started with her recording career.

began putting together strategic marketing departments. They had to—the Internet has grabbed them and bit hard."

Indeed. "We're a full-service label, which enables us to ask for a percentage of artists' ancillary profits," Epic Records president **Charlie Walk** says. "A few years ago, it was difficult for labels to get this [additional] percentage. Now, we put our money where our mouth is to get the percentage. This is reflected in new language we are putting into contracts."

Managers like Avnet understand that labels have to develop other sources of income. But, he adds, "it doesn't mean I, as a manager, must buy into it all."

In a general sense, labels have taken the initiative—forced, perhaps—to alter the business models of their economic relationships with artists, with more and more labels acting as agents to bring in branding deals. In the process, labels have become more aggressive in bringing such deals to the table.

"Today, a label is partnering with an artist's own brand," Geffen GM **Jeff Harleston** says. Historically, the engine for generating revenue was record/CD sales, which drove publishing, touring and, in a few cases, endorsement deals.

"Today, though, other mediums play a part in promoting an artist's brand," Harleston says. "Labels and artists are now becoming partners

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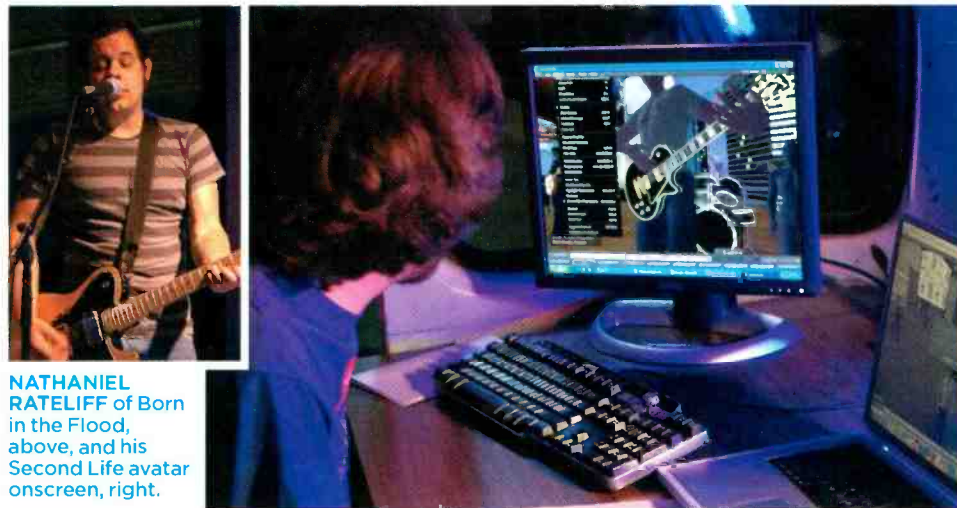
In a small abandoned warehouse in an industrial area north of Denver, local bands Bad Weather California, Born in the Flood and Meese are playing a very unusual gig.

At first glance it seems pretty straightforward. The warehouse contains the headquarters and studios of Internet video outfit ManiaTV, which is streaming the performances live via its Internet TV network.

Nothing new there. Ever since the online success of the worldwide Live 8 music festival—during which some 5 million viewers tuned in to AOL to view the concerts—companies like Control Room (formerly Network Live) have emerged to air concerts live online, while such venues as the Knitting Factory, the Gig, CenterStaging's rehearsals.com and various Live Nation properties now record and broadcast almost all their performances.

What makes this Denver concert different is that it is also being simulcast in the popular virtual world Second Life. Again, by itself that's nothing unheard-of. Suzanne Vega and Ben Folds performed in avatar form in Second Life last year.

But taken together it's an attempt to merge the three different platforms—live, Internet and virtual world—into one common experience shared by all. Why? Because with CD sales falling like a rock and digital revenue not yet making up the difference, live events could be the music "product" of the future, sparking a flurry of innovation around monetizing it.



NATHANIEL RATELIFF of *Born in the Flood*, above, and his *Second Life* avatar onscreen, right.

"Normally when you simulcast something, [fans] only see one platform—the one [they are] viewing," says Farook Singh, whose company Tantra World Wide conceived of and produced the Denver event. "But the goal here is to be totally seamless between three platforms."

For instance, those watching the Internet stream on ManiaTV saw the event not only from the perspective of multiple camera angles, but also from the point of view of a special Second Life "cam" that spliced in shots of the different bands' avatars performing in the virtual world. Meanwhile those in Second Life watching the avatars perform were also viewing video of the real thing streamed from a large screen behind the virtual "stage." And those in the studios watching it live could also see what was happening in both via about 25 TV monitors set up around the space.

The upcoming Live Earth event is another example. In addition to holding concerts

worldwide in multiple locations, producers will air the event live online via MSN—where viewers can choose from several camera angles, interact with venue and city maps where the shows are taking place and even submit their own user-created videos adhering to its green-friendly theme.

Exactly how all this translates to more revenue remains something that needs to be worked out. Acts can charge admission for both Second Life and Internet TV performance, and sponsors might pay a premium for interactive banners in Second Life shows as an extension to their visual banners at the live show.

But before we can expect big bands and big sponsors to add such a multiplatform extension to their upcoming tours, the experience needs a bit of work. As the initial Denver attempt shows... it's hard.

First, there's the time lag that has long plagued Second Life. Get more than 30 avatars in the same space and people start losing clothes, the audio skips and video load times get real jumpy, which makes it difficult to seamlessly patch it into live feeds in real life.

Tantra got around the problem somewhat by holding the event simultaneously in 25 Second Life locations so no one would get overcrowded, but some venues still crashed.

Which raises the second issue—ticketing. Just as in

real life, friends in virtual worlds want to hang out together, not get randomly assigned to different venues based on which has the best refresh rate. So Singh hopes to build a reservation system that would apply a real-world ticketing structure to the virtual events.

Finally there's the task of controlling the artists' avatars. Since the talent performing in real life can't exactly be at a computer manipulating their digital doppelgangers, somebody has to do it for them. But spontaneous actions like a flip of the hair or a Pete Townshend windmill aren't exactly standard commands. They have to be preprogrammed. One option, though expensive, is to apply motion-capture technology to the artists performing in real life, which will control how their avatar responds as a sort of 21st-century cyber-marionette.

But technology aside, the real X-factor is whether anybody will show real interest in attending virtual concerts. Close to 1,200 fans signed up to attend ManiaTV's event in Second Life, with an average of about 300 actually present at any one time. Meanwhile, some 40,000 viewed it live online.

That's a decent turnout for an event that had little marketing support. But Singh himself attributed it to the "hook" factor of it being something new and different. But once that curiosity factor dies, will anybody still care? ...

BITS & BRIEFS

BLUEBIRD IS THE WORD

Nashville's Bluebird Café has opened a virtual live music venue within Second Life. The venue plans to bring nationally known acts and local favorites to perform in the virtual world, and will charge between \$3 and \$10 for admission. Artists initially will perform via streaming video in the Second Life venue. No word yet on whether avatar-based performances are pending.

I'M WIDE AWAKE, IT'S MOGGING

Music-based blog community MOG is hosting a contest with Bright Eyes to give away an iPhone. New members to the MOG site are invited to create a page on the social networking service and upload their music collection list for all to see. As long as entrants

have at least one Bright Eyes song in their collection, they're then eligible to not only win an iPhone, but the band's label Saddle Creek Records will load the device with the entire Bright Eyes catalog.

ZEROS, NOT HEROES

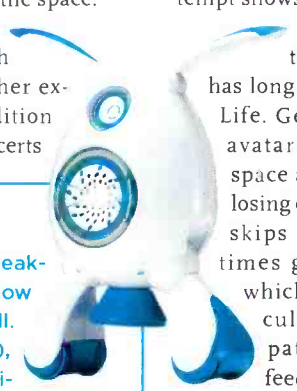
The vastly popular "Guitar Hero" videogame has spawned a real-life band—Guitar Zeros. The group uses the guitar-shaped game controllers connected to laptop computers to create acoustic and electric guitar sounds, along with drum machines and other digital noise-makers. The devices are shaped like a regular guitar, albeit smaller, but have a series of color-coded buttons on the neck in place of strings, as well as a toggle switch to emulate strumming. The group is based in San Francisco.

BUGGED BUNNY

Where to even start? Apparently mere speakers are no longer good enough anymore. Now they have to visually entertain you as well. Enter the Wassup (yes, you read that right), a dancing speaker that works with any digital MP3 player. Simply hook it up to your device, hit play and watch it get its groove on.

In that respect, it's similar to the popular iDog and various other "interactive speakers" to hit the iPod accessory market. The only difference is that it's shaped like a rabbit—sort of.

The Wassup will be available in June in silver, blue, red and black for \$25. —Antony Bruno



AOL Music TOTAL MONTHLY STREAMS JUN 2 2007

Top Songs

1	T-PAIN Buy U A Drank (Shawty Snappin') JIVE	1,025,240
2	RIHANNA Umbrella SRP/DEF JAM	539,731
3	AVRIL LAVIGNE Girlfriend RCA	424,707
4	HUEY Pop, Lock & Drop It HITZ COMMITTEE/JIVE	378,426
5	KELLY CLARKSON Never Again RCA	307,720
6	FERGIE Glamorous WILL.I.AM/A&M	266,030
7	CIARA Like A Boy LAFACE/ZOMBA	244,668
8	BOW WOW Outta My System COLUMBIA	229,071
9	FALL OUT BOY Thanks Fr Th Mmrs FUELED BY RAMEN/ISLAND	195,080
10	BABY BOY The Way I Live UNIVERSAL REPUBLIC	188,482

Boy, oh boy, three entries this week are popular with the boys. Ciara's "Like a Boy" and Baby Boy join Fall Out Boy at No. 9.



Top Videos

1	AVRIL LAVIGNE Girlfriend RCA	923,789
2	T-PAIN Buy U A Drank (Shawty Snappin') JIVE	759,326
3	RIHANNA Umbrella SRP/DEF JAM	537,538
4	AKON Don't Matter SRC/UNIVERSAL MOTOWN	502,758
5	BEYONCE & SHAKIRA Beautiful Liar COLUMBIA	455,328
6	GWEN STEFANI The Sweet Escape INTERSCOPE	436,853
7	CHRISTINA AGUILERA Candyman RCA	430,766
8	HUEY Pop, Lock & Drop It HITZ COMMITTEE/JIVE	402,450
9	FERGIE Glamorous WILL.IAM/A&M	352,130
10	NE-YO Because Of You DEF JAM	305,641

His new duet with Jennifer Hudson moves 67-56 on Hot R&B/Hip-Hop Songs this week.



All versions (i.e. AOL Sessions, Network Live, etc.) of a video or song are combined into one entry. * First Listen/First View ** Network Live * Breaker Artist ** AOL Sessions Source: AOL Music for the four weeks ending May 17

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Help Me, Rondor

'Covermount' Leads To Beach Boys Legal Wrangle

Brian Wilson must have a smile on his face. He is now rid of 18 legal claims that former bandmate Mike Love filed after a London newspaper circulated 2.6 million free compilation CDs of Wilson's concert performances that included some Beach Boys songs. A U.S. federal court ruled that Wilson didn't have to notify Love, or secure his permission, before the songs were used for the promotion.

But then Wilson wasn't really involved in the free-CD promotion anyway—the band's publisher Rondor Music had the right to grant permission. The compilation was part of the frenzied, competitive newspaper publishing scene in London—one that is quite lucrative for music publishers.

Shortly before the 2004 release of Wilson's solo album "Smile," Big-Time.tv worked with Associated Newspapers to compile a promotional CD, called a "covermount."

Jeremy Fabinyi, executive director of U.K. mechanical rights society MCPS, explains that newspaper publishers will license and wrap a book, a poster or other free products with the newspaper (i.e., mount the product on the cover) to increase its circulation. U.K. music magazines have often wrapped a compilation CD with their issues. But CD covermounts are relatively new to London's daily newspaper market, where about nine top papers compete for readers.

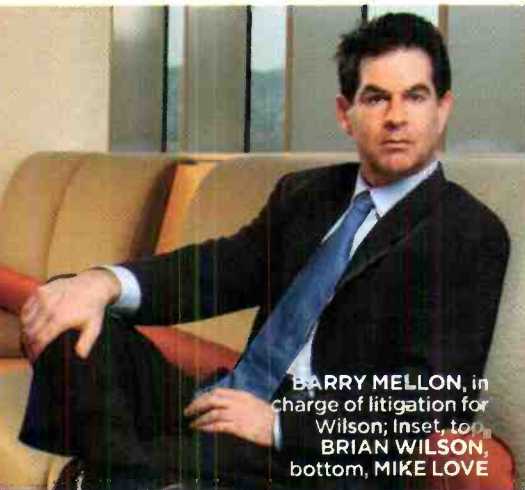
"A couple of years ago, the market had gone absolutely crazy for CD covermounts," Fabinyi says. "It's like a drug addiction for the newspapers because you put a covermount of high-quality sound recordings that you give away for nothing, and you get an enormous boost in circulation. Then your competitor does the same. It's this incredible battle that raged for awhile."

One music industry source says that in 2005, there were more CDs given away by U.K.

newspapers than CDs sold in the country. But those giveaways generated about £12 million (\$20.7 million) in 2005 publishing royalties collected by MCPS, Fabinyi says.

For the "Good Vibrations" covermount CD, Associated Newspapers licensed from Sanctuary Wilson's rerecordings of some Beach Boys

But Wilson's lawyers had evidence that the "consumer" was actually a client of Love's attorneys, represented by them "in dozens of gender and age discrimination lawsuits filed against various businesses and nonprofit entities," the court wrote in a February order. He was not a "confused consumer." The court threw out the trade-



Barry Mellon, in charge of litigation for Wilson; Inset, top, Brian Wilson, bottom, Mike Love

songs from a live concert, along with some recordings of Wilson's own songs. Associated also licensed the compositions from MCPS, which represents Rondor, publisher of the Beach Boys' songs.

But Love claimed that the covermount and related ads violated his rights, damaged existing and future sales of the Beach Boys' albums and concert tickets and tarnished the band's trademark. Love also argued that his partnership with Wilson meant he had the right to approve any covermount.

"This lawsuit wasn't about money," says Wilson's lawyer, Lee Phillips of Manatt, Phelps and Phillips in Los Angeles. The Beach Boys' members have a very litigious history.

Barry Mellon, the Manatt partner in charge of the litigation for Wilson, says that he had to whittle away at each of Love's 18 legal claims to ultimately get the case dismissed.

Some claims were made under U.S. trademark law. Love's lawyers argued that a consumer who bought the U.K. covermount CD in the States from eBay was misled into believing it was a Beach Boys CD.

mark claims.

Manatt's Eric Custer, who worked on the case with Mellon, says they had evidence that the covermount promotion actually generated higher publishing royalties than in the past and increased sales of original Beach Boys records in the United Kingdom.

Still, Love argued that he had a partnership with Wilson, and that Wilson therefore owed him a higher duty of care (i.e., a fiduciary duty) to let him know about the promotion and to get Love's permission for that CD.

But on May 10, the court granted a summary judgment for Wilson. Judge Audrey Collins wrote that Love and Wilson had a songwriting partnership "in the colloquial sense of the term"; there was no legal partnership and no obligation to inform one another of their use of their co-authored songs. In fact, the court noted, Love himself had admitted to rerecording some of the co-written songs several times without first informing Wilson.

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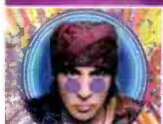
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LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

All right, look, we've got a year and a half to the election, right? So let's cut to the chase, forget about the issues these clowns are going to be avoiding anyway, and get down to what really matters: the campaign song.

So far we've got **Chris Dodd** with "Get Ready" (**the Temptations**); **John Edwards** with "Our Country" (**John Mellencamp**); **Dennis Kucinich** with "America the Beautiful"; **Wesley Clark**, who isn't in the race yet but, more important, has a song anyway—**Johnny Cash's** version of **Tom Petty's** "I Won't Back Down";

campaigns (more than we do their speeches) such as **John Kerry's** "No Surrender" (**Bruce Springsteen & the E Street Band**), **Howard Dean's** "A Little Less Conversation" (**Elvis Presley**) and my personal favorite, **Bob Dole's** "Dole Man" (sung to the tune of **Sam & Dave's** "Soul Man").

As good as those are, let's face it—they're not particularly appropriate given the state of our country's ecology, homelessness, infrastructure, schools, poverty, etc.

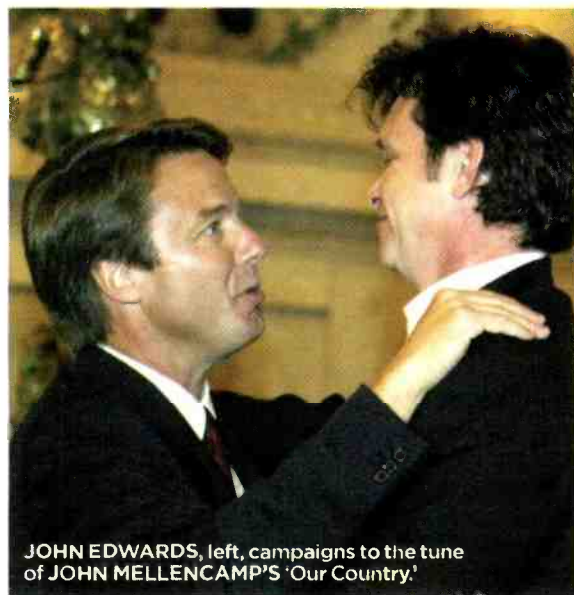
So I'd like to suggest a few titles that give a more accurate picture for those guys jumping in late and needing a tune.

How about "Liar, Liar" (**the Castaways**), "All Sold Out" (**the Rolling Stones**), "Sorry" (**the Easybeats**), "So Sad About Us" (**the Who**), "I Take What I Want" (Sam & Dave), "I Had Too Much to Dream Last Night" (**the Electric Prunes**), "Beg, Borrow, and Steal" (**Rare Breed**), "Somewhere Nowhere" (**the Chesterfield Kings**), "Wake Me Shake Me" (**Blues Project**), "Talk Talk" (**the Music Machine**), "Boom Boom Out Go the Lights" (**Little Walter**), "Over Under Sideways Down" (**the Yardbirds**), "It Ain't Me Babe" (**the Turtles**), "Lies" (**the Knickerbockers**), "Dirty Robber" (**the Wailers**), "A Must to Avoid"

(**Herman's Hermits**), "I'm a Loser" (**the Beatles**), "Can't Help Thinking About Me" (**David Bowie and the Lower Third**) "Deserted Cities of the Heart" (**Cream**) or "I Can't Give You Anything" (**the Ramones**).

I'm pretty sure a few of those are still available.

See you on the radio.



JOHN EDWARDS, left, campaigns to the tune of JOHN MELLENCAMP'S "Our Country."

Hillary Clinton's doing a contest on her Web site but she's partial to **U2's** "Beautiful Day" (Oh, yeah? Where?); and **Barack Obama** wanted to make a statement that songs are a distraction from the issues so intentionally didn't have one, and now all people are talking about is his lack of a song.

Of course we all remember blasts from past

COOLEST GARAGE SONGS

TITLE	ARTIST / LABEL
1 <small>COOLEST SONG IN THE WORLD THIS WEEK</small>	DANNY SAYS FOO FIGHTERS / CBGB FOREVER
2	DANCE THE GO-GO THE BREAKERS / FUNZALO
3	ICKY THUMP THE WHITE STRIPES / WARNER BROS.
4	BELIEVE THE CONTRAST / RAINBOW QUARTZ
5	SAILOR'S SWEETHEART THE LEN PRICE 3 / WICKED COOL
6	HERO OF NINETEEN EIGHTY THREE PEACHFUZZ / TEENACIDE
7	WEAPON OF CHOICE BLACK REBEL MOTORCYCLE CLUB / SONY
8	MY HEART IS BEATING MARY WEISS / NORTON
9	FREE AND FREAKY THE STOOGES / VIRGIN
10	DANCING ON THE LIP OF A VOLCANO NEW YORK DOLLS / ROADRUNNER

COOLEST GARAGE ALBUMS

TITLE	ARTIST / LABEL
1	BABY 81 BLACK REBEL MOTORCYCLE CLUB / SONY
2	THE WEIRDNESS THE STOOGES / VIRGIN
3	GLITTER IN THE GUTTER JESSE MALIN / ADELINE
4	NEW MAGNETIC WONDER THE APPLES IN STEREO / SIMIAN
5	CBGB FOREVER VARIOUS ARTISTS / CBGB FOREVER
6	ROCK AND ROLL BACKLASH THE WOGGLES / WICKED COOL
7	YOURS TRULY, ANGRY MOB KAISER CHIEFS / UNIVERSAL
8	TRAFFIC AND WEATHER FOUNTAINS OF WAYNE / VIRGIN
9	THE EP COLLECTION JOE MEEK / CASTLE
10	DANGEROUS GAME MARY WEISS / NORTON



The Indies

TODD MARTENS tmartens@billboard.com

Reissue Rescue

Selling Old Music In Old And New Ways

Even as the indie label sector tries to get a handle on the potential of new business models in the Internet age, there are still places where old-school practices reign. Few labels rely on the strength of the indie retail base as much as those that traffic in catalog and reissues.

Check Seattle's **Light in the Attic**, a reissue-heavy label that distributes its own music and manages its retail network by loading up the car trunk for an ol'-fashioned road trip. The label isn't all old school, of course. It recently experimented with lighthearted marketing tactics like a coloring book contest, and co-founder **Josh Wright** notes that "digital sales are exploding," but tradition and a conservative approach still rule the day.

Without much money for co-op spending, "we still need to be face-to-face with stores," Wright says. "I've done three trips in the past few years, where I drive all the way to Philadelphia and back."

On May 15, the label rereleased two albums from funk soul diva **Betty Davis**, packaging the first two albums from the vibrant, scratchy-voiced singer with extensive liner notes and lively artwork.

"We don't have a lot of advertising money," label representative **Chris Estey** says. "In fact, we don't have any advertising money. The money goes into whatever we can do on the retail level."

And the retail landscape for catalog and reissue product isn't nearly as bustling as it was a few years ago. Chicago's **Numero Group** thrives on niche stores like the Windy City's **Dusty Groove** and New York's **Other Music**, with label co-founder **Ken Shipley** noting that a store-scribed review at a respected indie inspires more sales than a listening station at a chain retailer.

"When we started, we believed we should spend \$5,000 for co-op per record," he says. "Now, we're doing less than \$500. We need sympathetic record stores. If we're selling 5,000 records, we cannot afford \$2,000 for co-op."

That's why he's concerned about the closing of a number of key stores during the past few years—New York's **Vinyl Fever** being the most recent. Yet **Numero Group** seems well-prepared for any changes brought by digital distribution.

The label sells downloads via its site with a cleverly designed digital store based on an interface with clickable record crates. **Rykodistributed Numero Group**, which has focused heavily on soul compilations, also has a subscriber series, in which fans can plop down \$100 to receive the six albums in **Numero's** line each year (think the **Sub Pop** singles club).

In three years, **Numero** has about 380 subscribers. **Shipley** says, "That doesn't seem like a lot, but if you stack it up, and it's \$100 per person, we've just created \$38,000 in income. That essentially pays for our entire catalog releases right there. If we're looking to sell 5,000-10,000 records, we're almost at 500 people, and that's nearly 10% of the people buying our records."

Los Angeles-based garage label **Alive Records** relied a bit more heavily on **Tower Records** than **Numero** and **Light in the Attic**, and founder **Patrick Boissel** says the label has been "toning down" its reissues during the past two years. Yet **Alive**, which is closely aligned with **Bomp Records**, will soon begin a larger branding campaign for the latter, whose founder **Greg Shaw** passed in 2004.

"There's a **Bomp** book coming out, and I have a feeling many of the bands in the book will get some attention," he says. "We're going to try to use **Bomp** a little bit as a launch pad for the reissues." On the horizon is a repackaging of early material from L.A. punk band **the Weirdos**, as well as **Alive's** reissue of **Two Gallant's** "The

Throes," an act now signed to **Saddle Creek**.

Boissel also just recently brought the **Bomp** mail-order business into the modern era with an online store that offers CDs and limited digital downloads at **bompstore.com**. Up and running for about two months, the site has more than doubled the mail-order business of **Bomp**.

"Thank God it did," **Boissel** says. "That means people want these records and just can't find them in the stores."



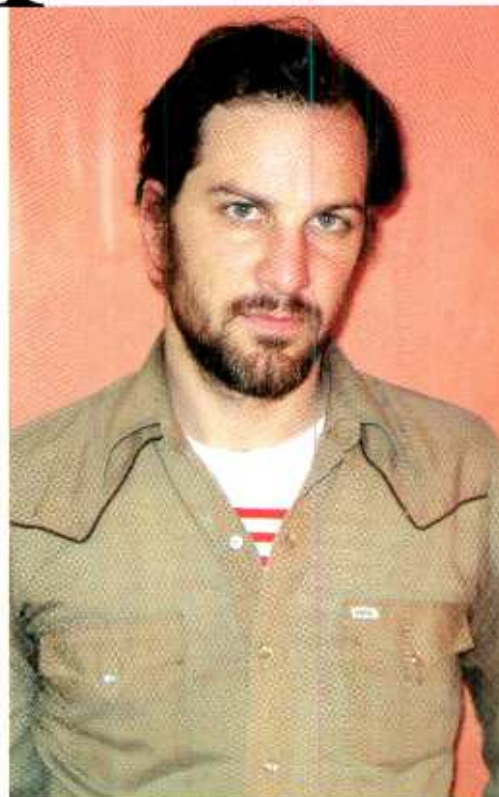
Light in the Attic rereleased two BETTY DAVIS albums in May.

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EVENT
PROMOTER/
HOST

Todd Patrick

He books, promotes and hosts rock shows in some of the best out-of-the-way venues and spaces in New York. On a shoestring budget. Now, he has his eyes set on expanding the Todd P empire.



When Todd Patrick was 16 years old, the brakes of his car gave out on a six-lane highway in Texas. The only way Patrick was able to stop the car was by flipping it onto the median.

Leaving the car unhurt—though covered with gasoline—the teenager was arrested on charges stemming from having a false age, 19, on his ID. But Patrick didn't scratch out his birthdate to drink: He simply wanted to get into 18-plus rock shows.

Patrick, now 31, laughs. "I used to be just one of hundreds of thousands of kids who are ripe to be moved by music." These days, such kids are his customers: Patrick, better-known as Todd P, has thrown nearly 300 low-priced, all-ages, roving avant-garde rock events across the New York metropolis during the last six years. His venue choices range from Williamsburg hot spot Studio B to deserted back rooms on the Lower East Side and obscure lofts in Queens. He cites his own desire to watch his favorite bands play for booking the gigs.

He and his team of 14 interns work from his Long Island City apartment booking anywhere from three to six shows per week and sending out updates to his 13,000 mailing list subscribers. Explicitly serving an audience he says has been priced out of seeing live music at larger venues, his average show draws 150-200 people, with tickets costing \$5-\$8 (some are free). In the coming months, he will open a pair of his own clubs. In the meantime, Patrick has just launched the biweekly, all-ages show 'zine Showpaper.

Is it difficult putting on nothing but all-ages shows in New York?

It's really difficult. You don't have to circumvent liquor laws or anything, but the core of the problem is the economics. Most clubs are organized by a cadre of investors who put up a shit-ton of money with the goal of making a shit-ton of money. There's a lot at stake. They run their clubs like it's a war. So the idea of bringing in people to a bar or club that aren't drinking is perplexing to them and more trouble than it's worth as far as they're concerned. They don't think about the fact that these are the next generations that will be at their bar drinking. So I work with establishments that understand their potential for tapping this next generation, are hungry for new music and [want] to be part of something. By the way, only about 20% of the people who come to see my shows are under 21.

What are your major expenses?

My investment is very small. The big thing you need is a PA—and that's it. Starting out, I'd take big advantage of Guitar Center's 30-day, no-questions-asked return policy. Eventually, I bought a \$500 PA system, for vocals, and bands bring their own amps. That means I can set up shop wherever and the bar

is just happy that I brought in a shit-ton of people who are buying beers. I work with people who have the same goals and ethics as me and get to take home a ton of money from the bar. I take home 10%, then split the rest between the band and the door guys, who are friends or interns. I run the sound. The house keeps the bar, I keep the door.

Do you think regular rock clubs spend too much money?

Absolutely, and it's easy to spend money on stuff you don't need to spend it on. Understandably, there's the matter of rent and union workers. But then when you're dropping \$500 or more on a sound guy you don't trust? Or outrageous specifications on sound equipment that's going to make an indie rock guitar band sound just the same? Tricking out your space to look trendier, when people move along so quickly from trends? Indie rock is a cottage industry. It's like the fashion or wedding industries, with a lot of money to be made and lost based on the fact that they assume you don't know what you're doing yourself. I don't make a lot of money. But I now make about as much as I did wearing a suit as a financial analyst in midtown when I first moved here.

What's your history in this business?

I was booking shows at a coffee shop while I went to school at the University of Texas in Austin. After that, I opened Seventeen Nautical Miles, an all-ages spot, in Portland, Ore. I came here and worked in finance. I didn't take a cut of the door for the first three years. All in all, I've been doing this for about 11 years.

What are some of the problems you see happening at traditional rock venues?

First and foremost, we're in a country where the rich are getting richer and the poor are getting poorer, and you're seeing an economy where only the rich can go to a rock show. Some are paying hundreds and hundreds of dollars to see their favorite band. It's suddenly only a gilded class that can see anything quality, and even for a heralded indie rock band like Wilco, you're going to pay \$50 a person. And then: these expensive shows, they're so tightly wound, it's not fun. I don't like velvet rope or VIP policies either. Everyone there is important. That kind of childish elitism is intolerable. It's just trying to bow to class divisions in what should be one of the most communal, audience-friendly experiences—a rock show.

Most clubs are organized by a cadre of investors who put up a shit-ton of money with the goal of making a shit-ton of money.

You've booked shows for acts like !!! (chk chk chk), Cat Power, Animal Collective, Lightning Bolt and Deerhoof at some pretty strange places. What is an example of one of your more interesting shows?

At South by Southwest this year, we threw a free party in a lot behind the Amtrak station at 2 a.m. with Spank Rock, Aa, Dan Deacon, Kidz in the Hall and some other hip-hop acts. I didn't have to ask permission or get a permit. It was in the middle of nowhere, so nobody was going to complain. With all that, 600 people still came out. It was also cool booking Matt & Kim and 900 people coming out. A few months later, they sold out Bowery [Ballroom], a 550-person venue, and suddenly everyone's like, "Oh, wow, they've really made it now."

In what other ways are you expanding the Todd P brand?

I don't really think of it as a Todd P "brand." It's just the Todd P "guy." I am running around at nearly every show, hooking things up and dealing with the problems. Right now, I'm working with some investors on securing permanent spaces for shows. These spots could serve as surrogate living rooms for kids in and out of town who are excited about music.

We also have a new biweekly, tabloid sheet called Showpaper, which will list all-ages, DIY shows and events in the tri-state area. While it won't carry the Todd P name, it is crafted by me and the people I work with. My ultimate dream is to get these things rolling, hand them off to people I trust, then opening up shop in Mexico City. Those kids down there are primed for these types of raw rock shows. All of these goals serve a larger goal: to invite the nerds to the party. ...

When executives from Warner Bros. Records were looking to put together a bonus DVD to include in a special Wal-Mart edition of country singer Blake Shelton's latest album, "Pure BS," the label turned to an unconventional partner for visual footage—radio giant Clear Channel.

The broadcaster's Online Music and Radio (CCOMR) unit in late January had produced a special performance by Shelton at Starstruck Studios in Nashville as part of its "Stripped" series—an upstart video-programming initiative for the Web focused on acoustic performances by featured acts.

A number of Warner's key Music Row executives were at the shoot—including VP of promotion Gator Michaels, VP of sales and marketing Peter Strickland, new-media VP Lynette Garbonola and A&R VP Bill Bennett—and they were sold on using it as a value-add.

Five days later, Kelli Cashiola, an online marketing executive at Warner Bros., called Jenny Smythe, one of Clear Channel Online's regional reps in Nashville, about adding the performance to the Wal-Mart retail package, which was due for a May 1 release.

During the next 48 hours, amid dozens of phone calls and e-mails among Cashiola, Smythe, CCOMR VP of content Peter Harper and video director Mitchell Stuart, a deal was made.

**A Little More Than
Two Years After
Hiring Evan Harrison
From AOL, The Once
Fuddy-Duddy,
Old-World Radio
Conglomerate
Clear Channel Has
Emerged As An
Online Power Broker**

Changing The Channel

**By Brian Garrity
Illustration by
Aaron Goodman**

For Clear Channel, the request marked a first. The company was already making inroads with the major labels on participating in the 18-month-old "Stripped." Warner Bros. Records Nashville had already teamed with Clear Channel on similar promotions for the Wreckers and Big & Rich. But no label had sought a monetizable use for the content before.

No money changed hands in the deal, but it carried big upside for Clear Channel just the same. Not only was the radio giant receiving validation for its video-programming efforts, but also as part of the agreement "Stripped" received branding on the CD art, the bonus DVD and in tags on the actual footage.

Call it a sign of the times of radio's shifting role in the digital era.

Just 24 months ago, most major radio groups, Clear Channel included, weren't even available for online streaming, let alone producing Web video.

But since Clear Channel hired Evan Harrison away from AOL in November 2004 to head its digital strategy, the radio giant has been in the midst of a scramble to overhaul its stodgy image online and play catch-up with the leading music powers on the Internet.

Clear Channel, along with the radio business, finds itself under mounting pressure from all sorts of competitors, a group that includes satellite radio, iPods and a new breed of portable Internet radio upstarts like Slacker. The company's ability to adapt to new technology also is coming under greater scrutiny of late in the midst of a controversial buyout bid by a consortium of private equity firms lead by Bain Capital and Thomas H. Lee.

This is the backdrop against which "Stripped" has emerged, syndicated nationally to the local Web sites of more than 1,000 Clear Channel radio stations around the country. The program is one of more than a half-dozen new digital features Harrison and his team of 80 staffers have introduced as part of the company's Web revitalization effort.

Also in the mix: streaming radio, free on-demand streaming previews of upcoming album releases ("Sneak Peeks"), an emerging-artist program ("New!"), music videos on-demand, artist-hosted video channels ("Video 6 Packs"), live concerts on-demand and even social networking.

While on one hand, the company is simply bringing itself up to speed with features that the likes of Yahoo, AOL and MySpace already offer online, the transition is impressive given it is effectively delivering on functionalities that are anything but core skill sets of the radio business.

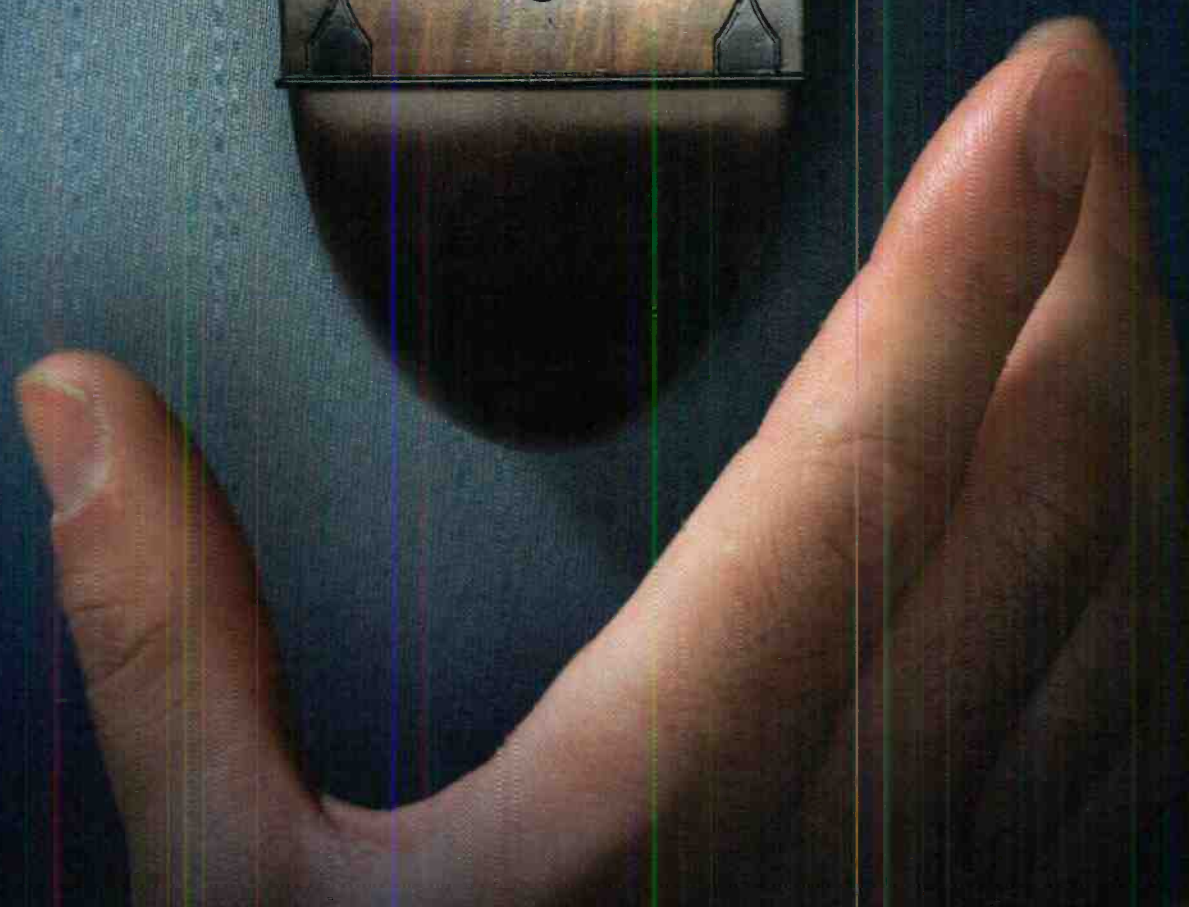
Even more impressive is that the radio giant is making substantial gains in its collective Web traffic in the process. And it is doing so by pushing its sites on-air to people who are trapped in their cars during the morning and afternoon drive hours. Advantage: terrestrial radio.

"Radio is incredibly potent," Harrison says. "We saw an opportunity to make it a dual medium by making an event of something on-air while making it interactive online."

Combined, Clear Channel station sites now rank sixth among online music properties (see sidebar, page 26), with almost 11 million monthly unique visitors, according to ComScore/Media Metrix. While that's still well behind the top tier of Yahoo (almost 22 million), ArtistDirect (16.9 million) and MySpace (16.4 million), it's rapidly closing in on AOL (almost 14 million) and MTV Networks' combined Web properties (more than 14 million). In fact, Clear Channel is almost neck-and-neck with MTV if you count only the latter's music-related properties. Meanwhile, the radio conglomerate now gets more traffic than MSN's music portal.

And in the core streaming radio business, Clear Channel has vaulted ahead of AOL as the No. 2 programmer during at-work hours of Monday-Friday from 6 a.m. to 7 p.m., with more than 1 million cume or unique listeners—an almost 50% gain in Web listenership during the last eight months.

Also surging is consumer use of Clear Channel's on-demand content, which has increased more than 90% since January to more than 6.5 million plays per week. The company credits that to the fact that in any given month it now claims content from the majority of artists in the top 20 on The Billboard 200 in any given week.



All that growth is paying off for the company. The online division has been the radio unit's fastest-growing source of revenue in 2005 and 2006—reportedly accounting for approximately 5% total revenue. The radio business reported first-quarter 2007 revenue of more than \$819 million, which would put digital revenue in the range of \$40 million.

THE MAN WITH THE DIGITAL PLAN

Harrison is sitting in his midtown Manhattan office on a sunny afternoon in late April, proudly demonstrating the online unit's latest creation—a social networking site.

A week earlier, the company had introduced the feature on more than a half-dozen stations around the country, including New York's mainstream top 40 station WHTZ (Z100). Harrison is giving Billboard a guided tour of his under-construction profile on Z100's take on the offering, the Z-Zone.

He is still in the early stages of collecting friends and posting pictures. He plays a short user-generated video he just uploaded. The clip shows Harrison sitting on the couch in his office. He welcomes users to his page, while he changes his shoes. The scene is vaguely reminiscent of the opening "Won't You Be My Neighbor" sequence to "Mister Rogers' Neighborhood."

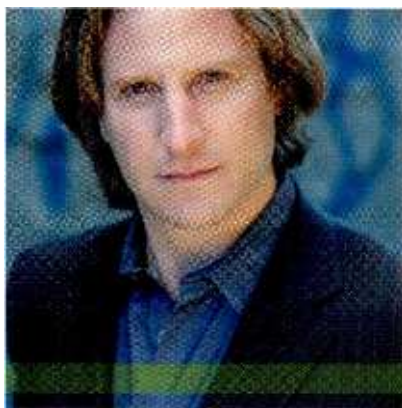
That's no accident. Harrison sees big opportunity in helping listeners to Clear Channel's stations draw social connections online.

"The indicators are that people want to connect locally," he says.

In its competition against rival Web portals, Clear Channel is looking to differentiated features like social networking to make station sites more sticky with users.

"Whereas an MSN or a Yahoo already has tens of millions of people coming online every day to [instant message] and get news, we're not the place you go to manage photos and e-mail. So we have to give people a compelling reason to dial up our URL," Harrison says.

In the midst of the conversation, Warner Bros. VP of marketing Rob Gordon pops into the office to play Harrison cuts from upcoming releases from the White Stripes and the Smashing Pumpkins. Warner is hoping to work with



'We already had deep connections in local markets. We simply gave stations the tools for listeners to choose them at a computer.'

—Evan Harrison

Clear Channel to promote the acts online.

The original programming that may spring from this impromptu meeting is another key way Clear Channel is improving the appeal of its Web sites. And the eagerness of labels to participate is a sign that the moves are working.

However, turning around Clear Channel's digital fortunes has been anything but easy. When Harrison arrived at the company at the end of 2004, its stations' Web sites were a decentralized collection of locally managed properties with cluttered design and more often than not, a lack of radio programming.

Primarily, they were destinations to see pictures of on-air talent and register for contests and promotions. And they were awash in a hodgepodge of advertisements.

In hiring Harrison, the company moved to create a new structure that would centralize Clear Channel's Web infrastructure, but give the stations the autonomy to separately brand, design and operate their online destinations. Stations would also have the freedom to program much of their sites on their own, but would also carry nationally syndicated programming developed by CCOMR.

Given the immaculate layout of Harrison's seemingly paper-free workspace, decorated with framed Ramones posters and family photos on the walls, it's no surprise that one of his first pieces of business was cleaning up the visual presentation of the sites. But just as urgent was ensuring that Clear Channel's biggest stations were streaming on the Web.

Getting the local stations to buy into the concept that stream-

ing their broadcasts was something they wanted to be doing was the company's first big hurdle under its new Web strategy. Many broadcasters at the time viewed streaming as a cost they didn't want to incur. Stations had made earlier forays into streaming in the late '90s and early '00s, only to later pull back after realizing the bandwidth and copyright royalty expenses associated with delivering content on the Web. At the time, the online advertising market wasn't offsetting the cash outlay. Nor was it geared toward the kind of local ad business that is Clear Channel's core revenue driver. There was also the issue of how to get credit for online listeners with terrestrial radio advertisers.

However, as 2005 approached, the online ad market was in the midst of a takeoff, reaching a level of around \$9 billion. And digital ad agencies were sprouting in response to the success Yahoo and Google were having selling advertising.

Clear Channel's radio division CEO John Hogan was determined to tap into that growing market regardless of previous challenges and was willing to invest in streaming radio to make it happen.

"We had to come up with an approach to talk to our audience in a way that made sense for a company that at the time was still measured by Arbitron, which is a diary recall system," Harrison says.

The answer the company came up with was to push online at-work listening as a new daypart (the time segments that divide a radio or TV day for ad-scheduling purposes).

Music's Web Masters Clear Channel Is Gaining Ground On The Biggest Names In Online Music

Clear Channel's growing presence—and nearly 11 million unique monthly visitors—in the online world comes amid a shift in the Web traffic patterns of some of the biggest music-focused portals, according to data tracked by ComScore/MediaMetrix. Making hard charges in the space during the last 15 months are both familiar names (MySpace, MTV) and some surprises (ArtistDirect). And while Yahoo remains dominant, former powerhouses like AOL are showing declines in visitors. MSN has fallen out of the top five entirely; in April of last year it was third of all online music properties based on traffic rankings provided by ComScore. MSN is currently in the seven hole, down to some 9 million unique visitors from roughly 16 million 12 months ago. Billboard breaks down the current horse race among Clear Channel's competitors in the U.S. online music space, as tracked by ComScore*: —BG

YAHOO MUSIC

Unique visitors: 21.9 million

A year ago: 23 million

Inside the numbers: Yahoo Music's traffic is at its lowest point in more than a year, but it continues to command a solid lead driven by the strength of its streaming radio and music video programming, combined with the overall popularity of Yahoo as a destination for everything from news to search to e-mail.

ARTISTDIRECT

Unique visitors: 16.9 million

A year ago: 14.9 million

Inside the numbers: With an online database of more than 500,000 artists and millions of links, thousands of free music videos and downloads, and a full-service e-commerce solution offering artist merch as well as products from brands like Hurley, Dickies and Ben Sherman, ArtistDirect has quietly become one of the biggest music portals on the Web. It is also benefiting from peer-to-peer initiatives by its MediaDefender unit that redirect downloaders of decoy files to ArtistDirect Web sites.

MYSPACE MUSIC

Unique visitors: 16.4 million

A year ago: 7.9 million

Inside the numbers: The explosion in popularity for MySpace as a whole, now one of the biggest destinations on the Web, has also meant big surges in traffic for the social networking giant's dedicated music programming. In the last year-plus the company has introduced everything from listening parties to music videos on demand to label-backed artist pages that preview new music.

MTV NETWORKS

Unique visitors: 14.5 million

A year ago: 11.3 million

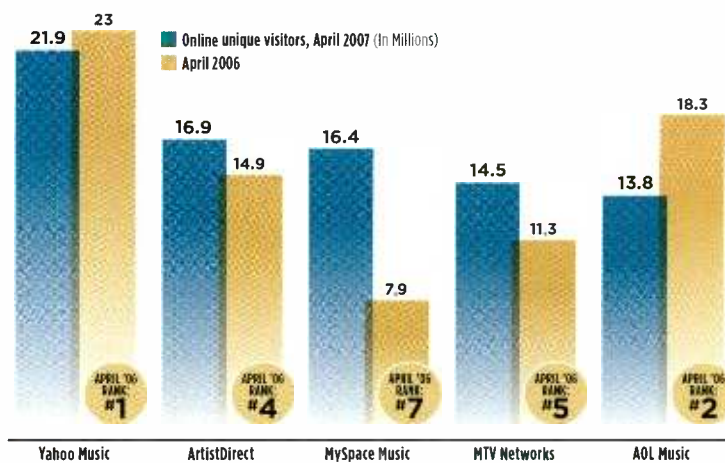
Inside the numbers: MTV's sites are picking up greater amounts of traffic driven by a string of acquisitions, including Atom Entertainment, XFire, Y2M, iFilm and Neopets. MTVN is also developing more than 20 new "hyper-programmed" online channels around programming topics including music genres, celebrities, fashion, style and spirituality.

AOL MUSIC

Unique visitors: 13.8 million

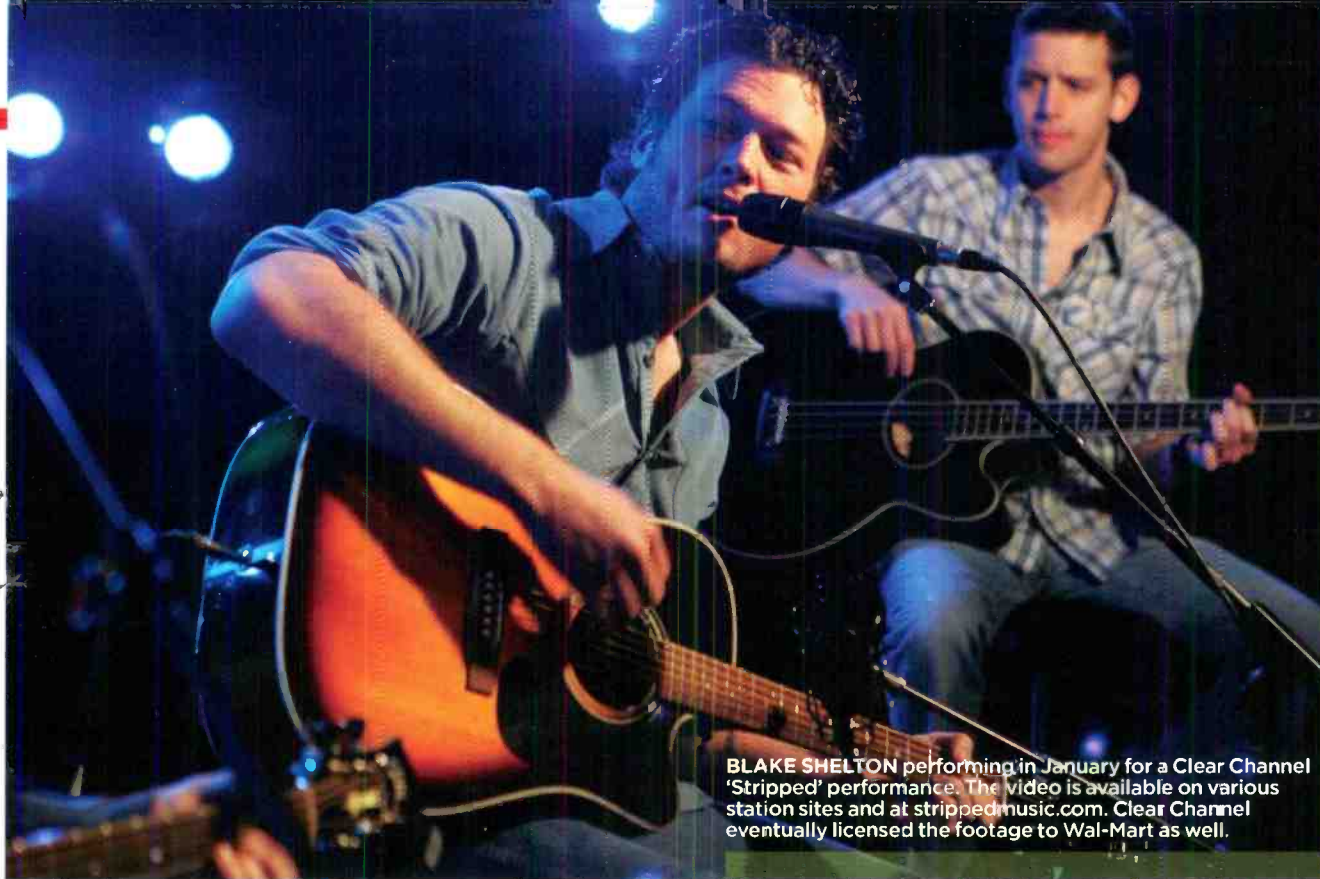
A year ago: 18.3 million

Inside the numbers: Once consistently among the biggest players in online music running neck-and-neck with Yahoo in terms of unique visitors, AOL has seen wild swings in its traffic on a month-to-month basis as the company has transformed from a subscriber-based Internet access business to an ad-supported Web portal.



*Reflects April 2007 data, U.S. only, iTunes excluded

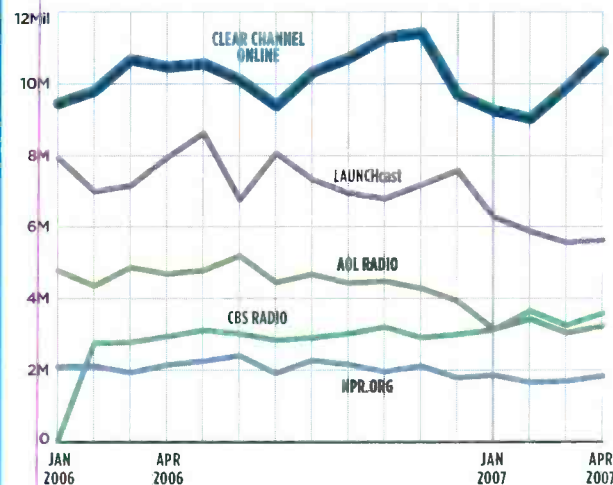
HARRISON: JORDAN MATTER/COURTESY OF CLEAR CHANNEL



BLAKE SHELTON performing in January for a Clear Channel 'Stripped' performance. The video is available on various station sites and at strippedmusic.com. Clear Channel eventually licensed the footage to Wal-Mart as well.

Dialed Up

Clear Channel's lead as a destination for online radio is growing. Below, a snapshot of the unique monthly visitors for the top five radio sites.



SOURCE: ComScore/MediaMetrix. NOTE: ComScore/MediaMetrix is a division of ComScore Inc. AUDIENCE: All persons at U.S. home/work/college-university locations

The notion of at-work listenership is nothing new in the realm of the Internet. But when it comes to terrestrial radio and its interaction with advertisers, much of their business has been rooted in the ratings around the morning and afternoon drive times.

To establish the new daypart, Clear Channel, within three months of Harrison's arrival, had all the stations in its top 25 markets up on the Web and streaming. The company also registered with ComScore/Media Metrix to measure its online listenership. In addition Clear Channel standardized all the banner ad space it offered on its sites to conform with guidelines from the Interactive Advertising Bureau.

At the same time the company worked closely with its sales force of more than 5,000 to ensure they could sell advertising against the programming and use the ComScore data as proof of its online reach.

This was no small undertaking. For years, a majority of the company's stations had been giving away online advertising slots as a free bonus to sponsors who bought time on-air. Banner ads were offered in all sorts of shapes and sizes. And in most markets there was only one specified person trying to sell Internet advertising.

"We had to pull up the brake and establish internally that there is a value online," Harrison says. "If we wanted to establish value, we had to stop giving it away."

Under the new system, the company was incentivizing its sales force to look at selling online in a more holistic fashion. It wasn't just a case of selling advertisers a banner ad. The goal was to package offers that called on sponsors to buy 15- and 30-second spots in addition to a banner so listeners to streaming radio could hear a call to action and then click through on an accompanying banner to find out more information.

Local advertisers—particularly companies like automotive dealers and direct-response marketers—took a quick liking to the offers and began buying time online.

Listeners came online, too. "The strategy from the beginning felt natural," Harrison says. "We weren't trying to force people to go to a new destination. We already had a deep connection in local markets with our listeners. We were simply

giving the stations the opportunity and the tools for listeners to choose them when they are behind the computer."

With a revenue model in place and a growing audience for streaming radio, the company—now six months into its Web transformation—then set its focus on redesigning its Web sites, ramping up its label relationships and building its original-content initiatives.

During the next year-and-a-half the company would roll out revamped destinations along with a series of on-demand offerings like "Stripped," "New!" and "Sneak Peeks."

In each case the purpose of the program was the same—create content that could be syndicated to stations around the country and would give on-air talent a reason to talk up special features on the Web site in an organic way.

"That was a big step," Harrison says. "Up to that point radio hadn't been thought of as an outlet for anything but [real-time] programming."

Clear Channel is now hoping to further improve that circular on-air/online relationship with its social networking efforts.

The company plans to drive traffic to the social networks via the "listen live" Web radio streaming area on the flagship sites of the stations.

As part of the initiative, each station that has a social network will introduce a new chat feature in the Web radio player that will feature profile pictures of social network members who are participating in the chat.

Users will be able to click on the user profiles in the chat area to enter and explore the social network. Stations will also promote the social networks through on-air plugs and special stunts and promotions centered around the sites.

"That fully completes the circle with our listeners," says Tom Poleman, senior VP of programming and marketing for Clear Channel/New York and Z100 and one of the executives tasked with implementing the online strategy on the station level. "Back when we all started in radio we got into a dark room with a bunch of records and a microphone, and we thought we were communicating with our listeners. The reality is that was just one-way communication. Now, the process is a full, complete experience."

The company hasn't yet established

additional content or promotion deals with major and indie labels geared around the social networking sites. Harrison says Clear Channel envisions opportunities for everything from artist profile pages to special/exclusive content from artists that will be featured on the networks.

It's just another way Clear Channel hopes to strengthen itself as a promotional partner with the recording industry.

With most of the top 20 artists on The Billboard 200 featured on the Clear Channel sites in a given week, it's already the case that jocks almost always have something online they can reference. And it's not just music stations benefiting. For special online features from superstar artists like Bruce Springsteen, even the company's news, talk and sports stations occasionally get in on the act of talking up on-demand programming features on the Web.

The rise of Web programming also gives stations ways to more effectively expose the artists in rotation and even promote more artists to its audience than those getting played on-air.

Suddenly all Clear Channel Web sites featured a listing of the last 10 songs they played on-air. And with the rise of secondary programming streams, developed in conjunction with the company's high-definition radio efforts, Clear Channel has new outlets of exposure it can offer labels whose artists they can't get on the air.

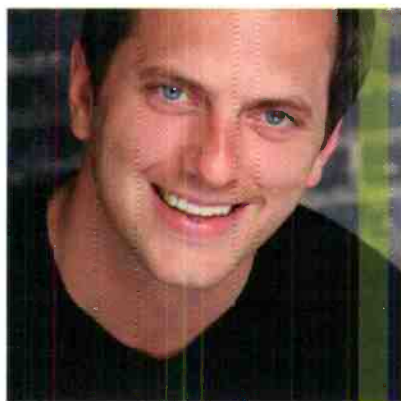
And with a growing slate of video offerings, the company has also been able to tap into a new source of revenue—local TV advertisers that are now buying time in front of playbacks of "Stripped" performances and on-demand videos.

In the process, the company claims its online advertising growth rate is far outpacing the industry's overall 20%-30% expansion clip. Clear Channel is now doing business online with more than 10,000 customers and attracting many new advertisers locally in markets like restaurants and retail as well as automotive that may have not previously advertised with online radio. The company is in the midst of building a base of national advertisers, too, to supplement the core local ad business.

In addition to creating programming features and advertising opportunities, the company is also looking to change the influence that online has on the companies' overall perspective by installing "online program directors" who sit at the same level as traditional PDs and are responsible for stations paying as much attention to the online product as the on-air product.

"Years ago before CCOMR was built out, there was inconsistency across all our stations online. For a lot of stations, the Web was kind of an afterthought and now it's a priority," Poleman says. "We are miles ahead of where we were."

"The goal remains to continue to build audience, bring new people in, have users spend more time with us online and start doing business with advertisers we haven't worked with before," Harrison says. "All the trends appear to be moving in the right direction."



'For a lot of stations, the Web was an afterthought. Now it's a priority.'

—Tom Poleman

OVERDRIVE

BRAD PAISLEY'S CAREER KICKS UP A SERIOUS NOTCH WITH HIS LATEST TOUR AND NEW ALBUM, '5TH GEAR' BY DEBORAH EVANS PRICE

Brad Paisley says he called his upcoming album "5th Gear" for a few reasons. It is his fifth album, and a half-dozen of the songs mention some sort of vehicle. And, he adds, the June 19 Arista release is "an aggressive-sounding album . . . everything about it feels a little bit more intense than my previous albums."

The title—and that growing intensity—just as well describe what's happening with Paisley's career and life right now.

Case in point? Paisley just picked up his first top male vocalist trophy at the Academy of Country Music Awards after several nominations. No small feat considering it's a field that includes such heavy hitters as Tim McGraw, Keith Urban, Kenny Chesney and others. But Paisley is reaching the level of such superstars in more ways than one.

His last album, "Time Well Wasted," has been certified double-platinum and won album of the year honors last year from the Country Music Assn. and the ACM. And he's burning up the road on his Hershey-sponsored Bonfires and Amplifiers tour with Taylor Swift, Kellie Pickler and Jack Ingram. "So far in the first three weekends, everything is pretty much between 50% and 60% higher than what we did last year," says his agent Rob Beckham, senior VP at the William Morris Agency.

Last year was a breakout year, as Paisley ranked among the top 25 touring artists for the first time, ranking No. 23 among all acts in all genres. He grossed \$28 million with total attendance slightly less than 700,000 from 97 shows.

"We're traveling and touring in a way that I'd never dreamed possible," Paisley says. "That you could do it with this much fun and be out here with these kinds of bells and whistles blows my mind every night."

Paisley has earned a reputation for having one of the industry's most innovative road shows. He includes animated videos in his performance, which he creates himself, and he utilizes cutting-edge technology. "There's this unique

moment where we've got Allison [Krauss] appearing and the way we do it now is you'll think she's there," Paisley says of the performance of "Whiskey Lullaby," his hit duet with Krauss. "It's like a hologram. It's really, really weird how she just walks out and starts singing."

Paisley says he can see the growth at his gigs. "That's really obvious as we look out [from the stage]," he says. "A guy that sells our merchandise out on the road says just in the first three weeks of this tour we're selling 40% more merchandise than we did last year. That's exciting because that's a combination [of] selling a few more tickets and at the same time people want to buy the stuff even more. I definitely feel like we have momentum on our side and things are going up."

Radio is mirroring his touring success. His latest single, "Ticks," is one of the fastest-climbing tunes of his career, and sits at No. 4 on Billboard's Hot Country Songs chart. "People have an expectation of Brad, and they know that he's the modern-day Roger Miller," Sony BMG Nashville VP of marketing Tom Baldrice says. "He can write a phrase unlike anybody else, but what people will really appreciate about this record is it continues with Brad being Brad, but it just takes it to another place. Musically, from a production standpoint, it sounds bigger and better and fatter. There's more of Brad's guitar work and some stretches by him vocally. He has stepped up to the challenge of following up 'Time Well Wasted.'"

Paisley says the label almost came with a greatest-hits package this time, but opted for a new studio album instead. "The label was talking about a greatest hits, but I felt I had things to say. I wrote the first few things and knew that we were really on our way to a whole album of material. I felt like we had what we needed, and I'm happy with the outcome."

The singer, who has a baby boy with his wife, actress Kimberly Williams-Paisley, says being a new father influenced the record and created

a somewhat nostalgic feel. " 'Letter to Me,' was written to myself at 17 years old," he says. "I realized later that—even though that was written in January before we knew whether the baby was a boy or a girl—it was written for my kid as much as it is for me because I think children are the closest thing we get to a second chance at things."

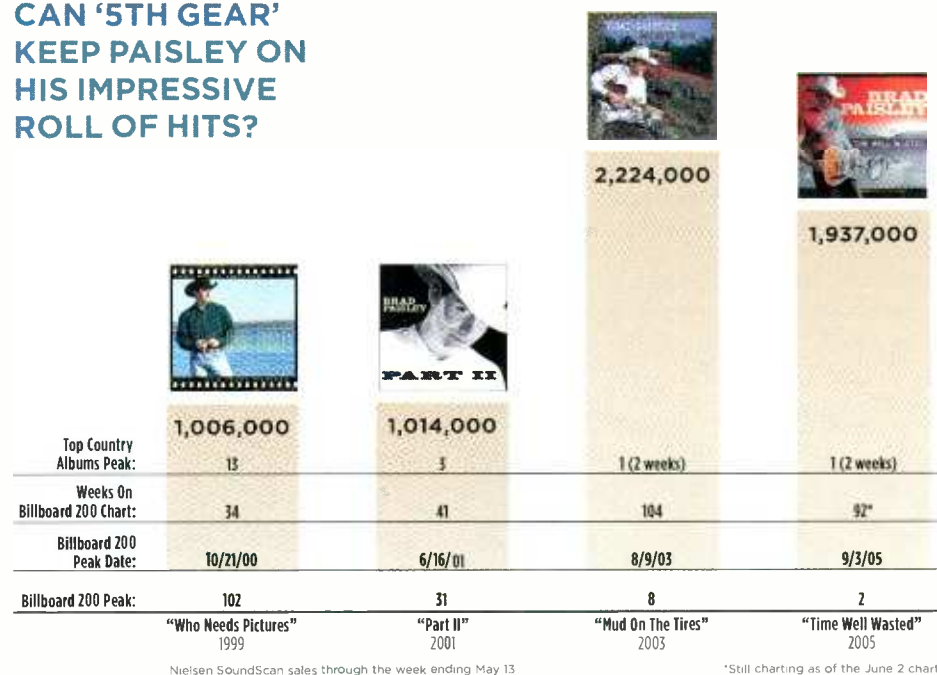
Paisley wrote the song alone and admits it's very autobiographical. Aunt Rita, who is mentioned in the song, was a favorite aunt who died of cancer. "So much of it is absolutely true," the West Virginia native says. "Mrs. Brinkman was

my speech teacher and when I started speech class as a sophomore, I was petrified to get up in front of the class and talk. I couldn't do it and she encouraged me."

As he did on his previous album, Paisley designed the cover. "As I look at the songs on this record, many are retrospective," he says. "There is a lot of looking back at high school and mistakes and things that I've done as a kid. That's what the album cover represents. You have the one photo staring in one direction and the other sort of walking off in the distance the other way

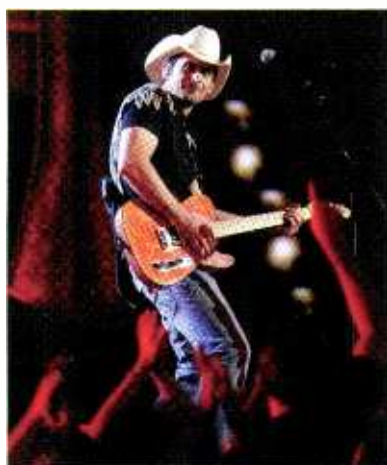
NASHVILLE NUGGETS

CAN '5TH GEAR' KEEP PAISLEY ON HIS IMPRESSIVE ROLL OF HITS?



TITLE	DEBUT	DEBUT DATE	PEAK	PEAK DATE	WEEKS ON CHART	LABEL
"Who Needs Pictures"	75	2/6/1999	12	8/7/1999	31	Arista Nashville
"He Didn't Have To Be"	72	9/4/1999	1	12/11/1999	30	Arista Nashville
"Me Neither"	65	2/12/2000	18	5/13/2000	20	Arista Nashville
"We Danced"	58	7/1/2000	1 (2 weeks)	12/2/2000	32	Arista Nashville
"Hard To Be A Husband, Hard To Be A Wife"	75	10/14/2000	68	10/28/2000	2	RCA/MCA Nashville
"Two People Fell In Love"	48	3/24/2001	4	7/21/2001	21	Arista Nashville
"Too Country"	58	8/18/2001	58	8/18/2001	1	Arista Nashville
"Wrapped Around"	49	9/1/2001	2	2/16/2002	31	Arista Nashville
"I'm Gonna Miss Her (The Fishin' Song)"	58	3/2/2002	1 (2 weeks)	7/6/2002	25	Arista Nashville
"I Wish You'd Stay"	59	8/17/2002	7	2/15/2003	30	Arista Nashville
"Celebrity"	56	3/22/2003	3	8/2/2003	29	Arista Nashville
"Little Moments"	58	9/6/2003	2	3/13/2004	32	Arista Nashville
"Whiskey Lullaby"	48	4/10/2004	3	8/14/2004	24	Arista Nashville
"Mud On The Tires"	54	9/18/2004	1	2/5/2005	30	Arista Nashville
"Alcohol"	60	5/7/2005	4	9/17/2005	22	Arista Nashville
"When I Get Where I'm Going"	50	10/8/2005	1	3/4/2006	26	Arista Nashville
"The World"	37	4/1/2006	1 (3 weeks)	7/22/2006	25	Arista Nashville
"She's Everything"	57	9/9/2006	1 (3 weeks)	1/6/2007	25	Arista Nashville
"Santa Looked A Lot Like Daddy"	59	12/9/2006	49	1/6/2007	6	Arista Nashville
"Born On Christmas Day"	54	12/16/2006	41	1/6/2007	5	Arista Nashville
"Kung Pao Buckaroo Holiday"	59	1/6/2007	59	1/6/2007	1	Arista Nashville
"Penguin, James Penguin"	55	1/6/2007	55	1/6/2007	1	Arista Nashville
"Winter Wonderland"	58	1/6/2007	58	1/6/2007	1	Arista Nashville
"Ticks"	50	3/17/2007	4****	6/2/2007	12****	Arista Nashville

*Brad Paisley & Chely Wright **Featuring Alison Krauss ***Featuring Dolly Parton ****Still charting as of the June 2 chart. *From "Brad Paisley Christmas," 2006



TOP: BRAD PAISLEY onstage during the 42nd annual Academy of Country Music Awards earlier this month in Las Vegas. **BOTTOM: PAISLEY** shakes hands with **GEORGE STRAIT** after Paisley won the award for top male vocalist at the ACM show.

LOVE



backwards. Somehow it looked right."

The new project features a duet with Carrie Underwood on the song "Oh Love." Underwood toured with Paisley last year and the two would sing "Whiskey Lullaby." When he needed a female voice for the new duet, Underwood was a natural choice. "I'm a huge fan of her singing. She's just tremendous and deserving of everything she's getting," he says. "When I heard that song, it flipped me out. [especially the line] 'Strong like a mother holds her child.' If that doesn't appeal to me at this point, I don't know what does."

Previous Paisley albums have included special guest appearances by George Jones, Little Jimmy Dickens and Bill Anderson as the Kung Pao Buckaroos. Jones is absent from the festivities this time around, but Vince Gill fills in and they join voices on a tune called "Bigger Fish to Fry."

Paisley includes a gospel song on every album and on the new set he delivers the classic "When We All Get to Heaven."

One thing fans won't hear on the new album is a reprise of "Waiting On a Woman." During a performance at Country Radio Seminar, Paisley announced to media and radio programmers that the song, from his previous album, would be included on the new album and would finally be a single. However, plans changed. "We finished the album and it had all these ballads that really fit the bill for what we needed," he says, "and I wasn't going to put 'Waiting On a Woman' on this album if there was a chance that it wasn't going to get singled."

So now the game plan is for the song to be included on the next album, which will be a greatest-hits collection. Then it will be released as a single. "It's one of those masterpieces that rarely ever comes along and it will get its shot," he says.

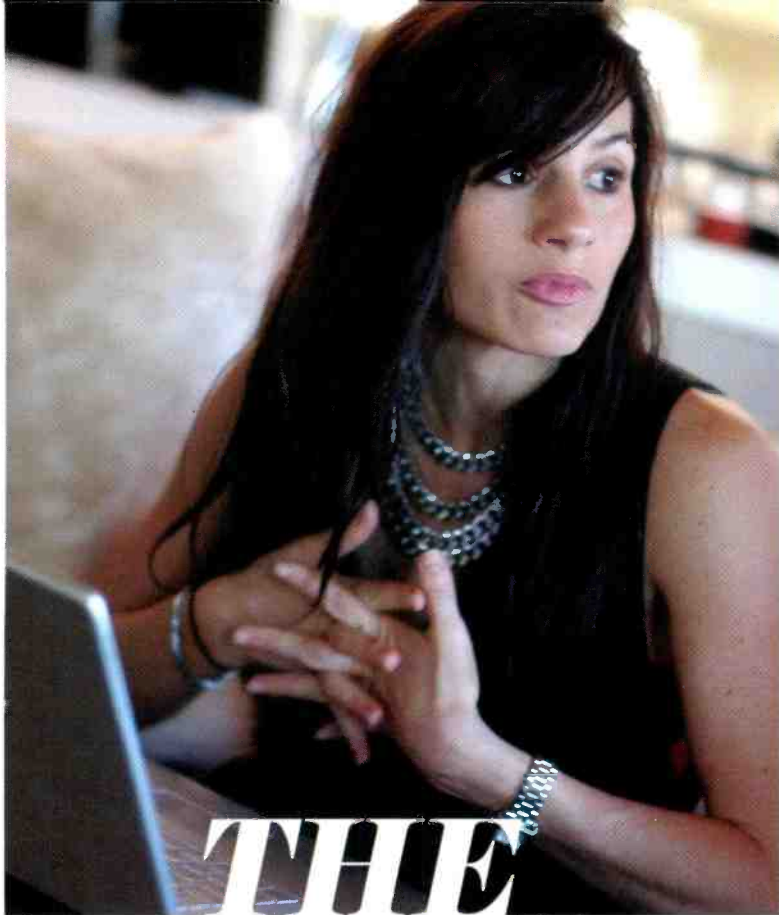
Fans will get a preview of the new album on Father's Day weekend when GAC airs a 90-minute special, "Brad Paisley 5th Gear." The program will include interviews and special segments taped at his farm as well as a recent concert filmed at the Verizon Wireless Amphitheater in St. Louis.

Paisley's touring is only gaining momentum. "We're averaging between 12,000 and 13,000 a night at the amphitheaters, paid," Beckham says. "It's only going to get better. The on-sales we are having now are going even stronger, especially in June and July."

Baldrice feels Paisley's career is moving up another notch with the new album and tour. "I remember when Kenny [Chesney] headlined the No Shoes, No Shirt, No Problems tour," Baldrice says. "There was a feeling that he was in a different place... you could see the crowd and you could see the energy and the electricity. This feels like where Kenny was when he really hit the launching pad."

For now, Paisley is enjoying the ride. "It's a fun time to be me," he says.

PAISLEY with his first ACM award.



THE WRITE STUFF

A Day In The Life Of Hit Songwriter
KARA DioGUARDI

BY AYALA BEN-YEHUDA
PHOTOGRAPHS BY DANNY ROTHENBERG

Kara DioGuardi is a busy woman. Perhaps that should be expected for a prolific songwriter/producer with a hand in 19 hits on The Billboard Hot 100 (including Christina Aguilera's "Ain't No Other Man" and Kelly Clarkson's "Walk Away") and who has contributed to 28 top 10 albums on The Billboard 200 (by everyone from Avril Lavigne and Celine Dion to Santana and Enrique Iglesias). ¶ After getting a political science degree from Duke University, the daughter of a congressman pursued a music career while selling ads for Billboard. Her love of music likely comes from her mother's side of the family, which includes several opera singers. "I wanted to be an artist," DioGuardi says. "The only reason I became a writer is that no one would give me any songs." ¶ As it turns out, she didn't need them.



BRITZ, WATKINS and PARSONS

10:30 A.M. At ArtHouse's weekly meeting, DioGuardi strategizes potential deals for her writers and gets the status update on pending ones as staffers Paige Parsons, Niki Watkins, Kara Britz and Christina Kline take notes for follow-up. ¶ One of the most promising new areas for the company's writers is country music. A reciprocal deal with Nashville publisher Big Loud Shirt helped DioGuardi land cuts on Carrie Underwood's and Faith Hill's next releases.

"We need to start setting up a Nashville trip for [Greg]," she says, referring to writer/producer Greg Wells (Mika). ¶ The idea, Finfer says, is to leverage the respective companies' relationships with pop and country labels: "We trade them on unique and special access. You're not sending the track to an A&R guy. And when [DioGuardi] goes, she can drag someone in with her."

11:15 A.M. Another strategy is hooking up "topline," or melody and lyric writers, with track producers—either keeping it in the ArtHouse family or making new connections. DioGuardi is excited about Dream, a topliner fresh off Rihanna's hit "Umbrella" with C. Tricky Stewart. "Can we figure out a way to meet with him?"

Writer Johnny Reid (Il Divo) has expressed interest in working with DioGuardi; she suggests meeting with him and ArtHouse writer Emanuel Kiriakou (JC Chasez). "I don't always want to have to write everything," she says. "It's not where I'm at. I want to be focusing on the business." And the way to get more and more pieces of songs is "cross-pollinating all the writers . . . then they have a relationship."

11:30 A.M. Show-and-tell time. DioGuardi holds up lyric sheets Miley Cyrus used in recording a two-disc set of Hannah Montana material and Cyrus' own songs. In red marker, Cyrus made notes per DioGuardi's instructions: "Don't slur." "Stay on rhythm." "Punk it out." "I'm going to get them framed," DioGuardi says with pride.

11:45 A.M. Writer/producer Ryan Leslie, whose catalog is administered by ArtHouse, signed YouTube sensation Mia Rose to his production company. Should ArtHouse hook her up for co-writes and pursue publishing opportunities with her? "She's got good ideas. Let's agree to a week and test her out," DioGuardi says.

NOON "Where are the Austin songs?" an exasperated DioGuardi asks. She's referring to Austin Carroll, a contestant on "The One," a quickly canceled ABC singing competition on which she was a judge. After the show, DioGuardi let him stay at her house for two months and signed him to ArtHouse for publishing on the strength of "Better Off Alone," a soulful ballad he wrote. The track ended up on Katharine McPhee's album, but DioGuardi has repitched it to Tina Turner and Cher, hoping for a single. "Clive Davis made a career of finding songs that slipped through the cracks and bringing them back," she says.



CONNOLLY and DioGUARDI

1 P.M. DioGuardi recalls how her rapport with Nicole Scherzinger helped them write together. The Pussycat Doll had asked DioGuardi to look over her part on the Daddy Yankee track "Papi Lover." DioGuardi recalls the lyric went something like, "Papi lover, you are everything to me, I am nothing without you, I come to the door, I beg for you." So I walk in,

and I'm like, 'Dude, you are not writing that. You're a fucking hot bitch, and you are not begging for anything. These guys are begging for you.' And she's like, 'Yeah, you're right, fuck that.' So we rewrote it." (Scherzinger returned the favor, lending DioGuardi a bra to wear for an impromptu on-camera appearance; DioGuardi points out that she is currently wearing it.)



1:15 P.M. "Where do you want to go lyrically?" DioGuardi asks Theory of a Deadman vocalist/songwriter Tyler Connolly over glasses of red wine. "It has to start from a place of truth." Connolly plucks out an insistent, scratchy riff and throws out some phrases that have been in his head lately. One phrase keeps coming up: "I told you so." DioGuardi tries it out in a soft growl; the two go back and forth, and gradually fill in the rest. "You're like a broken record that I have to play." "You never listen to a word I say." "I got to listen to your bullshit all day."

They mull over matching up the cadences, then Connolly observes: "Broken records spin, but they also spin the truth."

"I like that," DioGuardi says.

They try out a possible chorus—"I told you so-oh-oh"—and DioGuardi suggests places to break up the rhythm. Connolly says that unlike a one-on-one session, writing songs with a whole band can be unwieldy. "There's so much battling."



Having found success in the pop world, DioGuardi founded ArtHouse Entertainment three years ago with her manager Stephen Finfer. In addition to her own K'Stuff Publishing, the company administers, publishes and manages a stable of established and up-and-coming songwriters and producers. ArtHouse aggressively pursues collaborations for them with hitmakers across different genres while allowing labels to essentially offload A&R.

"There's never been a bigger need for songs and producers," Finfer says. "Right now, there's less artists who write their own stuff, or at least don't collabo-

From left, opposite page: DioGUARDI at the ArtHouse office, which also serves as her home; a staff meeting at ArtHouse with STEPHEN FINFER; DioGuardi writing with TYLER CONNOLLY of Theory of a Deadman at ArtHouse; DioGuardi meets to discuss working with producer RYAN LESLIE, left, on a new record by CASSIE, right.

rate, than there has been in a very long time. You can just put your artist with us for a week or two and come out with a batch of songs and be almost done with your record."

But DioGuardi's approach is also about mentoring other writers, whether they be teenage addicts at Los Angeles' Phoenix House (where she built a recording studio) or promising pros like ArtHouse's first signing Zukhan Bey (Jim Jones' "We Fly High") and new writer/Capitol artist Bruce Boniface.

DioGuardi has also recorded with Eurythmics' Dave Stewart as Platinum Weird and sometimes sings backing vocals on tracks she co-writes for others. Her up-

coming projects include albums from John Rich, Daniel Powter and Britney Spears.

All of this leaves DioGuardi just enough time for finding a buyer for her 300-song catalog; shopping a pilot for a reality show around her songwriting sessions; composing music for an animated DVD based on a new line of dolls by Bratz maker MGA; writing a screenplay, "Baby Love," with a soundtrack; and gutting a 1920s house so her current home can be a full-time office and crash pad for her writers. Billboard tried to keep up with DioGuardi a week before she received her seventh BMI Award, and her first as songwriter of the year, May 15.

3:30 P.M. Over cake and ice cream for Kline's birthday, DioGuardi explains a way artists can hear themselves on her songs. "I just listen to what they have to say. Take the 'Dignity' record, the Hilary [Duff] record. We just talked about her life and based it on what she was going through every day. We sat down and were able to put her life into music in a way that she was happy with. Ultimately, isn't that my job as a songwriter?"

4:15 P.M. With her Chihuahua, Tiki, on her lap, DioGuardi returns calls on the drive to writer/producer Mitch Allan's (Daughtry) studio. "So she likes the melody, she just wants me to hook up the chorus?" (It's Ashlee Simpson's camp.) "She wants to play me a song and see if I can help her finish it," DioGuardi explains after hanging up. "Sometimes I nail it, sometimes I don't."

4:30 P.M. A nearby fire is busily destroying a swath of Griffith Park; a hot wind is kicking up and so are DioGuardi's allergies. Writer Brent Paschke is lagging on completion of a Santana track, and she's out of patience. "You have got to finish that now," DioGuardi says festively into the phone. "You're going to lose this opportunity."



DioGUARDI with ALLAN

4:45 P.M. Allan and DioGuardi tweak a mix of a Nick Lachey song, "Coming Up for Air," before sending it to Jive/Zomba for possible inclusion on Lachey's next album. The rock sound is a departure for the pop star. "Before it goes out I need to make sure it sounds the way we all envisioned it," DioGuardi says. "Once they listen to it, that's it. They either like it or they don't."

Allan proposes adding some more guitars ("I think it can be ballsier"), but one music bed seems a little long to DioGuardi. "It feels like there's supposed to be an incredible thing that comes after it, and it's just the chorus again," she says.

4:55 P.M. Allan adjusts the track on ProTools as Tiki chews up Scherzinger's bra, which DioGuardi has ditched on the sofa. If the track is used, it will get a more aggressive rerecord from Lachey, but for now DioGuardi steps into the booth to do a husky backing vocal. After lis-

tening to Allan's mix, "You can't even hear that it's a girl," she says approvingly.

6:30 P.M. The bra goes back on for a writing date with Leslie and R&B artist Cassie at Encore Studios, which still hasn't aired out the herbal odor of many a Dr. Dre recording session.

DioGuardi joins a drowsy Cassie on a small couch and finds they have a similar affliction. "The worst thing about allergies is that they make you really tired," DioGuardi says sympathetically.

Cassie says she'd like to write, but that Leslie usually comes up with material. "We should come up with something to write about," DioGuardi encourages.

Leslie and Paschke have already started a bass-heavy, wah-wah synth track, onto which Cassie has recorded some vocals about a romance that doesn't get past e-mail. "It keeps coming around, but it never turns into anything," Cassie says.

DioGuardi thinks for a second. "A revolving door, maybe?" With the track blasting, she maps out a chorus with her voice and hands: "My heart's not an open door . . . even if it was before . . ." as she and Leslie serenade each other. "That's old-school right there," DioGuardi says with delight.



DioGUARDI, with TIKI, and CASSIE

9 P.M. With the song finally on its way, DioGuardi looks around happily. "At four o'clock I was ready to kill myself," she admits. "But you get in a room with people that inspire you, and [you] feel rejuvenated."

- DJ Drama's Drama
 - Four Days at SXSW
 - And Britney
Stands Up Ne-Yo
- All in 60 Seconds**



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STARS

BY JIM BESSMAN

MARTY STUART

SPECIAL FEATURE

MARTY STUART'S 'COMPADRES' CELEBRATES A CAREER RICH IN MUSICAL FRIENDSHIPS

Marty Stuart's new album "Compadres" is a collection of previously released duets, along with a few new collaborations. ■ Arriving June 5 on the singer's Superlatone Records imprint through Universal Music Enterprises, the album—from one of Nashville's most beloved performers and champions of traditional country music—can be viewed as a career summation that coincides with an extraordinary confluence of high-profile activities. ■ The Tennessee State Museum on June 5 debuts "Sparkle & Twang: Marty Stuart's American Musical Odyssey," a choice selection from the singer's immense private memorabilia collection.

June 5 also is the publication date of "Country Music—The Masters," a new book of Stuart's photographs of such country music greats as Johnny Cash, who graces the cover. (Stuart's first photography book "Pilgrims: Sinners, Saints and Prophets" was published in 2000.)

The following evening, Stuart will host his sixth annual Late Night Jam at Nashville's Ryman Auditorium, to benefit MusiCares. Stuart and his band, the Fabulous Superlatives, are due to host John Rich, Neko Case, Charley Pride, Eric Church, Pam Tillis and Porter Wagoner.

Stuart has already played the inaugural Stagecoach Festival May 5-6, one of several live shows supporting the release of "Compadres." And he hosted a May 19 celebration of Wagoner's 50th year as a performer at the Grand Ole Opry. Stuart also produced Wagoner's new album "Wagonmaster" as well as Kathy Mattea's forthcoming album "Coal," a collection of Appalachian mining songs.

"I just didn't have time to really do a 'legitimate' studio album at the moment," says Stuart, explaining the "Compadres" concept.

"I'd actually done four records—'Souls' Chapel,' 'Badlands' [both in 2005], 'Live at the Ryman' [2006] and another gospel record, 'Cathedral,' off at the side that's completed. So that's four pretty concentrated records. And then I just finished the photography book—350 pages of glorious stuff—and the Tennessee State Museum exhibit, and Porter's and Kathy's records."

So Stuart understandably jumped at the suggestion to take a look back at his many collaborations through the years, "starting with Lester [Flatt] and Johnny [Cash], and Merle [Haggard],

Connie [Smith], Steve Earle, B.B. King, the Staples Singers. It just kept going [to where I said], 'I did all that?'

"So it's a legitimate record in every sense of the word, and I recorded a couple of new tracks [Dallas Frazier's "Will You Visit Me on Sunday" with Loretta Lynn and the Who's "I Can See for Miles" with the Fabulous Superlatives and the Old Crow Medicine Show]. All of a sudden there was a completed circle, with the book and the museum exhibit—and also a career moment to look back at and go 'Wow.' "

The additional tracks on "Compadres" include "Farmer's Blues" with Merle Haggard; "Doin' My Time" with Johnny Cash; "Rawhide" with Lester Flatt; "The Whiskey Ain't Workin' Anymore" with Travis Tritt; "Cryin', Waiting, Hoping" with Steve Earle; "Hearts Like Ours" with Connie Smith; "The Weight" with the Staple Singers; "Confessing the Blues" with B.B. King; "Let Us Travel" with Del McCoury; and "Move Along Train" with Mavis Staples.

"It's an amazing collection of artists," says Jeff Moskow, marketing VP at Universal Music Enterprises. "From B.B. King to Steve Earle, from Merle Haggard to Loretta Lynn, it's a star-studded CD—and that's exactly where an icon like Marty Stuart deserves to be."

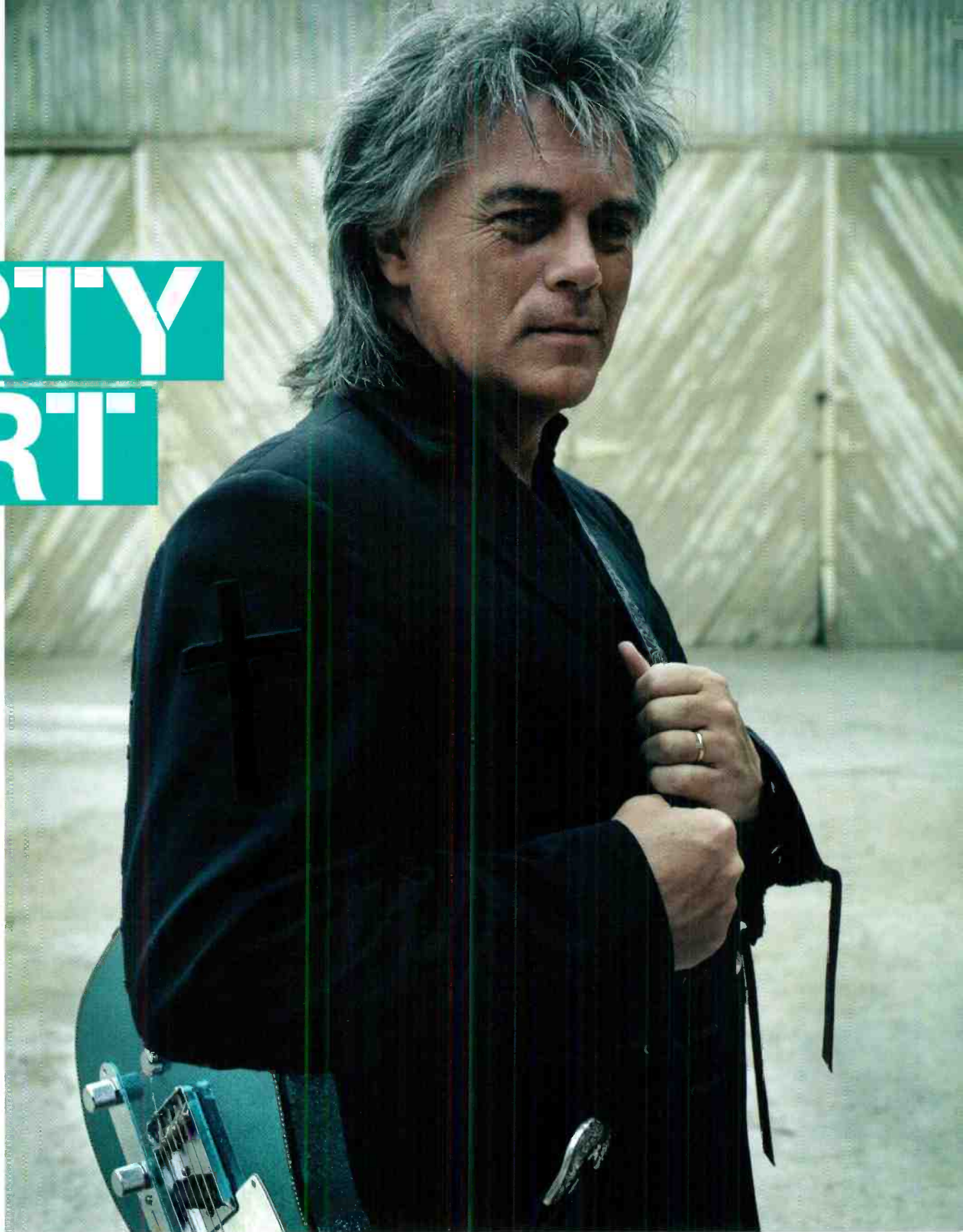
This album celebrates "Marty's friendship and leadership in the American musical landscape," Moskow says.

Universal is using in-house and independent publicity via the Greenroom, a Nashville publicity firm. Coverage of "Compadres" is planned online via Amazon and in such major print outlets as the Los Angeles Times, Chicago Sun-Times and Dallas Morning News.

TV and radio venues lined up so far include CMT and GAC programming, the Craig Ferguson and Conan O'Brien late-night shows and NPR's "All Things Considered." Stuart will do additional interviews during an extensive summer and fall tour.

Universal is in discussions for a marketing campaign with the Home Shopping Network that coincides with HSN's increased emphasis on its entertainment division, and its recognition that Stuart—with all his current projects and his dynamic personality—is a perfect fit for its core target demographic. A proposal calls for HSN to feature exclusive Stuart merchandise that may include such items as signed CDs, photos, limited edition releases and concert vacation packages. Associated merchandise such as Grand Ole Opry product and apparel by famed country designer Manuel (Stuart is a key customer) may also be included in the Stuart promotion. Confirmation of the plans is pending.

The aggressive schedule of activities at this juncture in Stuart's career is what M. Dottore Artist **continued on >>p34**





MARTY STUART, with guitar, in black, joins PORTER WAGONER, in the coat of many colors, at the Grand Old Opry.

from >>p33 Management had in mind when it began representing the singer three years ago.

"We had a lot of things in the kit bag," manager Marc Dottore says. "Here was a guy who wasn't on the radio so much anymore, so we had to come up with different strategies."

With his new CD, book and museum exhibit, the Late Night Jam and Stuart's production of "Wagonmaster," "we have a foot in the old and the new," Dottore says. "Then we realized that there is a moment in time in early June where we can celebrate this unique, colorful artist who has taken a little bit of something special from each place he's been over the years and brought it all to who he is today."

For Stuart, it all comes from what he calls his "Mississippi heritage."

"So much of America's music sprang from there," says the Philadelphia, Miss., native, whose hometown is within 35 miles of Meridian, home of country music pioneer Jimmie Rodgers.

Stuart points to such Mississippi music notables as Elvis Presley, B.B. King, Tammy Wynette and Pop Staples among the state's rich legacy of American music figureheads.

"I realized early on that I come from there, and that any form of music that's from there I could legitimately go to, and make a contribution," Stuart continues. "When I embraced that, I went beyond making music from one street, one town to the whole American roots system that's bigger than anybody's chart. I love that."

A string-playing prodigy, Stuart was on the road with bluegrass/gospel group the Sullivan Family at age 12. After befriending Roland White, the mandolin player for bluegrass legend Lester Flatt, at a 1971 bluegrass festival in Indiana, Flatt gave Stuart—then 13—a job as rhythm guitarist.

"Compadres" includes the Bill Monroe classic "Rawhide," which was Stuart's mandolin showcase number with Flatt and the Nashville Grass and is taken from a 1974 concert at Vanderbilt University for Flatt's "Live! Bluegrass Festival" set.

"I hadn't heard that song in probably 25 years," Stuart says with a laugh. "I listened and grinned the whole time. I could feel me trying, a young musician trying to find his way. A young musician being favored by the presence of so many titanic figures. The word 'blessed' comes to mind. I wish every musician could have the mentoring I did that shows on this record. Basically, they're the people that raised me."

Flatt had recently split with his performing partner Earle Scruggs, who had gone off to form the more progressive Earl Scruggs Revue. Stuart teams up with Scruggs on the "Compadres" track "Mr. John Henry, the Steel Driving Man," which originally appeared on Stuart's 1999 album "The Pilgrim."

"He's a great singer, musician, talker and entertainer and I've always enjoyed picking with him," says Scruggs. "He's a real asset to everything he does. We've been friends for 35 years."

After his six-year stint with Flatt, Stuart played electric guitar with fiddler Vassar Clements in the band Hillbilly Jazz, and acoustic guitar with Doc and Merle Watson. He joined Johnny Cash's band in 1980—before he turned 20.

"The first two records I ever had were [by] Flatt & Scruggs and Johnny Cash," Stuart says, "and the fact that I ever got to meet—much less play with and be lifelong

family with and have them as mentors—is beyond understanding."

His "Compadres" collaboration with Cash, "Doin' My Time," was a Jimmie Skinner prison song that he used to perform live with Cash, and was recorded for Stuart's 1992 album, "This One's Gonna Hurt You."

Stuart's debut solo album was "Marty, With a Little Help From My Friends," released in 1977 for the Ridge Runner label. More substantial was his 1982 set "Busy Bee Café" for Sugar Hill. A self-titled album for Columbia came out in 1986.

But it was his move to MCA that broke him commercially with 1989's "Hillbilly Rock" (thanks to the top 10 title track and two other hits, "Cry Cry Cry" and

continued on >>p36

'He has a foot in several different musical worlds.'

—MARC DOTTORE, MANAGER

NEIL BRAKE/AFP/GETTY IMAGES



*"Maybe I'm a bridge between the past and the future."
- Marty Stuart*

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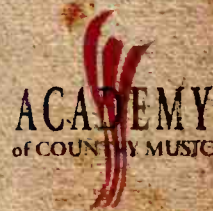
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from >>p34 "Don't Leave Her Lonely Too Long"). His 1991 follow-up "Tempted" yielded another title track hit (along with fellow top 10s "Burn Me Down" and "Little Thing") and prompted Columbia to release his album "Let There Be Country," which it previously had shelved.

In 1992, Stuart became a member of the Grand Ole Opry. He also released "This One's Gonna Hurt You," which featured the duet title track hit with Travis Tritt. He co-wrote and sang on Tritt's Grammy Award-winning hit "The Whiskey Ain't Workin'," which appeared on Tritt's 1991 album "It's All About to Change" and is now included on "Compadres."

"There are so many things about Marty Stuart that make him unique, aside from his obvious and overwhelming talent as a recording artist, musician, songwriter, producer, etc.," says Tritt, who also toured with Stuart on the No Hats tour.

"I don't think enough people give him enough credit for his accomplishments in all these areas. I also don't think Marty is given enough credit for having been a successful part of the music scene for as long as he has been.

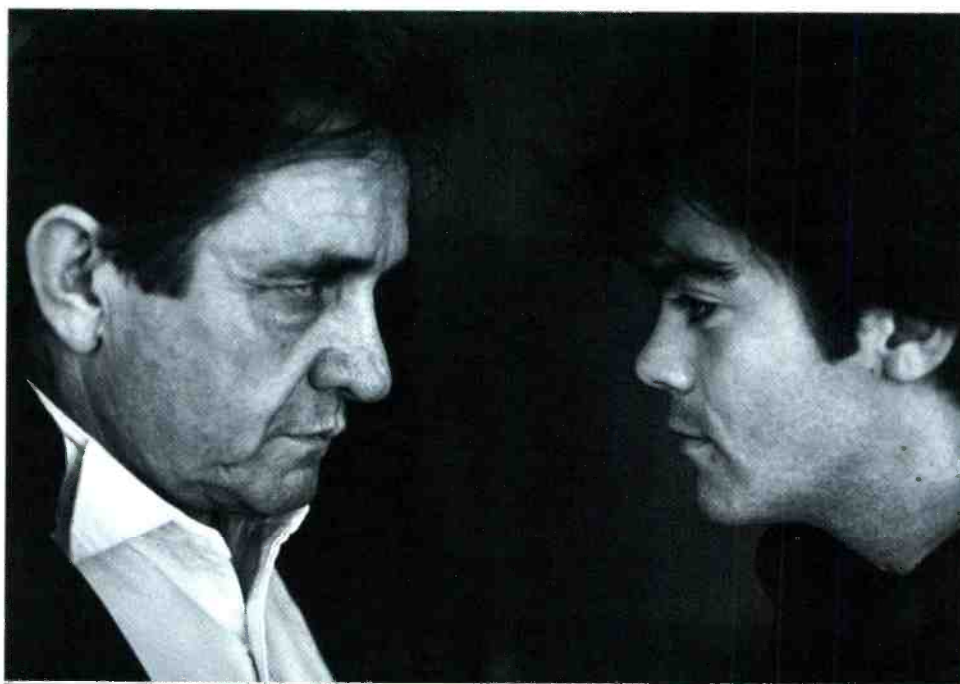
"Guys like me that have been making records since the late '80s are still rookies compared to him," Tritt continues. "I have learned so much from him over the years and I'm grateful for how our friendship has afforded me the opportunity to be close enough to learn. After all, with teachers like Lester Flatt and Johnny Cash, there is no question that Marty learned from the best."

Stuart produced and co-wrote Connie Smith's self-titled 1998 comeback album—and married the legendary country star. From that album, "Hearts Like Ours" has been remixed with a new vocal from Stuart for "Compadres."

Stuart has been on a particularly creative roll in the last decade. "The Pilgrim," from 1999, explored the roots of country music in a concept album that featured the likes of Ralph Stanley, Emmylou Harris, George Jones and Cash. In 2005, he launched his Superlatone imprint and the string of concept recordings now culminating in "Compadres."

The two new songs on the new disc also have special significance for Stuart.

"I'd never recorded with Loretta [Lynn]—or cut a Dallas Frazier song," Stuart says, noting that his wife has mined the Fra-



MARTY STUART, right, facing off here with JOHNNY CASH in 1981, recorded a duet with Cash on 'Doin' My Time' that has been rereleased on Stuart's new CD.

zier catalog heavily. Of Lynn he adds: "She is such a treasure—that's the word for her—and it's wonderful being in her presence."

Stuart also recorded the Who song "I Can See for Miles" with neotraditional string band Old Crow Medicine Show, an act he first heard busking at an Uncle Dave Macon Days festival in Murfreesboro, Tenn. He later invited the act to play the Grand Ole Opry and has toured with the band. Stuart's link to the group also serves the vision of his management company.

"A lot of these Americana and jam-band artists are doing Marty's thing," Dottore says. "We see him as a 'bridge.' He has a foot in several different musical worlds and because of that he's always involved in different kinds of projects. So we

"I don't know of anybody else who would give me that much time—and that meant an awful lot to me and showed me the kind of man he was and showed me what his thoughts of me were," he says.

Stuart has served six terms as president of the Country Music Hall of Fame and Museum's board of directors. He has written about music and culture for publications including the Oxford American. He has earned an honorary master's degree in Lakota Leadership from the Oglala Lakota College in South Dakota.

"And he's only getting started," Munn says. "There's a whole second half coming, with projects in the air right now that we don't even know about."

want to take all these ideas and continue his long career arc."

Scott Munn, who works with Dottore at Stuart's management company, says the singer is "an American music icon, naturally encapsulating all the American roots musics: rock'n'roll, country, folk, blues, native—even a jazz vibe."

Dottore wants to encourage Stuart's work as a producer, a role that Waggoner can strongly commend.

"Marty said, 'It's really important to me that this is the best [album] you've ever done, and I want you to have all the time to work on it and get [the songs] the way where you sing them the way you want to,'" Waggoner recalls.

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Amanda co-pens big hits, runs her own label

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MUSIC



POF BY SUSAN VISAKOWITZ

Cole Carries On

'Courage' Marks Singer's First Album In Eight Years

The earth started shaking when Paula Cole and Bobby Colomby first met—literally. “It was 1994, and I had just seen her perform for the first time in Los Angeles,” Blood, Sweat & Tears co-founder Colomby says. “I went backstage to be introduced, and as we shook hands, things started rattling. It was an earthquake.”

Years later a reunion between Cole and Colomby would again be accompanied by some serious shifting, if this time only on a metaphorical level. “In 2004, I got an e-mail from Bobby wanting to know what I was up to,” Cole says. “I had last seen him in '97, and I was in a far different place. I wasn't doing music anymore, and I told him I wasn't sure I ever wanted to again.”

Although she did not cut ties with Warner Bros. until 2003

Cole had walked away from the business years earlier after her third release failed to match the success of its predecessor, 1996's “This Is Fire.” That album catapulted Cole into the spotlight, earning her two hit singles and several Grammy Award nominations. It has sold 1.64 million copies in the United States, according to Nielsen SoundScan.

Cole says she had “worked brutally” in the years between her 1994 debut “Harbinger” and 1999's “Amen,” but never felt she “was seen for the depth of my musicianship. I felt like a race horse forced to plow a field in the pop market, and I realized I was hurting too much. All I could do was stop caring.”

Cole left New York for Los Angeles and turned her attention to

a marriage and raising a child, but was soon faced with managing her daughter's severe asthma and an increasingly troubled relationship with her husband. With superb timing, it was then that Colomby stepped back into the picture. “I wanted her to sing on an album I was producing,” Colomby says. “I called her manager only to find out he was no longer managing her. He was very cryptic. He just said, ‘Paula could use a friend.’”

Colomby was shocked when he reached Cole. “I had no idea she hadn't been singing. I thought that was crazy,” he says. Convinced she was too good to quit, he persisted until she agreed to do a session. Cole says Colomby was “so ebullient, positive, that it was like the sunshine was coming back into my life. It was fun and refreshing working with him. I had a realization that at the heart of it, I did still care.”

Cole soon started co-writing new material with a select group of songwriters, and, in the meantime, Colomby inked her a new deal with Columbia. A finished album, aptly titled “Courage,” ended up sitting on a shelf as Sony and BMG merged, but ultimately found a new home at Decca/Universal.

Universal Music Classics/Decca Label Group GM Paul Foley says, “We are now signing artists directly to Decca in the U.S., which marks a new phase for us. And Paula is our top priority artist to launch this new phase.”

Cole says the deal with Decca is “a blessing,” in part because the label is more “adult-oriented,” thereby better-suited to the full range of her talent. “This album isn't constrained to three-and-half-minute pop songs or to one style,” she says.

“Courage” runs the gamut from such classy smooth jazz-tinged entries as “Lovelight” to such Southern gothic-tinged affairs as “Comin' Down.” Elsewhere, gentle bossa beats and lovely acoustic shuffles seem well-suited for AC or adult top 40 radio. First single “14,” meanwhile, steadily builds its graceful midtempo to a fiery final verse: “This mighty woman's ready to explode/Fire here below the surface of my volcano.”

The album's diversity may prove a marketing challenge, especially at radio, but Foley says, “By no means do we think this record is dependent on radio. We think the press campaign is really the major driver. People will want to know where Paula's been, and we're saying, ‘She's survived, she's back, and she's better than ever. And you can hear all of that in the music.’”

Decca launched “14” at triple A instead of adult top 40 or pop, feeling that the “slow-building” nature of the format would work to Cole's advantage.

The label is also counting on live performance to drive sales. “I went to the showcase she did in February at Berklee College in Boston—you would never have thought she'd been off the road for so many years,” Foley says. “It certainly gave us the confidence that when she gets out there, that will strengthen our marketing effort.” Dates are still being lined up, but Foley expects Cole to tour through the summer and says the “Courage” campaign will run into 2008.

Cole ruminates, “I'm a 39-year-old woman in a sexist, ageist business given a golden second chance, and I'm profoundly grateful for that. I hope music continues to bring me joy. And I hope people still want to listen.”

LATEST BUZZ

>>>'HOT' IN HERE

Norah Jones, Cat Power, Bright Eyes, the Black Keys and Willie Nelson have been tapped to perform new songs written by Jesse Harris for the soundtrack to the Ethan Hawke-directed film "The Hottest State." The album will be released Aug. 7 via Hickory Records, and also features contributions from Feist, M. Ward, Emmylou Harris and Brad Mehldau. Harris has a small role in the film as well.

>>>MAKE LIKE 'PAPER'

Yellowcard has set a July 17 release date for its third Capitol album, "Paper Walls." As were the band's first two full-lengths, the new album was produced by Neal Avron. "Paper Walls" is the follow-up to 2006's "Lights and Sounds," which peaked at No. 5 on The Billboard 200. The title cut reached No. 4 on the Modern Rock chart.

>>>PORTISHEAD FOR CHRISTMAS

Absent from the music scene for years, U.K. rock act Portishead will curate and perform at All Tomorrow's Parties' Nightmare Before Christmas festival, to be held Dec. 7-9 at Butlins Holiday Camp at Minehead, England. At the gig, Portishead will unveil new material intended for its first album since a 1997 self-titled effort. In the time since, vocalist Beth Gibbons released a 2002 collaboration with Rustin Man, "Out of Season."

>>>NEW 'SHAPE' OF THINGS

To celebrate the 10th anniversary of its sophomore album, "The Colour and the Shape," Foo Fighters will release an expanded edition of the project July 10 via Legacy/RCA. In addition to the original album on its first disc, the new version will feature covers of Killing Joke's "Requiem," Gary Numan's "Down in the Park" and Gerry Rafferty's "Baker Street," plus the B-sides "Drive Me Wild," "Dear Lover" and "The Colour and the Shape."

Written by Jonathan Cohen.



Real Talk

HILLARY CROSLY hcrosley@billboard.com

Quik Change

Veteran DJ Back On The Radio With AMG As The Fixxers

Few people have better beats, or better hair, than one of my favorite producers, DJ Quik. His new single, "Can U Werk Wit Dat," with AMG, under the moniker the Fixxers, is climbing up the Hot R&B/Hip-Hop Songs chart (No. 76) as well as R&R's Rap radio chart (No. 18).

"This isn't going to be a DJ Quik record—it's going to be a Fixxers record," AMG says. "We're here to make good songs. 'Can U Werk Wit Dat' doesn't sound like a California record."

Though the track began as a ringtone one-off, Interscope quickly offered the pair an album deal. "Can U Werk Wit Dat" was recently added to MTV Jams as "Jam of the Week." With spot dates across the country, the guys plan to stop touring in a few weeks, hunker down and finish the record, slated for release in the fall.

"Honestly, it's just good music for the time being," DJ Quik says. "It's fun, and I have one piano piece that's a little spiritual. But it's all very minimalist."

Quik, AMG and longtime collaborators Greedy Greg and Hudson Baxter have also launched a production company, Dirty West. They'll be looking for artists in the long term.

"With Dirty West, we're doing the production first," Quik says. "When the artists come, we'll turn the lights on for them."

Meanwhile, Quik and AMG have been producing tracks for Rick Ross, Yung Joc, Wyclef Jean, T.I. and Young Jeezy. Quik also may have found someone, P Traxx, to carry the California producer's torch.

"I've been educating P Traxx about the studio and how to get around it," Quik says. "Just teaching him about the SP12 and the MPC 3000. Give him a few months and he's going to be a knockout. Well, maybe I'm not giving him the torch, but I'll be sharing the torch."

BANNER TO THE WORLD: Although David Banner has been quiet for a while, it's not because he hasn't been busy. Rather, he's been doing some soul searching.

"2006 was the worst year of my life," Banner says. "2007 has been the best year of my life. I've learned to say no and not take on everyone's problems. My father had brain and lung cancer, and I had high blood pressure because I was working 18-hour days. You have to value the person you are."

Banner was one of the first rappers to respond to Hurricane Katrina by giving out his own clothing to victims. But now, he'd like to help those less fortunate by helping himself onto a bigger platform to give back.

"I took on too much responsibility," Banner says. "I did volunteer work for six months for Hurricane Katrina but my own business wasn't right."

Now, Banner is focusing on his new album, "The Greatest Story Ever Told," slated for release by summer's end. With production from himself along



THE FIXXERS

with Nitti, Cool & Dre, Akon and Get Cool 3000, he's also wrangled features from Chris Brown, Jim Jones, UGK, Snoop Dogg, Lil Wayne, Carl Thomas and Xscape's Kandy.

"I have a tendency to want to change music," Banner says. "But I realized that people just want hits. The ladies want a 'Play,' I made a 'Cadillac on 22's,' and I made a few 'Like a Pimp' records. I did a rock song that's probably going to get me hung. Let's just say the record was written three years ago—it's just truthful."

Banner has also logged time behind the boards of late with Famlay, Lil Wayne, Snoop, Brown and the Shop Boyz.

HIP-HOP BY HILLARY CROSLY

The Ringtone King

Unk's Second Single Follows His First To Mobile Success

When Unk topped urban radio charts last fall with his dance ditty "Walk It Out," inspiring folks across the country to walk bow-leggedly on beat, few industry people thought he would make it to a second single. But this month, "2 Step" claimed the No. 1 spot on Billboard's Hot Ringtones chart after just four weeks, the chart's fastest climb in 2007 thus far. "2 Step" has sold 307,000 digital copies and 425,000 ringtones, according to Nielsen SoundScan and RingScan, and is now No. 21 on the Hot R&B/Hip-Hop songs chart. Meanwhile, "Walk It Out" has chalked up 1.02 million downloads and 1.51 million ringtones, while demonstrating remarkable staying power—It spent 43 weeks on R&R's rap radio chart.

"We picked up 'Walk It Out' because of the Oomp camp's immense popularity in Atlanta," Koch VP of special markets Bill Crowley says. Big Oomp Records is an Atlanta record, publishing and production company. Unk had joined Oomp's fold after building a name in the local club scene. "When we released the album in October, 'Walk It Out' was a big hit in Atlanta." But Koch heard the song and the album as more than just a regional smash.

So in September 2006 the label joined both with mobile partners Zingy, Hudson, Moderati and 9 Squared—owner of mobile company the Mob—to peddle "Walk It Out" as a ringtone. And even before many urban radio stations and video outlets added the song into their rotation, 9 Squared pulled together TV spots pitching Unk's ringtone on BET and MTV2. The ringtone spent 17 weeks in the Hot Ringmasters' top 10, and its success gave Koch radio representa-



UNK

tives a ready-made argument in convincing programmers to add "Walk It Out." iTunes also jumped on the Unk bandwagon last September, and within weeks the track ranked No. 1 on its rap chart. Last November, the track peaked at No. 2 on Hot R&B/Hip-Hop Songs and reigned at No. 1 on R&R's Urban radio chart for three weeks. Now "2 Step" has followed in the debut track's path.

"'2 Step' grew from all of the DJ and radio programmer relationships we built while working 'Walk It Out,'" says Big Oomp, CEO of the company that shares his name. "Also, his record is fun, and there aren't any fun records out now. Unk grabbed all those different age groups on 'Walk It Out,' and they kept going with him."

"Words can't describe how all this feels," Unk says over the phone from Atlanta. "I've also got the 'Walk It Out' remix [with] T-Pain, Jim Jones and E-40, which is still getting spins. It's all a dream come true."

Unk's album "Beat'N Down Yo Block!" has sold only 47,000 units, according to Nielsen SoundScan, but he's shooting a clip for his third single—either "Hit the Dance Floor" or "Beat'N Down Yo Block!"—shortly. The Oomp camp also has a reality show, featuring 8-year-old child producer Big Corey, planned for BET later this year. And Unk is now recording his second album, "Got the Block on Lock," to be released first-quarter 2008.



ROCK BY GARY GRAFF

PUMP IT UP

Costello Reissue Program Benefits From Artist's Involvement

Elvis Costello fans can't complain about "No Action" when it comes to his catalog.

The Rock and Roll Hall of Famer, who is celebrating his 30th recording anniversary, last year struck a deal with Universal Music Enterprises (UME) for what label president Bruce Resnikoff calls "a multipronged, multiyear, multifaceted series" of reissues and special compilations, which is being done with Costello's full cooperation and involvement. It began with

the May 1 release of "The Best of Elvis Costello: The First 10 Years" and "Rock and Roll Music," as well as the reissue of his first 11 albums in their original form—and for the first time digitally—with codes that allow buyers access to a wealth of Internet-based bonus material.

"What we're trying to create is the complete Elvis story over the next few years where people can effectively appreciate Elvis' different styles of music," Resnikoff says. "While we're try-

ing to do things that will satisfy the traditionalists and the hardcore Elvis fan, a big part of our strategy is also to seduce music fans who have not traditionally been among that hardcore group."

Costello, who owns his recordings and licensed them to UME, is not an artist who routinely delves into his past. "I know most of the records by now," he says, "so I don't listen to my own records very much." But he appreciates UME's ex-

pansive and detailed plan for bringing his three decades of recordings to the marketplace.

"There's a number of different ways you can focus people's attention," Costello says, "particularly people who are listening for the first time. There's a

lot of songs, a lot of records in a short period of time—even if you just consider the 11 records that are being reissued now. That's quite a lot of material. So [UME] offers a broader choice for the people who have maybe heard your name but find it a little intimidating, this big pile of music, and they don't really know where to start."

"The First 10 Years" and "Rock and Roll Music"—the latter of which features rarities such as an alternate take of "Honey, Are You Straight or Are You Blind," live versions of "You Belong to Me" and "Mystery Dance," and a demo of "Welcome to the Working Week"—are the first of several "thematic" compilations UME plans to release in the program. Resnikoff says that other themes are still being decided upon, but they'll likely focus on



COSTELLO



'What we're trying to create is the complete Elvis story over the next few years.'

—BRUCE RESNIKOFF,
UNIVERSAL MUSIC ENTERPRISES

both musical directions and lyrical concepts.

UME also plans to release deluxe edition packages of several Costello albums, starting with a 30th anniversary commemoration of his debut, "My Aim Is True," this fall. Costello says he and the label have just started "delving down into the Cornish tin mines where the tapes are held to find out what has been left under a rock" for that project. Resnikoff says that the company is thinking about a deluxe edition of 1978's "This Year's Model" in 2008, along with others at appropriate intervals. The vault-plundering could also result in some full-length live albums.

Costello has agreed to extensive catalog programs before, in the mid-'90s with Rykodisc and just a few years ago with Rhino. Those releases featured second discs and scores of bonus tracks, but Costello says the UME program, focusing on his albums in their original form with bonus material

housed online—where it can change as additional recordings are discovered—appeals to him more.

"I think it was possible for a number of years to buy every last note pertinent to each of the records in my catalog," Costello says. "Now it isn't going to be, and I think that's all right."

Resnikoff, meanwhile, says Costello's involvement in the process makes it likely that there will be no end to UME's offerings. "When we made this deal, we mapped out a strategy based on what we already know with the caveat that as we discover things, that will expand," he says. "With Elvis going through things and discovering them with us, a lot of it is as fresh to him as it is to the consumer because he hasn't gone back and looked at it before. We call him the head of our marketing team here. He really has been an unbelievable asset, and you can't say that about every artist in this kind of process." ...



Jazz Notes

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Finding A Muse

Bloomberg Channel Giving Jazz A Boost

Who would guess that jazz is alive and well at Bloomberg LP's new midtown Manhattan headquarters, a place dominated by the pulse of the financial marketplace? The company, founded by Michael R. Bloomberg before he became New York's mayor, stands as one of the global leaders in providing information, data and analytical software to the financial community through its real-time marketing Terminal installation that accesses Bloomberg's various media platforms.

But lesser-known is its largely under-the-radar cultural arm, Bloomberg Muse, which covers a range of arts topics on its Bloomberg News wire service and radio and TV outlets. Increasingly given short shrift by demographic number crunchers, jazz is enjoying significant exposure on Muse.

"Jazz is a part of America's history," says Manuela Hoelterhoff, a Bloomberg Muse executive managing editor and one-time Pulitzer Prize-winning critic for The Wall Street Journal. "I'd rather not waste brain cells on what Britney Spears is doing. Our audience is more interested in reading

and hearing about unusual jazz or opera singers."

Hoelterhoff estimates the Terminal has 300,000 subscribers. "The people who sit on boards of cultural institutions are likely Bloomberg customers," she says over lunch in a glass conference room overlooking the spaceship-like inner architecture of the building. "They're also the people who sit in the expensive seats. Providing information to them seemed logical."

Hoelterhoff says Muse, which launched three years ago, is a work in progress. When Bloomberg News editor-in-chief Matthew Winkler hired her, one of her first recruits was Paris-based International Herald Tribune jazz writer Mike Zwerin. Muse's birth also coincided with the genesis of Jazz at Lincoln Center's new performance space, which Hoelterhoff says was instrumental in weaving jazz into the Bloomberg cultural fabric. "A lot of Bloomberg people are on the board there, so we offer a service to them," she says. "Plus, Wynton Marsalis is such an articulate spokesperson and accessible. He reinforces what we do."

One of the key tenets of the overall Bloomberg philosophy is philanthropy, which crosses into jazz territory with New York-based writer Patrick Cole's coverage of such organizations as the Jazz Foundation of America. "We're always trying to break stories on how music, and jazz in particular, is supported," he says, adding that crossing media platforms at Bloomberg is seamless because the Muse team works under the same roof.

Bloomberg Radio, whose flagship station is WBBR New York, syndicates reports to 750 radio stations in the United



CHARLAP

States as well as through Sirius Satellite Radio. Recent jazz stories featured interviews with bassist Stanley Clarke, drummer Billy Cobham and singer Kurt Elling. Some segments, says Paul Goguen, a producer of the weekly Muse radio show, may soon appear as iTunes podcasts.

Muse on Bloomberg TV, available worldwide to 200 million households, also gives jazz a boost. An upcoming piece on Blue Note Records pianist Bill Charlap will air in early June. "I've followed Bill's career for several years and feel that he's an important artist," says Jeremy Gerard, a Muse editor/critic. "He has an album coming out and a lot of concerts coming up. We're into covering artists who may be off the beaten path. We're not going to report on Elton John at Madison Square Garden. That's covered everywhere."

As for not being bound by demographics, Gerard says that the Muse team is passion-driven. "We're a diverse group of people who have their ears to the ground. If someone is impressed by an artist or an event and we've got a hole to fill, we'll give them coverage." ...



Rhythm & Blues

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SHAW

Retro Fitting

Ryan Shaw's Old-School Soul Swims Upstream

Ryan Shaw is working it. Having won the coveted opening slot on **Joss Stone's** national tour, the newcomer doesn't kick back during the two days' downtime between each concert. At various stops, the Decatur, Ga., native is busy staging his own shows at smaller venues.

When I caught up with the singer/songwriter, he was preparing for a performance at San Francisco's Boom Boom Room after opening for Stone the night before. "I'm not well-known enough, so I have to make some money in between," a pragmatic Shaw says with a laugh. "I'm getting my hustle on."

These miniconcerts not only give him the chance to "stretch out a bit." It's also a chance to enlist more disciples for his soul revival, a movement reflected throughout his One Haven/Columbia debut album, "This Is Ryan Shaw." With a voice reminiscent of **Sam Cooke**, **Jackie Wilson** and **Otis Redding**, the 26-year-old puts a modern spin on songs by such predecessors as **Wilson Pickett** and **Bobby Womack** plus lesser-known names like **the Combo Kings** and **the Sharpees**. Evening out the mix are several Shaw-penned tunes, including first single "Nobody" and the upbeat "Over and Done."

"Ryan is a reminder of where soul music once was and where it could be again," his manager **Ant Demby** says. "R&B fans in this musical climate want more. His [audience ranges] from college kids to people my grandparents' age."

Weaned on gospel, the Brooklyn-based Shaw nurtured his chops singing one song every half-hour at New York's now-defunct Motown Café. Soon after, he boarded a cruise ship for a summer gig with a four-piece band interpreting songs from the '50s through the '70s. But it was his 2004 teaming with doo-wop and classic soul vocal group **the Fabulous Soul Shakers** that fired up a passion to resurrect what he feels contemporary music is lacking—the old-school

skill of marrying strong melodies with timeless, meaningful lyrics.

"I'm into music—chords, melodies, lyrics and arrangements," Shaw says. "It seems like the late '80s were the last time we really had all these elements in black music with artists like **Anita Baker** and **Luther Vandross**. By the mid-'90s, we were down to two chords and a drum loop. I want to bring back real artistry."

It was Fabulous Soul Shakers guitarist **Johnny Gale**, whose credits include **Hank Ballard** and **the Ramones**, who brought Shaw to the attention of noted percussionist **Jimmy Bralower**. Their cutting of four Shaw numbers with the Soul Shakers led to his signing with Columbia.

Beyond opening on the Stone tour, Shaw's arresting, expressive vocals and spirited, tent-revivalist live gigs have netted an appearance on **Martha Stewart's** show and a July 28 guest spot on CBS' "The Saturday Early Show." Another of his original tracks from the album, "We Got Love," was featured in the January promos for ABC-TV's "Brothers and Sisters." He and his three-piece band (who double as backing vocalists) will jump back on their bus two weeks after the Stone tour ends June 16 for a series of festival dates. A sweep through Australia and Japan is also being planned.

It appears Shaw's barnstorming on the Stone tour is making some headway. His album recently re-entered Top Heatseekers at No. 46 (Billboard, May 25). But swimming upstream against the mainstream R&B/hip-hop current isn't easy. A case in point is retro-voiced soul artist **Ricky Fanté**, whose 2004 Virgin album, "Rewind," failed to make a dent.

Demby says it's been an uphill battle but notes that "radio is starting to take notice [thanks to] the buzz of his live performances." Mindful of the challenge, Shaw marches ahead. "My typing skills aren't that good, so I'll just keep singing." ...

COUNTRY BY KEN TUCKER

Second Time's A Charm

Aldean Returns With Follow-Up To Smash Debut

Success came in droves on Jason Aldean's 2005 self-titled debut, which spawned a No. 1 airplay single in "Why," plus a top 10 and a top five. The album has sold 963,000 copies in the United States, according to Nielsen SoundScan, and helped him earn the top new male award at last year's Academy of Country Music Awards.

But Aldean says he didn't feel any pressure when it came to his sophomore release, "Relentless," out May 29 (see review, page 43). "Obviously, I wanted this new album to do well, but trying to make something better than the last one, or comparing it to the last one, is a bad way to do it," he says. "I just

went out and tried to find some great songs and put together something I was going to be proud of."

Broken Bow Records GM Brad Howell says Aldean is being modest. "There was tremendous pressure—especially because we're a small label and his first record went platinum—but he has a great personality and that allows him to handle stress," Howell says. "He never seems like he's under pressure."

Sophomore releases are famously rushed and/or disjointed when it comes to the recording process, particularly when a first album is successful. While Aldean spent two months making his first record, a heavy touring sched-

ule—with Rascal Flatts, Miranda Lambert and Dierks Bentley, among others—and other vagaries of success meant a more sporadic recording routine this time around. "It's kind of a catch-22," Aldean says. "It's bad that you have to squeeze it in and find time to do it, but at the same time it's a good thing because you are staying busy on the road."

There was a silver lining, however. "It gave me longer periods of time to live with the songs and make sure they were things that I wanted to cut," Aldean says.

Howell says the artist's relationship with producer and publishing veteran Michael Knox helped the recording



Beatbox

KERRI MASON kmason@billboard.com

Radio Daze

ATB, Ultra Nate Building Fan Base Without Radio's Help

Want to know what's wrong with American dance music? Ask a German trance DJ.

"We always have the problem that the quality of the music is a bit low, because people make it to try and get it on the radio," **André Tanneberger**, aka **ATB**, says. "It's not that important to me for

my music to be on the radio."

Maybe that's why his latest album, "Trilogy" (Water Music), which entered the European Top 100 at No. 75 last week, and came out May 22 in the United States, has a number of songs just an edit away from being airplay-ready.

The biggest standout is "Renegade," ATB's second collaboration with singer/songwriter

TANNEBERGER



SHAW: CHRISTIAN LANTRY



process go smoothly. "While Jason's out touring and supporting the first album, Michael's back here in Nashville looking for songs for the new record," Howell says. "The two of them work extremely well together."

Big & Rich's John Rich, who co-wrote "Why," "Hicktown" and "Amarillo Sky" on Aldean's first record, contributed two songs to the new set including the first single, the head-over-heels-in-love tale "Johnny Cash," which is No. 15 on Billboard's Hot Country Songs chart.

But Aldean's favorite song

on the record is "Back in This Cigarette," a painful tale about trying to rekindle the love in a relationship ("It's like trying to put smoke back in this cigarette"). "It's just a kind of swampy, broken-hearted song," Aldean says. "It's unlike anything that I've done before."

KMPS Seattle air personality/music director Tony Thomas says once the station added "Hicktown" to its playlist, "we knew right away that listeners had embraced Jason's energy and attitude. For a new artist to make that listener connection with their first sin-

gle is pretty rare."

While he notes that "Hicktown" has been Aldean's biggest hit for the station, Thomas says "Johnny Cash" is "turning out to be very strong for us. Jason seems to know who he is and who his audience is. He's a country boy who's not afraid to really rock out, and listeners clearly love him for it."

When Aldean played the area with Rascal Flatts earlier this year, "he got a tremendous response," Thomas says. "That was one rockin' set, and the crowd was with him all the way." ...

Heather Nova. "I loved her voice but wasn't happy with what we wrote [for his 2000 album "Two Worlds"]," he says. "It wasn't strong enough. That's why I wanted to work with her again."

The second time was definitely a charm. "Renegade" hums with the energy of ATB's clubber compositions, but also boasts U2 guitar sounds, Nova's distinctive Joni Mitchell-esque quiver, a memorable lyric ("Baby, I'm a renegade with you/Baby, I'm searchin' too/Been around the world/Now I'm running back to you") and a poppy hook and bridge. The result is a gorgeous summer love song.

"Lots of DJs are really into hard electronic stuff. But I miss melodies and feelings," the Savannah, Ga.-bred DJ says between Tampa, Fla., and New York stops of an eight-city bus tour. "When you get emotion in electronic music, people notice. It's not just sounds out of a computer—there's a human being who is creating it. People realize that electronic music can be from the heart."

ATB has sold 406,000 albums in the United States since his 1999 debut, plus 131,000 commercial singles and more than 200,000 song downloads, according to Nielsen SoundScan.

Dance veteran **Ultra Nate**, whose fifth full-length, "Grime Silk & Thunder" (Tommy Boy), was released last week, is similarly unconcerned with radio or other standard measures of success.

"Being able to sustain a living off of your art is already successful, you don't need a megahit," she says. "It only takes a small corner of the universe to sustain a career. Being successful is making the kind of records I want, growing my label arrangement, getting more control over my masters and making my fan base happy as time goes on."

The adventurous artist, who covers **the Pointer Sisters'** "Automatic" on the new album, recently added DJ'ing to her performance portfolio ("all soulful, underground house") and sometimes blends singing and spinning live.

NELLY IN THE HOUSE: No one does summer sounds quite like **Kaskadee**. He's the latest producer to join **Nelly Furtado's** "Loose" all-star remix team, taking a stab at new single "All Good Things," with typically moist, pulsing results.

"I always try and put together well-rounded packages that appeal to more than just one genre or style while still maintaining the integrity of the original," says Universal's **Juan Martinez**, who A&R'd the mixes for every single, including "Promiscuous" (**Axwell, Morel, Ralphie Rosario, Richard Vission**), "Maneater" (**David Garcia & Morgan Page, Sugardip, the Discount Rhinos & Gorgeous George, Richard Vission**) and "Say It Right" (**Dummies, Menage Music, Peter Rauhofer, Friscia & Lamboy**). The last of which, he says, "has gotten the strongest reaction. **Nelly** and **Timbaland** approve the mixes. They've really only given feedback once. She wanted a mix to be a little more house-y." Now that's what we like to hear. ...

LATIN BY LEILA COBO

LIKE FATHER, LIKE SON

Weaned On Dad's Teachings, Montaner Strikes Out On His Own

Héctor Montaner bears an uncanny physical and sonic resemblance to his father, noted songwriter/balladeer Ricardo Montaner.

But his sophomore album, "Apariencias," due June 5 on Venemusic, bears his own distinct brand of music.

"It's a natural quest—trying to mark a difference at a musical and lyrical level," says Montaner, who has a close relationship with his famous dad. "If I sing a classic ballad, it is too Ricardo Montaner. I had to find a way to present my ballads in a different manner."

As such, "Apariencias," produced by guitarist Andrés Castro (who has worked with Carlos Vives, among others), is an acoustic-minded album with pared-down production, plenty of guitars and percussion, and a distinctly earthy singer/songwriter sound. It's a different approach compared with the more classic feel of Montaner's first disc, "Amor del Bueno," released in 2004.

"We wanted something different from his first album and also to try and find his identity as an artist," Venemusic VP Jorge Pino says. "Maintain his songwriter side, but also develop a commercial sound."

To that effect, Montaner signed with Venemusic's publishing arm, Venevision International Publishing Latin, and via its director, José Antonio Beltrán, paired up with a variety of songwriters including stalwarts Donato and Jose Luis Chacín. Most of the new songs were written or co-written by Montaner, and the lyrics have a colloquial feel compared with the more romantic "Amor del Bueno."

At that point, Montaner, then 23 years old, was very much his father's protégé. The album not only counted Ricardo as executive producer, but also as the author of three tracks.

Today, the relationship between father and son continues to be airtight, and Hector presented his dad with the Spirit of Hope Award at the Billboard Latin Music Awards in April.

But the artist and his label want to make it clear that—despite the kinship—this is a different act with a different potential audience.

Montaner is the third child of Ricardo Montaner, and the second progeny in the close-knit family to embark on a musical career. His older brother, Alejandro, released one album on Sony Discos in 2002, then settled on a different mu-

sical route. He is now Hector's manager, but also continues writing and penned several songs with his brother, including the first single, "Apariencias."

The track's contemporary sound and lyrics appeal to the 18-34 female demographic, says Felix Bonnet, programming VP for Spanish Broadcasting System in Puerto Rico. In Puerto Rico, it is being initially programmed on the more youth-driven WIOA (Cadena Estereotempo), where, Bonnet says, Montaner will be discovered as an up-and-coming artist.

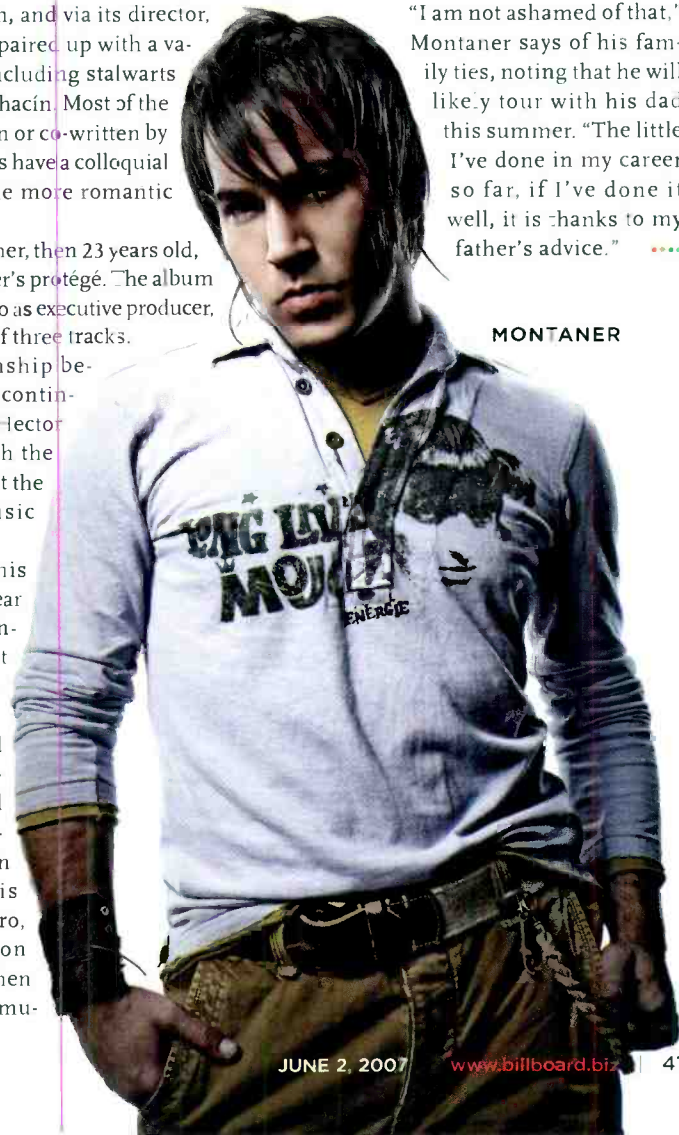
"He is focused toward a new generation that perhaps wasn't exposed to his dad, but who are accepting him the way he is," Bonnet says.

If the track is successful on Estereotempo, Bonnet says, he'll also add it to WCMA (Romance), which is geared to an older female listener. "There they will inevitably associate him with his father, and perhaps it will help," Bonnet says. "But he shines through on his own merits."

At a recent showcase in Miami, Montaner was impressive, dominating the stage that he's called home since he was a little kid who often performed with his dad.

"I am not ashamed of that," Montaner says of his family ties, noting that he will likely tour with his dad this summer. "The little I've done in my career so far, if I've done it well, it is thanks to my father's advice." ...

MONTANER



6 QUESTIONS

with AMANDA GHOST
by PAUL SEXTON

When Billboard first championed Amanda Ghost in the summer of 2000 on the eve of her Warner Bros. debut "Ghost Stories," the label's veteran VP of A&R worldwide Andrew Wickham, who had signed her, was moved to say that she "sings in the key of heartbreak."

Heartbreak did indeed ensue when the album foundered and Ghost, London-born of Indian and Spanish descent, spent several fruitless years stuck in the deal. But she continued to write and emerged triumphant when "You're Beautiful," co-written with then-unknown former housemate James Blunt, became a global smash, winning her two Ivor Novello Awards and two Grammy Award nominations.

Ghost's latest co-write, "Beautiful Liar" (Columbia) by Beyoncé and Shakira, recently topped the Eurochart Hot 100 Singles list, after reaching No. 3 on The Billboard Hot 100. Ghost is now recording herself, producing and A&R'ing other artists and being courted for her songs by superstars from Britney to Whitney. The very pregnant Ghost spoke to Billboard about how she survived and prospered.

Many people knew you chiefly as the co-writer of "You're Beautiful." Has "Beautiful Liar" laid that ghost to rest?

The great thing about "Beautiful Liar" is that it's not just a success in America or the U.K. It's No. 1 in 10 countries, and it proves I'm versatile. My own style is country-folk-pop with a little bit of electronica. "Liar" is an R&B-Latin groove. I did doubt for a second I could do it. I like R&B, but [only] up until 1975. But it made

me realize a good song is a good song.

Do you want to be known primarily as a songwriter?

I want to be known as a musician. That covers me as a singer, a writer and a record producer. And I'd like to be known as a musical entrepreneur, because I scout and sign acts, which is such a buzz for me. I'm working with an artist called Hugo that we've just got signed to Island. To take



something and develop it and see it succeed, you have a greater sense of achievement.

But your own record will come out through your label Plan A?

Yes, my label that we license through various majors throughout the world. That's because I can't be A&R'd. I am an A&R, and I know too much [laughs]. The pressure on me to write a radio hit is off. Every hit I have [as a writer] will only steer people back to my own music.

Did your previous experience at Warners, as an artist, turn you off to the majors?

It has. The biggest complaint I had from the chairman there, who's still the chairman, was, "Amanda Ghost is a fabulous singer, but she can't write hits." With my artist Hugo, I very much act as a buffer between him and the label. He's sold records [at home] in Thailand, and I've consistently drummed it into his head that [new artists] operate on a 99% failure rate.

Where are the majors at now?

They sign things and then spend two or three years changing everything about the act. I think they should stay out of the A&R process. But they are learning. The edict at Universal U.K. is that they don't want to sign things that don't have a fan base. A lot of people complain there's no artist development, but you have to find alternative ways to fund bands. When the public's saying, "Yes, yes, yes," that's when majors should step in and put their might behind them.

Your baby's due June 22. Will you stop working for a couple of hours?

I'm going to take about a month off. People think [I'll be] done for the rest of the year, but it's not true at all, as long as you've got a phone, and I can sit in a recording studio. It's not like I'm lifting heavy boulders. ●●●



Global Pulse

TOM FERGUSON tferguson@eu.billboard.com

A Boost In Belgium

Clouseau Inspects The Top Of The Chart

Belgian pop/rock act **Clouseau** celebrates its 20th anniversary this year, boosted by the success of its latest EMI Belgium album "Vonken en Vuur," which has topped the Flanders Ultratop chart for seven weeks

since its March 31 release.

The album—Clouseau's 10th studio set—sold more than 60,000 copies in the first three weeks of release, according to EMI. Clouseau is also one of Belgium's leading live attractions.

Since 2002, its annual series of December concerts at Antwerp's Sportpaleis has become an institution. In 2006, it attracted 210,000 to 12 shows at the 17,500-capacity venue. Live dates, which see original members **Koen** and **Kris Wauters** joined by six other musicians, are booked by Diest-based King International Agency. The act is self-published.

"Clouseau is the biggest local artist in our market," EMI Music Belgium managing director **Erwin Goegebeur** says. "Retailers confirm that the new album has been one of the fastest-selling albums ever here." He adds that "2007 will be a very Clouseau year" for the major's domestic repertoire arm, with a set of catalog reissues also being planned for release later this year.

The 20th-anniversary celebrations also include a new run

of Sportpaleis shows, for which tickets are already on sale.

—Marc Maes

SOUL SLEEPER: Smooth jazz album "A Handful of Soul" by **Mario Biondi** and the **High Five Quintet** has been Italy's sleeper hit of the year so far.

The album, currently in Italy's top 10, was released Oct. 27, 2006, by independent label Schema. Sales began rising earlier this year after radio-only single "This Is What You Are" picked up hefty airplay on Italy's most listened-to commercial station, Radio DeeJay (top 40/AC). The album hit the No. 1 spot on the FIMI chart in March, and sales have now passed the 130,000 mark, says Schema artistic director **Luciano Cantone**, who produced the album.

Sicilian Biondi sings in English and cites influences ranging from **Isaac Hayes** to **Cole Porter**. His style is decidedly retro, Cantone concedes, but adds, "as with **Michael Bublé**, if you re-present music of the past to a generation that has

never heard it, you find it goes down really well."

The album was released in France in February, licensed to EMI-distributed Bonsai, and Cantone says shipments have passed 10,000 units. He adds that license deals have been struck for Belgium, the Netherlands, Luxembourg and Japan, with negotiations for other territories under way.

Biondi is published by Ishtar Edizioni; live shows are booked by Milan-based Live Tour.

—Mark Worden

PLANETAS SWEET: Some 15 years after pioneering flamenco singer **Camarón de la Isla** died of cancer at 41, Spanish alternative rock outfit **Los Planetas** has been paying tribute to him on the charts.

The band is currently touring Spain, with dates running through the summer, promoting seventh album "La Leyenda del Espacio" (Sony BMG), which peaked in the Media Control top 10 in April and remains in the top 50. The title nods to de la Isla's 1979 fla-

menco-pop/rock fusion album "La Leyenda del Tiempo" (PolyGram), long acclaimed by music critics for opening up the traditional world of flamenco to a entire generation of emerging rock fans following the culturally stifling dictatorship of **Francisco Franco**, which ended in 1975.

Los Planetas, published by Música Solar, hails from the same southern region of Andalucía as de la Isla, and released its first album on BMG-Ariola in 1994. Widely regarded as one of the key alt-rock outfits to emerge in Spain during the '90s, it takes de la Isla's approach a stage further on "La Leyenda del Espacio," adding dense elements of electronica and psychedelic rock to traditional flamenco themes.

"Spanish rock needs albums like this to establish its own identity in a [genre] that is so Anglo-Saxon," Sony BMG product manager **Ernesto Muñoz** says. However, Sony BMG does not have any plans for releases outside Spain.

—Howell Llewellyn



CLOUSEAU

THE BILLBOARD REVIEWS

ALBUMS

ROCK

PERRY FARRELL'S SATELLITE PARTY

Ultra Payloaded

Producers: Perry Farrell, Nuno Bettencourt, Steve Lillywhite
Columbia

Release Date: May 29

★ There's something very likable about "Ultra Payloaded," maybe nothing more so than the fact that it's not trying to be cool. In some sense, frontman Perry Farrell dispensed with any perceived notions of "cool" when he formed the band with former Extreme guitarist Nuno Bettencourt, who adds tempered crunch, pretty atmospherics and slinky melodies here (Farrell's wife Etty is also in the group, on backing vocals). With help from such guests/co-writers as Flea, New Order's Peter Hook and Fergie, Farrell and company have made an album without inhibitions or self-consciousness. Heavily programmed by Farrell, the songs live up to the band's name: somewhat spacey and totally free-spirited. "Ultra Payloaded" is a party record that veers from the light, airy and catchy to the absolutely crankable. In the end, it's all interesting.—*WO*

HIP-HOP

YOUNG JEEZY PRESENTS USDA

Cold Summer

Producers: various

Def Jam

Release Date: May 22

▶ It's always suspect when a multiplatinum rapper subjects his fans to his friend's lyrics. And even worse when the first single, "White Girl," which manages to reference selling cocaine and Christina Aguilera, unfortunately hits radio during Imus-gate. And though the cut probably won't get its full radio run due to the subject matter, it's still good dope-dealing fun. "Cold Summer" takes the electric and sinister sound that Jeezy has made famous, adds Slick Pulla's laid-back cadence with Blood Raw's high-pitched rhymes and everyone gets to use drops. Each MC has his own tailored laugh, "yeah" and "oh" peppered throughout their verses, which really are enjoyable. The production is solid, with Drumma Boy and the Nasty One popping up, but the crew should have stuck to trapping and left the sexy songs alone. No one should ever boast about a "six-minute" session, guys.—*HC*

ROCK

DREAM THEATER

Systematic Chaos

Producers: John Petrucci, Mike Portnoy
Roadrunner Records

Release Date: June 5

▶ Prog is taking a long road to making a come-

R. KELLY

Double Up

Producers: various
Jive/Zomba

Release Date: May 29

Aside from radio-pumped singles "I'm a Flirt Remix" and "Same Girl," it's a very sexually explicit R. Kelly who greets fans on this outing. Opening with the short posturing track "The Champ" ("I've been through hell in the belly of the beast/You can hate me, I don't care"), Kelly isn't shy about quickly getting down to boudoir business. The title track with Snoop Dogg outlines a tryst with two females, while additional variations on sexual interplay abound on such cuts as "Tryin' to Get a Number" with Nelly and "Freaky in the Club." After describing lovemaking via two radically different motifs—the jungle ("The Zoo") and outer space ("Sex Planet")—Kelly downshifts into traditional mode on the heartfelt ballad "Havin' a Baby" and the Virginia Tech anthem "Rise Up." This jarring juxtaposition only underscores Kelly's Marvin Gaye-reminiscent struggle between the carnal and the spiritual.—*GM*



back; kind of fitting for a style that's home to half-hour songs. Roadrunner justified its viability by signing Dream Theater, the genre's poster child. The band is in full jam mode for "Systematic Chaos," making this a true journey album. It's not concerned with having catchy hooks, but crunches out a few on "The Dark Eternal Night." The Pink Floyd homage "Repentance" loops solemn confessions through the meandering track, and "The Ministry of Lost Souls" continues in the soft vein. Dream Theater bookends the trip with parts one and two of "In the Presence of Enemies," indulging in a nearly 26-minute workout. Viva le prog!—*CLT*

GLENN DANZIG

The Lost Tracks of Danzig

Producer: Glenn Danzig

evilive

Release Date: May 29

★ "The Lost Tracks of Danzig" is a dark holy grail for followers of the lone-wolf icon who was spooking parents when Marilyn Mason was just a pup. Listening to the romantic whispers and minimal guitar in a newly found track like "Bound by Blood," you hear the bloodline pulsing through other in-love-with-death acts like Type O Negative. The set works well as a history lesson, al-

though it's dirge-and-dreary atmospheres make the double album extremely linear. Finally seeing daylight are "White Devil Rise" (an edgy response to Louis Farrakhan's call for a race war); "Satan's Crucifixion," which was penned as a joke on a Def America VP; and an acoustic version of "Come to Silver" written for the original man in black, Johnny Cash. After listening to Danzig warble for many minutes, we're convinced that Jim Morrison's voice has reached its next level of reincarnation.—*CLT*

FUNERAL FOR A FRIEND

Tales Don't Tell Themselves

Producer: Gil Norton
Atlantic

Release Date: May 15

Funeral for a Friend vaults over its post-hardcore foundation and lands smack into driving pop/rock on "Tales Don't Tell Themselves," completely clearing the emo boundary marker. This has fans already twittering online that the band has gone radio-friendly. The concept record of a fisherman lost at sea offers metaphors aplenty (longing, loss, fear, passing the time) that directly apply to the lives of musicians. But aside from grand moments like "All Hands on Deck—Part

1: Raise the Sail" and the orchestral wall that builds on "The Sweetest Wave," you don't get the feeling that a continuous story binds the album together. Still, "Into Oblivion [Reunion]," "Out of Reach" and "Walk Away" charge onward with such optimism and hope there's little doubt of a happy ending at the end of this "Tale."—*CLT*

POP

JOAN OSBORNE

Breakfast in Bed

Producers: various
Time Life

Release Date: May 22

★ For a powerful singer like Osborne, having "One of Us" be your one career hit must really stink. The 1995 single placed her squarely in the bland, folksy Lilith Fair category. She's tried to correct that perception since then, ably covering Aretha Franklin, touring with Phil Lesh and performing in the award-winning documentary "Standing in the Shadows of Motown." A VP at Time Life caught her virtuoso version of "What Becomes of the Brokenhearted" in the film and signed her to record "Breakfast in Bed," a combo of originals and similarly top-tier covers. The beauty of the album, though, is its small scope. Osborne tackles titles like "Ain't No Sunshine" and "Midnight Train to Georgia" with sparse ac-

companiment, slower tempos and schmaltz-free readings, using the inherent pathos of her voice to maximum, yet subdued effect.—*KM*

LATIN

SPANISH HARLEM ORCHESTRA

United We Swing

Producer: Oscar Hernandez
Six Degrees Records

Release Date: May 15

★ In the late '60s and early '70s, before there were a half-dozen Latin charts and twice as many subgenres, the essence of Latin music, at least on the East Coast, was salsa. With musicians and ideas traveling back and forth on a kind of San Juan/New York shuttle, the heart of salsa was Spanish Harlem, where Afro-Caribbean rhythms blended with the beat of the streets and the call of the dancehall. Oscar Fernandez brings that sound and spirit back without kneeling to nostalgia or compromising with current trends. The fundamentals are all here: clearly enunciated piano vamps, chant-and-response vocals, trumpets and trombones blazing up-front and the rhythms of congas, bongos, timbales and maracas. The SHO's elegant yet muscular ensemble playing makes this classic style sound as vivid and magnetic as ever.—*WR*

continued on >>p44

JASON ALDEAN

Relentless

Producer: Michael Knox
Broken Bow

Release Date: May 29

Jason Aldean and producer Michael Knox set the bar high on Aldean's self-titled, platinum 2005 debut. Thankfully, Aldean's second album delivers as well. "Relentless" will never be confused with a sparse singer/songwriter album—every cut features full, guitar-driven production. The first single, the attitude-laden "Johnny Cash," is already a hit, sitting at No. 15 on Billboard's Hot Country Songs chart. Other standouts include "My Memory Ain't What It Used to Be," which finds the singer wondering aloud why he thought the grass would be greener on the other side, and "Back in This Cigarette," about trying to rekindle love in a relationship ("It's like trying to put smoke back in this cigarette"). And with instrumentation reminiscent of "Poor, Poor Pitiful Me," "I Break Everything I Touch" is a cautionary tale of the singer's propensity for messing up the important things.—*KT*



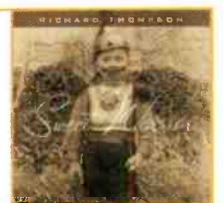
RICHARD THOMPSON

Sweet Warrior

Producers: Richard Thompson, Simon Tassano
Shout Factory

Release Date: May 29

Richard Thompson on acoustic guitar is a treat. On electric guitar, he's sublime. That's why we're excited about "Sweet Warrior," a mostly plugged-in return after the acoustic discourse of 2005's "Front Parlour Ballads" and the soundtrack to the Werner Herzog film "Grizzly Man." The 14 tracks find Thompson in typical tasteful form, playing with understated flash that straddles the trans-Atlantic divide to embrace Celtic soul and rootsy Americana, with bits of jazz and Jamaica ("Bad Monkey," "Francesca") thrown into the mix. The album's highlight, however, is one of the acoustic pieces—"Johnny's Far Away," a seven-minute-plus opus in which Thompson's guitar and mandolin intertwine with and dance around the fiddle work by Nickel Creek's Sara Watkins.—*GG*



THE BILLBOARD REVIEWS

SINGLES

from >>p43

PAMBO

Poprocks

Producer: Aureo Baqueiro
Sony BMG

Release Date: May 8

★ Pambo is part of Mexico's new generation of singer/songwriters. On her debut album, produced by Aureo Baqueiro (of Sin Bandera and Reik fame), she contributes poppy, radio-friendly tracks with rock edges, reminiscent of Avril Lavigne and decidedly youth-friendly. Pambo, who co-wrote most of the tracks here and penned all the lyrics, isn't attempting to be deep or clever like, say, Natalia LaFourcade. She sings about love in simple, colloquial terms, but the melodies are just the right mix of catchy and well-crafted. This is most certainly not RBD, but it has the same kind of appeal. It all goes down easy, but a little something more is needed to really cut through the crowd. Still, this is an auspicious debut that is making waves in Mexico and may dent radio in the United States.—LC

ELECTRONIC

ULTRA NATÉ

Grime, Silk and Thunder

Producers: various

BluFire/Silver Label/Tommy Boy

Release Date: May 22

★ Unlike rock/electronic or DJ-branded artists, dance music artists—those singers of songs—rarely get the mainstream respect they deserve. Ultra Naté may reverse this with "Grime, Silk and Thunder." Working with an armful of producers and artists, including StoneBridge and Chris Willis, Naté manages to temper her rhythms of the night with sturdy pop sensibilities. A glittering, tech-soul cover of the Pointer Sisters'

"Automatic" has already topped Billboard's Hot Dance Club Play chart, while its visually arresting video is a YouTube sensation. Songs like "Give It All You Got" and "Feel Love" are as gorgeously uplifting and anthemic as Naté's 10-year-old international hit, "Free." In a clever and smart move, Naté reinterprets two of her early club hits ("It's Over Now" and "Scandal") to winning effect. At the center of it all are Naté's sublime blues-tinged vocals.—MP

CHRISTIAN

THE BELLAMY BROTHERS

Jesus Is Coming

Producers: Howard Bellamy, David Bellamy, Randy Hiebert

Bellamy Brothers Records/Curb

Release Date: May 8

★ Whereas most country acts that have recorded gospel projects lately have covered classic hymns, Howard and David Bellamy serve up a collection of new songs that are heartfelt yet infused with the wit and wry humor that has propelled their 30-year career. "Lord Help Me Be the Kind of Person (My Dog Thinks I Am)" boasts a humorous hook combined with a solid message. The same can be said for the title track, a thoughtful look at Jesus' reaction to the chaos in the world that has an unusual punch in the chorus. There's a reggae version of the gospel standard "I'll Fly Away" and a gospel mix of the duo's 1976 hit "Let Your Love Flow," as well as a terrific new version of their country hit "Old Hippie." Country fans will love this record, and although it's not your typical gospel release, the Christian market should embrace it, too.—DEP

POP

NE-YO

Do You (3:50)

Producers: Stargate, Ne-Yo

Writers: S. Smith,

T.E. Hermansen, M.S. Eriksen

Publisher: not listed

Def Jam

▶ The follow-up to Ne-Yo's top 10 Billboard Hot 100 and Hot R&B/Hip-Hop Songs single "Because of You" is being branded as part two of 2006 No. 1 single "So Sick." The Stargate production in "Do You" creates a powerful tag team duet, where Ne-Yo asks a past love interest if she's still in the game. In the first verse, Ne-Yo confesses sorrow for making her cry, hoping she'll offer another chance. The plot thickens when we discover that Ne-Yo's love interest is not only currently involved but expecting a daughter. What seems to be a common topic on trash TV results in a clever story line showing Ne-Yo's depthful songwriting skills. Stargate adds an ideal combo of hip-hop drum rifts and piano play to certify another hit in Ne-Yo's growing hit catalog.—CP

MUSE

Starlight (4:00)

Producer: Rich Costey

Writer: Muse

Publisher: not listed

Warner Bros.

★ With 2006 fifth effort "Black Holes and Revelations," Muse delivers an onslaught of progressive stadium rock hits, earning the Brit trio a lofty top 10 view on the U.S. album chart and second consecutive No. 1 U.K. album. On "Starlight," lead Matthew Bellamy's vocals effortlessly rip through an introductory barrage of percussion and bass and seamlessly glide atop heavily synthesized arpeggios and glimmering scales. Having already nearly topped the modern rock playlist, "Starlight" is primed for mainstream acceptance, with its wave of refreshment. Muse has hit its intergalactic stride.—SH

COUNTRY

JASON MICHAEL CARROLL

Livin' Our Love Song (3:46)

Producer: Don Gehman

Writers: J. M. Carroll,

T. Galloway, G. Mitchell

Publishers: various

Arista Nashville

★ Jason Michael Carroll's hit debut "Alyssa Lies" dealt with the serious subject of child abuse. Here, he offers lighthearted fare in the engaging "Livin' Our Love Song," with its sweet, sticky melody and upbeat romantic lyric about "a backwoods boy and fairytale princess." This North Carolina native has a strong voice and an edge to his delivery that sets him apart from other male newcomers. Combined with his songwriting prowess—"Love Song" is penned by Carroll with Tim Galloway and Glen Mitchell—signals a bright future for this talented young artist.—DEP

AC

AYLA BROWN

Forward (3:42)

Producer: Jim McGregor

Writer: not listed

Publisher: not listed

Double Deal

★ Ayla Brown may be a blip on last season's

FAITH HILL

Lost (4:09)

Writers: K. DioGuardi, M. Allan

Producers: Byron Gallimore,

Faith Hill

Publisher: not listed

Warner Nashville

Launch single "Lost" from Faith Hill's upcoming "The Hits" is as vintage a ballad as the long-lived songstress has ever served. As melodically entrancing as "Breathe," as mesmerizing a vocal as "Let Me Let Go" and as tailor-made for Hill as "It Matters to Me," she delivers a clever, consummate message of steadfast devotion: "You found me when I wasn't looking/I wanna stay lost forever with you." While Hill remains among the leading ladies of country music, her chart footing has slipped a bit this decade. This is the one to remind the masses that Hill had her first No. 1 when Carrie Underwood was barely out of her Underoos.—CT



"American Idol," finishing at No. 13, but she has parlayed her nanosecond in the spotlight into numerous public appearances and indie release "Forward." Ironically, the track demonstrates a more soulful vocal stamp than the pageant's top two finalists from 2006, with an AC-ready signature that checks off all variables of a hit: an anthemic display of emotion, production and power ballad triumph, with a chilling, rafter-raising chorus and inspiring

lyric of taking forward steps. The beautiful 18-year-old Brown is an artist AC has opportunity to own. Katharine McPhee could have learned a lot about aligning ability with apropos material from this lady.—CT

TRIPLE-A

RAZORLIGHT

America (3:26)

Producer: Razorlight

Writers: Borrell, Burrows,

Razorlight

Publishers: various

Universal Motown

★ Still largely unknown in the United States, London-based alt-rock quartet Razorlight scored a huge radio hit in Europe with this playful-but-serious anthem, which peaked at No. 2 on the U.K. singles chart and helped earn the band two Brit Award noms this year. Musically, "America"—the diary entry of someone glued to late-night TV, unable to sleep—has a carefree party-rock vibe, but the lyric shows a deeper concern: "All my life, watching America/All my life, there's panic in America," singer/guitarist Johnny Borrell offers in the singalong chorus atop jangly guitars and sunny harmonies. Less starry-eyed than Snow Patrol and sharper than Keane, Razorlight's simple, highly melodic, no-frills pop-rock hues closer to Crowded House and is most likely to succeed at adult top 40 or triple-A.—SP

KAT DELUNA FEATURING ELEPHANT MAN

Whine Up (3:23)

Producer: RedOne

Writers: K. Deluna, RedOne,

J. Sewell-Ulepik, O. O'Brian, T. Edmond

Publishers: AIO, ASCAP, Greensleeve

GMB/Epic

Talk about a summertime sure thing. Nineteen-year-old Dominican Kat Deluna is prepped to combust with a platinum-plated debut so certain you can practically smell the smoke emanating from its juicy one-spin hook and manic tempo. Accompanied by dancehall staple Elephant Man, aka the Energy God, and reggaeton queen Ivy Queen, the bilingual crossover beauty—who grew up in poverty in the Dominican Republic and the Bronx before studying music at the New Jersey School of Performing Arts—combines Caribbean cadence with a novel mesh of hip-hop, R&B and merengue, as she offers a simple call to "Hold me tight to your body/Whine your body up." Deluna's launch single offers ultimate seasonal sizzle—over the airwaves, on the beach, down the highway and across dancefloors. A "Whine" to be heard loud and proud the world over. Look for full-length "9 Lives" in August.—CT



LEGEND & CREDITS

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

CONTRIBUTORS: Leila Cobo, Hillary Crosley, Gary Graff, Stephanie Horst, Kerri Mason, Gail Mitchell, Wes Orshoski, Michael Paoletta, Sven Philipp, Deborah Evans Price, Wayne Robins, Chuck Taylor, Christa L. Titus, Ken Tucker

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

corresponding format.

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

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

CHARTS

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



SNOW CAPS

>>> Snow Patrol's "Chasing Cars" reaches No. 1 on Adult Contemporary in its 32nd chart week. That stands as the third-longest trek to the AC chart's summit, behind Matchbox Twenty's "If You're Gone" (42 weeks) and Enya's "Only Time" (33).

CROSSING OVER

>>> Carrie Underwood becomes the first female artist to take a song to the top 10 of The Billboard Hot 100 after first parking it at No. 1 on Hot Country Songs (see Between the Bullets, page 48) since Faith Hill did so in January 2001 with "The Way You Love Me."



ON BROADWAY

>>> After "Spring Awakening" received a whopping 11 Tony Award nominations, its cast recording is up 47% (No. 4 on Top Cast Albums). Among the nods: best musical and best original score, with music by Duncan Sheik and lyrics by Steven Sater.

CHART BEAT

>>> Remember September? Chart Beat charts the journey of Carrie Underwood's "Before He Cheats," which debuted on The Billboard Hot 100 last fall and finally reaches the top 10 in its 38th week, the slowest trip in history. Underwood simultaneously collects the 123rd No. 1 for the "American Idol" franchise.

>>> Fred Bronson reports on the chart machinations of five other "Idols" who have something to be proud of this week. There is also news of the longest-running Hot 100 No. 1 of 2007 and returns after long absences by Enrique Iglesias, Denise LaSalle and (posthumously) Rick James.

Read Fred Bronson every week at billboard.com/fred.



Over the Counter

Geoff Mayfield gmayfield@billboard.com

Linkin Park Puts MVI On The Map; ACMs Spur Sales

With an opening week large enough to remind us of the good old days, **Linkin Park** steps into the future. Its "Minutes to Midnight" is not only the first album to be sold in the new Music Video Interactive configuration, it becomes the first MVI-available title to reach No. 1 on The Billboard 200.



The album begins with 623,000 copies sold, the largest frame by any record since Thanksgiving week when Jay-Z's "Kingdom Come" opened with 680,000. The Warner Bros. label estimates that 63,000 of Linkin Park's U.S. units (almost 10%) were sold in the MVI format, which plays on DVD players but unbundles such goodies as ring tones, wallpaper and other bonus

features when popped into a computer. In the album's first eight days on the market, about 6,000 fans went online to receive bonus content from the MVI, but we cannot declare that 10% redemption rate because that number could include copies bought outside the United States.

Nielsen SoundScan has MVI copies linked with those sold on CD.

Digital downloads accounted for 13% of the album's U.S. opener, as 83,500 safely places the title at No. 1 on Top Digital Albums. A total 12,000 copies make it No. 1 on Top Internet Albums.

As for the combined total, the tally "Minutes" rang up stands tall in any year, even if it falls shy of Linkin Park's peak week, set when second studio album "Meteora" fetched 810,000 in 2003.

Still, the new album's start stands 69% ahead of the first week notched by the band's second No. 1 album, "MTV Ultimate Mash-Ups Presents: Collision Course," its 2004 collaboration with—coincidentally—Jay-Z.

Linkin Park also overtakes **Norah Jones**' "Not Too Late" for the largest sales week of 2007, set in February when it began with 405,000. In fact, "Minutes" would even have been a

standout seller in the halcyon year that was 2000, when six different albums enjoyed million-plus weeks.

The No. 1 album averaged 517,682 during that calendar year, compared with 191,046 through the first 20 weeks of this year, yet Linkin Park's 623,000 would have been large enough to top The Billboard 200 in all but a dozen weeks of 2000.

"Minutes" also becomes Linkin Park's second No. 1 on Billboard's Eurochart Albums list, a feat it first accomplished with "Meteora." The new one makes that claim thanks to No. 1 standings in the United Kingdom, France, Germany, Italy, Austria, Switzerland, Ireland, the Netherlands, Sweden and Finland.

Beyond the United States and Europe, the album claims the No. 1 spot in Japan, New Zealand and Canada.

JINGLE, JANGLE, JINGLE: The Academy of Country Music Awards, which aired May 14 on CBS, deliver their annual wave of sales spikes. Among the show's beneficiaries are **George Strait**, who wins the Pacesetter on The Billboard 200 (106-67, up 32%) and Top Country Albums (25-13), and **Taylor Swift**, who wins the Country list's

Greatest Gainer (4-3, while moving 15-13 on the big chart).

Another ACM participant, **Gretchen Wilson**, chalks her third No. 1 in as many tries on Top Country Albums (see Between the Bullets, page 54), while The Billboard 200 also packs show-related bullets at Nos. 19, 84, 96, 109 and 119.

Although digital sales don't mean as much in country yet as they do in other genres, the ACMs do significantly affect Hot Digital Songs, where **Big & Rich**'s "Lost in This Moment" has the chart's second-largest percentage increase (re-entry at No. 42, up 64%). Swift sees a 30% gain for "Tear Drops on My Guitar" (43-36), and sales more than double for "Tim McGraw" (No. 70, up 127%). Digital Songs also registers ACM-related bullets at Nos. 12, 47, 52 and 58.

On another network, an appearance during the second-to-last week of "American Idol" enlivens 2006 finalist **Elliott Yamin**. His self-titled album grabs The Billboard 200's Greatest Gainer as it romps 67-20 (up 136%), while "Wait for You," the song he delivered on the show, re-enters Hot Digital Songs at No. 36 as its sales more than triple (up 276%).

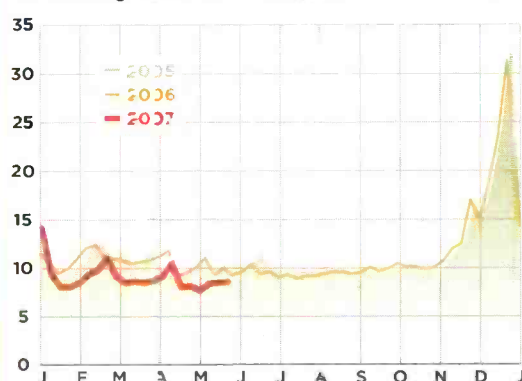
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	8,594,000	947,000	15,019,000
Last Week	8,510,000	800,000	14,232,000
Change	1.0%	18.4%	5.5%
This Week Last Year	9,245,000	576,000	10,891,000
Change	-7.0%	64.4%	37.9%

*Digital album sales are so counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2006	2007	CHANGE
OVERALL UNIT SALES			
Albums	212,404,000	177,147,000	-16.6%
Digital Tracks	215,541,000	325,099,000	50.8%
Store Singles	1,294,000	802,000	-38.0%
Total	429,239,000	503,048,000	17.2%
Albums w/TEA*	233,958,100	209,656,900	-10.4%

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

ALBUM SALES



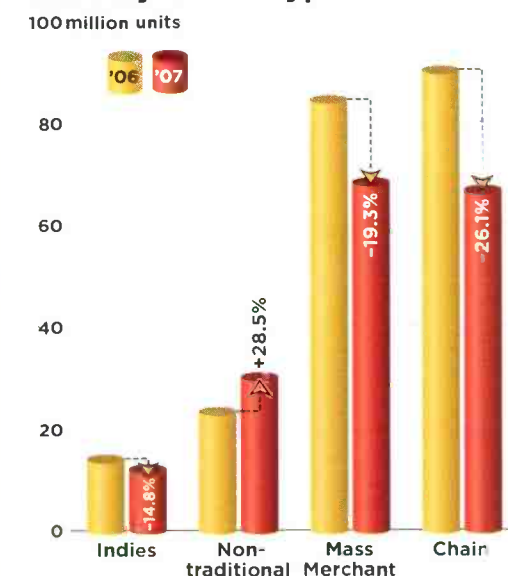
SALES BY ALBUM FORMAT

	2006	2007	CHANGE
CD	200,194,000	158,875,000	-20.6%
Digital	11,287,000	17,746,000	57.2%
Cassette	558,000	150,000	-73.1%
Other	365,000	376,000	3.0%

For week ending May 20, 2007. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

Year-To-Date Album Sales By Store Type



JUN 2 2007 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	NEW	1	LINKIN PARK IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) MACHINE SHOP 44477/WARNER BROS. (18.98) ⊕	Minutes To Midnight	1	1
2	NEW	1	TANK BLACKGROUND/UNIVERSAL MOTOWN 008982/UMRG (13.98)	Sex Love & Pain	2	2
3	1	2	MICHAEL BUBLE 143/REPRISE 100313/WARNER BROS. (18.98)	Call Me Irresponsible	1	1
4	NEW	1	WILCO NONE/SUCH 131388*/WARNER BROS. (18.98) ⊕	Sky Blue Sky	4	4
5	NEW	1	GRETCHEN WILSON COLUMBIA (NASHVILLE) 89201/SBN (18.98)	One Of The Boys	5	5
6	5	4	AVRIL LAVIGNE RCA 03774/RMG (18.98) ⊕	The Best Damn Thing	1	1
7	4	1	NE-YO DEF JAM 008697*/DJMG (13.98)	Because Of You	5	5
8	NEW	1	MEGADETH ROADRUNNER 618029 (18.98)	United Abominations	8	8
9	2	-	BONE THUGS-N-HARMONY FULL SURFACE 820902/INTERSCOPE (13.98)	Strength & Loyalty	2	2
10	6	7	DAUGHTRY RCA 89860/RMG (18.98)	Daughtry	2	1
11	8	10	CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts	6	2
12	14	13	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428/UMRG (10.98)	Back To Black	7	7
13	15	21	TAYLOR SWIFT BIG MACHINE 120702 (18.98)	Taylor Swift	13	13
14	3	-	BOBBY VALENTINO DTP/DEF JAM 007226*/DJMG (13.98)	Special Occasion	3	3
15	12	11	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98)	Konvicted	2	2
16	10	9	VARIOUS ARTISTS EMI/SONY BMG/UNIVERSAL/ZOMBA 88505/CAPITOL (18.98)	NOW 24	1	1
17	11	1E	TIM MCGRAW CURB 78974 (18.98)	Let It Go	1	1
18	18	1E	FERGIE WILL I AM/A&M 007490/INTERSCOPE (13.98)	The Dutchess	1	1
19	22	2E	RASCAL FLATTS LYRIC STREET 165075/HOLLYWOOD (18.98)	Me And My Gang	4	4
20	67	8*	GREATEST GAINER ELLIOTT YAMIN HICKORY 90019 (18.98)	Elliott Yamin	3	3
21	16	17	ROBIN THICKE STAR TRAK 006146*/INTERSCOPE (9.98)	The Evolution Of Robin Thicke	5	5
22	17	2C	NICKELBACK ROADRUNNER 18300 (18.98)	All The Right Reasons	5	1
23	NEW	1	RUFUS WAINWRIGHT GEFFEN 008767/INTERSCOPE (13.98)	Release The Stars	23	23
24	19	2C	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds	3	1
25	13	1*	MARTINA MCBRIDE RCA NASHVILLE 03674/SBN (18.98)	Waking Up Laughing	4	4
26	21	2*	GWEN STEFANI INTERSCOPE 008099 (13.98)	The Sweet Escape	3	3
27	25	2*	BEYONCE COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day	3	1
28	23	1*	NINE INCH NAILS NOTHING 008784/INTERSCOPE (17.98)	Year Zero	2	2
29	33	1*	MIRANDA LAMBERT COLUMBIA (NASHVILLE) 78932/SBN (18.98)	Crazy Ex-Girlfriend	6	6
30	NEW	1	PINK MARTINI HEINZ 3 (18.98)	Hey Eugene!	30	30
31	36	3*	HINDER UNIVERSAL REPUBLIC 005390/UMRG (9.98)	Extreme Behavior	2	6
32	29	4*	NELLY FURTADO MOSLEY/GEFFEN 008500*/INTERSCOPE (13.98)	Loose	1	1
33	40	2*	TIMBALAND MOSLEY/BLACKGROUND 008594*/INTERSCOPE (13.98)	Timbaland Presents Shock Value	7	7
34	7	-	BARBRA STREISAND COLUMBIA 01922/SONY MUSIC (25.98)	Live In Concert 2006	10	10
35	20	3*	RUSH ANTHEM/ATLANTIC 135484/AG (18.98)	Snakes & Arrows	1	1
36	45	1*	FALL OUT BOY FUELED BY RAMEN/ISLAND 008109/DJMG (13.98)	Infinity On High	1	1
37	41	2*	SOUNDTRACK WALT DISNEY 861698 (18.98) ⊕	Hannah Montana	2	1
38	9	-	BJORK ELEKTRA ATLANTIC 135868/AG (18.98)	Volta	9	9
39	34	4*	JOE JIVE 06704/ZOMBA (18.98)	Ain't Nothing Like Me	2	2
40	28	7*	ALISON KRAUSS ROUNDER 610555 (17.98)	A Hundred Miles Or More: A Collection	10	10
41	37	17*	CORINNE BAILEY RAE CAPITOL 6631* (12.98)	Corinne Bailey Rae	1	1
42	30	5*	MUSIQ SOULCHILD ATLANTIC 10444/AG (18.98)	Luvanmusiq	1	1
43	27	4*	JOSS STONE VIRGIN 76266* (18.98) ⊕	Introducing Joss Stone	2	2
44	NEW	1	SOUNDTRACK Geffen 008998/INTERSCOPE (13.98)	Shrek The Third	44	44
45	38	7*	PINK LAFACE 80320/ZOMBA (18.98) ⊕	I'm Not Dead	1	1
46	32	8*	BLAKE SHELTON WARNER BROS. (NASHVILLE) 44488/WRN (18.98)	Pure BS	8	8
47	35	6*	FEIST CHERRYTREE/POLYDOR 008819/INTERSCOPE (10.98)	The Reminder	16	16
48	46	31*	LLOYD THE INC/UNIVERSAL MOTOWN 008554/UMRG (13.98)	Street Love	2	2
49	31	12*	NORAH JONES BLUE NOTE 74516/BLG (18.98) ⊕	Not Too Late	2	2
50	43	32*	JOSH GROBAN 143/REPRISE 44435/WARNER BROS. (18.98) ⊕	Awake	2	2

Band's best sales week (87,000) yields its highest-charting album. Nontraditional retailers accounted for 43% of first week's sales.

Set has sold in excess of 33,000 every week. Of albums released in 2007, it's the year's 11th best seller (405,000 to date).

Singer/songwriter had previously never charted higher than No. 60. New set starts with a career-best 24,000.

Act bows at No. 2 on Top Jazz Albums. Its last set topped out at No. 122 on The Billboard 200 in 2004.

Soundtrack's placement in key scene of May 13 "Sopranos" episode brings new sales high (7,000); up 581% and chart debut for this October 2006 release.

51	24	-	ELLIOTT SMITH KILL ROCK STARS 455* (18.98)	New Moon	24	24
52	48	51	SUGARLAND MERCURY 00741/UMGN (13.98)	Enjoy The Ride	4	4
53	47	49	JOHN MAYER AWARE COLUMBIA 79019*/SONY MUSIC (18.98)	Continuum	2	2
54	NEW	1	JOB FOR A COWBOY METAL BLADE 14614 (13.98)	Genesis	54	54
55	51	67	JOSH TURNER MCA NASHVILLE 00474/UMGN (13.98)	Your Man	2	2
56	44	39	BUCKY COVINGTON LYRIC STREET 002930/HOLLYWOOD (18.98)	Bucky Covington	1	1
57	52	38	YOUNG BUCK G-UNIT 008030*/INTERSCOPE (13.98)	Buck The World	1	1
58	68	61	ANGELIQUE KIDJO STARBUCKS 82967/RAZOR & TIE (18.98)	Djin Djin	58	58
59	64	55	BREAKING BENJAMIN HOLLYWOOD 162607 (18.98) ⊕	Phobia	2	2
60	50	45	PAUL WALL SWISHAHOUSE/ASYLUM/ATLANTIC 101555/AG (18.98)	Get Money Stay True	8	8
61	86	84	GYM CLASS HEROES DECAWANCE 086/FUELED BY RAMEN (13.98)	As Cruel As School Children	35	35
62	49	28	VARIOUS ARTISTS WALT DISNEY 000370 (18.98) CD/DVD ⊕	High School Musical: The Concert	28	28
63	42	5	TORI AMOS EPIC 86140*/SONY MUSIC (18.98) ⊕	American Doll Posse	5	5
64	65	53	MODEST MOUSE EPIC 86139*/SONY BMG (18.98)	We Were Dead Before The Ship Even Sank	1	1
65	57	58	THE FRAY EPIC 93931/SONY MUSIC (18.98) ⊕	How To Save A Life	2	14
66	69	71	LILY ALLEN CAPITOL 75466 (12.98)	Alright, Still...	20	20
67	106	148	PAGE SETTER GEORGE STRAIT MCA NASHVILLE 006023/UMGN (13.98)	It Just Comes Natural	3	3
68	53	43	HILARY DUFF HOLLYWOOD 162668 (18.98) ⊕	Dignity	3	3
69	54	50	LARRY THE CABLE GUY JACK/WARNER BROS. (NASHVILLE) 73273/WRN (18.98)	Morning Constitutions	16	16
70	75	68	30 SECONDS TO MARS IMMORTAL 90992/VIRGIN (12.98) ⊕	A Beautiful Lie	36	36
71	56	73	KEITH URBAN CAPITOL NASHVILLE 77087 (18.98)	Love, Pain & The Whole Crazy Thing	3	3
72	72	63	THE RED JUMPSTUP APPARATUS VIRGIN 82829 (12.98) ⊕	Don't You Fake It	25	25
73	71	60	MIMS CAPITOL 84824* (12.98)	Music Is My Savior	1	1
74	80	77	THREE DAYS GRACE JIVE 83504/ZOMBA (18.98)	One - X	5	5
75	73	92	BRAD PAISLEY ARISTA NASHVILLE 69642/SBN (18.98)	Time Well Wasted	2	2
76	77	72	YOUNG JEEZY CORPORATE THUG/DEF JAM 007227*/DJMG (13.98)	The Inspiration	1	1
77	NEW	1	DOLORES O'RIOURDAN SANCTUARY 84795 (15.98)	Are You Listening?	77	77
78	78	74	THE KILLERS ISLAND 007026*/DJMG (13.98)	Sam's Town	1	1
79	62	37	ARCTIC MONKEYS DOMINO 136* (15.98)	Favourite Worst Nightmare	1	1
80	88	83	BUCKCHERRY ELEVEN SEVEN 001/ATLANTIC (13.98)	15	41	41
81	59	66	CELTIC WOMAN MANHATTAN 75110/BLG (18.98)	A New Journey	4	4
82	99	97	RODNEY ATKINS CURB 78945 (18.98)	If You're Going Through Hell	3	3
83	39	44	SOUNDTRACK MUSIC WORLD/COLUMBIA 88953/SONY MUSIC (18.98)	Dreamgirls	1	1
84	55	54	ELTON JOHN CHRONICLES/ROCKET/ISLAND/MERCURY 008661/UME (13.98)	Rocket Man: Number Ones	1	1
85	84	117	PLAIN WHITE T'S FEARLESS 000377/HOLLYWOOD (11.98)	Every Second Counts	84	84
86	61	59	GARY ALLAN MCA NASHVILLE 008196/UMGN (13.98)	Greatest Hits	5	5
87	26	-	DIPSET DIPLOMATS 3898/KOCH (17.98)	DukeDaGod Presents Dipset: More Than Music, Vol. 2	26	26
88	82	98	BILLY CURRINGTON MERCURY 003712/UMGN (13.98)	Doin' Somethin' Right	11	11
89	81	57	BRIGHT EYES SADDLE CREEK 103* (13.98)	Cassadaga	1	1
90	101	70	CHEVELLE EPIC 02698/SONY MUSIC (18.98)	Vena Sera	12	12
91	93	112	FANTASIA J 78962/RMG (18.98)	Fantasia	19	19
92	89	79	CIARA LAFACE 03336/ZOMBA (18.98) ⊕	Ciara: The Evolution	1	1
93	94	130	TIM MCGRAW CURB 78891 (18.98)	Greatest Hits Vol 2: Reflected	1	1
94	130	155	LITTLE BIG TOWN EQUITY 10110 (13.98)	The Road To Here	51	51
95	120	102	BRANDI CARLILE COLUMBIA 00802/SONY MUSIC (11.98)	The Story	41	41
96	92	62	RICH BOY ZONE 4 008556*/INTERSCOPE (10.98)	Rich Boy	7	7
97	RE-ENTRY	6	LUNY TUNES & TAINY MAS FLOW 230013/MACHETE (15.98) ⊕	Mas Flow: Los Benjamins	30	30
98	NEW	1	SOUNDTRACK WARNER SUNSET 43259/WARNER BROS. (18.98)	The Departed	98	98
99	90	108	THE BEATLES APPLE 79808*/CAPITOL (18.98) ⊕	Love	4	4
100	109	121	KELLIE PICKLER BNA 01797/SBN (18.98)	Small Town Girl	9	9

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AIRPLAY MONITORED BY
nielsen BDS

SALES DATA COMPILED BY
nielsen SoundScan

Billboard HOT 100

JUN 2 2007

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 BUY U A DRANK (SHAWTY SNAPPIN')	3 WKS T-PAIN FEAT. YUNG JOC (KONVICT NAPPY BOY/JIVE/ZOMBA)
2	3	16	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
3	12	7	UMBRELLA	Rihanna FEAT. JAY-Z (SRP/DEF JAM/DJMG)
4	4	15	I'M A FLIRT	R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)
5	9	11	U + UR HAND	PINK (LAFACE/ZOMBA)
6	7	9	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)
7	6	12	OUTTA MY SYSTEM	BOW WOW (COLUMBIA)
8	2	17	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
9	5	18	LAST NIGHT	DIDDY FEAT. KEYSHA COLE (BAD BOY/ATLANTIC)
10	8	14	BECAUSE OF YOU	NE-YO (DEF JAM/DJMG)
11	17	37	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
12	19	8	PARTY LIKE A ROCKSTAR	SHOP BOYZ (DINECK/UNIVERSAL REPUBLIC)
13	16	9	I TRIED	BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)
14	11	12	LIKE A BOY	CIARA (LAFACE/ZOMBA)
15	14	10	POP, LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)
16	21	6	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
17	10	18	GLAMOROUS	FERGIE (WILL I AM/A&M/INTERSCOPE)
18	13	22	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)
19	20	8	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)
20	15	14	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA	GYM CLASS HEROES (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/LAVA)
21	26	6	HOME	DAUGHTRY (RCA/RMG)
22	22	8	MAKES ME WONDER	MAROONS (A&M/OCTONE/INTERSCOPE)
23	18	25	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)
24	25	13	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)
25	23	26	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)

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

ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	22	#1 IF EVERYONE CARED	5 WKS NICKELBACK (ROADRUNNER/ATLANTIC/LAVA) ☆
2	2	19	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)
3	3	8	MAKES ME WONDER	MAROONS (A&M/OCTONE/INTERSCOPE)
4	7	-	HOME	DAUGHTRY (RCA/RMG) ☆
5	4	25	IT'S NOT OVER	DAUGHTRY (RCA/RMG) ☆
6	6	13	LITTLE WONDERS	ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC) ☆
7	8	23	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG) ☆
8	5	23	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN) ☆
9	9	27	U + UR HAND	PINK (LAFACE/ZOMBA) ☆
10	10	43	HOW TO SAVE A LIFE	THE FRAY (EPIC) ☆
11	13	13	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC) ☆
12	11	50	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
13	14	5	NEVER AGAIN	KELLY CLARKSON (RCA/RMG)
14	12	17	GRAVITY	JOHN MAYER (AWARE/COLUMBIA)
15	15	16	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA) ☆
16	20	3	FIRST TIME	LIFEHOUSE (GEFFEN)
17	17	15	COLORFUL	ROCCO DELUCA & THE BUROEN (IFONWORKS)
18	18	12	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA	GYM CLASS HEROES (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/LAVA)
19	21	6	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)
20	19	8	OTHER SIDE OF THE WORLD	KT TUNSTALL (RELENTLESS/VIRGIN) ☆
21	22	8	(YOU WANT TO) MAKE A MEMORY	BON JOVI (ISLAND MERCURY/IDJMG) ☆
22	16	17	LOOK AFTER YOU	THE FRAY (EPIC) ☆
23	23	11	UNDENIABLE	MAT KEARNEY (AWARE/COLUMBIA)
24	24	11	SMILE	LILY ALLEN (CAPITOL)
25	27	6	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL I AM/A&M/INTERSCOPE)

ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	32	#1 CHASING CARS	1 WK SNOW PATROL (POLYDOR/A&M/INTERSCOPE) ☆
2	3	31	HOW TO SAVE A LIFE	THE FRAY (EPIC)
3	1	38	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)
4	4	8	EVERYTHING	MICHAEL BUBLE (143/REPRISE) ☆
5	6	38	FAR AWAY	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA) ☆
6	7	32	HURT	CHRISTINA AGUILERA (RCA/RMG)
7	5	33	STREETCORNER SYMPHONY	ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC) ☆
8	8	48	PUT YOUR RECORDS ON	CORINNE BAILEY RAE (CAPITOL) ☆
9	9	18	CHANGE	KIMBERLY LOCKE (CURB/REPRISE)
10	11	19	IRREPLACEABLE	BEYONCE (COLUMBIA) ☆
11	12	20	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN) ☆
12	14	17	RAINCOAT	KELLY SWEET (RAZOR & TIE)
13	13	13	FOOLED AROUND AND FELL IN LOVE	ROD STEWART (J.RMG)
14	17	5	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)
15	18	5	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
16	16	12	NEVER ALONE	JIM BRICKMAN FEAT. LADY ANTEBELLUM (SLG)
17	15	16	MY LITTLE GIRL	TIM MCGRAW (CURB/REPRISE) ☆
18	19	10	FEBRUARY SONG	JOSH GROBAN (143/REPRISE) ☆
19	20	13	IT'S NOT OVER	DAUGHTRY (RCA/RMG)
20	22	9	ANYWAY	MARTINA MCBRIDE (RCA NASHVILLE)
21	21	15	JUST TO FEEL THAT WAY	TAYLOR HICKS (ARISTA/RMG) ☆
22	27	2	HOME	DAUGHTRY (RCA/RMG)
23	23	6	LITTLE WONDERS	ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC) ☆
24	24	9	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)
25	25	16	SO NOT OVER YOU	SIMPLY RED (SIMPLYRED.COM)

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	4	#1 MAKES ME WONDER	4 WKS MAROONS (A&M/OCTONE/INTERSCOPE)	
2	2	12	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT NAPPY BOY/JIVE/ZOMBA)	
3	3	12	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)	
4	10	12	HOME	DAUGHTRY (RCA/RMG)	
5	15	6	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	
6	17	7	WHAT I'VE DONE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	
7	7	4	NEVER AGAIN	KELLY CLARKSON (RCA/RMG)	
8	5	7	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	
9	9	11	POP, LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	
10	6	6	I TRIED	BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)	
11	13	5	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
12	12	36	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	
13	11	16	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL I AM/A&M/INTERSCOPE)	
14	34	5	BIG GIRLS DON'T CRY	FERGIE (WILL I AM/A&M/INTERSCOPE)	
15	4	4	BECAUSE OF YOU	NE-YO (DEF JAM/DJMG)	
16	14	20	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	
17	16	13	U + UR HAND	PINK (LAFACE/ZOMBA)	
18	21	13	THIS IS WHY I'M HOT	MIMS (CAPITOL)	
19	18	17	THE WAY I LIVE	BABY BOY DA PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUBLIC)	
20	23	7	HEY THERE DELILAH	PLAIN WHITE T'S (HOLLYWOOD)	
21	20	11	I'M A FLIRT	R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)	
22	8	4	I'LL STAND BY YOU	CARRIE UNDERWOOD (IREMANTLE/19)	
23	19	17	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
24	22	13	LAST NIGHT	DIDDY FEAT. KEYSHA COLE (BAD BOY/ATLANTIC)	
25	24	7	WE TAKIN' OVER	DJ KHALED (TERROR SQUAD/KOCH)	

ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	27	13	ROCK YO HIPS	CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE)	
27	24	22	IT'S NOT OVER	DAUGHTRY (RCA/RMG)	
28	34	3	SAME GIRL	R. KELLY DUET WITH USHER (JIVE/ZOMBA)	
29	31	11	GOOD DIRECTIONS	BILLY CURRINGTON (MERCURY)	
30	29	36	HOW TO SAVE A LIFE	THE FRAY (EPIC)	
31	28	19	BUDDY	MUSIQ SOULCHILD (ATLANTIC)	
32	32	17	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	
33	36	4	MOMENTS	EMERSON DRIVE (MIDAS/NEW REVOLUTION)	
34	30	14	2 STEP	UNK (BIG OMP/KOCH)	
35	41	6	LIKE THIS	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)	
36	46	6	WHEN I SEE U	FANTASIA (J/RMG)	
37	39	9	TICKS	BRAD PAISLEY (ARISTA NASHVILLE)	
38	38	13	HIGH MAINTENANCE WOMAN	Toby Keith (SHOW DOG NASHVILLE)	
39	37	15	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)	
40	44	8	FIND OUT WHO YOUR FRIENDS ARE	TRACY LAWRENCE (ROCKY COMFORT/DO5)	
41	35	24	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
42	42	11	A WOMAN'S LOVE	ALAN JACKSON (ARISTA NASHVILLE)	
43	50	6	WIPE ME DOWN	LIL BOOSIE FEAT. FOX & WEBBIE (TRIL/ASYLUM/ATLANTIC)	
44	47	7	WHAT I'VE DONE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	
45	48	5	SEXY LADY	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)	
46	51	8	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)	
47	33	19	THIS IS WHY I'M HOT	MIMS (CAPITOL)	
48	67	2	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/DJMG)	
49	53	6	LUCKY MAN	MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))	
50	54	7	WRAPPED	GEORGE STRAIT (MCA NASHVILLE)	

ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	ROCK
51	69	2	LEAN LIKE A CHOLO	DOWN A.K.A. KILD (SILENT GIANT/MACHETE)	
52	63	11	WASTED	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	
53	-	2	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)	
54	48	13	CANDYMAN	CHRISTINA AGUILERA (RCA/RMG)	
55	53	5	FOREVER	PAPA ROACH (EL TONAL/GEFFEN)	
56	52	18	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	
57	28	3	(YOU WANT TO) MAKE A MEMORY	BON JOVI (ISLAND MERCURY/IDJMG)	
58	66	21	MY WISH	RASCAL FLATTS (LYRIC STREET)	
59	57	6	LITTLE WONDERS	ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC)	
60	36	2	FIRST TIME	LIFEHOUSE (GEFFEN)	
61	-	40	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	
62	61	35	FERGALICIOUS	FERGIE (WILL I AM/A&M/INTERSCOPE)	
63	71	57	HOW TO SAVE A LIFE	THE FRAY (EPIC)	
64	67	2	GOOD DIRECTIONS	BILLY CURRINGTON (MERCURY)	
65	-	1	BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)	
66	62	30	IRREPLACEABLE	BEYONCE (COLUMBIA)	
67	60	33	BOSTON	AUGUSTANA (EPIC)	
68	58	16	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	
69	49	4	ICKY THUMP	THE WHITE STRIPES (THIRD MAN/WARNER BROS.)	
70	-	22	TIM MCGRAW	TAYLOR SWIFT (BIG MACHINE)	
71	75	38	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
72	54	16	OVER IT	KATHARINE MCPHEE (RCA/RMG)	
73	70	53	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	
74	-	2	YOU KNOW I'M NO GOOD	AMY WINEHOUSE FEAT. GHOSTFACE KILLAH (UNIVERSAL REPUBLIC)	
75	68	29	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	

MODERN ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	7	#1 WHAT I'VE DONE	4 WKS LINKIN PARK (MACHINE SHOP/WARNER BROS.) ☆	
2	2	18	FOREVER	PAPA ROACH (EL TONAL/GEFFEN)	
3	3	12	HEY THERE DELILAH	PLAIN WHITE T'S (HOLLYWOOD)	
4	6	4	ICKY THUMP	THE WHITE STRIPES (THIRD MAN/WARNER BROS.) ☆	
5	5	19	LAZY EYE	SILVERSN PICKUPS (DANGEROUS)	
6	4	19	BREATH	BREAKING BENJAMIN (HOLLYWOOD)	
7	7	19	DIG	INCUBUS (IMMORTAL/EPIC) ☆	
8	8	14	PARALYZER	FINGER ELEVEN (WIND-UP) ☆	
9	12	4	CAPITAL G	NINE INCH NAILS (NOTHING/INTERSCOPE)	
10	9	7	HUMP DE BUMP	RED HOT CHILI PEPPERS (WARNER BROS.) ☆	
11	11	9	THE BIRD AND THE WORM	THE USED (REPRISE) ☆	
12	10	0	TIME WON'T LET ME GO	THE BRAVERY (ISLAND/IDJMG)	
13	14	3	WORKING CLASS HERO	GREEN DAY (REPRISE) ☆	
14	13	16	WELL ENOUGH ALONE	CHEVELLE (EPIC)	
15	18	4	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN) ☆	
16	17	11	SAY THIS SOONER (NO ONE WILL SEE THINGS THE WAY I DO)	THE ALMOST (TOOTH & NAIL/VIRGIN)	
17	15	31	FROM YESTERDAY	30 SECONDS TO MARS (IMMORTAL/VIRGIN)	
18	21	14	ALL THE SAME	SICK PUPPIES (RNR/VIRGIN)	
19	16	25	PRAYER OF THE REFUGEE	RISE AGAINST (GEFFEN) ☆	
20	19	30	PAIN	THREE DAYS GRACE (JIVE/ZOMBA)	
21	23	8	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG) ☆	
22	22	20	DASHBOARD	MODEST MOUSE (EPIC)	

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	8	#1 MAKES ME WONDER	MARIONOS (A&M/OCTONE/UNIVERSAL)
2	2	12	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)
3	3	16	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
4	4	13	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
5	5	26	U + UR HAND	PINK (LAFACE/ZOMBA)
6	6	7	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
7	7	12	HOME	DAUGHTRY (RCA/RMG)
8	8	19	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)
9	9	37	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
10	10	16	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAO BOY/ATLANTIC)
11	11	7	I TRIED	BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)
12	12	7	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
13	13	5	NEVER AGAIN	KELLY CLARKSON (RCA/RMG)
14	14	25	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA	GYM CLASS HEROES (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/LAVA)
15	15	24	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)
16	16	7	WHAT I'VE DONE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
17	17	16	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
18	18	10	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)
19	19	34	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
20	20	13	POP LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)
21	21	42	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)
22	22	20	THE WAY I LIVE	BABY BOY DA PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUBLIC)
23	23	10	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)
24	24	14	THIS IS WHY I'M HOT	MIMS (CAPITOL)
25	25	26	IT'S NOT OVER	DAUGHTRY (RCA/RMG)
26	26	14	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)
27	27	14	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
28	28	1	I'M A FLIRT	R. KELLY OR BOW WOW (FEAT. T.J. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)
29	29	1	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
30	30	29	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)
31	31	7	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
32	32	12	LIKE A BOY	CIARA (LAFACE/ZOMBA)
33	33	9	HEY THERE DELILAH	PLAIN WHITE TS (HOLLYWOOD)
34	34	25	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
35	35	12	OUTTA MY SYSTEM	BOW WOW FEAT. T-PAIN & JOHNITA AUSTIN (COLUMBIA)
36	36	1	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS (UNIVERSAL LATINO/INTERSCOPE)
37	37	4	I'LL STAND BY YOU	CARRIE UNDERWOOD (FREMANTLE/19)
38	38	7	WE TAKIN' OVER	DJ KHALED (TERROR SQUAD/KOCH)
39	39	10	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)
40	40	10	STOLEN	DASHBOARD CONFSSIONAL (VAGRANT/INTERSCOPE)
41	41	3	DO IT JUST LIKE A ROCKSTAR	FREAK NASTY FEAT. CRAZY MIKE (HARD HOOD)
42	42	13	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE)
43	43	43	2 STEP	UNK (BIG OOMP/KOCH)
44	44	1	LEAN LIKE A CHOLO	DOWN A.K.A. KILD (SILENT GIANT/MACHETE)
45	45	1	GO GETTA	YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/IDJMG)
46	46	12	ROCK YO HIPS	CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE)
47	47	23	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
48	48	3	LOST IN THIS MOMENT	BIG & RICH (WARNER BROS. NASHVILLE/WRN)
49	49	2	STRAIGHT TO THE BANK	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
50	50	5	TICKS	BRAD PAISLEY (ARISTA NASHVILLE)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	51	6	FOREVER	PAPA ROACH (EL TONAL/GEFFEN)
52	52	55	ANONYMOUS	BOBBY VALENTINO FEAT. TIMBALAND (DTP/DEF JAM/IDJMG)
53	53	28	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
54	54	9	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)
55	55	3	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)
56	56	3	LITTLE WONDERS	ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC)
57	57	3	(YOU WANT TO) MAKE A MEMORY	BON JOVI (MERCURY/ISLAND/IDJMG)
58	58	2	FIRST TIME	LIFHOUSE (GEFFEN)
59	59	19	CANDYMAN	CHRISTINA AGUILERA (RCA/RMG)
60	60	2	WASTED	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
61	61	7	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)
62	62	29	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)
63	63	5	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)
64	64	7	SMILE	LILY ALLEN (CAPITOL)
65	65	9	SHE'S LIKE THE WIND	LUMIDEE FEAT. TONY SUNSHINE (M>1/TVT)
66	66	7	GOOD DIRECTIONS	BILLY CURRINGTON (MERCURY)
67	67	16	OVER IT	KATHARINE MCPHEE (RCA/RMG)
68	68	4	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO (MOSLEY/GEFFEN)
69	69	1	BUBBLY	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
70	70	4	ICKY THUMP	THE WHITE STRIPES (THIRD MAN/WARNER BROS.)
71	71	29	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)
72	72	11	WITH LOVE	HILARY DUFF (HOLLYWOOD)
73	73	7	LIKE THIS	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)
74	74	10	YOU KNOW I'M NO GOOD	AMY WINEHOUSE FEAT. GHOSTFACE KILLAH (UNIVERSAL REPUBLIC)
75	75	2	IMPACTO	DADDY YANKEE FEAT. FERGIE (EL CARTEL/INTERSCOPE)
76	76	1	BLED IT OUT	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
77	77	1	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)
78	78	1	GIVEN UP	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
79	79	2	VULNERABLE	SECONDHAND SERENADE (GLASSNOTE/EAST WEST)
80	80	2	I DON'T WANNA STOP	OZZY OSBOURNE (EPIC)
81	81	8	LAST DOLLAR (FLY AWAY)	TIM MCGRAW (Curb)
82	82	1	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)
83	83	2	UNTIL YOU COME BACK TO ME	CRYSTAL DOVE STARRING DICE GANBLE (KINGS MOUNTAIN)
84	84	13	THROW SOME D'S	RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)
85	85	6	STAND	RASCAL FLATTS (LYRIC STREET)
86	86	2	LIKE THIS	MIMS (CAPITOL)
87	87	24	KEEP HOLDING ON	AVRIL LAVIGNE (FOX/RCA/RMG)
88	88	1	4 IN THE MORNING	GWEN STEFANI (INTERSCOPE)
89	89	23	ICE BOX	OMARION (T.U.G./COLUMBIA)
90	90	14	READ MY MIND	THE KILLERS (ISLAND/IDJMG)
91	91	12	DOE BOY FRESH	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
92	92	13	ANYWAY	MARTINA MCBRIDE (RCA NASHVILLE)
93	93	1	EVER PRESENT PAST	PAUL MCCARTNEY (MPL/HEAR/CONCORD)
94	94	22	PAIN	THREE DAYS GRACE (JIVE/ZOMBA)
95	95	30	SNOW ((HEY OH))	RED HOT CHILI PEPPERS (WARNER BROS.)
96	96	1	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
97	97	3	MOMENTS	EMERSON DRIVE (MIDAS/NEW REVOLUTION)
98	98	1	LEAVE OUT ALL THE REST	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
99	99	26	INTO THE OCEAN	BLUE OCTOBER (UNIVERSAL MOTOWN)
100	100	24	YOU	LLOYD FEAT. LIL' WAYNE (THE INC./UNIVERSAL MOTOWN)

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	15	#1 U + UR HAND	PINK (LAFACE/ZOMBA)	☆
2	2	17	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
3	3	11	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)	☆
4	4	8	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
5	5	16	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAO BOY/ATLANTIC)	
6	6	19	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA	GYM CLASS HEROES (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/LAVA)	
7	7	20	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)	
8	8	11	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	☆
9	9	12	HOME	DAUGHTRY (RCA/RMG)	☆
10	10	8	MAKES ME WONDER	MARIONOS (A&M/OCTONE/INTERSCOPE)	
11	11	6	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
12	12	24	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	☆
13	13	16	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	
14	14	17	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
15	15	18	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)	☆
16	16	8	I TRIED	BONE THUGS-N-HARMONY (FULL SURFACE/INTERSCOPE)	
17	17	25	IT'S NOT OVER	DAUGHTRY (RCA/RMG)	☆
18	18	29	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)	☆
19	19	21	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
20	20	11	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)	☆
21	21	3	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)	
22	22	25	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
23	23	1	NEVER AGAIN	KELLY CLARKSON (RCA/RMG)	
24	24	9	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)	☆
25	25	3	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	

129 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
26	26	3	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
27	27	33	THE WAY I LIVE	BABY BOY DA PRINCE (UNIVERSAL REPUBLIC)	
28	28	27	OUTTA MY SYSTEM	BOW WOW (COLUMBIA)	
29	29	3	LIKE A BOY	CIARA (LAFACE/ZOMBA)	☆
30	30	3	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)	
31	31	2	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)	☆
32	32	3	WHAT I'VE DONE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	☆
33	33	31	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)	☆
34	34	22	SHE'S LIKE THE WIND	LUMIDEE FEAT. TONY SUNSHINE (M>1/TVT)	
35	35	1	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
36	36	2	STOLEN	DASHBOARD CONFSSIONAL (VAGRANT/INTERSCOPE)	
37	37	40	I'M A FLIRT	R. KELLY OR BOW WOW (COLUMBIA/JIVE/ZOMBA)	
38	38	31	I WANNA LOVE YOU	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
39	39	5	THIS IS WHY I'M HOT	MIMS (CAPITOL)	
40	40	4	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS (UNIVERSAL LATINO/INTERSCOPE)	
41	41	2	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)	
42	42	2	4 IN THE MORNING	GWEN STEFANI (INTERSCOPE)	☆
43	43	1	THE WAY I ARE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	
44	44	42	SEXY LADY	YUNG BORG FEAT. JUNIOR (YUNG BOSS/EPIC)	
45	45	1	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	
46	46	1	POP LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	
47	47	26	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	
48	48	24	ICE BOX	OMARION (T.U.G./COLUMBIA)	
49	49	1	HEY THERE DELILAH	PLAIN WHITE TS (HOLLYWOOD)	
50	50	18	YOU	LLOYD FEAT. LIL' WAYNE (THE INC./UNIVERSAL MOTOWN)	

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	2	#1 BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
2	2	11	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)
3	3	17	UNTIL YOU COME BACK TO ME	CRYSTAL DOVE STARRING DICE GANBLE (KINGS MOUNTAIN)
4	4	9	PRETENDER	T. SMITH (VIBANT/FACE2FACE)
5	5	12	D-BOY	JEDIAH FEAT. REDD EYEZZ (LCN)
6	6	1	STACKS ON DECK	PE.S.O. (LIV YA LIFE/SUGAR WATER)
7	7	10	LET ME SEE SOMETHING	ARCADE FIRE (MERGE)
8	8	11	LET ME SEE SOMETHING	A.G. & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT)
9	9	14	LISTEN	BEYONCE (MUSIC WORLD/COLUMBIA)
10	10	9	GOT BUMP IN DA TRUNK	SHRELY ST. JAMES FEATURING THE TRUTH (SHUGA SHACK)
11	11	12	ALL MY LIFE	BILLY JOEL (COLUMBIA)
12	12	6	BOSSMAN	DL (TRIPLEBEAM)
13	13	40	COOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)
14	14	5	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
15	15	16	THIS IS WHY I'M HOT	MIMS (CAPITOL)
16	16	12	LET'S FALL IN LOVE AGAIN	RACHEL BROWN (URBAN MUSIC GROUP/FACE2FACE)
17	17	6	SHE'S LIKE THE WIND	LUMIDEE FEAT. TONY SUNSHINE (M>1/TVT)
18	18	21	MADE TO LOVE	TOBYMAC (DREDFRONT)
19	19	15	GET TO THE MONEY	REEC (BULLS EYE/FACE2FACE)
20	20	119	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
21	21	5	BRIANSTORM	ARCTIC MONKEYS (DOMINO)
22</				

Billboard R&B/HIP-HOP

JUN
2
2007

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1		1	#1 TANK BLACKGROUND/UNIVERSAL MOTOWN 008982/UMRG (13.98)	Sex Love & Pain		
2	3	1	NE-YO DEF JAM 008897*/IDJMG (13.98)	Because Of You		
3		1	BONE THUGS-N-HARMONY FULL SURFACE 820902/INTERSCOPE (13.98)	Strength & Loyalty		
4		1	BOBBY VALENTINO DTP/DEF JAM 007226*/IDJMG (13.98)	Special Occasion		
5		1	MUSIQ SOULCHILD ATLANTIC 105404/AG (18.98)	Luvu musiq		
6		1	JOE JIVE 08704/ZOMBA (18.98)	Ain't Nothing Like Me		
7		1	ROBIN THICKE STAR TRAK 006148*/INTERSCOPE (9.98)	The Evolution Of Robin Thicke	1	1
8		1	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007982*/UMRG (13.98)	Konvicted	2	2
9		1	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428/UMRG (10.98)	Back To Black	5	5
10		1	LLOYD THE INC./UNIVERSAL MOTOWN 008554/UMRG (13.98)	Street Love	2	2
11		1	BEYONCE COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day	3	3
12		1	YOUNG BUCK G-UNIT 008030*/INTERSCOPE (13.98)	Buck The World		
13		1	TIMBALAND MOSLEY/BLACKGROUND 008594*/INTERSCOPE (13.98)	Timbaland Presents Shock Value	3	3
14		1	DIPSET DIPLOMATS 5898/KOCH (17.98)	DikeDaGod Presents Dipset: More Than Music Vol. 2	5	5
15		1	FANTASIA J 78982/RMG (18.98)	Fantasia		
16		1	JUSTIN TIMBERLAKE JIVE 88082*/ZOMBA (18.98)	FutureSex/LoveSounds	1	1
17		1	CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae		
18		1	PAUL WALL SWISHAHOUSE/ASYLUM/ATLANTIC 101555/AG (18.98)	Get Money Stay True		
19	NEW	1	RICK JAMES STONE CITY 015 (15.98)	Deeper Still		
20	49	56	GREATEST GAINER ELLIOTT YAMIN HICKORY 90019 (18.98)	Elliott Yamin	11	11
21	25	21	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 007227*/DJMG (13.98)	The Inspiration	1	1
22	13	18	GERALD LEVERT ATLANTIC 100341/AG (18.98)	In My Songs		
23	20	9	CHUCK BROWN FULL CIRCLE 15/RAW VENTURE (17.98)	We're About The Business		
24	23	14	RICH BOY ZONE 4 008556*/INTERSCOPE (10.98)	Rich Boy		
25	30	23	MARQUES HOUSTON T.U.G./UNIVERSAL MOTOWN 007925/UMRG (13.98)	Veteran		
26	27	22	MIMS CAPITOL 84824* (12.98)	Music Is My Savior		
27	22	20	JOSS STONE VIRGIN 78288* (18.98) ⊕	Introducing Joss Stone		
28	24	17	VARIOUS ARTISTS EMI/SONY BMG/UNIVERSAL ZOMBA 88535/CAPITOL (18.98)	NOW 24		
29	9	1	YOLANDA ADAMS ELEKTRA/ATLANTIC 158804/AG (18.98)	The Best Of Me		
30	1	28	BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 007583*/UMRG (13.98)	Like Father, Like Son		
31	15	1	SOUNDTRACK MUSIC WORLD/COLUMBIA 88953/SONY MUSIC (18.98)	Dreamgirls		
32	37	24	PAGE REDMAN SETTER DEF JAM 009309/IDJMG (15.98)	Red Gone Wild	4	4
33	33	25	PRETTY RICKY BLUESTAR/ATLANTIC 94803/AG (18.98)	Late Night Special		
34	16	27	DEVIN THE DUDE J PRINCE/RAP-A-LOT 4 LIFE 88583/ASYLUM (17.98)	Waltin' To nshale		
35	19	26	CIARA LAFACE 03336/ZOMBA (18.98) ⊕	Clara: The Evolution	1	1
36	25	29	8BALL & MJG BAD BOY SOUTH/BAD BOY 83970*/AG (-8.98)	Ridrr High		
37	41	40	BABY BOY DA PRINCE EXTREME/TAKE F0/UNIVERSAL REPUBLIC 007808/UMRG (13.98) ⊕	Across The Water		
38	40	32	J MOSS PAJAM/GOSPO CENTRIC 87214/ZOMBA (18.98)	V2...		
39	36	30	CRIME MOB CRUNK/G'S UP/REPRISE 44298/WARNER BROS. (18.98)	Hated On Mostly		
40	43	35	THE NOTORIOUS B.I.G. BAD BOY 101830*/AG (18.98)	Greatest Hits		
41	32	1	Z-RO J PRINCE/RAP-A-LOT 4 LIFE 182780/ASYLUM (16.98)	Power		
42		1	LAYZIE BONE AND BIZZY BONE REAL TALK 35 (17.98)	Bone Brothers 2		
43	38	34	MACY GRAY WILL.I.AM/GEFFEN 008578/INTERSCOPE (13.98)	BIG		
44	39	45	JOHN LEGEND G.O.O.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again		
45	42	47	LIL' BOOSIE TRILL 88587/ASYLUM (18.98)	Bad Azz		
46	43	37	TAMIA PLUS 1 3784/IMAGE (15.98)	Between Friends		
47	NEW	1	MISTAH F.A.B. FAEVA AFTA/THIZZ 181/SMC (15.98) ⊕	Da Baydetroitian		
48	41	31	DIDDY BAD BOY 83984/AG (18.98)	Press Play		
49	43	35	ANTHONY HAMILTON MEROVINGIAN 002/IMPRIAL (17.98)	Southern Comfort		
50	41	43	MARY J. BLIGE MTRIARCH/GEFFEN 008112*/INTERSCOPE (13.98)	Reflections (A Retrospective)		
51	31	16	SOUNDTRACK ATLANTIC 94678/AG (18.98)	Tyler Perry's Daddy's Little Girls		
52	51	35	BRIAN MCKNIGHT WARNER BROS. 44468 (18.98)	Ten		
53	52	14	NORMAN BROWN PEAK 30218/CONCORD (18.98)	Stay With Me		
54		1	HAWK GHETTO DREAMS 0008 (13.98)	Endangered Species		
55	56	42	BOW WOW COLUMBIA 87932/SONY MUSIC (18.98)	The Price Of Fame		

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	57	64	NE-YO DEF JAM 004934*/IDJMG (13.98)	In My Own Words	1	1
57		1	UNK BIG OOMP 5973/KOCH (11.98)	Beat'n Down Yo Block	11	11
58	54	51	LUDACRIS DTP/DEF JAM 007224/IDJMG (-3.98)	Release Therapy	2	2
59	38	24	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/IDJMG (-3.98)	Let's Get It: Thug Motivation 101	1	1
60	75	50	PRODIGY THE INFAMOUS 5534/KOCH (17.98)	Return Of The Mac	3	3
61		1	LIL WAYNE AND JUJELZ SANTANA STARZ 8303/BCD (14.98)	When The North & South Collide	61	61
62	53	53	MARY J. BLIGE MTRIARCH/GEFFEN 005732*/INTERSCOPE (13.98/8.98)	The Breakthrough	3	3
63	69	58	SNOOP DOGG DOGGYSTYLE/GEFFEN 008223*/INTERSCOPE (13.98)	Tha Blue Carpet Treatment	2	2
64	62	54	NAS DEF JAM/COLUMBIA 007259*/IDJMG (13.98)	Hip Hop Is Dead		
65	56	1	LIL' FLIP ASYLUM 43288/WARNER BROS. (18.98)	I Need Mine \$\$	5	5
66	18	11	TYRESE (AKA BLACK-TY) J 78983/RMG (18.98)	Alter Ego	4	4
67	65	63	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 7 019/ZOMBA (18.98)	Here	4	4
68	59	71	ELISABETH WITHEFS BLUE NOTE 68171/BLG (1.98)	It Can Happen To Anyone	32	32
69	64	57	JAY-Z ROC-A-FELLA/DEF JAM 008045 /IDJMG (19.98) ⊕	Kingdom Come	2	2
70	55	1	DJ JAZZY JEFF BBE 88*/RAPSTER (15.98)	The Return Of The Magnificent	55	55
71	74	73	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005128*/UMRG (13.98)	Tha Carter II		
72	78	64	THE GAME GEFFEN 007933*/INTERSCOPE (13.98)	Doctor's Advocate		
73	47	1	PARIS BENNETT 308 2760/TVT (18.98)	Princess P	47	47
74	61	67	CHRIS BROWN JIVE 82878/ZOMBA (18.98) ⊕	Chris Brown	2	2
75	67	71	STEPHEN MARLEY GHETTO YOUTHS/TUFF GO GO/UNIVERSAL REPUBLIC 008354/UMRG (13.98)	Mind Control	13	13

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

TOP BLUES ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	#1 KENNY WAYNE SHEPHERD REPRISE 49284*/WARNER BROS. ⊕	10 Days Out: Blues From The Backroads		
2	3	2	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LEGACY/EPIC 81511/SONY MUSIC	The Real Deal: Greatest Hits Vol. 1		
3	2	3	JOAN ARMATRADING 428 17825/SLG	Into The Blues		
4	15	4	JOE BONAMASSA PREMIER ARTISTS 80282	You & Me		
5	6	5	THE DEREK TRUCKS BAND COLUMBIA 92844/SONY MUSIC	Songlines		
6	4	1	RUTHIE FOSTER BLUE CORN 70802	The Phenomenal Ruthie Foster		
7	NEW	1	MARIA MULDAUR STONY PLAIN 1319	Naughty Bawdy & Blue		
8	5	7	KOKO TAYLOR ALLIGATOR 4915	Old School		
9	8	1	JOHN MAYALL AND THE BLUESBREAKERS EAGLE 20104	In The Palace Of The King		
10	7	10	TOMMY CASTRO BLIND PIG 5111	Painkiller		
11	10	4	KEB' MO' ONE HAVEN/EPIC 77621/RED INK	Sultcase		
12	2	5	SOUNDTRACK NEW WEST 8105	Black Snake Moan		
13	1	71	ETTA JAMES HIP-0/CHRONICLES 004010/UME	The Definitive Collection		
14		1	DENISE LASALLE ECKO 1091	Pay Before You Pump		
15		1	COCO MONTOYA ALLIGATOR 4913	Dirty Deal		

BETWEEN THE BULLETS rgeorge@billboard.com

TANK BANGS BEST SALES WEEK

"Sex Love & Pain," Tank's first album in five years, rolls to No. 2 on The Billboard 200 and No. 1 on Top R&B/Hip-Hop Albums. The bow marks his best Nielsen SoundScan week ever.

The set tows 103,000 units, bettering "Force of Nature," which moved 97,000 during its first week in 2001.

His sophomore release the following year had a rougher journey, starting with 58,000

for a No. 20 start on the big board and a No. 4 peak on R&B Albums.

The late Rick James lands R&B Albums' next highest debut with "Deeper Still" at No. 19. Almost three years after his death, this offering of new material is his first entry since "Urban Fap-sody" in 1997 and best chart position since "Wonderful" debuted at No. 12 in 1988.

—Raphael George



JUN 2 2007 R&B/HIP-HOP Billboard

HOT R&B/HIP-HOP AIRPLAY™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	16	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
2	3	29	PLEASE DON'T GO TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	
3	2	30	LOST WITHOUT U ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
4	5	12	GET IT SHAWTY LLOYD (THE INC./UNIVERSAL MOTOWN)	☆
5	9	11	PARTY LIKE A ROCKSTAR SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	☆
6	6	17	POP, LOCK & DROP IT HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	
7	4	19	I'M A FLIRT R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)	☆
8	14	12	WHEN I SEE U FANTASIA (J/RMG)	☆
9	11	3	SAME GIRL R. KELLY DUET WITH USHER (JIVE/ZOMBA)	☆
10	7	25	BUDDY MUSIQ SOULCHILD (ATLANTIC)	☆
11	8	14	LIKE A BOY CIARA (LAFACE/ZOMBA)	☆
12	10	16	BECAUSE OF YOU NE-YO (DEF JAM/IDJMG)	☆
13	16	12	LIKE THIS KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)	☆
14	17	11	WIPE ME DOWN LIL' BOOSIE FEAT. FOXK & WEBBIE (TRILL/ASYLUM/ATLANTIC)	
15	15	24	ROCK YO HIPS CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE/WARNER BROS.)	☆
16	19	10	TEACHME MUSIQ SOULCHILD (ATLANTIC)	☆
17	20	16	GET ME BODIED BEYONCE (MUSIC WORLD/COLUMBIA)	☆
18	12	15	OUTTA MY SYSTEM BOW WOW (COLUMBIA)	
19	21	20	IF I WAS YOUR MAN JOE (JIVE/ZOMBA)	
20	13	15	DON'T MATTER AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
21	18	18	2 STEP UNK (BIG DOMP/KOCH)	☆
22	24	7	UMBRELLA RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	☆
23	22	5	BIG THINGS POPPIN' (DO IT) T.I. (GRAND HUSTLE/ATLANTIC)	☆
24	29	3	WALL TO WALL CHRIS BROWN (JIVE/ZOMBA)	
25	25	11	ANONYMOUS BOBBY VALENTINO FEAT. TIMBALAND (DTP/DEF JAM/IDJMG)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
23	30	6	MAKE ME BETTER FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	☆
27	31	20	IN MY SONGS GERALD LEVERT (ATLANTIC)	
33	33	9	UNTIL THE END OF TIME JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
23	27	18	COME WITH ME SAMMIE (ROWDY/UNIVERSAL MOTOWN)	☆
30	28	6	TAMBOURINE EVE (AFTERMATH/FULL SURFACE/RUFF RYDERS/GEFFEN)	
32	32	16	WE TAKIN' OVER DJ KHALED (TERROR SQUAD/KOCH)	☆
32	23	39	POPPIN' CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)	☆
36	4	4	HOW DO I BREATHE MARIO (3RD STREET/J/RMG)	☆
44	6	6	A BAY BAY HURRICANE CHRIS (POLO GROUNDS/J/RMG)	
40	10	10	WHAT'S MY NAME BRIAN MCKNIGHT (WARNER BROS.)	☆
39	8	8	LIP GLOSS LIL MAMA (JIVE/ZOMBA)	☆
37	34	15	MAKE YA FEEL BEAUTIFUL RUBEN STUDDARD (J/RMG)	
38	26	26	LAST NIGHT DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	☆
39	42	35	UPGRADE U BEYONCE FEAT. JAY-Z (COLUMBIA)	☆
42	6	6	DJ DON'T GERALD LEVERT (ATLANTIC)	
46	43	43	TAKE ME AS I AM MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
45	7	7	CAN U BELIEVE ROBIN THICKE (STAR TRAK/INTERSCOPE)	
43	37	46	YOU LLOYD FEAT. LIL' WAYNE (THE INC./UNIVERSAL MOTOWN)	☆
48	9	9	I TRIED BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)	
45	4	14	STRUGGLE NO MORE (THE MAIN EVENT) ANTHONY HAMILTON, JAHEIM & MUSIQ SOULCHILD (ATLANTIC)	
46	35	22	THIS IS WHY I'M HOT MIMS (CAPITOL)	
47	52	10	TATTOO ALLIANCE FEAT. FA-BO (NCE/ASYLUM/ATLANTIC)	
48	51	3	DO YOU NE-YO (DEF JAM/IDJMG)	☆
48	1	7	STRAIGHT TO THE BANK 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
50	41	26	CAN'T GET ENOUGH TAMIA (PLUS 1/MAGE)	☆

ADULT R&B™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	16	PLEASE DON'T GO TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
2	2	2	LOST WITHOUT U ROBIN THICKE (STAR TRAK/INTERSCOPE)	
3	3	3	BUDDY MUSIQ SOULCHILD (ATLANTIC)	
4	4	4	IF I WAS YOUR MAN JOE (JIVE/ZOMBA)	
5	5	5	IN MY SONGS GERALD LEVERT (ATLANTIC)	
6	6	6	WHAT'S MY NAME BRIAN MCKNIGHT (WARNER BROS.)	
7	7	7	STRUGGLE NO MORE (THE MAIN EVENT) ANTHONY HAMILTON, JAHEIM & MUSIQ SOULCHILD (ATLANTIC)	
8	8	8	MAKE YA FEEL BEAUTIFUL RUBEN STUDDARD (J/RMG)	
9	9	9	WHEN I SEE U FANTASIA (J/RMG)	
10	10	10	DJ DON'T GERALD LEVERT (ATLANTIC)	
11	11	11	TAKE ME AS I AM MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	
12	12	12	TEACHME MUSIQ SOULCHILD (ATLANTIC)	
13	13	13	CAN U BELIEVE ROBIN THICKE (STAR TRAK/INTERSCOPE)	
14	14	14	SHOO BE JOO (NO WORDS) MACY GRAY (WILL.I.AM/GEFFEN)	
15	15	15	ANOTHER AGAIN JOHN LEGEND (E.O.D./COLUMBIA)	
16	16	16	SIMPLE THINGS ELISABETH WITHERS (BLUE NOTE/VIRGIN)	
17	17	17	FORCE OF NATURE SUNSHINE ANDERSON (MUSIC WORLD)	
18	18	18	AND I AM TELLING YOU I'M NOT GOING JENNIFER HUDSON (MUSIC WORLD/COLUMBIA)	
19	19	19	BECAUSE OF YOU NE-YO (DEF JAM/IDJMG)	
20	20	20	TELL ME WHAT WE'RE GONNA DO NOW JOSS STONE FEAT. COMMON (VIRGIN)	
21	21	21	DON'T MATTER AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
22	22	22	DEEPER STILL RICK JAMES (STONE CITY)	
23	23	23	VALENTINE LLOYD (THE INC./UNIVERSAL MOTOWN)	
24	24	24	2 PIECES CARL THOMAS (UMBRELLA/BUNGALQ)	
25	25	25	BREATHLESS CORINNE BAILEY RAE (CAPITOL)	

HOT R&B/HIP-HOP SINGLES SALES™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	1	BEAUTIFUL LIAR BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)	☆
2	1	16	UNTIL YOU COME BACK TO ME CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)	
3	6	10	INSIDE OUT TEMAR UNDERWOOD (KINGS MOUNTAIN)	
4	7	6	BOSSMAN DL (TRIPLEBEAM)	
5	2	11	LET'S FALL IN LOVE AGAIN RACHEL BROWN (URBAN MUSIC GROUP/FACE2FACE)	
6	11	2	D-BOY JEDIAH FEAT. REDD EYEZZ (LCN)	
7	5	10	GOT BUMP IN DA TRUNK SHELBY ST. JAMES FEAT. THE TRUTH (SHUGA SHACK)	
8	14	16	GET TO THE MONEY REEC (BULLS EYE/FACE2FACE)	
9	3	9	WHAT BOYZ LIKE PIT & CRDW (BLACK 8)	
10	-	-	STACKS ON DECK P.E.S.O. (LIV YA LIFE/SUGAR WATER)	
11	8	3	COME OVER CHERYL PEPHIL RILEY (CPR)	
12	4	7	COUNTRY BOYZ BIG WYNN FEAT. GET COOL (W.E.M.G.)	
13	10	9	BUSSA MOVE STEVE AUSTIN FEAT. TUM TUM (YMC)	
14	9	5	I'M JUST DOING ME MO KOUNTRY FEAT. SUNNY VALENTINE (STREET TALK)	
15	15	11	TONIGHT (TONIGHT IS THE NIGHT) SILVA JAGUAR (SILVA JAGUAR/RPM CONSULTING)	
16	18	12	I'M ON IT LENARD FEAT. PAPA REU (CLEARVISION)	
17	13	10	CHECK MY FOOT WORK MR. BIGG-TIME (1803)	
18	-	6	WORLDWIDE JACKIE CHAIN (TOUCHZONE/FACE2FACE)	
19	-	15	THIS IS WHY I'M HOT MIMS (CAPITOL)	
20	23	41	KOOL AID LIL' BASS FEAT. JT MONEY (PIPELINE)	
21	-	7	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
22	17	14	LISTEN BEYONCE (MUSIC WORLD/COLUMBIA)	
23	-	1	HELLO SCOTT STONE (FEATHERSTONE/FACE2FACE)	
24	25	33	I REMEMBER... MELISSA MORGAN (LJ ANN/ORPHEUS)	
25	-	1	MAKE ME BETTER FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	☆

RHYTHMIC AIRPLAY™				
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	11	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
2	4	9	GET IT SHAWTY LLOYD (THE INC./UNIVERSAL MOTOWN)	
3	3	17	OUTTA MY SYSTEM BOW WOW FEAT. T-PAIN & JOHNITA AUSTIN (COLUMBIA)	☆
4	2	13	I TRIED BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)	☆
5	7	10	I'M A FLIRT R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)	
6	1	12	LIKE A BOY CIARA (LAFACE/ZOMBA)	☆
7	11	5	PARTY LIKE A ROCKSTAR SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	☆
8	9	1	POP, LOCK & DROP IT HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	
9	5	16	GIVE IT TO ME TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
10	13	6	UMBRELLA RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	☆
11	3	17	GLAMOROUS Fergie FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)	
12	15	14	BECAUSE OF YOU NE-YO (DEF JAM/IDJMG)	☆
13	12	13	LAST NIGHT DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	
14	10	23	DON'T MATTER AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
15	7	8	ROCK YO HIPS CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE/WARNER BROS.)	☆
16	9	7	SEXY LADY YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)	
17	14	26	THIS IS WHY I'M HOT MIMS (CAPITOL)	
18	16	14	2 STEP UNK (BIG DOMP/KOCH)	☆
19	16	4	SUMMER LOVE JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
20	21	4	LEAN LIKE A CHOLO DOWN A.K.A. KIRO (SILENT GIANT/MACHETE)	
21	20	3	PUSH IT BABY PRETTY RICKY (BLUESTAR/ATLANTIC)	
22	26	7	ANONYMOUS BOBBY VALENTINO FEAT. TIMBALAND (DTP/DEF JAM/IDJMG)	☆
23	2	7	CAN U WERK WIT DAT THE FIXERS AKA DJ OUIK & AMB (INTERSCOPE)	
24	2	4	LIKE THIS MIMS (CAPITOL)	
25	32	2	BEAUTIFUL GIRLS SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	

HITPREDICTOR

DATE PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

ARTIST (IMPRINT / PROMOTION LABEL)	Score	Chart Rank
TANK Please Don't Go UNIVERSAL MOTOWN	(84.9)	2
LLOYD Get It Shawty UNIVERSAL MOTOWN	(85.2)	4
SHOP BOYZ Party Like A Rockstar UNIVERSAL REPUBLIC	(80.3)	5
FANTASIA When I See You RMG	(82.3)	8
☆ R. KELLY DUET WITH USHER Same Girl ZOMBA	(88.2)	9
KELLY ROWLAND FEAT. EVE Like This COLUMBIA	(83.8)	13
MUSIQ SOULCHILD Teachme ATLANTIC	(85.7)	16
☆ BEYONCE Get Me Bodied COLUMBIA	(71.3)	17
☆ T.I. Big Things Poppin' (Do It) ATLANTIC	(71.0)	23
BOBBY VALENTINO Anonymous IDJMG	(83.3)	25
FABOLOUS FEAT. NE-YO Make Me Better IDJMG	(79.0)	26
MACY GRAY Shoo Be Joo (No Words) GEFFEN	(83.9)	33
LIL' JAMA Lip Gloss ZOMBA	(74.6)	36
NE-YO Do You IDJMG	(79.6)	48
☆ MARQUES HOUSTON Wonderful UNIVERSAL MOTOWN	(65.6)	60

RHYTHMIC AIRPLAY		
ARTIST (IMPRINT / PROMOTION LABEL)	Score	Chart Rank
CIARA Like A Boy ZOMBA	(82.8)	6
SHOP BOYZ Party Like A Rockstar UNIVERSAL REPUBLIC	(70.7)	7
CRIME MOB Rock Yo Hips WARNER BROS.	(87.7)	15
BOBBY VALENTINO Anonymous IDJMG	(75.6)	22
FABOLOUS FEAT. NE-YO Make Me Better IDJMG	(70.0)	28
KELLY ROWLAND FEAT. EVE Like This COLUMBIA	(79.1)	33
DJ DON'T FEAT. T.I., AKON, RICK ROSS, FAT JOE, LIL' WAYNE, BAE / We Takin' Over KOCH	(73.0)	34
MARIO How Do I Breathe RMG	(83.9)	37
☆ T.I. Big Things Poppin' (Do It) ATLANTIC	(69.0)	39
☆ R. KELLY DUET WITH USHER Same Girl ZOMBA	(79.3)	-
☆ TANK Please Don't Go UNIVERSAL MOTOWN	(83.8)	-
☆ BEYONCE Do You IDJMG	(71.0)	-
DEEPSHINE What I Need ZOMBA	(72.1)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 72 adult R&B stations and 73 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. **HOT R&B/HIP-HOP SINGLES SALES**: this data is used to compile Hot R&B/Hip-Hop Songs. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. **HITPREDICTOR**: © 2007 Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION	
1	1	33	#1 GOOD DIRECTIONS C. CHAMBERLAIN (L. BRYAN, R. THIBODEAU)	Billy Currington Mercury	1	1	31	32	39	I WANNA FEEL SOMETHING C. BEATHARD, K. BEARD, T. ADKINS (D. C. LEE, T. LANE)	Trace Adkins Capitol Nashville	31	31	
2	3	6	MOMENTS J. LEO, T. GENTRY (A. TATE, S. TATE, D. BERG)	Emerson Drive Midas/New Revolution	1	2	32	33	34	FALL K. STEGALL (C. MILLS, S. LEMAIRE, S. MINOR)	Clay Walker Asylum-Curb	32	32	
3	4	5	HIGH MAINTENANCE WOMAN T. KEITH (T. KEITH, T. WILSON, D. SIMPSON)	Toby Keith Show Dog Nashville	3	3	33	34	35	TENNESSEE J. LEVENTHAL, R. DEPOFI (J. HARP)	The Wreckers Maverick/Warner Bros./WRN	33	33	
4	6	8	TICKS F. ROGERS (B. PAISLEY, K. LOVE, LACE, T. OWENS)	Brad Paisley Arista Nashville	1	4	34	37	42	MEASURE OF A MAN J. STOVER (R. FOSTER, S. SAMPSON)	Jack Ingram Big Machine	34	34	
5	7	7	A WOMAN'S LOVE A. KRAUS (A. JACKSON)	Alan Jackson Arista Nashville	1	5	35	HOT SHOT DEBUT	1	IF YOU'RE READING THIS R. CLARK (T. MCGRAW, B. WARREN, B. WARREN)	Tim McGraw CBS-TV	35	35	
6	8	9	FIND OUT WHO YOUR FRIENDS ARE T. LAWRENCE, J. KING (C. BEATHARD, E. HILL)	Tracy Lawrence Rocky Comfort/Cos	1	6	36	38	39	FAMOUS IN A SMALL TOWN F. LIDDELL, M. WRIKKE (M. LAMBERT, T. HOWARD)	Miranda Lambert Columbia	36	36	
7	2	1	SETTLIN' B. GALLIMORE, K. BUSH, J. NETTLES (J. NETTLES, K. BUSH, T. OWENS)	Sugarland Mercury	1	7	37	39	40	SAY YES D. DRAKE, B. DECKER (B. JAMES, D. SCHLITZ, J. TURNER)	Dusty Drake Big Machine	36	36	
8	5	2	STAND D. HUFF, R. ASCAL FLATTS (B. DALY, D. ORTON)	Rascal Flatts Lyric Street	1	8	40	41	41	JUST MIGHT HAVE HER RADIO ON R. REYNOLDS, T. TOMLINSON (T. TOMLINSON, A. UNDERWOOD)	Trent Tomlinson Lyric Street	38	38	
9	11	11	WRAPPED T. BROWN, G. STRAIT (B. ROBISON)	George Strait MCA Nashville	9	9	41	46	4	ONE OF THE BOYS G. WILSON, J. RICE, M. V. RIGHT (G. WILSON, R. RUTHERFORD, G. TEREN)	Gretchen Wilson Columbia	39	39	
10	10	11	LUCKY MAN M. WRIGHT, R. RUTHERFORD (D. C. LEE, D. TURNBULL)	Montgomery Gentry Columbia	10	10	40	41	11	SHE AIN'T RIGHT D. JOHNSON (N. THRASHER, M. DULANEY, W. MOBLEY)	Lee Brice Asylum-Curb	40	40	
11	14	21	GREATEST GAINER I TOLD YOU SO D. HUFF, K. URBAN (K. URBAN)	Keith Urban Capitol Nashville	11	11	41	42	3	ANOTHER SIDE OF YOU M. WRIGHT, B. ROWAN (C. CHAMBERLAIN, J. JOHNSON)	Joe Nichols Universal South	41	41	
12	12	15	LOST IN THIS MOMENT J. RICH, B. KENNY (K. ANDERSON, R. CLAWSON, J. D. RICH)	Big & Rich Warner Bros./WRN	12	12	42	NEW	1	BECAUSE OF YOU Reba McEntire Duet With Kelly Clarkson MCA Nashville	Reba McEntire MCA Nashville	42	42	
13	13	1	DON'T MAKE ME B. ROWAN (M. CANNON-GOODMAN, D. BRYANT, D. BERG)	Blake Shelton Warner Bros./WRN	13	13	43	42	53	4	I'LL STAND BY YOU N. LYTHGOE, K. WARWICK, R. CURTIS (C. HYNDE, B. STEINBERG, T. KELLY)	Carrie Underwood Fremantle/19	43	43
14	15	17	STARTIN' WITH ME J. RITCHEY (J. OWEN, K. MARVELL, J. RITCHEY)	Jake Owen RCA	14	14	44	43	47	8	DAISY B. GALLIMORE (L. TOLLIVER, A. SMITH, C. WARRIX)	Halfway To Hazard Mercury	43	43
15	16	18	JOHNNY CASH M. KNOX (J. RICH, V. MCGHEE, R. CLAWSON)	Jason Aldean Broken Bow	15	15	45	NEW	1	EVERYDAY AMERICA B. GALLIMORE, K. BUSH, J. NETTLES (J. NETTLES, K. BUSH, L. CARVER)	Sugarland Mercury	45	45	
16	18	20	TEARDROPS ON MY GUITAR N. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift Big Machine	16	16	46	55	2	SUNDAY MORNING IN AMERICA J. STEELE (K. ANDERSON, R. RUTHERFORD, J. STEELE)	Keith Anderson Arista Nashville	46	46	
17	21	26	AIR POWER I NEED YOU B. GALLIMORE, T. MCGRAW, D. SMITH (D. C. LEE, T. LANE)	Tim McGraw With Faith Hill Curb	17	17	47	46	7	WHAT YOU GIVE AWAY V. GILL, J. HOBBS, J. NIEBANK (V. GILL, A. ANDERSON)	Vince Gill With Sheryl Crow MCA Nashville	43	43	
18	19	19	A DIFFERENT WORLD M. A. MILLER, D. OLIVER (M. NESLER, J. HANSON, T. MARTIN)	Bucky Covington Lyric Street	18	18	48	NEW	1	LOST B. GALLIMORE, F. HILL (K. DIOGUARDI, M. ALLAN)	Faith Hill Warner Bros./WRN	48	48	
19	20	22	THESE ARE MY PEOPLE T. HEWITT (R. RUTHERFORD, D. BERG)	Rodney Atkins Curb	19	19	49	51	56	8	YOU'RE GONNA LOVE ME B. CANNON (A. GIBBLEY, B. SIMPSON)	Chris Young RCA	49	49
20	22	23	I WONDER B. CHANCEY (K. PICKLER, C. LINDSEY, A. MAYO, K. ROCHELLE)	Kellie Pickler BNA	20	20	50	49	51	10	MISSING YEARS A. S. MARTIN (P. HOWELL, D. O'BRIEN, D. GRAY)	Little Texas Montage	45	45
21	23	25	TOUGH C. MORGAN, P. O'DONNELL, K. STEGALL (M. CRISWELL, J. LEATHERS)	Craig Morgan Broken Bow	21	21	51	53	48	5	YOU NEVER TAKE ME DANCING R. D. JACKSON, T. TRITT (R. MARX)	Travis Tritt Category 5	51	51
22	24	24	GUYS LIKE ME J. JOYCE (E. CHURCH, D. RUTTAN)	Eric Church Capitol Nashville	22	22	52	53	48	5	THAT SCARES ME M. WRIGHT, J. NIEBANK (A. GORLEY, R. RUTHERFORD, G. TEREN)	Van Zant Columbia	4	4
23	25	27	A LITTLE MORE YOU W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, K. ROADS, P. SWEET, K. FAIRCHILD, J. WESTBROOK)	Little Big Town Equity	23	23	53	47	45	18	WHAT I DID LAST NIGHT B. BEAVERS (C. BRITT, B. PINSON)	Catherine Britt RCA	39	39
24	26	29	ALL MY FRIENDS SAY J. STEVENS (L. BRYAN, J. STEVENS, L. WILSON)	Luke Bryan Capitol Nashville	24	24	54	50	54	8	GOD DON'T MAKE MISTAKES M. BRIGHT (A. PETRAGLIA, H. LINDSEY)	Jamie O'Neal Capitol Nashville	47	47
25	27	18	I GOT MORE M. WRIGHT, R. RUTHERFORD (J. COLLINS, R. RUTHERFORD)	Cole Deggs And The Lonesome Columbia	25	25	55	48	10	LAST GOOD TIME FLYNNVILLE TRAIN, D. BARRIK (C. WISEMAN, N. COTY)	Flynnville Train Show Dog Nashville	47	47	
26	29	30	THAT KIND OF DAY D. HUFF, C. WISEMAN (S. BUXTON, J. STOVER, G. BARNHILL)	Sarah Buxton Lyric Street	26	26	56	54	57	3	THE ONE IN THE MIDDLE J. SCAIFE (S. JOHNS, L. HUTTON, J. SELLERS)	Sarah Johns BNA	4	4
27	27	22	ISN'T SHE C. BLACK, CAROLINA RAIN (R. BOYER, P. DOUGLAS, R. HARBIN)	Carolina Rain Equity	27	27	57	57	2	LAST TRAIN RUNNING WE 3 KINGS, F. MYERS (S. WILLIAMS, W. BRANDT, B. BRANDT, F. J. MYERS)	Whiskey Falls Midas/New Revolution	57	57	
28	30	33	LIVIN' OUR LOVE SONG D. GEHMAN (J. M. CARROLL, G. MITCHELL, T. GALLOWAY)	Jason Michael Carroll Arista Nashville	28	28	58	58	60	7	ALL I NEED B. J. WALKER, JR., R. TERMINI (S. SMITH, E. HILL)	Donovan Chapman Category 5	58	58
29	35	37	HOW I FEEL M. MCBRIDE (M. MCBRIDE, C. LINDSEY, A. MAYO, B. WARREN, B. WARREN)	Martina McBride RCA	29	29	59	NEW	1	DAYS OF THUNDER B. JAMES (B. JAMES, A. MAYO)	Mark Willis Equity	59	59	
30	32	11	DIRTY GIRL G. FUNDIS (R. RUTHERFORD, T. SHAPIRO)	Terri Clark BNA	30	30	60	56	55	6	LIVIN' IN THE HERE AND NOW F. ROGERS (D. WORLEY, B. JONES)	Darryl Worley 903 Music	54	54



Third single from "It Just Comes Natural" is singer's 75th top 10. He first cracked that part of the chart in August 1981 with "I Wanna Feel Something."



Duet is "Idol" winner's second country chart entry; "A Moment Like This" charted for one week in October 2002. "Reba Duets" album streets Sept. 18.



Georgia native bows with lead single from forthcoming album titled "Familiar Stranger," tentatively slated for release in September.

HITPREDICTOR

DATA PROVIDED BY promosquad

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release

ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank
COUNTRY		JAKE OWEN Startin' With Me RCA (88.2)	14	JACK INGRAM Measure Of A Man BIG MACHINE (78.2)	34
BILLY CURRINGTON Good Directions MERCURY (90.7)	1	TIM MCGRAW WITH FAITH HILL I Need You CURB (95.4)	17	MIRANDA LAMBERT Famous In A Small Town COLUMBIA (75.7)	36
EMERSON DRIVE Moments MIDAS (81.8)	2	BUCKY COVINGTON A Different World LYRIC STREET (76.7)	18	DUSTY DRAKE Say Yes BIG MACHINE (84.0)	37
TOBY KEITH High Maintenance Woman SHOW DOG NASHVILLE (78.7)	3	RODNEY ATKINS These Are My People CURB (75.0)	19	TRENT TOMLINSON Just Might Have Her Radio On LYRIC STREET (75.9)	38
BRAD PAISLEY Ticks ARISTA NASHVILLE (85.1)	4	KELLIE PICKLER I Wonder BNA (84.8)	20	GRETCHEN WILSON One Of The Boys COLUMBIA (76.6)	39
ALAN JACKSON A Woman's Love ARISTA NASHVILLE (88.8)	5	CRAIG MORGAN Tough BROKEN BOW (88.3)	21	CARRIE UNDERWOOD I'll Stand By You FREMANTLE/19 (84.9)	33
TRACY LAWRENCE Find Out Who Your Friends Are ROCKY COMFORT (88.4)	6	JASON MICHAEL CARROLL Livin' Our Love Song ARISTA NASHVILLE (88.6)	28	HALFWAY TO HAZARD Daisy MERCURY (84.4)	44
GEORGE STRAIT Wrapped MCA NASHVILLE (89.3)	9	TERRI CLARK Dirty Girl BNA (79.9)	30	VINCE GILL WITH SHERYL CROW What You Give Away MCA NASHVILLE (90.1)	47
MONTGOMERY GENTRY Lucky Man COLUMBIA (94.7)	10	TRACE ADKINS I Wanna Feel Something CAPITOL NASHVILLE (85.2)	31	CHRIS YOUNG You're Gonna Love Me RCA (82.2)	49
BLAKE SHELTON Don't Make Me WARNER BROS. (87.7)	13	CLAY WALKER Fall ASYLUM-CURB (90.3)	32		

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BETWEEN THE BULLETS wjessen@billboard.com

McGRAW, HILL MAKE CHART A FAMILY AFFAIR

Tim McGraw struck a nerve with a previously unheard war theme titled "If You're Reading This" at the May 15 Academy of Country Music Awards, which takes the Hot Shot Debut on Hot Country Songs at No. 35 (3.3 million impressions). Programmers at 50 monitored stations scrambled to get the TV audio of that moving performance on the air, and sources at Curb say that a studio version of the song is not yet available. Label sources say their focus remains on McGraw's duet with



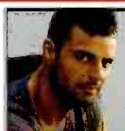
Faith Hill, "I Need You," which achieves Airpower (21-17) with 14.9 million impressions in its eighth chart week. Hill also premiered a new solo single on the ACM show, which arrived at radio during the tracking week. "Lost" opens at No. 48 with spins detected at 45 monitored stations (1.1 million impressions). The new song will be included on a forthcoming greatest-hits package that has not yet been assigned a street date.

—Wade Jensen

JUN 2 2007 **LATIN Billboard**

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	PEAK POSITION	THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	PEAK POSITION
1	1	1	4	#1 GREATEST GAINER DIMELO S. GARRETTO, K. D. E. IGLESIAS, C. PUAJAC (S. GARRETTO, K. D. E. IGLESIAS, L. GOMEZ ESCOLAR)	Enrique Iglesias	1	26	17	15	1	MANDA UNA SENAL F. OLVERA, A. GONZALEZ (F. OLVERA)	Mana	1
2	2	2	6	IMPACTO S. STORCH (R. AYALA)	Daddy Yankee Featuring Fergie EL CARTEL / INTERSCOPE	2	27	25	31	1	DON'T MATTER A. THIAM (A. THIAM, A. LAWSON)	Akon	21
3	3	12	12	SI NOS QUEDARA POCO TIEMPO J. GENTILE (Y. HENRIQUEZ, R. ESPARZA-RUIZ)	Chayanne SONY BMG NORTE	1	28	28	4	1	NENA C. JEAN, M. BOSE (M. BOSE, E. ALDRIGHETTI, V. LEROVANTE)	Miguel Bose Featuring Paulina Rubio	2E
4	6	4	30	BENDITA TU LUZ F. OLVERA, A. GONZALEZ (F. OLVERA, S. VALLIN)	Mana WARNER LATINA	1	29	24	17	10	QUE HICISTE M. ANTHONY, J. REYES (J. JEYES, J. ROMERO, M. ANTHONY)	Jennifer Lopez	1
5	5	10	18	IGUAL QUE AYER LOS MAGNIFICOS (K. VASQUEZ, J. NIEVES, R. PINA)	R.K.M. & Ken-Y PINA / UNIVERSAL LATINO	3	30	38	39	2	ME DUELE AMARTE K. CIBRIAN (T. LENNOX, E. CRUZ, SANCHEZ)	Reik	30
6	4	5	26	SOLA H. DELGADO (G. C. PADILLA, H. L. DELGADO)	Hector "El Father" VI / MACHETE	1	31	33	33	7	ES COSA DE EL L. E. PAVAN (C. D. SERRANO)	Graciela Beltran	6
7	12	6	11	ERES PARA MI J. VENEGAS, C. LOPEZ (J. VENEGAS, A. TIJOUX)	Julietta Venegas SONY BMG NORTE	5	32	35	23	1	BEAUTIFUL LIAR/BELLO EMBUSTERO STARGATE, B. KNOWLES, S. MEBARK, R. (B. KNOWLES, M. S. ERKIN, S. T. HERMANSEN, A. GHOST, DENCH)	Beyonce & Shakira	10
8	11	13	8	MIL HERIDAS A. MACIAS (E. PAZ)	Cuisillos MUSART / BALBOA	8	33	34	16	1E	QUE LLOREN M. PESANTE (M. PESANTE)	Ivy Queen	10A
9	7	9	9	DAME UN BESO R. MUNOZ, R. MARTINEZ (VALENTINO)	Intocable EMI TELEVISION	7	34	32	26	8	NO TE PIDO FLORES A. MUÑERA, J. GAVIRIA (J. GAVIRIA)	Fanny Lu	16
10	8	8	28	PEGAO WISIN & YANDEL, NESTY (J. L. MOREIRA, L. VEGUILLA)	Wisin & Yandel Featuring Los Vaqueros WY / MACHETE	6	35	HOT SHOT DEBUT	1	1	NO TE VEO NOT LISTED (NOT LISTED)	Casa De Leones	35
11	22	19	19	PEGATE T. TORRES (R. MARTIN, R. TAVARE, T. TORRES)	Ricky Martin SONY BMG NORTE	11	36	30	44	7	COMO TE VA MI AMOR LOS HOROSCOPOS DE DURANGO (H. ZUNIGA)	Los Horoscopos De Durango	28
12	15	21	5	THE WAY SHE MOVES A. THIAM (F. DRIE, A. THIAM)	Zion Featuring Akon CMG / UNIVERSAL MOTOWN	12	37	43	38	4	AYUDAME C. LOPEZ (C. SOROKIN, P. RUBIO)	Paulina Rubio	37
13	13	20	12	DETALLES LOS TIGRES DEL NORTE (N. HERNANDEZ)	Los Tigres Del Norte FONOVISA	4	38	RE-ENTRY	3	3	QUIZAS URBA (T. FELICIANO)	Tony Dize	38
14	15	22	7	TODO CAMBIO M. DOMM, T. WASS (M. DOMM, J. L. ORTEGA)	Camila SONY BMG NORTE	14	39	31	27	7	ME DUELE ESCUCAR TU NOMBRE J. L. TERRAZAS (A. PIERAGOSTINO, E. CORTAZAR, J. L. TERRAZAS)	Grupo Montez De Durango	27
15	10	4	4	TORRE DE BABEL K. SANTANDER, D. BETANCOURT (K. SANTANDER)	David Bisbal VALE / UNIVERSAL LATINO	10	40	41	32	1E	LA LLAVE DE MI CORAZON J. L. GUERRA (J. L. GUERRA)	Juan Luis Guerra Y 440	1
16	9	7	34	TU RECUERDO T. TORRES (T. TORRES)	Ricky Martin Featuring La Mari De Chambao Y Tommy Torres SONY BMG NORTE	1	41	45	-	2	BASTA YA NOT LISTED (NOT LISTED)	Conjunto Primavera	4
17	26	3	3	LLORARAS LOS MAGNIFICOS (K. VASQUEZ, J. NIEVES)	R.K.M. & Ken-Y UNIVERSAL LATINO	17	42	37	30	1E	UN IDIOTA COMO YO O. I. TREVINO, O. LOPEZ JR. (M. A. PEREZ, R. TFEVIZO)	Duelo	8
18	21	14	17	CADA VEZ QUE PIENSO EN TI A. RAMIREZ CORRAL (E. RODARTE)	Los Creadores Del Pasito Duraguense De Alfredo Ramirez DISA / EDIMONSA	3	43	50	-	2	POR AMARTE ASI O. UREINA JR., R. URBINA, R. AVITIA (E. REYES, A. MONTALBAN)	Alacranes Musical	43
19	23	16	16	MI CORAZONCITO A. SANTOS, L. SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	19	44	39	40	13	LA OTRA V. DOTEI (V. DOTEI, J. C. CAMPOS)	Ilegales Featuring Monchy Y Alexandra	17
20	18	18	17	Y SI VOLVIERA A NACER NOT LISTED (PSOSA)	Alegres De La Sierra EDIMAL / VIVA	18	45	36	-	2	DE TI EXCLUSIVO NOT LISTED (NOT LISTED)	La Arrolladora Banda El Limon	36
21	16	25	12	SIENTE EL BOOM DEXTER, DJ GIANN (TITO EL BAMBINO, R. ORTIZ, DE LA GHETTO, J. WELLS, DJ GIANN)	Tito "El Bambino" Featuring Randy EMI TELEVISION	16	46	RE-ENTRY	13	13	COMO ENTENDER S. KRYS, J. PENA (J. PENA, D. BERMUDEZ)	Jennifer Pena	23
22	14	12	19	ESE J. GUILLEN (G. GLESS)	Conjunto Primavera FONOVISA	1	47	49	47	5	HOY TENGO GANAS DE TI A. POSSE (M. GALLARDO)	Ricardo Montaner	23
23	20	36	4	QUE ME DES TU CARINO J. L. GUERRA (J. L. GUERRA)	Juan Luis Guerra Y 440 EMI TELEVISION	20	48	RE-ENTRY	3	3	INVISIBLE C. GABRAL "JUNIOR" (E. PAZ)	Palomo	42
24	27	28	5	OJALA M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis FONOVISA	20	49	46	50	12	Y AQUI ESTOY K. PAZ DE LA SIERRA (A. GABRIEL)	K-Paz De La Sierra Duet With Ana Gabriel	31
25	29	29	11	ESO Y MAS J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART / BALBOA	25	50	NEW	1	1	DALE PA' TRA (BACK IT UP) NAPOLES (N. HOWELL, A. PHILLIPS, E. GRULLON)	Notch	50



Puerto Rican star reverses trajectory and zooms 22-11 with a 15% audience gain as the song enjoys heavy airplay in California and Texas markets.



One year after the release of its album "Todo Cambio," Camila proves staying power by inching toward the top 10 with the title track.

Tony Dize earns the largest audience percentage gain at No. 38, as his "Quizas" re-enters at song's new peak position.

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION	THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
1	43	42	34	#1 GREATEST GAINER LARRY TUNES & TAINY Mas Flow: Los Benjamins MAS FLOW 230013/MACHETE (15.98) +	Los Benjamins	1	1	26	NEW	1	1	PATRULLA 81 DISA 72104 (11.98)	En Concierto	26	26
2	1	1	7	VICENTE FERNANDEZ Historia De Un Idolito DISCOS 605 07405/SONY BMG NORTE (16.98)	Vicente Fernandez	1	1	27	23	32	12	TITO NIEVES Canciones Clasicas De Marco Antonio Solis LA CALLE 33022/UG (13.98)	Tito Nieves	23	23
3	HOT SHOT DEBUT	1	1	MARCO ANTONIO SOLIS La Mejor... Coleccion FONOVISA 353133/UG (10.98)	Marco Antonio Solis	3	3	28	29	80	80	WISIN & YANDEL MACHETE 53140 (15.98) +	Pa'l Mundo	1	1
4	2	2	8	JENNIFER LOPEZ Como Ama Una Mujer EPIC 78149/SONY BMG NORTE (18.98)	Jennifer Lopez	1	1	29	24	15	8	LOS TIGRES DEL NORTE FONOVISA 353044/UG (12.98)	Detalles Y Emociones	2	2
5	6	22	2	AVENTURA K.O.B.: Live PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/DVD) +	Aventura	2	2	30	18	21	12	MARCO ANTONIO SOLIS La Historia Continua... Parte II FONOVISA 353065/UG (12.98) +	La Historia Continua... Parte II	1	1
6	5	3	4	CALLE 13 Residente O Visitante SONY BMG NORTE 03170 (16.98)	Calle 13	1	1	31	17	44	21	RICKY MARTIN Ricky Martin MTV Unplugged SONY BMG NORTE 00909 (16.98) +	Ricky Martin	1	1
7	4	5	5	R.K.M. & KEN-Y Commemorative Edition PINA 008481/UNIVERSAL LATINO (15.98 CD/DVD) +	R.K.M. & Ken-Y	5	5	32	26	18	8	BETO QUINTANILLA Tragedias Feales De La Vida UNIVISION 311148/UG (12.98) +	Beto Quintanilla	10	10
8	7	39	2	MANA Amar Es Combatir WARNER LATINA 63661 (18.98) +	Mana	2	2	33	32	24	28	VARIOUS ARTISTS WY Records Presents: Los Vaqueros WY 00810/MACHETE (13.98) +	Los Vaqueros	2	2
9	3	10	6	CHAYANNE Mi Tiempo SONY BMG NORTE 06119 (16.98)	Chayanne	6	6	34	36	40	35	MONCHY & ALEXANDRA J & N 5119 /SONY BMG NORTE (13.98)	Exitos	2	2
10	9	7	8	IVY QUEEN Sentimiento UNIVISION 311140/UG (13.98)	Ivy Queen	8	8	35	37	25	5	CUIS LLOS MUSART 3829/BALBOA (12.98)	Mil Heridas	2	2
11	6	12	9	JUAN LUIS GUERRA Y 440 La Llave De Mi Corazon EMI TELEVISION 88392 (14.98)	Juan Luis Guerra Y 440	9	9	36	34	62	15	RICARDO MONTANER Las Mejores Canciones Del Mundo EMI TELEVISION 84417 (15.98)	Las Mejores Canciones Del Mundo	23	23
12	12	17	32	VALENTIN ELIZALDE Vencedor UNIVERSAL LATINO 006611 (9.98) +	Valentin Elizalde	32	32	37	31	33	33	ALACRANES MUSICAL Linea De Oro DISA 722294 (5.98)	Linea De Oro	33	33
13	16	7	7	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS Greatest Hits Album Versions EMI TELEVISION 90331 (13.98)	A.B. Quintanilla III Presents Kumbia Kings	7	7	38	28	26	37	JULIETA VENEGAS SONY BMG NORTE 83425 (14.98) +	Limon Y Sal	8	8
14	19	13	14	LOS CREADORES DEL PASITO DURAGUENSE DE ALFREDO RAMIREZ Fiebla, Fiebla Mis Creaciones DISA 720982 (11.98)	Los Creadores Del Pasito Duraguense De Alfredo Ramirez	14	14	39	28	26	37	MARCO ANTONIO SOLIS La Historia Continua... Parte I FONOVISA 351644/UG (13.98) +	La Historia Continua... Parte I	2	2
15	10	9	9	MIGUEL BOSE Papito WARNER LATINA 699903 (18.98)	Miguel Bose	9	9	40	38	29	15	LOS CAMINANTES La Historia... Lo Mas Chulo, Chulo, Chulo SONY BMG NORTE 05302 (12.98) +	La Historia... Lo Mas Chulo, Chulo, Chulo	2	2
16	13	-	2	LOS TUCANES DE TIJUANA La Mejor... Coleccion De Comidos UNIVISION 311157/UG (10.98)	Los Tucanes De Tijuana	13	13	41	31	30	16	VALENTIN ELIZALDE Lobo Domesticado UNIVERSAL LATINO 008478 (11.98)	Lobo Domesticado	2	2
17	21	16	53	DON OMAR King Of Kings VI 006662/MACHETE (15.98)	Don Omar	53	53	42	70	-	15	PAGE SETTER LOS HUMILDES VS. LA MIGRA Los Humildes Vs. La Migra DISA 722294 (5.98)	Los Humildes Vs. La Migra	42	42
18	14	8	8	GRUPO BRYNDIS Solo Pienso En Ti DISA 721017 (10.98) +	Grupo Bryndis	8	8	43	39	31	8	VARIOUS ARTISTS Don Omar Presenta: El Pentagono VI 006671/MACHETE (14.98)	Don Omar Presenta: El Pentagono	7	7
19	NEW	1	1	JAE-P/KINTO SOL Encuentros Musicales UNIVISION 311157/UG (12.98)	Jae-P/Kinto Sol	19	19	44	47	41	9	LOS TERRIBLES DEL NORTE 30 Corridos: Historias Nortenas FREDDIE 19-9 (9.28)	30 Corridos: Historias Nortenas	26	26
20	22	19	22	XTREME Haciendo Historia LA CALLE 340011/UG (13.98)	Xtreme	22	22	45	63	70	3	CAMILA SONY BMG NORTE 78272 (14.98)	Todo Cambio	45	45
21	25	22	12	LOS CUATES DE SINALOA Puro Sierreno Bravo SONY BMG NORTE 04734 (11.98)	Los Cuates De Sinaloa	12	12	46	41	46	37	LA 5A ESTACION El Mundo Se Equivoca SONY BMG NORTE 80713 (15.98) +	El Mundo Se Equivoca	13	13
22	15	-	2	ROBERTO CARLOS Grandes Exitos DISCOS 605 08204/SONY BMG NORTE (14.98)	Roberto Carlos	15	15	47	42	38	28	ANA GABR EL La Reina Canta A Mexico SONY BMG NORTE 01721 (15.98)	La Reina Canta A Mexico	9	9
23	20	4	7	JENNI RIVERA Mi Vida Loca FONOVISA 353001/UG (12.98)	Jenni Rivera	2	2	48	51	58	3	LOS TEMERARIOS Linea De Oro DISA 72229 (5.98)	Linea De Oro	48	48
24	27	20	9	BRONCO / LOS BUKIS / LOS TEMERARIOS B.B.T. 2 FONOVISA 353103/UG (10.98)	Bronco / Los Bukis / Los Temerarios	10	10	49	48	36	38	BRONCO / LOS BUKIS / LOS TEMERARIOS BB FONOVISA 352774/UG (10.98)	BB	7	7
25	11	35	4	BANDA GUASAVENA Dedicado A Ti STARMEX 008840/UNIVERSAL LATINO (11.98)	Banda Guasavena	11	11	50	30	57	61	ANDREA BOCELLI Amor SUGARMEN MUSIC 006144/UNIVERSAL LATINO (18.98)	Amor	2	2
51	61	47	8	VARIOUS ARTISTS 30 Corridos: Muy Perrones FONOVISA 353170/UG (10.98)	Various Artists	24	24	52	53	44	6	SPANISH HARLEM ORCHESTRA United We Swing SIX DEGREES 1134 (16.98)	United We Swing	52	52
52	NEW	1	1	CONJUNTO ATARDECER Las #1 De Los No. 1 Del Pasito Duraguense MUSIMEX 008785/UNIVERSAL LATINO (13.98)	Conjunto Atardecer	17	17	53	53	44	6	GRACIELA BELTRAN Promesas No UNIVISION 311043/UG (12.98)	Promesas No	24	24
54	40	28	8	YURIDIA Habla El Corazon SONY BMG NORTE 02496 (14.98)	Yuridia	14	14	55	45	24	24	R.K.M. & KEN-Y Masterpiece: Nuestra Obra Maestra PINA 270183/UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra	2	2
56	55	39	66	ALACRANES MUSICAL La Mejor... Coleccion UNIVISION 311123/UG (10.98)	Alacranes Musical	16	16	57	57	55	11	DIANA REYES Te Voy A Mostrar UNIVERSAL LATINO 008411 (12.98)	Te Voy A Mostrar	5	5
58	59	50	16	KINTO SOL Los Hijos Del Maiz UNIVISION 311033/UG (12.98)	Kinto Sol	30	30	59	58	51	14	REYLI SONY BMG NORTE 06846 (14.98)	Fe	29	29
60	44	45	5	REYLI Fe SONY BMG NORTE 06846 (14.98)	Reyli	29	29	61	53	54	30	LOS HOROSCOPOS DE DURANGO Desatados DISA 720955 (11.98) +	Desatados	24	24
62	74	6	20	EL CHAPO DE SINALOA La Noche Perfecta DISA 720802 (10.98)	El Chapo De Sinaloa	20	20	63	67	61	32	DADDY YANKEE Barrio Fino: En Directo EL CARTEL 007035/INTERSCOPE (12.98) +	Barrio Fino: En Directo	1	1
64	67	61	32	RAMON AYALA Y SUS BRAVOS DEL NORTE 30 Corridos: Historias Nortenas FREDDIE 1960 (14.98)	Ramon Ayala Y Sus Bravos Del Norte	16	16	65	49	31	26	RBD Celestial EMI TELEVISION 75852/VIRGIN (13.98)	Celestial	49	49
67	RE-ENTRY	22	22	ALACRANES MUSICAL Linea De Oro UNIVISION 311023/UG (5.98)	Alacranes Musical	33	33	66	64	49	3	ALEXANDRE PIRES Exitos...Solo Para Usted DISCOS 605 08598/SONY BMG NORTE (18.98) +	Exitos...Solo Para Usted	49	49
68	50	48	4	VALENTIN ELIZALDE El Idolito Y Sus Canciones UNIVISION 311162/UG (11.98)	Valentin Elizalde	33	33	69	65	53	26	VARIOUS ARTISTS NOW Latino 2 SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL 008068/UNIVERSAL LATINO (16.98)	NOW Latino 2	2	2
70	RE-ENTRY	32	32	LOS BUKIS 30 Recuerdos FONOVISA 352638/UG (11.98)</											

LATIN

LATIN AIRPLAY		
POP		
THIS WEEK	LAST WEEK	TITLE
1	1	SI NOS QUEDARA POCO TIEMPO CHAYANNE (SONY BMG NORTE)
2	2	DIMELO ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
3	3	TODO CAMBIO CAMILA (SONY BMG NORTE)
4	4	BENDITA TU LUZ MIANA (WARNER LATINA)
5	6	ERES PARA MI JULIETA VENEGAS (SONY BMG NORTE)
6	8	NENA MIGUEL BOSE FEATURING PAULINA RUBIO (WARNER LATINA)
7	7	ME MUERO LA 5A ESTACION (SONY BMG NORTE)
8	5	TU RECUERDO RICKY MARTIN FEAT. LA MAR DE CHAMBAO Y TOMMY TORRES (SONY BMG NORTE)
9	13	ME DUELE AMARTE REIK (SONY BMG NORTE)
10	9	QUE ME DES TU CARINO JUAN LUIS GUERRA Y 440 (EMI TELEVISION)
11	15	AYUDAME PAULINA RUBIO (UNIVERSAL LATINO)
12	17	PEGATE RICKY MARTIN (SONY BMG NORTE)
13	22	BEAUTIFUL LIAR/BELLO EMBUSTERO BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA/SONY BMG NORTE)
14	14	SI TU NO ESTAS SIN BANDERA (SONY BMG NORTE)
15	34	COMO ENTENDER JENNIFER PENA (UNIVISION)

RHYTHM		
THIS WEEK	LAST WEEK	TITLE
1	1	IMPACTO DADDY YANKEE FEATURING FERGIE (EL CARTEL/INTERSCOPE)
2	2	IGUAL QUE AYER R.K.M. & KEN-Y (PINA/UNIVERSAL LATINO)
3	3	SOLA HECTOR "EL FATHER" (V/MACHETE)
4	4	SIENTE EL BOMBO TITO "EL BAMBINO" FEATURING RANDY (EMI TELEVISION)
5	6	THE WAY SHE MOVES ZION FEATURING AKON (CMG/UNIVERSAL MOTOWN)
6	5	PEGAO WISIN & YANDEL FEATURING LOS VAQUEROS (WY/MACHETE)
7	12	LLORARAS R.K.M. & KEN-Y (UNIVERSAL LATINO)
8	7	DON'T MATTER AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
9	9	QUE LLOREN IVY QUEEN (UNIVISION)
10	19	NO TE VEO CASA DE LEONES (WARNER LATINA)
11	10	DIMELO ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
12	25	QUIZAS TONY DIZE (WY/MACHETE)
13	11	LOS INFIELES AVENTURA (PREMIUM LATIN)
14	22	LEAN LIKE A CHOLO DOWN A.K.A. KILO (SILENT GIANT/MACHETE)
15	18	MI CORAZONCITO AVENTURA (PREMIUM LATIN)

REGIONAL MEXICAN		
THIS WEEK	LAST WEEK	TITLE
1	2	MIL HERIDAS CUISILLOS (MUSART/BALBOA)
2	1	DAME UN BESO INFOCABLE (EMI TELEVISION)
3	3	DETALLES LOS TIGRES DEL NORTE (FONOVISIA)
4	5	CADA VEZ QUE PIENSO EN TI LOS CREADORES DEL PASADO DURAGUENSE DE ALFREDO HERNANDEZ (DISA/EDIMONSA)
5	4	Y SI VOLVIERA A NACER ALEGRES DE LA SIERRA (EDIMAL/VIVA)
6	7	DIME QUIEN ES LOS RIELEROS DEL NORTE (FONOVISIA)
7	6	ESE CONJUNTO PRIMAVERA (FONOVISIA)
8	10	ES COSA DE EL GRACIELA BELTRAN (UNIVISION)
9	13	LA NOCHE PERFECTA EL CHAPO DE SINALOA (DISA)
10	8	COMO TE VA MI AMOR LOS HOROSCOPOS DE DURANGO (DISA)
11	9	ME DUELE ESCUCHAR TU NOMBRE GRUPO MONTEZ DE DURANGO (DISA)
12	16	BASTA YA CONJUNTO PRIMAVERA (FONOVISIA)
13	12	UN IDIOTA COMO YO DUELO (UNIVISION)
14	17	POR AMARTE ASI ALACRANES MUSICAL (UNIVISION)
15	11	DE TI EXCLUSIVO LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)

LATIN ALBUMS		
POP		
THIS WEEK	LAST WEEK	TITLE
1	1	MARCO ANTONIO SOLIS LA MEJOR... COLECCION (FONOVISIA/UG)
2	1	JENNIFER LOPEZ COMO ANA UNA MUJER (EPIC/SONY BMG NORTE)
3	3	MANA AMAR ES COMBATIR (WARNER LATINA)
4	2	CHAYANNE MI TIEMPO (SONY BMG NORTE)
5	6	A.B. QUINTANILLA III PRESENTS FUMBIA KINGS GREATEST HITS ALBUM VERSIONS (EMI TELEVISION)
6	4	MIGUEL BOSE PAPITO (WARNER LATINA)
7	5	ROBERTO CARLOS GRANDES EXITOS (DISCOS 605/SONY BMG NORTE)
8	8	MARCO ANTONIO SOLIS LA HISTORIA CONTINUA... PARTE III (FONOVISIA/UG)
9	7	RICKY MARTIN RICKY MARTIN: MTV UNPLUGGED (SONY BMG NORTE)
10	12	RICARDO MONTANER LAS MEJORES CANCIONES DEL MUNDO (EMI TELEVISION)
11	11	JULIETA VENEGAS LIMON Y SAL (SONY BMG NORTE)
12	9	MARCO ANTONIO SOLIS LA HISTORIA CONTINUA... PARTE II (FONOVISIA/UG)
13	19	CAMILA TODO CAMBIO (SONY BMG NORTE)
14	13	LA 5A ESTACION EL MUNDO SE EQUIVOCA (SONY BMG NORTE)
15	11	ANDREA BOCELLI AMOR (SUGAR/VENEMUSIC/UNIVERSAL LATINO)

RHYTHM		
THIS WEEK	LAST WEEK	TITLE
1	8	LUNY TUNES & TAINY MAS FLOW: LOS BENJAMINS (MAS FLOW/MACHETE)
2	2	CALLE 13 RESIDENTE O VISITANTE (SONY BMG NORTE)
3	1	R.K.M. & KEN-Y COMMEMORATIVE EDITION (PINA/UNIVERSAL LATINO)
4	3	IVY QUEEN SENTIMIENTO (UNIVISION/UG)
5	4	DON OMAR KING OF KINGS (V/MACHETE)
6	6	JAE-P/KINTO SOL ENCIENTROS MUSICALES (UNIVISION/UG)
7	5	WISIN & YANDEL PA'L MUNDO (MACHETE)
8	6	VARIOUS ARTISTS WY RECORDS PRESENTS: LOS VAQUEROS (WY/MACHETE)
9	9	VARIOUS ARTISTS DON OMAR PRESENTA: EL PENTAGONO (V/MACHETE)
10	9	R.K.M. & KEN-Y MASTERPIECE: NUESTRA OBRA MAESTRA (PINA/UNIVERSAL LATINO)
11	11	KINTO SOL LOS HIJOS DEL MAIZ (UNIVISION/UG)
12	12	DADDY YANKEE BARRIO FINO: EN DIRECTO (EL CARTEL/INTERSCOPE)
13	10	HECTOR "EL FATHER" THE BAD BOY (V/MACHETE)
14	13	CALLE 13 CALLE 13 (WHITE LION/SONY BMG NORTE)
15	14	R.K.M. & KEN-Y MASTERPIECE: SOLD OUT (PINA/PR/UNIVERSAL LATINO)

REGIONAL MEXICAN		
THIS WEEK	LAST WEEK	TITLE
1	1	VICENTE FERNANDEZ HISTORIA DE UN IDOLO (DISCOS 605/SONY BMG NORTE)
2	3	VALENTIN ELIZALDE VENCEDOR (UNIVERSAL LATINO)
3	6	LOS CREADORES DEL PASADO DURAGUENSE DE ALFREDO HERNANDEZ RECIO, RECIO MIS CREADORES (DISA)
4	4	LOS TUCANES DE TIJUANA LA MEJOR... COLECCION DE CORRIDOS (UNIVISION/LG)
5	5	GRUPO BRYNDIS SOLO PIENSO EN TI (DISA)
6	9	LOS CUATES DE SINALOA PUPO SIERRENO BRAVO (SONY BMG NORTE)
7	7	JENNI RIVERA MI VIDA LACA (FONOVISIA/UG)
8	11	BRONCO / LOS BUKIS / LOS TEMERARIOS E.B.T. 2 (FONOVISIA/UG)
9	2	BANDA GUASAVENA CED CADO A TI (STARME/UNIVERSAL LATINO)
10	10	PATRULLA 81 EN CONCIERTO (DISA)
11	8	LOS TIGRES DEL NORTE DETALLES Y EMOCIONES (FONOVISIA/UG)
12	10	BETO QUINTANILLA TRAGEDIAS REALES DE LA VIDA (UNIVISION/UG)
13	14	CUISILLOS MIL HERIDAS (MUSART/BALBOA)
14	13	ALACRANES MUSICAL LINEA DE ORO (DISA)
15	15	LOS CAMINANTES LA HISTORIA... LO MAS CHILO, CHULO, CHULO (SONY BMG NORTE)

Billboard DANCE

JUN 2 2007

HOT DANCE CLUB PLAY			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	3	9	#1 GLAMOROUS FERGIE FEAT. LUOACRIS WILLIAMS/A&M/INTERSCOPE
2	4	10	CHANGE KIMBERLEY LOCKE CURB PROMO
3	5	7	I WANT YOUR LOVE JODY WATLEY AVI/TONE PROMO/PEACE BISQUIT
4	7	9	YOU'RE THE ONE ONO MINORAIN PROMO/ASTRALWERKS
5	2	7	BEAUTIFUL LIAR BEYONCE & SHAKIRA MUSIC WORLD PROMO/COLUMBIA
6	10	4	QUE HICISTE JENNIFER LOPEZ EPIC/SONY BMG NORTE PROMO
7	1	10	READ MY MIND THE KILLERS ISLAND PROMO/DJMG
8	9	8	HE'S ALIVE A GIRL CALLED JANE ISLAND PROMO/DJMG
9	6	10	PEGATE RICKY MARTIN SONY BMG NORTE PROMO
10	12	3	I COULD FALL IN LOVE WITH YOU ERASURE MUTE 9354
11	13	4	4 IN THE MORNING GWEN STEFANI INTERSCOPE PROMO
12	13	7	ICE BOX OMARION T.U.G. PROMO/COLUMBIA
13	5	7	FOREVER ALYSON PM MEDIA PROMO
14	3	10	WITH LOVE HILARY DUFF HOLLYWOOD PROMO
15	10	3	ALL AROUND THE WORLD LIONEL RICHIE ISLAND PROMO/DJMG
16	11	6	MAKE IT HAPPEN MAYA AZUCENA KULT PROMO
17	22	3	ALL GOOD THINGS (COME TO AN END) NELLY FURTADO MOSLEY/GEFFEN
18	16	12	GIMME GIMME (DISCO SHIMMY) FRANKIE KNUCKLES NOICE! PROMO
19	23	1	ALIVE TIM REX EXPERIMENT FEAT. GRAZIELLA REXHOUSE PROMO
20	14	11	SPOTLIGHT AMADRA & CARRILLO FEAT. GEORGIA NICOLE WOODHOOD PROMO/PROMO
21	25	5	CANDYMAN CHRISTINA AGUILERA RCA PROMO/RMG
22	26	2	POWER RAPTURE 2007 JIG MADE PROMO
23	19	9	CAN'T KEEP IT A SECRET JACINTA CHUNKY PROMO/MUSIC PLANT
24	17	5	DARK TERRITORY JUNKIE XL NETTWERK PROMO
25	27	4	BEAUTIFUL DAY MATT DAREY TWISTED PROMO/KOCH

TOP ELECTRONIC ALBUMS			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	1	2	#1 BJORK VOLTA ELEKTRA ATLANTIC 135888/AG
2	NEW	1	JOHNNY VICIOUS THIRVENIX PRESENTS: DANCE ANTHEMS THIRVEDANCE 90757/THIRVE
3	2	6	TIESTO ELEMENTS OF LIFE MAGIC MUZIK 1515/ULTRA
4	3	55	GNARLS BARKLEY ST. ELSEWHERE DOWNTOWN 700037/ATLANTIC
5	4	9	LCD SOUNDSYSTEM SOUND OF SILVER DFA 85114/CAPITOL
6	5	81	IMOGEN HEAP SPEAK FOR YOURSELF RCA VICTOR 72512
7	7	104	GORILLAZ DEMON DAYS PARLOPHONE 73838*/VIRGIN
8	9	27	DEPECHE MODE THE BEST OF DEPECHE MODE VOLUME 1 SPECIAL EDITION 44308/WARNER BROS.
9	6	28	THE COUNTDOWN SINGERS FOREVER DISCO MADACY SPECIAL PRODUCTS 52379/MADACY
10	11	11	AIR POCKET SYMPHONY AIRCROLOGY 83781*/ASTRALWERKS
11	11	7	THE RIDDLER & TREVOR SIMPSON ULTRA DANCE 08 ULTRA 1485
12	13	2	DAN DEACON SPIDERMAN OF THE RINGS CARPARK 37
13	12	60	MADONNA CONFESIONS ON A DANCE FLOOR WARNER BROS. 49460*
14	10	2	NEWSBOYS 30: REMIXED INPOP 71394
15	14	11	!! (CHK CHK CHK) 41TH TAKES WARP 154*
16	14	17	THE GOOD, THE BAD & THE QUEEN THE GOOD, THE BAD & THE QUEEN PARLOPHONE 73067/VIRGIN
17	15	4	DNTEL DUMB LUCK SUB POP 725*
18	17	65	CASCADA EVERYTIME WE TOUCH ROBBINS 75064
19	16	6	VARIOUS ARTISTS FOREVER FRESTYLE RAZOR & THE 89147
20	20	8	DJ SKRIBBLE / VIC LATINO THIRVENIX03 THIRVEDANCE 90757/THIRVE
21	21	24	SCISSOR SISTERS TA-DAH UNIVERSAL MOTOWN 007499*/UN/RG
22	RE-ENTRY	1	ENIGMA APOSTERIORI VIRGIN 69994
23	RE-ENTRY	1	LAFT PUNK YESIQUE VOL. 1: 1993-2005 VIRGIN 58405
24	RE-ENTRY	1	MARK FARINA HOUSE OF OM DM 251
25	22	7	JOHNNY VICIOUS THIRVENIX PRESENTS: ELECTRO THIRVEDANCE 90757/THIRVE

HOT DANCE AIRPLAY			
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE
1	2	0	#1 WITH LOVE HILARY DUFF HOLLYWOOD
2	1	2	CRY FOR YOU SEPTEMBER ROBBINS
3	3	1	READ MY MIND THE KILLERS ISLAND/DJMG
4	4	1	THE WORLD IS MINE DAVID GUETTA VIRGIN
5	5	12	I CAN'T TAKE IT LOLA SOBE
6	8	1	REHAB AMY WINEHOUSE UNIVERSAL REPUBLIC
7	10	6	PUT 'EM UP EDUN ROBBINS
8	11	12	THE CREEPS CAMILLE JONES SILVER LABEL/TOMMY BOY
9	NEW	1	UMBRELLA RIHANNA FEATURING JAY-Z SRP/DEF JAM/ DJMG
10	6	15	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN
11	7	11	BY MY SIDE FLANDERS ULTRA
12	18	3	SORRY KASKADE ULTRA
13	3	5	MAKES ME WONDER MAROONS A&M/OCTONE/INTERSCOPE
14	12	2E	U + UR HAND PINK LAFACE/ZOMBA
15	13	7	IN THE DARK TIESTO MAGIC MUZIK/ULTRA
16	9	16	WHAT GOES AROUND...COMES AROUND JUSTIN TIMBERLAKE JIVE/ZOMBA
17	15	1	CHANGES CHRIS LAKE FEATURING LAURA V ROBBINS
18	15	6	S.O.S. STONEBRIDGE STONEY BOY
19	17	3	BEAUTIFUL DAY MATT DAREY DAREY PRODUCTS/TWISTED/EOCH
20	14	3	BEAUTIFUL LIAR BEYONCE & SHAKIRA MUSIC WORLD/COLUMBIA
21	22	18	IRREPLACEABLE BEYONCE COLUMBIA
22	NEW	1	ALL OF YOUR LOVE HELLOGOBBY DRIVE-THRU/SANCTUARY
23	19	2	SOUNDZ OF FREEDOM BOB SINCLAR YELLOW
24	25	2	FEEL TOGETHER EEN MACKLIN FEATURING TIGER LILY NERVOUS
25	24	4	GLAMOROUS FERGIE FEAT. LUOACRIS WILLIAMS/A&M/INTERSCOPE

HITS OF THE WORLD

JUN
2
2007

JAPAN		SINGLES	
(SOUNDSCAN JAPAN) MAY 22, 2007			
THIS WEEK	LAST WEEK	1	NEW
		ASHITA HARERU KANA (FIRST LTD VERSION) KEISUKE KUWATA VICTOR	
2	NEW	SUMMER TIME LOVE (CD+DVD) EXILE AVEX TRAX	
3	NEW	KISS KAERI-MICHI NO LOVE SONG (+ DVD) TEGOMASU JOHNNY'S ENTERTAINMENT	
4	NEW	KISS KAERI-MICHI NO LOVE SONG TEGOMASU JOHNNY'S ENTERTAINMENT	
5	NEW	HOWLING ABINGDON BOYS SCHOOL EPIC	
6	1	EIEN NO TSUBASA B'Z VERMILION RECORDS	
7	NEW	SUMMER TIME LOVE EXILE AVEX TRAX	
8	4	SHIORI AQUA TIMEZ EPIC	
9	6	SEN NO KAZE NI NATTE MASASHI AKIKAWA TEICHIKU	
10	NEW	KUCHIBIRU KARA ROMANCHIKA THAT'S RIGHT.A AAA AVEX TRAX	

FRANCE		SINGLES	
(SNEP/IFOP/TITE-LIVE) MAY 22, 2007			
THIS WEEK	LAST WEEK	1	NEW
		ON S'ATTACHE CHRISTOPHE MAE WARNER	
2	2	GIRLFRIEND AVRIL LAVIGNE RCA	
3	1	BEAUTIFUL LIAR BEYONCE & SHAKIRA WORLD MUSIC/COLUMBIA	
4	3	BALANCE-TOI TONY PARKER MUSIC ONE	
5	13	MON MEGAMIX A MOI BEBE LILLY HEBIAN	
6	NEW	UBERS ENDE DER WELT - READY SET GO TOKIO HOTEL ISLAND	
7	4	RIEN QUE DU BONHEUR CHARLOTTE AUX FRAISES M6 INTERACTIONS	
8	6	THE SWEET ESCAPE GWEN STEFANI FT. AKON INTERSCOPE	
9	5	MAUVAISE FOI NOCTURNE FATAL BAZOOKA FT. VITAA UP	
10	7	ET S'IL N'EN RESTAIT QU'UNE CELINE DION COLUMBIA	

ITALY		SINGLES	
(FIMI/NIELSEN) MAY 21, 2007			
THIS WEEK	LAST WEEK	1	NEW
		VASCO EXTENDED PLAY VASCO ROSSI CAPITOL	
2	NEW	BRUCI LA CITTA' IRENE GRANDI ATLANTIC	
3	1	BEAUTIFUL LIAR BEYONCE & SHAKIRA COLUMBIA	
4	4	PENSA FABRIZIO MORO ATLANTIC	
5	9	GRACE KELLY MIKA CASABLANCA/ISLAND	
6	7	COME BAMBI DENNIS SOLO MUSICA ITALIANA	
7	2	ORDINARY DAY DOLORES O'RIOURAN SANCTUARY	
8	6	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN	
9	10	GIRLFRIEND AVRIL LAVIGNE RCA	
10	3	WHAT I'VE DONE LINKIN PARK MACHINE SHOP/WARNER BROS.	

SWEDEN		SINGLES	
(GLF) MAY 18, 2007			
THIS WEEK	LAST WEEK	1	4
		INGEN SOMMAR UTAN REGGAE MARKODDIO ARIOLA	
2	1	DUNKA MIG GUL & BLA FRIDA WARNER	
3	NEW	SWEET MARIE TIMO RAISANEN FAMILY TREE	
4	6	THE WORRYING KIND THE ARK ROXY	
5	5	RELEASE ME LAURA COSMOS	

ALBUMS		
1	NEW	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.
2	1	ARK PRAYER FOR THE WEEKEND ROXY
3	4	SONJA ALDEN TILL OIG LIONHEART
4	5	MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND
5	9	MICHAEL BUBLE CALL ME IRRESPONSIBLE REPRISE

UNITED KINGDOM		SINGLES	
(THE OFFICIAL UK CHARTS CO.) MAY 20, 2007			
THIS WEEK	LAST WEEK	1	NEW
		UMBRELLA RIHANNA FT. JAY-Z SRP/DEF JAM	
2	19	MAKES ME WONDER MARDON 5 A&M/OCTONE/INTERSCOPE	
3	2	BEAUTIFUL LIAR BEYONCE & SHAKIRA COLUMBIA	
4	17	SIGNAL FIRE SNOW PATROL FICTION/POLYDOR	
5	11	HERE (IN YOUR ARMS) HELLOGOODBYE EPIC	
6	4	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA GYM CLASS HEROES DECA/DANCE/FUELED BY RAMEN	
7	3	DON'T MATTER AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	
8	5	FLYING THE FLAG (FOR YOU) SCOOCH RAM	
9	7	GIVE IT TO ME TIMBALAND FT. N. FURTADO & J. TIMBERLAKE MOSLEY/BLACKGROUND/INTERSCOPE	
10	25	SHINE BOOTY LUV HED KANDI	

AUSTRALIA		SINGLES	
(ARIA) MAY 20, 2007			
THIS WEEK	LAST WEEK	1	1
		GIRLFRIEND AVRIL LAVIGNE RCA	
2	2	CANDYMAN CHRISTINA AGUILERA RCA	
3	3	GLAMOROUS FERGIE FT. LUDACRIS WILL I.A.M./A&M/INTERSCOPE	
4	4	GRACE KELLY MIKA CASABLANCA/ISLAND	
5	NEW	LOST AND RUNNING POWDERFINGER UNIVERSAL	
6	7	MAKES ME WONDER MARDON 5 A&M/OCTONE/INTERSCOPE	
7	5	LEAVE ME ALONE (I'M LONELY) PINK LAFACE/ZOMBA	
8	9	THE SWEET ESCAPE GWEN STEFANI FT. AKON INTERSCOPE	
9	6	STRAIGHT LINES SILVERCHAIR ELEVEN	
10	8	20 GOOD REASONS THIRSTY MERC WEA	

SPAIN		SINGLES	
(PROMUSICAE/MEDIA) MAY 23, 2007			
THIS WEEK	LAST WEEK	1	NEW
		DEJANDONOS LLEVAR CHLOE WARNER	
2	3	HIMNO OFICIAL DEL SEVILLA FC EL ARREBATO CAPITOL	
3	6	COMO EN UN MAR ETERNO HANNA UNIVERSAL	
4	2	THE MOMENT YOUR BELIEVE MELANIE C. RED GIRL	
5	7	CUATRO CANCIONES LOS RONALDOS SUBTERFUGE RECORDS	
6	14	RAIN LOVE JUANJO/JAVI REINA MARTIN HOUSE WORKS	
7	19	SHE'S MADONNA ROBBIE WILLIAMS FT. PET SHOP BOYS CHRYSALIS	
8	NEW	SURVIVALISM NINE INCH NAILS INTERSCOPE	
9	1	MICROMANIA TATA GOLOSA BLANCO Y NEGRO	
10	11	PROPER EDUCATION ERIC PRYDZ VS. PINK FLOYD DATA	

IRELAND		SINGLES	
(IRMA/CHART TRACK) MAY 18, 2007			
THIS WEEK	LAST WEEK	1	3
		DON'T MATTER AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	
2	20	SIGNAL FIRE SNOW PATROL FICTION/POLYDOR	
3	1	GIRLFRIEND AVRIL LAVIGNE RCA	
4	2	GIVE IT TO ME TIMBALAND FT. N. FURTADO & J. TIMBERLAKE MOSLEY/BLACKGROUND/INTERSCOPE	
5	4	BEAUTIFUL LIAR BEYONCE & SHAKIRA COLUMBIA	

ALBUMS		
1	NEW	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.
2	1	ARCTIC MONKEYS FAVOURITE WORST NIGHTMARE DOMINO
3	2	CASCADA EVERYTIME WE TOUCH ANDORFINE
4	4	MANIC STREET PREACHERS SEND AWAY THE TIGERS COLUMBIA
5	3	AVRIL LAVIGNE THE BEST DAMN THING RCA

GERMANY		SINGLES	
(MEDIA CONTROL) MAY 22, 2007			
THIS WEEK	LAST WEEK	1	NEW
		NOW OR NEVER MARK MEDLOCK COLUMBIA	
2	1	EIN STERN (DER DEINEN NAMEN TRAGT) D.J. OETZNIK P. POLYDOR/UNIVERSAL	
3	2	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN	
4	3	BEAUTIFUL LIAR BEYONCE & SHAKIRA WORLD MUSIC/COLUMBIA	
5	5	GIVE IT TO ME TIMBALAND FT. N. FURTADO & J. TIMBERLAKE MOSLEY/BLACKGROUND/INTERSCOPE	
6	9	DEAR MR. PRESIDENT PINK LAFACE/ZOMBA	
7	6	SUMMER WINE VILLE VALO/NATALIA AVELON WARNER	
8	7	GRACE KELLY MIKA CASABLANCA/ISLAND	
9	4	WHAT I'VE DONE LINKIN PARK MACHINE SHOP/WARNER BROS.	
10	8	GIRLFRIEND AVRIL LAVIGNE RCA	

CANADA		DIGITAL SINGLES	
(SOUNDSCAN) JUNE 2, 2007			
THIS WEEK	LAST WEEK	1	1
		MAKES ME WONDER (ALBUM VERSION) MARDON 5 A&M/OCTONE/INTERSCOPE/UNIVERSAL	
2	2	GIVE IT TO ME TIMBALAND FT. N. FURTADO & J. TIMBERLAKE MOSLEY/BLACKGROUND/INTERSCOPE/UNIVERSAL	
3	4	PARALYZER FINGER ELEVEN WIND-UP/SONY BMG	
4	7	NEVER AGAIN KELLY CLARKSON RCA/SONY BMG	
5	9	BEFORE HE CHEATS CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE/SONY BMG	
6	3	ALL GOOD THINGS (COME TO AN END) NELLY FURTADO MOSLEY/GEFFEN/UNIVERSAL	
7	RE	WHAT I'VE DONE (ALBUM VERSION) LINKIN PARK MACHINE SHOP/WARNER BROS./WARNER	
8	6	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA GYM CLASS HEROES FT. PATRICK STUMP DECA/DANCE/FUELED BY RAMEN/WARNER	
9	5	GIRLFRIEND AVRIL LAVIGNE RCA/SONY BMG	
10	8	GRACE KELLY MIKA CASABLANCA/UNIVERSAL REPUBLIC/UNIVERSAL	

BRAZIL		ALBUMS	
(SUCESSO MAGAZINE) MAY 23, 2007			
THIS WEEK	LAST WEEK	1	1
		IVETE SANGALO IVETE AO VIVO NO MARACANA UNIVERSAL	
2	5	PADRE MARCELO ROSSI MINHA BENCAO SONY BMG	
3	NEW	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.	
4	8	VARIOUS ARTISTS BRA PARAISO TROPICAL NACIONAL SOM LIVRE	
5	12	AVRIL LAVIGNE THE BEST DAMN THING RCA	
6	21	EDSON/HUDSON ROMANTICAS SOM LIVRE	
7	22	BANDA CALYPSO BANDA CALYPSO 100% SOM LIVRE	
8	3	RICKY VALLEN HOMENAGENS SONY BMG	
9	6	AMADO BATISTA EM FOCO SOM LIVRE	
10	4	BANDA CALYPSO VOL. 10 - ACCELEROU MD	

NEW ZEALAND		SINGLES	
(RECORD PUBLICATIONS LTD.) MAY 21, 2007			
THIS WEEK	LAST WEEK	1	1
		DON'T MATTER AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	
2	4	CANDYMAN CHRISTINA AGUILERA RCA	
3	2	GIVE IT TO ME TIMBALAND FT. N. FURTADO & J. TIMBERLAKE MOSLEY/BLACKGROUND/INTERSCOPE	
4	9	BECAUSE OF YOU NE-YO DEF JAM	
5	7	BEAUTIFUL LIAR BEYONCE & SHAKIRA COLUMBIA	

ALBUMS		
1	NEW	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.
2	1	HAYLEY WESTENRA TREASURE DECCA
3	4	PINK I'M NOT DEAD LAFACE/ZOMBA
4	6	AKON KONVICTED KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN
5	2	HUMAN NATURE REACH OUT: THE MOTOWN RECORD COLUMBIA

EURO		DIGITAL TRACKS	
(NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 2, 2007			
THIS WEEK	LAST WEEK	1	NEW
		UMBRELLA RIHANNA FT. JAY-Z SRP/DEF JAM	
2	1	MAKES ME WONDER (ALBUM VERSION) MARDON 5 A&M/OCTONE/INTERSCOPE	
3	2	BEAUTIFUL LIAR BEYONCE & SHAKIRA WORLD MUSIC/COLUMBIA	
4	NEW	REAL GIRL MUTYA BUENA 4TH & BROADWAY/ISLAND	
5	6	SIGNAL FIRE (EDIT) SNOW PATROL FICTION/POLYDOR	
6	3	WHAT I'VE DONE (ALBUM VERSION) LINKIN PARK MACHINE SHOP/WARNER BROS.	
7	4	GRACE KELLY MIKA CASABLANCA/ISLAND	
8	5	HERE (IN YOUR ARMS) HELLOGOODBYE DRIVE-THRU	
9	9	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN	
10	8	DON'T MATTER AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	
11	11	GIVE IT TO ME TIMBALAND FT. N. FURTADO & J. TIMBERLAKE MOSLEY/BLACKGROUND/INTERSCOPE	
12	13	RUBY KAISER CHIEFS B-U/QUE/POLYDOR	
13	12	THE SWEET ESCAPE GWEN STEFANI FT. AKON INTERSCOPE	
14	NEW	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA GYM CLASS HEROES FT. PATRICK STUMP DECA/DANCE/FUELED BY RAMEN	
15	10	YOUR LOVE ALONE IS NOT ENOUGH (NINA SOLO ACOUSTIC) MANIC STREET PREACHERS EPIC	
16	16	HOW TO SAVE A LIFE THE FRAY EPIC	
17	14	TAKE CONTROL (MAIN VERSION) AMERIE COLUMBIA	
18	20	EVERYTHING (ALBUM VERSION) MICHAEL BUBLE 143/REPRISE	
19	19	CANDYMAN CHRISTINA AGUILERA RCA	
20	NEW	ME MUERO LA SA ESTACION SONY BMG	

FLANDERS		SINGLES	
(ULTRATOP/GFK) MAY 23, 2007			
THIS WEEK	LAST WEEK	1	1
		KVRAAGETAAN FIXXES EXCELSIOR	
2	2	DESTINATION CALABRIA ALEX GAUQUIN FT. CRYSTAL WATERS DATA	
3	3	IK MIS JE ZO MAMA'S JASJE VIRGIN	
4	4	BEAUTIFUL LIAR BEYONCE & SHAKIRA COLUMBIA	
5	5	GRACE KELLY MIKA CASABLANCA/ISLAND	

ALBUMS		
1	1	CLOUSEAU VONKEN & VUUR CAPITOL
2	7	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.
3	2	GABRIEL RIOS ANGELHEAD MEGA DISC
4	6	MICHAEL BUBLE CALL ME IRRESPONSIBLE REPRISE
5	5	TIESTO ELEMENTS OF LIFE BLACK HOLE

ARGENTINA		ALBUMS	
(CAPIF) MAY 21, 2007			
THIS WEEK	LAST WEEK	1	1
		VARIOUS ARTISTS PATITO FEO EMI	
2	5	MANA AMAR ES COMBATIR WARNER	
3	NEW	VARIOUS ARTISTS HIGH SCHOOL MUSICAL 2 CO UNIVERSAL	
4	2	TEENANGELS TEENANGELS SONY BMG/CMG/RGB	
5	3	RICARDO MONTANER LAS MEJORES CANCIONES DE RICARDO MONTANER EMI	
6	4	LA VELA PUERCA EL IMPULSO UNIVERSAL	
7	6	CHAYANNE MI TIEMPO SONY BMG	
8	7	AVRIL LAVIGNE THE BEST DAMN THING RCA	
9	8	ASHLEY TISDALE HEADSTRONG WARNER BROS.	
10	10	MIGUEL BOSE PATITO WARNER	

EURO

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. MAY 23, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	1	BEAUTIFUL LIAR	BEYONCE & SHAKIRA WORLD MUSIC/COLUMBIA	1
2	2	GIRLFRIEND	AVRIL LAVIGNE RCA	2
3	3	GIVE IT TO ME	TIMBALAND FT. N. FURTADO & J. TIMBERLAKE MOSLEY/BLACKGROUND/INTERSCOPE	3
4	34	MAKES ME WONDER	MAROON 5 A&M/OCTONE/INTERSCOPE	4
5	5	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN	5
6	NEW	NOW OR NEVER	MARK MEDLOCK COLUMBIA	6
7	NEW	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM	7
8	NEW	ON S'ATTACHE	CHRISTOPHE MAE WARNER	8
9	9	GRACE KELLY	MIKA CASABLANCA/ISLAND	9
10	7	THE SWEET ESCAPE	GWEN STEFANI FT. AKON INTERSCOPE	10
11	46	SIGNAL FIRE	SNOW PATROL FICTION/POLYDOR	11
12	10	EIN STERN (DER DEINEN NAMEN TRAGT)	D.J. OETZI/NIK P POLYDOR/UNIVERSAL	12
13	6	DON'T MATTER	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	13
14	4	WHAT I'VE DONE	LINKIN PARK MACHINE SHOP/WARNER BROS.	14
15	11	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE JIVE/ZOMBA	15

ALBUMS

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. MAY 23, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	NEW	LINKIN PARK	MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.	1
2	1	MICHAEL BUBLE	CALL ME IRRESPONSIBLE 143/REPRISE	2
3	2	NELLY FURTADO	LOOSE MOSLEY/GEFFEN	3
4	3	MIKA	LIFE IN CARTOON MOTION CASABLANCA/ISLAND	4
5	5	AVRIL LAVIGNE	THE BEST DAMN THING RCA	5
6	6	ARCTIC MONKEYS	FAVOURITE WORST NIGHTMARE DOMINO	6
7	4	BJORK	VOLTA WELLHART/DNE LITTLE INDIAN	7
8	NEW	RUFUS WAINWRIGHT	RELEASE THE STARS GEFFEN	8
9	8	AMY WINEHOUSE	BACK TO BLACK ISLAND	9
10	12	HERBERT GRONEMEYER	12 CAPITOL	10
11	NEW	FUNERAL FOR A FRIEND	TALES DON'T TELL THEMSELVES MIGHT/ATM/ATLANTIC	11
12	7	TRAVIS	THE BOY WITH NO NAME INDEPENDIENTE	12
13	11	DOLORES O'RIORDAN	ARE YOU LISTENING? SANCTUARY	13
14	35	MIGUEL BOSE	PAPITO WARNER	14
15	NEW	MEGADETH	UNITED ABOMINATIONS ROADRUNNER	15

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. MAY 23, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	1	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN	1
2	2	THE SWEET ESCAPE	GWEN STEFANI FT. AKON INTERSCOPE	2
3	3	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE JIVE/ZOMBA	3
4	4	BEAUTIFUL LIAR	BEYONCE & SHAKIRA COLUMBIA	4
5	6	MAKES ME WONDER	MAROON 5 OCTONE/A&M	5
6	5	GIVE IT TO ME	TIMBALAND FT. NELLY FURTADO MOSLEY/BLACKGROUND/INTERSCOPE	6
7	7	GRACE KELLY	MIKA CASABLANCA/ISLAND	7
8	11	WHAT I'VE DONE	LINKIN PARK MACHINE SHOP/WARNER BROS.	8
9	12	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA	GYM CLASS HEROES FT. PATRICK STUMP DECA/AND3/FULEO BY RAMEN	9
10	9	RUBY	KAISER CHEFS B-UNIQUE/POLYDOR	10
11	16	RELAX, TAKE IT EASY	MIKA CASABLANCA/ISLAND	11
12	14	DON'T MATTER	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	12
13	8	AMERICA	RAZORLIGHT VERTIGO	13
14	13	HOW TO SAVE A LIFE	THE FRAY EPIC	14
15	10	GIRLFRIEND	AVRIL LAVIGNE RCA	15

Data for week of JUNE 2, 2007 | For chart reprints call 646.654.4633

SALES DATA COMPILED BY
n.elsen
SoundScan

Billboard ALBUMS

JUN
2
2007

TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	RE-ENTRY	1	1	1	1
1	1	64	ALAN JACKSON	PRECIOUS MEMORIES ACR/ARISTA NASHVILLE 80281/PROVIDENT-INTEGRITY	■
2	2	13	TOBYMAC	(PORTABLE SOUNDS) FOREFRONT 0379/EMI CMG	■
3	4	7	THE ALMOST.	SOUTHERN WEATHER TOOTH & NAIL 2481/EMI CMG	■
4	7	11	RELIANT K	FIVE SCORE AND SEVEN YEARS AGO GOTEE/CAPITOL 0592/EMI CMG ⊕	■
5	5	33	VARIOUS ARTISTS	WOW HITS 2007 WORD-CURB/PROVIDENT-INTEGRITY 7196/EMI CMG	■
6	14	73	FLYLEAF	FLYLEAF OCTONE 50005/PROVIDENT-INTEGRITY	●
7	6	8	THIRD DAY	CHRONOLOGY: VOLUME ONE: 1996-2000 ESSENTIAL 10838/PROVIDENT-INTEGRITY ⊕	●
8	17	38	VARIOUS ARTISTS	GREATEST HITS: THREE WOODEN CROSSES WORD-CURB 886582	●
9	13	57	MAT KEARNEY	NOTHING LEFT TO LOSE AWARE/COLUMBIA/INPOP 1380/EMI CMG	●
10	12	7	J MOSS	VZ... PAJAM/GOSPO CENTRIC 87214/PROVIDENT-INTEGRITY	●
11	16	33	SKILLET	COMATOSE ARDENT/SRE/LAVA 2546/PROVIDENT-INTEGRITY	●
12	8	90	CASTING CROWNS	LIFESONG BEACH STREET/REUNION 10770/PROVIDENT-INTEGRITY ⊕	●
13	10	34	CHRIS TOMLIN	SEE THE MORNING SIX STEPS/SPARROW 2828/EMI CMG	●
14	9	2	RUSH OF FOOLS	RUSH OF FOOLS MIDAS 0150/EMI CMG	●
15	HOT SHOT DEBUT	16	JOHN COOK	HEAVEN'S PEN ALLIANT 0703	●
16	15	11	VARIOUS ARTISTS	GLORY REVEALED: THE WORD OF GOD IN WORSHIP REUNION 10823/PROVIDENT-INTEGRITY	●
17	26	29	JEREMY CAMP	BEYOND MEASURE BEC 3723/EMI CMG ⊕	●
18	23	29	NEWSBOYS	GO INPOP 1383/EMI CMG	●
19	11	11	VARIOUS ARTISTS	WOW HYMNS PROVIDENT-INTEGRITY/EMI CMG 887145/WORD-CURB	●
20	25	85	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/PROVIDENT-INTEGRITY	●
21	28	42	RED	END OF SILENCE ESSENTIAL 10807/PROVIDENT-INTEGRITY	●
22	27	3	BUILDING 429	IRIS TO IRIS WORD-CURB 887093	●
23	20	56	MERCYME	COMING UP TO BREATHE INO 3872/PROVIDENT-INTEGRITY	●
24	18	28	MICHAEL W. SMITH	STAND REUNION 10109/PROVIDENT-INTEGRITY	●

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
26	24	34	MARK SCHULTZ	BROKEN & BEAUTIFUL WORD-CURB 886570	●
27	38	15	ERNIE HAASE & SIGNATURE SOUND	GET AWAY JORDAN GAITHER MUSIC GROUP 2700/EMI CMG	●
28	45	6	33MILES	33MILES INO 4171/PROVIDENT-INTEGRITY	●
29	30	13	ANBERLIN	CITIES TOOTH & NAIL 3673/EMI CMG ⊕	●
30	39	21	SWITCHFOOT	OHI GRAVITY SPARROW/COLUMBIA 0113/EMI CMG	●
31	22	7	VARIOUS ARTISTS	SONGS 4 WORSHIP: SHOUT TO THE LORD: SPECIAL EDITION INTEGRITY 19404/TIME LIFE ⊕	●
32	33	81	THIRD DAY	WHEREVER YOU ARE ESSENTIAL 10795/PROVIDENT-INTEGRITY	●
33	34	3	VARIOUS ARTISTS	WHAT I LOVE ABOUT SUNDAY WORD-CURB 387172	●
34	31	71	VARIOUS ARTISTS	OPEN THE EYES OF MY HEART INO/EPIC 36-9/PROVIDENT-INTEGRITY	●
35	RE-ENTRY	35	GAITHER VOCAL BAND	GIVE IT AWAY GAITHER MUSIC GROUP 2643/EMI CMG	●
36	50	9	HASTE THE DAY	PRESSURE THE HINGES SOLID STATE 1671/EMI CMG ⊕	●
37	29	7	NICOLE C. MULLEN	SHARECROPPER'S SEED: VOLUME 1 WORD-CURB 887144	●
38	RE-ENTRY	38	THE ISAACS	BIG SKY GAITHER MUSIC GROUP 2717/EMI CMG	●
39	48	33	JONNY LANG	TURN AROUND A&M 007517/PROVIDENT-INTEGRITY	●
40	1	43	AARON SHUST	ANYTHING WORTH SAYING BRASH 0017/WORD-CURB	●
41	RE-ENTRY	41	KJ-52	THE YEARBOOK UPROK/BEC 8295/EMI CMG ⊕	●
42	RE-ENTRY	42	P.O.D.	GREATEST HITS: THE ATLANTIC YEARS ATLANTIC/RHINO 74790/WCRO-CURB	●
43	19	2	BECOMING THE ARCHETYPE	THE PHYSICS OF FIRE SOLID STATE 4322/EMI CMG	●
44	36	94	MARY MARY	MARY MARY MY BLOCK/INTEGRITY GOSPEL/COLUMBIA 5537/PROVIDENT-INTEGRITY	●
45	RE-ENTRY	45	UNDEROATH	DEFINE THE GREAT LINE SOLID STATE/TOOT-1 & NAIL 2658*/EMI CMG ⊕	●
46	35	28	KIRK FRANKLIN	SONGS FROM THE STORM: VOLUME 1 FO YO SOUL/GOSPO CENTRIC 88401/PROVIDENT-INTEGRITY	●
47	42	57	VARIOUS ARTISTS	WOW WORSHIP (A&M) WORD-CURB/EMI CMG/SONY BMG 10814/PROVIDENT-INTEGRITY	●
48	RE-ENTRY	48	FAMILY FORCE 5	BUSINESS UP FRONT PARTY IN THE BACK MAVER/CK/MONO VS STEREO/GO'EE 9139/EMI CMG	●
49	41	11	JOHNNY CASH	CASH: ULTIMATE GOSPEL COLUMBIA (NASHVILLE)/LEGACY 00739/PROVIDENT-INTEGRITY	●
50	46	32	FRED HAMMOND	FREE TO WORSHIP VERITY 85990/PROVIDENT-INTEGRITY ⊕	●

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
1	2	2	1	1	1
1	1	2	VARIOUS ARTISTS	GREATEST HITS: THE GREATEST GOSPEL HITS EVER: EM (COLUMBIA)/WORD-CURB 00742/ZOMBA	●
2	1	2	YOLANDA ADAMS	THE BEST OF ME ELEKTRA/ATLANTIC 156604/AG	●
3	7	4	MAVIS STAPLES	WELL NEVER TURN BACK ANTI- 86830/EPITAPH	●
4	6	7	J MOSS	VZ... PAJAM/GOSPO CENTRIC 87214/ZOMBA	●
5	3	6	THE CLARK SISTERS	LIVE... ONE LAST TIME EMI GOSPEL 81094	●
6	4	71	JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301	●
7	5	16	VARIOUS ARTISTS	WOW GOSPEL 2007 VERITY WORD-CURB/EMI CMG 02499/ZOMBA	●
8	HOT SHOT DEBUT	8	JOHN COOK	HEAVEN'S PEN ALLIANT 0703	●
9	9	86	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA	●
10	12	52	TYE TRIBETT & G.A.	VICTORY LIVE! INTEGRITY GOSPEL/COLUMBIA 77526/SONY MUSIC	●
11	10	7	NICOLE C. MULLEN	SHARECROPPER'S SEED: VOLUME 1 WORD-CURB 887144/WARNER BROS.	●
12	11	26	PATTI LABELLE	THE GOSPEL ACCORDING TO PATTI LABELLE UMBRELLA 970109/BUNGALD	●
13	14	96	MARY MARY	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC	●
14	13	28	KIRK FRANKLIN	SONGS FROM THE STORM: VOLUME 1 FO YO SOUL/GOSPO CENTRIC 88401/ZOMBA	●
15	18	33	FRED HAMMOND	FREE TO WORSHIP VERITY 85990/ZOMBA ⊕	●
16	8	9	BISHOP T.D. JAKES AND THE POTTER'S HOUSE MASS CHOIR	LIVE IN KENYA: GRACE: THE KENYA EXPERIENCE DEXTERITY SOUNDS 103420/RHINO	●
17	17	34	JUANITA BYNUM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL FLOW 1894/MARANATHA!	●
18	20	10	THE MCCLURKIN PROJECT	WE PRAISE YOU GOSPO CENTRIC 89697/ZOMBA	●
19	19	30	KELLY PRICE	THIS IS WHO I AM GOSPO CENTRIC 88167/ZOMBA	●
20	25	7	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	THE GRAND FINALE: ENCOURAGE YOURSELF EMI GOSPEL 84547	●
21	21	12	REV. TIMOTHY WRIGHT & THE NEW YORK FELLOWSHIP MASS CHOIR	JESUS, JESUS, JESUS MOM/JEG 5987/KOCH	●
22	15	15	BISHOP G.E. PATTERSON	HAVING CHURCH WITH THE SAINTS: VOLUME 1 PODIUM 2506	●
23	16	33	SMOKIE NORFUL	LIFE CHANGING EMI GOSPEL 33347	●
24	27	3	WILLIAM MURPHY III	THE SOUND: LIVE IN ATLANTA M3M 8020	●
25	35	35	FLAME	OUR WORLD: FALLER CROSS MOVEMENT 30026	●

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	CERT.
26	23	54	NICOLE C. MULLEN	REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 86569/WARNER BROS.	●
27	30	77	BYRON CAGE	AN INVITATION TO WORSHIP GOSPO CENTRIC 71281/ZOMBA	●
28	26	28	BISHOP PAUL S. MORTON	STILL STANDING TEHILLAH 6528/LIGHT	●
29	33	5	ONITSHA	CHURCH GIRL STILL WATERS 00024/HIDDEN BEACH	●
30	32	12	DEITRICK HADDON	7 DAYS TYSCOT/VERITY 88166/ZOMBA	●
31	34	83	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 94893/SONY MUSIC	●
32	24	10	MARY ALESSI & FRIENDS	WHEN WOMEN WORSHIP MIAMI LIFE SOUNDS 0001	●
33	RE-ENTRY	33	MICAH STAMPLEY	A FRESH WIND: THE SECOND SOUND... LEVITICAL 9109	●
34	32	30	YOLANDA ADAMS	DAY BY DAY ELEKTRA/ATLANTIC 83789/AG	●
35	31	11	TRAMAINÉ HAWKINS	I NEVER LOST MY PRAISE: LIVE GOSPO CENTRIC 85332/ZOMBA	●
36	42	59	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY VOLUME 2 PODIUM 2505	●
37	29	2	TAMELA MANN	THE LIVE EXPERIENCE TILLYMANN 101 ⊕	●
38	37	35	HEZEKIAH WALKER & LFC	20/85 THE EXPERIENCE VERITY 62829/ZOMBA	●
39	39	39	VARIOUS ARTISTS	WOW GOSPEL 2006 EMI CMG/WORD-CURB 75160/ZOMBA	●
40	41	49	VARIOUS ARTISTS	THE VERY BEST OF PRAISE & WORSHIP LEGACY/VERITY 81605/ZOMBA	●
41	44	34	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	FINALE: ACT TWO EMI GOSPEL 54835 ⊕	●
42	43	11	LECRAE	AFTER THE MUSIC STOPS REACH 30021/CROSS MOVEMENT	●
43	36	9	SHIRLEY MURDOCK	SOULFOOD TYSCOT 4155	●
44	28	2	DAVID MANN	MR. BROWN'S GOOD OL' TIME CHURCH TILLYMANN 100	●
45	RE-ENTRY	45	DAVE HOLLISTER	THE BOOK OF DAVID: VOL. 1 THE TRANSITION GOSPO CENTRIC 85354/ZOMBA	●
46	47	5	ALVIN DARLING & CELEBRATION	MY BLESSING IS ON THE WAY EMTRD GOSPEL 1516/LASEIS	●
47	40	7	THE MIGHTY CLOUDS OF JOY	MOVIN' EMI GOSPEL 67322	●
48	49	29	COKO	GRATEFUL LIGHT 6527	●
49	RE-ENTRY	49	MARTHA MUNIZZI	NO LIMITS... LIVE IN INTEGRITY/COLUMBIA 77053/SONY MUSIC	●
50	46	29	VARIOUS ARTISTS	GOTTA HAVE GOSPEL! GOLD GOSPO CENTRIC/INTEGRITY GOSPEL/INTEGRITY 87208/ZOMBA	●

Go to www.billboard.biz for complete chart data | 59

CHARTS LEGEND

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

- Albums with the greatest sales gains this week.

GREATEST GAINER Where included, this award indicates the title with the chart's largest unit increase.

PAGE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. (D) after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. (D) DualDisc available. (C) CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Airplay, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

- Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Songs for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below No. 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Songs are removed from the Adult Top 40, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below No. 15 (No. 20 for Rhythmic Airplay and Modern Rock) or if they have been on the chart for more than 52 weeks and rank below No. 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

- Singles with the greatest sales gains.

CONFIGURATIONS

(D) CD single available. (D) Digital Download available. (D) DVD single available. (V) Vinyl Maxi-Single available. (V) Vinyl single available. (C) CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

- Titles with the greatest club play increase over the previous week.

AWARD CEREMONIES

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). [2] Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's multiplatinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

See below for complete legend information.

JUN 2 2007 ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL) (PRICE)	CERT.
1	4	9	#1 GREATEST GAINER ELLIOTT YAMIN	ELLIOTT YAMIN HICKORY 90019 (18.98)	
2			HOT SHOT DEBUT PINK MARTINI	HEY EUGENE! HEINZ 3 (18.98)	
3	1	2	ELLIOTT SMITH	NEW MOON KILL ROCK STARS 455* (18.98)	
4			NEW JOB FOR A COWBOY	GENESIS METAL BLADE 14614 (13.98)	
5			NEW DOLORES O'RIORDAN	ARE YOU LISTENING? SANCTUARY 84795 (15.98)	
6	2	2	DIPSET	DUKEDAGOD PRESENTS DIPSET: MORE THAN MUSIC, VOL. 2 DIPLOMATS 5898/KOCH (17.98)	
7	5	6	BRIGHT EYES	CASSADAGA SADDLE CREEK 103* (13.98)	
8	14	85	LITTLE BIG TOWN	THE ROAD TO HERE EQUITY 3010 (13.98)	■
9	9	16	TRACY LAWRENCE	FOR THE LOVE ROCKY COMFORT 90012 (12.98)	
10	6	11	ARCADE FIRE	NEON BIBLE MERGE 285* (14.98)	
11	12	95	JASON ALDEAN	JASON ALDEAN BROKEN BOW 7657 (12.98)	■
12	10	22	SILVERSON PICKUPS	CARAVAS DANGERBIRD 009* (11.98)	
13			NEW THE AVETT BROTHERS	EMOTIONALISM RAMSEUR 2716 (12.98)	
14	17	17	THE SHINS	WINNING THE NIGHT AWAY SUB POP 705* (15.98)	
15	22	15	EMERSON DRIVE	COUNTRIFIED MONTAGE 90088/MIDAS (13.98)	
16	25	11	PETER BJORN AND JOHN	WRITER'S BLOCK ALMOSTGOLD 002* (12.98)	
17	7	3	BLACK REBEL MOTORCYCLE CLUB	BBY 81 ABSTRACT DRAGON 03802/RCA (13.98)	
18	18	3	DINOSAUR JR	BEYOND FAT POSSUM 1081 (15.98)	
19	23	19	COLD WAR KIDS	ROBBERS & COWARDS DOWNTOWN 70009 (13.98)	
20			NEW MISTAH F.A.B.	DA BAYDESTRIAN FAEVA AFTA/THIZZ 181/SMC (15.98) (C)	
21	36	4	MAVIS STAPLES	WELL NEVER TURN BACK ANTI- 86830/EPITAPH (17.98)	
22	24	59	BULLET FOR MY VALENTINE	THE POISON TRUSTKILL 74 (13.98)	
23			NEW RICK JAMES	DEEPER STILL STONE CITY 015 (15.98)	
24	16	7	CEU	CEU URBAN JUNGLE/HEAR/STARBUCKS 361129/SIX DEGREES (16.98)	
25	21	4	CHUCK BROWN	WERE ABOUT THE BUSINESS FULL CIRCLE 15/RAW VENTURE (17.98)	
26	11	2	LAYZIE BONE AND BIZZY BONE	BONE BROTHERS 2 REAL TALK 35 (17.98)	
27			NEW JOHNNY VICIOUS	THRIVEMIX PRESENTS: DANCE ANTHEMS THRIVEDANCE 90760/THRIVE (19.98)	
28	29	41	HELLOGOODBYE	ZOMBIES! ALIENS! VAMPIRES! DINOSAURS! DRIVE-THRU 83645 (11.98)	
29	19	7	SECONDHAND SERENADE	AWAKE GLASSNOTE 63020/EAST WEST (13.98)	
30	26	4	DIMMU BorgIR	IN SORT DIABOLI NUCLEAR BLAST 1862 (16.98) (C)	
31	13		VARIOUS ARTISTS	PUNK GOES ACUSTIC 2 FEARLESS 30098 (13.98)	
32	30	6	TIESTO	ELEMENTS OF LIFE MAGIC MUZIK 1515/ULTRA (17.98)	
33	31	33	UNK	BEATN DOWN YO BLOCK BIG DOMP 5973/KOCH (17.98)	
34	20	57	JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301 (17.98)	●
35			NEW JOHN COOK	HEAVEN'S PEN ALLIANT 0703 (16.98)	
36	33	23	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA ATO 21557 (13.98)	
37	15	2	PARIS BENNETT	PRINCESS P 306 2760/TVT (18.98)	
38	39	95	DANE COOK	RETALIATION COMEDY CENTRAL 0034 (18.98 CD/DVD) (C)	2
39	35	4	BEBEL GILBERTO	MOMENTO ZIRIGUIBOOM/CRAMMED DISCS 1133/SIX DEGREES (16.98)	
40	8	2	SAGE FRANCIS	HUMAN THE DEATH DANCE ANTI- 86858*/EPITAPH (16.98)	
41	27	3	THE FALL OF TROY	MANIPULATOR EQUAL VISION 140 (15.98)	
42	43	6	BLONDE REDHEAD	23 4AD 2717*/BEGGARS GROUP (15.98)	
43	24	5	LUMIDEE	UNEXPECTED M>1 2900/TVT (17.98)	
44	47	27	TAMIA	BETWEEN FRIENDS PLUS 1 3784/IMAGE (15.98)	
45	42	7	ANTHONY HAMILTON	SOUTHERN COMFORT MEROVINGIAN 002/IMPERIAL (17.98)	
46	50	8	CLUTCH	FROM BEALE STREET TO OBLIVION ISSACHAR 00449/DRT (15.98)	
47	32	2	THE SEA AND CAKE	EVERYBODY THRILL JOCKEY 186* (15.98)	
48			NEW THE EXIES	A MODERN WAY OF LIVING WITH THE ELEVEN SEVEN 130 (13.98)	
49			RE-ENTRY ANDREW BIRD	ARMCHAIR APOCRYPHA FAT POSSUM 1058* (16.98)	
50			NEW SOUNDTRACK	STOMP THE YARD ARTISTS ADDICTION 40055/ADRENALINE (16.98)	

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. **TOP INTERNET:** Reflects physical album ordered through internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. **TOP DIGITAL:** Release sold as a complete album bundle through digital download service. **BILLBOARD.BIZ CHART:** See Chart Legend for rules and explanations. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SALES DATA
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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)	CERT.
1			#1 WILCO	SKY BLUE SKY HONESUCH 131388*/WARNER BROS. (C)	
2			NEW LINKIN PARK	MINUTES TO MIDNIGHT MACHINE SHOP 44477/WARNER BROS. (C)	
3			NEW MEGADETH	UNITED ABOMINATIONS ROADRUNNER 618029	
4	2	2	ELLIOTT SMITH	NEW MOON KILL ROCK STARS 455*	
5	1	2	BJORK	VOLTA ELEKTRA/ATLANTIC 135868/AG	
6			NEW RUFUS WAINWRIGHT	RELEASE THE STARS GEFEN 008767/INTERSCOPE	
7			NEW PINK MARTINI	HEY EUGENE! HEINZ 3	
8	3	2	BONE THUGS-N-HARMONY	STRENGTH & LOYALTY FULL SURFACE 820902/INTERSCOPE	
9			NEW TANK	SEX LOVE & PAIN BLACKGROUND/UNIVERSAL MOTOWN 008982/UMRG	
10	5	10	AMY WINEHOUSE	BACK TO BLACK UNIVERSAL REPUBLIC 008428/UMRG	●
11	4	3	FEIST	THE REMINDER CHERRYTREE/POLYDOR 008819/INTERSCOPE	
12	9	5	NINE INCH NAILS	YEAR ZERO NOTHING 008764/INTERSCOPE	
13			NEW MISTAH F.A.B.	DA BAYDESTRIAN FAEVA AFTA/THIZZ 181/SMC (C)	
14	13	6	BRIGHT EYES	CASSADAGA SADDLE CREEK 103*	
15	6	3	RUSH	SNAKES & ARROWS ANTHEM/ATLANTIC 135484/AG	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)	CERT.
1	2	3	#1 ANGELIQUE KIDJO	DJIN DJIN STARBUCKS 82967/RAZOR & TIE	
2	1	16	CELTIC WOMAN	A NEW JOURNEY MANHATTAN 75110/BLG	●
3	3	7	CEU	CEU URBAN JUNGLE/HEAR/STARBUCKS 361129/SIX DEGREES	
4	4	33	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA ATO 21557	
5	5	4	BEBEL GILBERTO	MOMENTO ZIRIGUIBOOM/CRAMMED DISCS 1133/SIX DEGREES	
6			NEW DUNGEN	TIO BITAR KENADO 052	
7	6	26	LOREENA MCKENITT	AN ANCIENT MUSE QUINLAN ROAD/VERVE 007920/VG	
8	7	29	VARIOUS ARTISTS	CELTIC FAVORITES MADACY SPECIAL PRODUCTS 52247/MADACY	
9	10	4	IBRAHIM FERRER	MI SUENO WORLD CIRCUIT/NONESUCH 139668/WARNER BROS.	
10	8	10	HAYLEY WESTENRA	CELTIC TREASURE DECCA 008560/UNIVERSAL CLASSICS GROUP	
11	11		GIPSY KINGS	PASAJERO NONESUCH 79959/WARNER BROS.	
12	9	4	PATRIZIO	FOREVER BEGINS TONIGHT NEXT PLATEAU/UNIVERSAL REPUBLIC 008842/UMRG	
13	12	12	THE STARLITE SINGERS	IRISH FAVORITES MADACY SPECIAL PRODUCTS 52835/MADACY	
14	14	25	VARIOUS ARTISTS	RHYTHMS DEL MUNDO: CUBA APE VISION/UNIVERSAL MUSIC TV/HIP-O 007891/UME	
15			RE-ENTRY DANIEL O'DONNELL	UNIL THE NEXT TIME DPTV MEDIA 38	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT.
1	2	30	#1 HANNAH MONTANA	SOUNDTRACK (WALT DISNEY)	
2			SHREK THE THIRD	SOUNDTRACK (GEFFEN/INTERSCOPE)	
3	1	24	DREAMGIRLS	SOUNDTRACK (MUSIC WORLD/COLUMBIA/SONY MUSIC)	
4			THE DEPARTED	SOUNDTRACK (WARNER SUNSET/WARNER BROS.)	
5	3		SPIDER-MAN 3	SOUNDTRACK (RECORD COLLECTION)	
6	5	71	HIGH SCHOOL MUSICAL	SOUNDTRACK (WALT DISNEY)	
7	7	14	MUSIC AND LYRICS	SOUNDTRACK (WARNER SUNSET/ATLANTIC/AG)	
8	6	29	HAPPY FEET	SOUNDTRACK (FOX/WARNER SUNSET/ATLANTIC/AG)	
9	9	19	JUMP IN!	SOUNDTRACK (WALT DISNEY)	
10	4	3	DIRTY DANCING: 20TH ANNIVERSARY	SOUNDTRACK (LEGACY/RCA/SONY BMG)	
11	8	99	GREASE	SOUNDTRACK (POLYDOR/UNIVERSAL/UME)	
12			CARS	SOUNDTRACK (WALT DISNEY)	
13			ONE TREE HILL: THE ROAD MIX: MUSIC FROM THE TELEVISION SERIES: VOLUME 3	SOUNDTRACK (WARNER SUNSET/MAVERICK/WARNER BROS.)	
14	15	79	WALK THE LINE	SOUNDTRACK (FOX/WIND-UP)	
15	10	22	DREAMGIRLS: DELUXE EDITION	SOUNDTRACK (MUSIC WORLD/COLUMBIA/SONY MUSIC)	

MUSIC VIDEO

LAUNCH PAD

JUN 2 2007

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	WEEKS ON CHART
1	1	130	#1 GREATEST HITS WIND-UP VIDEO/SONY BMG VIDEO 13103 (13.98 CD/DVD)	Creed	130
2	2	10	FAREWELL I TOUR: LIVE FROM MELBOURNE RHINO HOME VIDEO 70423 (29.98 DVD)	Eagles	10
3	3	8	ROCKET MAN: NUMBER ONES CHRONICLES/ROCKET/ISLAND/MERCURY/UMG/UNIVERSAL MUSIC - W/DE® DIST. 008660 (13.98 CD/DVD)	Elton John	8
4	6	9	LIVE! THE LIGHT IT UP TOUR JIVE/IMAGE ENTERTAINMENT 3616 (19.98 DVD)	R. Kelly	9
5	4	16	A NEW JOURNEY: LIVE AT SLANE CASTLE, IRELAND MANHATTAN EMM MUSIC VIDEO 75106 (19.93 DVD)	Celtic Woman	16
6	11	19	LED ZEPPELIN ATLANTIC VIDEO/WARNER MUSIC VISION 70198 (29.98 DVD)	Led Zeppelin	19
7	14	2	GET READY: THE DEFINITIVE PERFORMANCES 1965-1972 HIP-0 VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 007422 (14.98 DVD)	The Temptations	2
8	5	26	LIVE AT THE GREEK COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 02290 (14.98 DVD)	Il Divo	26
9	15	169	THE BEST OF PANTERA: FAR BEYOND THE GREAT 5 FURTHER COWBOYS' VULGAR HITS ELEKTRA/RHINO HOME VIDEO/WARNER MUSIC VISION 73932 (18.50 CD/DVD)	Pantera	169
10	10	10	LIVE AT MASSEY HALL 1971 REPRISE MUSIC VIDEO/WARNER MUSIC VISION 43327 (25.93 CD/DVD)	Neil Young	10
11	26	2	UNDER THE DESERT SKY SUGAR/DECCA/UNIVERSAL MUSIC & VIDEO DIST. 007831 (25.98 CD/DVD)	Andrea Bocelli	2
12	7	11	ELVIS LIVES: THE 25TH ANNIVERSARY CONCERT SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44759 (19.98 DVD)	Elvis Presley	11
13	12	17	VENCEDOR UNIVERSAL LATIND/UNIVERSAL MUSIC & VIDEO DIST. 006611 (9.99 CD/DVD)	Valeatin Elizaide	17
14	9	8	CRYSTAL VISIONS... THE VERY BEST OF STEVIE NICKS REPRISE MUSIC VIDEO/WARNER MUSIC VISION 101885 (25.98 CD/DVD)	Stevie Nicks	8
15	19	22	PULSE COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 54171 (24.98 DVD)	Pink Floyd	22
16	13	56	CELTIC WOMAN MANHATTAN/EMM MUSIC VIDEO 44604 (19.93 DVD)	Celtic Woman	56
17	16	176	PAST, PRESENT & FUTURE GEFFEN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 001041 (13.98 CD/DVD)	Bob Zombie	176
18	25	184	LIVE AT DONINGTON EPIC MUSIC VIDEO/SONY BMG VIDEO 56963 (14.98 DVD)	AC/DC	184
19	37	75	MTV ULTIMATE MASH-UPS PRESENTS: COLLISION COURSE ROC-A-FELLA/DEF JAM/WARNER MUSIC VISION 54128 (9.98 DVD/CD)	Jay-Z Linkin Park	75
20	22	24	THE VIDEOS: 1989 - 2004 ELEKTRA/WARNER BROS./WARNER HOME VIDEO 38696 (19.98 DVD)	Metallica	24
21	18	154	NUMBER ONES EPIC MUSIC VIDEO/SONY BMG VIDEO 56999 (14.98 DVD)	Michael Jackson	154
22	23	12	BESIDE YOU IN TIME INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 838409 (19.98 DVD)	Nine Inch Nails	12
23	28	33	THE INFORMATION INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 007576 (11.98 CD/DVD)	Beck	33
24	26	85	ANYWHERE BUT HOME WIND-UP VIDEO/SONY BMG VIDEO 13106 (25.98 CD/DVD)	Evanescence	85
25	27	5	CHICAGO LIVE IN CONCERT KOCH VISION VIDEO 6244 (19.98 DVD)	Chicago	5

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	WEEKS ON CHART
1	2	3	#1 UMBRELLA 1 WK RIHANNA FEATURING JAY-Z SRP/DEF JAM/IDJMG	RIHANNA FEAT. JAY-Z, UMBRELLA	3
2	5	7	MAKES ME WONDER MAROONS A&M/OCTONE/INTERSCOPE	AMY WINEHOUSE, REHAB	7
3	1	10	POP, LOCK & DROP IT HUEY HITZ COMMITTEE/JIVE/ZOMBA	BEYONCE & SHAKIRA, BEAUTIFUL LIAR	10
4	21	2	REHAB AMY WINEHOUSE UNIVERSAL REPUBLIC	BOW WOW, QUITTA MY SYSTEM	2
5	11	2	NEVER AGAIN KELLY CLARKSON RCA/RMG	AVRIL LAVIGNE, GIRLFRIEND	2
6	14	4	HOME DAUGHTRY RCA/RMG	COLD WAR KIDS, HANG ME UP TO DRY	4
7	7	3	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT. YUNG JOC KONVICT/NAPPY BOY/JIVE ZOMBA	NE-YO, BECAUSE OF YOU	3
8	12	5	HANG ME UP TO DRY COLD WAR KIDS DOWNTOWN/ATLANTIC/LAVA	SECONDHAND SERENADE, VULNERABLE	5
9	7	7	OUTTA MY SYSTEM BDW WDW FEAT. T-PAIN & JOHNITA AUSTIN COLUMBIA	CIARA, LIKE A BOY	7
10	6	9	BECAUSE OF YOU NE-YO DEF JAM/IDJMG	HUEY, POP, LOCK & DROP IT	9
11	15	7	GET IT SHAWTY LLOYD THE INC./UNIVERSAL MOTOWN	FANTASIA, WHEN I SEE U	7
12	3	11	BEAUTIFUL LIAR BEYONCE & SHAKIRA MUSIC WORLD/COLUMBIA	PRETTY RICKY, PUSH IT BABY	11
13	13	4	U + UR HAND PINK LAFACE/ZOMBA	LLOYD, GET IT SHAWTY	4
14	9	5	WHAT I'VE DONE LINKIN PARK MACHINE SHOP/WARNER BROS	T-PAIN FEAT. YUNG JOC, BUY U A DRANK (SHAWTY SNAPPIN')	5
15	17	6	I'M A FLIRT R. KELLY FEAT. T.I. & T-PAIN JIVE/ZOMBA	HUEY, POP, LOCK & DROP IT	6
16	1	5	WE TAKIN' OVER DJ WALED FEAT. T.I., MON. ROCK ROSS, FAT JOE, UN. WAYNE & BABY FERRIS SQUAD/KOCH	DJ KHALED, WE TAKIN' OVER	5
17	1	10	LIKE A BOY CIARA LAFACE/ZOMBA	YOUNG JEEZY FEAT. KEYSHIA COLE, DREAMIN'	10
18	10	5	GIRLFRIEND AVRIL LAVIGNE RCA/RMG	R. KELLY OR BOW WOW, I'M A FLIRT	5
19	RE-ENTRY	19	PUSH IT BABY PRETTY RICKY BLUESTAR/ATLANTIC	RIHANNA FEAT. JAY-Z, UMBRELLA	19
20	23	3	STOLEN DASHBOARD CONFSSIONAL VAGRANT/INTERSCOPE	UNK, 2 STEP	3
21	18	10	BEFORE HE CHEATS CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE/RMG	FANTASIA, WHEN I SEE U	10
22	20	8	IF EVERYONE CARED NICKELBACK ROADRUNNER/ATLANTIC/LAVA	PRETTY RICKY, PUSH IT BABY	8
23	22	2	(YOU WANT TO) MAKE A MEMORY BON JOVI MERCURY/ISLAND/IDJMG	LLOYD, GET IT SHAWTY	2
24	NEW	24	WHEN I SEE U FANTASIA J/RMG	T-PAIN FEAT. YUNG JOC, BUY U A DRANK (SHAWTY SNAPPIN')	24
25	19	4	VULNERABLE SECONDHAND SERENADE GLASSNOTE/EAST WEST	HUEY, POP, LOCK & DROP IT	4

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST TITLE	WEEKS ON CHART
1	1	1	#1 UMBRELLA 1 WK RIHANNA FEATURING JAY-Z SRP/DEF JAM/IDJMG	RIHANNA FEAT. JAY-Z, UMBRELLA	1
2	5	7	MAKES ME WONDER MAROONS A&M/OCTONE/INTERSCOPE	AMY WINEHOUSE, REHAB	7
3	1	10	POP, LOCK & DROP IT HUEY HITZ COMMITTEE/JIVE/ZOMBA	BEYONCE & SHAKIRA, BEAUTIFUL LIAR	10
4	21	2	REHAB AMY WINEHOUSE UNIVERSAL REPUBLIC	BOW WOW, QUITTA MY SYSTEM	2
5	11	2	NEVER AGAIN KELLY CLARKSON RCA/RMG	AVRIL LAVIGNE, GIRLFRIEND	2
6	14	4	HOME DAUGHTRY RCA/RMG	COLD WAR KIDS, HANG ME UP TO DRY	4
7	7	3	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT. YUNG JOC KONVICT/NAPPY BOY/JIVE ZOMBA	NE-YO, BECAUSE OF YOU	3
8	12	5	HANG ME UP TO DRY COLD WAR KIDS DOWNTOWN/ATLANTIC/LAVA	SECONDHAND SERENADE, VULNERABLE	5
9	7	7	OUTTA MY SYSTEM BDW WDW FEAT. T-PAIN & JOHNITA AUSTIN COLUMBIA	CIARA, LIKE A BOY	7
10	6	9	BECAUSE OF YOU NE-YO DEF JAM/IDJMG	HUEY, POP, LOCK & DROP IT	9
11	15	7	GET IT SHAWTY LLOYD THE INC./UNIVERSAL MOTOWN	FANTASIA, WHEN I SEE U	7
12	3	11	BEAUTIFUL LIAR BEYONCE & SHAKIRA MUSIC WORLD/COLUMBIA	PRETTY RICKY, PUSH IT BABY	11
13	13	4	U + UR HAND PINK LAFACE/ZOMBA	LLOYD, GET IT SHAWTY	4
14	9	5	WHAT I'VE DONE LINKIN PARK MACHINE SHOP/WARNER BROS	T-PAIN FEAT. YUNG JOC, BUY U A DRANK (SHAWTY SNAPPIN')	5
15	17	6	I'M A FLIRT R. KELLY FEAT. T.I. & T-PAIN JIVE/ZOMBA	HUEY, POP, LOCK & DROP IT	6
16	1	5	WE TAKIN' OVER DJ WALED FEAT. T.I., MON. ROCK ROSS, FAT JOE, UN. WAYNE & BABY FERRIS SQUAD/KOCH	DJ KHALED, WE TAKIN' OVER	5
17	1	10	LIKE A BOY CIARA LAFACE/ZOMBA	YOUNG JEEZY FEAT. KEYSHIA COLE, DREAMIN'	10
18	10	5	GIRLFRIEND AVRIL LAVIGNE RCA/RMG	R. KELLY OR BOW WOW, I'M A FLIRT	5
19	RE-ENTRY	19	PUSH IT BABY PRETTY RICKY BLUESTAR/ATLANTIC	RIHANNA FEAT. JAY-Z, UMBRELLA	19
20	23	3	STOLEN DASHBOARD CONFSSIONAL VAGRANT/INTERSCOPE	UNK, 2 STEP	3
21	18	10	BEFORE HE CHEATS CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE/RMG	FANTASIA, WHEN I SEE U	10
22	20	8	IF EVERYONE CARED NICKELBACK ROADRUNNER/ATLANTIC/LAVA	PRETTY RICKY, PUSH IT BABY	8
23	22	2	(YOU WANT TO) MAKE A MEMORY BON JOVI MERCURY/ISLAND/IDJMG	LLOYD, GET IT SHAWTY	2
24	NEW	24	WHEN I SEE U FANTASIA J/RMG	T-PAIN FEAT. YUNG JOC, BUY U A DRANK (SHAWTY SNAPPIN')	24
25	19	4	VULNERABLE SECONDHAND SERENADE GLASSNOTE/EAST WEST	HUEY, POP, LOCK & DROP IT	4

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	WEEKS ON CHART
1	1	130	#1 THE AVETT BROTHERS RAMSEUR 2716 (12.98)	Emotionalism	130
2	2	10	FUNERAL FOR A FRIEND MIGHT/ATM/ATLANTIC 13606/AG (13.98)	Tales Don't Tell Themselves	10
3	3	8	EMERSON DRIVE MONTAGE 90088/MIDAS (13.98)	Countrified	8
4	7	15	PETER BJORN AND JOHN ALMOSTGOLD 002* (12.98)	Writer's Block	15
5	2	24	BOYS LIKE GIRLS COLUMBIA 05572/SDNY MUSIC (11.98)	Boys Like Girls	24
6	5	22	COLD WAR KIDS DOWNTOWN 70009 (13.98)	Robbers & Cowards	22
7	NEW	7	MISTAH F.A.B. FAEVA AFTA/THIZZ 181/SMC (15.98) ⊕	Da Baydastian	7
8	6	58	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98)	The Poison	58
9	NEW	9	JOHNNY VICIOUS THRIVEDANCE 90760/THRIVE (15.98)	ThriveMix Presents: Dance Anthems	9
10	3	10	SECONDHAND SERENADE GLASSNOTE 63020/EAST WEST (13.98)	Awake	10
11	16	38	SAY ANYTHING DOGHOUSE/J 71805/RMG (11.98)	...Is A Real Boy	38
12	8	38	UNK BIG DIMP 5973/KOCH (17.98)	Beat'n Down Yo Block	38
13	11	25	RODRIGO Y GABRIELA ATO 21557 (13.98)	Rodrigo Y Gabriela	25
14	2	2	PARIS BENNETT 306 2760/TVT (18.98)	Princess P	2
15	24	3	GREATEST GAINER THE PUPPINI SISTERS NERVE 008409/UNIVERSAL CLASSICS GROUP (13.98)	Betcha Bottom Dollar	3
16	12	4	BEBEL GILBERTO ZIRIGUIBOOM/CRAMMED DISCS 133/SIX DEGREES (16.98)	Momento	4
17	23	7	SICK PUPPIES RMR 89752/VIRGIN (12.98)	Dressed Up As Life	7
18	14	17	XTREME LA CALLE 340011/UG (13.98)	Haciendo Historia	17
19	NEW	19	THE HORRORS POLYDOR 008929/STOLEN TRANSMISSION (10.98)	Strange House	19
20	18	12	LOS CUATES DE SINALOA SONY BMG NORTE 04734 (11.98)	Puro Siereno Bravo	12
21	10	2	ROBERTO CARLOS DISCOS 605 08204/SONY BMG NORTE (14.98)	Grandes Exitos	2
22	3	2	THE SEA AND CAKE THRILL JOCKEY 186* (15.98)	Everybody	2
23	15	10	TITO NIEVES LA CALLE 330022/UG (13.98)	Canciones Clasicas De Marco Antonio Solis	10
24	NEW	24	THE EXIES ELEVEN SEVEN 130 (13.98)	A Modern Way Of Living With The	24
25	NEW	25	DUNGEN KEMADD 052 (15.98)	Tio Bitar	25
26	21	2	RED ESSENTIAL 10807 (12.98)	End Of Silence	2
27	22	4	NORMAN BROWN PEAK 30218/CONCORD (18.98)	Sray With Me	4
28	19	2	THE CLIENTELE MERGE 297* (14.98)	God Save The Clientele	2
29	25	8	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself	8
30	NEW	30	HOPESFALL TRUSTKILL 93 (13.98)	Magnetic North	30
31	28	5	CUISILLOS MUSART 3893/BALBOA (12.98)	Mil Heridas	5
32	34	2	ROCCO DELUCA & THE BURDEN IRONWORKS 165 (12.98)	I Trust You To Kill Me	2
33	31	3	PURENRG FERVENT/WORD-CURB 887017/WARNER BROS. (7.98)	pureNRG	3
34	42	6	33MILES INO/COLUMBIA 05834/SONY MUSIC (11.98)	33Miles	6
35	29	8	THE JOHN BUTLER TRIO JARRAH/ATLANTIC 101649/AG (13.98)	Grand National	8
36	RE-ENTRY	36	LOS HUMILDES VS. LA MIGRA BCI LATINO 41593/BCI (6.98)	Los Humildes Vs. La Migra	36
37	40	9	LOS TERRIBLES DEL NORTE FREDDIE 1969 (9.98)	30 Corridos: Historias Nortenas	9
38	49	2	CAMILA SONY BMG NORTE 78272 (14.98)	Todo Cambio	2
39	50	2	CULTURA PROFETICA LUAR 330012/MACHETE (17.98 CD/DVD) ⊕	Tribute To The Legend Bob Marley	2
40	30	4	THE NIGHTWATCHMAN EPIC 67546/SONY MUSIC (18.98)	One Mar Revolution	4
41	27	2	THE BAD PLUS HEADS UP 3125 (18.98)	Prog	2
42	NEW	42	SPANISH HARLEM ORCHESTRA SIX DEGREES 1134 (16.98)	United We Swing	42
43	RE-ENTRY	43	THE ISAACS GAITHER MUSIC GROUP 42717 (17.98)	Big Sky	43
44	38	19	THE KOOKS VIRGIN 50723/ASTRALWERKS (14.98)	Inside In / Inside Out	19
45	37	25	YURIDIA SONY BMG NORTE 02496 (14.98)	Habla El Corazon	25
46	NEW	46	DANCE GAVIN DANCE RISE 046 (13.98)	Downtown Battle Mountain	46
47	45	6	KJ-52 UPROK 78295/BEC (17.98) ⊕	The Yearbook	6
48	41	4	CHARLOTTE GAINSBOURG BECAUSE 94703/VICE (15.98)	5:55	4
49	32	4	KINGSPADE SUBURBAN NOIZE 77 (15.98)	P.T.B.	4
50	47	15	KINTO SOL UNIVISION 311038/UG (12.98)	Los Hijos Del Maiz	15

THIS WEEK ON: **BREAKING & ENTERING**
 North Carolina's own Avett Brothers, who fuse ambitious roots and rock music, finally break through to The Billboard 200 while also placing new album "Emotionalism" at No. 1 on Top Heatseekers. Discover developing artists making their inaugural chart runs each week in Breaking & Entering on billboard.com

SONGLES & TRACKS



JUN
2
2007

Chart Codes: CS (Hot Country Songs), H100 (Hot 100 Songs), LT (Hot Latin Songs), POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs), TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

2 STEP (Top Quality, BMI) H100 35, POP 43, RBH 21
4 IN THE MORNING (Hearjitz Lover Music, ASCAP/Pirate Ship Music, ASCAP) POP 88

A

ALL GOOD THINGS (COME TO AN END) (Nelar Publishing, ASCAP/Virginia Beach, ASCAP/Universal Music, BMI/Christopher Mathew, BMI/Jange Jontis, SESAC/Universal Tunes, SESAC/Boatleggers Stop, SESAC/EMI April, ASCAP), HL/WBM, POP 68
ALL I NEED (EMI Blackwood, BMV/Admiral, BMI/Careers-BMG Music Publishing, BMV/Sagabeaux Songs, BMI), HL/WBM, CS 58
ALL MY FRIENDS SAY (Murrach Music Corporation, BMI/House Of Full Circle, BMI/Full Circle, BMI/Back In The Saddle, ASCAP/Groove Pappy Music, ASCAP) CS 24

AMUSEMENT PARK (50 Cent Music, ASCAP/Universal Music Corporation, ASCAP/Sydney B & 700 Music Club, BMI/CAP/LI Ant And Rofr, ASCAP), HL, RBH 53

ANONYMOUS (Ezekiel International Music, BMV/Hico Music, BMI/Christopher Mathew, BMI/Jange Jontis, SESAC/Universal Tunes, SESAC/Boatleggers Stop, ASCAP/Universal Music Corporation, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Royal Court Music, ASCAP/Jerome Harmon Productions, BMI) H100 50, POP 52, RBH 26

ANOTHER AGAIN (John Legend Publishing, BMV/Cherry River, BMV/Phase Gimme My Publishing, BMV/Blackwood, BMI/Homesoul Publishing, BMV/Dimpaco Music, BMV/Kama Sutra Music, BMI), HL, RBH 57

ANOTHER SIDE OF YOU (Dimensional Songs Of The Knoll, BMV/EMI Blackwood, BMV/WCCB, BMI), HL, CS 41

ANYWAY (Deleemama, BMV/Lie Des Autiers, ASCAP/Bucky And Clyde, ASCAP) H100 81, POP 92
AYUDAME (WB Music, ASCAP/Dobie Acuarato Songs, ASCAP/Warner Chappell Music Spain SA, SESAC) LT 37

B

B A BAY BAY (Rain Grounds Songs, BMI) RBH 34

BEAUTIFUL GIRLS (Jonathan Holm Music, BMV/Southside Independent Music, BMV/Songs Above Water, ASCAP/Beluga Heights Music, BMV/Frednybabez, ASCAP/Almo Music, ASCAP/Sony/ATV Songs, BMI), HL, POP 96

BEAUTIFUL LIAR BELLO EMBUSTERO (B-Day Publishing, ASCAP/EMI April, ASCAP/Sony/ATV Tunes, ASCAP/Antoine Ghosts Bucks Music Group Limited, BMV/Barb March Music, BMV/Songs Above Water, HL, H100 38, LT 32, POP 29, RBH 70

BECAUSE OF YOU (EMI April, ASCAP/Smeley Songs, ASCAP/Dwight Frye Music, BMV/Smells Like Metal, SOCAN/EMI Blackwood, BMI), HL, CS 42

BECAUSE OF YOU (Super Savin Publishing, BMV/Zomba Songs, BMI/Sony/ATV Tunes, ASCAP/EMI April, ASCAP), HL/WBM, H100 13, POP 18, RBH 12

BEER IN MEXICO (Sony/ATV Music, ASCAP/Islandsoul, ASCAP), HL, H100 98

BEFORE HE CHEATS (That Little House, ASCAP/Mighty Underdog, ASCAP/Sony/ATV Cross Keys, ASCAP), HL, H100 8, POP 9

BENITO TU LUZ (Tulum, ASCAP/WB Music, ASCAP/Vallinotto Songs, BMV/Careers-BMG Music Publishing), RBH 14

BETTER THAN ME (EMI Blackwood, BMV/Hinder Music, BMV/Brain Burk Publishing, BMI), HL, H100 34, POP 26

BIG GIRLS DON'T CRY (Headphone Junkie Publishing, ASCAP/Gad Songs, ASCAP) H100 21, POP 19

BIG THINGS POPPIN' (OO IT) (Crown Cup Publishing, BMV/Warner-Tamela Publishing, BMV/Fresh Is The Word, BMI), WBM, RBH 23

BLED IT OUT (Zomba Songs, BMV/Chesterchaz, BMV/Big Bad M. Hann, BMV/Nondisclosure Agreement, BMV/Tob Bourton, BMV/Kenji Kobayashi, BMV/Pancakey Cakes, BMI), WBM, H100 97, POP 76

BLOCK PARTY (Sony/ATV Tunes, ASCAP/Lite Print, ASCAP/One-Hit Publishing, ASCAP/Sreen Gens-EMI, BMI), HL, RBH 62

BOSS LIFE (My Own Chill Music, BMV/EMI Blackwood, BMV/Greem Style, BMV/EMI Music, ASCAP/WB Music, ASCAP/Airt Nuthin' Got' On But Funking, ASCAP/Almo Music, ASCAP/Every-knight, BMV/Warner-Tamela Publishing, BMV/Unchappell Music, BMV/Teamstas, BMV/YELATS, BMV/Psalm 144:1 Music, BMV/RBH 97

BOSSMAN (D/Wayne Clark Publishing, BMI) RBH 85

BOY LOOKA HERE (StreetRich Music, BMI/My Diet Starts Tomorrow, BMV/Songs Of Universal, BMV/OB Gold, ASCAP), HL, RBH 9

BREAK ME OFF (Paul Wall, ASCAP/Commission Publishing, BMV/Notdator Publishing, BMV/EMI Blackwood, BMV/2 Kings Publishing, ASCAP), HL, RBH 84

BREAK IT OFF (Tafari, ASCAP/Greensleeves, PRS/Dufty Rock, PRS/EMI April, ASCAP/Copyright Control/Annarhi Music, BMV/EMI Blackwood, BMI), HL, POP 62

BREATHLESS (Global Talent Publishing, PRS/Cross Keys Publishing, BMV/Marcelous Music, SESAC) RBH 72

BUBBLY (Cocomanie Music, BMV/Dancing Squirrel, ASCAP/NAFI Music, ASCAP) H100 91, POP 69

BUDDY (Soulchild, ASCAP/Universal Music Corporation, ASCAP/HC 1030 Publishing, ASCAP/Karl Gunn, BMV/Greem Style, BMV/EMI Music, ASCAP/WB Music, BMV/Sugar Beats, ASCAP) H100 64, RBH 10

BUY U A ORANK (SHAWTY SNAPPIN') (Nappy Boy Publishing, BMV/Zomba Songs, BMV/Granny Man Publishing, BMV/Mehki Music, BMV/Basement Funk South, ASCAP), WBM, H100 2, POP 4, RBH 1

C

CADA VEZ QUO PIENSO EN TI (Sony/ATV Discos, ASCAP) LT 18

CAME DOWN (Mya Davis Music, ASCAP/Reonna Music, ASCAP/Warner-Tamela Publishing, BMV/Ralon Worley Jr. Publishing, ASCAP), HL/WBM, RBH 70

CANDYMAN (Knox Music, BMV/Careers-BMG Music Publishing, BMV/Stuck In The Throat, ASCAP/Famous, ASCAP), HL/WBM, H100 80, POP 59

CANT GET ENOUGH (Rodney Jerkins Productions, BMV/EMI Blackwood, BMV/Ensign Music, BMV/Fred Jerkins III, BMV/LaShawn Daniels Productions, ASCAP/EMI April, ASCAP), HL, RBH 50

CAN U BELIEVE (I Like Em Thicke, ASCAP/EMI April, ASCAP), HL, RBH 42

CAN U WERK WIT DAT (We Flex Music At, ASCAP) RBH 76

CIRCLE (Bryan-Michael Cox, SESAC/WB Music, SESAC/Songs In The Key Of B Flat, SESAC/Normline South, SESAC/Notting Hill Songs, SESAC/Put It Down Music, SESAC/Adonis Shopshire, ASCAP/Phoenix Ave Music Publishing, ASCAP/Justin Combs Publishing, ASCAP/EMI April, ASCAP/Kendrick Dean Publishing, SESAC/The Deans' List, SESAC/December First Publishing Group, SESAC/Dot 2 Dot Music, ASCAP/Famous, ASCAP), HL/WBM, RBH 63

COFFEE SHOP (Garry Man Publishing, BMV/Malik-Mehki Music, BMV/Alonso Matins Publishing, BMI) H100 20, POP 20

COKE OVER (Mony M. Music Publishing, ASCAP/Pine Music, BMV/Rags II Richard Music, BMV/Warner Chappell, BMI), WBM, RBH 83

COME AROUND (Harper Digital Publishing, SOCAN/Ms. Music, ASCAP/Pink-Cam Music, ASCAP/SB Music, ASCAP/Humane, ASCAP/ZAP Rock, ASCAP/Fairwest Music USA, BMV/Spit Music, BMI) RBH 91

CORN COBBER (Mony M. Music Publishing, ASCAP/EMI April, ASCAP/No Question Entertainment, ASCAP/First N. Gold, BMV/R Kelly, BMV/Zomba Songs, BMV/EMI Blackwood, BMV/Warner-Tamela Publishing, BMV/Notting Dale Songs, ASCAP/J. Brasco, ASCAP), HL/WBM, H100 56, POP 45

D

D (Justin Combs Publishing, ASCAP/EMI April, ASCAP), HL/WBM, RBH 29

COMO ENTENDER (Bius Tunes, ASCAP/EMI April, ASCAP/Gunhill Music, ASCAP) LT 46

COMO TE VA MI AMOR (S.G.A.E., ASCAP) LT 36

COMO TU BOYZ (Wynn Music Publishing, ASCAP) RBH 68

CUPIDO'S CHOKEHOLD BREAKFAST IN AMERICA (Almo Music, ASCAP/Delicate, ASCAP), HL, H100 23, POP 14

CUPID SHUFFLE (The Only Cupid Publishing, ASCAP/Artist Publishing Group West, ASCAP/Top Quality, BMI) RBH 64

D

DAISY (EMI Blackwood, BMV/Toliver Mountain, BMV/Invincible, ASCAP/EMI April, ASCAP), HL, CS 44

DALE PA TRA (BACK IT UP) (Stratego Co Lingo, BMV/Circuit, BMV/Cop Music Publishing, BMV/Eto E Mio Music, BMI) LT 31

DAME UN BESO (Ser-Ca, BMI) LT 9

DAYS OF THUNDER (Soy/ATV Cross Keys, ASCAP/Dimensional Music Of 1091, ASCAP/Careers-BMG Music Publishing, BMV/SilverKiss, BMI), HL/WBM, CS 59

D-B-BOY (Thru Passion Publishing, ASCAP) RBH 87

DETAILES (Once Rios S.A. de C.V.TN Ediciones, BMI) LT 47

DE TI EXCLUSIVO (Not Listed) LT 45

A DIFFERENT WORLD (NashvilleVibe, BMV/NEZ, BMV/Sony/ATV Acuff Rose, BMV/Chaylin, BMV/Sony/ATV Tite, BMV/Gold Watch, BMI), HL, CS 18, H100 88

DIRTY GIRL (Universal Music Corporation, ASCAP/Memphierfield, ASCAP/EMI Blackwood, BMV/Piano Wire Music, BMI), HL, CS 30

DI DONT (Soy/ATV Music, BMV/Divided, BMV/Ramal, BMV/Nay Publishing Company, BMV/Warner-Tamela Publishing, BMI), HL/WBM, RBH 40

DOE BOY FRESH (Tehouse Publishing, BMV/Music Resources, BMV/Chamilitary Camp Music, ASCAP/Universal Music Corporation, ASCAP), HL, POP 91

DO IT JUST LIKE A ROCKSTAR (Jordan Loren Music, BMI) H100 45, POP 41

DO IT MAKE ME (Cal IV, ASCAP/BergBrain, ASCAP/Universal Music Corporation, ASCAP/Big Orange Dot, ASCAP/Sony/ATV Cross Keys, ASCAP/Dimensional Music Of 1091, ASCAP) CS 13, H100 89

DONT MATTER (Beytal Music, ASCAP/Famous, ASCAP/Lawsons, BMV/Hotting Hill Music, BMI), HL, H100 18, LT 27, POP 17, RBH 20

DO YOU (Super Savin Publishing, BMV/Zomba Songs, BMV/Jojo Beats, ASCAP/The Allen Boy Publishing, ASCAP), WBM, RBH 48

DO YOU KNOW? (THE PING PONG SONG) (Team S Dot Publishing, BMV/Hico Music, BMV/Dollanear Publishing, BMV/Songs Of Universal, BMV/Enrique Iglesias, ASCAP/EMI April, ASCAP) H100 33, LT 1, POP 36

DREAMIN' (Young Jeezy Music, Inc., BMV/Jermaine Jackson Publishing, ASCAP/Young Heart Publishing, ASCAP/Young Jeezy Music, Inc., BMV/Pure Detail, BMV/Bi-Sum, BMV/EMI Blackwood, BMV/Jobete Music, ASCAP), HL, RBH 66

E

ERES PARA MI (Manzano, BMI/EMI Musical S.A. de C. Music, Chappell Ediciones Musicales) LT 1

ES COSA DE EL (Ediona De Ideas, ASCAP) LT 31

ESO Y MAS (Julianita Musical, ASCAP/Edimusa, ASCAP) LT 25

EVER PRESENT PAST (MPLR Communications, ASCAP) LT 1

EVERYDAY AMERICA (Jennifer Nettles, ASCAP/Dixiel, BMV/Sony/ATV Cross Keys, ASCAP/Big Alpha Writer Group, ASCAP), HL, CS 45

F

FACE DOWN (Songs Of Universal, BMV/Grim Goodbye Music, BMI), HL, H100 32, POP 21

FALL INX (ASCAP/Sill Working For The Woman, ASCAP/J.C., ASCAP/Dimensional Songs Of The Knoll, BMV/Ticket, BMV/CAPRI Country Music, BMV/Cherry River, BMV/EMI Blackwood, BMV/Shane Minor, BMI), CLM/VHL, CS 51

FAMOUS IN A SMALL TOWN (Soy/ATV Songs, BMI) H100 45, POP 41

FIND OUT WHO YOUR FRIENDS ARE (Soy/ATV Acuff Rose, BMV/Lavender Zoo Music, BMI/Careers-BMG Music Publishing, BMV/Sagabeaux Songs, BMI), HL/WBM, CS 6, H100 63

FIRST TIME (G-Chills, BMV/Jeseth Music, BMI) H100 74, POP 56

FORCE OF NATURE (Iru Lu, ASCAP/Soulinqa, ASCAP/Notting Hill, ASCAP/Interact, BMI) RBH 82

FOREVER (Viva La Cucaracha, ASCAP) H100 58, POP 51

FU PAY ME (Sunny Valentine Music, BMV/Slide That Music, ASCAP/Pegina's Son Music, ASCAP/EMI April, ASCAP/Granny Man Publishing, BMI), HL, RBH 95

G

GET BUCK (Mouth Full O' Gold, ASCAP/Universal Music Corporation, ASCAP/My Diet Starts Tomorrow, BMV/Songs Of Universal, BMV/Six I'm Stoned, ASCAP) 50 Cent Music, ASCAP) RBH 99

GET IT SHAWTY (J Lack Music, ASCAP/J Pat Publishing, ASCAP/EMI April, ASCAP/Pry Love Music, ASCAP/UR-V Music, ASCAP/Fathead Music, BMV/Young Guido, BMV/Warner-Tamela Publishing, BMI), HL/WBM, H100 20, POP 39, RBH 4

GET ME BODIED (B-Day Publishing, ASCAP/Universal Tunes, SESAC/Songs Of Universal, SESAC/Team S Dot Publishing, BMV/Hico Music, BMV/Songs Of Windswept Pacific, BMV/Yoga Flames Music, BMV/Janine Combs Publishing, BMV/EMI Blackwood, BMV/Angela Bello Music, BMV/EMI Blackwood, BMV/Universal Music World, ASCAP/Monza Ronza, SESAC), HL, H100 90, RBH 17

GET TO THE MONEY (Gordon Maurice Sweeney, ASCAP/REC Wear Publishing, ASCAP/Sunday Delivery Music Publishing, ASCAP) RBH 90

GIRLFRIEND (Avril Lavigne, SOCAN/Almo Music, ASCAP/Kaz Money Publishing, ASCAP/Kobalt Music, ASCAP), H100 3, POP 2

GIVE IT TO ME (Virginia Beach, ASCAP/WB Music, ASCAP/Tenman Tunes, BMV/Zomba Enterprises, ASCAP/Nelstar Publishing, ASCAP/EMI April, ASCAP/Six I'm Stoned, ASCAP/Universal Music Corporation, ASCAP/WB Music, SESAC/Danja Handz Music, BMI), HL/WBM, H100 3, POP 3, RBH 71

GIVEN UP (Zomba Songs, BMV/Chesterchaz, BMV/Big Bad M. Hann, BMV/Nondisclosure Agreement, BMV/Tob Bourton, BMV/Kenji Kobayashi, BMV/Pancakey Cakes, BMI), WBM, H100 99, POP 78

GLAMOROUS (Headphone Junkie Publishing, ASCAP/EMI April, ASCAP/2590 Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Will I Am Music Publishing, ASCAP/EMI April, ASCAP/EMI Blackwood, BMV/Ludovico Universal Publishing, ASCAP/EMI Blackwood, BMV/Showty Pimp, ASCAP), CLM/VHL, H100 10, POP 8, RBH 51

GOD DONT MAKE MISTAKES (Universal-PolyGram International, ASCAP/Grand Wagon Music, ASCAP/Ryanley Music, ASCAP/BJP Administration, ASCAP) CS 54

GOOD DIRECTIONS (Murrach Music Corporation, BMV/Castle Street Music, ASCAP/Large Opportunity Music, ASCAP) CS 1, H100 47, POP 66

GOT BUMP IN DA TRUNK (Suga Shack Entertainment Publishing, BMI) RBH 88

THE GREAT ESCAPE (Martin Johnson Music, ASCAP/Melvin Malone, ASCAP/Dimensional Music Of 1091, ASCAP/Cherry Lane, ASCAP/EMI Blackwood, BMV/Replian Music, BMI), HL, H100 96, POP 63

GUYS LIKE ME (Soy/ATV Tite, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 22

H

HEY THERE DELILAH (So Happy Publishing, ASCAP) H100 27, POP 33

HIGH MAINTENANCE WOMAN (SKS3 Music, BMV/Timothy Wilson, BMI/Danny Simpson, BMI) CS 3, H100 67

HOME (Surface Pretty Deep Ugly Music, BMV/Careers-BMG Music Publishing, BMI), WBM, H100 53, POP 7

HOW DO I BREATHE (Soy/ATV Tunes, BMV/EMI April, ASCAP), HL, CS 30

HOW I FEEL (Deleemama, BMV/Monocool Music, BMV/Little Blue Typewriter Music, BMV/Bucky And Clyde, ASCAP/Lie Des Autiers, ASCAP) CS 29

HOW TO SAVE A LIFE (Aaron Edwards Publishing, ASCAP/EMI April, ASCAP), HL, H100 48

HOY TENGO GANAS DE TI (Soren Gems-EMI, BMV/S.G.A.E.) LT 47

I

ICE BOX (Mr. Grandberry Os Music, SESAC/Virginia Beach, ASCAP/EMI April, ASCAP/WB Music, ASCAP/Royal Court Music, ASCAP/Christopher Mathew, BMI/Hico Music, BMV/Ezekiel International Music, BMV/Kenley Music, ASCAP/Universal Music Corporation, ASCAP/Grady Music, SESAC/Notting Dale Songs, ASCAP), HL/WBM, POP 89

ICKY THUMP (Peppermint Stripe Music, BMI) H100 77, POP 7

I DONT WANNA STOP (Monowise Limited, ASCAP/EMI April, ASCAP), HL, H100 83, POP 80

IF EVERYONE CARED (Warner-Tamela Publishing, BMV/Arm You Dilo, SOCAN/Zent-G, SOCAN/Black Diesel, SOCAN/Black Aider Music, SOCAN), WBM, H100 30, POP 27

IF I WAS YOUR MAN (Soy/ATV Tunes, ASCAP/EMI April, ASCAP/Stellar Songs, ASCAP/Water Music Publishing, ASCAP), HL, RBH 19

IF YOU'RE HEADING THIS (Soy/ATV Tite, BMV/Lie Des Autiers, ASCAP/Bucky And Clyde, ASCAP), HL, CS 35

I GOT MORE (Hope-N-Cal, BMV/Soy Tractor, BMV/Cat IV Entertainment, BMV/Universal Music Corporation, ASCAP/Memphierfield, ASCAP), HL, CS 25

I GUAL QUE AYER (Water, ASCAP/Sony/ATV Discos, ASCAP) LT 5

ILL STAND BY YOU (Hynde House of Hits, ASCAP/Clive Banks, ASCAP/Jerk Awake, ASCAP/Tony Kelly, ASCAP/EMI April, ASCAP), HL, CS 43, H100 38, POP 37

I'M A FLIRT (Shago, SESAC/EMI, ASCAP/R Kelly, BMV/Zomba Songs, BMV/Warner-Tamela Publishing, BMV/Crown Club Publishing, BMV/NappyPub, BMI), WBM, H100 15, POP 28, RBH 7

IMPACTO (Los Cangis, ASCAP) H100 78, LT 2, POP 75

IM THROWN (Paul Wall, ASCAP/2 Kings Publishing, ASCAP/EMI April, ASCAP/Cherry Lane Music, ASCAP/EMI April, ASCAP/Basamba Music, ASCAP/Air Control Music, ASCAP), HL/WBM, RBH 79

I NEED YOU (Careers-BMG Music Publishing, BMV/Nevous Warm Music, BMV/Famous, ASCAP/Ed And Lucille Songs, ASCAP), HL/WBM, CS 17, H100 93

IN MY SONGS (Divided, BMV/Ramal, BMV/Nay Publishing Company, BMV/Warner-Tamela Publishing, BMV/Songs Of Universal, BMI), HL/WBM, RBH 27

INSIDE OUT (Gabriel Bello Music, BMI) RBH 81

INTERNATIONAL PLAYERS ANTHEM (I CHOOSE YOU) (Zomba Enterprises, ASCAP/Tenhouse Publishing, BMV/Music Resources, BMV/We Dont Play Even When We Be Playin', ASCAP/Mcquisto Music, ASCAP/Chrysalis Music, ASCAP/Hico Music, ASCAP), HL/WBM, RBH 6

INTO THE OCEAN (Paris On Paper Publishing, ASCAP) POP 99

INVISIBLE (Arpa, BMI) LT 48

ISNT SHE (Lujaja, ASCAP/Curb Songs, ASCAP/Charlie Monk, ASCAP/Gremlin Corner, ASCAP/Harmonism.com, ASCAP), WBM, CS 27

IT'S YOU SO (Babbie On Songs, BMV/Third Tier Music, BMI) CS 11, H100 89

I TRIED (31 Assasin Music, ASCAP/Strajacket Muzik, ASCAP/Track House ENT, BMV/Almo Music, ASCAP/Piano Music, ASCAP/Beytal Music, ASCAP/Famous, ASCAP/Notting Dale Songs, ASCAP), HL, H100 17, RBH 45

IT'S NOT OVER (Surface Pretty Deep Ugly Music, BMV/Wat Music, ASCAP/Warner-Tamela Publishing, BMV/Floating Leaf, BMV/EMI April, ASCAP), HL/WBM, H100 29, POP 25

I WANNA FEEL SOMETHING (Careers-BMG Music Publishing, BMV/Nevous Warm Music, BMV/Famous, ASCAP/Ed And Lucille Songs, ASCAP), HL/WBM, CS 31

I WANNA LOVE YOU (Beytal Music, ASCAP/Famous, BMV/My Own Chill Music, BMV/EMI Blackwood, BMI), HL, POP 53

I WONDER (Pickle Butt, ASCAP/BMG Songs, ASCAP/Magic Farming Music, ASCAP/Little Blue Typewriter Music, BMV/BJP, BMV/Sony/ATV Tite, BMV/AI! Mighty Dog Music, BMI), HL/WBM, CS 20

J

JOHNNY CASH (WB Music, ASCAP/Warner-Tamela Publishing, BMV/Writers Extreme, BMI), WBM, CS 15, H100 86

JUST MIGHT HAVE HER RADIO ON (Hope-N-Cal, BMV/Trent Tomlinson Songs, BMV/Geometric Publishing, SESAC) CS 38

K

KEEP HOLDING ON (Avril Lavigne, SOCAN/Almo Music, ASCAP/Kaz Money Publishing, ASCAP/Kobalt Music, ASCAP/REC, ASCAP) POP 87

KITTY KAT (B-Day Publishing, ASCAP/The Waters Of America, BMV/Big Bad M. Hann, BMV/Carter Boys Publishing, ASCAP/EMI April, ASCAP), HL, RBH 89

L

LA LLAVE DE MI CORAZON (El Conuco, BMV/Pedrom, BMI) LT 31

LA TRA (BMG Songs, ASCAP) LT 44

LAST DOLLAR (FLY AWAY) (Luge Love Music, BMI) H100 77, POP 81

LAST GOOD TIME (Big Loud Shirt Industries, ASCAP/Big Loud Music, ASCAP/Warner-Tamela Publishing, BMI), WBM, CS 35

LAST NIGHT (Justin Combs Publishing, ASCAP/EMI April, ASCAP/22 Daughters Music, SESAC/Christian Combs Publishing, SESAC/Foray Music, SESAC/Marsky Music, BMV/Lance Combs Publishing, BMV/EMI Blackwood, BMI) H100 19, POP 10, RBH 38

LAST TRAIN RUNNING (One Mad Kid Publishing, ASCAP/Frank Myers Music, BMV/Sixteen Stars, BMI) CS 67

LEAN LIKE A CHOLO (Mistica Music, BMV/Flossy, ASCAP) H100 55, POP 44

LEAVE OUT ALL THE REST (Zomba Songs, BMV/Chesterchaz, BMV/Big Bad M. Hann, BMV/Nondisclosure Agreement, BMV/Rob Bourton, BMV/Kenji Kobayashi, BMV/Pancakey Cakes, BMI), WBM, POP 98

LEAVING TONIGHT (Super Savin Publishing, BMV/Zomba Songs, BMV/Sounds Of Da Red Drum, ASCAP/Sio Gravy Music, ASCAP/Jobete Music, ASCAP), WBM, RBH 56

LET'S FALL IN LOVE AGAIN (Iz Live Muzik, BMI) RBH 76

LIKE A BOY (Universal Music Corporation, ASCAP/Royalty Rights, ASCAP/Boatleggers Stop, ASCAP/Universal-PolyGram International Tunes, SESAC/Jahae Jontis, SESAC/Christopher Mathew, BMV/Hico Music, BMV/Ezekiel International Music, BMV/Revolutionary Jazz Giant, BMV/Greem, BMI), HL, H100 22, POP 32, RBH 17

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LEGAL NOTICE

NOTICE OF PUBLIC SALE OF ASSETS OF THE SONGWRITER COLLECTIVE, LLC

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, and May 22, 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, wherever located or situated, including all rights to a portfolio of musical compositions, 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, July 3rd, 2007 at 11:00 a.m., New York time. The Agent reserves the right to cancel the sale, 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 of any 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 person's identified in the final paragraph of this 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, but no sale 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, in which case the Agent 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, then 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 the purchaser thereof, 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/or desiring to obtain copies of the confidentiality agreement 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.

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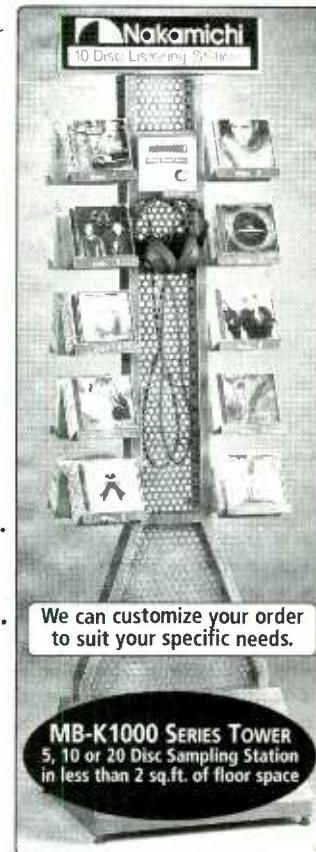
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RECORD COMPANIES: RCA Music Group appoints **Tom Corson** executive VP/GM. He previously held the same title at J/Arista Records.

Universal Music Enterprises, the U.S. catalog division of Universal Music Group, names **Bill Waddell** VP of business affairs. He was senior director.

Sony BMG Music Entertainment names **Richard Sanders** head of global marketing. He was executive VP/GM at RCA Records.

EMI/Manhattan Records names **Jason Fisher** national director of promotion. He was VP of promotion at Cooking Vinyl.

INO Records promotes **Dan Michaels** to senior VP of marketing and promotions. He was VP of promotions.

Sony BMG Entertainment's Commercial Music Group names **Chuck Fleckenstein** and **Gil Aronow** senior VPs of its newly formed business and legal affairs department. Fleckenstein was VP of business affairs, and Aronow was VP of senior transactional counsel.

EMI Music North America names **Lauren Berkowitz** senior VP of digital for the North American region. She was VP of global digital business at Sony ATV Music Publishing.

Mercury Nashville appoints **Mike Klein** senior director of promotion for the Southeast region. He was executive VP/GM at the Griffin Agency.

Capitol Music Group names **Mike Harris** executive VP/CFO. He was senior VP/CFO at Virgin Records.



CORSON SANDERS BERKOWITZ HARRIS

PUBLISHING: EMI Music Publishing Germany names **Andreas Kiel** and **Markus Hedke** executive VPs. Kiel was senior VP of creative, and Hedke was finance director.

Warner/Chappell Music names **Dave Pettigrew** senior VP of strategic marketing. He was VP at EMI Resources, a division of EMI Music Publishing.

Cherry Lane Music Publishing in New York promotes **Paul Morgan** to senior director of creative services. He was director.

TOURING: Global Spectrum appoints **Curtis Webb** GM of the South Okanagan Event Centre in Penticton, British Columbia. He was director of operations at the Budweiser Events Center in Loveland, Colo.

RELATED FIELDS: The Canadian Record Production Assn. appoints **Duncan McKie** president/executive director, effective June 4. He currently serves as vice chairman at Canadian research company Pollara.

—Edited by Mitchell Peters

GOODWORKS

FATHER DOES NOT KNOW BEST

Dutch rock band Within Temptation is doing its part to raise awareness of family violence and abuse. The video for the act's new continental Europe single, "Frozen," spotlights a family at the turn of the 20th century—a family that is keeping one too many secrets from the outside world. Within Temptation is donating all monies received from its record label, Sony BMG, for sales of the "Frozen" single to Child Helpline International, a global network of youth help phone lines in more than 150 countries. "Frozen" is included on the band's new album "The Heart of Everything," due July 24 from Roadrunner.



From left are BMI president/CEO **Del Bryant**, BMI VP of film/TV relations **Doreen Ringer Ross** and **Lucas Richman**.

BMI FILM & TV AWARDS

The BMI Film & TV awards were held May 17 at the Regent Beverly Wilshire Hotel in Los Angeles, honoring the composers and songwriters of the music from the past year's top-grossing films, top-rated prime-time network TV series and highest-ranking cable network programs. Hosted by BMI president/CEO Del Bryant and film/TV relations VP Doreen Ringer Ross, a highlight of the ceremony was the presentation of the Richard Kirk Award for Outstanding Career Achievement to film composer George S. Clinton. BMI also celebrated Knoxville Symphony Orchestra music director/conductor Lucas Richman with the Classic Contribution Award. BMI's Academy- Golden Globe- and Emmy Award-winning composers were also feted, including Gustavo Santaolalla, whose score for "Babel" earned him his second Oscar for original score, and Alexandre Desplat (SACEM), whose score for "The Painted Veil" earned him a Golden Globe for best original score, motion picture. Danny Elfman took home the most awards, with four BMI Crystals.



From left are BMI senior VP of performing rights **Alison Smith**, BMI president/CEO **Del Bryant**, **George S. Clinton**, BMI VP of film/TV relations **Doreen Ringer Ross** and BMI senior VP of writer/publisher relations **Phil Graham**.



"American Idol" contestant **LaKisha Jones** stopped by the Lucky Club during upfronts week at the Ritz-Carlton in New York to pick up the latest in Polaroid digital cameras, Primc hoodies and Dermalogica skin care products.



The Tribeca/ASCAP Music Lounge was held May 4 at the Canal Room during the Tribeca Film Festival in New York. From left are the Goo Goo Dolls' **John Rzeznik** with ASCAP assistant VP of membership **Loretta Munoz** and senior VP of the membership group for pop/rock **Tom DeSavia**. PHOTO: COURTESY OF JEFF FORNEY/ASCAP



Music industry titans gathered May 8 at Fred's Restaurant at Barneys New York for the Wickoff breakfast for the UJA-Federation of New York's Music Visionary Award luncheon honoring BMG Label Group chairman/CEO **Clive Davis**. From left are Zomba president/CEO **Barry Wells**; Island Def Jam chairman **Antonio "L.A." Reid**; BMG president/COO **Charles Goldstuck**; **Arthur Indursky** of Grubman, Indursky & Schindler; Warner Music Group chairman/CEO **Lyor Cohen**; Glassnote Records founder/CEO **Daniel Glass**; Davis **Fred Davis**, founder of Davis, Shapiro, Lewis, Montone & Hayes; RCA executive VP of promotion **Richard Palmese**; Capitol Music Group chairman/CEO **Jason Florit**; and J/Arista executive VP/GM **Tom Corson**.

PHOTO: COURTESY OF LARRT BUSACCA/WIREIMAGE.COM

INSIDE TRACK

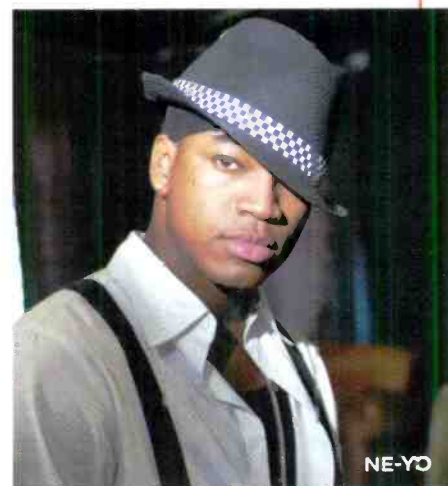
NE-YO OPENS RECORDING COMPOUND IN THE ATL

Having launched his sophomore album, "Because of You," Ne-Yo is gearing up to deliver another enterprise. Come the evening of May 30, he'll unlock the doors to his new studio, Carrington House. Ensnconed in a gated residential area of Atlanta, the complex boasts three state-of-the-art studios, two fully equipped kitchens and a chic lounge for chilling between recording stints. Chief on the young singer/songwriter/producer's Carrington schedule is developing the artists and producers who comprise his Compound Entertainment roster.

The former includes female rapper **Chi Chi Glacierz**, R&B singer **Paula**

Campbell, R&B singer/producer **Sixx John** and R&B artist, choreographer **Shanell**. The latter includes the Heavyweights, **Shay Taylor**, **Chuck Harmony** and engineer **Jaymz Skyar**.

In tandem with R&E/hip-hop WVEE Atlanta, Ne-Yo is also staging a talent search for the next solo or P&E group star. Auditions are set for June 2-4 at La Bam Studio in downtown Atlanta, and celeb judges include producer **Jazze Pha** and "Idlewild" director **Bryan Barber**. A final five will vie for a three-year contract with Compound Entertainment and a three-year management deal with the **J White Agency**. The winner will be chosen June 5.



NE-YO



BMI president/CEO **Del Bryant**, left, with **Sean Garrett** and **Kara DioGuardi**.



From left are BMI VP/GM **Barbara Cane**; the Bee Gees' **Robin Gibb**; **Yvonne Gibb**, widow of the late Maurice Gibb; **Barry Gibb**; and BMI president/CEO **Del Bryant**. From left are BMI senior VP of writer/publisher relations **Phil Graham**, song of the year winner **Ben Moody** and BMI executive VP/COO **John Cody**.



BMI POP AWARDS

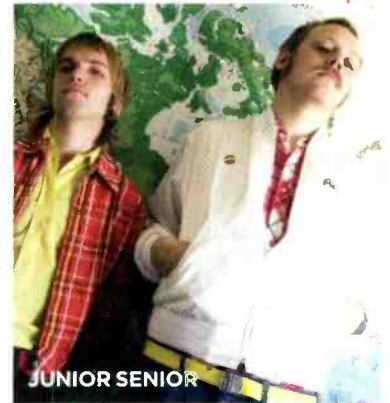
The 55th annual BMI Pop Awards were held May 16 at the Regent Beverly Wilshire Hotel in Los Angeles, as BMI saluted the legendary Bee Gees with BMI's prestigious Icon Award. The Icon presentation to the Bee Gees featured performances by Katherine McPhee, Kelly Rowland and BeBe Winans. In addition, Kara DioGuardi and Sean Garrett were named songwriters of the year, "Because of You" was honored as song of the year and Warner/Chappell Music was named publisher of the year. BMI also recognized the performance achievements of two other songs: "Miss Murder," which was honored as the most-performed song on college radio, and "You're Beautiful" as Internet song of the year. Taking home two

awards each were Fall Out Boy's Andrew Hurley, Patrick Stump, Joe Trohman and Pete Wentz; Mariah Carey; Ne-Yo; and Nickelback's Daniel Adair, Chad Kroeger, Mike Rodden and Ryan Peake. (All four Nickelback members are administered through SPiCAN.) Publishing companies EMI-Blackwood Music, Warner/Chappell Music (Unichappell Music/Warner-Tamerlane Publishing), Jive/Real Gone Music Publishing (Irving Music/Songs of Universal/Universal-Songs of PolyGram International), BMG Music Group (Killer Tracks/Zomba Songs, Sony/ATV Songs, K'Stuff Publishing, Chicago X Software Songs, Rye Songs and Super Seyin Publishing) were each cited for multiple award-winning songs. The BMI Foundation awarded its 10th annual John Lennon Scholarship to 21-year-old Berklee College of Music student Emily Shackleton. PHOTOS: COURTESY OF LESTER COHEN

INSIDE TRACK

DON'T STOP THE BEAT

Track hears that Junior Senior's sophomore album, "Hey Hey My My Yo Yo," will finally see the light of day in North America via Crunchy Frog/Rykodisc. Due Aug. 14, the disc finds the Danish duo channeling inspiration in sounds from the last four decades. It's as if the Ray Conniff Singers found themselves locked in a recording studio with the Sugarhill Gang and the Gossip. And hanging from the ceiling of the studio would be a twirling disco ball. The centerpiece of this sonically mashed-up collection is "Take My Time," which features the unmistakable harmonizing of the B-52's' Cindy Wilson and Kate Pierson. Also figuring into the feisty mix are Le Tigre, Peaches, Motown girl group the Velvelettes and Alabama organist Spooner Oldham. Lead single "Can I Get Get Get" was recently heard in an episode of ABC's "Ugly Betty," while "Itch U Can't Scratch" is featured in a campaign for MTV's Logo network. All good stuff for sure. But Track cannot help but wonder, in this age of digital downloads and file sharing, why it's taken two years for this album to be released stateside. Oh, the wonder of it all.



JUNIOR SENIOR

BIG GIRLS DON'T CRY

It seems like only yesterday that "American Idol" contestant Mandisa became the first Idol to make Simon Cowell apologize publicly for a televised comment. Cowell had praised Mandisa's voice on air, but then as she left the room famously quipped, "We better get a bigger stage." Indeed, he was referring to her full-figured proportions. The following week he was forced to apologize publicly on the show as he hugged a teary-eyed Mandisa. In the true spirit of forgiveness, Mandisa has titled her debut album "True Beauty," due July 31 from EMI CMG. And in a final gesture to the at-times-too-honest Cowell, Mandisa has been tapped to be the new face of Ashley Stuart, the retail chain for women with fuller figures. So, does this mean Cowell was right after all? The things that make you go hmmm...

WHITEY FORD HELPS SAVE GRACE

From what Track hears, rapper and singer/songwriter Everlast wrote the theme song for new drama series "Saving Grace." The program stars Holly Hunter and debuts this summer on TNT.



The Warner/Chappell Music team accepting their publisher of the year honors.



Dave Matthews kicked off the second annual Citi/AAAdvantage card Traveling Through Life concert series with an acoustic show with Tim Reynolds at the Citi Performing Arts Center's Wang Theater in Boston. From left are guest **Angeline O'Neil**, Matthews and Citi Cards executive VP **Terry O'Neil**. PHOTO: COURTESY OF MAT SZWAJKOS/GETTY IMAGES



Artist managers and producers grabbed the spotlight at the annual Music Managers Forum Roll of Honour awards in London. From left are 21st Artists' **Todd Interland**, manager of James Blunt and recipient of the Compact Collections manager of the year award; **Compact Collections** performer services director of operations and former MFM general secretary **James Sellar**; and RedLight Management's **Coran Capshaw**, manager of Dave Matthews Band and recipient of the Compact Collections interactive manager award.



US Weekly's Hot Hollywood 2007 celebrated Hollywood's hottest style makers in an exclusive VIP-only event at Sugar in Los Angeles. Jennifer Lopez was named style icon of the year, and Lindsay Lohan was honored for her red carpet style. From left are US Weekly publisher **Victoria Lasdon Rose**, JS Weekly Hot Hollywood honoree **Pete Wentz**, Cointreau brand ambassador **Sibyl Gallardo** and Cointreau senior brand manager **Roberto Cruz**.

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