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International Best-Selling Albums

- ... THE MUCH-ANTICIPATED RELEASE OF ENRIQUE'S EIGHTH STUDIO ALBUM, INSOMNIAC, ON JUNE 12, 2007. ... OVER 40 MILLION ALBUMS SOLD WORLDWIDE.
-543 GOLD RECORD AWARDS AND 236 PLATINUM RECORD AWARDS WORLDWIDE.
- ... A COMBINED TOTAL OF 48 WEEKS AT #1 ON BILLBOARD'S TOP LATIN ALBUMS CHART.
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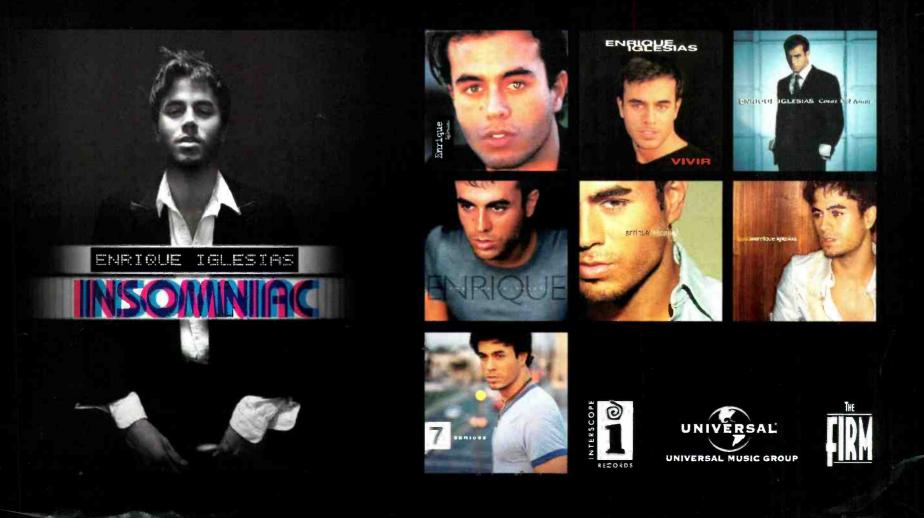
Chart-Topping Singles

- ..."DIMELO," ENRIQUE'S SEVENTEENTH #1 SINGLE ON THE BILLBOARD HOT LATIN SONGS CHART, GIVING HIM A COMBINED TOTAL OF 69 WEEKS AT #1 AND THE DISTINCTIVE HONOR OF BEING THE ARTIST WITH THE MOST #1'S IN THE HISTORY OF THE CHART. ... A COMBINED TOTAL OF FIVE WEEKS AT #1 ON BILLBOARD'S HOT 100 CHART.
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KORN

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> ONE ĜENRE BOOMS AMID SALES DECLINES

JUN 9 200**7**

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#1

#1

#1

THIS WEEK ON .biz

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Billboard

ARTIST / TITLE
MAROON 5 / IT WON'T BE SOON BEFORE LONG
RICKY SKAGGS & BRUCE HORNSBY / RICKY SKAGGS & BRUCE HORNSBY
YO-YO MA / APPASSIONATO
JOSH GROBAN / Awake
CARRIE UNOERWOOO / SOME HEARTS
MAROON 5 / IT WON'T BE SOON BEFORE LONG
BJORK / VOLTA
CASHIS / THE COUNTY HOUNDS EP
OZZY OSBOURNE / ELACK RAIN
MICHAEL BUBLE / CALL ME IRRESPONSIBLE
PAUL TAYLOR / LADIES' CHOICE
ALACRANES MUSICAL / AHORA Y SIEMPRE
MAROON 5 / SDNGS ABOUT JANE
YOUNG JEEZY PRESENTS U.S.D.A. / COLD SUMMER: THE AUTORIZED MIXTAPE
STEPHEN MARLEY / MIND CONTROL
ARTIST / TITLE
JOHN MAYER /

ARTIST / TILLE
JOHN MAYER / WAITING ON THE WORLD TO CHANGE
NICKELBACK /
BILLY CURRINGTON / GOOD DIRECTIONS
KIMBERLEY LOCKE / CHANGE
DAVID GUETTA / THE WORLD IS MINE
RIHANNA FEATURING JAY-Z / UMBRELLA
RIHANNA FEATURING JAY-Z / UMBRELLA
T-PAIN FEATURING YUNG JOC / BUY U A DRANK (SHAWTY SNAPPIN')
BEYONCE & SHAKIRA / BEAUTIFUL LIAR
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LINKIN PARK / WHAT I'VE DONE
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PINK / U + UR HAND
T-PAIN FEATURING YUNG JOC / BUY U A DRANK (SHAWTY SNAPPIN')
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TEMAR UNDERWOOD / INSIDE OUT
TANK / PLEASE DON'T GO
T-PAIN FEATURING YUNG JOC / BUY U A DRANK (SHAWTY SNAPPIN')
UNK / 2 STEP
TITLE

PAP	I'S LABYRINTH
MA	RTIN: THE COMPLETE SECOND SEASON
PAP	I'S LABYRINTH
PS	2: SPIDER-MAN 3
ART	

Annar / mille
STEVIE RAY VAUGHAN/DOUBLE TROUBLE / THE REAL DEAL, GREATEST HITS VOL. 1
UNITED / All of the above
VARIOUS ARTISTS / WOW GOSPEL #1S
ELLIOTT YAMIN / Elliot yamin
MAROON 5 / IT WON'T BE SOON BEFORE LONG
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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.



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THE JADED INSIDER It's summer, which means it's also live music season

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Billeoard

OPINION EDITORIALS | COMMENTARY | LETTERS

RetailRecovery

If The Stores Are Healthy, The Rest Of The Industry Will Follow

BY CLARK BENSON

Yes, a 20% year-over-year drop in CD sales sucks. But it could get a lot worse-causing serious harm to the whole music industry, not just the record biz.

As Billboard's Ed Christman mentioned in his column a few months back, a good chunk (my best guess is one-third) of that 20% is directly attributable to the closing of retail storefronts. From 2003 to 2005, music retail closings averaged 550 per year. Many of these were stores that the industry at large could afford to lose, both from chains that had overbuilt in the '90s (malls didn't need two CD stores) and from underperforming indie outlets. But in 2006, 750 core accounts, including more than 100 Tower stores with huge selections that fostered browsing and impulse buys, went bye-bye.

So far this year the pace is slower—230 closures to date, with some bright spots (Dimples, Rasputin and other indies opening stores in old Tower locations). This leaves about 4,850 pure-play music retailers in business. (I'm counting book/music combo stores but not big boxes like Wal-Mart or Best Buy.) It is vitally important to act on issues that affect these stores now, because they are operating without much cushion, and if they go away or get out of music, they aren't coming back

In addition to the retailers, record labels still make most of their income from CD sales, and realistically their model won't be able to be turned around fully for at least a few more years.

If you are an artist, manager, agent, promoter, music publisher or radio programmer, your thinking may still be,

FOR THE RECORD

In the Legal Matters column in the June 2 issue, attorney Barry Mallen's name was misspelled. Mallen is a partner with Manatt, Phelps & Phillips in Los Angeles. In a review of the Spanish Harlem Orchestra's album "United We Swing" in the June 2 issue, the bandleader should have been identified as Oscar Hernández.

A linking error during production of this issue's early-closing Pop 100 chart page caused omissions of debuts at Nos. 51, 61, 74, 80, 92 and 100, mostly involving "American Idol" finalists Jordin Sparks and Blake Edwards. The chart has been updated at billboard.biz to include these titles.

"Bummer, but times change—glad I'm not on that side of the biz." That thinking is flawed.

The old paradigm—in flux, but not yet fully changed-had record labels spending the upfront money to break an artist. At a typical major, the ballpark math went like this: 50% of new releases were total stiffs, 20% lost some money or broke even, 20% made a decent profit, 8% were gold/platinum successes and 2% went mega. Those big worldwide profit centers erased all the misses.

Let's focus on the 90% that weren't hits. The label would cough up the entire marketing/PR/radio promo/tour support spend on that artist. The artist may have

'Music retailers are acting without much cushion. and if they go away or get out of music, they aren't coming back.'

gotten a middling radio hit, which the label then chased with a huge spend on the second single, which tanked. The album scanned, let's say, 200,000 units, and the label was \$1 million in the hole after the first album. The second album never had a song catch on and sold only 50,000, at which point the band was dropped. The artist then moved on to indies, or maybe another major took a chance. And so it goes.

A stupid, inefficient system, to be sure, but that's the way it is, or was. The point here is that the label spent \$3 million marketing the act—a spend that hopefully raised the act's profile, so it could make a decent living for the rest of its career from touring, merch or other benefits of now having a "brand." No manager or agent is going to invest that kind of money upfront (though the mega-management rollups in the works may change this for big-push artists). I know, the argument is that indie rock acts like Arcade Fire don't need the imaging and marketing to get big. But that argument doesn't fly for, say, upcoming superstars in pop, R&B, hip-hop and other genres.

Here's what retail needs to get healthy, which in turn will keep the labels healthy, spending money marketing artists to the benefit of the whole industry:

Get rid of \$17/18.98 list prices.

Continue catering to the collectors and the audiophiles.

Stop the exclusive digital release-date windows and big-box exclusives.

Stop demanding that your releases come out in the cluttered fourth quarter.



And don't forget the easy stuff. Retailers tell us they are getting serviced with 50% fewer promos than just five years ago, even though 97% of them still use CD players for in-store play. (It's the sound quality.) Mailing play copies to the right stores isn't going to break even the tightest budget.

It's understandably easy for us cuttingedge types to get excited about the new digital frontier. But it's not an all-or-nothing game. Stick music fans in an Amoeba or Virgin Megastore, or some other deepcatalog CD store, and they will discover just as much new music as an all-nighter on MySpace. Why alienate the 75% or so of the music-buying public who still like the CD until they are ready?

Clark Benson is founder and CEO of market research firm the Almighty Institute of Music Retail, which operates the ISIS listening stations.

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>EMI, GOOGLÉ YOUTUBÉ

EMI Music, Google and YouTube have struck a deal giving YouTube users access to audio and video repertoire from the major. Sources close to the situation tell Billboard that EMI, the sole holdout among the majors licensing their music to the video site, was waiting for YouTube to demonstrate a working version of its long-awaited content identification and filterina technology before any deal would be made, and that YouTube has finally satisfied that requirement.

>>>CBS BUYS LAST.FM

.5

CBS has acquired Last.fm for \$280 million in cash, which should significantly enhance the broadcast giant's online, mobile and social networking footprint. Following the transaction, Last.fm founders Felix Miller, Martin Stiksel and **Richard Jones will** continue to independently run the online network and its current team of about 50 staffers.

>>>NEW LABEL FOR TIMBERLAKE

Justin Timberlake has launched his own label Tennman Records, which will be a joint venture with Interscope. Timberlake will serve as chairman/CEO of the new company, which will be distributed internationally by Interscope Geffen A&M. The first signings have yet to be announced.



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PARTNER

DIGITAL BY BRIAN GARRITY **Is Playing** Fair Worth It? Web Startups Debate Whether

To Follow The Majors' Rules. Or Go Their Own Way By now the situation is so standard it's almost a cliché. A busi-

ness development executive at a major label sits down with the CEO of a fledgling digital entertainment startup to discuss licensing opportunities for a new music-related technology, only to find out the service is already in operation with content from the label's leading artists. Or no meeting takes place at all, and the label learns secondhand that its content is being featured in a service it never knew existed.

Michael Robertson's AnywhereCD.com added a new wrinkle to the trend recently when it secured a licensing deal with Warner Music Group (WMG), but still managed to run afoul of the major label on copyrights

In this case, it liberally interpreted a pact it had secured with WMG for a retail-meets-digital-locker service to also mean it could sell digital albums in the MP3 format via its Web site. (The two companies are now embroiled in a legal tussle over whether AnywhereCD is, in fact, in breach of contract. AnywhereCD continues to claim MP3 albums are covered under the deal.)

But at a time when companies like YouTube are pushing the envelope on how far a tech startup can go in the digital space without getting sued by the recording industry, a growing number of Web sites are

testing label boundaries.

In fact, digital entrepreneurs, venture capitalists and tech advisory firms polled by Billboard say that startups now inevitably debate whether to seek content licenses from the recording industry prior to launching a service with music elements, how much they can get away withand for how long.

"When I get approached by potential clients now about getting licenses, their first reaction is to push back and say, 'Why don't we go ahead and launch first, prove it's a viable business and then maybe they'll take us more seriously,' " says one digital consultant who asked not to be identified. "Or companies will say, 'Hi. We think we're violating copyright. We want to make a deal. Can you keep the majors from suing us?' "

Martin Kay, CEO of Fine-Tune, an interactive online radio startup that has opted to respect copyrights, says new services are caught in a quandary. "You [often] can't make money playing by the rules, and you'll get shut down if you don't," he says.

In the wake of Google's acquisition of YouTube last year for \$1.7 billion, some startups are even privately complaining that they are being penalized for playing fair and respecting copyright law from the get-go. Not only do they get limited access to content, but they have to pay top dollar for it in the



form of upfront advances, generous splits and guaranteed minimum payments.

Of course, labels—wary of empowering the next MTV or iPod free of charge-don't see the situation in the same sinister fashion. They say they simply want fair compensation for content.

Either way, analysts point to viral video startup Revver as an example of a company that has experienced the inequities of playing fair.

"They're the poster child of this," the head of a digital consulting digital firm says. "They went out of their way to do it right and now they are screwed. They lost the advantage because they didn't have all the interesting content, and all the momentum they still had went out the window when YouTube announced that they were going to start paying creators."

On the flip side, there's Martin Stiksel, chief content officer for Last fm. He takes issue with the notion that Web 2.0 businesses can't effectively build by respecting copyright. The company, one of the hottest music properties on the Web, was just sold to CBS for \$280 milion. Stiksel, in an interview ahead of the sale, noted that Last.fm has been focused on working in partnership with the majors and now has deals with the likes of WMG and EMI Music.

However, FineTune's Kay, who was also involved in the original Napster and saw firsthand the legal beatdown handed to peer-to-peer networks operating without licenses, says anyone who is not aligned with a deep-pocketed media backer has little choice but to play fair.

And even then it's a stretch. Universal Music Group has sought to underscore that point with lawsuits late last year against both companies with big-named backers like News Corp.'s MySpace and Sony's Grouper, and lesser-known newcomers like Bolt.com for engaging in unauthorized viral video distribution.

Gartner Research analyst Mike McGuire says the jury is still out on YouTube, too.

"They do have lawsuits from other media companies they are dealing with," he says. "I don't think it is abundantly clear that YouTube is going to get away with it. They have to start showing revenues and cutting checks to the right people pretty quick."

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>>>CROSSROADS, **BUG SWEEP UP** WINDSWEPT

Crossroads Media and **Bug Music are** acquiring music publisher Windswept Holdings, sources say. Tokyo-based Fujipacific Music and Fuji **Television Network** each held a 50% share in the U.S.-based Windswept. The publisher was formed in 1999 with rights in more than 150,000 compositions after the sale of the Windswept Pacific catalog to EMI **Music Publishing** Details of the acquisition are not available.

>>>VERIZON NABS PRINCE EXCLUSIVE

Verizon Wireless has nabbed the exclusive of the first single from Prince's upcoming album "Planet Earth," scheduled for release sometime in July. The single, "Guitar," will be available for free to any Verizon subscriber who participates in an online demo of its new Song ID music identification service, which will be available on Verizon's Web site, as well as at online video outlets like YouTube, Revver and **MySpace**, Prince currently doesn't have a label deal to market or distribute the album and is relying on Verizon to generate awareness

>>>KNITTING FACTORY LAUNCHES TEXT TICKETING

Factory Entertainment has launched a textmessage ticketing system, allowing consumers to purchase tickets to shows directly from their mobile devices. The service is powered by ShopText. To buy tickets, consumers will need to find Knitting **Factory show listings** with a ShopText logo, and then text the event's unique code to the number 467467. A purchase requires a credit card, a textenabled mobile phone and an e-mail account.





UPFRONT

DIGITAL BY BRIAN GARRITY

guage music in its stores around the

The program is called Foreign Ex-

change. Under the initiative, two artists

from different countries translate and

cover each other's music in their na-

iTunes is launching the program with

German electronic act Wir Sind Helden

and +44, an American rock act featur-

ing Mark Hoppus and Travis Barker, for-

merly of Blink-182. Wir Sind Helden is

covering +44's "When Your Heart Stops

Beating" and +44 is covering Wir Sind

Helden's "Guten Tag." iTunes is offer-

ing the covers and the original versions

from both artists. The covers will be

"Music discovery works with famil-

iar reference points," says Alex Luke,

head of music programming for iTunes.

"We were seeing these really great bands

available exclusively on iTunes.

world. Billboard has learned.

tive tongues.

that were happening in one territory. but because of the language barrier weren't breaking outside of it."

Apple says it is handpicking artists for participation in the program. And with a presence in 22 countries around the world, it thinks it is uniquely posi-

Found In Translation

DRM-FREE ITUNES TIER OPEN FOR BUSINESS

After more than a month of hype, Apple has begun selling music from EMI sans digital rights management.

stage

mation Records.

tioned to push acts onto a worldwide

will be featured by iTunes globally-

a move aided by both acts having

global distribution deals with their re-

spective labels. Interscope and Rekla-

Of course, clearing music on a mul-

The +44 and Wir Sind Helden songs

The new iTunes tier, called iTunes Plus, offers music without DRM for \$1.29 per track. Apple is selling unprotected files in the AAC format at near-CD quality, 256 kbps. Users also have the option of purchasing standard DRM-protected, lower-fidelity (128 kbps) files for 99 cents each, All full EMI albums are sold without DRM and at the higher audio quality at no additional charge. EMI Music Group is the only label licensing music to iTunes Plus so far. Apple is working on rounding up indie-label fare as well.

While track prices are increased, and tracks aren't being offered in MP3 format, Apple VP of applications Eddie Cue says consumers will be paying for increased value offered by interoperability and better audio.—BG



titerritorial basis can be challenging. Luke says Apple requiring global clearance for inclusion in Foreign Exchange will be handled on a case-by-case basis. K

In addition to dealing with potential territorial clearance issues, the initiative requires participating bands to translate each other's lyrics, and spend one to two days in the studio recording the cover

"The idea is exposing people to bands they may not listen to," Hoppus says. "In America, we don't really listen to music in other languages. I think it's a cool idea to get people to open their ears to music from different parts of the world."

Luke says, "There are plenty of Canadian bands and British bands and U.K. bands breaking in the U.S. and vice versa. But a German band singing completely in German or a French artist singing completely in French doesn't have that same opportunity and we are working to build a platform specifically for those artists.'

DIGITAL BY ANTONY BRUNO

Ignition, Hot And Fresh Out The Kitchen

New Microsoft Program Aims To Advance Developing Artists

Microsoft is introducing a program June 4 to promote emerging music acts across its entire digital footprint, Billboard has learned.

Called Ignition, the initiative is designed to expose new artists and their music for an entire month by featuring exclusive content through Microsoft's multiple services—including MSN, Xbox Live and Zune.

The first participating act is U.K. band Maximo Park (Warp Records/Caroline Distribution). Microsoft is providing the group's first single as a free exclusive download via the Zune Marketplace, making the music video available as a free download from the Xbox Live Marketplace and streaming the video on MSN.

The company will host online listening parties of the act's current album on MSN Music and provide a custom Web-site dedicated to the band and its ac-

tivities on the zune.net site. And Microsoft is working with the band to produce custom content—such as artist-created playlists and "behind-the-album" commentary featuring track-by-track insights and observations by band membersall available via the Zune service.

According to Microsoft director of music marketing Christina Calio, all artists participating in the program will receive similar exposure. "We'll really tailor each artist promotion every month to each artist," she says. "It'll be very flexible so we can work with the industry, the labels and the artists to figure out what's right."

While several Microsoft business units are involved, the primary benefactor remains the Zune service and device. Through promoting each artist,

the Ignition program is also designed to promote Zune as a resource for music discovery and enjoyment.

As such, the Zune team will retain tight control over which artists it promotes. Calio insists labels cannot simply

buy their way into the program, but can make suggestions. The next three months' featured acts are already scheduled, but have not been made public.

MAXIMO PARK

artist involved. "We don't want the same thing that is going out on MTV," Calio says.

Ignition is the cumulation of several artist promotional efforts that Microsoft has offered during the last year. Following the Zune launch, Microsoft began sponsoring artists' tours.

In lieu of payment, Microsoft is demanding ex-

clusive content and hands-on participation by the

Month program that includes free music video downloads, interviews and monthly "Game With Fame" sessions where gamers can compete online with artists. It was an exclusive partnership with Epic Records until March.

The new Ignition program doesn't replace existing initiatives, and in fact some artists

may participate in several at the same time, but is designed to be the flagship offering. The combined traffic of the MSN, Xbox and Zune properties totals about 30 million regular users, making Ignition the broadest program available by far.

"This is a chance to pull it all together, which we've never done before, and then get behind an artist for a month across the different platforms," Calio says. "We are placing our bets based on the bands and music we think deserve a shot."







Thank you for using your star power to light the future for countless kids

Keith Anderson **Rodney Atkins Steve Azar Big & Rich Brooks & Dunn** Carolina Rain Kenny Chesney **Emerson Drive Corey Gierman** Vince Gill Halfway 2 Hazard Heartland Faith Hill **Charles Kelley** Miranda Lambert **Tracy Lawrence** Little Big Town Martina McBride **Richie McDonald Reba McEntire** Tim McGraw Jason Meadows Memarie

Montgomery Gentry Craig Morgan Heidi Newfield James Otto **Buck Owens' Family Brad Paisley** Shawn Parr **Kellie Pickler Rascal Flatts** Rowdy **Darius Rucker Ray Scott Taylor Swift Trent Tomlinson** Trick Pony **Two-Foot Fred** Keith Urban Whiskey Falls Gretchen Wilson Colonel David Woor The Wreckers **Chris Young**

The ACADEMY OF COUNTRY MUSIC CHARITABLE FUND thanks the celebrities who made our Party for a Cause an amazing success in Las Vegas. We appreciate you.

Find out more about the ACM Charitable Fund and what it's doing for music education at www.acmcf.org.



UPFRONT



>>> WARNER TO PUT AD-SUPPORTED VIDEOS ONLINE

Warner Music is putting its archive of videos online and making it available for free to fans. Warner will work with digital services provider Premium TV to create online TV sites or "digital hubs" that will be organized by artist. genre or label and funded by advertising. Users will be able to download the videos for a fee.

>>>PAYPLAY.FM GOES DRM-FREE Digital music service

PayPlay.fm is now offering digital rights management-free, higher-quality tracks at a higher price. The service, which features a library of some 1.3 million tracks, was previously offering WMAencoded DRM files for 77 cents at 128 kbps. Following the Memorial Day weekend the company introduced tracks formatted in 192 kbps without DRM for 88 cents

>>>BENTLEY STEPS INTO SECOND LIFE

Dierks Bentley will become the first country star in the four-year history of Second Life to stream a live concert performance to the virtual community's nearly 7 million residents. Bentley is partnering with Nashville venue Bluebird Cafe for the June 4 virtual performance. The **Bluebird has been** streaming songwriter shows to Second Life for the last several weeks.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Antony Bruno, Susan Butler, Jonathan Cohen, Mitchell Peters, Ken Tucker, Chris M. Walsh and Reuters.

biz For 24/7 news and analysis on your mobile device, go to: mobile.billboard.biz. PUBLISHING BY SUSAN BUTLER

Sony/ATV Shaping Up Famously

Publisher Expands Reach Toward A Digital Future

The smallest major publisher is bulking up its assets, getting ready to compete for a big slice of the digital future. Sony/ATV Music's successful bid for Viacom's Famous Music on the heels of its acquisition of the Leiber & Stoller catalog has added breadth to a repertoire of rock and pop classics. But whether these investments will truly pay off will depend in large part on how well the publisher can integrate its latest buys.

As if to prove that no mission is impossible, Sony/ATV beat its competitors for Famous after essentially being knocked out of early round bidding. But the company got back in the game, not only snagging Famous for about \$370 million—well below the asking price but landing ownership of a slew of Paramount Pictures' theme songs, rights that were not initially part of the deal, Billboard has learned.

Confidential sale documents, reviewed by Billboard before the first bids were made, reveal that Viacom was not selling copyrights in any of the Paramount film studios' songs, which made up about 30% of Famous' net publisher's share (i.e., the amount a publisher retains after paying other rights holders). Rights in these songs were going to revert to the studios; the purchaser could only administer that catalog for 10 years. Even with this condition, Viacom expected offers from second-round bidders to equal at least 25 times net earnings (earnings before interest, taxes, depreciation and amortization), say multiple sources close to the bidding process. This placed a price tag on Famous of more than \$410 million.



film music from Paramount's film studios; and the production music library of Extreme Music. The sale documents indicate that top earners have included "Mission Impossible Theme," "Moon River" and Perry's "Get the Party Started" (Pink) and "Beautiful" (Christina Aguilera). These songs and writers now join Leiber & Stoller classic hits from the '50s and '60s, and Sony/ATV songs penned by writers ranging from Lennon & Mc-Cartney to Babyface and John Mayer.

"When we think about the other assets we have at Sony, like Sony Ericcson phones, and our digital platforms, such as PlayStation 3 and beyond, music publishing and licensing constantly crisscrosses other product lines," Sony Corp. of America CFO Rob Wiesenthal says.

Integration plans are under way. Wiesenthal says the company will initially focus on the United States. Backoffice and royalty collections are expected to be handled by Sony/ATV's Nashville office, which will lead to layoffs in redundant areas.

As for other Famous employees, "We need good people to operate the combined businesses," Bandier says. "We'll be looking at everyone once we get the green light to have conversations. For the time being, we have no definitive plans."

HIP-HOP BY HILLARY CROSLEY

SHIFTING 50 CENT An Unpromising Backdrop For 'Curtis' Album's Postponement

he months-long postponement of 50 Cent's new album comes on the heels of sluggish performance by its first two singles, and in an environment where hip-hop sales have drastically slipped. Recent releases from 50 Cent's G-Unit camp have also fallen short of

expectations. Interscope is officially citing a desire to synchronize American and international release dates in its decision to push back the street date for 50 Cent's "Curtis" from June 26 to Sept. 4. But after three weeks, 50's current single "Amusement Park" stands at No. 50 on Billboard's Hot R&B/Hip-Hop Songs chart; by comparison, his first two singles off 2005's "The Massacre" album—"Disco Inferno" and "Candy Shop"—had both reached No. 14 after three weeks. "Straight to the Bank," the first single off "Curtis," peaked at No. 30 in May and has now slipped to No. 63 after eight weeks. At the equivalent point in their chart span, "Disco Inferno" was at No.

g 8 and "Candy Shop" No. 1.

Meanwhile, hip-hop sales are down 33.1%, falling from 24.5 million units this time last year to 16.4 million this year, according to Nielsen SoundScan. That's approximately double the dip of overall album sales, which have dwindled 16.6% since last year.

Within G-Unit specifically, album sales have also taken a dive. Young Buck's March release "Buck the World" has sold 320,000 units, compared with the 1.1 million units his 2004 debut, "Straight Outta Ca\$hville," has sold. Meanwhile, Lloyd Banks' "Rotten Apple," released in October 2006, has sold 332,000 units, compared with 1.5 million for his 2004 debut, "Hunger for More." In the week ending May 27, "Buck the World" sold 9,000 copies, and it's now No. 17 on the Top R&B/ Hip-Hop Albums chart. "Rotten Apple" fell off the chart in February.

As for the new 50 Cent album, "We needed more time," Interscope/Geffen/ A&M head of rap promotions Troy Marshall says. "If you think about how long records are staying on the charts these days, then you understand that it takes longer to work a record up the charts."

The numbers may support his claim. Only one single that debuted on the Hot R&B/Hip-Hop Songs chart in 2003 wound



up staying there for more than 50 weeks. But in 2005, five debuting singles stayed for 50 weeks and three stayed for 60 weeks or longer. Nine singles debuting on the chart in 2006 stayed for at least 40 weeks, compared with eight in 2003. But of those nine 2006 singles, three are still on the chart.

"This was really important for

Sony/ATV," says Marty Bandier, who

took the reins as chairman/CEO in

March. "It gives us a little more scale.

What I think is significant about the ac-

quisition is that not only are we buying

some incredible copyrights-for the life

of the copyrights-but we're also get-

ting an operational business, one that

has spectacular artists and writers.

With this deal, Sony/ATV adds songs

by writers like Linda Perry, Eminem,

That's hard to come by these days."

" 'Amusement Park' will climb the charts," Marshall says. "It's MTV Jams' 'Jam of the Week' and the No. 1 most-added song at urban radio this week. If the gatekeepers, meaning radio and video programmers, like the music, then others will follow." The label initially planned to precede the release of "Curtis" with an unusual four videos, but the delayed drop date has shifted the strategy. Still, in addition to clips for "Amusement Park" and "Straight to the Bank" (now

"Straight to the Bank" (now being aired on BET and MTV), a video for a third track, "Follow My Lead" featuring Robin Thicke, has already been shot. "Follow My Lead" will "appeal to 50's female fan base," Marshall says.

Interscope may also shoot and service a video for "Ayo Technology" featuring Justin Timberlake later this summer. Meanwhile, 50 is still putting the finishing touches on the CD.

The album's situation is compounded by the departure of G-Unit president Sha Money and A&R director D Prosper earlier this year. But Interscope co-head of marketing Chris Clancy says he has things under control.

"Hip-hop needs its superstars," Clancy says. "Regardless of G-Unit's overall album sales, 50 stands on his own. Our plan is to give him multiple looks in the marketplace. In a few weeks, we're launching something big in the online space in relation to his videos, with a partner 1 can't disclose yet."

Until then, 50 will perform on the BET Awards telecast, airing June 26, which originally coordinated with his release date. And Clancy says that in addition to sponsoring 50's album release parties, Vitamin Water is rolling out more TV and print ads in support of "Curtis" this summer, to follow the commercial featuring 50 Cent that recently debuted during the NBA playoffs. 50 is also introducing a new Reebok shoe in August and giving away two Pontiac cars, which he designed, on the radio this summer.

DEPDV: AARON RAPOPORT: AKON: JONATHON MANNION: 50 CENT: SHABEIE 71YADAT

10 BILLBOARD JUNE 9, 2007



LONDON--When George Michael becomes the first artist to headline London's rebuilt Wembley Stadium June 9, he'll be in new surroundings, yet on familiar turf.

Michael, born in nearby north London district East Finchley, appeared several times at the "old" Wembley as a solo artist or in pop duo Wham.

"To reopen the stadium," says Jim Frayling, head of music and new events at venue operator Wembley National Stadium, "we were keen to work with an act who was [emotionally] close to [it]. [Michael] has a special history and affinity with the stadium."

"It was a dream about a year ago and now it's actually going to happen," Michael says. "I'm totally in the moment because my London fans are so amazing. They just lift everything because it's also my hometown."

Michael Lippman, the singer's manager, claims Michael "worked hard to be the first at Wembley," having returned to touring in September 2006 after a decade's absence. The capacity for Michael's Marshall Arts-

promoted, sold-out shows (June 9-10) is 70,000; tickets are £50, £75 and £100 (\$99, \$149, \$198). The stadium can host 37 non-sporting events

annually with capacity of 50,000-80,000, depending on staging. For soccer games, capacity is 90,000.

The iconic "old" Wembley sports stadium, opened in 1923, was demolished shortly after an August 2000 Bon Jovi show. It staged its In preparation for his June 9 show opening London's rebuilt Wembley Stadium, GEORGE MICHAEL (inset) returned to touring in September 2006.

first gig in 1972, becoming an increasingly regular stop for major acts during the 1980s and famously hosting Live Aid in 1985.

Bon Jovi was to be the first act at the new Wembley in July 2006, but delays in building postponed the venue's opening by one year. That show and Robbie Williams dates relocated to the Milton Keynes Bowl, 50 miles north of London, while two Rolling Stones shows switched to southwest London's Twickenham Stadium.

Construction delays drove the stadium's cost to £798 million (\$1.58 billion), but Frayling says "it's really hard to put figures" on the cost of the 2006 shows' relocation. "It cost us," he suggests, "in terms of money we didn't make---it was more lost opportunity than direct losses." In goodwill terms, "people knew it wasn't us, as the operating company, doing anything to delay things."

As recently as April, roofing leaks and seat replacement briefly threatened further postponements, but Frayling declares such hiccups fixed.

The new stadium offers fans clear sightlines and anti-echo acoustic paneling. For promoters, there's a dedicated production compound plus freeway-standard access roads, along with four main and 14 smaller changing rooms. Prior to reopening, Frayling says Wembley carried out generic crowd evacuation tests, while musicspecific preparation included noise tests and mocking-up stages, barriers and a full-scale PA. Stuart Galbraith, London-based managing director of Live Nation (U.K.), is promoting five of this summer's seven Wembley shows. He says Live Nation has worked closely with the venue and Marshall Arts ahead of the opening, adding, "We'll have staff at the George Michael shows to see how things go."

The 55,000-capacity Twickenham, operated by sporting body the Rugby Football Union, is Wembley's main London stadium rival. It began hosting concerts in 2003 but is licensed for only five annually. Its 2007 schedule includes Rod Stewart (June 30), Genesis (July 8) and the Police (Sept. 8-9).

RFU stadium director Richard Knight says Genesis and one Police show have already sold out. "This year has shown that Twickenham is very much a viable alternative to Wembley," he says.

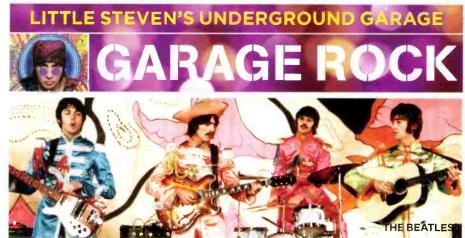
The Twickenham shows are all Live Nation promotions. "At the time of confirming Rod Stewart and Genesis," Galbraith says, "Wembley wasn't definitely available. Also Twickenham has an 'older' edge to it, which made more sense for a Rod Stewart or Genesis audience."

Wembley's other confirmed shows this summer are Muse (June 16-17), the Princess Diana tribute concert (July 1), the U.K. Live Earth concert (July 7) and Metallica (July 8).

"It's great to have the stadium up and running again," says Geoff Meall, Muse's booker at the Agency Group in London. "It's one everyone's heard of—and we're looking forward to playing there."



UPFRONT



This week is the 40th anniversary of the release of "Sgt. Pepper's Lonely Hearts Club Band."

After obviously being the "greatest album ever made" for years, it ran into a bit of revisionist history these last, oh, 30 years or so.

It probably began with one of the **Beatles** putting it down or shrugging it off or making the mistake of suggesting it wasn't all it was cracked up to be.

All the great ones sooner or later put down their own work: **Mick Jagger** does it, **Ray Davies**, **Pete Townshend** (every hour or so), and it's always a mistake. They may be trying to be honest, but all it does is give license to the mindless vultures looking for permission to attack the otherwise invulnerable.

Anyway, someone somewhere down the line pointed out that **Paul McCartney's** idea of making a "concept" record (the Beatles writing and performing as a fictitious group and having the album tour instead of them) lasted only through the second song, and when the album was pulled apart and studied it wasn't their greatest collection of songs, and blah, blah, blah.

So, with the only disclaimer that the appallingly awful stereo mastering is, tragically, the only available version right now, let me revise revisionist history and suggest "Sgt. Pepper" was, and is, an incredible piece of work and absolutely the best representation of the Summer of Love and the very psychedelic 1967. It was universally mind-blowing at the time.

The band, producer **George Martin** and engineer **Geoff Emerick** did everything possible and more with the technology available at the time. And then the band pushed Emerick to invent things that weren't available.

And although it wasn't as linear a concept as **the Who's** "Tommy" would be two years later, it felt like we were being taken on a trip, a transcendent experience, not just listening to a group of songs.

Interestingly, in direct contrast to the ultra modern sound, the lyrics and sensibility were wistful, nostalgic. Very much looking back (made more obvious if you include "Strawberry Fields" and "Penny Lane," both meant to be on the album) when the world was looking forward. Full of depressed, dysfunctional, cynical, confused and, yes, lonely characters going through the motions of life, implicitly asking, "Is this all there is?," when the band's audience was never more full of hope, discovering love and becoming philosophically enlightened.

The world was unified in its praise of and inspiration from the album as the world has never been before or since---for anything.

Find the mono version and don't download one song at a time—listen to it all the way through.

I promise you will be transported to a place you've never been. A place that gives you unexpected energy, encourages you to dream and, somehow, makes you feel a little bit better about life.

C	OOLEST GARAGE SONGS	C	OOLEST GARAGE
	TITLE ARTIST / LABEL		TITLE ARTIST / LABE
1	COOLEST SONG IN THE WORLD THIS WEEK THE LEN PRICE 3 / WICKED COOL*	1	BABY 81 BLACK REBEL MOTORCYCLE CLUB / SONY
2	DANNY SAYS FOO FIGHTERS / CBGB FOREVER	2	THE WEIRDNESS THE STOOGES / VIRGIN
3	DANCE THE GO-GO THE BREAKERS / FUNZALO	3	CBGB FOREVER VARIOUS ARTISTS / CBGB FOREVER
4	ICKY THUMP THE WHITE STRIPES / WARNER BROS.	4	GLITTER IN THE GUTTER JESSE MALIN / ADELINE
5	BELIEVE THE CONTRAST / RAINBOW QUARTZ	5	NEW MAGNETIC WONDER THE APPLES IN STEREO / SIMIAN
6	HERO OF NINETEEN EIGHTY THREE PEACHFUZZ / TEENACIDE	6	YOURS TRULY, ANGRY MOB KAISER CHIEFS / UNIVERSAL
7	WEAPON OF CHOICE BLACK REBEL MOTORCYCLE CLUB / SONY	7	ROCK AND ROLL BACKLASH THE WOGGLES / WICKED COOL
8	MY HEART IS BEATING MARY WEISS / NORTON	8	TRAFFIC AND WEATHER FOUNTAINS OF WAYNE / VIRGIN
9	FREE AND FREAKY THE STOOGES / VIRGIN	9	HERE FOR A LAUGH THE BREAKERS / FUNZALO
10	DANCING ON THE LIP OF A VOLCANO NEW YORK DOLLS / ROADRUNNER	10	DANGEROUS GAME MARY WEISS / NORTON



Digital Dizzeeness

Beggars Anticipates Backlash For Rascal Decision

In a risky move, Beggars Group USA will be the first indie label to truly test the reach and profitability of the digital marketplace. The label will release the third album from rapper **Dizzee Rascal**, "Maths & English," via digital-only channels in the United States on June 5.

While labels have experimented with digital-only releases in the past, never before has an artist with as big a name as a Dizzee Rascal gone the download-only route for a new album and certainly not without any intention of ever releasing a physical CD.

"Dizzee's success back home in the U.K. and Europe far outweighs the success he's achieved here, certainly the sales level," Beggars Group VP of marketing **Matt Harmon** says. "Because of that, much of Dizzee's time is being taken up with obligations over in Europe and the U.K."

"Maths & English" is the follow-up to 2004's "Showtime." That sophomore effort has sold 16,000 units in the States, according to Nielsen SoundScan. The number was a significant dip from the 58,000 copies shifted by his 2003 debut, "Boy in Da Corner," which arrived stateside amid massive amounts of buzz—statistics that inspired Beggars to go a more cost-effective, digital route.

Harmon and Beggars Group USA national sales director **Rusty Clarke** repeatedly use the words "test" and "experiment" when discussing the decision. There's plenty the label group will be investigating beyond whether the album sells.

"We are looking to find out

if there's a backlash from retail," Clarke says. "And if they are really upset about it, we want to take that into account if we would ever consider doing it again. There's also the possibility that at some point we would consider releasing this on vinyl. "We just want to test

the waters and see what the reaction is," he continues. "We're not usually in a position where an artist is so involved in other territories that he can't devote that much time to the U.S."

The initial retail reaction is, to say the least, not one of celebration. "It makes us less excited about wanting to promote that label's goods because they took that attitude," says Terry Currier, who heads Port-

biz For 24/7 colymn news and analysis, see billboard.biz/colymn. land, Ore.-based Music Millennium. "They cut out the brick-and-mortar from the beginning. An artist like that has history, and there should be physical goods on it. If it's an artist no one has heard of, maybe that's a different kind of thing."

Alliance of Independent Media Stores head **Eric Levin** was harsher, calling the move "shortsighted." He asks, "Dizzee is not a big seller where? And why did I sell so many and work so hard to build his career?"

While Rope-A-Dope and Warner Music Group project Cordless have gone the all-digital route, and such imprints as One Little Indian, Recall and Wind-up have released albums online before shipping them to physical retail, those have largely been unknown or baby acts.

So Beggars was anticipating a negative reaction. Harmon adds it's been difficult breaking British hop-hop in the States, and the label had to take a "realistic" view of what Dizzee Rascal sold last time and what it would cost to manufacture CDs and buy into increasingly costly retail programs.

"I'm sure we're going to have to answer some questions about this," Harmon says. "We don't want to demotivate retail in any way. We don't want to give them records that maybe they don't think they can't sell. It's hard at retail. Our shipouts are declining."

The album will be available at every digital outlet with which Beggars has a deal, ranging from iTunes to eMusic to Other Music to Insound. California indie retail powerhouse Amoeba is plotting a download store, and Beggars hopes to have a deal in place with Amazon. And Beggars is planning to open its own download store this summer.

"The industry is changing, and there are stores out there like Other Music and Amoeba who are changing with the industry," Harmon says. "We don't want to force any-

body into doing something they're not prepared to do, but this is the future. Our digital sales are increasing month to month." The label. Harmon notes, is not out to exclude anyone, and Clarke is quick to add that Beggars is not shifting its business model. He says the selling of music digitally is something that "needs to be done" for labels and physical retailers. Harmon adds, "Other Music can sell this record, and we are not saving 'no' to anyone. Unfortunately, not everyone is set up to do it."

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



ReturnsToForm

Brick-And-Mortar, Digital And The Copies That Don't Sell

While I know returns are a fact of life, last week a few events involving that issue suggested to me that the industry is developing a split personality as it tries to deal with the brick-and-mortar and digital channels.

For last week's column, I was trying to figure out the market share for iTunes and Amazon and asked various distributors where those accounts stood with them. Most distributors said that iTunes is running in the 15%-18% range of their business, but by the end of the year, they expected it to be down to the 12%-13% range.

You see, in the first half of the year iTunes' market share is inflated because most brickand-mortar purchase totals are disproportionately offset by the returns that traditionally flood the first-quarter pipeline. Not only are fourth-quarter mistakes returned, but inventory models are pared back from holiday expectations. And in years like this one, inventories are reweighed with some weak lines-like music-being reduced to make space for other betterselling products.

Since all these first-quarter product returns are so far counted against only five months of sales, the returnfree iTunes comprises a larger share of purchases now than it will by the end of the year when those returns are measured against a full year's worth of brick-and-mortar purchases.

Anyway, after working late in the office that Thursday night—trying to compute those Amazon and iTunes shares from the numbers those distributors gave me— I retired to one of my favorite dive bars, the Three of Cups on First Avenue in Manhattan, to see if I could further flesh out the column. While there are plenty of bars in Manhattan still playing punk, psychobilly and garage, the Three of Cups' downstairs room is practically the last one also mixing in a steady stream of metal and hard rock. It has an environment that Retail Track finds conducive for brainstorming column ideas.

While there sipping from a PBR and listening to the DJ spin **Pentagram**, the **Cramps**, **Megadeth**, **Ten Years After**, **the Hoodoo Gurus**, **Atreyu**, **Motörhead** and **Deep Purple**, I met an individual who runs his own video label, specializing in B-movies. As soon as I asked him who his distributor was, he began complaining about an 80% return rate, alternately cursing out his distributor and retailers.

He is not alone. Even today, many labels and distributors still count shipments as sales and couldn't care less what happens to records once they leave the vendor's warehouse, as long as they don't come back.

Obviously, that video label executive never understood that sell-through marketing--making sure consumers know about and buy his product from stores—is as much his responsibility as it is retail's. But instead of pointing that out, I wondered aloud that if music and video sales will eventually be digitally dominated, who will video and record label executives blame when their product doesn't sell and they don't have the retail returns crutch anymore³

The next day, a music distribution executive complained to me that with the demise of Tower, only the top 15,000 SKUs have a chance of getting into brick-and-mortar stores. He later told me that some labels were complaining about one merchant's offer to stock deep catalog, but only in return for a 10% buy-in discount and 180 days dating—three times longer than the normal 60 days that retailers get before payment is due on product.

Every day I hear about senior record label management applying pressure for large purchase orders and about the drama of first-week sales. The game in the digital world will clearly be different. With virtual inventory, we already know initial POs won't matter and that after initial ingestion, out-of-stocks won't exist either. Here is another thing to remember: Virtual inventory is just like consignment. After all, vendors are trusting digital retailers on the front end with their records, and waiting for reports as to what and how much sold, not to mention waiting for payments.

So if we are moving to a world with those characteristics, why cling to the old business model in the physical world? At the recent NARM conference, Sony BMG Music Entertainment Global Digital and U.S. Sales stepped up to the plate with a lot of ideas, and WEA rolled out the Music Video Interactive format. That's a great start, but let's not stop there. Up until now, industry executives have been busy looking for new possibilities in the evolving digital model. So it's about time they started applying new thinking to the old, ailing physical channel. It's still the bulk of sales, but it needs its foundations braced if it's going to be the financial bridge that keeps labels alive until they reach their so-called promised land.



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UPFRONT LATIN



Global Talent Service's Aim Is Pan-Regional Development

Latin labels are continuing to change the way they approach the music business.

As previously reported (Billboard, Feb. 17), for the past 18 months, Sony BMG, Warner and Universal have been revisiting their artist contracts, asking for a percentage of artists' ancillary revenue as part of their general deals.

Now. Universal Music is about to launch a company that will provide global services to artists' managers. The aim, says Jesús López, chairman of Universal Music Latin America/Iberian Peninsula (see O&A, page 20), is not to get new revenue, but to maximize operations

"I want my company to invest in the artist, and I want those investments to be more efficient," López says.

Financed by Universal, the company, called G.T.S. (Global Talent Service), will function independently from Universal, not as a management company but as a service provider that will tailor its contracts to each artist's needs. Initially, those artists who will naturally fall under its umbrella are on the brink of pan-regional development, as is the case with Mexico's Belanova and Argentina's Axel, among others.

In those cases, for example, a strong manager in say, Mexico, may not have as much clout in Argentina or the United States. This is where G.T.S. steps in to provide services for a coordinated international strategy. G.T.S. will be headed by

Pepo Ferradas, who was most recently Shakira's manager for Latin America and who prior to that headed Sony BMG in Argentina, thus bringing to the table label and management experience.

"We are aiming for growth in every sense," Ferradas says.

"Historically, most success stories are the result of management and the label working together.'

Ferradas will officially open shop in July and will be based in Los Angeles, with offices in Miami, Spain and Mexico to open by next year.

G.T.S. doesn't aim to replace management, and all final decisions are left to management and artists. But it will charge a percentage for its services to those acts that sign on. Ferradas says the company will also offer consulting services to artists who may not be under contract with G.T.S. but who need specific advice.

Meanwhile, already operating since the beginning of the year is Sony BMG's Day One Entertainment. Sony BMG Latin president Kevin Lawrie describes it as a "talent development" company.

This broad description in-



cludes facilitating endorsement and sponsorship deals, but it also includes concert promotion, which G.T.S. will not undertake

Day One's first U.S. live show venture was two concerts by Brazilian star Roberto Carlos that took place May 24-25 at Miami's Carnival Center. Day One produced and promoted the shows with promoter Waterbrother/Evenpro, and they were filmed for release as a DVD on Sony BMG later this year. Sony BMG and Universal

say their aim is not to replace management, but to use an internal, integrated structure to more efficiently maximize investment and profit.

Under this scenario, the notion that label and management may be at odds theoretically becomes moot, so everyone works together in harmony.

I love this idea in theory and sincerely hope it works.

It is exhausting for labels to fight with management. But even more exhausting and demoralizing is for artists and management to fight with label staffers over the most basic needs, from getting a budget approved to having a phone call returned.

Clearly, these new structures are not for every artist, nor for every label. But if they work positively for some, they are very much worth watching over.





Jessy Terrero made his name directing music videos for mainstream R&B/hip-hop artists like Ludacris and the 2004 movie "Soul Plane." But with the rise of bilingual entertainment channels like mun2 and MTV Tr3s, he is delving further into the Latin market with videos for Enrique Iglesias and Aventura, among others.

What are you trying to accomplish in the Latin market?



We're trying to make sure that now that these artists are more visible to more of a mainstream audience, they

have a look that feels mainstream. A lot of them won't reach out because they think financially, I won't do it. So I'm trying to find different ways to make it work, whether I oversee one of my younger directors or something like that, just so I can be involved.

What did you do differently with Wisin & Yandel's "Yo Te Quiero"?

This isn't just people in a club with girls shaking their ass. It's a strong narrative—the song is about love, and sometimes you don't know why someone leaves you. We sort of split it in their world, which is supposed to be their lifestyle-we kept it a little bit cleaner. And in the world of the girl and the pain she's going through, we kept it much darker and edgier.

Can you use video to break a new artist?

I have an artist [Veze Skante] that I have a production deal with. We just did his video [and] premiered it on mun2. He's hardcore hip-hop, English with Spanish. I saw an opportunity here and the market is sort of lacking in that space, and this kid was really talented, so we're trying to break ground with him. The visuals are going to help because he doesn't necessarily sound Mexican, or whatever people might think that sound is.

From TV To Tour

Latin Reality Shows Take The Arena Plunge

The ongoing popularity of Latin music reality shows has led to the launch of an unusual traveling concept.

The Cantando y Bailando por un Sueño tour, based on popular TV reality shows "Cantando por un Sueño" ("Singing for a Dream") and "Bailando por un Sueño" ("Dancing for a Dream"), kicks off July 5 in Anaheim, Calif., and hopes to capitalize on the broad family appeal of these shows.

The 20-city arena trek will feature artists and judges from "Bailando por un Sueño" (a concept similar to "Dancing With the Stars") and "Cantando por un Sueño." Both shows enjoyed huge ratings success last vear in Mexico, where they were produced, and in the United States, where they aired up until early this year.

The tour, produced by Roptus, brings together the celebrity judges and artists who participated in both shows, including veteran stars Amanda Miguel and Diego Verdaguer.

It also incorporates local "Cantando" and "Bailando" competitions, with three finalists selected in each category for every tour stop. A total of 19 contestants for each segment will compete in a grand finale taking place Aug. 11-12 at the Staples Center in Los Angeles. The winner of "Cantando," chosen by judges and fans, gets a record deal.

The notion of taking a TV show on tour is still relatively new in the Latin market, although Roptus has had success with the "La Academia" tour, which featured winners from the "American Idol"style show that aired on the Azteca network. Rotpus is also the producer of the successful RBD tour, featuring the pop group derived from the soap opera "Rebelde."

"What works very well on TV works live." Roptus CEO Guillermo Rosas says. "We know what these shows did at a ratings level. Now, people can see it live."

Beyond the TV-to-tour concept, Cantando y Bailando is an example of maximizing synergies.

Roptus licensed the tour concept and name from the Televisa network in Mexico, which originally produced the TV shows. If a DVD is released from the tour. it will come out on EMI Televisa, the joint-venture label between Televisa and EMI.

But Roptus was free to negotiate the winner's record deal with any label, and to that effect, has been in conversations with other parties as well. In addition, Roptus' U.S. media partners are Univision Radio and the Univision TV network. Both will promote the show and also reach out to potential contestants. Rosas is also negotiating

with a mobile carrier to be the major sponsor of the tour. Although fans can vote



for winners with any type of phone, the sponsor carrier will offer exclusive tour content, including wallpapers, ringtones and greetings.

Rosas, who saw a young, Latin demographic show up to the RBD tour, expects this to be more of a family affair, made up of older immi-

grants who were fans of artists like Miguel and Verdaguer in the '80s, plus new, TV-driven fans.

"These are shows that brought entire families together," Rosas says. "It will be great for them to see live the artists they lived with for so many months." -Leila Cobo

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Measuring The Market

There's More Than One Way To Compute Publishers' Shares

Everyone from digital media lawyers to indie publishers ask me about publishers' market shares. Digital services that want to license publishing catalogs try to vary the proposed fees based on market share. Indie publishers size up the competitive market by the shares. My response to them is always the same: Market share depends on what you're measuring.

If the measure is revenue, true market share depends on each company's net publisher's share, which is the publisher's revenue after it pays songwriters and other rights holders. NPS is a highly confidential figure. Only when a publisher is put up for sale can a select few sneak a peek.

But radio airplay is also a measure of success. Since Billboard launched its quarterly Top 10 Publisher Airplay chart one year ago, Nielsen BDS has increased the number of stations monitored for the chart from 1,280 to 1,432. The Harry Fox Agency researches the publisher splits for each song to weigh the market share.

EMI has consistently been No. 1 on the chart, but its market share has dropped since firstquarter 2006 from 23.36% to 18.94%. EMI's interests in **Beyoncé's** "Irreplaceable," **Nelly Furtado's** "Say It Right," **Daughtry's** "It's Not Over" and **the Fray's** "How to Save a Life" helped the company hold its top spot.

Chairman/CEO **Roger Faxon** is steering the publisher toward interesting branding alliances this year, like its collaboration deal with ad agency DDB Chicago (billboard.biz, May 2). If private equity group Terra Firma wins shareholder approval to buy EMI Group, I hear that no changes are expected in the direction of the publishing unit. If someone else acquires EMI, then it's anyone's guess at this point what will happen.

Warner/Chappell has held onto the No. 2 spot even though it hit a low of 12.41% last year. The publisher's current 13.45% share was due, in part, to its pieces of **Justin Timberlake's** "My Love" and "What Goes Around... Comes Around," **Mims'** "This Is Why I'm Hot" and the Furtado and Daughtry tracks.

Dave Johnson, named interim CEO last December, signed a new contract with Warner Music Group recently. He's no longer "interim." Johnson has been beefing up the synch licensing department worldwide, hiring new people and coordinating the way executives oversee the departments.

Universal began as No. 5 last year with a 7.54% share, but has since shot up to 11.50% for the No. 3 slot. Its share of Ludacris' "Runaway Love" featuring Mary J. Blige, Trace Adkins' "Ladies Love Country Boys" and Chris Brown's "Poppin' " featuring Jay Biz rang up some market share for the publisher.

BMG steadily dropped each quarter from 8.96% to a low of 6.32%, but jumped back to 8.96% this quarter. Its interests in the Beyoncé, Daughtry, Timberlake and Mims tracks, as well as **the All-American Rejects'** "It Ends Tonight," helped get it there.

Now that BMG is officially part of Universal, EMI will have to fight to stay No. 1 next quarter. Universal may actually shoot to the top since BMG has an interest in major second-quarter

TOP 10 PUBLISHER AIRPLAY CHART

First-Quarter 2007 Market Share

1. EMI Music Publishing	18.94%
2. Warner/Chappell Music	13.45%
3. Universal Music Publishing	11.50%
4. BMG Music Publishing	8.96%
5. Sony/ATV Music Publishing	7.54%
6. Famous Music	5.48%
7. Windswept Holdings	2.99%
8. Reformation Publishing	1.50%
9. Chrysalis Music Group	1.01%
10. Blow the Doors Off the Jersey Shore Music	1.01%

Percentage calculations based upon the overall top 100 detecting songs from 1,432 U.S. radio stations electronically monitored by Neisen BDS 24 hours a day, 7 days a week during the period Jan. 1-March 31, Publisher information for musical works has been identified by the Harry Fox Agency. A "Dublisher" is defined as an administrator, copyright owner and/or controlling party.

releases from Maroon5, R. Kelly and T-Pain, some already topping the charts. The question mark is whether the new Universal can keep up this momentum as the two companies begin integrating and the inevitable layoffs begin.

Sony/ATV has lingered in the 9%-10% range for the last year, but now is at its lowest point with a 7.54% market share. John Mayer's "Waiting On the World to Change," Carrie Underwood's "Before He Cheats" and Beyoncé's "Irreplaceable" helped keep the publisher in the top five.

As the second quarter began, **Marty Bandier** took the reins as chairman/CEO. Word on the street is that his top priorities are to buy (as in catalogs) and develop (as in new talent)—not necessarily in that order.

Famous Music, just acquired by Sony/ATV (see story, page 10), sits at No. 6. The publisher made the top 10 twice in the last year, now with its highest share of 5.48%. **Akon's** "Don't Matter" and "I Wanna Love You" were a boost.

Windswept stayed in the 3%-4% range until now, dropping to 2.99%. **Omarion's** "Ice Box" and **Snow Patrol's** "Chasing Cars" helped keep it on the chart. Crossroads Media and Bug Music just bought Windswept (billboard.biz, May 30).

Chrysalis is back on the chart after dropping off twice in the last year. Brown's "Poppin' " is one reason. New to the chart are Reformation Publishing, with **Lloyd's** "You" featuring **Lil Wayne**, and Blow the Doors Off the Jersey Shore Music with **My Chemical Romance's** "Welcome to the Black Parade."

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Widgets While You Work

Innovative Applications Blur Line Between Ads, Services

Pop quiz: What technology is on the cusp of changing the face of Internet advertising as we know it?

Answer: Widgets.

Simply put, widgets are mini-applications that offer easy access to Internet-based content and information. What makes them special is that they do so without requiring users to visit a specific Web site.

They primarily live in two places—online or on the computer desktop. Web widgets are designed for blogs, social networking profiles or personal Web sites, allowing users to display either personal or third-party content and services without moving to another site. Examples include embedded YouTube videos, movie trailers, audio streams and photo slideshows set to music.

Desktop widgets are downloadable tools that provide access to information, content or services without requiring one to launch a Web browser. For instance, rather than visiting the Weather Channel's Web site for the latest forecast, one can simply download the company's widget and view continuously updated weather information in a small window. Similar widgets exist for stock information, news feeds, maps and multimedia content like pictures, videos and music.

What's this got to do with advertising? In a sense, widgets blur the line between an ad and a personalized service. Rather than just provid-

ing a banner ad linked to their site, savvy content providers can create a useful widget and slap their brand on it. Because it provides a service, users are more likely to interact with it longer than a mere banner ad, thereby increasing brand loyalty and longevity. Additionally, allowing users to share the widget with others provides free distribution and placement.

"Users are looking for ways to show off what they like," says Jai Shen, co-founder and chief technology officer of widget developer RockYou. "Look at ringtones. People pay more for a ringtone than a song on iTunes. The reason is because a ringtone is a point of self-expression. This is kind of an accessory thing that shows off what you are. Widgets are the same thing.

Shen says the various widgets Rock You creates get around 150 million views per day collectively and estimates the company creates 200,000 new widgets daily.

Several companies have used music-focused widgets to promote their own services, such as Twentieth Century Fox's "Live Free or Die Hard"-themed iTunes player and Snocap's MyStore on My-Space. Other music-related widgets include streaming



Singer LEIGH NASH (above), whose widget (below) is said to rank with the most popular ones Rock You offers.



music desktop players from the likes of Sonific, Finetune, Imeem and various local radio stations, as well as the Warped tour video interview widget for TagWorld.

But until recently, few record labels have dabbled in this world.

Universal Music Group created the U Music Gadget, a widget for Microsoft's Windows Sidebar feature in the new Vista operating system.

The widget lets users access their entire music and video libraries (regardless of whether they include UMG acts) directly from the desktop. It also provides news, tour information and

new music videos from UMG acts based on the users' preferences. Currently, it is available only in the United Kingdom.

Canadian label Nettwerk Music Group, meanwhile, has partnered with RockYou to feature its artists in the company's photo slideshow widget. The application allows users to create soundtracks to slideshows of personal photos. When downloading the widget, users can select one of several featured acts on the RockYou site.

One such artist is Leigh Nash, formerly of Sixpence None the Richer. In addition to her music, users could customize the widget's appearance with the singer's photos and album art. While he wouldn't provide exact download figures, Shen says the Nash-themed widgets were among the most popular the company offers.

But before the music industry embraces widgets more widely, there are several hurdles to overcome. While the number of widgets in use is estimated in the hundreds of millions, Internet tracking sites like ComScore and Nielsen NetRatings are not yet monitoring

them. Additionally, the business model for them remains unclear. Outside of music licensing fees, widgets by themselves are largely free.

Licensing issues remain a concern. MySpace blocks any streaming music widget from its site unless the developers register with audio fingerprint firm Audible Magic to ensure it does not violate any copyrights, and the impact of the new royalty rates for Internet radio stations remains a big question mark.

Yet the demand for musicbased widgets is high. According to Shen, RockYou receives a "huge river" of requests for more music selections for the company's slideshow application, and it recently partnered with Snocap to sell music on the RockYou site. Additional experiments are just a matter of time.

"We're trying to figure out, a, how to do it the right way, and b, not to lose money doing it," he says.



BITS&BRIEFS

GIVE 'EM WHAT THEY WANT

According to digital media research firm Media-Screen. Internet users spend 54% of their time online searching for entertainment content. About 23% of those accessing music say they are listening to content from major labels, while 61% say they don't know the label status of what they're hearing. "Users' ability to 'pull' information and content associated with their favorite genre, artist or title changes the marketing game from gross ratings points to access and advocacy," analyst Josh Crandall said in a statement, "Marketers need to leverage that interest and focus on catalyzing a conversation now, instead of talking to their fans via traditional advertising channels."

FACEBOOK THE MUSIC

Music recommendation and community service iLike has introduced a social music application for the Facebook social network site. The service compiles the music tastes of Facebook members as defined in their pre-existing profiles and lets them know when their favorite artist will perform locally, as well as identifying which other Facebook members are attending. It also allows users to search for and add streaming music to their Facebook profiles and to make personalized music recommendations.

FIVE IS THE MAGIC NUMBER

Hankering to buy an iPhone? Better be prepared to stick with AT&T for some time. The wireless operator, formerly known as Cingular, has snagged a five-year exclusive on the phone, scheduled to go on sale next month. As part of their partnership. Apple is prohibited from developing a version of the device for other networks in that time. Meanwhile, Sony Computer Entertainment Europe hopes to compete with the iPhone by adding Wi-Fi phone capabilities to the PlayStation Portable, Sony has partnered with the United Kingdom's British Telecom for the device technology and network access.

HOT RINGTONES JUN Billbeard

THIS	LAST WEEK	WEEKS ON CHT	TITLE COMPILED BY niclocn DRIGINAL ARTIST
1	1	6	#1 2 STEP
2	2	61	WHAT HURTS THE MOST RASCAL FLATTS
3	3	137	SUPER MARIO BROTHERS THEME
4	4	24	IRREPLACEABLE BEYONCE
5	5	8	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEATURING YUNG JOC
6	8	107	BECAUSE I GOT HIGH
7	7	32	ROCKSTAR NICKELBACK
8	6	20	WE FLY HIGH JIM JONES
9	9	120	CANDY SHOP 50 CENT FEATURING OLIVIA
10	10	36	CRAZY BITCH BUCKCHERRY
	6	-	50 Cent's collaboration with Olivia on "Candy Shop" spends its 53rd week in the top 10 as it sits at No. 9. They also team up on "Best Friend" which rebounds 14-12

10	5		50 Cent's collaboration with Olivia on "Cane Shop" spends its 53rd week in the top 10 as sits at No. 9. They also team up on "Be Friend," which rebounds 14-1
			ADIOS AMOR TE VAS
11	13	10	GRUPO MONTEZ DE DURANGO
12	14	62	BEST FRIEND 50 CENT & OLIVIA
13	12	89	MY HUMPS THE BLACK EYED PEAS
14	11	135	PINK PANTHER HENRY MANCINI
15	T	134	SWEET HOME ALABAMA
16	16	123	MISSION-IMPOSSIBLE LALO SCHIFRIN
17	21	33	SEXY LOVE NE-YO
18	17	63	NUTHIN' BUT A "G" THANG DR. DRE
19	20	2	NYSE BELL UNKNOWN
20	18	18	WHEN WE RIDE ON OUR ENEMIES

SURFIN' DOWN THE HIGHWAY

For you on-the-go business types or family vacationers who just can't unplug for a moment, Avis

Rent A Car is offering customers a portable high-speed wireless Internet router from AutoNet Mobile for their vehicles. The device plugs into the car cigarette lighter so users with laptop and other Wi-Fi-enabled devices can access the Internet, watch videos or stream and download music. The service is available only in the San Francisco area, but Avis plans to expand it to Chicago, New York, Los Angeles, San Diego and other markets in the months ahead.

The AutoNet Mobile router costs an additional \$11 per day alongside any car rental agreement.

—Antony Bruno

, **....**



A Positive Number

Coca-Cola **Updates Its Music Connection With** An Animated Video

"It's about reinventing the ways young people create, listen to, experience and buy music," says Chris Burggraeve European marketing director of Coca-Cola. "How can we contemporize our connection with music?"

Burggraeve is talking about Coca-Cola's new multiplatform, international campaign. The centerpiece, an animated video, stars Mr. Néant, a black, pear-shaped character with twiggy arms and legs and a mouth where a stomach should be. He travels a colorbursting landscape. His aim is simple: to rid his universe of negativity and replace it with positivity. He accomplishes his goal in slightly less than five minutes.

"I Never Stop," a new track by British dance-electronic outfit Faithless, provides the video's soundtrack. "I Never Stop" is the type of epic, anthemic song you will hear on dancefloors this summer.

Though the brand never makes its presence known, Coca-Cola is behind this aurally stimulating and visually alive mini-movie, which was created by the design team at production house Paranoid.

The hybrid marketing campaign—equal parts music business and consumer entertainment-is tied to the brand's new, limited edition Aluminum Music Bottle, and part of the company's larger Taste the Coke Side of Life platform that kicked off last year. Music is a key component.

The campaign and Paranoid video, as it's called on the official Web site (faithless.coca-cola.com), was created exclusively for the European market. Ditto for the Faithless-branded Aluminum Bottle, which will be sold exclusively in cool nightclubs in Europe throughout the summer.

That said, the video is slowly but surely becoming a

darling of the YouTube contingent. Within a couple of days of being posted to the site, viewings were in the five figures-and building. Similarly, a handful of club DJs are already championing "I Never Stop," which is available through iTunes in several European markets

In fact, iTunes is part of a much larger music promotion

oca-Cola's CHRIS B enter, with the mem at the launch of Coo promotion at the C

with Coke—one that extends to 17 European countries and runs through the end of August. The Coke+iTunes platform will give away songs from the iTunes store, as well as concert tickets and iPods, in 2 billion packs of Coca-Cola, Diet Coke and Coke Zero. This promotion was launched recently at the Cannes Film Festival, with a live performance from Faithless

Burggraeve says Faithless was an obvious choice for an act to partner with

"Faithless always sees the glass as half full," Burggraeve says. "They are full of optimism and have an upbeat attitude, which helps us convey our own positive message worldwide."

Once the members of Faithless saw the video, which uses seven different kinds of animation, they were hooked -and wanted to be involved in some way. Faithless member Sister Bliss recalls Coke asking the group to write new music to accompany the video. "They were attracted to

the message of Faithless," she says. "In our messy, scatty way, we have come to stand for something."

Bliss says that she and her bandmates appreciated the way the Coke campaign came from an artistic rather than crude place. "When we saw examples of the animation, we thought it was outstanding," she adds. "And for us,



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working with pictures like that was lovely, really inspiring."

Once in the studio, Faithless concocted music that moved along with the animation. "We like to create a lot of different textures and moods in our music," she says. Which helps to explain the track's Middle Eastern flair.

Faithless also wants its music to be heard. "We're always interested in finding new ways to reach new fans, because the traditional recording industry has been turned on its head," she says. "So, we're always looking for partnerships that have something artistic and something slightly different to offer."

At the present time, discussions are being had between Coca-Cola and iTunes to bring the Faithless/Paranoid platform to North America. "Though nothing is confirmed, we have received requests from U.S. Coke executives to bring this there," Burggraeve says.

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UPFRONT

GLOBAL NEWSLINE

>>>SONGWRITERS HONORED AT IVORS

Legendary producer/musician Quincy Jones, DJ/producer Norman Cook and veteran singers Peter Gabriel and Yusuf Islam were among the songwriters feted May 24 at the 52nd Ivor Novello Awards. The lunchtime lyors gala was presented at London's Grosvenor House Hotel by the British Academy of Composers and Songwriters, in association with the Performing Right Society. Jones received the special international award, while Gabriel earned a lifetime achievement award. Islam, formerly known as Cat Stevens, collected the lvor for outstanding song collection. Cook, best-known as Fatboy Slim, took the PRS award for outstanding contribution to British music. Among other awards, the Academy Fellowship was bestowed to film/TV score composer George Fenton while the PRS most-performed work was Scissor Sisters' "I Don't Feel Like Dancin'," written by Elton John, Scott Hoffman and Jason Sellards and published by HST Management/Universal Music Publishing/EMI Music Publishing. The awards, which celebrate the achievements of the best British composers and musicians from the previous year, are judged by a panel of BACS members or on performance. -Lars Brandle

>>>KODA'S MTV JAPAN VMAs CODA

As she did last year, Avex pop vocalist Kumi Koda won three awards at the MTV Video Music Awards Japan, presented May 26 at the Saitama Super Arena venue, north of Tokyo. Koda collected the video of the year and best female video awards for "Yume no Uta" and was named the most stylish artist in a video. Toshiba-EMI artist DJ Ozama was a double winner, collecting the male video and dance video awards for "Age Age Every Kishi." Female pop vocalist Ai Otsuka (Avex) also collected two awards. taking the best pop video category with "Ren'ai Shashin," which was also named best video from a film after its use in the movie "Tada, Kimi wo Ai Shite-iru," The show featured live performances by Otsuka, Ozma, Daniel Powter and My Chemical Romance. Winners were chosen by MTV viewers. -Steve McClure

>>>SANCTUARY SELLS AIR EDEL

Financially troubled British independent music firm Sanctuary has sold its stake in recording studio/publishing company Air Edel for almost £500,000. In a statement issued May 29 to the London Stock Exchange, Sanctuary said it had "disposed of its interests in Air Edel Associates Limited and Air Edel Recording Studios Limited" plus certain associated assets to British music supervision/publishing firm Cutting Edge Music. The £497,958 (\$988,000) cash sum is payable over 18 months from completion of the transaction. Air Edel was founded in 1969 by Beatles producer George Martin and his business partner Herman Edel. Sanctuary bought the business from Chrysalis Group in 2002. Air Edel's composer roster includes Patrick Dovle ("Harry Potter and the Goblet of Fire"), Dario Marianelli ("Pride and Prejudice") and Christian Henson ("Chasing Liberty"). -Lars Brandle

>>>COURT FINES CD WOW \$81 MILLION

The High Court in London has ordered the operators of e-tailer CD Wow to pay "substantial" damages to the U.K. recording industry after finding the Internet retailer guilty of illegally importing product from Asia. CD Wow's Hong Kong-based parent company Music Trading Online must pay £41 million (\$81 million) during a three-year period; £35 million (\$69 million) represents the total damages. The remaining £6 million (\$11 million) is interest calculated since January 2004, when the retailer promised the court that it would not illegally source low-priced product from outside the European Economic Area, Labels body the BPI says the total sum—which follows six years of legal dispute—is the largest damages award ever made in its favor. Representatives of CD Wow could not be reached for comment. -Lars Brandle

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GLOBAL BY DIANE COETZER

ZULU NATION

Traditional Maskandi Music Making Major Inroads In South Africa

JOHANNESBURG—The Zulu language is strengthening its grip on South Africa's traditional music scene.

"Zulu traditional music really does dominate this market at the moment," says Baboo Moola, distribution manager at leading independent distributor Reliable Music, which also operates 40 retail outlets nationwide.

Moola pinpoints the recent success of Johannesburg-based indie Bula Music's Zulu duo Shwi No Mtekhala as key to that performance. "Shwi really is a phenomenon, and showing no signs of slowing down," he says.

At the Recording Industry of South Africa's 13th annual SA Music Awards (SAMA) in April, Shwi's set "Wangisiza Baba" was named best-selling South African album for the second consecutive year. The act performs a Zulu roots genre called Maskandi.

"Wangisiza Baba" originally appeared in December 2004. In 2006 it "was the first time a Maskandi album took the award. This was the first time it had been won by the same [album] two years running," Bula Music managing director Harvey Roberts says.

"The album is now sitting on around 600,000 units here," he adds. "That's a phenomenal amount-and it's still selling."

This year, the SAMA 150-strong industry panel also named Shwi's 2006 set "Angimazi Ubaba" best Maskandi album.

According to the 2001 census, 23.8% of South Africa's 45 million population speaks Zulu as its first language, followed by Xhosa (17.6%), Afrikaans (13.3%), Northern Sotho (9.4%), Tswana (8.2%), English (8.2%), Sotho (7.9%), Tsonga (4.4%), Swati (2.7%), Venda (2.3%) and Ndebele (1.6%).

The IFPI estimates domestic repertoire accounted for 40% of sales in South Africa during 2005 (2006 figures are not yet available), when total retail value was 1.6 billion rand (\$254 million).

Roberts contends that the Zulu genre is in a dynamic phase, although he recalls Bula initially had difficulty selling "Wangisiza Baba" to retail. "The biggest racker in the country only placed its first order after we'd sold 100.000," he says.

Roberts puts this down to "prejudice." Traditional music, he claims, while a live draw, "is not seen as cool by media, retail and radio—Maskandi's main fan base, for example, is traditionally in the mine-workers' hostels or rural areas of the Kwa-Zulu Natal province.'

Unusually for a country where language and consumer loyalty go hand in hand, Shwi PHUZEKHEMIS

GLOBAL BY LARS BRANDLE

A Clash Over Covermounts

Newspaper Giveaway Discs Raise U.K. Music Biz Tempers

LONDON-A U.K. newspaper's groundbreaking move has divided the U.K. music business over the contentious issue of "covermounting" CDs.

The practice of attaching free CDs to magazine covers has been a feature of the U.K. music press since the 1990s More recently, national newspapers began regularly giving away CD music compilations and movie DVDs.

The issue has long been the subject of debate between labels and retailers here, while trade body the Music Managers Forum has been particularly vocal about its negative aspects.

"How ludicrous it is that the music industry are shouting about illegal downloading," MMF chairman Jazz Summers asks, "but they're

giving [music] away for free on the cover of a paper? It's

the same thing." At its annual Roll of Honour gala April 18 in London, Summers predicted the demise of covermounting, with U.K.

alog compilations. The seminal Oldfield album

The giveaway of Mike **Oldfield's 'Tubular Bells'** came only months before EMI loses the right to the album.

numbers substantially down. But within days, a nadir was reached when the national Mail on Sunday newspaper pressed up 3 million copies of Mike Oldfield's complete 1973 album "Tubular Bells" to distribute as a freebie. While music magazine covermounts launched Richard Branson's Virgin Records and gave "The Excorcist" its memorable theme, Although EMI could not confirm that figure, it is widely reported to have sold 15 million units globally. But on April 22, as a covermount, it effectively became as valuable

generally feature compilations

of new artists, previously the

higher-circulation newspapers

had concentrated on samplers

of maior new releases and cat-

as the newspaper it came with.

Ironically, three years ago EMI became the first U.K. major to turn its back on covermounts. "We haven't changed our policy," an EMI representative says. " 'Tubular Bells' was a complete one-off, for reasons I can't disclose."

Although EMI declined further comment, the "Tubular Bells" giveaway came only a few months before the company loses the rights to the album, In 2005, Mercury Records U.K. secured the rights to Oldfield's catalog upon its reversion to the artist. That happens in July, when the catalog-including Oldfield's biggest releases "Tubular Bells," "Hergest Ridge" (1974) and "Ommadawn" (1975)switches to Mercury.

Oldfield was not available



has crossed over to non-Zulu audiences. "That took us by surprise," Moola says. "Different ages, different races, different languages all hooked onto the duo."



SHWI NO MTEKHALA'S 'Wangisiza Baba was named the best-selling South African album two years in a row.

Gallo Record's vast traditional music catalog includes some of the county's biggest Zulu acts, such as Ladysmith Black Mambazo, Bhekumuzi Luthuli, Phuzekhemisi and the Soul Brothers. Managing director Ivor Haarburger says Gallo is attempting to expose those acts to the digital marketplace through deals with Zune Marketplace and iTunes.

However, Zulu music's renewed strength may be muscling out music in certain other indigenous languages. Shwi's SAMA triumph coincided with the axing of best album categories for Xhosa, Ndebele and Sotho releases. Under SAMA rules, categories with less than three entries are dropped from that vear's awards.

Orrack Chabangu is GM of EMI South Africa's CCP label. He suggests the lack of entries for those categories reflects an increasingly conservative attitude toward signing acts in a tough music market. "Recording an album is not cheap," he says, "especially when bringing musicians in from a deep rural area. So we have to look at genres that sell-these days, that's mainly Zulu and Tsonga traditional."

CCP's roster includes multi-SAMA-winning Tsonga artist Thomas Chauke and veteran Zulu (Maskandi) artist Ikahansela No IBC.

Chabangu suggests that artists performing in the languages that were dropped, notably Sotho, are still being recorded, but "the business in that part of the countrythe Free State province—is dominated by people operating outside the formal music industry."

However, Moola warns against totally discounting non-Zulu genres. "We may still see someone—in Tsonga traditional, for instance -getting that magical combination of melody and lyrics that just hooks people in."

for comment, but recently told digital radio channel BBC 6 Music: "I feel the same as if I had lent something to somebody and it had come back trashed."

EMI also declined to comment on reports that it earned £200,000 (\$400,000) for the giveaway.

"I can understand the reward might be difficult to resist," Summers says, "But you've got to look to the long term in our business; if you look for short-term gain, there's long-term loss." U.K. authors body the Me-



In 2005 MCPS licensed 388 CDs,

resulting in 250.2 million units being covermounted-almost 100 million more than the total number of CDs bought (159 million). MCPS collected £6 million (\$12 million) from covermounts last year, half the 2005 sum.

Retailers say the covermount figures are still too high. "Such media promotions may temporarily boost newspaper circulations, but all they achieve for our business is a cheapening of the CD format," says Mel Armstrong, music product manager for market-leading music and entertainment retailer HMV.

quick to defend its position and says it will issue further core catalog releases. "I don't really understand this whole reaction to what we do," managing director Stephen Miron says. "We pay our licenses, we give money to the artists, we present music in an ultra-professional way. and for some reason they all think it's a bad thing to do. Every artist has been grateful for the work we have done, with the exception of Oldfield, who I think objected to the fact he wasn't communicated [with]."

The Mail on Sunday is

"Philosophically, covermounting is bad for the business," Summers says. "The public's perception of music is that it's free. And if the American record companies were thinking of going for it, someone should tell them, 'Don't do it.' It's another nail in the coffin for the music industry."

G BY STEVE McCLURE

HMV Japan For Sale?

A Local Buyer Could Tip Retail Scales Away From Overseas

TOKYO—To anyone dropping by HMV Japan's flagship store in Tokyo's trendy Shibuya district, the idea that the chain might soon exit the world's second-biggest music market seems absurd. On any given day, the six-floor outlet is packed with shoppers who are mostly younger than 25, buying CDs and DVDs.

But behind that happy picture, the 63-store operation is reportedly for sale, hit by declining CD sales and increased digital competition. Local press reports say Tokyo-based



a jabel source says a CCC buyout of HMV Japan would produce

Shinsei Bank is overseeing an auction for the business, although the bank and HMV refuse to comment

In March, U.K.-based HMV Group chief executive Simon Fox announced a strategic review of the Japanese operation, which group head of corporate communications Paul Barker confirms is continuing. "We expect to be able to share our conclusions on the future for this part of our business at the end of June," he says.

HMV Asia Pacific president Paul Dezelsky also told billboard.biz recently that the review could mean "a sale of HMV Japan," although he noted HMV might yet retain the operation. Retail sources were unwill-

ing to be identified for this story, as the subject is deemed sensitive. But one Tokyo-based music merchant says HMV's position is that "they are entertaining offers, with a high base price." However, he adds, "I doubt anybody will offer their base price."

HMV Asia Pacific's outlets in Hong Kong and Singapore are unaffected by the review. Parent HMV Group's annual results are due June 28, but figures for the six months ending Oct. 28, 2006, showed HMV Asia Pacific's comparable store sales down 1.4% from the same period in 2005. Pretax profits fell from $\pounds 1.6$ million (\$3.2 million) to £500,000 (\$994,000). The company blamed weakened CD and DVD markets in Japan, and HMV Japan's shift to lower-margin e-commerce sales, which accounted for 25% of its revenue.

Most observers agree HMV Japan's potential suitors are headed by Tokyo-based Culture Convenience Club, which operates the nationwide Tsutava home entertainment rental/retail chain. "[It] has already gobbled up [entertainment retail chainsl Sumiya and Shinseido," the source says. "HMV would give them more of a name as a music specialist." A CCC representative declined to comment.

Official market-share figures do not exist, but industry estimates put HMV as Japan's fourth-largest music retailer, behind third-placed Tower Records Japan. Tsutaya heads the table, followed by its subsidiary Shinseido. The local affiliate of U.S.-owned Amazon is in fifth place.

A local acquisition of ${\rm HMV}$ would end overseas brick-and-

U.S. online operators Amazon and iTunes the only non-Japanese names represented. Tokyo-based Nikko Principal Investments bought Tower Records' Japanese arm in 2002, while CCC acquired Virgin Megastores Japan in 2005. CCC operates Tsutaya, Shinseido, Virgin and Sumiya as separate brands. A possible CCC buyout of

mortar retail involvement in

Japan, with the local arms of

HMV Japan worries Japanese labels. The combined chains would have "35% of the marketplace," one Tokyo-based label source says, "meaning less leverage for us when discussing returns, discounts and display space. Our bottom line would be hit."

Record releases in Japan are subject to the government-backed saihan system, whereby labels set domestically pressed product's retail price for a specified period from release date. With a 35% market share, the label source suggests CCC "could put pressure on the government to shorten or do away with saihan altogether, creating an endless Wal-Mart-style [pricecutting] nightmare."

Insiders suggest that convenience-store operator Seven-Eleven Japan, cable/satellite music broadcaster Usen and ecommerce site Rakuten are also in the running to bid for HMV.

If HMV Japan is sold, local music business consensus is that the chain will remain intact. "If you think there's value in it, you'll keep HMV Japan as it is." one industry insider says. "It really doesn't have any breakup value."



THE BILLBOARD



CHAIRMAN

UNIVERSAL MUSIC LATIN AMERICA/ IBERIAN PENINSULA

With a new Universal-funded talent service launching in July. the innovator adapts to changing technology while looking to expand the reach of Latin music.

As chairman of Universal Music's business in Latin America, Spain and Portugal and its U.S. Latin operation, Spain native Jesús López supervises the biggest Latin music operation in the world. A film school and business school graduate who accidentally got into the music business. López has worked in virtually every position and in every country he covers.

It's been 30 years of change for López in the industry, but the biggest revolution has recently begun. After integrating Universal's operations regionwide, López has been at the vanguard of revamping his business model, putting in place structures that break parameters for Latin and mainstream music companies. For the past two years, for example, López's recording contracts all give the label a percentage of ancillary revenue. Most recently, he began signing acts to singles deals. Now, he's preparing to launch a new company whose aim is to internally provide global services to management and artists (see Latin Notas, page 14). Through it all, his maxim remains the same: "In good times and in bad, the solution lies in creating new product, in creating new music."

After a 12-year career in Spain. where you were last manager of BMG Spain, you arrived in Mexico as managing director of BMG in 1989. This was a time when CD sales were at their alltime high. Now, you have a region punished by physical and Internet piracy. How do you counter that?

I've always believed in the product. The problems we have today are distribution and legislative problems. They are complex and each territory has its own idiosyncrasies. Many of those problems are outside my hands. What's in my power is finding the best song for the best artist. Following that. I have to adapt my structures to the new commercial and distribution systems. That's what's changed.

Working for a big multinational, how do you maintain that philosophy when costs have to be kept down?

You can do it without punishing the bottom line. For example, why does each artist need videos, and why three videos? There are countries and territories where this simply doesn't make sense. Routines often go against the realities of the market. The basis is a great song, a great

artist. How to package it is the least of my problems. That's why I like the two-single deals. The consumer will tell me what direction to take. The problem with our industry is that it was initially designed with very little contact with the final consumer. Now, we have the possibility of reaching the consumer directly and with a smaller investment. My market can tell me if my bet was right or not.

You've been a great believer in new technology. But, what happens in Latin America, where broadband access is still so limited?

It's still growing at great speed. What happened in the rest of the world will happen in Latin America.

Latin America is so buffeted by physical and digital piracy. How do you fight that?

As an industry, we've done this alone. And we can't do it alone. We need, as soon as possible, to have all the players that have anything to do with intellectual property to come together and pressure governments. Piracy against intellectual property is not taken as seriously as it should.

What can you tell me about your new company, G.T.S. (Global Talent Service)?

First, it's not a management company. It's a service company that wants to provide services to management. I don't sign artists. For example, Belanova is a very successful group in Mexico that is now a regional priority. They have a great manager that may need help at an international level. I want my company to invest more efficiently in this artist. I give the manager a service, and I charge a percentage. I provide a global plan, supported by the record label.

Is this for all your acts?

For those who require it. This company has to tailor its proposals to each project. Maybe an act doesn't need my services, but they need a sponsorship deal. In that case, we can get it and charge an agency commission. We can sign some territories or all. We're negotiating with different managers and hope to be 100% operational in July.

The notion has always been that



the manager works for the artists' best interests, which often aren't aligned with those of the label. How prevalent is this way of thinking today?

That's disappearing. The notion that if you [the manager] pressure me [the label] to get more money, I'll promote and market you better, is old-fashioned. First of all, I'm not giving you a bigger advance, because I no longer have the money. And if I give it to you, I can't invest it in you later. Those who believe big advances create a bigger obligation from the company are mistaken.

How is this different from your new contracts, which already give you additional percentages over other revenue?

That revenue is a direct consequence of the high investment I make for you to have a certain level of success. And I no longer get a return on investment only from selling CDs. This is an additional service we provide. And no artist is obligated to participate. I want to

demonstrate that this is the future. that we can provide a perfectly coordinated service.

What new musical trends do you see today?

I see a very strong resurgence of pop and rock in Mexico with new bands. And a new, very strong generation of regional Mexican music. I also see a new fusion in Caribbean music, between Puerto Rican and Dominican artists, reggaetón and bachata. I see major fusion developments.

It is still said that you need to break Latin acts outside the United States first. What's vour opinion?

That's generally the case. Although this country has many markets, and artists can break from different areas, pop, in particular, is very hard to develop here. There is no infrastructure. We need young Latinos to identify with Latin media. I don't know a single Latino youth of a certain economic status that watches soap operas. Latin media needs to adapt to a second and third generation of Latins. Some [including mun2 and MTV Tr3s] have done that, but their distribution system is still small.

Being Latin is quite hip and relevant now. How do you see your industry here in the short and long terms?

Everything Latin is growing and is permeating American society more and more. I don't see long-term growth issues. But it will depend a lot on how we reach this second and third generation of Latins and how we use the Internet at a time when there is no other powerful mass media.

I give the manager a service, and I charge a percentage. I provide a global plan, supported by the record label.

KORN TAKES ITS INNOVATIVE RECORD DEAL—AND A HOST C OF DIEHARD FANS— TO THE BANK

1

JUNE 9, 2007 www.billboard.biz

BACK

ON

TOP

IT[:] **S ABOUT 45 MINUTES** before Korn is scheduled to take the stage at Los Angeles rock station KROQ's annual Weenie Roast y Fiesta, and the band's readie needs an iPod bad.

L's not that he has the sudden urge to listen to music. After all, Incubus is onstage, plaving for some 16,000 enthusiastic fans at the sold-out Verizon Wireless Amphitheater.

Father, it's drummer Joey Jordison's first show with the band, and he and founder/singer Jonathan Davis have yet to log much renearsal time. The band s hired help wants the two to hear some of the songs they will be playing together.

Nearly everyone in the Korn camp seems visibly worried about this but Davis. Amid the hubbub of an outdoor backstage area—KROQ staffers conducting artist interviews a few feet away, Incubus onstage just 30 or 40 yards behind h.m, managers and makeup artists hustling about and, yes, stressed roadies seeking iPods—Davis relazes in a hooded

www.americanradiohistory.com

sweatshirt and jeans, sipping an energy drink. In fact, neither Davis nor the other principles in Korn—guitarist James "Mur ky' Shaffer and bassist Regunald "Fieldy" Arrizu appear at all troubled that someone in the band might be in reed of a "tune-up" less than an hour before showtime.

Or emight expect this from Korn. For starters, the band has been around the block a few times. The nü-metal founder is now nearly 15 years old, and has sold, collectively more than 15.5 million albums in the United States, according to Nielsen SoundScan. This will be the act's third time playing the Weenie Roast. Even in a year when the industry insiders laitering backstage are heard grumbling that rad o doesn't sell albums like it used to, the Weenie Roast is not something to be taken lightly. A few days after the concert, Linkin Park, another band that emerged from the nü-metal scere unscathed, notched the No. 1 album in the States and the best first-week sales of 2007.

Korn is also ricing a bit of a renaissance. After three straight studio albums of declining record sales (see chart.

By TODD MARTENS and BRIAN GARRITY Photograph By TRAVIS SHINN

page 22), the band reversed the trend with "See You on the Other Side," released the day before Christmas in 2005. The album has sold 1.2 million units and spawned Korn's first top 10 hit ("Twisted Transistor") since 2002 single "Here to Stay." In slightly less than two months (July 20), the band will kick off another edition of the multimillion-dollar-grossing Family Values Tour, and will release its next studio album, cheekily called "Untitled," July 31.

Korn's success is validating—some in the group might say attributed to-a new approach to doing business for bands. Korn signed with EMI/Virgin in 2005, and its forthcoming set is the second and final album of the two-album deal that landed the metal stalwart \$25 million upfront from the major. In what amounted to a revenue-sharing deal, EMI acquired a 30% stake in Korn's overall business through 2010. Additionally, concert promoter Live Nation invested a reported \$3 million for 6% of Korn's box office, licensing, publishing, merchandising and CD sales.

"They weren't just giving us money for nothing," Davis says. "We all know that CDs are declining. If we do good and blow this band up more, then they're going to see money on the package and touring and everything else that's going on. This deal gave them incentive to do their job. I think it really did since we're here, we're back, and we're as big as ever."

Only two bands remain on the bill for the Weenie Roast, and those are Korn and Linkin Park. As members of Korn's fivepiece backing band get their face stenciled with black and white ink, Korn's remaining original members are completely calm.

In the minutes leading up to Korn's performance, Davis chats on his cell phone and swaps stories about his kids, and Shaffer is less interested in any last-minute tuning than he is playing with his daughter. An iPod docking station is never found. No matter, as any looseness between Jordison, who's best-known for his work with Slipknot, and Davis can get worked out later.

BEHIND ALL THIS GOOD FORTUNE

and zen lies a slightly more complicated, contractually clad outlook. On one hand, the band's unusual deal means that Live Nation has every reason to support album sales and EMI to root for blockbuster tours—big business partners fiscally encouraged to look out for themselves by looking out for the holistic success of the band.

"By keeping the focus on building the band's career, and not having to worry about every promotion throwing off so many record sales to justify the spend associated with the promotion, we can look at the broader issue of, 'Is this good for Korn overall?' Because we know if it is, [the money] will show up somewhere-in concerts or record sales or endorsements or merchandise," says Jeff Kwatinetz, the band's manager and head of the Firm.

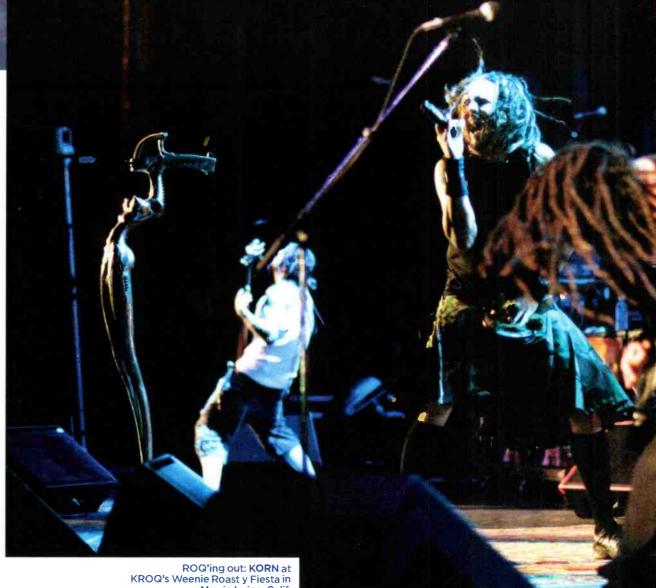
That's translated into a new approach to working Korn albums on the label side

"You stop living and dying by the album cycle," Capitol Music Group COO Jeff Kempler says. "There is such a diversity of revenue streams, you don't get caught in a narrow way of thinking, which is: the big event with the album release, then whatever else you can squeeze out of the lemon, and then move on."

Kempler points to the band putting out two additional releases on top of "See You on the Other Side"—"Korn: Unplugged," taken from a performance on MTV, and "Chopped, Screwed, Live & Unglued," a remix/live album-in a span of a year, as proof of the increased collaboration among the parties.

"We didn't have to get into a whole big rugby scrum with the band over, 'Does this count as an album?' 'How do we apply royalties since it is old songs?' 'What do we do about the publishing?'... We didn't have to try to maneuver our way through a touring agent who might not have wanted to have them in rehearsal for 'Unplugged' when they could have been touring," he says. "I don't think you would be able to get those additional pieces of product [so guickly] in a normal deal.

Davis says he's seen the difference. "This is the only way I can explain it. Epic: 'Here's your money. Make your record and we'll put it out.' Virgin: 'Here's this money, make your record, put it out, and we're going to help you with booking tours, and we're going to make sure this shit is in the record stores when you come through, and we're going to make sure that this is



KROQ's Weenie Roast y Fiesta in May in Irvine, Calif.

here and this is there and that and that.' "

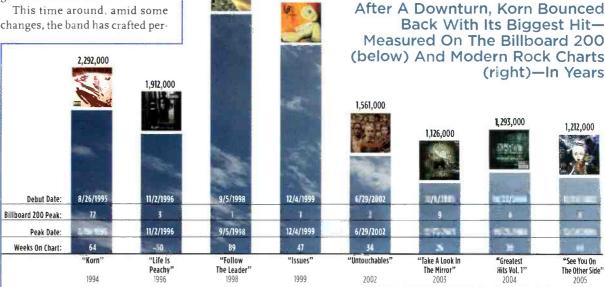
But at the same time, having accepted all that upfront money, the band is under a lot of pressure to deliver. "A lot of people criticized us," Davis says. "They said a record company has no fucking business getting in the touring business or doing any of this. But . . . it helps that they are in the meetings. It helps Live Nation, and it helps the Firm. It's good. People are scared just because the old way of doing business is broke.'

After Korn inked its lucrative deal with EMI, nearly all the press for "See You on the Other Side" couldn't help but mention the multimillion-dollar figure in connection with the steady decline in Korn's album sales.

The last album turned that trend around, but "Untitled" will be the first album Korn records on the dole of investors. rather than an advance. "See You on the Other Side" was recorded prior to then-EMI heads Alain Levy and David Munns signing Korn, and largely with hitmaking production team

the Matrix (Avril Lavigne, Liz Phair). The album saw Korn bring in some more pop hooks and synthesized rhythms to its efficient, guitar-solo-less metal.

This time around, amid some changes, the band has crafted per-



3.335.000

"We wrote 10 songs together and we really liked them," Davis says of the Matrix. "We chose the best four, and redid them with [producer] Atticus [Ross]. We were listening to them, and we felt like there was no way in hell we would be able to play them

haps its most musically serious work since 2002's "Untouch-

ables." The band lost founding drummer David Silveria to

the restaurant biz, and the Matrix was dumped early in the

recording process.

live. They were too electronic. That was good on the last record, and I love the Matrix to death, but we wanted everything to sound like a band was playing it . . . There's still some of the catchiness of 'See You on the Other Side.' We like the catchiness. But we didn't want to put out 'See You on the Other Side, Part Two.' We wanted to expand."

On the album's 12 tracks, Korn balances every chorus with murky keyboard atmospheres and toying arrangements, with songs that deeply explore a mood before exploding into a frenzy.

PEACHY AGAIN

See You Or

2005



"Untitled" opens with what sounds like a straightforward rocker, "Starting Over," but more than halfway through the song the guitars drop and give way to a dreamy, psychedelic bridge, only to have the verses resurrected by gospel-inspired keys. Indeed, unofficial band member/keyboardist Zac Baird spent more time recording with Korn than ever, and it shows, as he gives the almost ballad-like "Kiss" some "Strawberry Fields"-inspired tones.

Elsewhere, such cuts as "Do What They Say" and "Trained Response" take on an industrial groove. One of the hardest, most adventurous cuts on the album, "Ever Be," lets loose about two minutes in, as its guitars take on orchestral proportions.

It will be Korn's most closely watched release of its career, foretelling whether Korn will receive yet another lucrative deal with EMI—a circumstance familiar to the band.

"It definitely adds stress," Shaffer says. "It's not just a band involved. The record company is counting on you to do what you can, and we want to show them that we care. And that stress can trickle all the way down to the family. Keeping that balance between the band and the record company is as important as keeping the balance between the family and the band. Once you start losing those balances, no one will want to do business with you, and we want another record deal from Virgin."

The numbers seem to be working out in all partners' favor so far. Davis says roughly \$10 million of the EMI money was structured in the form of a traditional album advance, leaving

TINLE	DEBUT	DEBUT DATE	PEAK	PEAK DATE	WEIKS ON CHART	LABEL
"Got The Life"	37	8/22/1998	17	11/28/1998	26	Immortal/Epic
"Freak On A Leash"	40	2/20/:999	6	6/26/1999	27	Immontal/Epic
"Falling Away From Me"	30	11/13/1999	7	1/19/2000	24	Immortal/Epic
"Make He Bad"	35	2/19/2000	7	5/6/2000	26	Immortal/Epic
"Somebody Someone"	36	7/22/2000	23	8/12/2000	8	Immoital/Epik
"Here To Stay"	35	3/30/2002	4	5/25/2002	22	immontai/Epix
"Thoughtless"	33	7/6/2002	11	8/31/2002	21	immortal/Epik
*Alone I Break"	38	11/30/2002	34	12/14/2002	4	(mmortal/Epic
'Did My Time"	31	7/12/2003	17	8/16/2003	14	Immortal/Epic
"Right Now"	35	10/25/2003	13	12/20/2003	16	Immortal/Epic
"Word Up"	31	9/4/2004	17	10/30/2004	13	Immortal/Epic
"Another Brick In The Wall"	37	12/25/2004	37	12/25/2004	7	Immostal/Epic
"Twisled Transistor"	27	10/8/2005	9	12/31/2005	24	Virgin
"¢oming Undone"	39	3/25/2006	14	7/8/2006	22	Virgin
"Freak On A Leash (Unplugged)"	• 39	2/24/2007	29	3/3/2007	7	Virgin

* Featuring Amy Lee

EMI's 30% buy-in valued at about \$15 million. So for EMI to recoup their investment on the deal, Billboard estimates that Korn needs to generate in excess of \$50 million in profits during the five-year life span of the pact.

To date, Billboard projects it has generated around \$15 million on the sales of "See You on the Other Side" (based on worldwide sales of about 2 million units and estimating a net of about \$7.75 per album after manufacturing and distribution costs, based on an \$11.45 wholesale price). The band has also pulled an estimated \$4 million after fees from additional sales of digital downloads, ringtones and the "Unplugged" album. On top of that it has netted a projected \$7 million-plus after expenses in touring-related revenue from the 2006 Family Values Tour and a 20-date U.S. theater tour and select European dates that grossed more than \$11 million in box-office receipts.

Tour sponsorships and merch pulled in another estimated \$2.2 million. That leaves the band still needing to earn another \$20 million-\$30 million in profits by 2010.

If its next album repeats the sales of the last (2 million units worldwide), and the band posts numbers on the road similar to 2006 (50 dates grossing around \$11 million), it should come close to break-even by the end of this new album cycle. That's before any additional nontouring/non-CD revenue is factored in.

At the time of the deal in 2005, Korn counsel Gary Stiffelman—who engineered the pact with partner John Branca—

told Billboard that the band would be testing "the limits of touring the way a band like Metallica has." And it was initially projected that Korn would play close to 100 dates per year as part of its relationship with EMI and Live Nation. That didn't quite come to pass in 2006. The band grossed more than \$11 million on 46 shows, according to Billboard Boxscore. Impressive as those numbers are, that's roughly on par with the number of dates the band was logging on the road before the deal. And it's less than the \$15 million Korn was

taking in during the early parts of its career. Of course, the low cost of the Family Val-

ues tickets affected the band's box-office take. And last year, the band cut short its European tour after Davis was diagnosed with a blood defect.

Indeed, Korn's stamina becomes important to its deal. Touring, Davis says, has always taken a toll on his voice. Despite granting an interview, he says he is not supposed to talk on days of shows, and is continually reaching for and massaging his throat during the chat.

"We know we have to do a shitload of tours," Shaffer says. "So let's just do it. Line up the shows. I don't want to look and see that I still have to do 200 shows by this time next year."

The cycle kicks into gear with the release of the new album and the start of the Family Values Tour, returning this summer once again with a \$9.99 ticket price for lawn seats. Evanescence is also on the bill this year. Frontwoman Amy Lee was a guest on Korn's "Unplugged" album, and featured in the hit acoustic version of Korn's "Freak on a Leash."

Beyond Family Values, look for the band to expand its touring footprint outside the States—not just in Europe, but in places like South America, too.

Jason Garner, president of North American concerts for Live Nation, is confident in the band's ability to deliver live. "Last year they established themselves as a powerhouse touring act," he says. "We think this is a band capable of doing big numbers now and the years to come."

And Garner doesn't seem phased by the touring numbers Korn put up last year.

"They played two sold-out tours in America. I don't think physically or bandwidthwise for the fans they could do much more than that," he says. "When you are going into amphitheaters and selling 20,000 tickets, those are big sales. I guess you could do 100 club dates. Or you can do fewer but massively attended shows—that's what we chose to do with the band and it certainly paid off."

SO DOES KORN HAVE A GREAT DEAL?

Is it a model for a new music business? Opinions are divided. "This is not the perfect model," Kwatinetz says. "It's just

one attempt and it's working for Korn . . . Managers and acts need to figure out ways to redefine their roles with the people who are involved with them . . . If everyone's interests are aligned, that is how people will actually put money into the development of acts [in the] long run."

Davis says Korn's revenue-sharing model would not work for a young act, as the amount gained in CD royalties would not cover the lost touring revenue. "It works better for someone who is selling records," Davis says. "We're going to see more money with this deal because we get 70% of the record sales. That is 70% of the revenue that we have never seen."

If as expected the band logs another 100 dates after the "Untitled" album cycle, by the end of 2010, Korn could net another \$14 million in estimated touring money before the completion of the deal. If current Korn trends hold up—a tall order, given industrywide declining album sales—Billboard's best estimate is that the band is on pace to generate someplace north of \$60 million in profits by the end of the deal, based on the sale of some 4 million worldwide albums, and roughly 200 total shows. That would net EMI more than \$18 million, Live Nation more than \$3 million and the band more than \$38 million, minus \$10 million recoupable by EMI in exchange

for the album advance.

Still, if Korn negotiates a similar deal next time around, there will be what Shaffer calls "modifications."

He's asked to clarify.

"I don't know about touring for three years straight," he says. "That's kind of crazy... They really kind of

hide the number of shows. I guess if I asked they would probably tell me, but it's not like I want to look at it."

As the band takes the Weenie Roast stage, it is "show No. 1," according to Shaffer.

If show No. 1 is any indication, the band may yet validate this deal—and then some.

Davis, now front and center onstage, has traded in his street clothes for a kilt and a sleeveless black shirt. The band's set is heavy on the early hits, with such cuts as "God Good," "Falling Away From Me" and "A.D.I.D.A.S." inspiring the soldout crowd of more than 16,000 to mimic Davis' every huncheddown stomp.

Korn's ranks have swelled to eight members for nearly every show after the departure of Brian "Head" Welch, and its live show these days takes a more theatrical turn, with three percussionists creating an almost militant rumble beneath every song.

Only one new track is unveiled this night, "Evolution," which has Davis stretching his pipes from high octaves to a rumbling growl. In the amphitheater setting, the song's underlying keyboard haze is lost, but by the third time the band kicks into the chorus—"I do not dare deny the basic beast inside," Davis roars—almost half the crowd is pumping its fists in the air.

Davis attributes the band's continued success to the fact that it was one of the first acts to popularize the so-called rap/rock movement of the mid-'90s, even though Korn moved away from the sound with 1999's "Issues."

"It ended up being the cool hip thing that we started, but we moved on," Davis says. "We're still here because we do good music, and we basically invented that fucking format ... Metallica started the trash movement, and they're still here. Nirvana, if Kurt [Cobain] was still here, they'd be huge. Once you're the first band, that fan base survives."

"It's extraordinary how the band has gone from being counted out to now being a band that radio and video and people are anxiously awaiting and excited about," Kwatinetz says. "Musically they are delivering, and they have built up a lot of good will. They have become a very important creative force. They always were, but I think they are being embraced as that again."

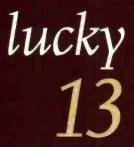
PEOPLE ARE SCARED. THE OLD WAY OF DOING Heal. Was BUSINESS IS BROKE.' Is BROKE.'



abad rap?

Facing Declining Sales And Limited Opportunities, The Female Hip-Hop Industry Ponders Its Future by Mariel Concepcion Before 2007 is out, Eve, Missy Elliott, Foxy Brown, Trina, Shawnna and Remy Ma should have new albums in stores, setting the stage for a banner year in the world of female rap. As in, more than two or three of the titles could finish in the top 100 of Billboard's year-end Top R&B/Hip-Hop Albums chart. Female rap is long-suffering and shows few, if any, signs of growth. In 2006, only Remy Ma's "There's Something About Remy: Based on a True Story" cracked the year-end top 100, just making the cut at No. 92.

Since Nielsen SoundScan began tracking sales in 1991, only 13 female rappers have appeared on the year-end chart out of a pool of 585 artists (see sidebar, below). The genre's biggest stars all seem to be winding down. Lil' Kim cracked the million-selling mark with three straight albums, beginning with her 1996 debut, "Hard Core," which has sold 1.42 million copies. But her latest, 2005's "The Naked Truth," has shifted a mere 388,000, a 73% decline. Brown, Elliott and Eve have also seen their album sales slashed by more than half in recent years. To be fair, these numbers are in line with the overall slippage in hip-hop market share, which was 107 million albums in 2000 but just 59.5 million in 2006. It has grown so bad for female rappers that the Recording Academy did away with the best female rap artist category in 2004, two years after its inception, due to a lack of eligible entries. The category was combined with best male rap artist to create the best rap solo performance field.



Since 1991, only 13 female rappers have cracked the top 100 on Billboard's year-end Top R&B/Hip-Hop Albums chart. Listed below are the titles, their year-end ranks and to-date sales in the United States, according to Nielsen SoundScan. (Note that some albums appeared on more than one year-end chart.)

1991 None 1992 None

1993 No. 68: MC Lyte, "Ain't No Other" (238,000)

1994 No. 13: Salt-N-Pepa, "Very Necessary" (3.2 million) No. 23: Da Brat, "Funkdafied" (1.1 million)



(1.1 million) 1995 None 1997 No. 6: Foxy Brown, "Ill Na Na" (1.4 million) No. 11: Lil' Kim, "Hardcore" (1.4 million) No. 31: Missy "Misdemeanor"



JACKI-O: JOSH

"We try to have at least 25 entries minimum because that gives a good variety and crosssection of music," says urban music/awards project manager Alan Foster, who revealed the category won't be present in this year's Grammy Awards either. "The problem we had with the female rap category was we only had like 13 entries."

It wasn't always like this. In fact, Brown was once a bigger star than Jay-Z. But the truth



is females have been playing by male rapper's rules almost from day one.

"I believe that is mostly attributed to what being an MC is all about: being arrogant, braggadocious and aggressive," WQHT (Hot 97) New York PD Ebro Darden says.

"It's a male domain and the theme, the im-



Elliott, "Supa Dupa Fly" (1.2 million)

> No. 39: Mia X, 'Unlady Like" (515,000)

1998 None

1999 No. 31: Eve, "Let There Be . . . -Ruff Ryders' First Lady" (2 million) ages, the styles, the outlooks and perspectives have been driven by men," says author and University of Pennsylvania humanities professor Michael Eric Dyson, who has written extensively about hip-hop. "The success of women [rappers] has suffered as a result of the prerogative of men to set the standards for what's acceptable and not acceptable in hiphop and, quite frankly, to set the rules of the game as to what lyrics, what styles and what

'It's a male domain and THE THEME, THE IMAGES, THE STYLES, the outlooks and perspectives have been driven by men.'

-MICHAEL ERIC DYSON

genres will be most popular. So, it has been difficult for women to fit in."

The danger for female rap now is that the lack of success turns off tomorrow's wouldbe stars. Jazmin Polanco, who organizes the yearly "Unanimous Decision" MC battle in New York and also serves as GM of Def Jam

(844.000)

(404.000)

imprint Roc La Familia, says she's been impressed by underground female MCs like La Bruja and Patty Duke. But she says women are "usually outnumbered when they come out to my showcase, and they become intimidated by men."

"Girls used to approach me like, 'I rap,' " says Eve, whose first album in five years arrives Aug. 7 (see story, page 26). "But now it's usually guys that give me demos. No girls have come up to me in awhile."

An artist like Trina illustrates the uphill struggle for female rappers. Her 2000 debut, "The Baddest Bitch," sold 684,000 units, while 2005's "Glamorest Life" has shifted 398,000. But the latter album spawned Trina's biggest hit to date, "Here We Go" featuring Kelly Rowland, which reached No. 3 on Hot Rap Songs and No. 8 on Hot R&B/Hip-Hop Songs.

That success wasn't enough to keep Trina at her longtime label home of Atlantic, however. "Because of where Trina is with her career and where we are with our label, we felt we could put out her record on our own," says Slip-N-Slide project manager Aaron Lucas, who inked a new deal with EMI to distribute Trina's new "Baddest Bitch II," due Aug. 14.

"The consumer, the public, they believe in

No. 36: Foxy Brown, "Chyna Doll" (915.000) No. 41: Missy "Misdemeanor" Elliott, "Da Real World" (1.1 million) Ryders' First Lady" (2 million) No. 100: Mia X, "Mama Drama" (683,000) 2000 No. 29: Lil' Kim, "The Notorious KIM" (1.4 million) (311,000)

No. 35: Da Brat, "Unrestricted" 2001 No. 22: Missy "Misdemeanor" Elliott, "Miss E... So Addictive" (1.8 million) No. 43: Eve, "Let There Be . . . Eve-Ruff No. 28: Eve, "Scorpion' No. 63: Trina, "Da Baddest B***h" (1.5 million)

No. 94: Rah Digga, "Dirty Harriet"

the females in the game," says Trina, who claims the new album will make people listen again. "I'm stepping my game up like 10 notches, and somebody is going to tell somebody about it, and they might just want to pick it up this time."

Maybe. Sadly, we'll have to wait to see it to believe it. In the meantime, Billboard spoke to more than a dozen artists, managers. executives, retailers and radio programmers to get a sense of why female MCs still lag behind the commercial achievements of their male counterparts.

MO' MONEY, MO' PROBLEMS

Some claim the extinction of the female MC began when Lil' Kim and Brown made it trendy to be high maintenance. "They were overtly sexy, their rhymes were raunchy, they only wore designer outfits, and their attention to hair and makeup rivaled Diana Ross in her prime," former Vibe editor-in-chief Mimi Valdes wrote in a March 2 blog post. The problem was that dressing like a diva required a budget traditionally unavailable to a rapper. "That's why labels only release a new female MC every few years," continued on >>p26

No. 63: Foxy

Brown, "Broken

Silence" (553,000)

After A Hollywood Sojourn, Eve Puts The Spotlight Back On Music by Hillary Crosley

the

OLUTION

continues

an electric bassline. Robin Thicke and Mary J. Blige also guest on the set, while Timbaland, Cool & Dre, Rich Skillz and Scott Storch contributed production.

"I wrote this album after a breakup," Eve says. "So it's very 'Look who's single' and flirty. I wanted to make a happy, good summer album, that you can play when you're getting ready for the club... Though a lot of my rhymes were entertainment [before], I was definitely much rowdier at that time. I've learned how to curb my temper. It was developed from constantly being around the 50 dudes [from the Ruff Ryders camp]."

The album also includes several reggae tracks, a departure from Eve's more traditional hip-hop cuts like "Love Is Blind," a tale of domestic violence. But the Philadelphia native sounds comfortable alongside Sizzla and Sean Paul on "Turn Me On" and "Give It to Me," respectively.

"I've always listened to a lot of reggae," Eve says. "I remade 'No No No' before, so I figured why not do more this time? There's a huge West Indian population in Philly, so I had a lot of West Indians friends growing up."

IN THE BEGINNING

Eve knew by the time she graduated high school in 1996 that she wanted to be a rapper. She auditioned to be part of Dr. Dre's crew that same year and joined Aftermath's early roster a few days later. However, the pace of Aftermath's affairs wasn't fast enough for the young Eve, who had already spent some time working as a stripper. She parted ways and returned to Philly within a year. Soon after, Ruff Ryders Entertainment offered her a posse position and a verse on 1998's "Ruff Ryders' Anthem."

"I was in the studio and a chick with blonde hair came in," Swizz says of his first encounter with Eve. "It was Eve, and she was trying to battle everybody. We used to have battles in the studio all the time. She even battled DMX."

Eve was on top of the rap world in 2002 when her third album, "Eve-olution," debuted at No. 1 on Billboard's Top R&B/Hip-Hop Albums chart and went on to spawn hits like "Gangsta Lovin' " and "Satisfaction."

But rather than push forward with her music career, the artist instead tried her fortunes in Hollywood, turning in a memorable role in the 2002 film "Barbershop" and anchoring her own UPN sitcom for three seasons. In her absence, no new female rappers were able to pick up where Eve had left off (see story, page 24), and reliable names like Lil' Kim and Foxy Brown were derailed by legal issues and label drama.

Rather than feeling daunted, the 28-year-old Eve says her time away makes things easier for her return—her fourth album, "Here I Am," is scheduled to drop Aug. 7. She's still signed to Dr. Dre's Aftermath label, but for the new project, distribution and marketing efforts are being handled by Geffen.

"I don't have much to prove now," she says. Eve can't pinpoint a moment when she knew it was time to return to rap, but producer Swizz Beatz, who helmed the new album's first single, "Tambourine," says she was a woman possessed in the studio.

"She said, 'I'm ready to start recording and no one's taking me seriously,' " he says. "I'm thinking, 'How could anyone ignore her drive right now?' Eve was in the zone, and that's the hardest thing to catch with an artist that's been away for awhile. They don't believe in themselves after awhile, so it's important to keep

ortunes in create something that was totally hers and not

the momentum up."

overwhelmed by other artists and producers. "Here I Am," executive-produced by Dr. Dre and Swizz Beatz, is a fun summer album full of light rhymes about romance. Among the highlights are "Cash Flow" featuring T.I., which sports a striking, repetitive guitar lick with a trademark Swizz staccato drum pattern. The Pharrell-produced "All Night Long" finds Eve stretching her alto over bongos and

With her Shape Shifters production com-

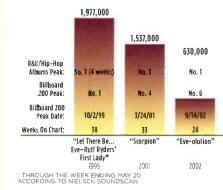
pany, a relaunched clothing line and a viable

film and TV career under one arm, Eve's new

album reflects her fresh approach to the fem-

ininity missing in hip-hop. She was ready to

what ya want? Eve's album sales are sliding (below), but she remains a presence on the Hot 100 (right).



TITLE	PEAK	PEAK DATE	WEEKS ON CHAP	RT LABEL
What Ya Want (Eve & Nokio)	9	8/28/1999	25	Ruff Ryders/Interscope
Gotta Man	10	10/30/1999	20	Ruff Ryders/Interscope
Hot Boyz (Missy "Misdemeanor" Elliott featuring Nas, Eve & Q-Tip)	1 (6 weeks)	1/8/2000	35	The Gold Mind/ East West/EEG
Triflin' (Coko featuring Eve)	69	12/11/1999	13	RCA
Love Is Blind (featuring Faith Evans)	11	1/29/2000	20	Ruff Ryders/Interscope
Let's Talk About (featuring Drag-On)	82	12/18/1999	9	Ruff Ryders/Interscope
Ryde Or Die, Chick (The Lox featuring Timbaland and Eve)	27	4/8/2000	20	Ruff Ryders/Interscope
Recognize (Lox featuring Eve)	94	6/3/2000	3	Ruff Ryders/Interscope
GOT IT All (Eve & Jadakiss)	27	8/12/2000	18	Ruff Ryders/Interscope
Remember Them Days (Beanie Sigel featuring Eve)	69	7/8/2000	10	Roc-A-Fella/ Def Jam/IDJMG
Who's That Girl?	16	3/3/2001	20	Ruff Ryders/Interscope
Let Me Blow Ya Mind (featuring Gwen Stefani)	6	6/19/2001	29	Ruff Ryders/Interscope
We Gonna Make It (Jadakiss featuring Styles & Eve)	53	10/13/2001	20	Ruff Ryders/Interscope
Caramel (City High featuring Eve)	9	11/24/2001		ooga Basement/Interscope
U, Me & She	52	2/2/2002	12	Ruff Ryders/Interscope
Gangsta Lovin' (featuring Alicia Keys)	2	9/21/2002	24	Ruff Ryders/Interscope
Satisfaction	22	1/11/2003	20	Ruff Ryders/Interscope
Get Up (Nate Dogg featuring Eve)	81	1/18/2003	8	Elektra/EEG
Put Your Drinks Down (Drag-On featuring DMX, Eve, Jadakiss, Baby & TQ)	80	9/20/2003	10	Ruff Ryders/Interscope
Not Today (Mary J. Blige featuring Eve)	21	12/27/2003	17	Geffen/Interscope
Never (Keyshia Cole featuring Eve)	71	2/21/2004	8	A&M/Interscope
Rich Girl (Gwen Stefani featuring Eve)	8	2/19/2005	10	Interscope
Like This (Kelly Rowland featuring Eve)	13*	6/2/2007	12	Music World/Columbia
Tambourine STILL CHARTING AS OF JUNE 9	28*	5/26/2007	6	Aftermath/Full Surface/ Ruff Ryders/Geffen

In 1999, Eve dropped her debut album, "Let There Be Eve-Ruff Ryders' First Lady," which sold 213,000 copies its first week and reached No. 1 on Top R&B/Hip-Hop Albums. Singles like "What Ya Want," "Gotta Man" and "Love Is Blind" all cracked the top 15 of the Hot R&B/Hip-Hop Songs chart. She gradually proved a hit with more mainstream listeners thanks to the song "Let Me Blow Ya Mind" featuring Gwen Stefani, from Eve's 2001 album, "Scorpion." The track topped three different top 40 charts and peaked at No. 2 on The Billboard Hot 100.

BACK IN THE GAME

In 2004, Eve rejoined Aftermath, but with Interscope's urban release schedule crowded as usual, the decision was made to shift promo duties for "Here I Am" to Geffen.

"We put a new staff in place to handle records in the urban area, and Eve is the first of the new priorities," Geffen chairman Ron Fair says.

That's a welcome development for the Eve camp, according to her manager Troy Carter.

"Geffen was looking for a market-share increase," he says. "We knew Ron Fair's expertise and the strength of their promotion staff, so we moved Eve over to Geffen. We wanted Ron's laser focus.

Plus, since Eve is the only high-profile female MC releasing an album right now, "opportunities are definitely more available," Carter says. "Now, it's just a matter of choosing which opportunities are best for her. We don't want to oversaturate her, and they have to align with her image. We don't want to open a magazine and see five different ad campaigns with Eve."

As such, Eve is renegotiating her MAC Cosmetics contract and extending her deal with Boost Mobile, her two loyal branding partners. She's also reintroducing her clothing line, Fetish, which began in 2003 as a youngerskewed line through Innovo Group. Now, she's partnered with the Signature Group and plans to release a new, contemporary Fetish installment this holiday season. Think Chrome Hearts appliqués and feminine leather jackets with wood, rather than metal, buttons.

"We're also releasing a new collection in spring of 2008," Eve says. "I'm much closer to the people at the Signature Group than I was with my previous partners. They understand what I'm trying to do with my line."

But first, Eve is hitting the road to stir up buzz on "Here I Am" via a six-week national promo tour beginning early this month that includes radio show visits and interviews, plus promotional concerts for stations like WERQ Baltimore and WPHI Philadelphia.

The "Tambourine" video premiered May 24 on BET's "Access Granted," and is the subject of a dance contest on YouTube, which launched June 1 and will award the winner a Panasonic flat-screen TV. The song will also appear in the upcoming film "Fantastic Four: Rise of the Silver Surfer."

In addition, a clip for the second single, the Sean Paul-assisted "Give It to Me," will be shot in late July. Eve will be highly visible on TV as well, from "Late Show With David Letterman" and "The Tonight Show With Jay Leno" to "Good Morning America" and a VH1 "Soul of Summer" special.

"Eve's had a natural evolution over the last five years," Carter says. "Imaging has never been our thing. We're simply portraying her as the woman she is now, and we're going to lead with the music."

Valdes observed. "They're from >>p25 just too damn expensive!

"It really comes down to the all-mighty dollar." WWPR New York PD Helen Hunt says. "There may be pockets of [female] artists that have had successful projects, but over the long run, who has been around for as long as an LL Cool J and sold as many units as someone on that level that is a female, or even someone that's been taken serious enough to have an opportunity?"

"When labels are losing money by the boatload and records aren't selling, it takes a lot of money to break a rap artist," WQHT's Darden says. "You can double that for a female artist with clothes, makeup and hair stylists because there's no way a female can wear the same pair of shoes every time the people see her.

Slip-N-Slide president/CEO Ted Lucas, who has helped steer Trina's career, acknowledges money is an issue in this regard. "A man gets a few shape-ups, but he ain't

spending \$500 on makeup, hair and wardrobe," he says. But he insists funds can and will be invested if the label believes the artist can move units. "[People] will adjust their budget for a hit record and work it out, but if the music ain't good, it ain't going through," he says.

Indeed, it would seem labels may perceive a female rapper as a bigger risk or at least less of a sure thing. "No one wants to invest in something that sells 100,000," Brown says. "They want to go with the sure shot."

A NEED FOR LYRICAL LEADERSHIP

Maybe female rappers have just run out of ideas. After the rise of Brown and Lil' Kim, "every crew was like, 'We're gonna go get a girl and she's gonna rap and she's gonna wear a bikini and open her legs and that's gonna be fly cause that's what Kim did," " Brown says. "Or, 'I'm gonna get a darkskinned chick and she's gonna be sassy and controversial and she's gonna be Foxy.' They were clearly carbon copies and people know that. I believe right now people want their stars to be stars again, not just fabricated."

Dyson singles out Lauryn Hill as one of the few female rappers who have been able to court fans of both genders. "When she was with the Fugees, she spit serious game and talked about the issues men think about: police brutality, struggling against a white supremacist society, dealing with ignorant negroes who didn't want to learn and forcing them into different pastures," he says. "She was able to hang with the fellas at that level. Then when she did her solo album, she was able to send wisdom to young women who were being seduced by and hoodwinked by these men.

Atlantic A&R staffer Aaron Bay Schuck says compelling content will triumph over an artist's gender any day. "If we can get a great record and it happens to be a female cutting the record, it's not going to be a problem with anyone," he says. "The hardest part from a marketing standpoint is getting people to believe that a female rapper is just as legitimate as a male, and that comes from the music more than anything."

"For me it's all about the song," says Interscope/Geffen senior A&R staffer Shawn Holiday, who has worked with Bone Thugs-N-Harmony, Eve and Keyshia Cole. "If a female rapper comes with a song that guys and women gravitate to, that will change the whole outlook.

Chicago rapper Shawnna, who guested on Ludacris' 2003 Billboard Hot 100 No. 1

'There are simply too few female rappers, and way too few making FEMINIST MUSIC, for us to know if consumers would actually buy the music.' -JENNIFER C. LENA

> hit "Stand Up" and was a member of his Disturbing Tha Peace clique up until last year, says fans don't want to hear rappers talk about superficial topics. Instead, she suggests female MCs try tackling more indepth subjects. "Fans are tired of hearing rappers talk about being the top chick or the richest rich or the one with the most diamonds," she says. "They want more."

> The declining sales fortunes of female rappers may be discouraging the next generation of these artists from giving the game a shot.

> "Companies make what they think listeners are going to want, and people can only buy the things that are made, and made available to them," Vanderbilt University sociology professor Jennifer C. Lena says. "There are simply too few female rappers and way too few making feminist music for us to know if consumers would actually buy the music."

MALE IT IN?

According to Schuck, part of legitimizing a female rapper is to have a valid male rapper, producer or music executive co-sign on the act. "Lil' Kim and Foxy had big male supporters, and that makes a big difference," he says. "You don't necessarily need to be part of a crew, but I think [a female rapper] would need support beyond the label. She needs to have other artists saying. 'This is the one, she's the next to carry the torch.'

However, Warner Bros. VP of urban A&R Naim Ali feels women need to stand alone. "In the past, many of the new female rappers came in on the momentum of being in a clique, either with a group of guys or on the heels of a producer, and their careers were subject to how popular the clique/crew, male artist or producer was," he says. "Female rappers need to be competitive with the guys and be looked at by consumers as having their own identity. If they don't, then whenever the association with the clique, artist or producer expires, their career expires as well."

Miami rapper Jacki-O says relying on men for credibility and support hasn't gotten female rappers far enough. "The majority of the female artists that came out were backed by males. So, why didn't they sell?" she asks. "You don't need a man to back a woman up.



We are natural-born leaders. If we ride with each other, we get our strength from each other. We just need to work together and stop trying to always be No. 1."

The numbers tell a different story. Ten of the 13 charting female rappers in the sidebar, and all five of the biggest sellers, were closely aligned with a male crew or leading male rapper.

The finger can be pointed at labels and consumers, but Shawnna, who has teamed up with Remy and Jacki-O in hopes of releasing an album together this year, feels female rappers should take the bulk of the blame for not joining forces a lot sooner. "We have to blame ourselves for not communicating and networking with each other." she says

"We've tried being backed by males, been there, done that." continues lacki-O, who credits males in rap for coming together to boost each other's fan bases. "Now we have to try something different. If we get together, my fans can listen to what you do, and your fans can listen to what I do. You put that together, and we've got a big impact."

"Look," Dyson says, "James Brown said, 'It's a man's world,' except he had the sense to add the coda—'but it wouldn't be nothing without a woman or a girl."

2002 No. 79: Khia Featuring DSD, "Thug Misses" (611,000)

No. 84: Eve, "Eve-olution" (630,000) No. 96: Trina, "Diamond Princess"

(501,000) 2003 No. 7: Missy "Misdemeanor"

Elliott, "Under Construction" (2.1 million)



"La Bella Mafia" (1.1 million) 2004 No. 41: Missy Elliott, "This Is

2005 No. 44: Missy Elliott, "The Cookbook" (640,000)

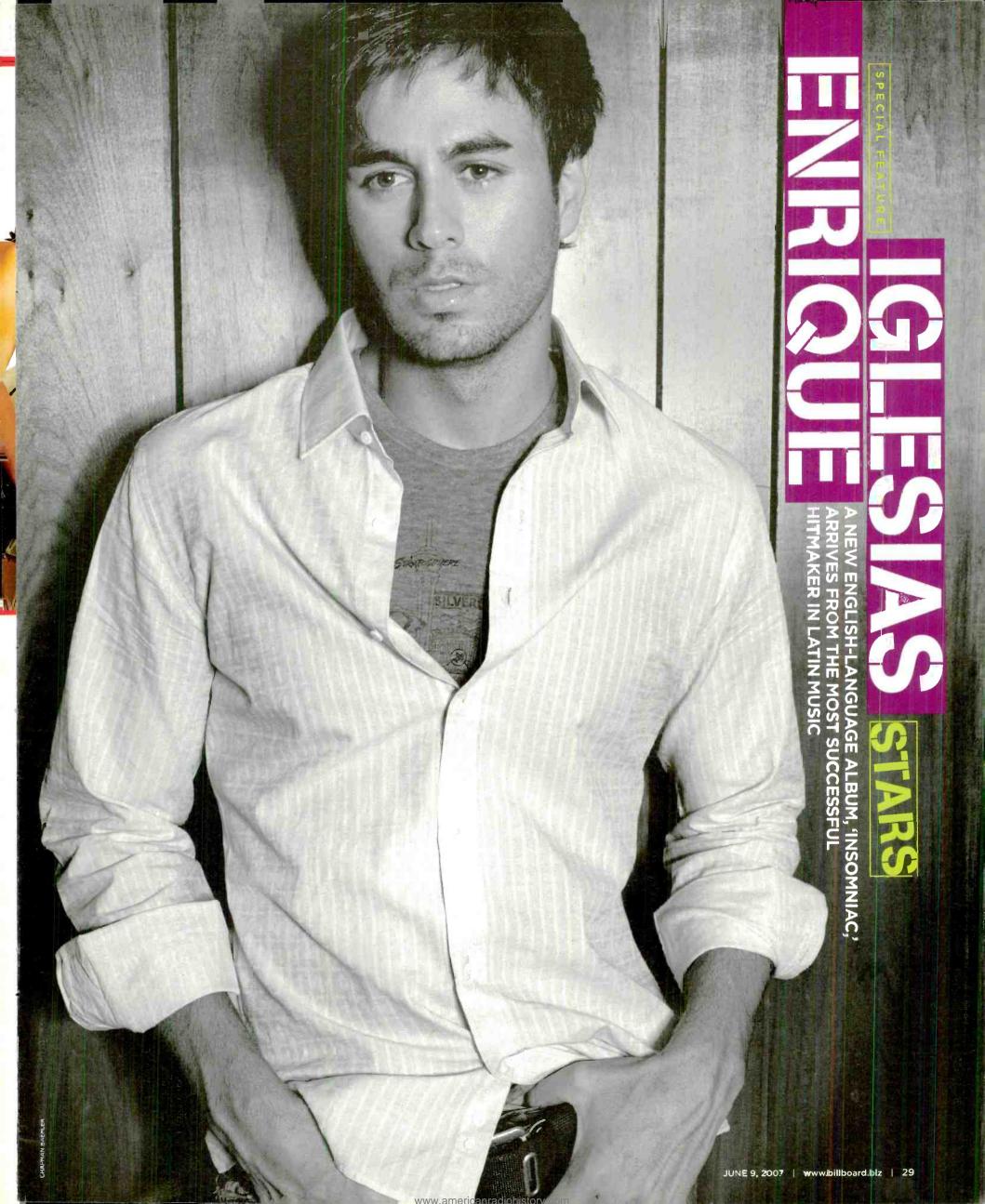


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Notwithstanding their fame as scions of legendary idols, it is rare for the ambitious offspring of superstars to follow successfully in their parents' footsteps.

It is <mark>rarer still for a c</mark>hild of a recording icon <mark>to become as famous around the world fo</mark>r his music as his par<mark>ent.</mark>

But such is the case with Enrique Iglesias, the muy handsome son of Julio, who is known to his fans these days simply as Enrique. Iglesias has rung up around 40 million units in worldwide sales, according to his management company the Firm, since his first album, "Enrique Iglesias," dropped in 1995. His sales figures are almost evenly split between his Spanish- and English-language titles, although he has cut five Spanish CDs to three English discs. Signed to Universal Music International in a deal where Interscope releases his English product and Universal Music Latino handles his Spanish-language titles, Iglesias is the top-selling Latino artist of the past decade.

And with his fourth English-language disc, "Unsomniac," due June 12, Iglesias is ready to add another jewel to his career crown. "Since 2000, Enrique has been the Latino artist with the greatest presence worldwide," says Jesús López, chairman/CEO of Universal Music Latin America and Iberian Peninsula. "He was a pioneer of this new generation of artists. He was the first to leave a Mexican recording company singing in Spanish selling millions of records, to singing in English and making the crossover and selling all over the world."

Interscope/Geffen/A&M chairman Jimmy Iovine says that Iglesias has maintained a loyal fan base that attracts new admirers with each album simply because "he is a big pop star. And you don't see that much anymore."

Iovine compares Iglesias to labelmate Gwen Stefani, saying, "Anybody who is an international pop star where they have crossed over—Gwen comes from a rock background—and make albums to where the audience [age] could be 5-50, you look for those artists, and they are very hard to find. Gwen Stefani happens to be one, and so is Enrique."

From 1995 to 2007, Iglesias has rung up an unprecedented 17 No. 1s on Billboard's Hot Latin Songs chart, including four consecutive chart-toppers from 2002's "Quizás," his most recent Spanish-language title. His latest No. 1 came last month when "Dímelo," the Spanish counterpart to his English-language hit single "Do You Know? (The Ping Pong Song)," climbed Hot Latin Songs.

In 1999, as Iglesias was scaling that chart, the Madrid native was perched atop The Billboard Hot 100 with his sizzling debut English single, "Bailamos." Subsequent hits "Be With You" and "Hero" both rose to No. 3 on the Hot 100. In addition, Iglesias scored five No. 1s on Billboard's Hot Dance Club Play chart, including his 2003 thumper "Not in Love," an uptempo duet with Kelis.

And Iglesias is quite a songwriter as well. He wrote or co-wrote all but four of his 17 biggest hits.

Mark Taylor, producer/writer of London-based Metrophonic Productions, and Paul Barry, writer for Metrophonic, have written with Iglesias for the past nine years. Two of their biggest collaborations were "Hero" and "Be With You." Taylor and Barry also penned the hits "Bailamos" and "Rhythm Divine"; Taylor has also produced numerous tracks for Iglesias. continued on >>p32

> A GLOBAL SUPERSTAR IN SPANISH OR ENGLISH, ENRIQUE IGLESIAS RECLAIMS HIS THRONE WITH 'INSOMNIAC'

> > **BY JOHN LANNERT**

CROSSOVER

enrique,

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THE

ENRIQUE, GRACIAS DE VERDAD POR TODO.... E & F (And niño teto también)

OYE SOUNDS GOOD, NO?

YOUR REFERENCE MIXER, CARLOS

from >>p30 While noting that "Enrique has become a more confident writer" since they first met, Taylor adds that "producing songs for Enrique is always a pleasure for me. He really pushes himself to get a great vocal."

All four of Iglesias's Spanishlanguage discs reached No. 1 on Top Latin Albums. "Quizás" became one of the highest-charting Spanish CDs when it peaked at No. 12 on The Billboard 200. Meanwhile, "Escape" reached

No. 2 on The Billboard 200 in 2001. By the time Iglesias wrapped up recording "7" in 2003, his seventh disc in eight years, he had become an international icon at the age of 28.

"Tell me an artist that has had seven releases in a row and none of them was considered a disaster," says Fernando Giaccardi, music manager at the Firm. " '7' compared to the rest could be the one that did not perform as well. But it still did 3.5 million units worldwide."

Iglesias also emerged as a road warrior who headlined five major sellout tours that visited five continents. In addition, he

was a co-producer of an off-Broadway musical, a part-time actor and a close companion of former tennis star Anna Kournikova.

Could it get any better? Iglesias will soon find out.

Not one to rest on his legacy, Iglesias ends a four-year break between albums with "Insomniac," his most ambitious, wide-ranging effort to date, according to Giaccardi.

"The sound is more rich, more powerful," he says. "The album is diverse, but Enrique was 100% involved in every song, and that's what makes the album consistent throughout."

Iglesias today seems as hungry for success with "Insomniac" as he was in 1995 when Fonovisa Records put out "Enrique Iglesias." An instant blockbuster that Fonovisa expertly promoted to pop and regional Mexican stations, the latter providing crucial radio support, Iglesias' bow spawned five singles that sashayed to No. 1 on the Hot Latin Songs chart.

Guillermo Santiso was president of Fonovisa when he signed Iglesias. Santiso, now president of his own label Headliners Music, insists that he did not know who Iglesias was when he signed him.

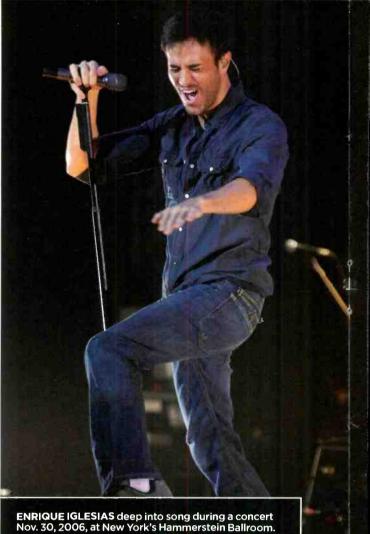
"But," he adds, "he had the whole package. The voice, the looks, and he wrote his own songs. And I never saw an artist sell so many albums so quickly like Enrique."

Iglesias' sophomore disc, "Vivir" ("To Live"), generated three more No. 1 singles, including "Sólo En Tí," a cover of the Yaz fan favorite "Only You." The disc also helped provide a launching pad for Iglesias' career as a live performer. Backed by Fonovisa's financial muscle, Iglesias embarked on a wildly successful summer tour in 1997 that stopped in 16 countries.

Jason Garner, president of North America Concerts for Live Nation, promoted several of Iglesias' shows from his 1997 trek when he had his own concert company. Live Nation now promotes Iglesias' U.S. concerts.

Asked if he was uneasy about promoting an unproven artist as a major concert attraction, Garner says, "Before I met Enrique, I was nervous. Once I met him and saw him perform, I've

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been in ever since. There's that special something that draws you to him, and that's what impacts the fans so much. Also he started with that strong Latin base, and then having the relevant English-language hits has allowed him to cross different generations. Today's bilingual society has really made him that special star that appeals to both cultures."

Iglesias' Spanish discs for Fonovisa portrayed him primarily as a romantic balladeer with a raspy, light baritone. However, he presented more upbeat fare in English that revealed an impassioned singer/songwriter who could deliver a muscular performance when needed. "Bailamos," "Rhythm Divine" and "Be With You" all were pulsating hit singles.

As an Interscope/Universal Music Latino superstar, Iglesias has continued to notch lofty numbers, because like his father, he is a hardworking, hard-gigging idol who possesses a quick wit and is meticulous about his recording projects.

Nonetheless, Universal Music's López points out that their careers are unalike.

"Their musical styles are completely different, and they come from different generations," he says. "And Enrique is a person who was raised completely in the United States. He is bilingual and bicultural. His father came to the U.S. when he was older and took it as a base of operations. He never integrated into the American culture. The only thing they have in common is their surnames."

And selling millions of albums in Spanish and English.

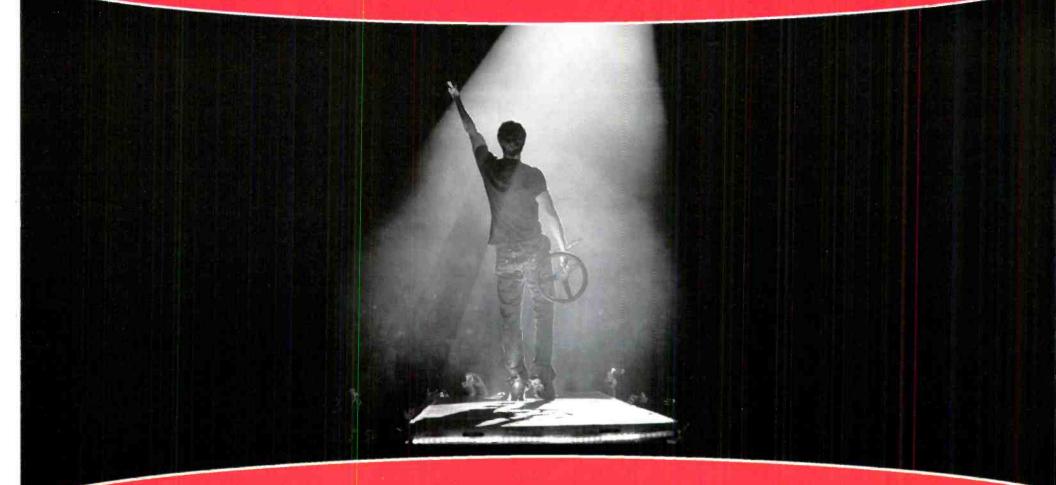
True to form, even as he is busy promoting "Insomniac," Iglesias is set to drop a greatesthits Spanish CD in November that is expected to contain three previously unreleased tracks.

Though Giaccardi stresses that Iglesias' career will always be rooted in music recorded in English and Spanish, he envisions a day when Iglesias would host a TV variety show.

"As a performing artist, pretty much everybody knows Enrique," says Giaccardi, describing his client as "very funny and a gentleman. I want people to see the other sides of him." ••••

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'I had two

demos, one

in English

and one in

Spanish.

And I got

signed in

Spanish.²

-ENRIQUE

IGLESIAS

I think record companies are trying to see how they can make more money and control the distribution. As long as music doesn't die

You have a reputation for being very handson. For example, for personally calling the label if your album isn't in stores or your songs aren't on the air.

You know how I am. I've worked very hard. If I work hard I expect everybody around me to work just as hard. I've put a lot of work into my career. I feel it's not just making the music but also making sure it's out there. What's the point in making the music if no one is going to listen to it? I love it when people listen.

I know you're not a fan of speaking about your personal life. But how has your relationship with Anna Kournikova affected your music?

A7DFULL

Consciously not at all. But perhaps unconsciously. I think it all depends who you're with and how much drama that person gives you and how chaotic it gets. She's not chaotic.

Is there anything written for her on this album?

I hate saying that. I never say who I write my songs for. I

know it sounds stupid, but for me it's a superstition kind of thing. Even if the song is obvious. It's like when I wrote "Quizás" [from his last Spanish album], and people would ask, "Did you write that song for your dad?"

Which it clearly was. But do you still like people to put their own spin on it? Yep.

Do you ever ask your dad for advice on your career?

Never. But I don't need to. I've observed him so much, and I idolized his career so much, that I don't need to. I have never spoken to my father about my songs. Ever. And most people would think that's strange. They'd think we don't get along. And we do. We honestly do. And when people say, "Why hasn't your dad been to one of

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your concerts?," I guess part of that has to do with me leaving home and never turning back. Perhaps because he's hardheaded.

I'll tell you one thing I do find funny. When I was little I remember going to the studio with my dad, and when he was recording or mixing, he would always leave the music on. Now, when I go into the studio he stops the music. Which I always found intriguing. I wonder if he stops it because he thinks I'm going to analyze it?

What is the earliest musical memory you have that you believe marked your path? Obviously, besides going to my dad's concerts or watching him on TV, there is one I will never

forget. I was 7 years old and my mom sent us to camp. I was really little to go to camp. We were a plane full of kids, going from Spain to Camp Kiwanis in Maine. And I was in the cabin for the youngest kids. It was called Eagle cabin. And our counselor must have been 17 years old. And I remember him smoking weed and listening to the Police all day. I vividly remember that album.

Then when I was 9 years old I moved to Miami, and one of the first concerts I went to was

[on] Bruce Springsteen's "Born in the USA" [tour]. That traumatized me in a positive way. I didn't know anything about Bruce Springsteen and it was incredible.

But you are best-known for your romantic material.

Material that deals with falling in and out of love. Hey, listen to Bruce Springsteen. A lot of his hits are love songs. Obviously not "Born in the USA" but a lot of other songs. Listen to the Police.

When people say, "Why do you write abut love?," What is the one thing that inspires people the most? What is the one thing that no matter what color, religion, nationality, everybody identifies with? Love. And if you turn on the radio and look up the 30 greatest songs of all time, 90% will be talking about love. It's the one thing that inspires me the most.

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IGLESIAS' new album

BY JOHN LANNERT

IGLESIAS PULLS ALL-NIGHTERS TO GET THE CREATIVE JUICES FLOWING

'This CD

drove me

nuts ...

I beat

-ENRIQUE

IGLESIAS

When the always restless Enrique Iglesias is in the process of recording a CD, he works at night and sleeps during the day.

So, it comes as little surprise that his latest disc is titled "Insomniac.

What does raise the brow, however, is that it took Iglesias nearly four years to cut "Insomniac." Previously, the self-described hyperactive singer/songwriter recorded seven albums in eight years.

"This CD drove me nuts," Iglesias says with exasperation. "I say that because I beat myself up. There have been times when it was fun, but there were times where it has been . . .'

Enough said

But Iglesias says that whatever the sales outcome, there was no lack of effort.

Indeed, he went through about 50 songs before culling the final 12 for the disc. There are three Spanish counterparts of the English tracks, including "Dímelo," the chart-topping Spanish

version of leadoff single "Do You Know? (The Ping Pong Song)."

The disc's musical menu reflects its diverse cast of studio chefs that include Mark Taylor, Max Martin, Johnta Austin, Sean Garrett and Brian Kidd. The evenly paced album runs from the effervescent pop of "Do You Know?"; to the heartfelt ballad "Miss You," dedicated to Iglesias' girlfriend Anna Kournikova; to "Push," a chunky pop/hiphop entry featuring rapper Lil Wayne.

"If you were to tell anybody Enrique Iglesias is doing a song with Lil Wayne, they'd be like, 'What?' " Iglesias says. "And in the beginning, I thought, 'I don't know.' But once I sang it, got confident and finished it, it worked

Interscope/Geffen/A&M chairman Jimmy Iovine says that "Insomniac" is Iglesias' most varied disc, adding that "albums today have to be diverse. To me, an album is like a mixtape today. I don't think anybody wants to hear an album where every song has the same beat. So, if I'm an artist, I want to do an album that really shows my reach. Enrique's star appeal ties it all together."

Iovine reckons Iglesias' visceral magnetism can best be utilized in a visual medium. To that end, Iglesias made TV appearances

in May on CBS sitcom "Two and a Half Men" and ABC reality show "Dancing With the Stars." He also appeared recently on Univisión's interview program "Don Francisco Presenta." Other scheduled appearmyself up.' ances include Univisión talk show "Cristina" on June 6 and NBC's "Today" June 15.

> For his part, Fernando Giaccardi, music manager of the Firm, Iglesias' management company, says his promotion campaign has been anchored by radio activities, often in conjunction with Universal Music Latino senior VP of A&R/marketing Walter Kolm. Iglesias will also be featured as Wal-Mart's "Soundcheck" artist the week of June 10.

> "Enrique has always been radio-friendly," Giaccardi says. "So, we want to reintroduce him to radio. And since there is a Spanish version of the song, I've been working with Walter to coordinate in both the English and Spanish markets.



When Enrique Iglesias hit No. 1 on Billboard's Hot Latin Songs chart last month with "Do You Know? (The Ping Pong Song)," the artist scored his 17th chart-topping hit on that chart. **Z** Iglesias can now boast more No. 1 hits on Hot Latin Songs than any other artist. MAmong those chart-toppers, the most successful was "Enamorado por Primera Vez," which debuted on the Feb. 1, 1997, chart and spent 12 weeks at No. 1. Each of Iglesias' five top-charting albums has also peaked at No. 1 on the Top Latin Albums chart. The titles on these charts are ordered by peak position on Hot Latin Songs and Top Latin Albums, respectively. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak. If ties still remained, they were broken by the number of weeks on the chart, and then top 10 and top 40.



TOP ALBL

Rank	Title	Peak Position	Debut Date	Label
1	Vivir	1 (15 weeks)	Feb. 15, 1997	Fonovisa
2	Enrique Iglesias	1 (11)	Nov. 18, 1995	Fonovisa
3	Bailamos	1 (10)	June 12, 1999	Fonovisa
4	Cosas Del Amor	1 (8)	Oct. 10, 1998	Fonovisa
5	Quizas	1 (4)	Oct. 5, 2002	Universal Latino

TOP SING

Ra	nk Title	Peak Position	Debut Date	Label			
1	Enamorado Por Primera Vez	1 (12 weeks)	Feb. 1, 1997	Fonovisa			
2	Solo En Ti	1 (10)	May 3, 1997	Fonovisa			
3	Si Tu Te Vas	1(8)	Oct. 14, 1995	Fonovisa			
4	Por Amarte	1 (8)	May 18, 1996	Fonovisa			
5	Trapecista	1 (5)	Nov. 16, 1996	Fonovisa			
6	Miente	1(4)	Aug. 2, 1997	Fonovisa			
7	Esperanza	1(4)	Sept. 26, 1998	Fonovisa			
8	Ritmo Total	1(4)	Nov. 6, 1999	Interscope/ Universal Latino			
9	Experiencia Religiosa	1 (3)	Feb. 10, 1996	Fonovisa			
10	Dimelo/Do You Know? (The Ping Pong Song)	1 (3)*	May 12, 2007	Interscope/ Universal <mark>Latin</mark> o			
11-	Heroe	1	Sept. 22, 2001	Interscope/ Universal Latino			
12	Bailamos	1	June 19, 1999	Fonovisa/Interscope/ Universal Latino			
13	Nunca Te Olvidare	1	Jan. 16, 1999	Fonovisa			
14	Quizas	1	Nov. 30, 2002	Universal Latino			
15	Mentiroso	1	Aug. 10, 2002	Universal Latino			
16	Para Que La Vida	1	March 29, 2003	Universal Latino			
17	No Llores Por Mi	1	Aug. 3, 1996	Fonovisa			
18	Solo Me Importas Tu	2	April 8, 2000	Interscope/ Universal Latino			
19	Escapar	2	Feb. 16, 2002	Interscope/ Universal Latino			
20 Lluvia Cae		3	Dec. 20, 1997	Fonovisa			
AS	TAS OF THE JUNE 2 CHART						

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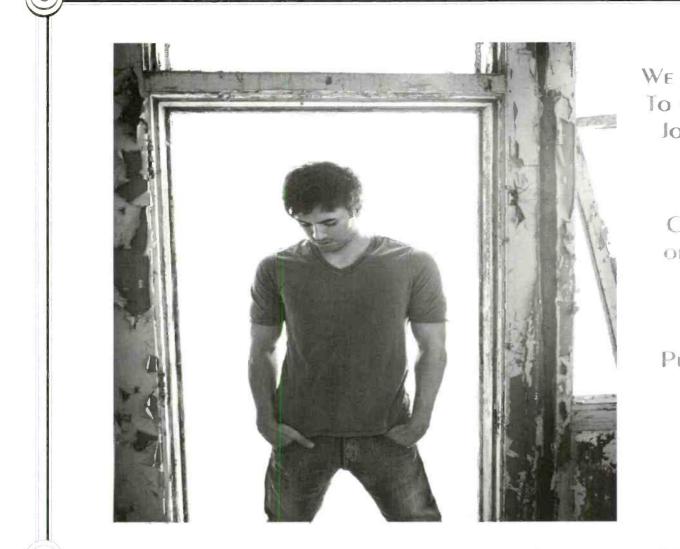
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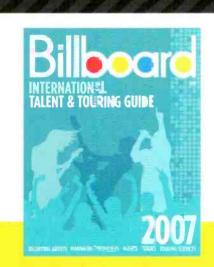
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If the current state of the family touring business is any indication, the children of today are being well-groomed to become the concert consumers of tomorrow. "We never lose money on a family show," says Jim Eoplik, president of Live Nation Connecticut, which operates the Chevrolet Theatre in Wallingford, Conn. I wish I could say that about the concert business." An industry veteran of almost 4C years, Koplik says today's family tours bring back memories. 'It reminds me of the first 10 or 15 years of the concert business, where everything made money," he says. "The

> guarantees are reasonable, the ticket prizes are low enough and a large number of people still corne." "It's huge," Global Spectrum COO John Page says of the family show business. "When you look at the overall mix and the ability for venues of all sizes to be successful, it's something that you really need to have." Global Spectrum owns and operates the Wachovia Center and the Wachovia Spectrum in Philacelphia, plus 65 other facilities in the United States and Canada. In 2006, the top-grossing family show, as reported to Eillboard Boxscore, was Feld Entertainment's Disney on Ice. The tour grossed more than \$34.1 million and slightly less than 1.7 million people attended. In fact, Disney shows are successful across the board. "High School

Musical" has grown from a hit made-for-TV movie to a top-selling album and now a tour. That show grossed \$11.1 million last year (20 shows) and another \$14.3 m llion this year (22 shows). continued on >>p44

HATIL



Sesame Street Live, above, is a perennial draw. Canada's Doodlebops, below, get exposure on Disney Channel.



from >>p43

High School Musical: The Theater Tour has pulled in \$4.4 million so far this year. Up next is High School Musical: The Ice Tour, which heads out this fall. Disney Live: Mickey's Magic Show has played to 150,000 fans so far this year.

Family favorites the Wiggles, despite a personnel change, grossed almost \$9.9 million in 2006 and attracted nearly 337,000 fans for 78 dates. Lead singer/founding member Greg Page (the Yellow Wiggle) left the band last year for health reasons and was replaced by longtime understudy Sam Moran. Koplik calls the band "the Beatles of the kids' show business."

Meanwhile, VEE Corp.'s Sesame Street Live sold 362,000 tickets at 199 shows and grossed \$7.1 million. The now 27-year-old show remains the standard-bearer for the industry.

HIT Entertainment's Barney Live is another longrunning staple of the family show business. Last year the show grossed \$3.3 million and sold 112,000 tickets for 60 shows, according to Boxscore.

And just when it seems like there are plenty of choices another pops up. A few years ago, Live Nation and Nick Jr. partnered on Dora the Explorer and more recently added a show starring Dora's cousin Diego. Dora grossed \$5.1 million from 54 shows in 2006 and Go, Diego Go! is one of the top tours year-to-date, pulling in \$1.5 million from 54,000 tickets at 35 shows

The Doodlebops, a Canadian-based kids band whose show airs on the Disney Channel, are relatively new to the scene. Last year, they did 24 U.S. shows, grossing \$1.2 million.

KOBA Entertainment will bring Big Comfy Couch—Molly's Full Moon Festival south of the border this fall. The characters are based on a Canadian-produced TV show that airs on many PBS stations stateside.

The marketplace is undoubtedly becoming more crowded. "There's definitely a lot of shows out there, but I don't think every market books everything," Koplik says, citing the fact that shows like Sesame Street Live don't come into his venue because it's not an arena.

Koplik says the theater books three to five family shows per

year and tries to separate them by a few months. "Ticket prices are sometimes \$35-\$45 apiece and for a family show that's expensive," he says.

Page says parents are the gatekeepers. "It just depends how the parents let it translate into entertainment that they take their children to," he says.

"It has to be affordable," he says, citing the Wiggles and Sesame Street Live as examples.

Gilles Paquin, whose company KOBA produces shows across North America and around the world, says it's

important for shows to keep the attention of everyone attending. "We try to make it entertaining for the children and the family," Paquin says. "It can be a shared experience between a parent and the child."

Global took a new approach with the Sesame Street Live tour when it came through, booking consecutive weeks at two venues it manages—the Spectrum, where the show has traditionally appeared, and Temple University's Liacouras Center. The shows were advertised cooperatively. "We went from 10 to 18 shows," Page says. "It was a true test of spreading the market out."

The experiment worked. "It was a real synergistic partnership approach to see this thing through," Page says.

Back in Wallingford, Conn., the Chevrolet Theatre hosts a locally produced family show one day a week during summer. A local theater troupe puts on shows based on classic children's tales such as "Cinderella" or "The Frog Prince." "It costs \$6.50 and draws 2,000-3,000 people every week," Koplik says.

In addition to the revenue the family shows bring in, Koplik says there's another benefit. "We love the fact that these young kids are being introduced to our theater," he says. "Going forward, we think they'll be more likely to go to concerts growing up or whatever event we have here, because they came when they were children."

Today's family shows are popular, Koplik believes, because today's parents grew up around live shows. "The generation that went to concerts love bringing their children to family shows, there's no question about it," Koplik says.

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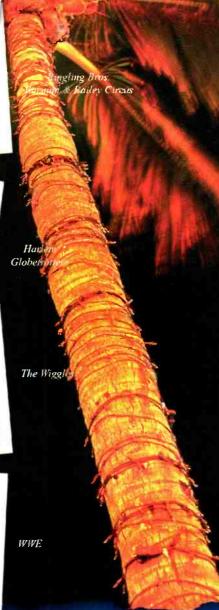












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Venue Marketing Push Proves

Venue Marketing Push Proves Crucial To Event Success

The days of arena marketing input being an added value are over. Now, venues better provide some marketing muscle or they may not get a date.

A more-than-competent marketing staff is necessary for buildings these days because "quite frankly, every building wants to make sure it's putting its full effort out there, because if a show doesn't sell, you don't want the building stigmatized," says **Mike Evans**, executive VP of sports and entertainment for venue management firm SMG.

"It's no big secret that a lot of buildings copromote with promoters, and lately we've been insisting that if we're going to be involved in the date, both financially and with our reputation, we want to be involved in the marketing plan," Evans continues. "The days of just e-mailing your season ticket holders are long gone."

Evans says agencies expect a savvy marketing team to be in place. "The major agencies, particularly William Morris with **Michelle Bernstein**, have a person that's dedicated just towards integrating the marketing needs of the touring talent with the facilities," Evans says, citing **Allison McGregor** as Bernstein's counterpart at Creative Artists Agency.

According to Bernstein herself, when it comes to promoting an event, "no stone should go unturned and I look at buildings as a big stream of those stones," she says.

"They're very important in the process because they tap into an audience that's already coming there. Arenas are programming 200 nights a year, they've got more bodies and eyeballs going through there than anybody, they're captive for two hours at a minimum. They should be proactive in marketing all of their events."

The logic is if a consumer attends one event, he or she is fair game for another. "If you're marketing **the Eagles** at a hockey game, I'm betting we're hitting somebody who's going to the Eagles, we're hitting somebody who may go to **Tool**, or **Godsmack**, or [fans of] professional bull riders," Bernstein says. "If you can take the building calendar and say, 'We can tap into these events,' that's part and parcel to playing the building."

Evans says SMG has used booking agency input to upgrade its own marketing efforts.

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Marketing is a priority at the Rose Quarter in Portland, Ore., where RED HOT CHILI PEPPERS headlined last August.

"When a band like Tool is getting ready to tour, we sit down with William Morris and say, 'OK, what are you doing that's different on this tour? And how can we get our staffs onboard so that there's no hiccup when marketing takes place?" " Evans says. "It's about staying ahead of the game."

Today, this often means forsaking traditional advertising for new media. "For many years it was all about 'buy radio, buy print media, in some instances buy television,' then you rely on wordof-mouth," Evans says. "All three of those, other than word-of-mouth, are almost useless anymore. It's all about finding new ways and niche marketing to hit your fans."

Portland, Ore., is not an easy market to route to, so the marketing staff at the Global Spectrummanaged Rose Quarter is crucial. "Our staff is one of the selling points our booking department uses when trying to get a show," Rose Quarter marketing director **Eric Blankenship** says. "We have a total of six in my marketing department. Two are focused on interactive media, such as Internet and database and toolbars and MySpace pages, text messaging, all that other stuff."

Blankenship says his team is essentially set up as an in-house marketing agency. "We can do all advertising, media buying, promotions, public relations, Internet advertising, database marketing," he says. "Anything and everything that has to do with marketing we can do for a promoter."

Bernstein says buildings obviously need to have current, easy to navigate Web sites, and they need to make effective use of their databases. But marketing can also be more basic. "[Arenas] have access to sponsor pieces that we don't necessarily have access to through the promoter," she says. "Fliers on pizza boxes in a college dorm when I'm trying to sell Tool or **Nine Inch Nails**, that's a great thing, and sometimes the promoters don't have that."

Nontraditional methods can put a show over the top. "Let's think about who we're selling these tickets to and figure out how to reach them," Bernstein says. "Truthfully, it's the nontraditional methods that usually make the difference."

BOXSCORE concert Grosses

D	UNSI		ert Grosse	Phone 615-321-9171. Fax: 615 321-0878. For research and pricing, call Bob Atten.
-	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter BILLBOARD.BIZ
1	\$1,425,847 (15,368,040 pesos) \$167/\$23.20	SHAKIRA Foro Sol, Mexico City, May 13	48,491 52,502	CIE
2	\$1,403,692 (15.160,300 pesos)	SHAKIRA	52502	
	\$231.48/\$27.78	Estadio Corregidora, Querétaro, Mexico, May 16	24,844 31,924	CIE
3	\$1,391,862 (15,004,980 pesos) \$231.90/\$27.83	SHAKIRA Universidad de las Américas, Puebla, Mexico, May 20	22,184 24.353	CIE
4	\$1,337,154 \$87/\$51.50	BILLY JOEL Xcel Energy Center, St. Paul, Minn., May 9	15,790 seilou:	Live Nation, Jam Productions
5	\$1,286,140 (13,892,200 pesos)	SHAKIRA	"대표 전형 원	
	\$231.45/\$32.40 \$1,216,311	Estadio Victoria, Aguascalientes, Mexico, May 11 ALEJANDRO SANZ	20,814 25,038	CIE
6	(13.177.800 pesos) \$138.45/\$27.69	Auditorio Coca-Cola, Monterrey, Mexico, May 9, 11-12	18,923 25.324 three shows	CIE
7	\$1,095,677 (11,870,827 pesos) \$230.75/\$41.54	SHAKIRA Estadio General Angel Flores, Cullacan, Mexico, May 9	15,347 17571	CIE
8	\$1,043,697 (11.252,800 pesos) \$213.33/\$41.74	SHAKIRA Estadio Luis Pirata Faente, Veracruz, Mexico, May 18	24,375 25,797	CIE
9	\$899,277 \$199/\$40	WANGO TANGO: LUDAO Verizon Wireless Amphitheater, Irvine, Calif., May 12	RIS, FERGIE, I 16,004 sellout	PITBUL_ & OTHERS
10	\$654,187 \$50/\$45/\$35/\$26	HAITIAN COMPAS FEST Bicentennial Park, Miami, May 19	IVAL: CARIMI, 17,856	KREYOL LA, TVICE
11	\$551,171	LYNYRD SKYNYRD, HAN	19,217 IK WILLIAMS -	JR., 38 SPECIAL
	\$69.50/\$29.50 \$550,226	Palace of Auburn Hills, Auburn Hills, Mich., May 12	9,780 10,700 IK WILLIAMS	Blue Deuce Entertainment, Red Mountain Entertainment JR., 38 SPECIAL
12	\$69.50/\$39.50	Ervin J. Nutter Center, Dayton, Ohio, May 11	8,849 9 943	Blue Degce Entertainment, Red Mountain Entertainment
13	\$539,461 \$88/\$34	STEELY DAN, SAM YAHE Chastain Park Amphitheatre, Atlanta, May 11	6,549 6 686	Live Nation
14	\$528,870 \$74/\$34	RICKY MARTIN Laredo Entertainment Center, Laredo, Texas, May 11	8,968 9,037	Live Nation, in-house, Latino Event & Marketing Services
15	\$503,315 \$69.50/\$25	LYNYRD SKYN¥RD, HAN Target Center, Minneapolis, May 19	IK WILLIAMS . 8,577 10,000	JR., CHRIS JANSON Blue Deuce Entertainment, Red Mountain Entertainment
16	\$473,124 \$76/\$46	RICKY MARTIN Amway Arena, Orlando, Fla., May 20	6,684 8,932	Fantasma Productions
17	\$470,975 (5,136,600 pesos) \$110.03/\$13,75	ALEJANDRO SANZ Arena VFG, Guadalajara, Mexico, May 4	S. 2173	CIE
18	\$444,734 (\$497,599 Canadian) \$58.54/\$40,67	JOHN MAYER, KATHLEE Rexall Place, Edmonton, Alberta, April 28	N EDWARDS 8,230	House of Blues Canada
19	\$429,825 \$75	GWEN STEFANI, LADY S Gibson Amphitheatre, Universal	6,047	Live Nation
20	\$422,476	City, Calif., April 27	6,123 IGRAM, KELLIE	PICKLER, TAYLOR SWIFT
21	\$49.75/\$20 \$419,017 \$81.50/\$71.50/	BJÖRK, KINOMO NO. 1	14,001 15,241	Live Nation
	\$61.50/\$56.50 \$416,728	Radlo City Music Hall, New York, May 2 HARRY CONN CK JR.	5,946 sellaut	MSG Entertainment, AEG Live
22	\$91/\$71/\$51/\$41	Radio City Music Hall, New York, April 21	5,961 sellout	MSG Entertainment, AEG Live
23	\$411,553 (\$459,246 Canadian) \$58.70/\$40.77	JOHN MAYER, KATHLEE Pengrowth Saddiedome, Calgary, Alberta, April 29	7,592 10,552	House of Blues Canada
24	\$406,058 \$29	POINTFEST: THE KILLER Verizon Wireless Amphitheatre, Maryland Heights, Mo., May 12	RS, BULLET FO 16,298 21,000	R MY VALENTINE & OTHERS
25	\$405,416 \$86/\$46	RICKY MARTIN Dodge Arena, Hidalgo, Texas, May 7	5,987 sellout	Live Nation, in-house
26	\$396,745 \$125/\$35	LIL' WAYNE, YOUNG JE Toyota Center, Houston, April 19		I JONES, RICH BOY J's Entertainment
27	\$ 396,375 \$49.50/\$ 37 .50	TOOL, KINSK	8,558	Live Nation
28	\$380,399 \$49.50/\$39.50	N.M., May 8 TOOL Tucson Convention Center,	sellout 8,149	Live Nation
29	\$378,351	Tucson, Ariz., May 6	sellout	P CKLER, TAYLOR SWIFT
30	\$43.75/\$20 \$374,326 (\$421,781 Canadian)	Maryland Heights, Mo., May 10	13.925	Live Nation
	\$88.31 \$373,763	Prospera Place, Kelowna, British Columbia, April 21 ALEJANDRO SANZ	4,413 sellout	Live Nation
31	(4.059.550 pesos) \$92.07/\$13.81	Poliforum, León, Mexico, May 6 HEAVEN AND HELL, ME	7,414 8.500 GADETH, MAC	
32	\$371,708 \$52/\$42	Allstate Arena, Rosemont, III., May 5	7,444 9.949	Jam Productions
33	\$370,831 \$164.05/\$39.50	TOOL DeSoto Civic Center, Southaven, Miss., May 15	7,813 sellout	Live Nation
34	\$369,581 \$85.50/\$30.50	MARTINA MCBRIDE, LIT Radio City Music Hall, New York, May 18	5,832 sellout	N, RODNEY ATKINS MSG Entertainment
35	\$364,244 (\$408,969 Canadian) \$44.09/\$38.07	JANN ARDEN Massey Hall, Toronio, April 24-27		Live Nation
	944.03/\$30.07	,,,	10.852 four shows	

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THEY WROTE THE SONGS

LEGEND, PARTON and KIRSHNER

Songwriters Hall Of Fame Awards Honor The Creators Behind Timeless Hits BY JIM BESSMAN

On the eve of the 2007 Songwriters Hall of Fame Awards dinner, to be held June 7 at the Marriott Marquis Hotel in New York, chairman/CEO Hal David reiterates the Hall of Fame's mission "to provide much-needed recognition for the people who create the words and music of our best-loved songs." = In many cases, David says, "the people behind the songs are not known to the general public, yet everyone can name a favorite song—a song that in some way conveyed what they themselves were feeling at a particular time in their lives. That songs are magical and have the power to rally the spirit and bring joy and excitement in our lives is a fact of which we are all aware." = This awareness, he adds, doesn't always lead to "recognition, appreciation and respect" for the songwriters, which is the main objective of the Hall of Fame. The recently restructured nomination process, Hall of Fame president Linda Moran says, has made it more effective in honoring dedicated songwriters, rather than the betterknown songwriter/artists. = "Before everybody voted for five writers off one master list—so writer/performers got elected sooner than [nonperforming] writers," Moran says. "So we changed the process to where we now divide the list and vote for three on the writers side and two on the writer/performers side. We separated them into two master lists because people were voting in the names that they were most familiar with—which obviously were writer/artists." 🛎 Moran points to the forthcoming induction of Michael Masser as an example of a nonperforming writer who has particularly benefited from the new procedure. 🛎 "He's written for Whitney Houston and Diana Ross, names that we know who are still active," she says. "Because of our new process, we're now more likely to induct writers like him who have songs that are still being played on the radio and performed by artists who the audience clearly remembers." = Here is a look at this year's awards and honorees.

TOWERING SONG: 'UNCHAINED MELODY'

Co-written by groundbreaking film composer Alex North ("A Streetcar Named Desire") and Hy Zaret (also author of the classic novelty tune "One Meatball"), "Unchained Melody" was penned for the 1955 prison film "Unchained" starring football great Elroy "Crazylegs" Hirsch.

"Unchained Melody" received an Academy Award nomination for best original song, and was a hit that year for orchestra leader Les Baxter, balladeer Al Hibbler and pop vocalist Roy Hamilton. But it was the Righteous Brothers' monumental Phil Spector-produced version from 1965 that remains the definitive version, gaining new life in 1990 as the main theme for the 1990 film "Ghost" starring Demi Moore and Patrick Swayze.

ABE OLMAN PUBLISHER AWARD FOR LIFETIME ACHIEVEMENT: DON KIRSHNER

Time magazine called him "the man with the golden ear," and Don Kirshner's extraordinary career in music certainly supports the title. Indeed, his legendary "In Concert" series, which ran on ABC TV from 1971 to 1983, helped launch the superstar likes of Santana, Prince, Billy Joel, Van Morrison and the Bee Gees. But it all began in music publishing, where he founded (with partner Al Nevins) the fabled "Brill Building pop" sound of the 1960s via his Aldon Music publishing firm.

Located in Manhattan's Brill Building, it was the home of Bobby Darin, Neil Sedaka, Neil Diamond, Carole King, Gerry Goffin, Cynthia Weill, Barry Man, Carole Bayer Sager, Jeff Barry and Ellie Greenwich, whose songs gave voice to a generation.

JOHNNY MERCER AWARD: DOLLY PARTON

Dolly Parton parlayed her extraordinary voice, bubbly personality and voluptuous looks into a celebrity that transcended the country music stardom of her initial breakthrough. But she has always considered herself a songwriter first, and her estimable catalog includes such country classics as "Jolene," "My Tennessee Mountain Home" and "The Bargain Store."

She successfully crossed over to pop with self-written hits like "Two Doors Down" and "9 to 5," the latter the title theme of the 1980 film comedy in which she also co-starred. Her 1974 country chart-topper "I Will Always Love You," meanwhile, became a landmark 1992 pop hit for Whitney Houston. But she remains proudest of her deeply personal 1971 autobiographical country signature song "Coat of Many Colors."

HAL DAVID STARLIGHT AWARD: JOHN LEGEND

John Legend was still John Stephens in 2002 when the Songwriters Hall of Fame presented him with the Abe Olman Scholarship for excellence in songwriting. A University of Pennsylvania student, he had garnered notice in Philadelphia playing and writing with the likes of Alicia Keys, Kanye West, Twista and Janet Jackson.

West signed him in 2003 to his Columbia-distributed G.O.O.D. Music label, and Legend released his debut studio album "Get Lifted" the following year. It yielded the hits "Ordinary People" and "Used to Love U" and earned three Grammy Awards. His 2006 album "Once Again" earned another Grammy, as did his participation on the Sly Stone tribute album "Different Strokes by Different Folks."

THE INDUCTEES

DON BLACK: Lyricist/librettist Don Black had a hand in pop hits like Michael Jackson's "Ben," Hot Chocolate's "I'll Put You Together Again" and the classic movie theme "To Sir With Love." His catalog also contains other noteworthy gems including "Born Free," "Come September" and "For Mama."

His collaborators have included John Barry (the theme songs for the James Bond movies "Thunderball," "Diamonds Are Forever" and "The Man With the Golden Gun") and Andrew Lloyd Webber (the hit musicals "Tell Me on a Sunday," "Sunset Boulevard" and "Aspects of Love"). Other collaborations include Quincy Jones on the movie soundtrack to "The Italian Job."

JACKSON BROWNE: No one exemplifies the "singer/songwriter" genre better than Jackson Browne. A brief mid-1960s stint with the Nitty Gritty Dirt Band netted several early covers. His later Los Angeles club work led to the 1972 breakthrough by the Eagles, "Take It Easy" (co-written with Glenn Frey). His self-titled 1972 debut disc contained the hit "Doctor My Eyes" and paved the way for future classics like "Running on Empty" and "The Pretender." His focus on the personal and political in his songwriting was recognized with his 2004 induction into the Rock and Roll Hall of Fame.

IRVING BURGIE: He hails from Brooklyn, but Irving Burgie will forever be linked with the Caribbean, after writing Harry Belafonte's hits "Day-O" and "Jamaica Farewell." In fact, Belafonte recorded some 35 Burgie compositions, including eight of the 11 songs on his 1956 album "Calypso," the first million-selling album in the United States.

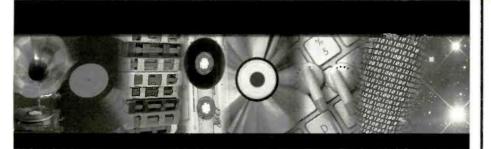
A calypso singer in his own right (he recorded as Lord Burgess), Burgie's songs went on to sell more than 100 million records by acts ranging from the Kingston Trio to Jimmy Buffett and Miriam Makeba. He even wrote the lyrics for the national anthem of Barbados, his mother's homeland.

MICHAEL MASSER: Songwriter/producer Michael Masser came to the fore with the hit "Touch Me in the Morning," which he wrote and produced for Diana Ross in 1973. Teaming with Songwriters Hall of Fame inductee Gerry Goffin, he penned "Theme From 'Mahogany' (Do You Know Where You're Going To?)" for Ross' 1975 movie, which earned an Academy Award nomination. He went on to write (with Linda Creed) "The Greatest Love of All" (a hit for George Benson in 1977 and for Whitney Houston in 1986). His run with Houston included "Saving All My Love for You" (again with Goffin) and "Didn't We Almost Have It All" (with Will Jennings). Roberta Flack and Peabo Bryson had a 1983 duet hit with Masser and Goffin's "Tonight, I Celebrate My Love."

TEDDY RANDAZZO: The late Teddy Randazzo is rightly remembered for hits he co-wrote with Bobby Weinstein. But he was also a recording artist in his own right. As lead singer with the Three Chuckles, he had a minor hit with "And the Angels Sing." It opened the door to movie appearances in legendary rock'n'roll DJ Alan Freed's 1956 jukebox

movie "Rock, Rock, Rock" and "The Girl Can't Help It." But the Brooklyn native called himself a "misplaced Hawaiian," and he produced and arranged the islands' big hit "Honolulu City Lights" and wrote signature songs for Marlene Sai ("I Love You") and John Rowles ("Salty Tears").

BOBBY WEINSTEIN: With Teddy Randazzo, Bobby Weinstein co-wrote such lasting 1960s pop standards as "Goin' Out of My Head," "Hurt So Bad" and "I'm On the Outside Looking In," all recorded by Little Anthony & the Imperials. Other notable tunes included "It's Gonna Take a Miracle" (a hit for the Royalettes and a key cover for Laura Nyro) and "Pretty Blue Eyes" (Steve Lawrence). A past president of the Songwriters Hall of Fame, Weinstein continued writing with Randazzo until his partner's death in 2003. —JB





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A SONG GROWS In Nashville

Music City Proves Fertile Ground For Publishing Startups BY SUSAN BUTLER

Bidding wars for publishing catalogs and heightened price competition over license fees seem to leave little room for a startup publisher. But there is still a place where new publishers can plant seeds. Nashville is that place and organically is how they're grown. • "In any given decade a period of consolidations seems to spawn growth of new startup companies," says Pat Higdon, a former indie publisher and now senior VP/GM of Universal Music Publishing Group Nashville. "There are a lot of small publishing companies here blossoming out right now. Some of them will be successful, and some of them won't be successful."

> Making hits, from left: Ten Ten Music's BARRY and JEWEL

> COBURN with KEITH URBAN.

While publishing business models take many forms, two in particular have proven track records: indies self-funded by music entrepreneurs and joint ventures formed with major publishers.

Barry and Jewel Coburn set up Ten Ten Music with their own money. Three days after they married 23 years ago, the Australia natives—Barry, a manager/publisher, and Jewel, a singer landed in Nashville with two suitcases each and a box of tapes.

"We didn't have a lot of capital initially to sign exclusive writers," Jewel says. They relied on Barry's personal management commissions from artists like Lacy J. Dalton, Emmylou Harris and Alan Jackson to fund single-song deals with writers—that is, buying rights in one song at a time. When they placed enough songs with artists, they signed exclu-

sive writers. "Early on we got beaten

up pretty badly," Barry says. "It took longer than we expected to get our first hit on the charts. It was exactly five years to the week from the time we opened our office to the time we got our first top 40 single."

Two songs reached No. 1 in a three-month span, prompting another publisher to make a play for the company. But the

Coburns shot down the offer to buy their company's rights—and other offers since then.

"It's not clear sailing every day, but we've managed to build up the company," Barry says. Today, they own or control about 8,000 songs, count 10 exclusive writers on their roster and have reached the top 10 on Billboard's Hot Country Publishing Corporations chart in each of the last four years. And they keep investing in songwriters.

"Publishers have always been involved at the very earliest stage with unknown creators and writers, ready to put some money on the line, giving them seed money to write full time," says Troy Tomlinson, president/CEO of Sony/ATV Music Nashville. "In the very earliest years, publishing helped shape this city. Nashville understands that it all begins with the song."

Sea Gayle Music grew out of friendship and connections with a major publisher. When

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he met a college intern who brought his guitar to work: Brad Paisley. They spent evenings together writing songs, then asked Frank Rogers to join them after Paisley met him at college. Rogers, now a top writer/producer, was interning at EMI Music Publishing.

Chris DuBois worked for ASCAP in the 1990s,

Paisley later signed with Arista Records, Paisley and Rogers signed with EMI, and the trio formed Sea Gayle as a joint venture with EMI. The major publisher helps fund the indie and administers the songs.

"It is very difficult right now," DuBois says. "A problem for a lot of publishers is that so many artists are writing their material, and producers have publishing companies. We saw that

trend coming." So it was no accident that Paisley, Rogers and DuBois pooled their talents to form Sea Gayle. As a publisher, its access to the successful partners is incredibly valuable, DuBois says.

Publishers just entering Nashville may want to partner with an insider, someone trusted by artists and producers in the community. It makes good business sense because it can jump-start the company, Higdon says.

Relationships are especially important in Nashville. "We live with these writers," says Ron

Stuve, VP of A&R and GM of BMG Songs Nashville. "On any given day, there are five or six writers in our writers' rooms."

And it's not only the writers with whom publishers spend their time. "The cool thing about Nashville is that we get to sit down with many of the artists and play them songs," says Gary Overton, executive VP/GM of EMI Music Publishing Nashville. "That doesn't happen anywhere else playing songs live for people. On average, we have four scheduled song meetings a day with A&R people, producers, artists, whoever. It's back to the basics."

And don't get the idea that this down-home atmosphere works only for country music. The publishers say their writers pen songs in other genres of music, they place songs worldwide, and newcomers are welcome. Nashville isn't just for country anymore.

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THE PUBLISHING CHART-TOPPERS

The Music Publishing recaps for this special feature are year-to-date standings starting with the Dec. 2, 2006, issue—the beginning of the chart year—through the May 5, 2007, issue.

Recaps for the Billboard Hot 100 and Hot R&B/Hip-Hop Songs charts are compiled using a combination of gross audience impressions monitored by Nielsen BDS along with sales compiled by Nielsen SoundScan. Hot 100 sales include paid music downloads and retail sales. R&B/Hip-Hop sales are from a core panel of stores that specialize in urban genres.

The recaps for Hot Country Songs, Hot Latin Songs, Hot Christian Songs and Hot Christian Adult Contemporary Songs are based on gross audience impressions from Nielsen BDS.

Titles receive credit for airplay (and sales where applicable) accumulated during each week they appear on the pertinent chart.

In cases where more than one songwriter wrote a particular song, points are divided equally among the composers. Publisher and publishing corporation points are likewise evenly split. Publishing corporations receive 100% of the point values compiled by any publisher in which the parent company holds at least 50% equity. Publishing corporations also receive 25% of the point value built by publishers that they administer but do not own.

Hot 100 Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Charted Titles) EMI MUSIC (716)

- 2 WARNER/CHAPPELL MUSIC (65)
- 3 UNIVERSAL MUSIC (75)
- 4 SONY/ATV MUSIC (44)
- 5 BMG/ZOMBA MUSIC (40)
- 6 FAMOUS MUSIC (14)
- 7 BYEFALL MUSIC (5)
- 8 WINDSWEPT HOLDINGS LLC (19)
- 9 DANJA HANDZ MUZIK (9)
- 10 BIG LIFE MUSIC (2)

Hot 100 Publishers

Pos. PUBLISHER (No. Charted Titles)

- EMI APRIL,ASCAP (61)
- 2 EMI BLACKWOOD, BMI (48)
- 3 SONGS OF UNIVERSAL, BMI (18)
- 4 FAMOUS,ASCAP (10) 5 WARNER-TAMERLAN
- 5 WARNER-TAMERLANE PUBLISHING,BMI (23)
- 6 BYEFALL MUSIC, ASCAP (5)
- 7 TOP QUALITY, BMI (2)
- 8 UNIVERSAL MUSIC
- CORPORATION, ASCAP (29) 9 WB MUSIC. ASCAP (25)
- 10 SONY/ATV TUNES, ASCAP (16)

Hot 100 Songwriters

Pos. SONGWRITER (No. Charted Titles)

- 1 ALIAUNE "AKON" THIAM (6)
- 2 TIMOTHY V. "TIMBALAND" MOSLEY (12)
- 3 FLOYD NATHANIEL "DANJA" HILLS (9)
- 4 JUSTIN TIMBERLAKE (6)
- 5 CALVIN BROADUS (3)
- 6 LUKASZ GOTTWALD (5)
- 7 JOHN MAYER (2)
- 8 MY CHEMICAL ROMANCE (2)
- 9 AVRIL LAVIGNE (3)
 10 NELLY

FURTADO (3)

Hot R&B/Hip-Hop Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Charted Titles)

- EMI MUSIC (114)
- 2 UNIVERSAL MUSIC (82)
- 3 WARNER/CHAPPELL MUSIC (80)
- 4 BMG/ZOMBA MUSIC (41)
- 5 CHRYSALIS MUSIC (12)
- 6 SONY/ATV MUSIC (18)
- 7 WINDSWEPT HOLDINGS LLC (15)
- 8 FAMOUS MUSIC (11)
- 9 HITCO MUSIC (11)
- 10 YOUNG MONEY MUSIC (5)

Hot R&B/Hip-Hop Publishers

Pos. PUBLISHER (No. Charted Titles)

- 🚺 EMI APRIL,ASCAP (73)
- 2 EMI BLACKWOOD, BMI (41)
- 3 TOP QUALITY, BMI (2)
- 4 UNIVERSAL MUSIC
- CORPORATION, ASCAP (37)
- 5 SONGS OF UNIVERSAL, BMI (23)
- 6 WARNER-TAMERLANE PUBLISHING,BMI (28)
- 7 I LIKE EM THICKE, ASCAP (2)
- 8 DOSDUETTESMUSIC, ASCAP (1)
- 9 ZOMBA SONGS.BMI (12)
- 10 SONY/ATV TUNES, ASCAP (11)

Hot R&B/Hip-Hop Songwriters

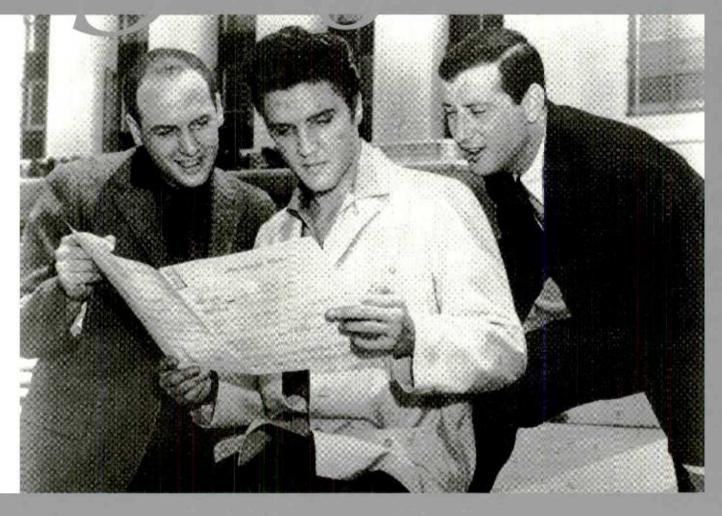
Pos. SONGWRITER (No. Charted Titles)

- DWAYNE CARTER (6)
- 2 ROBIN THICKE (2)
- 3 SEAN HURLEY (1)
- 4 JOHNTA AUSTIN (12)
- 5 ALIAUNE "AKON" THIAM (6)
- 6 JASPER CAMERON (3)
- 7 CLIFFORD J. HARRIS, JR. (8)
- 8 CALVIN BROADUS (3)
- 9 SHAFFER "NE-YO" SMITH (7)
- TIOTOR ERIK HERMANSEN (6)
- TIO MIKKEL STORLEER ERIKSEN (6)

continued on >>p54

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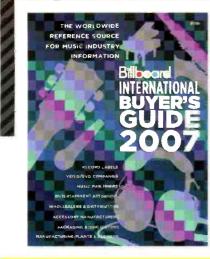
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from >>p52 Hot Country Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Charted Titles)

- 2 WARNER/CHAPPELL MUSIC (27)
- 3 EMI MUSIC (26)
- 4 BMG/ZOMBA MUSIC (17)
- 5 UNIVERSAL MUSIC (29)
- 6 BIG LOVE MUSIC (2)
- 7 WINDSWEPT HOLDINGS LLC (14)
- 8 TEN TEN MUSIC (1)
- 9 MOSAIC MUSIC (5)
- 10 SYCAMORE CANYON MUSIC (7)

Hot Country Publishers

Pos. PUBLISHER (No. Charted Titles)

- SONY/ATV TREE,BMI (19)
 WARNER-TAMERLANE PUBLISHING,BMI (13)
- 3 BIG LOVE MUSIC, BMI (2)
- 4 WB MUSIC, ASCAP (13)
- 5 SONY/ATV CROSS KEYS.ASCAP (11)
- 6 CAREERS-BMG MUSIC PUBLISHING, BMI (10)
- 7 SYCAMORE CANYON, BMI (7)
- 8 EMI BLACKWOOD, BMI (12)
- 9 EMIAPRIL, ASCAP (10)
- 10 L'ILE DES AUTUERS, ASCAP (3)

Hot Country Songwriters

Pos. SONGWRITER (No. Charted Titles

- WILLIAM KENNETH "BIG KENNY" ALPHIN (2)
- 2 KENNY CHESNEY (1)
- 3 MARV GREEN (2)
- 4 JASON MICHAEL CARROLL (2)
- 5 DAVE BERG (5)
- 6 JIM COLLINS (4)
- 7 BRAD PAISLEY (5)
- 8 ALAN JACKSON (1)
- 9 JEFFREY STEELE (3)
- TIO KRISTIAN BUSH (2)
- T10 JENNIFER NETTLES (2)

Hot Christian Publishing Corporations

- Pos. PUBLISHING CORPORATION (No. Charted Titles)
- 1 EMI MUSIC (28)
- 2 BMG/ZOMBA MUSIC (11)
- 3 SIMPLEVILLE MUSIC (3)
- 4 SIXSTEPS MUSIC (3)
- 5 STOLEN PRIDE MUSIC (4)
- T6 SWECS MUSIC (1)
- T6 CLUB ZOO MUSIC (7)
- 8 WARNER/CHAPPELL MUSIC (9)
- 9 WET AS A FISH MUSIC (3)
- 10 EMACK MUSIC (2)

Hot Christian Publishers

Pos. PUBLISHER (No. Charted Titles)

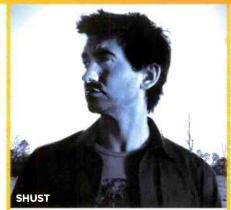
- THANK YOU, PRS (1)
- 2 SIXSTEPS,ASCAP (3)
- 3 THIRSTY MOON RIVER PUBLISHING,ASCAP (5)
- 4 STOLEN PRIDE MUSIC, ASCAP (4)
- 5 WORSHIPTOGETHER.COM,ASCAP (3)
- T6 SWECS,BMI (1)
- T6 CLUB ZOO,BMI (7)

ohistory com

8 EMI CHRISTIAN MUSIC GROUP, ASCAP (8)

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- 9 BRIDGE BUILDING, BMI (6)10 SIMPLEVILLE, ASCAP (3)
- 10 WET AS A FISH, ASCAP (3)



Hot Christian Songwriters

Pos. SONGWRITER (No. Charted Titles)

- 1 MERCYME (3)
- 2 CHRISTOPHER STEVENS (3)
 3 AARON SHUST (1)
- 4 RHINEHART & RHINEHART (1)
- 5 JEREMY CAMP (3)
- 6 MARK SCHULTZ (2)
- 7 BRENTON BROWN (2)
- 8 KENRILEY (1)
- 9 JASON INGRAM (2)
- 10 JON EAGAN (1)

Hot Christian Adult Contemporary Publishing Corporations

Pos. PUBLISHING CORPORATION (No. Charted Titles)

- EMI MUSIC (29)
- 2 BMG/ZOMBA MUSIC (10)
- 3 SIXSTEPS MUSIC (3)
 4 SIMPLEVILLE MUSIC (3)
- 5 WARNER/CHAPPELL MUSIC (9)
- T6 SWECS MUSIC (2)

8 STOLEN PRIDE MUSIC (3)

9 WET AS A FISH MUSIC (3)

Contemporary

Hot Christian Adult

T5 STOLEN PRIDE MUSIC.ASCAP (3)

7 WORSHIPTOGETHER.COM,ASCAP (3)

T6 CLUB ZOO MUSIC (2)

10 WORD MUSIC (3)

Publishers

Pos. PUBLISHER (No. Charted Titles)

THANK YOU, PRS (4)

2 SIXSTEPS, ASCAP (3)

T5 THIRSTY MOON RIVER

PUBLISHING, ASCAP (3)

T8 SIMPLEVILLE, ASCAP (3)

Contemporary Songwriters

Pos. SONGWRITER (No. Charted Titles)

2 JASON INGRAM (2)

3 MARK SCHULTZ (2)

6 AARON SHUST (1)

8 NIC GONZALES (1)

BEBO NORMAN (1)

BRENTON BROWN (2)

9 RHINEHART & RHINEHART (1)

10 CHRISTOPHER STEVENS (3)

MERCYME (3)

5 KEN RILEY (1)

4

7

T8 WET AS A FISH.ASCAP (3)

TIO TWO BARE FEET, ASCAP (1)

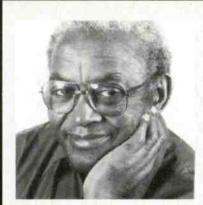
T10 JOHNNY RIDGECREST, ASCAP (1)

Hot Christian Adult

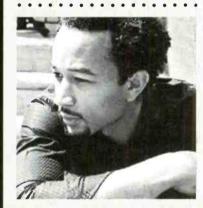
T3 SWECS.BMI (2)

T3 CLUB ZOO, BMI (2)

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THE KING OF QUEENS Josh Homme's Stone-Aged hard rock

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MINOR THREAT Songstress Laura's selfreleased hip-hop folk

59





60



TUNES AND TROUSERS Innovative songs, jeans from Nicole C. Mullen

60

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R&B BY GAIL MITCHELL

Rollin' With Rowland

Destiny's Child Member Matures On Sassy Sophomore Set

Seated inside a black sports utility vehicle, one female passenger asks, "How do you like to hear your music, loud or quiet?" As the SUV pulls out, its speakers begin throbbing to a sassy beat.

This is no ordinary joy ride, however. Sitting in the chauffeured, Bose-equipped vehicle is Destiny's Child member Kelly Rowland, giving a guided preview of her new album, "Ms. Kelly." While her assistant directs the driver to cruise through Beverly Hills, Rowland explains that the song being played, "Come Back," was produced by Scott Storch and co-produced by Jason "Poo Bear" Boyd.

The remix-worthy dance track-about that special something females possess that keeps guys returning for more—is the second song on Rowland's July 3 Music World/Columbia sophomore set. Opening the album is Rowland's equally sassy and fun lead single "Like This," featuring Eve and sporting the production imprints of Polow Da Don and Sean Garrett. The single (No. 55 on The Billboard Hot 100 and No. 13 on Hot R&B/Hip-Hop Songs) and "Come Back" are two of several new songs added to "Ms. Kelly," which originally had been slated for a 2006 release.

"It was dragging too much," Rowland recalls of listening to what she terms the album's "first draft." "I tend to go for midtempos and ballads. But I thought, 'I've got to speed this up. I'm 25, not a homebody. I can still shake a tail feather.' " Underscoring the subtly assertive stance of its title, the album cohesively showcases Kelly Rowland, the maturing woman and singer/songwriter versus Kelly Rowland, former teen idol and founding member of Destiny's Child.

"I was searching on my first album and didn't know exactly what I wanted," she says as the ride cruises past the infamous pink Beverly Hills Hotel. "I knew I loved alternative music, rock and R&B. I just wanted to fuse it all together."

That fusion spawned her 2002 solo debut, "Simply Deep." Netting first-week sales of 77,000 and eventually selling 602,000, according to Nielsen SoundScan, the album spun off five chart singles including the Grammy Awardwinning No. 1 pop and No. 1 R&B/hip-hop track "Dilemma" featuring Nelly. The album also debuted at No. 1 in the United Kingdom and Australia.

In the five years since, Destiny's Child retired and Rowland, who has logged several TV and film acting credits, broke off her engagement to Roy Williams of the Dallas Cowboys. Reflecting those growing pains, she segues from fun-loving and introspective to vulnerable and open on the R&B/pop-veined "Ms. Kelly."

Some of that can be attributed to a stable of producers that includes other marquee names like Tank (who duets with Rowland on the ultra-sexy "The Show"), Rockwilder, Billy Mann and Soulshock & Karlin. The album's only other guest is Snoop Dogg, who layers his languid flow over the '70s-vibed, good girls/bad boys-themed "Ghetto."

Playing no less a role in revealing Rowland the artist were the singer's lyrical contributions on such tracks as "I'm Still in Love With My Ex" and "Every Thought Is You."

"I had several word-vomit moments during the course of this record," says a laughing Rowland, referring to instances when lyrics seemed to pour out during stints with co-writer Lonny Bereal.

Capitalizing on her international popularity, Rowland swept through Europe in April and is due back in early June. A mid-June stopover in Japan is scheduled before the album's international release (June 25). Then she returns stateside for several TV appearances later in the month, including "Today," "Jimmy Kimmel Live" and the BET Awards. She will also perform at the Essence Music Festival (July 5-7) in New Orleans.

Tied to that was a contest to win a trip to the festival and meet Rowland and other performers, co-sponsored by Rolling Out magazine and Vaseline Intensive Care. In her role as spokeswoman for the Dark & Lovely hair product line from Soft Sheen-Carson, Rowland will make several appearances during an upcoming style junket.

Of the post-Destiny's Child Rowland, Music World Entertainment CEO Mathew Knowles says, "It was the right decision to take her time and make the quality record she needed to make. She stood her ground and knows who she is as an artist."

Back at the hotel to chill before performing at the recent BMI Pop Awards tribute to the Bee Gees, Rowland apologizes again for the SUV session in lieu of the poor sound system in her room and no time to book a studio.

"This album is very personal," she declares before hopping out of the SUV. "What I wanted to say, what producers and writers I wanted to work with; it was everything coming from me. I found my way with this record."

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>>>PARTY HEARTY

Following its digital and 12-inch vinyl release, Shop Boyz' "Party Like a Rockstar" rockets 51-2 this week on The Billboard Hot 100 and is also the chart's greatest gainer at radio. A similarly named but musically different cut, "Do It Just Like a Rockstar" by Freak Nasty featuring Crazy Mike, consequently plummets off the chart from No. 45 after a 62% drop in sales.

>>>ONE MAN'S TRASH

A newly recorded Garbage single, "Tell Me Where It Hurts," will be included on an upcoming best-of collection, "Absolute Garbage." Due July 17 via Geffen, the CD/DVD set includes 17 audio tracks on its first disc, a second disc with 14 remixes and a DVD with 15 music videos, live clips and behind-thescenes footage. Among the acts chipping in with remixes on the bonus disc are UNKLE. Massive Attack, the Crystal Method, **Todd Terry and Felix Da** Housecat.

>>>CULT OF PERSONALITY

Veteran British rock act the Cult has signed with Roadrunner. The group's first new album since 2001's Atlantic set "Beyond Good and Evil" will be released Sept. 25 in conjunction with its own New Wilderness imprint. The as-vet-untitled set is being recorded in London with producer Youth. Meanwhile, vocalist Ian Astbury guests on "Burn My Shadow," the first single from the upcoming UNKLE album, "War Stories."

>>>AUTUMN **LEAVES**

Pinback will return Sept. 11 with its second Touch & Go album, "Autumn of the Seraphs." The 11-track set is the follow-up to 2004's "Summer in Abaddon." "This one is probably more of a departure than anything we've done," vocalist/guitarist Rob Crow told Billboard.com earlier this year. "It's unexpectedly 'up,' perhaps. It seems a bit more like a band is playing than any of the other ones. It could be the tightest we've had, actually."

Written by Jonathan Cohen.

ROCK BY JONATHAN COHEN

GOD **SAVE THE** QUEENS

Screw-Driven Hard Rockers Aim To Regain Lost Ground

The pace has been fast and furious in Oueens of the Stone Age's world since its 2002 album "Songs for the Deaf" lifted the band out of relative obscurity and into the upper echelon of new hard rock acts.

That set has sold 986,000 copies in the United States, according to Nielsen SoundScan, and spawned enduring rock radio recurrents like "No One Knows" and "Go With the Flow." But its 2004 follow-up, "Lullabies to Paralyze," suffered from a difficult birth on the heels of QOTSA bassist Nick Oliveri's sudden dismissal from the group. Sales also suffered: despite a No. 2 Modern Rock hit, "Little Sister," the album has shifted 346.000 units.

So frontman Josh Homme did something he'd refused to do before: He put the brakes on the whole operation.

" 'Lullabies' and everything around that was tough in many ways," he admits. "It was nice to just say, 'In a minute, in a minute.' We took advantage of that moment. You don't always get it."

Flanked by multi-instrumentalist Troy Van Leeuwen, drummer Joey Castillo and longtime cohorts Chris Goss and Alain Johannes behind the boards, Homme began penning new tracks (such as the punishing first single "Sick, Sick, Sick,' which features the Strokes' Julian Casablancas) and tinkering with other ideas he'd never been able to complete. The result is "Era Vulgaris," due June 12 via Interscope.

"There are songs on every record that I've had pieces of for sometimes 10 years," he says, pointing to new album tracks like the warped opener "Turning of the Screw" and "Make It Wit Chu," which was released in a different form on volumes nine and 10 of Homme's long-running Desert Sessions project. "If [that song] were missing, the record would be shaped very differently,' Homme adds. "And also, it's

the best song about screwing that I've ever been able to play on. My genres are different than a record store: songs about screwing, and others. Those are the two piles."

Homme says he now finally feels comfortable with the band's present lineup, enthusing, "I look at what Joey and Troy did, and they exponentially expanded our wingspan. It has taken me 15 years to find guys like that, that want to skip the B.S. and make something that is really gestalt."

Indeed, the band was so

THE NON-GENRE GENRE

Selling Metal-Sounding Bands To Metal-Shunning Fans

Ipecac Recordings president Greg Werckman is recalling the first time Fantomas toured. Comprised of members of Faith No More, Slayer and the Melvins, the band, unsurprisingly, brought out the metal fans. But it wasn't metal fans who wound up sticking around.

"That's a metal supergroup," Werckman says, "The metal kids would be upfront with their long hair and Slaver shirts. Then Fantomas went out and created this bizarre mixture of sounds and noises. It was hardly a metal fan's dream." Within 10 minutes, Werckman notes that the "metal kids fled."





pleased with "Era Vulgaris" that it omitted the intended title song, with a guest spot from Nine Inch Nails' Trent Reznor, from the final running order. The cut was instead leaked online, providing early buzz for QOTSA's return.

"Josh wanted to give people something they wouldn't get elsewhere," Interscope product manager Ed Alexander says. "He's putting it out there for the early believers."

with filmmakers Chapman Boehler and Liam Lynch on a series of viral videos. Boehler's featured cryptic clips of the band in the studio, while Lynch developed a three-part animated series centered around an anthropomorphic lightbulb named Bulby, who also appears on the album cover.

Further indulging hardcore fans, the Best Buy version of "Era Vulgaris" will be bundled with a cover of Billy Idol's "White Wedding," while indie retailers will get a bonus disc with the oft-discussed rarity "The Fun Machine Took a Shit and Died."

In an odd twist, QOTSA is touring tertiary U.S. markets like Bakersfield, Calif., and Missoula, Mont., first, following European festival shows through early July. A majormarket run is being booked for September

"We want to play to people who hardly ever get shows and just burn the house down," Homme says. "I think we're too stoked to not go deeper than we have before. It feels like the right time to go, 'Hey, man, sorry l'm late, but here we are.'

metal crowd, and avoid any and all genre clichés in the marketing and artwork of an album

"If you approach what you're doing as not being isolated into one genre, it'll open up doors that labels who pigeonhole their stuff don't come across," Thompson says. "That's why we send our shit to Pitchfork and a lot of metal labels probably don't."

Werckman adds, "We don't purposely avoid the metal maniacs of the world, but bands like Isis and Melvins may have a bigger metal following if we courted it harder. I think about that with the Melvins a lot. They've never really been embraced by a metal audience, but their music is harder and heavier and louder than just about everyone in the metal world."

Ipecac has new albums on the horizon from Tomahawk—another project from label founder and Faith No More leader Mike Patton—as well as Qui, fronted by former Jesus Lizard frontman David Yow, A myriad of Queens of the Stone Age-related projects are also upcoming, including more offerings from frontman Josh Homme's "Desert Sessions."

Werckman notes that the bands on Ipecac are so conscious of avoiding a metal ghetto that they're willing to pass on prime career opportunities, like the time last year Isis almost turned down opening dates on the Tool tour.

Werckman recalls, "They said, 'We really like Tool, but is this the wrong thing for Isis?' I had to laugh. Are you -Todd Martens kiddina?"

Homme also collaborated The sold-out gigs were half empty by

the time the set ended. "It started

there," Werckman says. "We began

Or to be more precise, a genre of

metal-inspired acts-like Queens of

the Stone Age, who will release the

vinyl edition of its "Era Vulgaris" via

indie Ipecac-that appeal largely to

non-metal fans, See also Ipecac's Isis,

or Hydra Head's Pelican or Southern

phrase Hydra Head label manager

Mark Thompson describes as "down-

right pathetic." On June

5, his label will release

a new album from in-

strumental act Peli-

can—a band that's been

embraced by the

proudly indie Pitchfork

set, and also shared the

metal-heavy Taste of

Chaos stage with

Deftones and Atreyu.

Pelican's 2005 album

"The Fire in Our Throats

Will Beckon the Thaw"

has sold 25,000 units in

the United States, ac-

cording to Nielsen

over a non-metal audi-

ence, these labels say, is

rather simple. Just don't aggressively woo the

The key to winning

SoundScan.

Or see the term "hipster metal," a

Lord's Earth.

building the non-genre genre."

NOWHEARTHIS

YOUR GUIDE TO UNSIGNED BANDS

>>>LAURA MINOR

Singer/songwriter Laura Minor got a bit physical recording her new effort, "Let Evening Come." "I'd be rubbing my butt on a wooden door going, 'Mic this,' " she says.

The New York-based bard clearly isn't your typical artist. Her latest album boasts collaborations from a host of respected indie artists, and her lawyer, Craig Averill, also backs talents like Sparklehorse, Fischerspooner, Clap Your Hands Say Yeah and the New York Dolls.

Minor was originally signed to roots music indie HighTone, which released her debut, "Salesman's Girl," in 2002. Produced by Cracker/Camper Van Beethoven's David Lowery, the set has sold 1,600 copies in the United States, according to Nielsen SoundScan, but was composed of songs Minor did not write.

"I was just some woman who had to do her job and sing these songs and look a certain way," she says. "It was no fun."

Now self-releasing, Minor is more satisfied with her new blues-, country- and folk-inflected tunes. She sought out production assistance from an old school friend, Alap Momin, better-known as Oktopus and one-half of alternative hip-hop outfit Dalek. Both Momin and his partner Will Brooks (Dalek) were floored with the demos they heard.

Brooks says, "Her voice, there's such a realness to it. For somebody who didn't have that much experience at the time, I felt there was a freshness and honesty to her songs... Producing it, at the core, it's pure hip-hop. We could do whatever we wanted with it. But at the end of the day, it's country music."



Archers of Loaf/Crooked Fingers' Eric Bachmann felt strong enough about the track "The Beast" that he agreed to duet on it. Composer/producer Ben Lovett, who has had his hands in efforts by Gnarls Barkley, Gorillaz and MF Doom, also helped collaborate on the final product. Pedal steel was added by John Mayer staple Clay Cook.

The result is a soul record that connects old Americana music elements with new American traditions. Minor's heaven-sent voice cuts through buzzing basslines and the rhythms

are patched together with acoustic and electronic elements.

"I was lucky to have the start I did, and I'm not unthankful for having the opportunity on HighTone," Minor says. "But I'm ready to make a difference by giving myself this challenge. I hope to find a [label] home that likes the challenge as much as I do."

Contact: Laura Minor, lauraminor@hotmail.com

-Katie Hasty, New York

>>>WAPAN

Folk, rock'n'roll and mariachi collide in the sometimes wild bar rock of Wapan. Led by singer Octavio Lara and Sin Bandera guitarist Pavel Cal, the band's name comes from the traditional huapango dance style of Mexico's Sierra Huasteca. The group incorporates guitars acoustic and electric, as well as the stylings of an indigenous violin player, with vocals that flow effortlessly between plaintive falsetto and macho growl. "When you hear the rock coming up into the songs, it kind of transports me to a Queen concert," manager Raul Simancas says. Wapan is showcasing a recently completed demo to interested suitors. Highlighting the act's raucous party feel is a balls-out rock version of the mariachi classic "Cielito Lindo" (think "Ay, yi, yi yijii . . ."). Contact: Raul Simancas, raulsimancas@yahoo.com

-Ayala Ben-Yehuda, Los Angeles



>>>RA RA RIOT

If there's one thing Ra Ra Riot violinist Rebecca Zeller learned from her days as a music industry scholar at New York's Syracuse University, it's that "all the labels are in it for the money." But make no mistake: Zeller and her five bandmates aren't complete cynics—they're just waiting for the right deal.

"We'd love to be signed," says Zeller, who originally studied to be a booking agent. "We're sitting tight and seeing what will be put on the table."

And while there has been "a lot of talk" from various labels, Zeller hasn't forgotten her classroom teachings. "One of the things I learned is to never get excited until there's an offer on the table and everything is signed,"

The New York/New Haven, Conn.-based sextet met in early 2006 while attending Syracuse, and has since developed a healthy live following along the East Coast with its jangly, violin-smoked guitar pop. Marked by the soft vocals of Wesley Miles, Ra Ra Riot alternates its string breakdowns with bouncy, Lemonheads-like melodies. Jay Belin, a talent buyer with the Bowery Presents in New York, first caught the act at Manhattan's Knitting Factory. "There were a lot of young kids going nuts for them," he says. "I had to be a part of it."

Now, Belin regularly books Ra Ra Riot at the city's Mercury Lounge, and has provided opening gigs for such indie acts as Art Brut, Tokyo Police Club and the Cribs. "We've been trying to give them as many solid support slots as we can," Belin says. "It will help them continue to build and play to new ears."

Since releasing its debut self-titled EP in mid-March, Ra Ra Riot has sold approximately 500 copies, according to manager Josh Roth. Zeller jokes, "We've probably made more money with those than we would selling 100,000 copies through a label."

The EP is sold through the band's Web site and MySpace page, along with such online outlets as insound and iTunes.

"It's not in any retail, but we're trying to find a distribution deal while we're waiting for the whole label thing to happen," Zeller says. "We want to get the music out to people in places where we're not able to play."

Along with a stint at this year's South by Southwest, Ra Ra Riot recently completed a brief run of the United Kingdom and will perform at the Iceland Airwaves festival in October. "Out of all the places I thought the band would take me, Iceland was definitely not in the top 50," Zeller says.

Ra Ra Riot will embark on a full-fledged U.S. tour this summer, which will include 11 dates with Tokyo Police Club. That jaunt will be followed by another U.K. visit.

But the main focus will be to "really work New York City and regional East Coast markets," says booking agent Mike Mori with the Agency Group.

Contact: Josh Roth, josh.rarariot@gmail.com —*Mitchell Peters, Los Angeles*

>>>FLAME/DAN DUTCH

Talk to rapper Flame and his manager Andre Howard, and it's clear this unsigned artist has grand ambitions. Flame refers to his prior group Flagrant as the beginnings of a "movement," an effort to inject a social conscious into tough, innercity hip-hop. But don't be fooled by the term "social conscious," as Flame's recent collaboration with Slim Thug shows off his gangsta influences, complete with gunshots and dooming sound effects. And manager Howard reports that Flame is in the process of "transitioning his name from Flame to Dan Dutch"—a la the No-



torious B.I.G./Biggie Smalls, Howard says. But the grandstanding is not without merit, as Flame has also recently worked with Shady/Aftermath artist Stat Quo, and also had a song in the Bob Saget/Samuel L. Jackson parody "Farce of the Penguins." Flame also has retail experience. Rather than go the mixtape route, he took Flagrant's debut, "Traffikin," straight to such New York retailers as Dr. Jay's and Santana's Town.

Contact: Andre Howard, Media Music Corp., drewhow@gmail.com —Todd Martens, Los Angeles

MUSIC



KEN TUCKER ktucker@billboard.com

Nashville Scene

A June Celebration

Passion And Stars Come Out For June Carter Cash Tribute

Tribute albums are plentiful. But few display the heart and soul of "Anchored in Love: A Tribute to June Carter Cash"-"a joyful celebration of her music and her life," according to producer John Carter Cash. who recorded most of the project at the Cash Cabin Studio in the Nashville suburb of Hendersonville, Tenn. The June 19 Dualtone release features a dozen songs written by or associated with June Carter Cash

Carter Cash, the only son of Johnny Cash and June, says the album was a labor of love. "Everyone was related to her in heart or spirit or blood or faith," he says of the interesting mix of artists who participated.

Carter Cash says he wanted to record the album "to show all the elements of my mother's musical world. Who she was as an artist that carried on her family's heritage in music, as a songwriter, as a comedienne. I wanted to show her quirkiness and unpredictability." Indeed. The songs on the

album range from Rosanne Cash's heartfelt take on her stepmother's "Wings of Angels" to Grey De Lisle's mournful version of the strange "Big Yellow Peaches."

Elvis Costello's "Ring of Fire" ranks with the standouts. "It was his suggestion that we use autoharp in order to focus more on my mother's version of the song rather than my father's." Carter Cash says.

Ralph Stanley's haunting reading of "Will the Circle Be Unbroken" was recorded at the Carter family home in Virginia, "It was a miracle to have him there in the house." Carter Cash says.

Emmylou Harris sings "Song to John," which June wrote for her husband. "No other female artist that I know of could have done it with such integrity," Carter Cash savs

The record also features a number of impressive pairings, including Sheryl Crow teaming with Willie Nelson on "If I Were a Carpenter," Carlene Carter and Ronnie Dunn trading lines on "Jackson" and

Patty Loveless joining Kris Kristofferson on "Far Side Banks of Jordan "

"It's very important that [the duets] be in there," Carter Cash says, "because it was so much about who she was and her love for my father."

And on top of all this, the album isn't being marketed alone. When Nashville-based publishing company Thomas Nelson asked for and received permission from the Cash estate to do a book about his mother, it approached Carter Cash about writing it. He eventually agreed, though not without some trepidation. "I was slow to respond because I knew it would be cathartic, but I also knew it would be a long and painful process," he says.

In piecing together a picture of his mother's early life, Carter Cash interviewed members of his family. "I learned a lot about my mother I didn't know," he says. "I learned a lot about her youth. I learned a lot about her relationships before my father."

While he worked on the book and the album separately, he eventually realized they went hand in hand. "It just made sense," Carter Cash says.

To that end, Dualtone copresident Dan Herrington says his company is working with Thomas Nelson to crosspromote and market the book -- "Anchored in Love: The Life and Legacy of June Carter Cash"-and CD, "We're trying to make it a package deal." he says, noting that a special emphasis has been put on such retailers as Barnes & Noble. Borders and Amazon that sell books and music alike. "One plus one equals three. We're trying to connect the dots for anyone that's interested in either piece of product."

In addition, Herrington says the two companies are working to place CDs in traditional book stores and vice versa. "Hopefully they can help us, and we can help them," he says, "It's the first time we've ever done that."

The book will also be in stores June 19.

Higher Ground DEBORAH EVANS PRICE dprice@billboard.com

InTheseJeans

Mullen Launches Clothing Line With Versatile Pants

Always one of the Christian and can be replaced with inmusic community's most innovative singer/songwriters Nicole C. Mullen is taking her creative talents into a new field as she launches a clothing line

"We're still in the startup phase, but we've got a Web site [outtanothin.net]. We're still putting content up, but we've gotten 5,000 hits in the past two days," Mullen says, adding that a portion of proceeds from the venture will benefit children's charities. "Right now, we're doing it ourselves. We're making pieces and selling them, but we're talking to big manufacturers."

The clothing line will feature a design of jeans that has become part of Mullen's signature style—the bottom part of the pant leg zips off

terchangeable fabrics that create different looks. Mullen says the line's slogan is, "One pair of jeans . . . one thousand looks!"

Of course, music remains Mullen's main focus. Her most recent Word Records CD, "Sharecropper's Seed, Vol. 1." was released in April. In this writer's opinion, it's one of the best CDs this year. in any genre. The project features some of Mullen's most poignant songs, and vocally she has never sounded more compelling. "My inspiration came

from a conversation that I had with my mom," she says of the title. "Her dad was a sharecropper in Georgia when she was a small child. Life was hard but he had a hope and a dream for better

for his family'

Indeed, Mullen has fulfilled those hopes and excelled. Both of her grandfathers were preachers, and she has gone from singing in their churches as a child to gracing some of the world's most prestigious stages. She has won eight Gospel Music Assn. Dove Awards, including two female vocalist of the year honors and two song of the year trophies ("Redeemer" and "On My Knees").

Though the new songs are personal, Mullen feels they also contain a universal quality. "It's all of our stories," she says. "We all have come from someone else's toil.



Stravinsky Classic Finds New Life In Wartime

Since World War I, every generation has seen its own conflicts reflected in **Igor** Stravinsky's masterful anti-war piece "The Soldier's Tale," a 1918 work meant, in the composer's words, "to be read, played and danced." For example, the author Kurt Vonnegut—himself a World War II prisoner of war-penned his own adaptation of this Faustian tale, adapted from Russian folklore, of a hapless soldier who makes an unwitting deal with the devil, trading his beloved fiddle for a book that contains the secret to becoming wealthy.

And although a new album that pieces together previously unheard Stravinsky sessions with a newly recorded narrative was released May 29 by Sony Classical to coincide with the 125th anniversary of Stravinsky's birthday on June 17, it's hard not to listen to this project, featuring Academy Awardwinning actor Jeremy Irons, and hear in it resonances of the current war in Iraq.

First, the backdrop to this unusual project, which involves the recent vault discovery: a 1967 stereo studio recording of portions of "The Soldier's Tale" conducted by Stravinsky himself with the Columbia Chamber Ensemble.

Stravinsky aficionados might well remember that the composer had recorded the instrumental suite version of "The Soldier's Tale" with the Columbia Chamber Ensemble in 1961. "I was looking through some old folders," the album's executive producer Warren Wernick says, "and stumbled across some old job sheets from 1967 recording sessions. And we realized that these sessions were of 'The Soldier's Tale.'

Stravinsky had originally written the work for its premiere in French (in which it is known as "L'Histoire du Soldat"), and through the years various translations into English had been made. But Stravinsky had never been happy with those adaptations, and through the years had tried to talk writers, including Tennessee Williams, into a collaboration.

Meanwhile, in 1961, he went into the studio with some of the Columbia record label's in-house musicians, called for recording purposes the Columbia Chamber Ensemble (but





What's Going On

Black Music Month 2007:

Monitoring The Urban

Industry's Pulse



us or planted seeds on our behalf or encouraged us along the way. We all have somebody who's responsible for the great harvest that we might receive in life. For me, it's my mama, my grandparents and my dad."

They've prayed for

Her music and clothing are just a couple of the many irons Mullen has in the fire these days. She works with International Needs, a global relief organization, to help free the Trokosi slaves held captive in Ghana, West Africa. On the domestic front, she continues to run Baby Girls Club, a mentoring program for young girls she established 12 years ago. She's also working on a new book, and of course she has been busy on the road, performing her own concerts as well as making special appearances at the popular Women of Faith conferences.

Just how does she do it all? "With a lot of prayer and a little chocolate," she says with a laugh.

"There are all kinds of things I have my hands in. I think the heart of it all is still making sure that I am right where God wants me to be and making sure that I'm being effective when it comes to people," she says. "I want to be somebody who can be a cheerleader and encourage them toward their goals and to encourage them in the things that God has for them Without him there's no hope, but with him, all things are truly possible."

mostly were performers from **the Los Ange**les Philharmonic), and recorded the instrumental suite version of "The Soldier's Tale."

ULLEN

Stravinsky's long-pursued dream of a new English version was never realized. Nevertheless, he returned to the studio in 1967 to record the remainder of the complete score in anticipation of such a new adaptation, including the interludes and underscoring that hadn't been recorded in the 1961 version. These later sessions languished in a vault until Wernick's discovery.

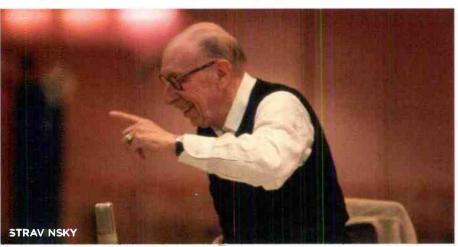
After the vault sessions were dusted off, British director/writer/translator **Jeremy Sams** was quickly enlisted to write a new English adaptation, and Irons was called upon to narrate the piece. "Sams' translation is much

COURTESY OF

GOMEZ: STRA

more provocative than the standard ones," Wernick says. And certainly, Irons delivers a deliciously rich and often sardonic narrative, full of zesty nuances that will delight fans of his film work.

Coincidentally enough, Irons had participated in a performance of this same piece in London about a year before making this recording—and that performance was a fund-raiser for yet another new adaptation, this time for an Iraqi-English collaborative version that premiered in 2006. Thus, this recording wasn't actually Irons' first encounter with "The Soldier's Tale" and its timeless reflections on war and strife—qualities this new recording illustrates for yet another generation.



So where are we headed from here?

Black Music Month 2007 rolls in against a shifting backdrop of change. The year blew in on winds that chilled hip-hop's hot sales streak—rap posted the biggest drop-off of any genre in first-quarter 2007. As of this writing, according to Nielsen SoundScan, rap stands at 16.4 million units as opposed to 24.5 million units during the same time period last year.

This drop-off has kept tongues wagging as hoped-for sales and staying power for anticipated projects haven't materialized. Lil' Flip is a case in point. With sales of

98,000, his "I Need Mine \$\$" peaked at No. 5 after nine weeks on the Top R&B/Hip-Hop Albums chart and has since free-falled to No. 72.

To be fair, record sales across the board are in major decline, skidding by more than 16% to date. But there is a bright spot. R&B is currently the lone genre enjoying a sales uptick: 5.1% with 21.5 million units sold compared with 20.5 million units this time a year ago. (For the story behind these numbers, see "Over the Counter," page 65.) Still, industry eyes are peeled on **50 Cent** as the multiplatinum rapper ramps up for the rescheduled release (now Sept. 4) of "Curtis." (See story, page 10.) Preceding his re-emergence are key new albums by **T.I.** and **Mike Jones**.

Amid the roiling sales picture, in clumped **Don Imus**. His racially insensitive comments reignited heated dialogue about hip-hop's lyrical content and the need to return to its socially conscious roots—a debate that many feel won't fade away. Add to that an ever-consolidating industry thanks to mergers (the recent approval of Universal's acquisition of BMG Publishing; another bid for EMI) and more staff downsizing (layoffs at Warner Music Group and Def Jam). These changes further reinforce an existing circumstance. Despite the money and influence generated by urban music, it's still primarily in the check-writing control of others and not African-Americans.

It's crucial now that the black music industry step back and look at the big picture. During a recent college-bound presentation targeting African-Americans and Latinos at my kids' middle school, one age-old—yet still bellringing—statement was made: Knowledge is power. That simple motto is something African-Americans working in the music industry need to fully embrace, or they'll risk being shut out. We've got the music-making part of the equation down pat. It's the business part where we're unfortunately lacking.

Take the digital revolution, for instance. A lot of R&B/hip-hop industry players pride themselves on possessing the latest state-ofthe-art electronic gadget (phone, BlackBerry, etc.). But how many of them truly understand how to tap into and take full advantage of the digital space, let alone the ramifications of ongoing digital royalty rate proceedings? How conversant are songwriters/producers and artists when it comes to understanding their due on the publishing side of the coin or the often tricky ins and outs

of securing a fair recording contract?

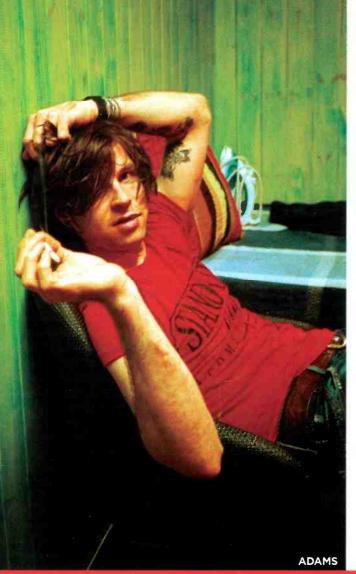
It's time to re-examine the legacy of pioneering—and business-minded—predecessors like **Sam Cooke**, **Ray Charles** and **Gamble & Huff**. It's time to re-energize, work together and take a more controlling stance in what the urban music community creates, and thereby fully capitalize on what Charles and others gave their lifeblood to.

There are some bright spots glowing on that front. Russell Simmons, Jay-Z, Sean **Combs** and other entrepreneurs have opened the door to the next generation. Singer/songwriter Ne-Yo recently christened his own studio complex in Atlanta: Carrington House, the stable for his Compound Entertainment artist roster. Grammy Award-winning songwriter/producer Bryan-Michael Cox is branching into film and TV through his company, World on Lock. Chris Hicks, recently promoted to senior VP of urban A&R at Atlantic Records Group and Warner/Chappell, is another up-and-comer who's partnered with Cox in the Beat Factory, home to LeToya and other artists. Ethiopia Habtemariam is becoming a strong force on the publishing front as VP at Universal Music Publishing. And Big Jon Platt is also making some savvy moves as executive VP at EMI Music Publishing.

Drawing on this brain trust as well as other smart people within the R&B/hip-hop arena (working/nonworking, old school/new school), there's no reason why another Motown, Stax or Philadelphia International uniquely remodeled for the digitized 21st century world—can't take hold. Or other thriving ventures beyond music's purview, for that matter.

Collectively the urban music community brings a lot to the table. But all its talented folks can't afford to just sit there—If they do, they'll end up with nothing on their plates.

MUSIC



BY KATIE HASTY

All The Adams You Can Eat

Fourth Album Since '05 May Be Followed By Boxed Set

ast year. Ryan Adams got bored on tour, recorded approximately 11 albums' worth of material on his laptop and then posted it on his Web site. He rapped, yodeled, rocked out and even mocked detractors.

"It was musical blogging, and I was just ripping on shit," Adams says. "It's not very good and wasn't meant to be anything more than just a laugh."

If the works of DJ Reggie, WereWolph, the Shit and his other monikers emerged because of a lack of anything better to do, then "Easy Tiger," due June 19 via Lost Highway, was born of chance.

Adams literally ran into producer Jamie Candiloro, who had helmed the decks on 2003's "Rock'N'Roll" on the sidewalk in New York last year. The two decided to reconvene for some sessions, even though Adams wasn't necessarily planning an official new release. With help from his backing band the Cardinals (guitarist Neal Casal, drummer Brad Pemberton, bassist Chris Feinstein and pedal steel player Jon Graboff) and Candiloro (who has since joined as touring keyboardist), Adams laid out tracks during four two-week recording sessions.

And although "Easy Tiger" is billed as a solo album, Adams says his "focus remains with the Cardinals."

"His friends rallied around him. It was a very quick process, and it was more about capturing a vibe than ironing out imperfections for a clean sound. With Ryan, it never feels belabored," Candiloro says of the recording process. "He's a prolific guy. It'd only be difficult if you have problems keeping up with him."

It's his prolificacy that earned Adams flack from critics, particularly after releasing three albums in less than a year from 2005 to 2006, bringing his tally up to eight full-length albums in six years. The first of the trio, "Cold Roses," has sold 159,000 copies in the United States, according to Nielsen SoundScan. "Jacksonville City Nights" has moved 100,000, and "29" has shifted 81.000.

Asked if he has ever countered such criticism with adjustments to his production schedule, Adams sniffs, "I don't physically respond... lignore the people that say I'm at fault for being a hard worker. It's completely unreasonable. If anything else, it's my reaction to how creatively lazy people can be. I can do whatever I want and put whatever I want out."

"In a lot of ways, he's right. He can do what he wants, which gets filtered through us and John Silva's management until we reach a point when we all agree what should get put out," says Andy Nelson, VP of marketing and artist development for Lost Highway. "He's an artist where people are constantly discovering or rediscovering him, so sales never come to a halt on any of the albums. People collect him."

Lost Highway's confidence in Adams' fan base will manifest itself in a planned fall boxed set, which may include live tracks. the fabled unreleased albums "48 Hours" and "The Suicide Handbook," the oft-bootlegged "Bedhead" series and leftover songs from the "Easy Tiger" sessions. In addition, a threesong DVD with live versions of "Easy Tiger" tracks and a colored vinyl pressing of the album will be made available at select retailers.

"Ryan has continued success in part because he has astounding vision and because he's polarizing," Nelson says. "Love him or hate him, people want to know what he'll do next."



'Clear'Vision

Australian Singer/Songwriter Missy Higgins Sets Plan For States

Singer/songwriter Missy Higgins is riding high on the Australian Recording Industry Assn. chart, where sophomore album "On a Clear Night" (Eleven the Music/EMI Music Australia) debuted at No. 1 a week after its April 30 release. The album is already doubleplatinum (140,000 units), says Sydney-based Eleven president John Watson, who also manages the Aussie artist.

However, Higgins' music remains little-known in North America, despite touring several times during the past three years, supporting fellow troubadours like Jason Mraz and Ray Montana. "There's high name recognition there," Watson says, "but not a high song recognition."

Watson puts that down to the failure of Higgins' late-2004 debut, "The Sound of White," to garner U.S. radio support when Reprise/Warner released

it in June 2005. Watson says U.S. sales stand at around 100,000 units. But the album found cross-format favor with radio Down Under, where sales soared to 650,000.

Now Watson is seeking U.S. film/TV placements for Higgins' songs ahead of Warner Reprise's January 2008 release of "On a Clear Night." The artist's self-named publishing company is administered through Chrysalis Music.

Higgins will be in the United States from July to mid-October, playing shows booked through Creative Artists Agency and exploring synch opportunities. Watson says marketing tie-ins with Starbucks and Borders Books & Music are also being investigated.

-Christie Eliezer

REBORN RAP: Universal Music is hoping the June 19 U.S. release of Spanish female rapper La Mala Rodríguez's third album, "Malamarismo," will establish her on the Latin rap scene.

The album is the first by a Spanish artist on Universal's urban imprint Machete. "This is her first album with the right sound and production to attack the [U.S.] market," Miami-based Universal Music Latin America/ Iberian Peninsula chairman Jesús López says.

The album will also be released in Mexico, Argentina, Chile and Colombia. It appeared April 30 in Spain, hitting No. 10 on Media Control's album chart. Universal says previous albums "Lujo Ibérico" (2000) and "Alevosia" (2003) respectively shipped 60,000 and 70.000 in Spain.

"Malamarismo," recorded in the United States and Spain, includes collaborations with Puerto Rican reggaetón artist Tego Calderón and rap duo Calle 13. Rodríguez is published by Ediciones Doctor Yo and managed/booked by Madridbased Martin Boragno.

The rapper's "bad girl" tag was backed up in her early career by lurid tales of drug use. However, those days are gone, she says, as she has become a wife and mother since her last album. "With that and the new record," she says, "I have been born again.'

—Howell Llewellyn

SURF'S UP: South African singer/songwriter Farryl Purkiss is a keen surfer, so it's little surprise his label chose Australia as a key stage for exposing him to international audiences-the country's leading holiday resort, after all, is called Surfer's Paradise.

Australia is a "good fit" for Purkiss, says Damon Forbes, managing director of Johannesburg-based independent label

HIGGINS group Sheer Music. "The Australian scene and lifestyle is very similar to ours," he says.

"Strategically, it's a great place to allow him time on the road. Farryl now has a lot of friends—and has done plenty of surfing-there." Durban-raised Purkiss, who

is regularly compared to Jack Johnson at home, drew enthusiastic reviews and a South African Music Award nomination for his self-financed/Sheer Music-released 2005 debut. "Chapter One."

He signed to Sheer's 2Feet Music imprint, which has an Australian office in Paddington,

New South Wales, for his selftitled sophomore set, released in February in South Africa and Australia. The past few months have seen Purkiss touring Australia with Canadian singer/ songwriter Hawksley Workman. then the Violent Femmes and plaving several major Australian festivals. He is on a 25-date tour Down Under through mid-June, supporting Australian singer/songwriter Bob Evans. Purkiss is booked through 2Feet Music/Sheer Sound.

Forbes says plans are already in place for U.S., European and Japanese releases "before the end of the year." — Diane Coetzer

THE BILLBOARD REVIEWS

ALBUNS

ality, his eternal irritation of

wholesome types everywhere

and simply the fact that he's

still determined and uncom-

promising more than a decade

into an uneven career, there is

something very likable about

Marilyn Manson. It's easy to

root for him, and he makes it

even easier on this cinematic

soundtrack for dark-alley

crimes, punching your boss in

the mouth or chain-gang

shifts in Hades. Lyrically, there

are a handful of lines for his le-

gions to latch on to, maybe

none better than "You and me

and the devil makes three."

Musically, the album is adven-

turous and rarely lazy-there

are vague traces of Metallica.

U2 and even reggae. But there

are only a couple of songs ("If

I Was Your Vampire," "The Red

Carpet Grave," "You and Me

and the Devil") with enough

impact to avoid boring peo-

ple who catch the band on

tour this summer.-WO

VARIOUS ARTISTS

Celebrating the First Lady

The epitome of vocal in-

terpretation was em-

bodied in Ella Fitzgerald.

Whether getting her jazz

Producer: Phil Ramone

Release Date: June 5

We All Love Ella:

POP

of Song

Verve

ROCK CHRIS CORNELL Carry On

Producer: Steve Lillywhite Suretone/Geffen

Release Date: June 5 The cover art on Cornell's second solo album suggests a folk record from the early '60s (and the title suggests a Kansas cover lurking about somewhere). But the music inside is strictly crunchy, dare-wesay-grungy rock straight out of the '90s Cornell helped shape with Soundgarden. "Ghosts" sports a nostalgically Seattle-ish minor-chord riff and appropriately soaring chorus; "No Such Thing" out-Velvet Revolvers Scott Weiland; and meatysounding ballads "Disappearing Act" and "Silence" end the record in unusually strong fashion, Elsewhere, the headlinegrabbing cover of "Billie Jean" is well-intentioned but still a little silly, although it boasts a crazy, Eddie Van Halen-sounding solo. The best thing here is "You Know My Name'' from last fall's "Casino Royale," but that makes sense: This is some of Cornell's most uncomplicated and accessible music to date.-JV

MARILYN MANSON Eat Me Drink Me

Producers: Marilyn Manson, Tim Skold

Nothing/Interscope Release Date: June 5 Between an unshakeable screw-you person-

> RIHANNA Good Girl Gone Bad Producers: various Def Jam

Der Jam Release Date: June 5 "Ring the Alarm," Beyoncé's dis-

gruntled-female anthem of 2006, was designed to take the normally tame vocalist out of her comfort zone and reveal her aggression. Rihanna's third album, "Good Girl Gone Bad," is like that times 10. The Barbados-bred singer eschews her signature Island-flavored joints, opting for poppy anthems and upbeat grooves. Playing the aggressor, she urges fellas to "Push Up on Me" and to "stand under my umbe-re-Ila" on the Jay-Z-featuring single. Focusing more on catchy hooks and Fergie-style chants than lyrics helps disguise her vocal limitations. In keeping with her mischievous theme, she launches into woman-scorned mode on cuts like the supercharged "Breakin' Dishes" and the haunting title track. While this newfound hostility is very much calculated. "Good Girl" is a solid pop/R&B effort that should raise Rihanna's standing.-CH

PAUL MCCARTNEY Memory Almost Full Producer: David Kahne

Hear Music/Starbucks Entertainment Release Date: June 5



Your memory would be almost full too if you'd lived a life like McCartney's, experiences from which form the foundation of this satisfying new album. The Beatle great plays most of the instruments here, conjuring the simple pleasures of albums like 1989's "Flowers in the Dirt" on the mandolin-flavored "Dance Tonight" and the bubbly pop/rock of "Ever Present Past." Multitracked, high-register vocal harmonies add a Wings-y touch to the melodically sublime "See Your Sunshine," while the orchestral intro to "Only Mama Knows" morphs into a fast, vaguely angry track with a narrator who seems to question why he was born in a "godforsaken town." The calculated nostalgia of the closing five-song medley is a bit much, but is redeemed by "House of Wax," a gloriously overblown slice of moody psychedelia with a gnarly guitar solo and righteous vocal flourishes. Rock on.-JC

reinterpreting pop standards, Fitzgerald, who died in 1996. could do it all. That versatility is at the heart of this album, one in a series of releases that are part of Verve's yearlong celebration of the singer's 90th birthday year. Gathered here are pop, jazz, blues and R&B vets and fresh faces singing various Fitzgerald classics: "A-Tisket, A-Tasket" (Natalie Cole), "The Lady Is a Tramp" (Queen Latifah), "Miss Otis Regrets" (Linda Ronstadt) and "Angel Eyes" (a quietly powerful k.d. lang). Even more mesmerizing are the turns by newcomers Lizz Wright, Ledisi and amazing teen singer Nikki Yanofsky. Still, there's no topping the lady herself. Her sumptuous duet with Stevie Wonder on "You Are the Sunshine of My Life," recorded live in 1977. rounds out this album of vocal treats.-GM

R&B T-PAIN

Epiphany Producers: various Konvict Music/Jive Release Date: June 5 T-Pain is a troublemaker who prides himself on pretty women, possessions, partying and sex. These frivolous musings take center stage on "Epiphany," which finds the Tallahassee, Fla.-bred vocalist on the hunt for more late-night trysts ("Back Seat Action," "69") and downright mischief. Similar to his omnipresent mentor Akon, T-Pain has effectively branded his Roger Troutman-esque vocal style into something instantly recognizable. But this studioprocessed sound becomes bothersome on tracks like the reggae mishap "Shottas." And as usual, his lyrics are far from profound-on "Show U How." he claims, "I can turn a he into a housewife any day." But while alcoholic excess bares itself repeatedly--"Bartender," "Tipsy" and the Yung Joc-featured hit "Buy U a Drank (Shawty Snappin')," attempts at conceptual depth (like "Suicide," a song about HIV) prove that T-Pain's time is better spent leant at the bar.-CH

CARL THOMAS So Much Better

Producers: various Bungalo Records Release Date: June 5 On this indie debut, ex-Bad Boy signee Carl Thomas confirms that majorlabel backing comes secondary to talent. The follow-up to 2004's "Let's Talk About It" offers the same sincerity and raw intensity that made us swoon in the first place. Lines like "Baby, I can't take the thought of losing you /'cause

I know that it would break my

heart in two" are pretty sappy,

but it's refreshing to hear tes-

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timonials like "I Just Want You to Know," which finds Thomas confessing his days aren't complete unless his lady assures him of their love. He splits the difference on "Oh No (You Can't Be Serious)," telling a soon-to-be ex-lover, "You left my heart in shambles," but not before cockily declaring she'd be crazy to give up on a love like theirs over whipping congas and electric guitars.—*MC*

COUNTRY

PORTER WAGONER Wagonmaster

Producer: *Marty Stuart Anti-*

Release Date: June 5

Marty Stuart plays Rick Rubin to Porter Wagoner's Johnny Cash on this 17track set, which brings the legend back to secular country for the first time in seven years, after a series of gospel releases, Like Rubin, Stuart is smart in not overproducing the disc, instead letting the 79-year-old Wagoner rule the proceedings with the stillexpressive strength of his voice and his gift for nuanced storytelling. The honky-tonk swing of "Be a Little Quieter" gives way to the weepy waltz of "Who Knows Right From Wrong." Wagoner sounds as potent on such upbeat fare as "Eleven Cent Cotton." "Hotwired" and a new rendition of "My Many Hurried Southern Trips" (the original a collaboration with protégé Dolly Parton) as he does on mournful

> BIG & RICH Between Raising Hell and Amazing Grace Producers: John Rich, Big Kenny Warner Bros

Release Date: June 5



paeans like "The Agony of

Waiting" and "Brother Harold

Dee." The Wagonmaster is

rolling here, and you're well-

advised to hitch a ride.-GG

COWBOY TROY

Black in the Saddle

Cowboy Troy

Producers: John Rich.

Warner Bros./Raybaw

Release Date: June 5

As Big & Rich's hick-hop side-

kick leaps toward rap-metal

on his second album, his

country influence shrinks

down to occasional fiddle fills

and square dance calls while

his charmingly clueless rhyme

flow triangulates through a

'90s top 40 universe bounded

by Coolio, Crazy Town and

Fun Lovin' Criminals, The

most energetic track, "Black-

neck Boogie," sounds even

more vintage-mid-'70s funk-

rock guitar licks and disco

strings under a DJ. Hollywood

rap style older than old

school. Tough-guy attempts

like "Lock Me Up" can get a

bit oafish, and some slower

tracks aim for seriousness,

too: "How Can You Hate Me?"

counters racist threats; "Para-

noid Like Me" is pop ominous-

ness with proggy Metallica

parts. But the Eurosynth

remix of "I Play Chicken With

the Train" is crazy like a frog,

and "Cruise Control" a

supremely effective summer

picnic basket blaster. Any re-

maining Uncle Kracker fans

continued on >>p64

will love it.-CE

Big & Rich's third album is an amazing collection of widely divergent songs. On one hand there is the bare-bones, Texas shuffle version of AC/DC's "You Shook Me All Night Long" and on the other, there is reggae/rap mixed with steel guitar on "Please Man," featuring Wyclef Jean. John Legend provides an a cappella intro on the uplifting "Eternity," while "Faster Than Angels Fly" is the tragic tale of star-crossed lovers. Rich takes the lead on first single "Lost in This Moment" and delivers the song with grit and substance. And with Big Kenny channeling a Southern fundamentalist preacher on the intro, "Radio" rocks in the tradition of "Save a Horse (Ride a Cowboy)."—KT



THE BILLBOARD REVIEWS

from >>p63

MICHAEL BRECKER Pilgrimage

Producers: various Heads Up Release Date: May 22

Tenor sax master Michael \mathbf{x} Brecker died in January, but before he hung it up, he recorded "Pilgrimage," one of the finest albums of his remarkable career. Joined by Jack De-Johnette, Brad Mehldau, Herbie Hancock, John Patitucci and Pat Metheny, Brecker laid down nine original jazz gems for the ages. A good entry point is "Tumbleweed." The ensemble performance is dizzying, DeJohnette and Patitucci deliver the propulsion, Brecker soars, and Mehldau is perfect The groove blazes with a final vamp that'll blow your hat in the creek. "When Can I Kiss You Again?" is a languid, pensive by tune highlighted wonderfully colored solos from Metheny, Hancock and Brecker, The closer and title track is the last tune Brecker ever recorded. His tone is beautiful and fluent, the vibe is by turns wistful and expansive, and, again, the ensemble effort is flawless.-PVV

LATIN

EL CHICHO FLIZAL DE De Un Elizalde Para Un Elizalde

Producer: Juan Francisco Elizalde Valencia Universal

Release Date: May 22

After independent releases in Mexico, the youngest brother of slain banda star Valentin Elizalde steps into the spotlight with his first album for Universal. It doesn't stray far from tribute, since it's mostly a mix of covers of his brother's work and standards his brother liked but

LEGEND & CREDITS

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

CONTRIBUTORS: Ayala Ben-Yehuda, Mariel Concepcion, Jonathan Cohen, Chuck Eddy, Hillary Crosley, Gary Graff, Clover Hope, Gail Mitchell, Wes Orshoski, Deborah Evans Price, Chuck Taylor, Christa L. Titus, Ken Tucker, Philip Van Vleck, Alex Vitoulis, Jeff Vrabel, Ray Waddell

PICK ▶: A new release predicted to

never recorded. But Francisco "El Chico" shines on his own as a producer and vocalist, lending his smoother chops to delightful tracks like "Los Pajaros" accompanied by his brother's Banda Guasaveña, Other tracks include the fine, melancholy single "La Celda de un Loco" and "Fijate." These are big shoes to fill given the current level of Valentin mania, but this homage shows a promis-

BRUCE SPRINGSTEEN WITH THE SESSIONS

BAND

ing talent.-ABY

Live in Dublin Producer: George Travis

Columbia Music Video Release Date: June 5

The Springsteen camp continues to mine gold from the artist's inspired 2006 "Seeger Sessions," this time with soul-stirring performances from Dublin. More Bourbon Street than E Street, the Boss and his ragtag 18-piece band have a ball ripping through all the album cuts plus a cadre of seasoned originals. Highlights include a smoldering "Eves on the Prize," a righteous "O Mary Don't You Weep," a Katrina-fied "How Can a Poor Man Stand Such Times and Live" and a showstopping "Jacob's Ladder" The politically charged Celtic ballad "Mrs. McGrath" is predictably well-received, as is a zydeco-inflected "Pay Me My Money Down." Musically sound takes on "Atlantic City" and "If I Should Fall Behind" suffer from awkward phrasing, but the dour "Highway Patrolman," a folkie "Growin' Up" and thrilling "Blinded by the Light" soar. This would have been cool 100 years ago and will be 100 years hence.-RW

hit the top half of the chart in the

CRITICS' CHOICE +: A new release

regardless of chart potential, highly

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.

recommended for musical merit

corresponding format

JORDIN SPARKS/ BLAKE LEWIS This Is My Now (3:50) Producer: not listed Writers: J. Peabody. S. Krippavne

Publisher: not listed 19 Management

The retail universe has dramatically changed from one year ago, where "American Idol" victory songs were carefully controlled by physical release—all but ensuring their debut at the top of The Billboard Hot 100. Because of hastily recorded studio versions of weekly performances this year, all tracks are available for download, including "This Is My Now," the chosen melodic champ for winner Jordin Sparks and runner-up Blake Lewis. which bows on the Hot 100 at Nos. 15 and 18, respectively. While mainstream press reviews for the melodramatic ballad have been unkind—and so far, airplay seems scant—Sparks spars like an eagle with a consummate performance, while Lewis flaps his wings hard with an admittedly misfit tune. Meanwhile, the intriguing historic query remains to be seen: Do radio and a weary audience care about propelling TV's No.1 reality pageant into another chart-topper?-CT

R&B LIL BOOSIE FEATURING FOXX & WEBBIE

Wipe Me Down (Remix) (4:34) Producer: Mouse

Writers: J. Reed, W. Gradney, T Hatch

Publisher: not listed Trill/Asylum

While Lil Boosie is lessknown to mainstream music fans for single "Zoom." he's king in local Baton Rouge, La. Now with catchy track "Wipe Me Down"-a descriptor for looking stylish—Boosie looks to flirt with the top of the rap chart and achieve mass appeal. Using a tick drum pattern, hip-hop's favorite buzz, along with three deep chords, producer Mouse shrewdly repeats the chorus throughout the track, making it ideal for a fuzzy club night singalong. With hook "shoulders, chest, pants, shoes" sung in the round with "Wipe Me Down." think "Carol of the Bells." An ideal summer track.-HC

COUNTRY HALFWAY TO HAZARD

Producers: Byron Gallimore, Tim McGraw Writers: D. Tolliver, A. Smith, C. Warrix Publisher: not listed Mercurv

New duo Halfway to Hazard features singer/songwriter David Tolliver and Chad Warrix, formerly of the band Sodium. Both hail from Eastern Kentucky near Hazard, and have known each other since grade school. Their major-label debut is a poignant story about young love and its potential tragic twists. The lead vocal lends a vibrant feel to production that makes for a fresh spin. Produced by Byron Gallimore and Tim Mc-Graw, this does just what a debut should-make you eager to hear more. Fans can check out H2H this summer as it hits the road with McGraw and Eaith Hill on their Soul2Soul tour.-DEP

ROCK

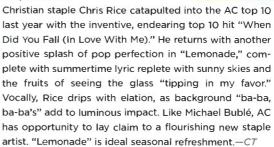
KORN Evolution (3:39)

Producer: Atticus Ross Writers: Korn, the Matrix Publishers: various Virain

Evolution indeed Laythis lead single from Korn's upcoming album next to any track on the band's groundbreaking debut, and you'll hear the many years stretch out between them. Aside from guitars at the song's bridge tuned like snoozing lawn mowers, casual listeners wouldn't suspect this is a group that turned depression into an emotional catalyst for dis-

CHRIS RICE

Lemonade (3:02) Producer: Chris Rice Writer: C. Rice Publisher: Clumsy Fly, ASCAP INO/Columbia



THE SMASHING PUMPKINS Tarantula (3:49) Producers: Billy Corgan, Jimmy Chamberlin Writer: W. Corgan

Publisher: Universal, BMI

Reprise

YARANY UJA

label deal and finally releases

its first single. Already em-

braced by MTV and satcasters.

it is now secular radio's time to

jump onboard. The goose-

bump inducing track talks of

the vulnerabilities of falling in

love: "I know you may be

scared and we're unprepared/

But I don't care." The emotional

intensity conveyed in lead John

Vesley's voice connects with

universality and conviction. Let

your guard down and fall in love

with the first of many aces on

stellar full-length "Awake."-AV

Producers: DJ Satomi, Luca

Publishers: Ipnotika/Warner

Anyone over age 5 is

bound to blush for find-

Ontino, Barbara Tanzini,

Virgin Records America

HOLLY DOLLY

Dolly Song (2:57)

Valentina Dante

Writers: various

Chappell Finland

 \mathbf{X}

Having disbanded for several years, the Smashing Pumpkins know their return single needs to make a grand entrance. The band's new incarnation comes out firing on "Tarantula," amping an overdubbed, jabbing guitar attack that's on a definite mission to rock. But for all the six-string squealing, this is a lightly produced affair. It's raw enough to feel like the Pumpkins are blasting at you from a tiny stage, threatening to smack the front line of the audience with their instruments because of cramped conditions. Billy Corgan's unique enunciations are subdued and the drums are an enthusiastic clamor. All add up to a positive indicator for the band's July 10 album, "Zeitgeist,"-CLT

affected vouth. Korn plugs deep into electronic experimentation to create warped keyboards and crisp percussion, pushing a sound closer to early-morning industrial raves than nighttime mosh pits. Drums wallop, synths slink, and Fieldy's bass fills in rhythmic blanks, Environmentally conscious lyrics give Earthminded goth kids a theme of their own. Expect "Evolution" to comfortably adapt to rock and dance formats -- CLT

NEW & NOTEWORTHY SECONDHAND SERENADE Vulnerable (3:22)

Producer: John Vesley Writer: J. Vesley Publisher: John Vesley/BMI Glassnote/East West Building strong buzz during the past year, this former top-rated unsigned My-Space phenom has secured a

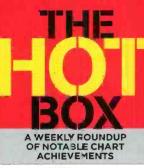




a trampoline. Lyrics are truly silly scrawl-not a "word" is in any identifiable language. Utterly ridiculous-albeit joyous, fun and insanely adhesive. A guilty pleasure of titanic proportion.-CT

Daisy (3:52)

SINGLES



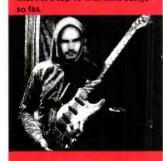


IDOL'EYES

American Ido " winner ordin Sparks and runner-up Blake ewis debut at Nos. 2 and 3 or Top Digital Albums, as their EPs ove 27,000 and 21,000 respectively. The two of them had a total of 19 songs available on the dig tal market, which comb ned for 282,000 track sales—an**c** five debuts on The Billboard Hot 100.

THREE'S COMPANY

Musig Souichild owns Nos. and 10 on Adult 2&B, making him the first act with three ultaneous spots on that chart s top 10 (see Between the Bullets, page 73'. He has reached that I st's top 10 with nine songs



JUST SMASHING

>>Billy Corgan (pictured) sees his Smashing Pumpkins make their first Modern Rock entry since 2009 and extend their record string of consecutive top 10s to 17, as "Tereptula" blasts 30-5. The song also returns the band to The oard Hot 100 for the first time e 1998, entering at No. S4



>>"Umbrella" reigns on The Billboard Hot 100, giving Rihanna two of the five biggest leaps to No. 1 in the chart's almost 49-year history. Full details appear in Chart Beat, along with the implications of first-time chart appearances by Jordin Sparks and Blake Lewis. The number of American Idols who have charted in Billboard rises to 30. thanks to not just these wo season six finalists, but Mandisa from season five.

>>Fred Brons on also explains how chart history is rewritten by the Beach Boys, Ozzy Osbourne, John Mayer and the Smashing Pumpkins.



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

R&BAlbumsStandOut;Maroon5'sCoronation

Thus far, 2007 has been a sweet spot for the genre that Arthur Conley's classic hit described as "sweet soul music." But like an astute tax accountant, you need a calculator and a sensible deduction to find that good news amid this year's dreary album numbers.

Remove rap albums from the year-todate performance of what Nielsen SoundScan lists as "R&B," and you'll find that the category is the only genre tracking ahead of last year's numbers.

Unburdened by hip-hop's 33% erosion, the R&B category would track 5.1% ahead of its sales from this point of 2006 with 21.5 million copies scanned since the start of January (see Rhythm & Blues, page 61). Call it a new application for the old phrase "addition by subtraction."

R&B's growth spurt looks all the more impressive in a year when overall album sales are down by 16.6%.

Like all genres, core R&B repertoire lagged 2006 numbers through the first three months of this year. But, in the frame that ended April 1, year-to-date R&B sales pulled ahead, ironic because urban music's best-selling artists that particular week were rappers Young Buck and Mims.

R&B's uptick comes despite a shortfall by the "Now That's What I Call

Music" series, which generally carries enough urban content to qualify for Top R&B/Hip-Hop Albums. To date, this vear's "Now 24" has scanned 803,000 copies, but by this same week of 2006, "Now 21" sold 1 1 million

Aside from the multigenre "Now" set, six of the 20 best-selling albums in 2007 are R&B titles. That class, and their 2007 totals: Akon (1.2 million), Justin Timberlake (895,000), Robin Thicke (878,000), Corinne Bailey Rae (751,000), Beyoncé (693,000) and the "Dreamgirls" soundtrack (623,000).

By contrast, the best seller by a rap artist stands no higher than No. 28, where Young Jeezy resides with 441,000 moved since the start of 2007.

Looking specifically at the 20 bestselling urban titles of 2007, only three are by rap acts, while at this point of 2006, half of the category's 20 top titles belonged to hip-hop artists.

This year's 20 best urban sellers include 2007 releases by R&B acts Pretty Ricky, Amy Winehouse, Ne-Yo, Lloyd, Musiq Soulchild, Gerald Levert and Joss Stone

In 2006, when SoundScan's R&B/hip-hop category showed an 18.4% decline from the prior year, rap albums posted a 20.1% slide (Billboard, Jan. 13). More telling is that rap albums outsold R&B albrims by almost a 10% margin in 2005 and by 3.6% in 2006, but this year R&B albums are outselling rap by a 31.5% margin. R&B owns 21.5 million of the 37.9 million urban albums sold in 2007, rap clocking the remaining 16.4 million.

With that shift, R&B accounts for 11.6% of the overall 185.4 million album copies tracked this year by SoundScan, compared with a 9.7% share of the 222.3 million albums sold to this point of 2006.

NEXT LEVEL: You can paint the town maroon, as Maroon 5's second studio album-its first for the Interscope familv-becomes the band's first No. 1 set with a career-best sales week.

"It Won't Be Soon Before Long" opens with 429,000 sold, the secondlargest sales frame of 2007, one exceeded by only the 622,000 that made Linkin Park last week's champ. This marks the first time in a year that The Billboard 200 has seen back-to-back weeks in excess of 400,000, last accomplished in May 2006 when a 564,000-unit opener for Tool's "10,000 Days" handed off to a start of 442,000 for Red Hot Chili Peppers' "Stadium Arcadium."

Maroon 5's prior best week was 138,000 for "Songs About Jane" during the Christmas bell of 2004, two-and-ahalf years after its release. That RCAdistributed title peaked at No. 6 on its way to four-times-platinum certification, while subsequent live albums rose to Nos. 42 and 61.

Billeoard



The band's first chart-topping set comes on the heels of its first No. 1 on The Billboard Hot 100, lead track "Makes Me Wonder." The song bullets at No. 21 on Hot 100 Airplay and has sold 872,000 downloads, good for four weeks atop Hot Digital Songs. Maroon 5 supported the album's release-week take with stops on "Saturday Night Live," "The Tonight Show With Jay Leno" and "The Ellen DeGeneres Show."

Market Watch A Weekly National Music Sales Report nielsen ding May 27, 2007. Figures are rounded. m a national sample of retail store and rack collected and Browided by Weekly Unit Sales SoundSca Year-To-Date DIGITAL DIGITAL ALBUMS 2006 2007 CHANGE 2006 2007 CHANGE OVERALL UNIT SALES YEAR-TO-DATE SALES BY ALBUM CATEGORY This Week 8.315.000 989.000 15.135.000 Last Week 8,594,000 947,000 15,019,000 Albums 222,385,000 185,462,000 -16.6% Current 136,773,000 110,778,000 -19.0% **Digital Tracks** 226,186,000 340,235,000 50.4% 74,684,000 -12.8% Catalog 85.612.000 Change -3.2% 4.4% 0.8% Store Singles 1.350.000 836.000 -38.1% 59.603.000 52.694.000 -11.6% This Week Last Year 9,981,000 585,000 10,645,000 Deep Catalog 526,533,000 Total 449,921,000 17.0% -16.7% 69.1% 42.2% Change 245,003,600 219,485,500 Albums w/TEA* -10.4% Digital album sales are also counted within album sales includes track equivalent album sales (TEA) with 10 track downloads equivale Weekly Album Sales (Million Units) CURRENT ALBUM SALES 35 '06 136.8 million DIGITAL TRACKS SALES 110.8 million '07 30 '06 226.2 million = 2007 25 340.2 million CATALOG ALBUM SALES 20 85.6 million '06 74.7 million '07 15 SALES BY ALBUM FORMAT 10 209,547,000 166,176,000 -20.7% (D 18,734,000 Digital 11872.000 57.8% 5 Cassette 583.000 154,000 -73.6% 0 5 383,000 398 000 3.9% Other F M A м J JA50ND 1

d Fred Bronson ery week at Iboard.com/fred.

THE Billooard 200 JUN 9 2007

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WEEK 2 WEEK	WEEK	ARTIST Tit	e	PEAK POSIT		WEEK	WEEK	AGO	S AL		Tit
T SHO EBUT	1	MAROON 5 It Won't Be Soon Before Los	g	1		51	35	20 4		RUSH Snakes & Arr	ro
-	2	LINKIN PARK MACHINE SHOP 44477.WARNER BROS. (18.96) ① Minutes To Midnig	nt	T		52	47 :	15 4		EIST HERRYTREE/POLYDOR 008819/INTERSCOPE (10.98) The Remin	ind
NEW	1	OZZY OSBOURNE EPIC 05334/SONY MUSIC (18 98) Black Ra	in			53	167 1	77 18	8	ACE DASHBOARD CONFESSIONAL Dusk And Sum	nn
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6	27	GREATEST DAUGHTRY Daught RA 68860/RMG (18 98) Daught	y I	2 1	ever. Limited- edition of title	56	53	7 37	J	OHN MAYER	านเ
1	4	MICHAEL BUBLE 143.REPRISt 100313/WANNER BROS. (18.98) Call Me Irresponsib	e		offered advanced	57	52	8 29	S		-
8	80	CARRIE UNDERWOOD	s	3	access to Ozzfest		46 3	-	В	SLAKE SHELTON	
5	6	AVRIL LAVIGNE The Dest Dest The	-			59	NEV			ARNER BROS. (NASHVILLE) 44488/WRN (18.98)	-
4	4	NE-YO	-			60	NEW			ELICAT 80491/EPITAPH (13.98 CD/DVD)	-
2 14	11	AMY WINEHOUSE			Proto Giment		56 4				
- 14		TANK						4 0	LY	RIC STREET 002930/HOLLYWOOD (18.98) BUCKY COVING	
		BLACKGROUND/UNIVERSAL MOTOWN 008982/UMRG (13.98) Sex Love & Pa					30	2	HE	EINZ 3 (18.98) Hey Euge	
-	ŕ	NONESUCH 131388 WARNER BROS. (18.98) SKY Blue SI	-		An Ont-way Hugh Deservings Protections	-	60 5		SV	VISHAROUSZASYLUM/ATLANTIC 101555/AG (18.98) Get Money Stay 1 VISHAROUSZASYLUM/ATLANTIC 101555/AG (18.98) Get Money Stay 1 VISHAROUSZASYLUM/ATLANTIC 101555/AG (18.98)	Tr
NEW	1	WALT DISNEY 000371 (18 98) Pirates Of The Caribbean: At world's Er	d	14	With 35,000, It 5	64	NEW	1	но	DPELESS 692 (13.98) 🕁	eri
2		BONE THUGS-N-HARMONY FULL SURFACE 008209*/INTERSCOPE (13.98) TANLOR SWIET TANLOR SWIET	У		a new chart and sales high for	65	66 6	9 17	CA	ILY ALLEN Alright, St	Still
3 15	31	TAYLOR SWIFT BIG MACHINE 120702 (18.98) Taylor Sw	ft (13	the "Pirates" soundtracks.	66	64 f	5 10	EP	IODEST MOUSE We Were Dead Before The Ship Even S NC 86139* SONY BMG (18:98) Vere Dead Before The Ship Even S	Sa
NEW	1	LIL BOOSIE, WEBBIE & FOXX TRILL 100454/ASYLUM (18.98) Survival Of The Fitte	st	17	The first two	67	34	7 3	B	ARBRA STREISAND Live In Concert 2	20
18	36	FERGIE The Dutches	s I			68	NEW	1		HE NATIONAL EGGARS BANQUET 252/BEGGARS GROUP (15.98) BC	Box
12	28	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98) Konvicte	d K	3	Nos. 75 and 22, respectively.	69	49 3	1 17		ORAH JONES .UE NOTE 74516/8LG (18.98) ⊕ Not Too L	La
10	9	VARIOUS ARTISTS EMI/SONY BMG/UNIVERSAL/ZOMBA 88505/CAPITOL (18 98) NOW 2	4			70	59 e	4 42	В	REAKING BENJAMIN Pho	ob
-	2	GRETCHEN WILSON COLUMBIA (NASHVILLE) 89201;SBN (18.98). One Of The Boy	s			71	57 5	2 0	Y	OUNG BUCK Buck The We Buck The We	Vo
17	85	NICKELBACK ROADRUNNER 18300 (18.98) All The Right Reason	s E	3	Though Rancid's	72	51 2	4 3	E	LLIOTT SMITH	/0
21	25	GWEN STEFANI The Sweet Erect	e		Tim Armstrong	73	72 7	2 45	Т	HE RED JUMPSUIT APPARATUS	-
IEW	1	THE BRAVERY The Support (2028) The Support of the S	n	24	distributed all	74	85 8		P	LAIN WHITE T'S	
11	Q	TIM MCGRAW			his solo debut	~	65 5		_	NE EDAY	
3	2	BOBBY VALENTINO			Wah it still		55 5			How To Save A OSH TURNER	
22	60	DTP/DEF JAM 007226*/IOJMG (13.98) Special Occasion			starts with	-			and the second second	A NASHVILLE 004744/UMGN (13.98) Your M 0 SECONDS TO MARS	-
					No. 59.		70 7		IM	MORTAL 90992/VIRGIN (12.98) A BEAUTION	
1 19) 67	-	ELLIOTT YAMIN	-				74 8		JIV	/E 83504/ZDMBA (18.98) One	
		HICKORY 90019 (18.98) EIIIOTT Yam				79	71 5		CA	NGELIQUE KIDJO	hin
16		STAR TRAK 006146* INTERSCOPE (9.98)	-2		al Martin		58 6	1.5	\$T.	ARBUCKS 82967/RAZOR & TIE (18.98)	_
45	16	FUELED BY RAMEN/ISLAND 008109/IDJMG (13.98)	-	- 9			23 -		GE	FFEN 008767 INTERSCOPE (13.98) Release The St	sta
-	2	ROADRUNNER 618029 (18.98) United Abomination	-			82	80 8	8 59	EL	UCKCHERRY EVEN set in 001/ATLANTIC (13.98)	1
36	69	SOUNDTRACK Clossgorumrg (9.98)	r E		Moving 167-53, Dashboard	83	76 7	7 24	¢D	OUNG JEEZY RPORATE THUGZ/DEF JAM 007227*/IDJMG (13.98) The Inspirat	atic
-	2	GEFFEN 008898/INTERSCOPE (13.98) Shrek The Thi	d 	34	comessional s	84	69 5	4 8	JA	ARRY THE CABLE GUY CK/WARNER BROS. (NASHVILLE) 73273/WRN (18.98) Morning Constitution	ior
23	ò	NINE INCH NAILS NOTHING 008764/INTERSCOPE (17.98) Year Zen	0		album was reis- sued with extra	85	91 9	3 24	J 7	ANTASIA Fanta	ias
29	49	NELLY FURTADO MOSLEY/GEFFEN 006300*/INTERSCOPE (13 98)	e		tracks, a ring- tone and cell	86	68 5	3 8		ILARY DUFF Dig:	gni
25	38	BEYONCE COLUMBIA 90920*/SONY MUSIC (18.98) B'Da	y E	3	phone wallpaper		84 5	5 9		LTON JOHN RONICLES/ROCKET/ISLAND/MERCURY 008661/UME (13.98) Rocket Man: Number Or	Dne
40	8	TIMBALAND MOSLEV/BLACKGROUND 008594*/INTERSCOPE (13.98) Timbaland Presents Shock Value	e		(up 163%).	88	73 7	19		IIMS PITOL 84824* (12.98) Music Is My Sav	avi
41	31	SOUNDTRACK WALT DISNEY 861698 (18.98)	a	3		89	82 9	9 45		ODNEY ATKINS IR8 78945 (18.98) If You're Going Through H	Н
EW	1	THE BEACH BOYS CAPITOL 44964 (18.98) The Warmth Of The Su	n	40	+1+	90	67 10	6 34		EORGE STRAIT It Just Comes Nature Anashville 006023/UMGN (13.98)	tur
33	4	MIRANDA LAMBERT COLUMBIA (NASHVILLE) 78932/SBN (18.90) Crazy Ex-Girlfrien	Н		Beach Boys	91	62 4	9 4	V	ARIOUS ARTISTS LIT DISKEY 000370 (18.98 CD/0VD) ⊕ High School Musical: The Cond	nCe
28	1	ALISON KRAUSS ROUNDER 610555 (17.98) A Hundred Miles Or More: A Collectio	n	10	and the second sec	92	75 7	3 93	B	RAD PAISLEY Time Well Was	ste
13	8	MARTINA MCBRIDE RCA NASHVILLE 03674/S8N (18.98) Waking Up Laughin	3		Legendary	9=	88 8	2 58	B	ILLY CURRINGTON Doin' Somethin' Ri RCURY 003712/UMGN (13.98)	lia
38	45	PINK I'm Not Dog	-		group snags its		86 6		G	ARY ALLAN Gratat	_
27	10	JOSS STONE			48th chart entry	_	79 6		A	RCTIC MONKEYS	-
30	11	MUSIQ SOULCHILD			pilation. The		50 4		J	OSH GROBAN	-
EW		ALACRANES MUSICAL	<u> </u>	47	act's Billboard	_			143	3/REPRISE 44435/WARNER BROS. (18.98) ⊕ AW3	-
		UNIVISION 311054/UG (12.98) Anora Y Stempr		47.	dates back to its		63 4		EPI	IC 86140*/SONY MUSIC (18.98) American Doil Po:	-
86	24	DECAYDANCE 086/FUELED BY RAMEN (13.98) AS CITUEI AS SCHOOL CHINGLE		35.	NUV. 24, 1902,		78 7		ISL	AND 007026*/JDJMG (13.98) Sam's IO	-
37	49	CAPITOL 66361 (12.98)				99	95 12	0	CO	LI MBIA 00802/SONY MUSIC (11.98)	tor
46	11	THE INC./UNIVERSAL MDTOWN 008554/UMRG (13.98) Street Lov	e 🤇	2		00	102 10	3 17		RACY LAWRENCE For The Lo	LOV

66 | Go to www.billboard.biz for complete chart data

MIRANDA LAMBE AMEL LARRIEUX

KIDZ BDP KIDS THE KILLERS ... KINGS OF LEDN ALISON KRAUSS

.184 .98 .147 .42

.140

JOHN LEGE GERALD LE LIL BOOSIE

FOXX

LLOYD 1...41 JENNIFER LOPEZ 1.195 LUNY TUNES & TAINY

LINKIN PAHA

.110

.54

.1**93** ...69

MACY GRAY 187 JOSH GROBAN 96 GYM CLASS HEROES .48 HELLYEAH 16 HINDER 30 MARQUES HOUSTON .161

.117 .144 .120 .164 .101 .198 .61 ..93

DASHBOARD CONFESSION DAUGHTRY OIDDY DIPSET DIXIE CHICKS HILARY DUFF

EMERSON DRIVI ERASURE

.151

FALL OUT BOY FANTASIA FEIST FERGIE VICENTE FERNANDEZ FINGER ELEVEN FLYLEAF THE FRATELLIS THE FRAY

.108 .148 .170 .172 .75

N. .70 CARROLL 105 CELTC WOMAN. 139 KENNY CHESNEY. 7 CHEVELLE 82 ERIC CHURCH CIARA 196 COLD WAR KIDS BUCKY COVINGTON BILLY CURRINGTON.

.105 .139 ...7 ...82

.199 .176 .142 .159

BRIGHT EYES BRDOKS & DUNN MICHAEL BUBLE BUCKCHERRY BULLET FOR MY VALENTINE

SALES DATA COMPILED BY nielsen SoundScar

4 hours a da Billboard, HOT 1 JUN 9 2007 ADULT TOP 40.

CERT.

HOT 100 AIRPLAY

THIS	LAST WEEK	WEEKS	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	THIS	L AST WEEK
1	1	12	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOV/JIVE/ZOMBA)	26	27
0	3	8	UMBRELLA RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	27	25
Э	2	17	GIVE IT TO ME TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	28	33
4	6	10	GET IT SHAWTY LLOYD (THE INC./UNIVERSAL MOTOWN)	29	58
6	12	9	PARTY LIKE A ROCKSTAR SHOP BOYZ (ONOECK/UNIVERSAL REPUBLIC)	30	29
6	5	12	U + UR HAND PINK (LAFACE/ZOMBA)	31	37
0	16	7	SUMMER LOVE	32	36
0	11	38	JUSTIN TIMBERLAKE (JIVE/ZOMBA) BEFORE HE CHEATS	33	43
0	15	11	CARRIE UNDERWOOD (ARISTA ARISTA NASHVILLE) POP, LOCK & DROP IT	34	34
10	21	7	HUEY (HIT2 COMMITTEE, JIVE, ZOMBA)	35	40
11	7	13	DAUGHTRY (RCA/RMG) OUTTA MY SYSTEM	36	32
12	4	16	BOW WOW (COLUMBIA)	37	38
0			R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)		
13	9	19	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	38	42
1	19	ĉ	GIRLFRIEND AVRIL LAVIGNE (RCA/BMG)	39	48
15	10	15	BECAUSE OF YOU NE-YO [DEF JAM/IDJMG]	40	45
16	13	10	I TRIED BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)	41	44
17	8	18	DON'T MATTER AKON (KONVICT UPFRONT/SRC/UNIVERSAL MOTOWN)	42	66
18	14	13	LIKE A BOY CIARA (LALACE ZOMBA)	43	49
19	17	19	GLAMOROUS FERGIE (WILL 1 AM/A&M/INTERSCOPE)	44	35
20	18	23	THE SWEET ESCAPE GWEN STEFANI FEAT. AKDN (INTERSCOPE)	45	51
21	22	9	MAKES ME WONDER MAROON 5 (A&M OCTONE INTERSCOPE)	46	56
22	20	15	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA GYM CLASS HERDES (DECAYDANCE FUELED BY RAMENATLANTIC/LAVA)	47	41
23	24	14	PLEASE DON'T GO TANK (GOOD GAME BLACKGROUND/UNIVERSAL MOTOWN)	48	50
24	26	14	ROCK YO HIPS	49	52
25	28	4	CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE)	50	47
1,074 5	tation	s, con	R. KELLY DUET WITH USHER (JIVE/ZOMBA) norised of top 40, adult contemporary, R&B/hip-hop, countr	y, rock, jo	ospel,

HOT DIGITAL SONGS

TITLE ARTIST (IMPRINT / PROMOTION LABEL) - 1 UMBRELLA - 1 PARTY LIKE A ROCKSTAR SHOP BOYZ (ONDECK UNIVERSAL REPUBLIC)

19 18 THE WAY I LIVE

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HOME 3

	0.50			NELLI FURINUU (NIUSLET/GEFFEN)				
	28	33	10	MOMENTS EMERSON DRIVE (MIDAS/NEW REVOLUTION)	3	4	8	
	29	58	2	BEAUTIFUL GIRLS SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	4	3	9	1
	30	29	12	GOOD DIRECTIONS	5	6	17	Ĩ
	50	-3	12	BILLY CURRINGTON (MERCURY)		Ů		F
	31	37	10	TICKS BRAD PAISLEY (ARISTA NASHVILLE)	6	7	24	(
	32	36	9	WHEN I SEE U FANTASIA (J RMG)	7	5	26	
	33	43	7	WIPE ME DOWN LIC BODSIE FEAT. FOXX & WEBBIE (TRILL/ASYLUM/ATLANTIC)	0	9	<u>28</u>	1
	34	34	15	2 STEP UNK (BIG OOMP/KOCH)	9	8	24	-
	35	40	9	FIND OUT WHO YOUR FRIENDS ARE TRACY LAWRENCE (ROCKY COMFUELT COS)	10	11	14	
	36	32	18	IF EVERYONE CARED NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	11	10	50	
	37	38	14	HIGH MAINTENANCE WOMAN TOBY KEITH (SHOW DOG NASHVILLE)	12	13	6	Ì
	38	42	12	A WOMAN'S LOVE	13	16	4	Ī
	39	48	3	ALAN JACKSON (ARISTA NASHVILLE)	14	12	51	-
	40	45	6	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/10JMG)	15	14	18	-
	41	44	8	VUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)	10	17	20	-
	-	44	0	LINKIN PARK (MACHINE SHOP/WARNER BROS)	•		20	4
	42	66	2	BIG GIRLS DON'T CRY FERGIE WILL I AM A&M/INTERSCOPE)	17	15	19	ļ
	43	49	7	LUCKY MAN MONTGOMERY GENTRY (COLUMBIA (NASHVILLE))	18	19	7	1
	44	35	7	LIKE THIS KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)	19	18	13	
	45	51	4	TEACHME MUSIO SOULCHILD (ATLANTIC)	20	20	9	
	46	56	5	BIG THINGS POPPIN' (DO IT) T.I. (GRAND HUSTLE/ATLANTIC)	21	21	9	ſ
	47	41	25	WHAT GOES AROUNDCOMES AROUND JUSTIN TIMBERLAKE (JIVE ZOMBA)	22	23	12	
	48	50	8	WRAPPED GEORGE STRAIT (MCA NASHVILLE)	23	22	18	
	49	52	3	WALL TO WALL CHRIS BRDWN (JIVE/ZOMBA)	24	28	4	1
	50	47	20	THIS IS WHY I'M HOT MIMS (CAPITOL)	25	25	7	-
ntr	y, rock, go	spel,	smoo	th Juzz, Latin, and Christian formats, ard Hot 100.				
5 (o-complie	ne i	Sanooa					

LEGEND FOR HOT 100 AIRPLAY LOCATED BELOW CHART. HOT DIGITAL SONGS: Top selling paid down The Billboard Hot 100 and Pop 100, ADULT TOP 40/ADULT CONTEMPORARY/MODERN ROCK:

ARTIST (IMPRINT / PROMOTION LABEL)

27 SAY IT RIGHT

23 IT'S NOT OVER DAUGHTRY (RCA/RMG)

WEEK	LAST	WEEK:	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	PREDI
1	1	23	IF EVERYONE CARED	位
2	2	20	THE SWEET ESCAPE GWEN STEFANI FEAT. AKON (INTERSCOPE)	
3	4	8	HOME DAUGHTRY (RCA/RMG)	1
Õ	3	9	MAKES ME WONDER MAROON 5 (A&M OCTONE INTERSCOPE)	
5	6	17	LITTLE WONDERS ROB THOMAS (WALT DISNEY MELISMA/ATLANTIC)	1
6	7	24	BEFORE HE CHEATS CARRIE UNDERWOOD (ARISTA ARISTA NASHVILLE/RMG)	Û
7	5	26	IT'S NOT OVER DAUGHTRY (RCA/RMG)	ů
0	9	<u>28</u>	U + UR HAND PINK (LAFACEIZOMBA)	1
9	8	24	SAY IT RIGHT NELLY FURTADO (MOSLEY/GEFFEN)	4
10	11	14	BETTER THAN ME HINDER (UNIVERSAL REPUBLIC)	
11	10	50	HOW TO SAVE A LIFE THE FRAY (EPIC)	白
12	13	6	NEVER AGAIN KELLY CLARKSON (RCA/RMG)	
13	16	4	FIRST TIME LIFEHOUSE (GEFFEN)	-
14	12	51	CHASING CARS SNOW PATROL (POLYDOR A&M/INTERSCOPE)	
15	14	18	GRAVITY JDHN MAYER (AWARE/COLUMBIA)	
16	17	20	COLORFUL ROCCO DELUCA & THE BURDEN (IRONWORKS)	
17	15	19	WHAT GOES AROUNDCOMES AROUND JUSTIN TIMBERLAKE (JIVE/ZDMBA)	山
18	19	7	GIRLFRIEND AVRIL LAVIGNE (RCA/RMG)	
19	18	13	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA GYM CLASS HERDES (DECAYDANCE/FUELED BY RAMEN/ATLANTIC/LAVA)	
20	20	9	OTHER SIDE OF THE WORLD KT TUNSTALL (RELENTLESS/VIRGIN)	
21	21	9	(YOU WANT TO) MAKE A MEMORY BON JOVI (MERCURY/ISLAND/IDJMG)	1
22	23	12		
23	22	18	LOOK AFTER YOU THE FRAY (EPIC)	1
24	28	4	HEY THERE DELILAH PLAIN WHITE T'S (HOLLYWOOD)	
25	25	7	GLAMOROUS FERGIE FEAT. LUDACRIS (WILL.LAM/A&M/INTERSCOPE)	

0			DULT	
Å			ONTEMPORARY	TM
WFEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	PREDICT
4	3	39	#1 WAITING ON THE WORLD TO CHANGE	
2	2	32	HOW TO SAVE A LIFE THE FRAY (EPIC)	
3	1	33	CHASING CARS SNOW PATROL (POLYDOR A&M.INTERSCOPE)	
0	4	9	EVERYTHING MICHAEL BUBLE (143/REPRISE)	낪
5	5	39	FAR AWAY NICKELBACK (ROAORUNNER/ATLANTIC/LAVA)	t
8	7	34	STREETCORNER SYMPHONY ROB THOMAS (MELISMA/ATLANTIC)	1
7	6	33	HURT CHRISTINA AGUILERA (RCA/RMG)	Constant.
0	9	19	CHANGE KIMBERLEY LOCKE (CURB. REPRISE)	
9	8	49	PUT YOUR RECORDS ON CORINNE BAILEY RAE (CAPITOL)	歃
0	11	21	SUDDENLY I SEE KT TUNSTALL (RELENTLESS. VIRGIN)	\$
11	12	18	RAINCOAT Kelly Sweet (Razor & TIE)	
12	10	20	IRREPLACEABLE BEYONCE (COLUMBIA)	1
1	14	6	THE SWEET ESCAPE GWEN STEFANI FEAT. AKON (INTERSCOPE)	
14	13	14	FOOLED AROUND AND FELL IN LOVE ROD STEWART (J RMG)	
15	15	6	BEFORE HE CHEATS CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	
10	16	13	NEVER ALONE JIM BRICKMAN FEAT LADY ANTEBELLUM (SLG)	
17	17	17	MY LITTLE GIRL TIM MCGRAW (CURE AL PRISE)	ф
18	18	11	FEBRUARY SONG JOSH GROBAN 1143 REPRISE)	曲
19	19	14	IT'S NOT OVER DAUGHTRY (RCA/RMG)	
20	22	3	HOME DAUGHTRY (RCA/RMG)	
2	20	10	ANYWAY MARTINA MCBRIDE (RCA NASHVILLE)	
0	23	7	LITTLE WONDERS ROB THOMAS (WALT DISNEY MELISMA/ATLANTIC)	t
23	21	16	JUST TO FEEL THAT WAY TAYLOR HICKS (ARISTA/RMG)	t
24	27	2	MY WISH RASCAL FLATTS (LYRIC STREET/HDLLYWOOD)	
25	24	10	SAY IT RIGHT NELLY FURTADO (MOSLEY/GEFFEN)	

	JI DIGHAL SU										
ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CERT.	LAST	WEEKS	TITLE ANTIST (IMPRINT / PROMOTION LABEL)	CERL	WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	
	#1 UMBRELLA TWK RIHANNA FEAT. JAY-Z (SRP DEF JAM/IDJMG)	26	21	12	I'M A FLIRT R KELLY OH BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JAVE/ZOMBA)		0	-	1	THE GREAT ESCAPE BOYS LIKE GIRLS (COLUMBIA)	
i	PARTY LIKE A ROCKSTAR SHOP BOYZ (ONDECK UNIVERSAL REPUBLIC)	27	29	2	DO YOU KNOW? (THE PING PONG SONG) ENRIQUE IGLESIAS (UNIVERSAL LATINO/INTERSCOPE)		52	-	1	I DON'T WANNA STOP DZZY DSBOURNE (EPIC)	
5	MAKES ME WONDER MAROON 5 (A&M/OCTONE/INTERSCOPE)	28	25	8	WE TAKIN' OVER DJ KHALED & BABY (TERROR SQUAD/KOCH)	arti	53	45	10	ROCK YO HIPS CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE)	
3	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY: JIVE/ZOMBA)	25	26	3	WAIT FOR YOU ELLIOTT YAMIN (HICKORY)		54	42	5	LOST IN THIS MOMENT BIG & RICH (WARNER BROS (NASHVILLE)/WRM)	
	HOME DAUGHTRY (RCA/RMG)	30	23	18	DON'T MATTER AKON (KONVICT UPFRON I/SRC/UNIVERSAL MOTOWN)		55	53	3	REHAB AMY WINEHDUSE (UNIVERSAL REPUBLIC)	
5	BIG GIRLS DON'T CRY FERGIE (WILL AM A&M/INTERSCOPE)	3-	24	14	LAST NIGHT DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)		56	-	1	WIPE ME DOWN LIL BOOSIE FEAT. FOXX & WEBBIE (TRILL/ASYLUM/ATLANTIC)	
5	NEVER AGAIN KELLY CLARKSON (RCA/RMG)	32	31	8	GET IT SHAWTY LLOYD (THE INC UNIVERSAL MOTOWN)		57	47	9	TICKS BRAD PAISLEY (ARISTA NASHVILLE)	
3	GIRLFRIEND AVRIL LAVIGNE (RCA/RMG)	33	28	19	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA GYM CLASS HEROES (DE AY BELLE BY RAMEN/ATLANTI AVA)		68	-	1	I WHO HAVE NOTHING JORDIN SPARKS (19)	
	THIS IS MY NOW JORDIN SPARKS (19)	34	32	11	LIKE A BOY CIARA (LAFACE ZOMBA)		59	49	3	ANONYMOUS BOBBY VALENTING FEAT. TIMBALAND (DTP/DEF JAM/DJ/MG)	
5	SUMMER LOVE JUSTIN TIMBERLAKE (JIVE/ZOMBA)	3	39	27	IT'S NOT OVER DAUGHTRY (RCA/RMG)		60	46	3	STRAIGHT TO THE BANK 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
F	YOU GIVE LOVE A BAD NAME BLAKE LEWIS (19)	36	34	36	FACE DOWN THE RED JUMPSUIT APPARATUS (VIRGIN)		61	50	24	WHAT GOES AROUNDCOMES AROUND JUSTIN TIMBERLAKE (JIVE ZOMBA)	
7	THNKS FR TH MMRS FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG	37	33	10	BETTER THAN ME HINDER (UNIVERSAL REPUBLIC)		62	48	28	SAY IT RIGHT NELLY FURTADO (MOSLEY/GEFFEN)	
2	POP, LOCK & DROP IT HUEY (HITZ COMMITTEE JIVE/ZOMBA)	38	38	12	2 STEP UNK (BIG DOMP KOCH)		63	69	5	ICKY THUMP THE WHITE STRIPES (THIRD MAN/WARNER BROS.)	
7	BEFORE HE CHEATS CARRIE UNDERWOOD (ARISTA ARISTA NASHVILLE)) -	2	WORKING CLASS HERO GREEN DAY (HEPRISE)		64	44	15	GO GETTA YOUNG JEEZY FEAT R KELLY (CORPORATE THUGZ/DEF JAM/IDJMG)	
7	I TRIED BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)	43	35	19	IF EVERYONE CARED NICKELBACK ROADBUNNER ATLANTIC/LAVA)		65	-	1	4 IN THE MORNING GWEN STEFANI (INTERSCOPE)	
3	WHAT I'VE DONE LINKIN PARK (MACHINE SHOP/WARNER BROS.)	48	36	11	TEARDROPS ON MY GUITAR TAYLOR SWIFT (BIG MACHINE)		66	52	12	WASTED CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	
7	GLAMOROUS FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)	42	30	10	BEAUTIFUL LIAR BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)		67	55	6	FOREVER PAPA ROACH (EL TONAL/GEFFEN)	
3	GIVE IT TO ME TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	43	37	8	STOLEN DASHBOARD CONFESSIONAL (VAGRANT/INTERSCOPE)		68	64	3	GOOD DIRECTIONS BILLY CURRINGTON (MERCURY)	
B	HEY THERE DELILAH PLAIN WHITE T'S (HOLLYWOOD)	4) -	1	TARANTULA THE SMASHING PUMPKINS (REPRISE)		69	54	14	CANDYMAN CHRISTINA AGUILEBA (RCA/RMG)	
4	THIS IS WHY I'M HOT MIMS (CAPITOL)	4) -	41	SHE WILL BE LOVED MAROON 5 (OCTONE/J/RMG)	•	70	-	1	TIME OF THE SEASON BLAKE LEWIS (19)	
1	THE SWEET ESCAPE GWEN STEFANI FEAT. AKON (INTERSCOPE)	6) -	1	A BROKEN WING JORDIN SPARKS (19)		71	62	36	FERGALICIOUS FERGIE (WILL I AM/A&M/INTERSCOPE)	
4	U + UR HAND PINK (LAFACUZOMBA)	•	51	3	LEAN LIKE A CHOLO DOWN A.K.A. KILO (SILENT GIANT/MACHETE)		72	58	22	MY WISH RASCAL FLATTS (LYRIC STREET)	
8	THE WAY I LIVE BABY BOY DA PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUELIC)	48	4	3 33	WALK IT OUT UNK (BIG DOMP KOCH)		73	57	4	(YOU WANT TO) MAKE A MEMORY BON JOVI (ISLAND MERCIJRY ID MG)	
1	BIG THINGS POPPIN' (DO IT) T.I. (GRAND HUITLE TLANTIC)	48	4	22	THIS LOVE MAROON 5 (OCTIONE/J/RMG)	•	74	56	19	THIS AIN'T A SCENE, IT'S AN ARMS RACE FALL OUT BOY (FUELED BY RAMEN/ISLANO/IDJMG)	
5	BECAUSE OF YOU NE-YO (DEF JAM IDJMG)	[#] 50	4(12	OUTTA MY SYSTEM BOW WOW FEAT. T-PAIN & JOHNTA AUSTIN (COLUMBIA)	. B.	75	-	5	ROCKSTAR NICKELBACK (ROADRUNNER)	

		M	ODERN ROCK.	м
WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT
1	1	8	#1 WHAT I'VE DONE SWKS LINKIN PARK (MACHINE SHOP/WAENER BROS.)	1Å
2	2	19	FOREVER PAPA ROACH (EL TONAL GEFFEN)	
3	3	13	HEY THERE DELILAH PLAIN WHITE T'S (HOLLYWOOD)	-
4	4	5	ICKY THUMP THE WHITE STRIPES (THIRD MAN/WARNER BROS.)	Û
9	30	2	TARANTULA THE SMASHING PUMPKINS (REPRISE)	Ø
6	5	20	LAZY EYE Silversun Pickups (Dangerbird)	
7	6	20	BREATH BREAKING BENJAMIN (HOLLYWOOD)	
8	8	15	PARALYZER FINGER ELEVEN (WIND-UP)	Û
9	9	5	CAPITAL G NINE INCH NAILS (NOTHING/INTERSCOPE)	
10	7	20	DIG INCUBUS (IMMORTAL ÉPIC)	Û
0	13	4	WORKING CLASS HERO	छे
12	11	10	THE BIRD AND THE WORM THE USED (REPRISE)	t
13	10	8	HUMP DE BUMP RED HOT CHILI PEPPERS (WARNER BROS.)	t
14	12	11	TIME WON'T LET ME GO THE BRAVERY (ISLAND ID IMG)	
15	16	12	SAY THIS SOONER (NO ONE WILL SEE THINGS THE WAY I DO). The Almost. (Todth & Nail Virgin)	
16	18	15	ALL THE SAME SICK PUPPIES (RMR/VIRGIN)	
17	15	45	FACE DOWN THE RED JUMPSUIT APPARATUS (VIRGIN)	-
18	17	32	FROM YESTERDAY 30 SECONOS TO MARS (IMMORTAL VIRGIN)	
19	14	17	WELL ENOUGH ALONE CHEVELLE (EPIC)	
20	21	9	THNKS FR TH MMRS	-+

20 THE HEINRICH MANEUVER INTERPOL (CAPITOL) 21 24 3 2 1 VELVET YOUNG FOLKS 23 25 7 PETER BJO SICK SICK SICK QUEENS OF THE STONE AGE (RE 24 28 3 25 23 9 JAMBI -DISSECTIONAL/VOLCANO

Data for week of JUNE 9, 2007 | For chart reprints call 646.654.4633

PREDICT

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TITLE

BECAUSE OF YOU

BEAUTIFUL GIRLS

THE WAY I LIVE BABY BOY DA PRINCE (UNI

WHAT I'VE DONE

BEAUTIFUL LIAR

GET IT SHAWTY

LLOYE

33 32 BREAK IT OFF

36 13 STOLEN

SEAN KINGSTON (BELUGA HEIGHTS/EPIC) WHINE UP KAT DELUNA FEAT. ELEPHANT MAN (EPIC)

DO YOU KNOW? (THE PING PONG SONG)

PARTY LIKE A ROCKSTAR SHOP BOYZ (ONOECK/UNIVERSAL REPUBL

RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG I'M A FLIRT R. KELLY OR BOW WOW (COLUMBIA/JIVE/ZOMBA)

ARD CONFESSIONAL (VAGRANT/INTERSCOPE

1/TVT

HEY THERE DELILAH PLAIN WHITE T'S (HOLLYWOOD)

SHE'S LIKE THE WIND

I WANNA LOVE YOU

NIVERSAL REPUBLIC)

WORLD/COLUMBIA)

28 1C OUTTA MY SYSTEM BOW WOW (COLUMBIA)

NEVER AGAIN KELLY CLARKSON (RCA/

20 12

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JUN 9 2007 POP Billboard

POP 100

- Transier	E.			-	T.
THIS	AST	WEEKS ON CHT	TITLE ARTIST (MPRINT / PROMOTION LABEL)	NEEK	ACT
1	31	8	#1 UMBRELLA	61	Ì
2	1	9	ANKE SME WONDER	52	
3			MAROON 5 (A&M/OCTONE/UNIVERSAL)	53	
ă	4	14	SHOP BOYZ (ONOECK/UNIVERSAL REPUBLIC) BUY U A DRANK (SHAWTY SNAPPIN')	54	
-			T-PAIN FEAT. YUNG JDC (KDNVICT/NAPPY BOY/JIVE/ZOMBA) SUMMER LOVE		÷
0	6	8	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	55	-
6	2	13	AVRIL LAVIGNE (RCA/RMG)	56	10.00
0	7	13		87	-
	3	17	GIVE IT TO ME TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	58	Ę
9	TE	6	BIG GIRLS DON'T CRY FERGIE (WILL.I.AM/A&M/INTERSCOPE)	59	5
	5	27	U + UR HAND PINK (LAFACE/ZOMBA)	60	-
11	15	00	NEVER AGAIN Kelly Clarkson (RCA/RMG)	-	1
12	9	38	BEFORE HE CHEATS CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	62	4
13	8	20	GLAMOROUS	63	Ę
14	12	8	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)	64	7
15	11	8	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	65	0
	-		BONE THUGS-N-HARMONY (FULL SURFACE/INTERSCOPE)	-	
(16)			JORDIN SPARKS (19)	66	e
2	10	17	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	67	5
10	15	25	GWEN STEFANI FEAT. AKON (INTERSCOPE)	68	5
19	14	26	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA GYM CLASS HERGES (DECAYDANCE/FIJELED BY RAMEWATLANTIC/LAVA)	69	8
20	1	1	YOU GIVE LOVE A BAD NAME BLAKE LEWIS (19)	70	6
21	20	14	POP, LOCK & DROP IT HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	71	5
22	16	8	WHAT I'VE DONE LINKIN PARK (MACHINE SHOP/WARNER BROS.)	72	7
23	17	19	DON'T MATTER AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	73	6
24	23	11	WAIT FOR YOU ELLIOTT YAMIN (HICKORY)	74	7
25	33	10	HEY THERE DELILAH	75	5
26	18	11	PLAIN WHITE T'S (HOLLYWOOD) BECAUSE OF YOU	76	3
27	28	44	RE-YD (DEF JAM/IDJMG) FACE DOWN	77	6
28	24	5	THE RED JUMPSUIT APPARATUS (VIRGIN) THIS IS WHY I'M HOT	78	4
29	22	21	MIMS (CAPITOL) THE WAY I LIVE	79	6
			BABY BOY DA PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUBLIC)		÷
30	25	27	BETTER THAN ME	80	6
31	26	6		-	7
32	32	-3	CIARA (LAFACE/ZOMBA)	82	6
-33	27	20	IF EVERYONE CARED NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	63	8
-34	28	12	I'M A FLIRT R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)	84	8
35	36	2	DO YOU KNOW? (THE PING PONG SONG) Enrique iglesias (Universal Latino/Interscope)	85	9
36	35	13	OUTTA MY SYSTEM BOW WOW FEAT. T-PAIN & JOHNTA AUSTIN (COLUMBIA)	86	7
37	30	30	SAY IT RIGHT NELLY FURTADO (MOSLEY/GEFFEN)	87	1
38	39	11	GET IT SHAWTY LLOYD (THE INC./UNIVERSAL MOTOWN)	88	6
39	-		BIG THINGS POPPIN' (DO IT) T.I. (GRAND HUSTLE/ATLANTIC)	89	
40	34	25	WHAT GOES AROUNDCOMES AROUND JUSTIN TIMBERLAKE (JIVE/ZOMBA)	90	3
41	29	12	BEAUTIFUL LIAR	91	
42	38	12	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA) WE TAKIN' OVER	93	
43	40		DJ KHALED (TERROR SQUAD/KOCH) STOLEN	93	7
-		-1	2 STEP		
G	43	1	UNK (BIG DOMP/KOCH)	94	7
45		ż	DOWN A.K.A. KILO (SILENT GIANT/MACHETE)	95	0
46	-	3	GREEN DAY (REPRISE)	96	8
47	1	4	TEARDROPS ON MY GUITAR TAYLOR SWIFT (BIG MACHINE)	97	100
•	88	3	4 IN THE MORNING GWEN STEFANI (INTERSCOPE)	98	1
•	63	3	THE GREAT ESCAPE BOYS LIKE GIRLS (COLUMBIA)	99	9
0		4	TARANTULA THE SMASHING PUMPKINS (REPRISE)	100	9
	-	and the second s		-	

	LAST WECK	WEEKS ON CHT	TITLE ARTIST (IMPRINT (PROMOTION LABEL)
)	55	4	WHINE UP
5	54	10	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)
	46	13	AMY WINEHOUSE (UNIVERSAL REPUBLIC)
-		E.	CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE)
	80	3	OZZY OSBOURNE (EPIC)
	48	10	BIG & RICH (WARNER BROS. (NASHVILLE)/WRN)
2	-	1	LIL BOOSIE FEAT. FOXX & WEBBIE (TRILL/ASYLUM/ATLANTIC)
1	50	9	TICKS Brad Paisley (Arista Nashville)
1	51	7	PAPA ROACH (EL TONAL/GEFFEN)
,	52	3	ANONYMOUS BOBBY VALENTINO FEAT. TIMBALAND (DTP/DEF JAM/IDJMG)
•	49	3	STRAIGHT TO THE BANK 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
La	45	16	GO GETTA
12	47	-3	YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/DJ/MG) THIS AIN'T A SCENE, IT'S AN ARMS RACE
		30	FALL OUT BOY (FUELEO BY RAMEN/ISLAND/IDJMG)
	53		AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
1	70	.5	THE WHITE STRIPES (THIRD MAN/WARNER BROS.) BEAUTIFUL GIRLS
1	96	2	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
	60	3	WASTED CARRIE UNOERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
	57	4	(YOU WANT TO) MAKE A MEMORY BON JOVI (MERCURY/ISLAND/IDJMG)
-	59	:0	CANDYMAN CHRISTINA AGUILERA (RCA/RMG)
and a	82	5	THE WAY I ARE TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
1	6 6	3	GOOD DIRECTIONS
-	56	3	BILLY CURRINGTON (MERCURY)
6	75	3	ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC)
17	1.11		DADDY YANKEE FEAT. FERGIE (EL CARTEL/INTERSCOPE) ALL GOOD THINGS (COME TO AN END)
	68	3	NELLY FURTADO (MOSLEY/GEFFEN)
	73	3	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)
	58	3	FIRST TIME LIFEHOUSE (GEFFEN)
	37	•	I'LL STAND BY YOU CARRIE UNDERWOOD (FREMANTLE/19)
	62	9	BREAK IT OFF RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)
	41	-	DO IT JUST LIKE A ROCKSTAR FREAK NASTY FEAT. CRAZY MIKE (HARD HOOD)
ł	64	13	SMILE LILY ALLEN (CAPITDL)
	67	12	OVER IT KATHARINE MCPHEE (RCA/RMG)
	7	:	PLEASE DON'T GO
	65	23	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN) SHE'S LIKE THE WIND
al a	83	2	LUMIDEE FEAT. TONY SUNSHINE (M>1/TVT) SEXY LADY
		-	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC)
	86	6	
STATES.	91	13	THREE & MAFIA FEAT, CHAMILLIONAIRE (HYPNOTIZE MINDS/COLUMBIA) MAKE IT RAIN
1	71	33	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)
0	87	24	KEEP HOLDING ON AVRIL LAVIGNE (FOX/RCA/RMG)
	69	2	BUBBLY COLBIE CAILLAT (UNIVERSAL REPUBLIC)
1	II	18	LOST WITHOUT U ROBIN THICKE (STAR TRAK/INTERSCOPE)
1	31	-9.	LAST DOLLAR (FLY AWAY) TIM MCGRAW (CURB)
		t.	LIP GLOSS LIL MAMA (JIVE/ZOMBA)
	-	1	THE BIRD AND THE WORM
-	74	75	THE USED (REPRISE) YOU KNOW I'M NO GOOD
			AMY WINEHOUSE FEAT. GHOSTFACE KILLAH (UNIVERSAL REPUBLIC)
-	72	4	HILARY DUFF (HOLLYWOOD)
		4	THROW SOME D'S
5	84	4	RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)
1		-6	ICE BOX OMARION (T.U.G./COLUMBIA)
3		Э	WHO KNEW PINK (LAFACE/ZOMBA)
and an	97	4	MOMENTS EMERSON DRIVE (MIDAS/NEW REVOLUTION)
N.	94	FIL	PAIN

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THREE DAYS GRACE (JIVE/ZOMBA)

POP 100 AIRPLAY

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	-		Care Harrison Starting of the second starting of a second start	100 C	1.00
	WEER	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT BREDICT	NEEK
	1	-6	U + UR HAND SWKS PINK (LAFACE/ZOMBA)	1	26
	2	- 8	GIVE IT TO ME TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	t	27
	1	3	SUMMER LOVE JUSTIN TIMBERLAKE (JIVE/ZOMBA)	th	28
	3	12	GIRLFRIEND AVRIL LAVIGNE (RCA/RMG)	1	29
)	5	10	HOME DAUGHTRY (RCA/RMG)	ŵ	30
	TI	7	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	_	31
		C	UMBRELLA RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	it.	32
	-	17	LAST NIGHT DIDDY FEAT. KEYSHIA COLE (BAO BOY/ATLANTIC)		33
	13	9	MAKES ME WONDER MAROON 5 (A&M/OCTONE/INTERSCOPE)		34
)	5	0	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA GYM CLASS HEROES (DECAYDANCE/FUELED BY RAMEWATLANTICLAVA)		35
	10	-	GLAMOROUS FERGIE FEAT. LUDACIRS (WILL.I.AM/A&M/INTERSCOPE)		36
	B	17	BEFORE HE CHEATS CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)		37
	25	14	BIG GIRLS DON'T CRY FERGIE (WILL.I.AM/A&M/INTERSCOPE)		38
	12	25	THE SWEET ESCAPE GWEN STEFANI FEAT. AKON (INTERSCOPE)	tà	39
q	13	2	I TRIED BONE THUGS-N-HARMONY FEAT, AKON (FULL SURFACE/INTERSCOPE)		40
	15	19	FACE DOWN THE RED JUMPSUIT APPARATUS (VIRGIN)	1	41
ā	機	18	DON'T MATTER AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	山	42
)	24	10	WAIT FOR YOU ELLIOTT YAMIN (HICKORY)	1	43
10	1-	26	IT'S NOT OVER DAUGHTRY (RCA/RMG)	t	44
	2-	-2	BETTER THAN ME HINDER (UNIVERSAL REPUBLIC)		45
	12	:(SAY IT RIGHT NELLY FURTADO (MOSLEY/GEFFEN)	t	46
)	2€	3	THNKS FR TH MMRS FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	ŵ	47
5	15	-2	IF EVERYONE CARED NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	ŵ	48
	2'	:6	WHAT GOES AROUNDCOMES AROUND JUSTIN TIMBERLAKE (JIVE/ZOMBA)	ŵ	49
)	25	7	LIKE A BOY CIARA (LAFACE/ZOMBA)	ŵ	50

HOT SINGLES SALES

×		S AL	
MEE	LAST	D NO	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	3	#1 BEAUTIFUL LIAR
-	-	-	2 WKS BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
2)	STE	<u>a</u>	ONLY THE WORLD MANDISA (SPARROW)
3	П	2	INSIDE OUT TEMAR UNDERWOOD (KINGS MOUNTAIN)
4	1		UMBRELLA RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
5	3	B	UNTIL YOU COME BACK TO ME CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)
6	-		PARTY LIKE A ROCKSTAR SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
2			OOH WEE AYANNA (ELESE)
8		-	D-BOY JEDIAH FEAT. REDD EYEZZ (LCN)
9	28		I COULD FALL IN LOVE WITH YOU ERASURE (MUTE)
0	8	li.	LET ME SEE SOMETHING A.G. & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT)
1	313	L.	KOOL AID LIL' BASS FEAT. JT MONEY (PIPELINE)
2	25	8	WHAT BOYZ LIKE PIT & CROW (BLACK 8)
3	11	H	ALL MY LIFE BILLY JOEL (COLUMBIA)
4	6	2	STACKS ON DECK PE.S.O. (LIV YA LIFE/SUGAR WATER)
5	41	6	CHECK ME OUT REMIX (DAMN I LOOK GOOD) B.A. BOYS (REAL/BUNGALO)
6	9	15	LISTEN Beyonce (Music World/Columbia)
	15	1	THIS IS WHY I'M HOT MIMS (CAPITOL)
8	14	31	EVERY DAY IS EXACTLY THE SAME NINE INCH WAILS (NOTHING/INTERSCOPE)
9	10	10	GOT BUMP IN DA TRUNK SHELBY ST. JAMES FEATURING THE TRUTH (SHUGA SHACK)
0	22	48	SOMEWHERE OVER THE RAINBOW/MY DESTINY KATHARINE MCPHEE (RCA/RMG)
đ	12	7	BOSSMAN OL (TRIPLEBEAM)
2	7	3	KEEP THE CAR RUNNING ARCADE FIRE (MERGE)
3	30	7	DEAD HORSE JUNIOR BOYS (DOMINO)
4	17	7	SHE'S LIKE THE WIND LUMIDEE FEAT. TONY SUNSHINE (M>1/TVT)
5	23	7	FLATHEAD THE FRATELLIS (CHERRYTREE/DROP THE GUM/SLAND/INTERSCOPE)

38 32 JNIVERSAL MOTOWN) AKON (KONVICT/UPFRONT/ THIS IS WHY I'M HOT 16 4 IN THE MORNING GWEN STEFANI (INTERSCOPE) . 3 THE WAY I ARE TIMBALAND (MOSLEY/BLA 43 2 ACKGROUND/INTERSCOPE POP, LOCK & DROP IT HUEY (HITZ COMMITTEE/JIVE/ZOMB 45 2 SEXY LADY YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC) 44 5 LEAN LIKE A CHOLO DOWN A.K.A. KILO (SILENT GIANT/MACHETE) YOU LLODY FEAT. LIL' WAYNE (THE INC./UNIVERSAL MOTOWN) THIS AIN'T A SCENE, IT'S AN ARMS RACE 50 19 47 27 FALL OUT BOY (FUELED BY

合 HITPREDICTOR

DATA-PROVIDED BY O promosquad See chart legead for rules and explanations. Yellow indicates recently tested title, the indicates New Release. ARTIST/Title/L-BEL/(Score) Chart Rank POP 100 AIRPLAY Umbrella IDJMG (70.7) N Wait For You HICKORY (70.5) Thnks Fr Th Mmrs IDJMG (67.2) 18 22 Like A Boy zomBa (65.9) N PAR & What I've Done WARNER BROS. (67.9) 25 32 PLAIN WHITE T'S Hey There Delian Hollywood (79.5) INI 4 In The Morning INTERSCOPE (66.1) TO MARS The Kill (Bury Me) VIRGIN (65.0) Forever GEFFEN (70.3) 44 S Little Wonders ATLANTIC (74.4) KRockstar LAVA (78.1) THREE DAYS GRACE Pain ZOMBA (72.5) QUIETDRIVE Time After Time EPIC (78.3) ☆ JC CHASEZ You Ruined Me ZOMBA (72.3) ADULT TOP 40 RY Some RMG (74.2) DAUGHTHY BOME HANG (74.2) PINK U + Ur Bond zomBa (79.8) HINDER Better Than Me UNIVERSAL REPUBLIC (78.7) the LIFEHOUSE First Time GEFFEN (74.2) NICKELBACK Rockstar IDMG (74.3) ISS (2000) 10 13 31 35 ADULT CONTEMPORARY BLE Everything REPRISE (65.6) Suddenly I See VIRGIN (71.5) 10 Never Alone SLG(71.7) ROB THOMAS Little Wonders ATLANTIC (83.5) 16 22 TO BON JOV. (You Want To) Make A Memory IDJAIG (75.7) MODERN ROCK SMASHING PUMPKINS Tarantula REPRISE (68.8) FINGER ELEVEN Paralyzer WIND-UP (68.9) GREEN DAY Norking Class Hero REPRISE (72.7) 11 She Builds Quict Machines AMG (70.2) 22 Teenagers REPRISE (78.5) 30 Missed The Boat EPIC (86.5)

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Billooard R&B/HP-HOP JUN 9

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

	ER	ST	WEEKS	THT I	ARTIST	Title	ERT.	EAN DSITTON
-		EE HOT	SHOT	1	MPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Cold Summer: The Authorized Mixtape	0	E E
	2	1	BUT		TANK	Sex Love & Pain	1	
					BLACKGROUND/UNIVERSAL MOTOWN 008982/UMRG (13.98)	Survival Of The Fittest		
	3	NE			TRILL 100454/ASYLUM (18.98)			
	4	2	3	4		Because Of You		
	•	4	1	: ð .	OTP/DEF JAM 007226*/IDJMG (13.98)	Special Occasion		
	•	3	2	3	BONE THUGS-N-HARMONY FULL SURFACE 008209*/INTERSCOPE (13.98)	Strength & Loyalty		
		5	4	31	MUSIQ SOULCHILD ATLANTIC 105404/AG (18.98)	Luvanmusiq		1
		7	6	34	ROBIN THICKE STAR TRAK 006146*/INTERSCOPE (9.98)	The Evolution Of Robin Thicke		
	9	9	12	11	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428/UMRG (10.98)	Back To Black	•	
and the second	10	8	8	28	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98)	Konvicted	2	2
		6	7	5	JOE	Ain't Nothing Like Me		1
100000		10	10	11	LLOYD	Street Love	•	2
	13	15	15	21	FANTASIA	Fantasia		
Class?			11	35	J 78962/RMG (18.98) BEYONCE	B'Day	3	
1. 1	15	20	49	18	COLUMBIA 90920*/SONY MUSIC (18.98)	Elliott Yamin	22.1	
					HICKORY 90019 (18.98) JUSTIN TIMBERLAKE	FutureSex/LoveSounds	8	
	16	1000	18	3⊭	JIVE 88062*/ZOMBA (18.98)			
		12	1:4	9	G-UNIT 008030*/INTERSCOPE (13.98)			
Â	18	18	17	2	SWISHAHOUSE/ASYLUM/ATLANTIC 101555/AG (18.98)			2
Under a		13	19	E	TIMBALAND MOSLEY/BLACKGROUND 008594*/INTERSCOPE (13.98)	Timbaland Presents Shock Value		
	20	21	25	25		The Inspiration	-	
	21	24	23	1	RICH BOY ZONE 4 008556*/INTERSCOPE (10 98)	Rich Boy		
11	22	22	13	15	GERALD LEVERT ATLANTIC 100341/AG (18.98)	In My Songs		1
	23	N	EW	1	KRS-ONE & MARLEY MARL KOCH 4109 (17.98)	Hip Hop Lives		23
1	24	17	21	42	CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae		
	25	23	20		CHUCK BROWN FULL CIRCLE 15/RAW VENTURE (17.98)	We're About The Business		
	26	N	EW	- Martin	PAUL TAYLOR PEAK 30223/CONCORD (18.98)	Ladies' Choice		26
	27	27	22	13	JOSS STONE VIRGIN 76268* (18.98) ⊕	Introducing Joss Stone		
1	28	25	30	υ	MARQUES HOUSTON T.U.G./UNIVERSAL MOTOWN 007925/UMRG (13.98)	Veteran	i.	
	29	28	24	,	VARIOUS ARTISTS EMI/SONY BMG/UNIVERSAL/ZOMBA 88505/CAPITOL (18.9E)	NOW 24	120	
and and a	30	-	EW		MAYSA	Feel The Fire		30
	31	14	5	6	SHANACHIE 5151 (18.98) DIPSET Duke DaGod P DIPLOMATS 5898/K0CH (17.98) Duke DaGod P	resents Dipset: More Than Music, Vol. 2	188	
	32	N	EW	1	AMEL LARRIEUX	Lovely Standards		32
	33	34	28	π	BLISSLIFE 00003 (18.98) DEVIN THE DUDE	Waitin' To Inhale		
	34	26	27	5	J PRINCE/RAP-A-LOT 4 LIFE 68563/ASYLUM (17.98) MIMS	Music Is My Savior		
	35	a Chicago	34	20	CAPITOL 84824* (12.98) BIRDMAN & LIL WAYNE	Like Father, Like Son		1
	36	43	38	Э	PACE MACY GRAY	BIG	-	14
-	37	1	EW		CASHIS	The County Hounds EP		37
	38		29	:5	SHADY 008810/INTERSCOPE (5.98)	Ciara: The Evolution		
1	39	37	41	- 0	LAFACE 03336/ZOMBA (18.98) ⊕ BABY BOY DA PRINCE	Across The Water		
1	40	33			EXTREME/TAKE F0/UNIVERSAL REPUBLIC 007608/UMRG (13.98) PRETTY RICKY	Late Night Special		
the second se	40		-	0	BLUESTAR/ATLANTIC 94603/AG (18.98)	Greatest Hits	100	1
		20	43	2	BAD BOY 101830*/AG (18.98)		10	C. Styles
	42	39		0	CRUNK/G'S UP/REPRISE 44298/WARNER BROS. (18 98)			10
	43	31	16	25	MUSIC WORLD/COLUMBIA 88953/SDNY MLSIC (18.98) 8BALL & MJG			1
	44	36	<u> </u>	-31		Ridin High		4
	45	32		9	DEF JAM 003309/IDJMG (13.98)	Red Gone Wild		
the state of the	46	49	1	8	ANTHONY HAMILTON MEROVINGIAN 002/IMPERIAL (17.98)	Southern Comfort		3
	47	29	9	3	YOLANDA ADAMS ELEKTRA/ATLANTIC 156604/AG (18.98)	The Best Of Me		nima
	48	61	-	2	GREATEST GAINER STARZ 6303/BCD (14.98)	When The North & South Collide		48
	49	48	44	32	DIDDY BAD BOY 83864/AG (18.98)	Press Play	•	1
	60	38	40	8	J MOSS PAJAM/GOSPO CENTRIC 87214/ZDMBA (15.98)	V2		Ħ
	51	45	1	31	LIL' BOOSIE TRILL 68587/ASYLUM (18.98)	Bad Azz		
	52	44	3£	32	JOHN LEGEND G.O.D D./COLUMBIA 80323/SONY MUSIC (* 8.98)	Once Again		
-	53	46	1E	28	TAMIA PLUS 1 3784/IMAGE (15.98)	Between Friends		9
	54	55	5C	23	BOW WOW COLUMBIA 87932/SDNY MUSIC (18.98)	The Price Of Fame	•	
	55	56	1	65	NE-YO DEF JAM 004934*/IDJMG (13.98)	In My Own Words		
		and the other designation of the local division of the local divis	1000					

PEAK	CERT.	Title	ARTIST	WEEK	LAST	WEEK
19		Deeper Still	RICK JAMES STONE CITY 015 (15.98)		1	56
2		Reflections (A Retrospective)	5 28 MARY J. BLIGE MAT3IARCH/GEFFEN 008112*/INTERSCOPE (13.58)	,	5	57
		Release Therapy	35 LUDACRIS DTP/DEF JAM 007224//DJMG (13.98)		5	58
		Ten	1 25 BRIAN MCKNIGHT WAFNER BROS. 44468 (18.98)	2	5	-
25		Bone Brothers 2	6 3 LAYZIE BONE AND BIZZY BONE REA_ TALK 35 (17.98)		4	24
61		Double Up	NEW 1 R. KELLY JIVE 08537/ZOMBA (18.98)		61	
32	-	Power	2 3 Z-RO J PFINCE/RAP-A-LOT 4 LIFE 182780/ASYL JM (16.98)	0.0	4	62
21		Beat'n Down Yo Block	8 34 UNK BIG OOMP 5973/KOCH (17.98)	,	5	63
1		Stay With Me	2 5 NORMAN BROWN PEAK 30218/CDNCORD (18.98)	3	5	64
		Let's Get It: Thug Motivation 101	8 S COFPORATE THUGZ/DEF JAM 004421*/ID. MG (13.98))	5	65
1		Tha Carter II	77 LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)		7	66
1	2	Kingdom Come	4 28 JAY-Z ROC -A-FELLA/DEF JAM 008045*/IDJMG (19.98) ⊕)	6	67
	٠	Tha Blue Carpet Treatment	9 27 SNOOP DOGG DOGGYSTYLE/GEFFEN 008023*/INTERSCCPE (13.98)	2	6	68
	2	Chris Brown	1 78 CHRIS BROWN JIVE 82876/Z0MBA (18.98) 10	r	7	69
7		The Definition Of An Ese	1 DOWN A.K.A. KILO SILENT GIANT 388010/MACHETE (16.98 CD/DVD) ⊕	NE		r e
	3	The Breakthrough	3 76 MARY J. BLIGE MATRIARCH/GEFFEN 005722*/INTERSCOFE (13 98/8.98)	2	6	71
	and the	I Need Mine \$\$	6 3 LIL' FLIP ASYLUM 43269/WARNER BROS. (18.98)	5	6	72
1		Hip Hop Is Dead	2 24 NAS DEF JAM/COLUMBIA 007229*/IDJMG (13.98)	1	6	73
		Tyler Perry's Daddy's Little Girls	1 19 SOUNDTRACK ATLANTIC 94676/AG (18 98)		3	74
18		Mind Control	7 10 STEPHEN MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 008354/UMRG (13.98)	5	7	75

TOP REGGAE ALBUMS ARTIST Title 10 Mind Control DAMIAN "JR. GONG" MARLEY Welcome To Jamrock 2 2 90 IVERSAL REPUBLIC 005416*/UM BOB MARLEY Forever Bob Marley 3 30 SPECIAL PRODUCTS 52245/MAC NOTCH Raised By The People 4 NEW CINCO 008970/MACHETE CULTURA PROFETICA Tribute To The Legend Bob Marley 4 3 MATISYAHU Youth 6 65 6 SONY MUSIC SEAN PAUL The Trinity 5 87 ZIGGY MARLEY Love Is My Religion 7 5 -8 BOB MARLEY AND THE WAILERS 8 8 Africa Unite: The Singles Collection MATISYAHU No Place To Be 9 22 10 C 03374/SONY MUSIC NATURAL VIBRATIONS 0 6 From The Heart 11 NADINE SUTHERLAND Call My Name 12 5 1_ LADY SAW 15 6 Walk Out 12 BUJU BANTON 14 13 36 Too Bad JOSEPH ISRAEL 15 14 11 Gone Are The Days

BETWEEN THE BULLETS rgeorge@billboard.com U.S.D.A. BRINGS EARLY 'SUMMER'

Blood Raw as U.S.D.A. for the debut of "Cold Summer: The Authorized Mixtape," bump-

ing Tank from No. 1 of Top R&B/Hip-Hop Albums. With 96,000 sold, it starts at No. 4 on The Billboard 200.

This marks the first time a rap act has reached the R&B/ Hip-Hop summit since Young Buck in the April 28 issue. For Jeezy, "Cold Summer" is only



Young Jeezy joins forces with Slick Pulla and six months removed from the 352,000-unit start that put "The Inspiration" atop this list and The Billboard 200.

Further down the R&B list at No. 61, street-date violations give R. Kelly's "Double Up" a one-week-early start. Jive/Zomba estimates the album will debut at No. 1 on the big chart with at least 375,000 first-week copies. -Raphael George

Data for week of JUNE 9, 2007 | For chart reprints call 646.654.4633

R&B/HP-HOP Billooard

See Charts Legand for rules and explanations. All rapids reasoned, HOT R&B/HIP-HOP AIRPLAY: 195 stations are electronically monitored 24 loans a day, 7 says conclus the Hot R&B/Hig Hop Song Loans and 2007. Network Business Mode, the and Methers SoundSont, rtl. Lagend Information Cybrings at bottom of code

AIRPLAY SALES DATA MONITORED BY COMPLEE BY niclscn niclscn BDS SoundScan

R&B/HIP-HOP AIRPLAY

WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT
1	1	17	BUY U A DRANK (SHAWTY SNAPPIN')	山
2	2	30	PLEASE DON'T GO TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	1.00
3	5	12	PARTY LIKE A ROCKSTAR SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	1
4	3	31	LOST WITHOUT U ROBIN THICKE (STAR TRAK/INTERSCOPE)	ŵ
0	8	13	WHEN I SEE U FANTASIA (J/RMG)	1
6	6	18	POP, LOCK & DROP IT HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	
a		4	SAME GIRL R. KELLY OUET WITH USHER (JIVE/ZOMBA)	ŵ
8		13	GET IT SHAWY LLOYD (THE INC,/UNIVERSAL MOTOWN)	T.
0	14	12	WIPE ME DOWN LIL'BODSIE FFAT. FOXX & WEBBIE (TRILL/ASYLUM/ATLANTIC)	
-0	7	20	I'M A FLIRT	ŵ
17	16		R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA) TEACHME MUSIQ SOULCHILD (ATLANTIC)	ŵ
-2	10	26	BUDDY	
13	13	13	MUSIC SOUCHILD (ATLANTIC)	1
T4	15	25	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA) ROCK YO HIPS CPINE NO EXAT U SCREDOV (COUNY/BAE/REDDISEA/ARMER DOOD)	1
15	11	15	CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE/WARNER BROS) LIKE A BOY CIARA (LAFACE/ZOMBA)	俞
16	12		BECAUSE OF YOU NEYO (DE JAM/IDJMG)	ŵ
0	22		UMBRELLA RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IOJMG)	1
9	23	6	BIG THINGS POPPIN' (DO IT) T.I. (GRAND HUSTLE/ATLANTIC)	t
19	17	17	GET ME BODIED SEVONCE (MUSIC WORLD/COLUMBIA)	*
20	18	16	OUTTA MY SYSTEM 8DW W0W (COLUMBIA)	
21	21	19	UNK (BIG OOMP/KOCH)	t
22	19	21	IF I WAS YOUR MAN JDE (JIVE/ZOMBA)	
-	34	7	A BAY BAY HURRICARE CHRIS (POLO GROUNDS/J/RMG)	t
24	24		WALL TO WALL CHRIS BROWN (JIVEZOMBA)	ŵ
25	20	16	DON'T MATTER AKON (KONVIET/UPFRONT/SRC/UNIVERSAL MOTOWN)	

64	HOT R&B/H	IP-HOP
3	HOT R&B/H SINGLES	SALES

THIS WEEK	LAST WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	3	11	
2	2	17	UNTIL YOU COME BACK TO ME CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)
з			WHAT BOYZ LIKE PIT & CROW (BLACK 8)
			BEAUTIFUL LIAR BEYONCE & SHAKIRA (MUSIC WORLO/COLUMBIA)
5			STACKS ON DECK PE.S.0. (LIV YA LIFE/SUGAR WATER)
6	-	1	OOH WEE AYANNA (ELESE)
7	4	7	BOSSMAN DL (TRIPLEBEAM)
8	7	11	GOT BUMP IN DA TRUNK SHELBY ST. JAMES FEAT. THE TRUTH (SHUGA SHACK)
9	6	3	D-BOY JEDIAH FEAT. REDD EYEZZ (LCN)
10	11	4a	COME OVER CHERYL PEPSIK RILEY (CPR)
15	12	8	COUNTRY BOYZ BIG WYNN FEAT. GET COOL (W.E.M.G.)
12	16	13	I'M ON IT LENARD FEAT. PAPA REU (CLEARVISION)
0	20	42	KOOL AID LIL' BASS FEAT, JT MONEY (PIPELINE)
	24	34	I REMERBER Meli'Sa Morgan (LU ANN/ORPHEUS)
18		4	LIKE THIS Kelly Rowland Feat. EVE (MUSIC WORLD/COLUMBIA)
1€	21	8	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
12	8	17	GET TO THE MONEY REEC (BULLS EYE/FACE2FACE)
14	17	11	CHECK MY FOOT WORK MR. BIGG-TIME (1803)
19	13	10	BUSSA MOVE STEVE AUSTIN FEAT. TUM TUM (YMC)
20		1	UMBRELLA RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
11		12	TONIGHT (TONIGHT IS THE NIGHT) SILVA JAGUAR (SILVA JAGUAR/RPM CONSULTING)
22	18	7	WORLDWIDE JACKIE CHAIN (TOUCHZONE/FACE2FACE)
23	22	15	LISTEN BEYONCE (MUSIC WDRLD/COLUMBIA)
24	14	6	I'M JUST DOING ME MO KOUNTRY FEAT. SUNNY VALENTINE (STREET TALK)
0	-	35	CALL ON ME JANET & NELLY (VIRGIN)
		n	

THIS	LAST	WEEKS DN CHT	TITLE	HIT PREDICT
0	25	12	ANONYMOUS BOBBY VALENTING FEAT. TIMBALAND (OTP/DEF JAM/IDJMG)	ŵ
27	28	7	MAKE ME BETTER FABOLOUS FEAT, NE-YO (DESERT STORM/DEF JAM/IDJMG)	1
28	30	7	TAMBOURINE EVE (AFTERMATH/FULL SURFACE/RUFF RYDERS/GEFFEN)	
29	28	10	UNTIL THE END OF TIME JUSTIN TIMBERLAKE (JIVE/ZOMBA)	1
30	27	21		
31	33	5	HOW DO I BREATHE MARIO (3RD STREET/J/RMG)	ŵ.
32	37	16	MAKE YA FEEL BEAUTIFUL RUBEN STUDDARD (JRMG)	
33	39	36	UPGRADE U BEYONGE FEAT. JAY-Z (COLUMBIA)	ŵ
34	31	17		ŵ
35	29	19	COME WITH ME SAMME (ROWDY/UNIVERSAL MOTOWN)	ŵ
0	40	7	DJ DON'T GERALD LEVERT (ATLANTIC)	
37	35		WHAT'S MY NAME BRIAN MCKNIGHT (WARNER BROS.)	
38	32	40	POPPIN' CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)	Ŵ
39	42	8	CAN U BELIEVE ROBIN THICKE (STAR TRAK/INTERSCOPE)	
	46	23	THIS IS WHY I'M HOT MIMS (CAPITOL)	
41	43	47	YOU LLOYD FEAT. LIL' WAYNE (THE INC./UNIVERSAL MOTOWN)	世
٢	47	11	TATTOO Alliance feat. Fa-B0 (NCE/ASYLUM/ATLANTIC)	
43	36	9	LIP GLOSS LIL MAMA (JIVE/ZOMBA)	曲
44	41	44	TAKE ME AS I AM MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	t
45	38	24	LAST NIGHT DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	1
46	44	10	I TRIED BONE THUGS-N-HARMDNY FEAT. AKDN (FULL SURFACE/INTERSCOPE)	
47	48	4	DO YOU NE-YO (DEF JAM/IDJMG)	t
48	45	15	STRUGGLE NO MORE (THE MAIN EVENT) ANTHONY HAMILTON, JAHEIM & MUSIQ SOULCHILD (ATLANTIC)	
49	51	27	CAN'T GET ENOUGH TAMIA (PLUS 1/IMAGE)	ŵ
50	53		AMUSEMENT PARK 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	

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WEEK	LASI WEEK	WEEKS ON CHT	TITLE ARTIST (MAPRINT / PROMOTION LABEL)	HIT
1	1	12	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	曲
2	2		GET IT SHAWTY LLOYD (THE INC./UNIVERSAL MOTOWN)	
3	7		PARTY LIKE A ROCKSTAR SHOP BOY2 (ONDECK/UNIVERSAL REPUBLIC)	th
4:	4		I TRIED	
5		18	BONE THUGS-N-HARMDNY FEAT. AKON (FULL SURFACE/INTERSCOPE)	th
6	8		BOW WOW (COLUMBIA) POP, LOCK & DROP IT HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	M.
		m	I'M A FLIRT R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)	-
8			UMBRELLA RIMANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	t
	-	13	LIKE A BOY	ŵ
- 0	9		GIVE IT TO ME	1
1			TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	-
			CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE/WARNER BROS.) SEXY LADY	μ μ
. 5			YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH) BECAUSE OF YOU	
			NE-YO (DEF JAM/IDJMG)	血
- 4	19	5	SUMMER LOVE JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
- 5	125		BEAUTIFUL GIRLS SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	
10	-		GLAMOROUS FERGIE FEAT. LUDACRIS (WILL I.AM/A&M/INTERSCOPE)	
-	3		LAST NIGHT	
18		5	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	
-		15	2 STEP	
		-	UNK (BIG COMP/KOCH) THIS IS WHY I'M HOT	
20	1	27		_
21			MIMS (CAPITOL)	
22	11	8	ANONYMOUS BDBBY VALENTING FEAT. TIMBALAND (DTP/DEF JAM/IDJMG)	1
23	.3		CAN U WERK WIT DAT THE FIXXERS AKA DJ QUIK & AMG (INTERSCOPE)	
24	:9	3	BARTENDER T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
æ		9	PUSH IT BABY PRETTY RICKY (BLUESTAR/ATLANTIC)	
24 211	1.20	-		in an

Â		A	DULT R&B
WEEK	LAST WEEK	MEEKS	TITLE ARTIST (MPRINT / PROMOTION LABEL)
1	1	34	#1 PLEASE DON'T GO 4 WKS TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)
2	2	22	LOST WITHOUT U ROBIN THICKE (STAR TRAK/INTERSCOPE)
3	4	19	IF I WAS YOUR MAN JOE (JIVE/ZOMBA)
0	5	21	IN MY SONGS GERALD LEVERT (ATLANTIC)
	з	21	BUDDY MUSIQ SOULCHILD (ATLANTIC)
6	ñ	14	WHAT'S MY NAME BRIAN MCKNIGHT (WARNER BROS.)
7	8	17	MAKE YA FEEL BEAUTIFUL RUBEN STUDDARD (J/RMG)
8			WHEN I SEE U FANTASIA (J/RMG)
			STRUGGLE NO MORE (THE MAIN EVENT) ANTHONY HAMILTON. JAHEIM & MUSIQ SOULCHILD (ATLANTIC)
10	12	11)	TEACHME MUSIQ SOULCHILD (ATLANTIC)
14		41	TAKE ME AS I AM MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
-14			DJ DON'T GERALD LEVERT (ATLANTIC)
13	13	ī	CAN U BELIEVE ROBIN THICKE (STAR TRAK/INTERSCOPE)
14	15	6	ANOTHER AGAIN JOHN LEGEND (G. O. D. //COLUMBIA)
(it)	128	14	SIMPLE THINGS ELISABETH WITHERS (BLUE NOTE/VIRGIN)
16	10	13	SHOO BE DOO (NO WORDS) MACY GRAY (WILL I.AM/GEFFEN)
17	17	1:	FORCE OF NATURE SUNSHINE ANDERSON (MUSIC WORLD)
18	18	20	AND I AM TELLING YOU I'M NOT GOING JENNIFER HUDSON (MUSIC WORLD/COLUMBIA)
19	19	11	BECAUSE OF YOU NE-YO (DEF JAM/IDJMG)
20	21	3	DON'T MATTER AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
21	26	4	BLOCK PARTY CHUCK BROWN FEAT. 0J KOOL (FULL CIRCLE/RAW VENTURE)
*	20	17	TELL ME WHAT WE'RE GONNA DO NOW JOSS STONE FEAT. COMMON (VIRGIN)
23	-	8	VALENTINE LLOYD (THE INC /UNIVERSAL MOTOWN)
24	24	10	CARL THOMAS (UMBRELLA/BUNGALO)
25	22	16	DEEPER STILL RICK JAMES (STONE CITY)
and in case of the local division of the loc	-	and the local division of	

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PROVIDED BY	0	promosquad
	10.00	pronosquaru

ARTIST/Title/_ABEL/(Score)	Chart Ran
R&B/HIP-HOP AIRPLAY	
SHOP BOYZ Party Like A Rockstar UNIVERSAL REPUBLIC (80.3)	
FANTASIA When I See You RMG (82.3)	
R. KELLY DUET WITH USHER Same Girl ZOMBA (88.2)	
MUSIQ SDULCHILD teachme ATLANTIC (82.7)	11
T.1 Big Things Poppin' (Do II) ATLANTIC (71.0)	11
1 HURRICANE CHRIS A Bay Bay RMG (76.6)	23
CHRIS BRDWN Wall To Wall ZOMBA (83.2)	24
BOBBY VALENTINO Anonymous IDJMG (80.3)	20
FABOLOUS FEAT. NE-YO Make Me Better IDJMG (79.0)	27
MARIO How Do I Breathe RMG (83.9)	3
NE-YO Do You IDJMG (79.6)	4
TAMIA Can't Get Enough (MAGE (79.8)	4

RHYTHMIC AIRPLA

SHOP BOY? Party Like A Rockstar UNIVERSAL REPUBLIC (70.7)	
CRIME MOB Rock Yo Hips WARNER BROS. (67.7)	1
BOBBY VALENTINO Anonymous IDJMG (75.6)	2
FABOLOUS FEAT. NE-YO Make Me Better IDJMG (70.0)	2
CHRIS EROWN Wall To Wall ZOMBA (82.8)	2
T.). Big Things Poppin' (Do II) ATLANTIC (68.0)	2
KELLY ROWLAND FEAT. EVE Like This COLUMBIA (79.1)	3
MARIO How Do I Breathe RMG (83.9)	3
R, KELLY D JET WITH USHER Same Girl ZOMBA (79.3)	3
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 Buisnes M-dia. Inc. and Nielsen SoundScan. Inc. HOT R&B/INP-HOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Songs. © 2007 Nielsen Business Media. Inc. and Nielsen SoundScan. Inc. HIPPEDICTOR: © 2007. Promosquad and HitPredictor are trademarks of

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Billooard COUNTR JUN 9 2007

COUNTRY SONGS

SALES DATA

SoundScar

LAST	WEEK 2 WEEL	AGO	ON CH	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT & NEMBER / PROMOTION LABEL	CERT. PEAK POSITI		HHS.	LAST WFFK	2 WEEKS			CERT.
5		1 3	14	GOOD DIRECTIONS C CHAMBERLAIN (L.BRYAN, R.THIBODEAU)	Billy Currington MERCURY	1	1000	31	42	- 2	BECAUSE OF YOU Reba McEntire Duet With Kelly Clark R.MCENTIRE,T.BRCWN (K.CLARKSON,B. MODOY,D. HODGES) MCA NASH	VILLE	
2	1.	3 2		MOMENTS J.LEO,T.GENTRY (A.TATE,S.TATE,D.BERG)	Emerson Drive		Lal 100	32	30	31 12	DIRTY GIRL Terri C G.FUNDIS (R.RUTHERFORD.T.SHAPIRO)	BNA	
4		6 1	2	TICKS	Brad Paisley		1 AL	33	32	33 10	FALL Clay Wa K.STEGALL (C.MILLS.S.LEMAIRE,S.MINOR) • ASYLUM-I	CURB	
6		0 2	Contraction in the local division of the loc	F.ROGERS (B.PAISLEY,K.LOVELAGE,T.OWENS) FIND OUT WHO YOUR FRIENDS ARE	ARISTA NASHVILLE Tracy Lawrence	A	STAR .	34	34	37 7	MEASURE OF A MAN Jack Ing	ram	
0	-	•	-	TLAWRENCE, J.KING (C.BEATHARD.E.HILL)	DO ROCKY COMFORT/CO5 Toby Keith		Third single	-			J.STOVER (R.FOSTER, G.SAMPSON) O BIG MAD		
3		4	1	T.KEITH (T.KEITH, T.WILSON, D.SIMPSON)	SHOW DOG NASHVILLE Alan Jackson		from "Enjoy the	000	36		ELIDDELL,M.WRU#KE (M.LAMBERT,T.HOWARO) OCLU TENNESSEE The Wreck		
5		7 2	3	A WOMAN'S LOVE A KRAUSS (A JACKSON)	OO ARISTA NASHVILLE		Ride" moves	36	33	34 13	J.LEVENTHAL, P.DIEPOFI (J.HARP) O MAVERICK/WARNER BROS.	/WRN	
10	D 1	0 1	8	GREATEST LUCKY MAN GAINER M.WRIGHT.R.RUTHERFORD (D.C. LEE.D. TURNBULL)	Montgomery Gentry © COLUMBIAD	7	into top 40 in second chart	37	45	- 2	EVERYDAY AMERICA Sugar B.GALLIMORE,K.BIISH,J.NETTLES (J.NETTLES,K.BUSH,L.CARVER) @ MER	CURY	
9	1	1		WRAPPED T.BROWN,G.STRAIT (B.ROBISON)	George Strait MCA NASHVILLE	8	week. Draws 3.5	38	38	- 18	JUST MIGHE HAVE HER RADIO ON Trent Tomlin L.REYNOLDS.T.TOMLINSON (T.TOMLINSON, A. UNDERWOOD) OD LYRIC ST		
1,7	2 1	2 1		LOST IN THIS MOMENT J RICH, B. KENNY (K. ANDERSON, F. CLAWSON, J.D. RICH)	Big & Rich • WARNER BROS./WRN		million impres- sions at 67 mon-	39.	37	35 18	SAY YES DUSty Dr D.DRAKE.B.DECKET (B.JAMES,D.SCHLITZ.J.TURNER) O BIG MAC		
8	2	5 7		STAND	Rascal Flatts		itored stations.	40	39	41 5	ONE OF THE BOYS Gretchen Wil	Ison	
	1 1			D.HUFF,RASCAL FLATTS (B.DALY,D.ORTDN)	LYRIC STREET Keith Urban	11		41	40	47 12	SHE AIN'T RIGHT Lee B	Brice	Ì
				D.HUFF.K.URBAN (K.URBAN) DON'T MAKE ME	CAPITOL NASHVILLE Blake Shelton		-0-	42			D.JOHNSON (N.TH #ASHER,M.DULANEY,W.MOBLEY) O ASYLUM- ANOTHER SIDE OF YOU Joe Nici	hols	
13	3 1	3 3	1	B.ROWAN (M.CANNON-GODOMAN,D.BRYANT,D.BERG)	warner BROS./WRN Jake Owen	12		42	41		M.WRIGHT,B.ROWAN (C.CHAMBERLAIN,J.JOHNSON) JNIVERSAL S I'LL STAND BY YOU Carrie Underw		
14	4 1	5 3		J.RITCHEY (J.OWEN, K.MARVELL, J.RITCHEY)	• RCA	13	DIS-	43	43	42 5	N.LYTHGOE.K.WARWICK.R.CURTIS (C.HYNDE, B.STEINBERG, T.KELLY) © FREMANT	LE/19	
15	5 1	6 1	7	JOHNNY CASH M.KNOX (J.RICH,V.MCGEHE.R.CLAWSON)	Jason Aldean BROKEN BOW	14	New label deal	44	48	- 2	LOST Faith B.GALLIMORE,EHI L (K.DIOGUARDI.M.ALLAN) WARNER BROS.	./WRN	
16	õ	8 1		TEARDROPS ON MY GUITAR N.CHAPMAN (T.SWIFT.L.ROSE)	Taylor Swift BIG MACHINE	15	with Universal	45	44	43 9	DAISY Halfway To Haz B.GALLIMORE (D.IDLLIVER,A.SMITH,C.WARRIX) © MER		
17	7 2	21		I NEED YOU B.GALLIMORE,T.MCGRAW,D.SMITH (D.C.LEE,T.LANE)	Tim McGraw With Faith Hill	16	South spawns	46	51	52 4	YOU NEVEF TAKE ME DANCING Travis R.D.Jackson.t.TMTT (R.MARX) CATEGO		
18	8 9	9 2	20	A DIFFERENT WORLD	Bucky Covington	17	lead single from forthcoming	47	46	55 3	SUNDAY MORNING IN AMERICA Keith Ander J.STEELE (K. ANDERSON, R. RUTHERFORD, J. STEELE) ARISTA NASH		
10	9 2	20	2	M.A.MILLER,D.OLIVER (M.NESLER.J.HANSON,T.MARTIN)	LYRIC STREET Rodney Atkins	18	album, tenta-	40	49	51 9	YOU'RE GONNA LOVE ME Chris Yo	ung	
-				T.HEWITT (R.RUTHERFORD, D.BERG)	CURB Kellie Pickler	19	tively scheduled for Sept. 18.	49	HOT	SHOT .	THIS IS MY LIFE Phil Vas		
-	-	22 1	-	POWER B.CHANCEY (K.PICKLER,C.LINDSEY,A.MAYO,K.ROCHELLE)	BNA Craig Morgan			1	DEA	IUT I	MWRIGHT.PVASS#R (PVASS#R.T.DOUGLAS) O JNIVERSAL S LAST TRAIN RUNNING Whiskey F		
21	1 2	23 1	-	POWER C.MORGAN.RO'DONNELL,K.STEGALL (M.CRISWELL, J.LEAT	THERS) OBROKEN BOW	20		50	57	57 3	WE 3 KINGS, EMYERS (S. WILLIAMS, W. BRANOT, B. BRANDT, F.J. MYERS)	UTION	
22	2 2	24 1		GUYS LIKE ME J.JOYCE (E.CHURCH.D.RUTTAN)	Eric Church © CAPITOL NASHVILLE	21	All and		47	45	WHAT YOU GIVE AWAY Vince Gill With Sheryl C V.GILL,J.HOBBS.J.BIEBANK (V.GILL,A.ANDERSON) • MCA NASH	IVILLE	
23	3 2	25		A LITTLE MORE YOU W.KIRKPATRICK,LITTLE BIG TOWN (W.KIRKPETRICK,K.ROADS.PSWEET	Little Big Town (.K.FAIRCHILD, J.WESTBROOK) © EQUITY	22		52	52	53 6	THAT SCARES ME Van 2 M.WRIGHT.J.NIEBAVK (A.GORLEY,R.RUTHERFORD,G.TEREN) O COLU		
20	0	10 1		ALL MY FRIENDS SAY J.STEVENS (L.BRYAN, J.STEVENS, L.WILSON)	Luke Bryan © CAPITOL NASHVILLE	3.24		h	50	11	MISSING YEARS A.S.MARTIN (P.HOWELL,D.O'BRIEN,E.GRAY)		
28	8 3	30		LIVIN' OUR LOVE SONG	Jason Michael Carroll	24	Performance audio lifted from	54	56	54 4	THE ONE IN THE MIDDLE Sarah Jo J.SCAIFE (S.JOHNE, L.HUTTON, J.SELLERS)		
	5 2				ARISTA NASHVILLE Cole Deggs And The Lonesome	25	May 15 Academy	55	NE	w	FREE AND EASY (DOWN THE ROAD I GO) Dierks Ben	ntley	
				M.WRIGHT,R.RUTHERFORD (J.COLLINS,R.RUTHERFORD)	Carolina Rain		of Country Music		54	-	B BEAVERS (R.HAFRINGTON.R.JANZEN,B.BEAVERS,D.BENTLEY) O CAPITOL NASH GOD DON'T MAKE MISTAKES Jamie O't	Neal	
	7 2		<u> </u>	C.BLACK, CAROLINA RAIN (R.BOYER.P.DOUGLAS, R.HARBIN)	Martina McBride	26	Awards gains 2.2 million impres-			50 5	M.BRIGHT (A.PETPAGLIA,H.LINOSEY) O CAPITOL NASH DAYS OF THUNDER Mark V	-	
29	9 3	35	•	M.MCBRIDE (M.MCBRIDE, C.LINDSEY, A.MAYO, B.WARREN, B.WARREN)	O RCA	27	sions. Show	57	59	2	B.JAMES (B.JAMEE, A. MAYO)	QUITY	
20	0	19		THAT KIND OF DAY D.HUFF.C.WISEMAN (S.BUXTON, J.STOVER; G.BARNHILL)	Sarah Buxton	26	repeats June 6 on Great	58	58	58 8	ALL I NEED Donovan Chapt B J.WalkER,JR.R.JERMINI (S.SMITH,E.HILL) @ CATEGO	ORY 5	
3		-		IF YOU'RE READING THIS R.CLARK (T.MCGRAW, B WARREN, B.WARREN)	Tim McGraw CBS-TV AUDID	29	American	59	NE	W 1	A SOLDIER'S PRAYER Collin R M.A.CURTIS.T.GEN RY (J.BILYEÜ,C.CHADWICK) STARI		
31		19	0	I WANNA FEEL SOMETHING C. BEATHARD K SEARD T ADKINS (D.C. LEE T. LANE)	Trace Adkins © CAPITOL NASHVILLE	30	Country.	6	NE	w 1	MEN BUY THE DRINKS (GIRLS CALL THE SHOTS) Steve H LMILLER (A SMITH, A UNDERWOOD) 0	Holy	

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DATA PROVIDED BY

See chart levend for rules and explanations. Yellow indicates recently tester title, 🐨 Indicates New Release

Are Ny Peop e CURB (75.3)

How I Feel BCA (84.3)

ider BNA (84.8)

Feel UM-CU

BROKED BOW (88.3)

Different World LYRIC STREET (76.7)

I Need You CURR (35.4

Livin' Our Love Song ARIST NASHVILLE(=8.6)

AHIISI/InterLateL(Score) Cha	n Hank	AFTIST/ INE/LABEL/(SCORE)
COUNTRY		
EMERSON DRIVE Moments MIDAS (81.8)	2	BUCKY COVINGTON A
BRAD PAISLEY Ticks ARISTA NASHVILLE (85.1)	3	RODNEY ATKINS These
TRACY LAWRENCE Find Out Who Your Friends Are ROCKY COMFORT 188.4)	4	KELLIE PICKLER I Won
ALAN JACKSON A Woman's Love ARISTA NASHVILLE (88.4)	6	CRAIG MORGAN Tough
MONTGOMERY GENTRE Lucky Man COLUMBIA (94.7)	7	
GEORGE STRAIT Wrapped MCA NASHVILLE (89.3)	8	TA MARTINA MCBRIDI
BLAKE SHELTOH Don't Make Me wARNER BROS. (87.7)	12	TRACE ADKINS I Wanna
LAKE OWEN Startin' With Me RCA (88.2)	13	CLAY WALKER Fall ASYL

I Something CAP TOL NASHVILLE 85.2)	30			
UP8 (90.3)	33			
a - Mining States - Ale	Bana ana ang ang ang ang ang ang ang ang	a da in a		
ETS wjessen@billboard.com				

ARTIST/Title/LABEL/(Score)

Don't miss another important



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HOT COUNTRY SONSS: 127 country st Systems, 24 hours a day, 7 days a week the BDS Airplay and Audience charts i audience. © 2007 Nielsen Business Mer ngs appearing in the top 20 on both asss in both detections and or the first time HITPREDICTOR: © 2007. Promosquad and HitPredictor are trademarks of Think East LLC. ALL CHARTS: See Chart Legend for rules and explanations.

BETWEEN THE BULLET AT LONG LAST, BIG & RICH GET TOP 10 SINGLE

Chart Rank

16

17

18

19

20

24

27

Songs as "Lost in This Moment" hops 12-9.

Previously, the energetic pair's nearest miss came when "Save a Horse (Ride a Cowboy)," from its triple-platinum debut album, stopped at No. 11 in 2004. Three of the duo's 11 chart entries were collaborative affairs, featuring Hank Williams Jr., Cowboy Troy, Van Zant and Gretchen Wilson.

The new single enters the top 10 in is



After more than three years and 11 charted titles, Big & Rich 16th chart week, the same amount of time it took "Cowboy" compete inside the top 10 for the first time on Fot Country to reach its peak position, where it remained for five weeks.

Measure Of A Man BIG MACHINE (78.2)

Famous In A Small Town CDLUMBIA (75.7)

I'll Stand By You FREMANTLE/19 (84.9)

One Of The Boys COLUMBIA (76.6)

Daisy MERCURY (84.4) You're Gonna Love Me RCA (82.2)

Just Might Have Her Radio On LYRIC STREET (75.9)

Inside the top 10, only George Strait's "Wrapped" and Brad Paisley's "Ticks" have accumulated fewer chart weeks (12 and 13 weeks, respectively).

Chart Rank

34

35

38

40

43

45

48

Big & Rich's third album, titled "Between Raising Hell and Amazing Grace," starts scanning June 5 and borrows its title from a line in Williams' 1986 single "Country State of Mind." -Wade lessen

LATIN Billboard JUN 9 2007 HOT LATIN SONGS Â

THIS WEEK	LAST WEEK	2 WEEKS	WEEKS ON CHT	TITLE Artist PRODUCER (SONGWRITER) IMPRINT / PROMOTION LABEL	PEAK		THIS WEEK	LAST WEEK
1	1	1	5	41 DIMELO 4 WKS & GARRETT& KIDD,EIGLESIAS, C PAUCAR IS GARRETT& KIDD,EIGLESIAS,L.GO/REZ ESCOLARI) INTERSCOPE (UNIVERSAL LATINO			26	19
2	2	2	1	IMPACTO Daddy Yankee Featuring Fergie S.STORCH (R.AYALA) Daddy Yankee Ceaturing Fergie	2	112	27	28
3	3	3		SI NOS QUEDARA POCO TIEMPO Chayanne J GENTILE (Y.HENRIQUEZ,R.ESPARZA-RUIZ) SONY BING NORTE		Notch's "Raised	28	41
4	4	6		BENDITA TU LUZ Mana	1	by the People" enters Latin	29	27
5	5	5		IGUAL QUE AYER R.K.M. & Ken-Y	3	Rhythm Albums	30	31 3
6	7	12		LDS MAGNIFICOS (K VASOUEZ, J.NIEVES.R.PINA) PINA UNIVERSAL LATINO ERES PARA MI Julieta Venegas Julieta Venegas, a Tujoux) Sony Bia (Vane	5	at No. 13 as Jead track	31	36 3
0	9	7		DAME UN BESO Intocable	7	moves 50-43.	32	32 3
8	6	4		R MURDLE MARTINEZ (VALENTINO) EMI TELEVISA SOLA Hector "El Father" H.DELGAO0 (G.C.PADILLA.H.L.DELGAD0)			33	43 5
9	16	9		TU RECUERDO T.TORRES (T.TORRES) Ricky Martin Featuring La Mari De Chambao Y Tommy Torres SONY BMG NORTE		1	34	30 3
10	8	11		MIL HERIDAS Cuisillos A.MACIAS (E PAZ) MUSART (BALBOA		1-2	35	29 2
11	14	15		TODO CAMBIO Camila M DOMM TEMAS (M DOMM, J.L.ORTEGA) SONY BMG NORTE	44		36	HOT SH DEBU
12	11	22		PEGATE Ricky Martin T TORRES (R.MARTIN, R TAVARE, TTORRES) SONY BMG NORTE	11		37	35
13	15	10		TORRE DE BABEL David Bisbai K. Santander, D. Betancourt (K. Santander) VALE JUNIVERSAL LATINO	10	Belinda grabs highest new	38	26 1
14	12	19		THE WAY SHE MOVES Zion Featuring Akon A THIAM (CORTIZ,A,THIAM) CMG (UNIVERSAL MOTOWN	12	entry on Hot	39	34 3
15	10	8		PEGAO Wisin & Yandel Featuring Los Vaqueros Wisin & Yandel Featuring Los Vaqueros Wisin & YANDEL.NESTY (J.L.MORERA,L VEGUILLA)	6	Latin Songs, entering at	40	NEW
16	13	13		DETALLES Los Tigres Del Norte LOS TIGRES DEL NORTE (N HERNANDEZ) FONDISA	4	No. 36 on a 40%	41	37 4
Œ	18	21		CADA VEZ QUE PIENSO EN TI ARMIREZ CORRAL (E ROGARTE) DISA (EDIMONSA		audience gain.	42	33
18	20	18		NOT LISTED (PSOSA) DIA COMPANY A NACER Alegres De La Sierra EDIMAL (VIVA	18		3	50
19	17	26		LLORARAS LLOS MAGNIFICOS (K. VAZOUEZ, J. NIEVES) USI MAGNIFICOS (K. VAZOUEZ, J. NIEVES)			44	38
20	45	36	3	GREATEST DE TI EXCLUSIVO La Arrolladora Banda El Limon DISA / EDIMONSA	20		45	40 4
21	22	14	20	ESE Conjunto Primavera Journal Journal Conjunto Primavera Journal Journal Jour	1.		46	NEW
22	23	20		QUE ME DES TU CARINO Juan Luis Guerra Y 440	Contraction of the local division of the loc	Nieves claims	47	39 3
23	24	27		OJALA Marco Antonio Solis	20	the top spot	48	4
24	21	16		MA.SOLIS (MA.SOLIS) FONOVISA SIENTE EL BOOM Tito "El Bambino" Featuring Randy	April 10	on this week's Tropical	49	NEW
25		29		DEXTER.DJ GIANN (TITO EL BAMBINO,R.ORTIZ,DE LA GHETTO,JOWELL,DJ GIANN) EMI TELEVIŠA ESO Y MAS JOAN SEDASTIAN) MUSARSTIAN)	25	Airplay chart.	.50	42 3
and an owner			-	MIDDART / DAEDOA			Station -	1 m - 1

	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT / PROMOTION LABÉL	PEAK
;	19	23	17	MI CORAZONCITO A.SANTOS, L.SANTOS (A.SANTOS)	Aventura PREMIUM LATIN	1
)	28	28		NENA Miguel C.JEAN M.BOSE (M.BOSE.E.ALORIGHETTIE,V.LEROVANTE)	Bose Featuring Paulina Rubio WARNER LATINA	2
	41	45	3	BASTA YA NOT LISTED (NOT LISTED)	Conjunto Primavera FONDVISA	21
•	27	25		DON'T MATTER A.THIAM (A.THIAM.A.LAWSON) KON	Akon	2
	31	33		ES COSA DE EL L E PAYAN (C O SERBANO)	Graciela Beltran	6
	36	30		COMO TE VA MI AMOR LOS HOROSCOPOS DE DURANGO (H.ZUNIGA)	Los Horoscopos De Durango OISA	28
	32	35	12	BEAUTIFUL LIAR/BELLO EMBUSTERO STARGATE, B. KNOW, ES. S. MEBARAK R. (B. KMOWALES, M. S. ERIKSEN, T. E. HERMANSEN A. GHOSTL DENCH)	Beyonce & Shakira	16
)	43	50		POR AMARTE ASI O.URBINA JR., B.URBINA.R. AVITIA (E.BEYES, A.MDNTALBAN)	Alacranes Musical UNIVISION	33
	30	38		ME DUELE AMARTE K. CIBRIAN (T.LENNOX.D.CRUZ SANCHEZ)	Reik SONY BMG NORTE	31
. }	29	24		QUE HICISTE M.ANTHONY, J. REYES (J. JEYES, J. ROMERO, M. ANTHONY)	Jennifer Lopez	1
)	HOT	SHOT	1	BELLA TRAICION K.DIOGUARDI, M. ALLAN (B. PEREGRIN, N. PEREGRIN, K. DIOGUARDI, M. ALLAN)	Belinda EMI TELEVISA	38
1	35	π	2	NO TE VEO NOT LISTED (NOT LISTED)	Casa De Leones WARNER LATINA	31
	26	17	18	MANDA UNA SENAL FOLVERA A GONZALEZ (FOLVERA)	Mana WARNER LATINA	1
	34	32		NO TE PIDO FLORES A MUNEMA J GAVIRIA (J GAVIRIA)	Fanny Lu UNIVERSAL LATINO	18
	NE	w		Y TODAVIA J L PACAN (M.MATTOS, A. ELIAS)	Yolandita Monge	40
	37	43		AYUDAME C.LOPEZ (C.SOROKIN, P.RUBIO)	Paulina Rubio UNIVERSAL LATINO	37
1	33	34	16	QUE LLOREN M.PESANTE (M.I.PESANTE)	Ivy Queen UNIVISION	10
)	50	-		DALE PA' TRA (BACK IT UP) NAPOLES (N.HOWELL, A. PHILLIPS, E GRULLON)	Notch CINCO POR CINCO /MACHETE	43
2	38	-	4	QUIZAS URBA (T.FELICIANO)	Tony Dize	38
	40	41	10	LA LLAVE DE MI CORAZON J.L.GUERRA (J.L.GUERRA)	Juan Luis Guerra Y 440 EMI TELEVISA	1
)	NE	w	1	MAS QUE TU AMIGO S GEORGE D GALE (M A SOLIS)	Tito Nieves	46
	39	31		ME DUELE ESCUCHAR TU NOMBRE J L TEFRAZAS (A PIERAGOSTINO,E.CORTAZAR, J.L.TERRAZAS)	Grupo Montez De Durango DISA	27
1.1	E	49	10	HOY TENGO GANAS DE TI A.POSSE (M GALLARDO)	Ricardo Montaner EMI TELEVISA	23
	NE	w		TE VOY A PERDER A.BAQUEIRO (L.GARCIA A BAQUEIRO)	Alejandro Fernandez SONY BMG NORTE	49
Statute of	42	37	16	UN IDIOTA COMO YO 0.1. TREVINO,D.LOPEZ JR (M A PEREZ,R. TREVIZO)	Duelo UNIVISION	8

LATIN ALBUMS

THIS	LAST WFFK	2 WEEKS AGO	WEEKS ON CHT	ARTIST Title	CERT.	PEAK
0	HOT DE	SHOT	1	ALACRANES MUSICAL Ahora Y Siempre		1
2	2	1		VICENTE FERNANDEZ Historia De Un Idolo DISCOS 605 07405/SONY BMG NORTE (16.98)		1
-	1	43		LUNY TUNES & TAINY Mas Flow: Los Benjamins MAS FLOW 230013/MACHETE (15.98) ①		1
4	3	-		MARCO ANTONIO SOLIS La Mejor Coleccion F0N0VISA 353133/UG (10.98)		3
0	23	20	8	GREATEST JENNI RIVERA Mi Vida Loca GAINER FONOVISA 353001/UG (12.98)	0	2
6	5	8		AVENTURA K.O.B.: Live PREMIUM LATIN 20560/SONY BMG NORTE (18 98 CD (DVD) +)		2
7	7	4		R.K.M. & KEN-Y Commemorative Edition PINA 008481, UNIVERSAL LATINO (15.98 CD/Dv0) +		4
8	4	2		JENNIFER LOPEZ Como Ama Una Mujer EPIC 78149/SONY BMG NORTE (18.98)		1
9	8	7		MANA Amar Es Combatir WÄRNER LATINA 63661 (18.98) 🛞	2	1
10	6	5		CALLE 13 Residente O Visitante SONY BMG NORTE 03170 (16.98)		1
11-	10	9		IVY QUEEN Sentimiento UNIVISION 311140/UG (13.98)	0	4
12	15	10		MIGUEL BOSE Papito WARNER LATINA 699903 (18 98)		6
13	12	12		VALENTIN ELIZALDE Vencedor	0	1
14	13	16		A.B. QUINTANILLA III PRESENTS KUMBIA KINGS Greatest Hits Album Versions EMI TELEVISA 90331 (13.98)		7
15	16	13		LOS TUCANES DE TIJUANA La Mejor Coleccion De Corridos UNIVISION 311110/UG (10.98)		13
10	22	15		ROBERTO CARLOS Grandes Exitos DISCOS 605 08204/SONY BMG NORTE (14.98)		15
17	17	21		DON OMAR King Of Kings VI 005662 ACHETE (15.98)	•	D
18	14	19		LOS CREADOREZ DEL PASITO OURAGUENSE DE ALFREDO RAMIREZ Recio, Recio Mis Creadorez DISA 720982 (11.98)		D
19	11	6	10	JUAN LUIS GUERRA Y 440 La Llave De Mi Corazon EMI TELEVISA 88392 (14.98)		1
20	20	22		XTREME Haciendo Historia LA CALLE 340011/UG (13.98)	0	13
21	9	3	Ť	CHAYANNE Mi Tiempo SONY BMG NORTE 06119 (16.98)		Ŧ.
22	18	14		GRUPO BRYNDIS Solo Pienso En Ti DISA 721017 (10.98) 🕁		3
23	NE	W		FRANCISCO EL CHICO ELIZALDE De Un Elizalde Para Un Elizalde UNIVERSAL LATINO 009020 (11.98)		23
24	25	11		BANDA GUASAVENA Dedicado A Ti STARMEX 008840 UNIVERSAL LATINO (11.98)		11
25	26	-	E	PATRULLA 81 En Concierto DISA 721049 (11.99)		25

WEEK	LAST	2 WEE	WEEKS ON CHI	ARTIST Title	CERT.	POSITIC
-	24	27		BRONCO / LOS BUKIS / LOS TEMERARIOS B.B.T. 2 FONOVISA 353103/UG (10.98)	ł	10
27	31	17		RICKY MARTIN Ricky Martin: MTV Unplugged SONY BMG NORTE 00909 (16.98) (*)		1
28	28	29		WISIN & YANDEL Pa'l Mundo MACHETE 561402 (15.98) € •	۰	1
29	29	24		LOS TIGRES DEL NORTE Detalles Y Emociones FONOVISA 353044/UG (12.98)	0	2
30	21	25	13	LOS CUATES DE SINALOA Puro Sierreno Bravo SONY BMG NORTE 04124 (11.98)	0	13
31	30	18		MARCO ANTCNIO SOLIS La Historia Continua Parte III FONOVISA 35305 IG (12.98) ①		1
32	35	37		CUISILLOS Mil Heridas MUSART 3893/BALBOA (12.98)	1	15
33	33	32		VARIOUS ARTISTS WY Records Presents: Los Vaqueros WY 008010/MACHETE (13.98) ⊕		2
34	NE	w	1	TIERRA CALI Enamorado De Ti: Edicion Especial VENEMUSIC 65.210 UNIVERSAL LATINO (13.98 CD/DVD) ⊕		3
35	38	33		JULIETA VENEGAS Limon Y Sal SONY BMG NORTE 83425 (14 98) (0)	0	8
36	27	23		TITO NIEVES Canciones Clasicas De Marco Antonio Solis LA CALLE 330022/UG (13.98)		23
37	32	26		BETO QUINTANILLA Tragedias Reales De La Vida UNIVISION 311143/UG (12.98) ①		10
38	NE	w		JOSE JOSE Mis Duetos DISCOS 605 08595/SONY BMG NORTE (14.98)		38
39	RE-E	NTRY		MIGUELITO Mas Grande Que Tu W&D/EL CARTE_ 001348/MACHETE (11.98)		16
-0	40	38		LOS CAMINANTES La Historia Lo Mas Chulo, Chulo, Chulo SONY BMG NORTE 05302 (12.98) (*)		2
41	34	36		MONCHY & ALEXANDRA Exitos		11
42	41	31	17	VALENTIN ELIZALDE Lobo Domesticado UNIVERSAL LATINO 008476 (11.98)		2
43	45	63		CAMILA Todo Cambio SONY EMG NOFTE 78272 (14.98)		43
44	44	47		LOS TERRIBLES DEL NDRTE 30 Corridos: Historias Nortenas FALDDLE 1969 (9.98)		26
45	42	70		LOS HUMILDES VS. LA MIGRA Los Humildes Vs. La Migra BCI LATINO 41593 6Ci 15 50		42
46	63	75	7	DADDY YANKEE Barrio Fino: En Directo EL CARTEL 007035/INTERSCOPE (12.38) (+)	۰	
47	47	42		ANA GABRIEL La Reina Canta A Mexico SONY BMG NOFTE 01721 (15.98)		9
48	NE	w	4	BANDA MACHOS A Pesar De Todo SONT BMG NOFTE 08599 (12.98)		48
49	43	39		VARIOUS ARTISTS Don Omar Presenta: El Pentagono V: 000870/MACHETE (14.98)		7
50	50	30	12	ANDREA BOCELLI Amor SUGAR VENEMUSIC 006144/UNIVERSAL LATINO (18.98)		2

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THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHT	ARTIST Title	CERT.	PEAK
51	56	55	67	R.K.M. & KEN-Y Masterpiece: Nuestra Obra Maestra PINA 270183/UNIVERSAL LATINO (15.98)		2
52	66	64	4	PACE ALEXANDRE PIRES ExitosSolo Para Usted SETTER DISCOS 605 08598/SONY BMG NORTE (18.98) ①		49
53	49	48		BRONCO / LOS BUKIS / LOS TEMERARIOS BBT FONOVISA 352772/UG (10.98)		7
54	37	35		ALACRANES MUSICAL Linea De Oro DISA 729294 (5 98)		33
55	36	34	16	RICARDO MONTANER Las Mejores Canciones Del Mundo EMI TELEVISA 84-17 (15.98)		23
56	46	41		LA 5A ESTACION El Mundo Se Equivoca SONY BMG NORTE 80713 (15.98) @	0	13
57	65	49		RBD Celestial EMI TELEVISA 75852/VIRGIN (13.98)		1
58	54	40		GRACIELA BELTRAN Promesas No UNIVISION 311041/UG (12.98)		24
,59	51	61		VARIOUS ARTISTS 30 Corridos: Muy Perrones F0N0VISA 353170/UG (10.98)		24
60	53	46		CONJUNTO ATAROECER Las #1 De Los No. 1. Del Pastio Duranguense MUSIMEX 008785/UNIVERSAL LATINO (13.98)		17
61	62	74	21	EL CHAPO DE SINALOA La Noche Perfecta DISA 720802 (10.98)		22
62	NE	w		KALIMBA NegroKlaro SONY BMG NORTE 00050 (14.98)		62
63	71	54		LOS BUKIS 30 Recuerdos FONOVISA 352638/UG (11.98)		6
64	48	51		LOS TEMERARIOS Linea De Oro DISA 729298 (5.98)		48
65	61	53		LOS HOROSCOPOS DE DURANGO Desatados DISA 720955 (11.98) ⊕		4
66	70	-		A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ From Kumbia Kings To Kumbia Ail Starz EMI TELEVISA 73597 (15.98)		E
67	69	65		VARIOUS ARTISTS NOW Latino 2 SOLY BIA, ITHATESIC AVARCETING GROUPEMUMVERSAL 0000691/43/ERSAL LATINO (18.98)		F
68	55	45	25	YURIDIA Habla El Corazon SONY 8MS NORTE 02496 (14.98)		14
69	59	58		KINTO SOL Los Hijos Del Maiz UNIVISION 311038 UG (12.98)		30
70	58	59		DIANA REYES Te Voy A Mostrar UNIVERSAL LATINO 008411 (12.98)		5
-	57	57	12	ALACRANES MUSICAL La Mejor Coleccion UNIVISION 311123/UG (10.98)		16
72	52	-		SPANISH HARLEM ORCHESTRA United We Swing SIX DEGREES 1134 (16.98)		52
73	NE	w	1	NOTCH Raised By The People CINCO POR CINCO 008970/MACHETE (15.98)		73
74	19	-		JAE-P/KINTO SOL Encuentros Musicales UNIVISION 311157/UG (12.98)		19
75	60	44		REYLI Fe SONY BMG NORTE 06846 (14.98)		29



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AIRPLAY
POP

REEK	LAST	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
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	TU RECUERDO RICKY MARTIN FEAT LI MARI DE CHAMBAD Y TOMMY TORRES (SONY BMG NORTE)
5	4	BENDITA TU LUZ MANA (WARNER LATINA)
6	5	ERES PARA MI JULIETA VENEGAS (SONY BMG NORTE)
0	6	NENA MIGUEL BOSE FEATURING PAULINA RUBIO (WARNER LATINA)
8	1	ME MUERC La 5A ESTACION ("ONY BMG NORTE)
9	10	QUE ME DES TU CARINO JUAN LUIS GUERRA Y 440 (EMI TELEVISA)
10	12	PEGATE RICKY MARTIN (SCNY BMG NORTE)
11	9	ME DUELE AMARTE REIK (SUNY LING NORTE)
12	11	AYUDAME PAULINA RUBIO (LINIVERSAL LATINO)
13	Za	OJALA MARCO ANTONIO SOLIS (FONOVISA)
	13	BEAUTIFUL LIAR/BELLO EMBUSTERO BEYONCE & SHAKINA (MUSIC WORLD/COLUMBIA/SONY BING WORTE)
10	25	TE VOY A FERDER ALEJANORO FERNANDEZ (SONY BMG NORTE)

TROPICAL

HIS	URFK	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
	~~~	
1	4	MAS QUE TU AMIGO TITO MEVES (LA CALLE/UNIVISION)
		TOBBE DE BABEL
2	3	DAVID BISBAL (VALE/UNIVERSAL LATINO)
3	90	DIMELO
	11000	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
4	2	MI CORAZONCITO
100		AVENTURA (PREN UM LATIN)
6	7	LA FOTO SE ME BORRO
-		ELVIS CRESPO (M CHETE)
6	5	EN EL AMOR JOE VERAS (J & N)
		PEGAO
7	6	WISIN & YANDEL FEATURING LOS VAQUEROS (WY/MACHETE)
1000		NO VUELVO CONTIGO
8	12	FRANKIE NEGRON (LA CALLE/UNIVISION)
-		IMPACTO
9	9	DAODY YANKEE FEATURING FERGIE (EL CARTEL/INTERSCOPE)
10	17	DIME QUE FALTO
	17	ZACARIAS FERREITA (J & N)
11	30	IGUAL QUE AYER
-	50	R.K.M. & KEN-Y (FINA/UNIVERSAL LATINO)
62	10	PASARELA
-		DJ NELSON Y DALMATA (FLOW/UNIVERSAL LATINO)
13	20	NUNCA HABIA LLORADO ASI
-	-	VICTOR MANUELLE DUET WITH DON OMAR (SONY BMG NORTE)
14	19	
-		JUAN LUIS GUERRIA Y 440 (EMI TELEVISA)
15	14	RICKY MARTIN (SONY BMG NORTE)
-	and the second second	

#### **REGIONAL MEXICAN**

- Contraction of the local division of the l	THIS	LAST	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	THIS	
A subsequently and	0	2	DAME UN BESO INTOCABLE (EMI TELEVISA)	0	
and the second second		1	MIL HERIDAS CUISILLOS (MUSART/BALBOA)	2	
and the second se		3	DETALLES LOS TIGRES OEL NORTE (FDNOVISA)	3	
Contraction of the local division of the loc	4	4	CADA VEZ QUE PIENSO EN TI LOS CREADOREZ DEL PISITO DURAGUENSE DE ALFREDO RAMIREZ (DISA/EDIA/ONSA)	4	
	5	5	Y SI VOLVIERA A NACER ALEGRES DE LA SIERRA (EDIMAL/VIVA)		
and the second s	6	15	DE TI EXCLUSIVO LA ARROLLADDRA BANDA EL LIMON (DISA/EDIMONSA)		
		6	DIME QUIEN ES LOS RIELEROS DEL NORTE (FONOVISA)		
of the local data was a set of	8	12	BASTA YA CONJUNTO PRIMAVERA (FONOVISA)	8	
And and an other designments	1	8	ES COSA DE EL GRACIELA BELTRAN (UNIVISION)		
	10	9	LA NOCHE PERFECTA EL CHAPO DE SINALOA (DISA)	10	
	11	10	COMO TE VA MI AMOR LOS HORDSCOPDE DE DURANGO (DISA)	11	
and the second second	12	14	POR AMARTE ASI ALACRANES MUSICAL (UNIVISION)	12	
		7	ESE CONJUNTO PRIMAVERA (FONOVISA)	13	Contraction of the local division of the loc
and a second sec	14	17	ESO Y MAS JOAN SEBASTIAN (MUSART/BALBOA)	14	
	15	11		18	Print Print Print

AOT	
33	ARTIST (IMPRINT / PROMOTION LABEL)
E	LA MEJOR COLECCION (FONOVISA/UG)
2	JENNIFER LOPEZ COMO AMA UNA MUJER (EPIC/SONY BMG NORTE)
3	MANA AMAR ES COMBATIR (WARNER LATINA)
6	MIGUEL BOSE PAPITO (WARNER LATINA)
5	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS GREATEST HITS ALBUM VERSIONS (EMI TELEVISA)
7	ROBERTO CARLOS GRANDES EXITOS (DISCOS 605/SONY BMG NORTE)
4	CHAYANNE MI TIEMPO (SONY BMG NORTE)
9	RICKY MARTIN Ricky Martin: MTV UNPLUGGED (SONY BMG NORTE)
8	MARCO ANTONIO SOLIS LA HISTORIA CONTINUA PARTE III (FONOVISA/UG)
11	JULIETA VENEGAS LIMON Y SAL (SONY BMG NORTE)
-	JOSE JOSE MIS DUETOS (DISCOS 605/SONY BMG NORTE)
13	CAMILA TODO CAMBIO (SONY BMG NORTE)
15	ANDREA BOCELLI AMOR (SUGAR/VENEMUSIC/UNIVERSAL LATINO)
19	ALEXANDRE PIRES EXITOSSOLO PARA USTED (DISCOS 605/SONY BMG NORTE)
10	RICARDO MONTANER Las mejores canciones del munoo (emi televisa)
	TROPICAL
ASPA VIEW	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
	AVENTURA K.O.B.: LIVE (PREAMUM LATIN/SONY BMG NORTE)
2	JUAN LUIS GUERRA Y 440 LA LLAVE DE MI CORAZON (EMI TELEVISA)
3	XTREME Haciendo Historia (La Calle/UG)
4	TITO NIEVES CANCIONES CLASICAS DE MARCO ANTONIO SDLIS (LA CALLE/UG)

LATIN ALBUMS

POP.

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#### **REGIONAL MEXICAN**

MONCHY & ALEXANDRA

UNITED WE SWING (SIX DEGREES) IBRAHIM FERRER

SIGO SIENDO YO (SONY BMG NORTE)

9 ARROZ CON HABICHUELA (DISCOS 605 14 VARIOUS ARTISTS 40 BACHATAS PAL' PUEBLO (UNION) FONSECA

CORAZON (EMI TELEVISA)

13 VICTOR MANUELLE DECISION UNANIME (SONY BMG OLGA TANON SOY COMO TU (UNIVISION/UG)

SPANISH HARLEM ORCHESTRA

IBHAHIM FERRER MI SUEND (WORLD CIRCUIT/NONESUCH/WARNER BROS.) ISAAC DELGADO EN PRIMERA PLANA (LA CALLE/UNIVISION) MARC ANTHONY CRO DEURO PU CONNENDE NONTED

 JUBO STERIDU TU ISONY BMG NORTE)

 VARIOUS ARTISTS

 BACHATAHITS 2007 (J & N)

 9

 EL GRAN COMBO DE PUERTO RICO ARBOZ CON HABICHIELA (DISCOS SPECIONO BLO MONTO)

WEEK	udå i WEEV	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
D		ALACRANES MUSICAL AHORA Y SIEMPRE (UNIVISION/UG)
2	1	VICENTE FERNANDEZ HISTORIA DE UN IDOLO (DISCOS 605/SONY BMG NORTE)
3	7	JENNI RIVERA MI VIDA LOCA (FONOVISA/UG)
4	2	VALENTIN ELIZALDE VENCEDOR (UNIVERSAL LATINO)
•	4	LOS TUCANES DE TIJUANA LA MEJOR COLECCION DE CORRIDOS (UNIVISION/UG)
	3	LOS CREADOREZ DEL PASITO DURAGUENSE OE ALFREDO RAMIREZ RECIO, RECIO MIS CREADOREZ (DISA)
	5	GRUPO BRYNDIS SOLO PIENSO EN TI (DISA)
8	-	FRANCISCO "EL CHICO" ELIZALDE DE UN ELIZALDE PARA UN ELIZALDE (UNIVERSAL LATINO)
	9	BANDA GUASAVENA DEDICADO A TI (STARMEX/UNIVERSAL LATINO)
10	10	PATRULLA 81 EN CONCIERTO (DISA)
11		BRONCO / LOS BUKIS / LOS TEMERARIOS B.B.T. 2 (FONOVISALIG)
12	11	LOS TIGRES DEL NORTE DETALLES Y EMOCIONES (FONOVISA/UG)
13		LOS CUATES DE SINALOA PURO SIERRENO BRAVO (SONY BMG NORTE)
14	13	CUISILLOS MIL HERIDAS (MUSART/BALBOA)
16	+	TIERRA CALI ENAMORADO DE TI: EDICION ESPECIAL (VENEMUSIC/UNIVERSAL LATINO)
		The second

#### Billooard DANCE JUN 9

ers on Elligend for Hot Gance Club Play and Hot Dance Singles Sole, rules and isolanation. Zoos and the Soup-Uscan Inc. All rights reserved HOT DANCE AIRPLAY: 7 dance rules are seen and the rules of the Reserved HOT Pance and the rules of dark benefit for rules.

# DANCE CLUB PLAY

	LA37 WEEK	WEEKS ON CHT	TITLE ARTIST IMPRINT & NUMBER / PROMOTION LABEL
)	2	11	#1 CHANGE 1WK KIMBERLEY LOCKE CURB PROMO
	3	8	I WANT YOUR LOVE JODY WATLEY AVITONE PROMO/PEACE BISQUIT
,	4	10	YOU'RE THE ONE DND MINDTRAIN PROMO/ASTRALWERKS
	6	£	QUE HICISTE JENNIFER LOPEZ EPIC/SONY BMG NORTE PROMO
Đ	8	ğ	HE'S ALIVE A GIRL CALLED JANE ISLANO PROMO/IOJMG
	11	5	4 IN THE MORNING GWEN STEFANI INTERSCOPE PROMO
	5	8.	BEAUTIFUL LIAR BEYONCE & SHAKIRA MUSIC WORLD PROMO/COLUMBIA
	10	7	I COULD FALL IN LOVE WITH YOU ERASURE MUTE 9354
I.		1.)	GLAMOROUS FERGIE FEAT. LUDACRIS WILLI. AM/ A&M PROMO/INTERSCOPE
)	13	8	FOREVER ALYSON PM MEDIA PROMO
	7	11	READ MY MIND THE KILLERS ISLAND PROMO/IDJMG
	12	8	ICE BOX DMARION T.U.G. PROMO/COLUMBIA
	17	4	ALL GOOD THINGS (COME TO AN END) NELLY FURTADO MOSLEY PROMO/GEFFEN
	15	5	ALL AROUND THE WORLD
1	9	11	PEGATE RICKY MARTIN SONY BMG NORTE PROMO
5	22	3	RAPTURE 2007
	19	1	ALIVE TIM REX EXPERIMENT FEAT. GRAZIELLA REXHOUSE PROMO
•	23	a de la compañía	CAN'T KEEP IT A SECRET JACINTA CHUNKY PROMO/MUSIC PLANT
,	21	4	CANDYMAN CHRISTINA AGUILERA RCA PROMO/RMG
•	26	3	MY DESTINY KIM ENGLISH NERVOUS PROMO
	25	5	BEAUTIFUL DAY MATT DAREY TWISTED PROMO/KOCH
¢,	16	17	MAKE IT HAPPEN MAYA AZUCENA KULI PROMO
8	29	4	WISH UPON A DOG STAR SATELLITE PARTY COLUMBIA PROMO
	20	12	SPOTLIGHT AMADOR & CARRILLO FEAT, GEORGIA NICOLE MOCHICO PRIMO PROMO
)	33	2	POWER ROLLERCOASTER
			the state of the s

T'NIS WEEK	LAST WEEK	WEEKS IN CHT	TITLE ARTIST IMPRINT & NUMBEF / PROMOTION LABEL
26	31	3	DO YOU KNOW? (THE PING PONG SONG) ENRIQUE IGLESIAS UNIVERSAL LATINO PROMO/INTERSCOPE
27	14	11	WITH LOVE HILARY DUFF HOLLYWOOD PROMO
28	24	6	DARK TERRITORY JUNKIE XL NETTWERK PROMO
29	30	5	PUT YA BODY IN IT
30	18	13	GIMME GIMME (DISCO SHIMMY) FRANKIE KNUCKLES NOICEI PROMO
31	32	10	C'MON C'MON TRICKY BIZZNISS FEAT. TRIXIE REISS ESNTION SILVER PROMO
	28	6	IN THE CLOUDS
33	40	2	UNDER THE INFLUENCE OF GLANTS ISLAND PROMO/IOJMG
34	38	2	DIANNE WESLEY DIVISION > PROMO/GOSSIP QUE LLOREN IVY QUEEN UNIVISION PROMO
35	39	2	
36	HUT	1001 UT	UMBRELLA RIHANNA FEATURING JAY-Z SRP/DEF JAM PROMO/IDJMG
37	27	12	AUTOMATIC
	21	14	ULTRA NATE SILVER LABEL PROMO/TOMMY BOY ROTATION
38	37	3	RANDY FRIESS FEATURING VBUTTERFLY HMSP PROMO
39	N	W	DEFYING GRAVITY IDINA MENZEL REPRISE PROMO/WARNER BROS.
40	¥		EVENLY LENNA DAUMAN 1434
41	N	w	I JUST DIED IN YOUR ARMS TONIGHT LEANA SWEDISH DIVA PROMO
42		W.	BECAUSE OF YOU NE-YO DEF JAM PROMO/ID.MG
43	35	9	DEEPER LOVE EDDIE THONEICK FEAT. BERGET LEWIS CR2 PROMO/AMATO
44	34	15	IT'S MY LIFE S-BLUSH CJ PROMO
45	41	14	I WANT TO LIVE DEEPFACE RED STICK PROMO/STRICTLY RHYTHM
46	42	15	RISE SAMANTHA JAMES OM PROMO
47	44	16	DISCOTECH YOUNG LOVE ISLANO PROMO/IDJMG
	43	15	DRUMS IN THE CLUB DJ RUSS HARRIS FEAT, DJ KERI & BAN BAM BUDDHA ESITTON SILVER PROMO
49	45	14	WHAT GOES AROUNDCOMES AROUND JUSTIN TIMBERLAKE JIVE PROMO/ZOMBA
5.	46	26	I NEED SOMEONE BALPH FALCON NERVOUS 20613
-		-	

#### TOP ELECTRONIC HOT DANCE AIRPLAY **PA** TITLE ARTIST INT & NUMBER / DISTRIBUTING LABEL BJORK SWKS VOLTA ELEKTRA/ATLANTIC 135868/AG⊕ ERASURE LIGHT AT THE END OF THE WORLO MUTE 9355 LINKA TI HE END OF THE WORLD MUTE 9355 JOHNNY BUDZ & CATO K ULTRA. WEEKEND 3 ULTRA 1532 JOHNNY VICIOUS THEWEMX PRESENTS: DANCE ANTHEMS THEMEDIANCE 9070071-FRVE TIESTO ELEMENTS OF LIFE MAGIC MUZIK 1515/ULTRA GNARLS BARKLEY ST. ELSEWHERE DOWNTOWN 70003*/ATLANTIC® LCD SOUNDSYSTEM SOUND OF SLIVER DFA BS114/CAPITOL IMOGEN HEAP SPEAK FOR YOURSELF RCA VICTOR 72532 DEPECHE MODE

1	49	THE WORLD IS MINE
2	2 13	CRY FOR YOU SEPTEMBER ROBBINS
3	1 11	WITH LOVE HILARY DUFF HOLLYWOOD
4	3 12	READ MY MIND THE KILLERS ISLAND/IDJMG
5	6 8	REHAB AMY WINEHOUSE UNIVERSAL REPUBLIC
	5 13	I CAN'T TAKE IT
7	9 2	UMBRELLA RIHANNA FEATURING JAY-Z SRP/DEF JAM/IDJMG
	7 7	PUT 'EM UP EDUN ROBBINS
9	10 20	SAY IT RIGHT NELLY FURTADD MOSLEY/GEFFEN
10	8 13	THE CREEPS CAMILLE JONES SILVER LABEL/TOMMY BCY
11	12 4	SORRY KASKADE ULTRA
12	13 6	MAKES ME WONDER MAROON 5 A&M/OCTONE/INTERSCOPE
13	17 12	CHANGES CHRIS LAKE FEATURING LAURA V ROBBINS
14	15 8	IN THE DARK TIESTO MAGIC MUZIK/ULTFA
15	11 24	BY MY SIDE FLANDERS ULTRA
16	18 7	S.O.S. STONEBRIDGE STONEY BOY
	19 10	BEAUTIFUL DAY MATT DAREY DAREY PROD JCTS/TWISTED/KOCH
18	NW	
19	24 3	FEEL TOGETHER BEN MACKLIN FEATURING TIGER LILY NERVOUS
20	21 19	IRREPLACEABLE BEYONCE COLUMBIA
21	22 2	ALL OF YOUR LOVE HELLOGOODBYE DRIVE-THEU/SANCTUARY
22	N EW	BECAUSE OF YOU NE-YO DEF JAM IDJMG
23	NEW	GRACE KELLY MIKA GASABLANCA/UNIVERSAL REPUBLIC
24	23 3	SOUNDZ OF FREEDOM BOB SINCLAR YELLOW
25	16 17	WHAT GOES AROUNDCOMES AROUND JUSTIN TIMBERLAKE JIVE/ZOMBA
1		

22

24

25

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5 3

6 7

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12

13 11

14 15

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18 19

20 18 19 17

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1 3

NEW

2 2

4 56

8 28

NEW

NEW

10 12

14 3

66

NEW

16 18

10 6 82

DEPECHE MODE THE LEST OF DESCRIPTION AND A CONTRACTOR AND

ATB TRILOGY WATER MUSIC DANCE 060717/VARESE SAR

AIR POCKET SYMPHONY AIRCHEOLOGY 83761*/ASTRALWERKS

THE RIDDLER & TREVOR SIMPSON ULTRA.DANCE 08 ULTRA 1485

ULTRA. DANCE 08 ULTRA. 1485 THE COUNTDOWN SINGERS FOREVER DISCO MADACY SPECIAL PRODUCTS 52379/MFDACY MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS. 49460*

CONFESSIONS ON A DANCE FLOOR WARNEN BHUG. 19400-NEWSBOYS GO: REMIXED INPOP 71394 THE GOOD, THE BAD & THE QUEEN THE GOOD, THE BAD & THE QUEEN PROCEPHONE 73057/MR30(%)

PLAYRADIOPLAY! THE FREQUENCY E.P. STOLEN TRANSMISSION 008698

 15
 12
 III (CHK CHK CHK) MYTH TAKES WARP 154*

 12
 3
 DAN DEACON SPIDERMAN OF THE RINGS CARPARK 37

17 5 DNTEL DUMB LUCK SUB POP 725

HOT CHIP

34 ENIGMA A POSTERIORI VIRGIN 69994

SPIDEMARN OF THE HINGS CARPARK 37 CASCADA EVERYTIME WE TOUCH ROBBINS 75064 VARIOUS ARTISTS FORVER FREESTYLE RAZOR & TIE 89147 DALTE!

#### TS OF WORLD Billooard JUN 9 00 UNITED KINGDOM GERMANY

ALBUMS

		ALBUMS					
THIS	LAST WEEK	(SOUNDSCAN JAPAN) MAY 29, 20					
9	NEW	MARIYA TAKEUCHI Denim (First Ltd Version) Warner					
2	NEW	BENNIE K The world for life					
	2	MR. CHILDREN B-SIDE TOY'S FACTORY					
4	6	AVRIL LAVIGNE THE BEST DAMN THING BMG FUNHOUSE					
	1	LINKIN PARK MINUTES TO MIDNIGHT WARNER BROS.					
6	7	VARIOUS ARTISTS R35 SWEET J-BALLAOS WARNER					
7	3	MAROON 5 It won't be soon before long universal					
8	NEW	RYU SIWON WITH YOU (FIRST LTD VERSION) TOKUMA					
•	5	MIHIMARU GT The best of Mihimaru (First Version/DVO) Universal					
10	9	NE-YO BECAUSE OF YOU (FIRST LTD VERSION) UNIVERSAL					

WEEK	WEEK	(THE OFFICIAL UK CHARTS CO.) MAY 27, 2007	NEEK
	NEW	MAROON 5 IT WON'T BE SOON BEFORE LONG A&M/OCTONE/INTERSCOPE	1
2	1	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.	2
3	6	AMY WINEHOUSE BACK TO BLACK ISLAND	3
4	5	MICHAEL BUBLE CALL ME IRRESPONSIBLE REPRISE	4
5	7	MIKA Life in Cartoon Motion Casablanca/Island	5
6	4	ARCTIC MONKEYS FAVOURITE WORST NIGHTMARE DOMING	6
7	NEW	SOPHIE ELLIS-BEXTOR TRIP THE LIGHT FANTASTIC FASCINATION	8. 
8	NEW	OZZY OSBOURNE BLACK RAIN EPIC	8
9	12	CASCADA Everytime we touch andorfine	-
10	13	KAISER CHIEFS YOURS TRULY, ANGRY MOB B-UNIQUE/POLYDOR	10
PF 881			
THIS WEEK	LAST WEEK	(ARIA) MAY 27, 2007	THIS WEEK
1	2	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.	T
2	3	MISSY HIGGINS	

THE USE CALL OF A CALL OF

HAN	22	(MEOIA CONTROL)	AAY 30
1	1	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER I	BROS.
2	2	NELLY FURTADO LOOSE MOSLEY/GEFFEN	
3	3	HERBERT GRONEMEYER	
4	6	REINHARD MEY BUNTER HUND CAPITOL	
5	5	MICHAEL BUBLE CALL ME IRRESPONSIBLE REPRISE	
6	8	MIKA Life in Cartoon Motion Casablanca/Island	
-	4	ROGER CICERO MAENNERSACHEN STARWATCH	
8	9	DIE FANTASTISCHEN VIER Fornika Columbia	
-	NEW	OZZY OSBOURNE BLACK RAIN EPIC	
10	7	AVRIL LAVIGNE THE BEST DAMN THING RCA	
		CANADA	•
1		ALBUMS	

(MEDIA CONTROL)

LAST

ALBUMS

MAY 30, 2007

WEEK	LAST WEEK	(SOUNDSCAN) JUNE 9, 2007
1	NEW	CELINE DION D'ELLES COLUMBIA/SONY BMG
	NEW	MAROON 5 IT WON'T BE SOON BEFORE LONG A&MOCTONEMITERSCOPE/UNIVERSAL
	1	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS, WARNER
	3	CLAUDE DUBOIS DUOS DUBOIS ZONE 3/SELECT
5	NEW	OZZY OSBOURNE BLACK RAIN EPIC/SONY BMG
6	2	MICHAEL BUBLE CALL ME IRRESPONSIBLE 143/REPRISE/WARNER
2	NEW	THE USED LIES FOR THE LIARS REPRISE/WARNER
8	4	AVRIL LAVIGNE THE BEST DAMN THING RCA/SONY BMG
9	6	FEIST THE REMINDER ARTS & CRAFTS/EMI
10	RE	MIKA Life in Cartoon Motion Casablanca/Universal

**MEXICO** 

ALBUMS

AVRIL LAVIGNE THE BEST DAMN THING RC.

MI TIEMPO SONY

VARIOUS ARTISTS

SECTOR BEAT 100.9 VOL. 4 WAR

NER/MAS

RICARDO MONTANER LAS MEJORES CANCIONES DEL MUND CHAYANNE

3

MAY 29, 2007

#### DIGITAL TRACKS WEEK (NIELSEN SOUNDSCAN INTERNATIONAL) **JUNE 9, 2007** UMBRELLA RIHANNA FT. JAY-Z SRP/DEF JAM 1 1 MAKES ME WONDER (ALBUM VERSION) . 2 BEAUTIFUL LIAR 3 WORLD/COLUMB CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA 4 14 HERE (IN YOUR ARMS) 5 GRACE KELLY 6 MIKA URBADLARDAVIDENTE REAL GIRL MUTYA BUENA 4H & BROADWAY/ISLAND WHAT I'VE DONE (ALBUM VERSION) UNGU DABY MACHINE SHOP/WARNER BROS. 7 4 8 6 SIGNAL FIRE (EDIT) 5 10 9 SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN 11 NEW AMOR GITANO BEYONCE MUSIC WORLD/COLUME /colume 11 GIVE IT TO ME 12 IMBALAND FT. N. FURTADO & J. TI RUBY 12 13 ANSEN CHIEFS B-UNIQUE/POLYDOR DON'T MATTER AKON KONVICT/UPFRONT/SRC/UNIV HOW TO SAVE A LIFE THE FRAY EPIC 16 PURE INTUITION SHAKIRA EPIC RE 16 13 THE SWEET ESCAPE GWEN STEFANI FT. AKON INTERSCO 17 SHINE BOOTY LUV HED KANOI/M NEW BEAUTIFUL LIAR BEYONCE & SHAKIRA MUSIC 19 RE RE QUE HICISTE 20

EURO

		SINGLES
THIS WEEK	LAST WEEK	(ULTRATOP/GFK) MAY <u>30</u> , 2007
1	1	GRACE KELLY MIKA CASABLANCA/ISLAND
2	2	DESTINATION CALABRIA ALEX GAUDINO FT. CRYSTAL WATERS DATA
3	3	MAUVAISE FOI NOCTURNE FATAL BAZOOKA FT. VITAA UP
4	4	ET S'IL N'EN RESTAIT QU'UNE CELINE DION COLUMBIA
5	5	THE SWEET ESCAPE GWEN STEFANI FT. AKON INTERSCOPE
		ALBUMS
W	13	CELINE DION DELLES COLUMBIA
2	1	CHRISTOPHE WILLEM
3	2	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS
4	3	MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND
5	4	TIESTO ELEMENTS OF LIFE BLACK HOLE

		HUNGARY 🚍
		SINGLES
WEEK	LAST WEEK	(MAHASZ) MAY 25, 2007
1	1	MINDEN MOST KERDODIK EL AKOS FEHER SOLYOM
2	10	MAGYARORSZAG Egyesult hangok sony BMG
3	8	CADA VEZ 2007 Stereo Palma Import
4	NEW	HE DOESN'T LOVE YOU SARAH MCLEOD INTERSCOPE
5	NEW	BOOGIE 2NITE BOOTY LUV HED KANDI
		ALBUMS
4	1	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHDP/WARNER BROS.
2	2	VARNUS XAVER FROM RAVEL TO VANGELIS SONY BMG
3	1	BERECZKI ZOLTAN & SZINETAR DORA MUSICAL DUETT EMI
4	15	RUZSA MAGDI Ordogi Angyal CLS
5	3	BIKINI Orzom a langot emi

#### (SNEP/IFOP/TITE-LIVE) MAY 30, 2007 NEW CELINE DION D'ELLES COLUMBIA MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND

2 3

3

4 4

5 NEW

6 NEW

8 7

9

.

MAY 28, 2007

11

ON A CLEAR NIG MICHAEL BUBLE CALL ME IRRESPONSIBLE R

PINK I'M NOT DEAD LAFACE/ZOM

AVRIL LAVIGNE

THE JOHN BUTLER TRIO

**SPAIN** 

ALBUMS

SILVERCHAIR

10 13 CHRISTINA AGUILERA BACK TO BASICS RCA

FRANCE

ALBUMS

- 3
- GREGORY LEMARCHAL
- 4 4

WEEK LAST

2 3

- DIYMPIA 2006 MERODUNA LINKIN PARK 5
- DANY BRILLANT 6 5
- BOB SINCLAR NEW Ξ
- CHRISTOPHE MAE 8
- PINK MARTINI 7
- NELLY FURTADO 10 9

### **ITALY**

- ALBUMS
- THIS WEEK LAST WEEK (FIMI/NIELSEN)
- LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER/BROS MICHAEL BUBLE 1 1
- 2 2 CALL ME IRRESPONSIBLE REPRIS
- MIGUEL BOSE 3 3
- 4 NEW
- MAROON 5 IT WON'T BE SOON BEFORE LONG A&M/OCTONE/INTERSCOP IRENE GRANDI
- BIAGIO ANTONACCI
- 10 6 VICKY LOVE ELISA
- 11 7
- TIZIANO FERRO 8 5
- AVRIL LAVIGNE 9 12
- MARIO BIONDI HANDFUL OF SOLI SCHE
- 7 10

#### SWITZERLAND SINGLES

THIS	LAST	(MEDIA CONTROL) MAY 30, 200
1	1	NOW OR NEVER MARK MEDLOCK COLUMBIA
2	2	BEAUTIFUL LIAR BEYONCE & SHAKIRA COLUMBIA
3	3	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN
4	7	SUMMER WINE VILLE VALO/NATALIA AVELON WARNER
5	4	GRACE KELLY MIKA CASABLANCA/ISLAND
		ALBUMS
1	NEW	BASCHI FUERS VOLK UNIVERSAL
2	1	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.
3	NEW	CELINE DION O'ELLES COLUMBIA
4	3	GOTTHARD Domino Effect Nuclear Blast
	5	MIKA

THIS	LAST	(PROMUSICAE/MEDIA) MAY 30, 2007 MIGUEL BOSE
1	1	MIGUEL BOSE PAPITO WARNER
2	2	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.
3	3	LA QUINTA ESTACION EL MUNDO SE EQUIVOCA SONY BMG
4	4	RBD Celestial (versao em espanhól) virgin
5	22	ALEJANDRO SANZ EL TREN DE LOS MOMENTOS WARNER
6	NEW	MAROON 5 IT WON'T BE SOON BEFORE LONG A&M/OCTONE/INTERSCOPE
100	6	EL SUENO DE MORFEO NOS VEMOS EN EL CAMINO GLOBOMEDIA
8	16	MICHAEL BUBLE CALL ME IRRESPONSIBLE REPRISE
9	5	MAREA LAS ACERAS ESTAN LLENAS DE PIOJDS DRO
10	7	JENNIFER LOPEZ

1	6	NOS VEMOS EN EL CAMINO GLOBOMEDIA	7	7
	16	MICHAEL BUBLE CALL ME IRRESPONSIBLE REPRISE	8	6
	5	MAREA Las aceras estan llenas de piojos dro	9	1
,	7	JENNIFER LOPEZ COMO AMA UNA MUJER EPIC	10	1
		FINLAND		
		SINGLES		
	LAST WEEK	(YLE) MAY 30, 2007		
	NEW	SATUKIRJAN SANKARI YO POKO	THIS	LAST
	NEW	UMBRELLA RIHANNA FT. JAY-Z SRP/DEF JAM	1	1
	1	FASHION HANDI ROCKS WOLFGANG	2	1
	NEW	DO YOU WANNA? BODZEBANGERS KODOIGITAL/BONNIER	з	3
	NEW	PUMP IT UP CRISTAL SNOW HELSINK! RECORDS	4	2
		ALBUMS	5	5
	NEW	SONATA ARCTICA	6	1

MAY 30, 2007	WEE	LAST WEEK	(BIMSA)
	1	1	MIGUEL BOSE PAPITO WARNER
ARNER BROS.	2	2	CAMILA TODO CAMBIO SONY BMG
	-	5	LOLA ERASE UNA VEZ EMI TELEVISA

- 3
- 4
- 6
- 8

(ITHIS WEEK WEEK NEW SATU 

5 NEW PUMP

LINKIN PARK

7 AMY WINEHOUSE BACK 10 BLACK ISLAND NEW TIMO RAUTIAINEN LOPPUUN AJETTU KING FOO

NUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.

3

4

1

2

4

- 9 10
- PEDRO INFANTE VARIOUS ARTISTS AMOR DEL BUENO POLAND ALBUMS

13	53	(ZWI.ZEK PRODUCENTOW AUDIO VIDEO)	MAY 25, 2007
1	1	ANNA MARIA JOPEK ID IZABELIN	
2	17	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WAR	NER BROS.
3	3	VARIOUS ARTISTS RMF FM NAJLEPSZA MUZYKA PO POLSKU IZAI	BELIN
4	2	NELLY FURTADO LOOSE MOSLEY/GEFFEN	
5	5	VARIOUS ARTISTS RADIO ZET SILA MUZYKI PRZEBOJE NA WIOSN	E MAGIC
6	16	L-DOPA GRA? SP	
7	4	AYO JOYFUL POLYDOR	
8	10	ROZNI WYKONAWCY BABSKI WIECZOR POMATON	
9	8	ATB Trilogy Edel	
10	7	BEBE LILLY MDJ SWIAT SONY BMG	

# EURO

#### **EUROCHARTS**

#### SINGLE SALES

THIS WEEK	LAST	EUROCHARTS ALLE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. MAY 30, 2003
1	1	BEAUTIFUL LIAR Beydnce & Shakira Music World/Columbia
2	5	SAY IT RIGHT NELLY FURTADD MOSLEY/GEFFEN
	2	GIRLFRIEND AVRIL LAVIGNE ICA
4	3	GIVE IT TO ME TIMBALAND FT. N. FURTADO/ J. TIMBERLAKE MOSLEY/BLACKGROUND/INTERSCOPE
5	7	UMBRELLA RIHANNA FT. JAV-Z SRP/OEF JAM
6	4	MAKES ME WONDER MAROON 5 A&M/OCTONE/INTERSCOPE
7	e	NOW OR NEVER MARK MEDLOCIL COLUMBIA
8	9	GRACE KELLY MIKA CASABLANCA/ISLAND
9	12	EIN STEFIN (DER DEINEN NAMEN TRAGT) D.J OETZI/WIK I POLYDOR
10	NEW	ARE U READY? PAKITO PAN
11	10	THE SWEET ESCAPE GWEN STEFANI FT. AKON INTERSCOPE
12	14	WHAT I'VE DONE LINKIN PARK MACHINE SHOP/WARNER BROS.
13	8	ON S'ATTACHE CHRISTOPHE MAE WARNER
14	13	DON'T MATTER AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN
15	16	DESTINATION CALABRIA ALEX GAUDINO FT. CRYSTAL WATERS DATA
-	-	

#### ALBUMS

18 SEK	WEEK	
HIM	22	MAY 30, 2007
1	1	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.
2	2	MICHAEL BUBLE CALL ME IRRESPONSIBLE REPRISE
	4	MIKA Life in Carton Motion CasablanCa/Island
-4	NEW	MAROCN 5 IT WON'T BE SOON BEFORE LONG A&M/OCTONE/INTERSCOPE
5	3	NELLY FURTADO
6	9	AMY WINEHOUSE BACK TO BLACK ISLAND
to	5	AVRIL LAVIGNE THE BEST DAMN THING RCA
8	NEW	OZZY OSBOURNE BLACK RAIH EPIC
9	6	ARCTIC MONKEYS FAVOURITE WORST NIGHTMARE DOMINO
10	7	BJORK VOLTA WELLHART/ONE LITTLE INDIAN
	NEW	CELINE DION D'ELLES CULUMBIA
12	10	HERBERT GRONEMEYER
13	16	JUSTIN TIMBERLAKE FUTURESEVLOVESOUNDS JIVE/ZOMBA
14	14	MIGUEL BOSE PAPITO WARNER
15	25	REINHARD MEY BUNTER HUND CAPITOL

#### **RADIO AIRPLAY**

THIS	LAST	RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY MIELSEN MUSIC CONTROL MAY 30, 2007
1	1	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN
2	2	THE SWEET ESCAPE GWEN STEFANI FT. AKON INTERSCOPE
3	3	WHAT GOES AROUNDCOMES AROUND JUSTIN TIMBERLAKE JIVE/ZDMBA
4	4	BEAUTIFUL LIAR Beyonce & Shakira Columbia
5	þ.	MAKIES ME WONDER MAROON 5 OCTONE/A&M/INTERSCOPE
6	6	GIVE IT TO ME TIMBALAND FT. NELLY FURTADD MOSLEY/BLACKGROUND/INTERSCOPE
7	7	GRAČE KELLY MIKA CASABLANCA/ISLAND
8	8	WHAT I'VE DONE LINKIN PARK MACHINE SHOP/WARNER BROS.
9	9	RUBY KAISER CHEIFS B-UNIQUE/POLYDOR
10	9	CUPID'S CHOKEHOLD (GIRLFRIEND) Gym Class heroes atlantic
1,1	11	RELAX, TAKE IT EASY MIKA CASABLANCA/ISLAND
12	16	UME RELLA RIHANHA FT, JAY-Z SRP/POLYDOR
13	14	HOW TO SAVE A LIFE THE FHAY EPIC
14	12	DON'T MATTER AKON CONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN
15	15	GIRLFRIEND AVRIL LAVIGNE RCA

# Billooard ALBUNS 2007

JAZZ

SALES DATA COMPILED BY

niclsen SoundScan

THIS	LAST WEEK	WEEKE ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	4	#1 MICHAEL BUBLE 4wks call me intersponsible 143/Reprise 100313/WaRner BRDS.	
2	2	2	PINK MARTINI HEY EUGENET HEINZ 3	I
3	H	EW	AMEL LARRIEUX LOVELY STANDARDS BLISSLIFE 00003	
4		EW	MICHAEL BRECKER PILGRIMAGE WA 3095/HEADS UP	
	3	4	THE PUPPINI SISTERS BETCHA BOTTOM DOLLAR VERVE 008409/UNIVERSAL CLASSICS GROUP	
6		E.N	CHICK COREA AND BELA FLECK ENCHANTMENT STRETCH 30253/CONCORD	
	5	17	HARRY CONNICK, JR. OH, MY NOLA COLUMBIA 88851/SONY MUSIC	
8	6	36	DIANA KRALL FROM THIS MOMENT ON VERVE 007323/VG	
٠	4	5	JANE MONHEIT SUBRENDER CONCORD 30050	
10	7	3	THE BAD PLUS PROG HEADS UP 3125	
11	5	79	MICHAEL BUBLE CAUGHT IN THE ACT 143/REPRISE 49444/WARNER BROS. ®	ľ,
12	\$	84	CHRIS BOTTI TO LOVE AGAIN: THE DUETS COLUMBIA 77505/SONY MUSIC @	
13	10.	14	RANDY CRAWFORD & JOE SAMPLE FEELING GOOD PRA 60207	
14	Ħ	11	PAT METHENY / BRAD MEHLDAU QUARTET NONESUCH 104188/WARNER BROS	
15	3	30	THE BBC BIG BAND ORCHESTRA BIG BANDS: MUSIC FROM THE WAR YEARS MADACY SPECIAL PRODUCTS 52249/MADACY	
16	-3	37	MADELEINE PEYROUX HALF THE PERFECT WORLD ROUNGER 613252	
17	5	ā	JOSHUA REDMAN BACK EAST NONESUCH 104252/WARNER BROS.	
18	17	8	KURT ELLING NIGHTMOVES CONCORD JAZZ 30138/CONCORD	
19	16	56	NAT KING COLE THE VERY BEST OF NAT KING COLE CAPITOL 59324	
20	4	EW	ARTURO SANDOVAL RUMBA PALACE TELARC JAZZ 83662/TELARC	
21	41	EW	ABBEY LINCOLN ABBEY SINGS ABBEY VERVE 008900/VG	
22	14	3	KEREN ANN KAREN ANN METRO BLUE 85103/BLG	
23	N	EW	BILL CHARLAP TRIO LIVE AT THE VILLAGE VANGUARD BLUE NOTE 97044/BLG	
24			PONCHO SANCHEZ RAISE YOUR HAND CONCORD PICANTE 30149/CONCORD	
25	18	17	HARRY CONNICK, JR. CHANSON DU VIEUX CARRE MARSALIS 460006/ROUNDER	
2		53	The second state of the se	

0				
WEEK	WEEK	WEEKE ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	СЕНТ
1	1	20	14WKS APPASSIONATO SONY CLASSICAL 02668/SONY BMG MASTERWORKS	
T	2	38	JOSHUA BELL VOICE OF THE VIOLIN SONY CLASSICAL 97779/SONY BMG MASTERWORKS	
3	3	3	LANG LANG/ORCHESTRE DE PARIS (ESCHENBACH)	
	4	34	BEETHOVEN: PIANO CONCERTOS NOS. 1 & 4 DG /UNIVERSAL CLASSICS GROUP STING	
			SDNGS FROM THE LABYRINTH.DG 007220/UNIVERSAL CLASSICS GROUP	
	5	3	AND ON EARTH PEACE: A CHANTICLEER MASS WARNER CLASSICS 146364/WARNER STRATEGIC MARKETING	
6	7		ANGEL VOICES EMI CLASSICS 70523/BLG	
7	10	20	LANG LANG DRAGON SONGS DG 008233/UNIVERSAL CLASSICS GROUP +	
8	8	3	EMERSON STRING QUARTET/ LEON FLEISHER BRAHMS: STRING QUARTETS/PIANO QUINTET DG 008718/UNIVERSAL CLASSICS GROUP	
9	G	35	ANDRE RIEU THE HOMECOMINGI DENON 17613/SLG	
10	ĝ	20	ANNA NETREBKO RUSSIAN ALBUM DG 008153/UNIVERSAL CLASSICS GROUP	
	11	8	JOSHUA BELL	
12	2)	59	THE ESSENTIAL JOSHUA BELL SONY CLASSICAL 07416/SONY BMG MASTERWORKS THE 5 BROWNS	
13	13	65	NO BOUNDARIES RCA RED SEAL 78719/SDNY BMG MASTERWORKS (*)	
19	21	78	SACRED SONGS DECCA 005193/UNIVERSAL CLASSICS GROUP	
15	-	23	THE FLYING OUTCHMAN DENON 17570/SLG LORRAINE HUNT LIEBERSON WITH THE BOSTON SYMPHONY ORCHESTRA (LEVINE)	
16	-7	35	LORRAINE HUNT LIEBERSON SINGS PETER LIEBERSON: NERUDA SONGS NONESUCH 79954WARNER BROS.	
15	-		BACH & BEYOND EMI CLASSICS 64647/BLG	
17	.8	14	THE PAINTED VEIL DG 008254/UNIVERSAL CLASSICS GROUP	
13	25	30	HILARY HAHN PAGANINVSPHOR: VIOLIN CONCERTOS OG 007188/UNIVERSAL CLASSICS GROUP	
19	3Pe	28	RENEE FLEMING HOMAGE: THE AGE OF THE DIVA DECCA 007405/UNIVERSAL CLASSICS GROUP	
20:	12	3	NICOLE CABELL/THE LONDON PHILHARMONIC ORCHESTRA (DAVIS) soprano decca 006590/UNIVERSAL CLASSICS GROUP	
21	18	15	STING THE JOURNEY & THE LABYRINTH: THE MUSIC OF JOHN DOWLAND DG 008448/UNVERSAL CLASSICS GROUP ③	
2	<b>48-</b> 6	NTRY	LANG LANG MEMORY DG 005827/UNIVERSAL CLASSICS GROUP	
23	24	*	KRONOS QUARTET GÜRECKI: STRING QUARTET NO. 3 SONGS ARE SUNG NONESUCH 104380/WARNER BROS.	
24	22	32	VARIOUS ARTISTS BEDTIME BEATS: THE SECRET TO SLEEP SMASH 77617/RHINO	
25	RE-E	NTRY	DAVID RUSSELL ART OF THE GUITAR TELARC 80672	

		101		
			ONTEMPORARY JAZZ	
THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
0	NE	w	PAUL TAYLOR TWK LADIES' CHOICE PEAK 30223/CONCORD	
2	1	5	NORMAN BROWN STAY WITH ME PEAK 30218/CONCORD	
3	2	A	SIMPLY RED STAY SIMPLYRED COM 89935	
4	3	32	GEORGE BENSON & AL JARREAU GIVIN IT UP MONSTER 2316/CONCORD	
5	4	28	KENNY G IM IN THE MOOD FOR LOVE THE MOST ROMANTIC MELODIES OF ALL TIME ARISTA 82690.RMG	
8	5	17	DAVE KOZ AT THE MOVIES CAPITOL 11405	Ē
1¥.	N	35	BONEY JAMES SHINE CONCORD 30049	
8	7	9	KIM WATERS YOU ARE MY LADY SHANACHIE 5147	
9	NE	w	STREETWIZE Sexy Love Shanachie 5152	CONCEPT
10	9	5	KEIKO MATSUI MOYO SHOUT! FACTORY 10479/SONY MUSIC	
11	8	5	ANDRE WARD CRYSTAL CITY HUSH 959/ORPHEUS	
12	16	86	HERBIE HANCOCK POSSIBILITIES HEAR/HANCOCK 70013/VECTOR	
13	3	13	PAUL BROWN & FRIENDS WHITE SAND PEAK 30147/CONCORD	
14	14	8	JEFF LORBER HE HAO A HAT BLUE NOTE 55611/BLG	
15	19	48	PETER WHITE PLAYIN' FAVOURITES LEGACY/COLUMBIA 94992/SONY MUSIC	
16	11	70	KENNY G THE ESSENTIAL KENNY G LEGACY/ARISTA 75487/RMG	
17	10	6	THE GREYBOY ALLSTARS WHAT HAPPENED TO TELEVISION? SCI FIDELITY 1060	
18	NE	W	HIROSHIMA LITTLE TOKYO HEADS UP 3123	
19	15	5	FOUR80EAST EN ROUTE NATIVE LANGUAGE 966	
20	18	25	NINA SIMONE REMIXED & REIMAGINED LEGACY/RCA 01280/RMG	
21	24	48	WAYMAN TISDALE WAY UP! RENDEZVOUS 5118	
22	RE-E	NTRY	JEFF GOLUB GRAND CENTRAL NARADA JAZZ 64740/BLG	
23	21	9	BEN TANKARD Let's get Quiet: The smooth jazz experience verity 05233/ZDMBA	
24	RE-E	NTHY	JAMIE CULLUM Catching Tales verve forecast/universal motown 005478/VG/UMRG ①	
25	RE-E	NTRY	MEDESKI SCOFIELD MARTIN & WOOD OUT LOUDER INDIRECTO 01	

10		O		
C	4	CI	LASSICAL CROSSOVER	TM
THIS	LAST WEEK	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CENT
1	1	29	JOSH GROBAN 29 WKS AWAKE 143/REPRISE 44435/WARNER BRCS. 🛞	
1	2	27	IL DIVO SIEMPRE SYCO/COLUMBIA 02673/SONY MUSIC	
3		71	IL DIVO ANCORA SYCO/COLUMBIA 76914/SDNY MUSIC	•
(m)	1	69	ANDREA BOCELLI AMORE SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP	
-	1	29	ANDREA BOCELLI UNDER THE DESERT SKY SUGAR/DECCA 007831/UMIVERSAL CLASSICS GROUP ()	
6	6	56	ANDREA BOCELLI AMOR SUGAR/VENEMUSIC 006144/UNIVERSAL LATINO	
•	8	16	MORMON TABERNACLE CHOIR/ORCHESTRA AT TEMPLE SQUARE (JESSOP) SHOWTIME MUSIC OF BROADWAY AND HOLLYWOOD MCRMON TABERNACLE CHOIR 4973811	
0	10	11	HAYLEY WESTENRA CELTIC TREASURE DECCA 008560/UNIVERSAL CLASSICS GROUP	
	1	32	JUANITA BYNUM & JONATHAN BUTLER GOSPEL GDES CLASSICAL FLOW 1894/MARANATHAI	
	9	81	SOUNDTRACK PRIDE & PREJUCICE DECCA 005620/UNIVERSAL CLASSICS GROUP	
(95)	11	34	SARAH BRIGHTMAN DIVA: THE SINGLES COLLECTION NEMO STUDIO/AMGEL 73671/BLG	
12	12	37	VITTORIO VITTORIO VITTORIO POLYDOR DECCAMUSIC FOR A BETTER WORLD 2073/07/UNIVERS#L CLASSICS GROUP	
	13	72	CHLOE WALKING IN THE AIR MANHATTAN 42961/BLG	
14	15	60	MORMON TABERNACLE CHOIR THEN SINGS MY SOUL MORMON TABERNACLE CHOIR 70036	
15	14	79	JOHN WILLIAMS/YO-YO MA/ITZHAK PERLMAN MEMOIRS OF A GEISHA (SOUNDTRACK) SONY CLASSICAL 74708/SONY BMG MASTERWORKS	
16	N	EW	SOUNDTRACK LA VIE EN ROSE ODEON/EMI CLASSICS 67822/BLG	
17	16	22	GLENN DANZIG BLACK ARIA II EVILIVE 2097/MEGAFORCE	
18	RE-E	NTRY	TURTLE ISLAND QUARTET A LOVE SUPREME: THE LEGACY OF JOHN COLTRAME TELARC 80684	
19	17	85	BOND EXPLOSIVE: THE BEST OF BOND MB0/DECCA 004748/UNIVERSAL CLASSICS GROUP	
20	19	85	MORMON TABERNACLE CHOIR LOVE IS SPOKEN HERE MORMON TABERNACLE CHOIR 0017	
21	20	27	RONAN TYNAN THE DAWNING OF THE DAY DECCA 007339/UNIVERSAL CLASSICS GROUP	
22	24	24	THE TEN TENORS HERE'S TO THE HEROES RHIND 63674	
23	21	82	HAYLEY WESTENRA DOYSSEY DECCA 005440/UNIVERSAL CLASSICS GROUP	
24	18	20	THE STRING QUARTET TRIBUTE UNINHIBITED: THE STRING QUARTET TRIBUTE TO HINDER VITAMIN 9449	
25	22	10	SASHA & SHAWNA SIREN MANHATTAN 56416/BLG	
-	and a second	-	the state of the s	COLUMN 1

Data for week of JUNE 9, 2007 | For chart reprints call 646.654.4633

## **CHARTS** LEGEND

#### ALBUM CHARTS

Sales data compiled from a comprehesive 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

GANSEN CONTRACTOR OF CONTRACTO

MCE Where included, this award indicates the title with the chart's biggest percentage growth.

RATESETER Indicates album entered top 100 of The Billboard 200 enAbuAtt and has been removed from Heatseekers chart.

#### PRICING/CONFIGURATION

#### 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

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 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. 30. Titles are the song 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.

#### CONFIGURATION

♥ CD single available. ● Digital Download available. ● DVD single available. ● Digital Download available. ● DVD single available. ● Vinyl single available. ● CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR The indicates the earlied interfeation status in that particular of that based of 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-S scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged 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.cor

DANCE CLUB PLAY mpiled from a national sample of reports from club DJs.

Titles with the greatest club play increase over the previous week

#### AWARD CERT LEVELS CHARTS

 Recording Industry Assn. Of America (RIAA) certification for net shipment of S00,000 albums (Gold). I RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond).
 Numeral within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. O 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 \$00,000 paid downloads (Gold). ■ RIAA certification for nillion paid downloads (Platinum). Numeral within platinum symbol indicates song's multiplatinum level. O RIAA certification for net shipment of \$00,000 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 the theatrical thins. ■ Units a platinum certification for a minimum sale of 220,000 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, a of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

#### ALBUMS JUN 9

#### POP CATALOG.

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EEK	AST VEEK	WEEKS ON CHT	ARTIST	CERT				
H			TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)					
U	5	140	TWK DITLET SONGS ABOUT JANE A&M/OCTONE 050001*/INTERSCOPE (18.98)	4				
2	1	120	MICHAEL BUBLE IT'S TIME 143/REPRISE 48946/WARNER BROS. (18.98) ④	2				
3	6	127	KELLY CLARKSON BREAKAWAY RCA 64491/RMG (18.98)	6				
4	4	166	GUNS N' ROSES GREATEST HITS GEFFEN 001714/INTERSCOPE (16.98)	3				
5	2	273	LINKIN PARK	•				
-			[HYBRIO THEORY] WARNER BROS. 47755 (18.98/12.98) ORIGINAL BROADWAY CAST RECORDING					
6	10	110	WICKED DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP (18.98) BON JOVI					
7	8	224	CROSS ROAD MERCURY 526013/UME (18.98/11.98)	4				
8	61	1556	PINK FLOYD DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	Ф				
9	9	150	MICHAEL BUBLE MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)					
10	7	139	RASCAL FLATTS FEELS LIKE TODAY LYRIC STREET 165049/HOLLYWOOD (18.98)					
11	12 653		BOB SEGER & THE SILVER BULLET BAND	8				
12	20	201	GREATEST HITS CAPITOL 30334 (16.98) THE BEACH BOYS	2				
			THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82710 (18.98)					
13	3	159	CLOSER 143/REPRISE 48450/WARNER BROS. (18.98) 🕀	5				
14	13	780	AC/DC BACK IN BLACK LEGACY/EPIC 80207*/SONY MUSIC (18.98) D	Ð				
15	19	896	BOB MARLEY AND THE WAILERS LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904/UME.(13.98/8.98) ④	•				
16	16	684	QUEEN GREATEST HITS HOLLYWOOD 161265-(18.98/11.98)	8				
17	15	270	NORAH JONES	•				
18		336	COME AWAY WITH ME BLUE NOTE 32088*/BLG (17:98) TIM MCGRAW	5				
			GREATEST HITS CURB 77978 (18.98/12.98)					
19	21	796	METALLICA ELEKTRA 61113"/AG (18.98/11.98)	Ф				
20	18	228	BON JOVI SLIPPERY WHEN WET MERCURY 538089/UME (9.98) @	Ø				
21	24	540	CREEDENCE CLEARWATER REVIVAL CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)	4				
22	32	436	DEF LEPPARD VAULT GREATEST HITS 1980-1995 MERCURY 528718/UME (18.98/11.98)	4				
23	26	115	JACK JOHNSON	2				
24	37	708	IN BETWEEN DREAMS JACK JOHNSON/BRUSHFIRE/UNIVERSAL REPUBLIC 004149*/UMRG (13.98) JOURNEY					
			JOURNEY'S GREATEST HITS LEGACY/CDLUMBIA 85889/SONY MUSIC (18.98/12.98) STEVIE WONDER	4				
25	25	170	THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 066164/UME (18.98)	-				
26	29	185	FALLEN WIND-UP 13063 (18.98)	6				
27	22	101	CREED GREATEST HITS WIND-UP 13103 (18.98 CD/DVD) ④					
28	RE-ENTRY		GENESIS TURN IT ON AGAIN THE HITS ATLANTIC 121276/RHIND (11.98)	•				
29	RE-E	NTRY	THE BEATLES SGT. PEPPER'S LONELY HEARTS CLUB BAND APPLE 46442*/CAPITDL (18.98/12.98)	•				
30	49	594	TOM PETTY AND THE HEARTBREAKERS	•				
31	46	341	GREATEST HITS MCA 110813/UME (18.98/12.98) THE BEATLES	•				
			1 APPLE 29325/CAPITOL (18.98/12.98)					
32	38	182	EARLY DAYS & LATTER DAYS: THE BEST OF LED ZEPPELIN VOLUMES ONE AND TWO ATLANTIC 63619/AG (19.96)	2				
33	27	133	GREATEST HITS 2 OREAMWORKS (NASHVILLE) 002323/UMGN (13.98)	3				
34	12	33	LINKIN PARK METEORA WARNER BRDS. 48186* (19.98)	4				
35	4	20	THE POLICE EVERY BREATH YOU TAKE: THE CLASSICS A&M/CHRONICLES 003765/UME (13.98)	5				
36	9	86	DANE COOK HARMFUL IF SWALLOWED COMEDY CENTRAL 0017 (16.98 CD/DVD): ③					
37	34	79	BONE THUGS-N-HARMONY					
38	31	344	GREATEST HITS RUTHLESS 25423 (18.98) THE DOORS					
			BEST OF THE DOORS ELEKTRA/ASYLUM 60345/ELEKTRA (18.98)	•				
39	23	89	IL DIVO SYCO/COLUMBIA 93963/SDNY MUSIC (18.98) @	1				
40	43	214	EXPERIENCE HENDRIX: THE BEST OF JHMI HENDRIX EXPERIENCE HENDRIX 111671*/UME (18.98/12.98)	2				
41	AE-E	NTRY	ZZ TOP GREATEST HITS WARNER BROS. 26846 (11.98/17.98)	3				
42	RE-E	NTRY	MARTINA MCBRIDE GREATEST HITS RCA NASHVILLE 67012/SBN (18.98/12.98)	3				
43	50	127	LYNYRD SKYNYRD					
	28	72	ALL TIME GREATEST HITS MCA 112229/UME (18.98/12.98) THE BABY EINSTEIN MUSIC BOX ORCHESTRA					
			BABY EINSTEIN: LULLABY CLASSICS BUENA VISTA 861085/WALT DISNEY (7.98)	6				
1000	30	110	50 NUMBER ONES MCA NASHVILLE 000459/UMGN (25.98)	=				
46	36	123	TWICE THE SPEED OF LIFE MERCURY 002172/UMGN (13.98)	2				
47	45	127	THE KILLERS HOT FUSS ISLAND 002468*/IDJMG (13.98)	3				
4B	HOT	SHO P But	HEART THE ESSENTIAL HEART LEGACY/EPIC 61557/SONY BMG (24.98)					
49	41	341	SOUNDTRACK GREASE POLYDOR/UNIVERSAL 825095/UME (18.98)	8				
50	NE	W	VARIOUS ARTISTS	F				
-		-	SHOUT PRAISES' KIDS GOSPEL 2 INTEGRITY GOSPEL/INTEGRITY/COLLIMBIA 89164/SONY MUSIC (9.98)					
OP PO	P CAT	ALOG	Catalog Albums are 2-year old titles that have fallen below No. 100 on The					
ppeare burns (	a 200 d on i ordere	or re- The Bi ed thro	: Catalog Albums are 2-year old titles that have fallen below No. 100 on The issues of older albums. Total Weeks column reflects combined weeks title has llboard 200 and Top Pop Catalog Albums. <b>TOP INTERNET</b> : Reflects physical Jugh Internet merchants, based on data collected by Nielsen SoundScan. Cat	s aloc				

ed on The Billboard 200 and Top Pop Catalog Albums. **TOP INTERNET:** Relie ordered through Internet merchants, based on data collected by Nielsen Sou e Included: **TOP DIGITAL:** Release sold as a complete album bundle through **5. BILEDOARD.BIZ CHART:** See Chart Legend for rules and explanations. Nielsen Business Media, Inc. and Nielsen SoundScan. Inc. All rights reserved. TOP INTERNET: Reflects physical lected by Nielsen SoundScan. Catalog

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1	4	DI	GITAL		
WEEK	LAST WEEK	WEEKS ON CHT	ARTIST Title	BB 200 RANKING	CERT
1	NE		MAROON 5 It Won't Be Soon Before Long	1	
2	NE	w	JORDIN SPARKS Jordin Sparks (EP) (Digital Exclusive) 19	-	
3			BLAKE LEWIS Blake Lewis (EP) (Digital Exclusive)		
4	1	2	LINKIN PARK Minutes To Midnight MACHINE SHOP 44477/WARNER BROS.	2	-
5	STR.		THE USED Lies For The Liars REPRISE /WARNER BROS. ⊕	-	
6	NEW		OZZY OSBOURNE Black Rain EPIC (SONY MUSIC	3	
7	NEW		SOUNDTRACK Pirates Of The Caribbean: At World's End	14	
•	7	27	DAUGHTRY Daughtry RCA ReadO/RMG	6	2
	3	2	JOHN MAYER The Vilage Sessions (Independent Coalition & Digital Exclusive EP) AWARE/COLUMBIA /SONY MUSIC	-	
10	5	11	AMY WINEHOUSE Back To Black UNIVERSAL REPUBLIC /UMRG	11	•
11	2		WILCO Sky Blue Sky NONESUCH /WARNER BROS. (*)	13	
12			THE BRAVERY The Sun And The Moon ISLAND /IDJMG	24	
13			THE NATIONAL Boxer BEGGARS BANQUET /BEGGARS GROUP	68	
14	6 4		MICHAEL BUBLE Call Me Irresponsible 143/REPRISE /WARNER BROS.	7	
15	10	28	CARRIE UNDERWOOD Some Hearts ARISTA/ARISTA NASHVILLE /RMG	8	6
	-	-			100

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1000					
THIS WEEK	LAST WEEK	WEEKS ON CHT	ARTIST Title	BB 200 RANKING	CERT
1	HEW		#1 OZZY OSBOURNE Black Rain	3	
2	NEW		MAROON 5 It Won't Be Soon Before Long A&M/OCTONE 008917/INTERSCOPE		
	T.	2	LINKIN PARK Minutes To Midnight MACHINE SHOP 44477/WARNER BROS. (*)		
	3	4	MICHAEL BUBLE Call Me Irresponsible 143/REPRISE 100313/WARNER BRDS.	7	
5	NE	w	AMBER PACIFIC Truth In Sincerity HOPELESS 692 ⊕	14	
	2	2	WILCO Sky Blue Sky NONESUCH 131388*/WARNER BROS.		
ĩ	4	2	PINK MARTINI Hey Eugene!	62	
8	0	27	DAUGHTRY Daughtry RCA 88860/RMG	6	2
9	RE-ENTRY		TONY BENNETT Duets: An American Classic RPM/COLUMBIA 80979/SONY MUSIC	141	
10	3	11	AMY WINEHOUSE Back To Black UNIVERSAL REPUBLIC 008428/UMRG	11	٠
			ALISON KRAUSS A Hundred Miles Or More: A Collection ROUNDER 610555	42	
	17	4	FEIST The Reminder CHERRYTREE/POLYOOR 008819/INTERSCOPE	52	
13	F	2	RUFUS WAINWRIGHT Release The Stars GEFFEN 008767/INTERSCOPE	81	1
14		w	ERASURE Light At The End Of The World	127	
15			BJORK Volta ELEKTRA/ATLANTIC 135868/AG ⊕	55	

0		ro R/	
THIS		WEEKS ON CHT	
1	-	1	I WK YOUNG JEEZY PRESENTS U.S.D.A. (CORPORATE THUGZ/DEF JAM/IDJMG)
0	1	1	SURVIVAL OF THE FITTEST LIL BOOSIE, WEBBIE & FOXX (TRILL/ASYLUM)
3	1	3	STRENGTH & LOYALTY BONE THUGS-N-HARMONY (FULL SURFACE/INTERSCOPE)
4	2	9	BUCK THE WORLD YOUNG BUCK (G-UNIT/INTERSCOPE)
5	4	8	GET MONEY STAY TRUE PAUL WALL (SWISHAHOUSE/ASYLU://ATLANTIC/AG)
6	5	24	THE INSPIRATION YDUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)
7	6	1	RICH BOY RICH BOY (ZONE 4/INTERSCOPE)
0	-	1	HIP HOP LIVES KRS-ONE & MARLEY MARL (KDCH)
	12	16	AS CRUEL AS SCHOOL CHILDREN GYM CLASS HEROES (DECAYDANCE/FUELED BY RAMEN)
10	3	3	DUKEDAGOD PRESENTS DIPSET: MORE THAN MUSIC, VOL. 2 DIPSET (DIPLOMATS/KDCH)
-	11	10	WAITIN' TO INHALE DEVIN THE OUDE (J PRINCE/RAP-A-LOT 4 LIFE/ASYLUM)
12	7	9	MUSIC IS MY SAVIOR MIMS (CAPITOL)
13	(6)	30	LIKE FATHER, LIKE SON BIRDMAN & LIL WAYNE (CASH MONEY/UNIVERSAL MOTOWN/UMRG)
13		1	THE COUNTY HOUNDS EP CASHIS (SHADY/INTERSCOPE)
15	14	10	ACROSS THE WATER BABY BOY DA PRINCE (EXTREME/TAKE FO/UNIVERSAL REPUBLIC/UMRG)

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THIS WEEK	LAST WFFK	2 WEEKS AUU	TITLE ABEL / DISTRIBUTING LABEL & NUMBER (PRICE)	Principal Performers	CERT.	RATING
1	ME	W	PAN'S LABYRINTH New LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 10717 (28.98)	Sergi Lopez/Maribel Verdu		R
2	U E	W	STOMP THE YARD SONY PICTURES HOME ENTERTAINMENT 16042 (23.98)	Meagan Good/Ne-Yo		PG-13
3	4	4	NIGHT AT THE MUSEUM 20TH CENTURY FOX 2241717 (29.98)	Ben Stiller/Carla Gugino		PG
4	3	3	DREAMGIRLS DREAMWORKS HOME ENTERTAINMENT/PARAMOUNT HOME ENTERTAINMENT 347824 (29.98	Jamie Foxx/Beyonce Knowles		PG-13
5	46		THE FOUNTAIN WARNER HOME VIDEO 28376 (27.98)	Hugh Jackman/Rachel Weisz		-
6	5	2	MUSIC AND LYRICS WARNER HOME VIDEO 111282 (28.98)	Hugh Grant/Drew Barrymore		PG-13
7	199	2	BECAUSE I SAID SO UNIVERSAL STUDIOS HOME VIDEO 61032270 (29.98)	Diane Keaton/Mandy Moore		PG-13
8	NE	v	ARTHUR AND THE INVISIBLES THE WEINSTEIN COMPANY/GENIUS PRODUCTS 80171 (28.98)	Freddie Highmore/Mia Farrow		PG
	Z	16	SHREK 2 DREAMWORKS HOME ENTERTAINMENT/PARAMOUNT HOME ENTERTAINMENT 908*1 (19.98	Mike Myers/Eddie Murphy		16
100	Э	8	HAPPY FEET WARNER HOME VIDEO 112092 (28.98)	Animated		PG
11	7	4	DEJA VU TOUCHS ONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 50661 (29.98)	Denzel Washington/Val Kilmer		PG 18
12	DE-E	(18*	SHREK (SPECIAL EDITION) DREAMWORKS HOME ENTERTAINMENT/PARAMCUNT HOME ENTERTAINMENT 89C12 (22.95#	Mike Myers/Eddie Murphy		25
13	NE	w	MAR1'IN: THE COMPLETE SECOND SEASON HB0 HOME VIDEO 93653 (29.98)	Martin Lawrence/Tisha Campbell		-
14	5	2	CATCH & RELEASE SONY PICTURES HOME ENTERTAINMENT 13889 (28.98)	Jennifer Garner/Timothy Olyphant		PG-13
15	6	4	THE QUEEN MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 52081 (29.98)	Helen Mirren/Michael Sheen		PG-13
16	27	g	BLOOD DIAMOND L WARNER HOME VIDEO 111762 (28.98)	eonardo DiCaprio/Jennifer Connelly		
17.	35	17	PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 40989 (29.9: )	Johnny Depp/Orlando Bloom		PG-13
18	8	63	HAPPILY N'EVER AFTER LIONS GATE HOME ENTERTAINMENT 21183 (28.98)	Animated		PG
19	14	10	CASINO ROYALE MGM HOME ENTERTAINMENT/SONY PICTURES HOME ENTERTAINMENT 14859 (28.98)	Daniel Craig/Eva Green		PS-13
20	15	4	PLANET EARTH: THE COMPLETE SERIES 8BC VIDED/WARNER HOME VIDEO 2938 (79.93)	David Attenborough		NR
21	10	3	ALPHA DOG UNIVERSAL STUDIOS HOME VIDED 61032505 (29.98)	Ben Foster/Shawn Hatosy		8
22	12	5	SMOKIN' ACES UNIVERSAL STUDIDS HOME VIDED 61032266 (29.98)	Ben Affleck/Jason Bateman		R
23	11	8	THE PURSUIT OF HAPPYNESS SONY PICTURES HOME ENTERTAINMENT 15035 (28 98)	Will Smith/Thandie Newton	*	190-13
24	15	7	CHARLOTTE'S WEB PARAMOUNT HOME ENTERTAINMENT 342754 (29.98)	Julia Roberts/Dakota Fanning		6
25	18	15	THE SECRET PRIME TIME PRODUCTIONS 001 (34.98)	Various Artists		-

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THIS	SE TITLE				
1	NB	W	MARTIN: THE COMPLETE SECOND SEASON		
2	4	4	PLANET EARTH: THE COMPLETE SERIES BBG VIDEO/WARNER 2938 (79.98)		
3			AMERICAN DADI: VOLUME 2 20TH CENTURY FOX 2243331 (39.98)		
a			ER: THE COMPLETE SEVENTH SEASON WARNER 111959 (49.98)		
5	(C		FRASIER: THE NINTH SEASON CBS vide0/PARAMOUNT 122554 (42.98)		
E			HOME IMPROVEMENT: THE COMPLETE SIXTH SEASON TOUCHSTONE TELEVISION/BUENA VISTA 52862 (23.98)		
7	U VI	w	THE ROCKFORD FILES: SEASON FOUR UNIVERSAL STUDIOS 61100691 (39.98)		
8	N.	W	M*A*S*H*: GOODBYE, FAREWELL AND AMEN 20TH CENTURY FOX 2243911 (29.98)		
	NE	W	CURIOUS GEORGE: ROCKET RIDE AND DTHER ADVENTURES PBS /UNIVERSAL STUDIOS 63100360 (16.98)		
10	13	38	TOM AND JERRY'S GREATEST CHASES WARNER 65306 (9.98)		
11	NEW		WINGS: THE FOURTH SEASON CBS VIDEO/PARAMOUNT 070934 (42.98)		
-2	10	52	HIGH SCHOOL MUSICAL: ENCORE EDITION WALT DISNEY/BUENA VISTA 49549 (26.38)		
-3	-1	7	JUMP IN! WALT DISNEY /BUENA VISTA 53050 (26.98)		
14	N	EW	ELIE WIESEL: FIRST PERSON SINGULAR PBS WARNER 8771 (29.98)		
15	13	46	THE OFFICE: SEASON ONE NBC/UNIVERSAL STUDIOS 61028506 (29.98)		
16	2	2	EVERYBODY LOVES RAYMOND: THE COMPLETE EIGHTH SEASON HB0 92407 (44.98)		
17	22	-	MICKEY MOUSE CLUBHOUSE: MICKEY'S GREAT CLUBHOUSE FUNT WALT DISNEY /BUENA VISTA 52318 (23.98)		
18	<b>AE</b> ∙E	NTRY	MARTIN: THE COMPLETE FIRST SEASON HB0 96301 (29.98)		
15	21	30	THE OFFICE: SEASON TWO NBC/UNIVERSAL STUDIOS 61030378 49.98)		
20	8	53	GREY'S ANATOMY: SEASON ONE TOUCHSTONE TELEVISION/BUENA VISTA 4173503 (29.98)		
2-	N	EW	TOM AND JERRY TALES: VOLUME TWO WARNER 111886 (14.98)		
22	3	2	THAT 70S SHOW: SEASON SIX 20TH CENTURY FOX 2243799 (49.98)		
23	4	2	THE 4400: THE THIRD SEASON CBS VIDEO/PARAMOUNT 122714 (42 98)		
24	RE-E	NTRY	ENTOURAGE: SEASON THREE, PART 1 HB0 92945 (39.98)		
25	17	4	WONDER PETS!: SAVE THE WONDER PETS! NICK JR./PARAMOUNT 851644 (16.98)		

	WEEK	WEEKS ON CHT	TITLE LABE_/ DISTRIBUTING LABEL	RATING
	NE	w	#1 PAN'S LABYRINTH 1 WK NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO	R
	NE	w	STOMP THE YARD SONY PICTURES HOME ENTERTAINMENT	P8-13
1	1	2	BECAUSE I SAID SO UNIVERSAL STUDIDS HOME VIDEO	PG-13
	2	4	NIGHT AT THE MUSEUM 20TH CENTURY FOX	PG
	3	2	MUSIC AND LYRICS WARNER HOME VIDEO	PG-13
	5	4	DEJA VU TOUCHSTONE HOME VIDEQ/BUENA VISTA HOME ENTERTAINMENT	PG-13
	4	2	CATCH & RELEASE SONY PICTURES HOME ENTERTAINMENT	PG-13
	NĒ		THE FOUNTAIN WARNER HOME VIDEO	PGz13
	7	3	ALPHA DOG UNIVERSAL STUDIOS HOME VIDEO	'n
	6	ε	DREAMGIRLS DREAMWORKS HOME ENTERTAINMENT/PARAMOUNT HOME ENTERTAINMENT	PG-13

TOP

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RENTRAK SSENTIALS

s #	E M	CHT	
ME	WE	10	MANUFACTURER
1	1	3	#1 PS2: SPIDER-MAN 3 3 vvks ACTIVISION
2	2	3	X360: SPIDER-MAN 3 ACTIVISION
	3	10	PS2: GOD OF WAR II SONY COMPUTER ENTERTAINMENT
	9	13	X360: CRACKDOWN MICROSOFT
5	6	6	WII: SUPER PAPER MARIO
6	5	2	X360: COMMAND & CONQUER 3: TIBERIUM WARS ELECTRONIC ARTS
+	N	EW	PS2: SHREK THE THIRD
8	4	8	X360: TOM CLANCY'S GHOST RECON ADVANCEO WARFIGHTER 2 JBI SOFT
9	7	8	PS2: MEDAL OF HONOR - VANGUARD EA SPORTS
10	RE-	NTRY	X360: GEARS OF WARS

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SALES LATA COMPILED B*

## HEATSEEKERS.

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WEEK	WEEA		ARTIST LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.
1	F		#1 CASHIS 1WK SHADY 008810/INTERSCOPE (5.98)	The County Hounds EP	
2	5	25	GREATEST BOYS LIKE GIRLS GAINER COLUMBIA 05572/SONY MUSIC (11.9E)	Boys Like Girls	
3	3	21	EMERSON DRIVE MONTAGE 90088/MIDAS (13.98)	Countrified	
4	4	1E	PETER BJORN AND JOHN	Writer's Block	c
5	8	5€	BULLET FOR MY VALENTINE	The Poison	
6		2ª	COLD WAR KIDS	Robbers & Cowards	
3		8	BATTLES	Mirrored	
8	a	4	JOHNNY VICIOUS	ThriveMix Presents: Dance Anthems	
9	12	4 35	UNK	Beat'n Down Yo Block	
	11	100	BIG 00MP 5973/K0CH (17.98)	Is A Real Boy	
10		E	DOGHOUSE/J 71805/RMG (11.98) SECONDHAND SERENADE	Awake	
13	1.3		GLASSNOTE 63020/EAST WEST (13.98)	Ladies' Choice	
12	NE		PEAK 30223/CONCORO (18.98) RODRIGO Y GABRIELA		
13	3	5	ATO 21557 (13.98)	Rodrigo Y Gabriela	
14	NE		PLAYLOUDERRECORDS 21 (15.98)	Voxtrot	
15	NE	IV I	DOWN A.K.A. KILO SILENT GIANT 388010/MACHETE (16:98 CD/DVD) -	The Definition Of An Ese	
16	17	3	SICK PUPPIES RMR 89752/VIRGIN (12.98)	Dressed Up As Life	
	21	-3-	ROBERTO CARLOS DISCOS 605 08204/SONY BMG NORTE (14.98)	Grandes Exitos	
-8	N	đ	MAYSA SHANACHIE 5151 (18.98)	Feel The Fire	
9	26	25	RED ESSENTIAL 10807 (12.98)	End Of Silence	
20	16	£	BEBEL GILBERTO ZIRIGUIBODM/CRAMMED DISCS 1133/SIX DEGREES (16.98)	Momento	
21	18	13	XTREME LA CALLE 340011/UG (13.98)	Haciendo Historia	0
22	2	2	FUNERAL FOR A FRIEND MIGHT/ATDM/ATLANTIC 136060/AG (13.98)	Tales Don't Tell Themselves	
23	14	3	PARIS BENNETT 306 2760/TVT (18.98)	Princess P	
24	15	4	THE PUPPINI SISTERS VERVE 008409/UNIVERSAL CLASSICS GROUP (3.98)	Betcha Bottom Dollar	
25	H	EW	FRANCISCO EL CHICO ELIZALDE UNIVERSAL LATINO 009020 (11 98)	De Un Elizalde Para Un Elizalde	
26	7	2	MISTAH F.A.B. FAEVA AFTA/THIZZ 181/SMC (15.98) ①	Da Baydestrian	
2-	32	23	ROCCO DELUCA & THE BUREEN RONWORKS 165 (12.98)	l Trust You To Kill Me	
28		EW	DESPISED ICON CENTURY MEDIA 8342 (12.98)	IIIs Of Modern Man	
29-	2	82	IMOGEN HEAP	Speak For Yourself	
30	33	4	PURENRG	pureNRG	
31	35	9	FERVENT/WORD-CURB 887017/WARNEF BROS. (7.98)	Grand National	
32	-	2	JARRAH/ATLANTIC 101649/AG (13.98) THE AVETT BROTHERS	Emotionalism	
<del>.</del>	8	13	RAMSEUR 2716 (12.98)	Puro Sierreno Bravo	C.
:4	2	5	SONY BMG NORTE 04734 (11.98)	Stay With Me	
	1000		PEAK 30218/CONCORD (18.98) THE SEA AND CAKE	Everybody	
35	-2	3	THRILL JOCKEY 186* (15 98) CUISILLOS	Mil Heridas	
36	31	6	MUSART 3893/BALBOA (12.98) SONATA ARCTICA		
37	-	EW	NUCLEAR BLAST 1854 (15.98)	Unia	
38		NTRY	THE MILITIA GROUP/EPIC 83850/SONY MUSC (15.98)	Chroma	100
39		EW	TRIPLE CROWN 3071/EAST WEST (13.98) Act II: T	he Meaning Of, And All Things Regarding Ms. Leading	
40		EW	VENEMUSIC 653210/UNIVERSAL LATING (15.98 CD/OVO)	Enamorado De Ti: Edicion Especial	an le
	25	11	TITO NIEVES LA CALLE 330022/UG (13.98)	Canciones Clasicas De Marco Antonio Solis	
22	24	2	THE EXIES ELEVEN SEVEN 130 (13.98)	A Modern Way Of Living With The	
43	RE-E	NTRY		Mas Grande Que Tu	
44	N	EW	THE FOLD TOOTH & NAIL 82909 (12.98)	Secrets Keep You Sick	Contraction of the local division of the loc
45	34	7	33MILES INO/COLUMBIA 05834/SONY MUSIC (11.98	33Miles	
26	( fr	10	FICTION PLANE BIELER BROS. 70016 (13.98)	Left Side Of The Brain	
47	58	3	CAMILA SONY BMG NORTE 78272 (14.98)	Todo Cambio	
48	28	3	THE CLIENTELE MERGE 297* (14.98)	God Save The Clientele	1
49	KE-E	NTRY	COBRA STARSHIP DECAYDANCE 089/FUELED BY RAMEN (13.98)	While The City Sleeps, We Rule The Streets	
50	37	10	LOS TERRIBLES DEL NORTE FREDDIE 1969 (9.98)	30 Corridos: Historias Nortenas	
			1999년 1999년 1999년 1999년 1997년 19		
IS II		WI-	FK ON SREAKING	& ENTERING	

JUN 9 2007

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An indie supergroup of sorts, electror Heatseekers, Independent Albums and T

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 subseduent albums are mmediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2007. Nielsen Business Media. Inc. and Nie sen SoundScan. Inc. All rights reserved.

d Battles earns its first chart ink this we

ek on the ng artists ard.com

# **SINGLES & TRACKS** JUN Gart Codes: C5 (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs); TILE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position. 9 2007

### 2 STEP (Top Quality, BMI) H100 37; POP 44; RBH 21 4 IN THE MORNING (Harajuku Lover Music. ASCAP Pirate Ship Music, ASCAP) H100 76; POP 48

Α ALL GOOD THINGS (COME TO AN END) (Nelstar Pub-

Iishing, ASCAP/Wigina Beach, ASCAP/WB Music, ASCAP/BMS Gorg, ASCAP/Danja Handz Muzik, ESCAC/EM April, ASCAP, HU/WBM, POP 76 ALL I NEED (EM: Blackwood, BMI/Addymack, BMI/Careers-BMG Music Publishing, BMI/Sagrabeaux Songs, BMI, HL/WBM, CS 58 ALL MY FRIENOS SAY (Murah Music Corporation BMI/fouse Of Futi Circle, BM/Faul Circle, BM/Black In The Saddle, ASCAP/Groove Puppy Music, ASCAP) CS 23

23 adulii: Robert Folder Folger Music, Rocket / Col amuseMent Park (50 Cent Music, ASCAP/Universal Music Coropation, ASCAP/Sydney B & 700 Music Club, ASCAP/Lil Ant And Rofk, ASCAP), HL, RBH 50 ANDYMOUS (Ezeke International Music, BM/Hildo Music, BM/Christopher Mathew, BM/Wahapa Joints, SESAC/Universal Tunes, SESAC/Booletogers Ston. ASCAP/Universal Tunes, SESAC/Booletogers Ston. ASCAP/Universal Music Corporation, ASCAP/Virgit Baach, ASCAP/Bondo, CaSCAP/Royal Court Music, ASCAP/Jerome Harmon Productions, BMI) H100 52: POP 60, BRI 27.

POP 60, RBH 27 ANOTHER ACQAIN (John Legend Publishing, BM/Cherry Bicker, BM/Please Gimme My Publishing, BM/EM Bickevood BM/Homeschool Publishing, BM/Dimp Paco Music, BM/Rame Suitz Music, BM/D, HL, BBH 64 ANOTHER SIDE OF YOU (On mensional Songe Of The Krolf, BM/EMI Blackwood, BM/WCCR, BM(), HL, CS

42 AYUDAME (WB Music, ASCAP/Doble Acuarela Songs, ASCAP/Warner Chappell Music Spain S.A., SGAE) (T 41 В

BARTENDER (Zomba Songs, BMI/Nappy Boy Publishing BMI/Famous, ASCAP/Byelall Music, ASCAP). HL/WBM.

BWVTraffluba, Paser Agram RBH 58 BASTA YA (Not Lister) J.T 28 A BAY BAY (Polo Graunds Songs, BMI) RBH 23 BEAUTIFUL GIRLS (Jonathan Rotem Music, BMVSouth-side Indigendent Music, BMVFeed Natowe Water, ASCAP/Beurg Heights Nucle, BMVFeedmitzbeez, ASCAP/Almo Music, ASCAP/Sony/ATV Songs, BMI),

BEAUTIFUL LIAR/BELLO EMBUSTERO (B-Day Pub-BEAUTIFUL LINFOLLE CIRCUID CONTROL OF THE CONTROL O

H100 12 POP 12 BELLA TRAICION (Son Of Reverend Bill Music, BMI/K Stuff, BMI/ArtHouse, BMI/EMI Blackwood, BMI/Matzon-Ball Music, ASCAP), HL, LT 36 BMI/K Sluff, BMI/ArtHouse, BMI/EMI Blackwood, BMI/Matzon-Bail Music, ASCAP), HL, LT 36 BENDITA TU LUZ (tillum, ASCAP/WB Music, ASCAP/Valincilo Songs, BMI/Careers-BMG Music Pub-licition, BMU TA

ASCAP/Allincilo Songs. BM/Lat9ets-bwa vuov. ruo-listing. BM/ IT 4 BETTER THAN ME (EM) Blackwood, BM/Hinder Music. BM/Hingh Sick Ablinning, BMI), HL H100 40, POP 31 BIG GIRLS DON T CHY (Headhone Jurike Publishing). ASCAP/Sad Songs. ASCAP) H100 8, POP 9 BIG THINGS POPPIN (OD II) (Crown Club Publishing, BM/Warner-Jameflane Publishing, BM/Kresh Is The World, BMI), WBM, H100 30, POP 39, BBH 18 THE BIRD AND THE WORM (The Used Movement Music, BM/KMI Blackwood BMI), HL, POP 97 BLOCK PARTY (Sony/AIV Funes, ASCAP/Life Print, ASCAP/One-Hill publishing, ASCAP/Soreen Gens-EMI, BMI: HL, BBH 69

BMI, HL RBH 69 BOSSMAN (D Wayne Clark Publishing, BMI) RBH 93 BOY LOOKA HERE (StreeRich Music, BMI/My Diet Starts Tormorow, BMI/Songs Of Universal, BMI/OB Gold

BOY LUDIAN ITEM-Starts Tionatore BMI/Songs Of Universal, BMI/Lido Kanna ASCAP) HL, RBH 59 BREAK: MC PF (Paul Wall, ASCAP/Commission Pub-lishing, BMI/Noddlator Publishing, BMI/EM Black-wood, BMI/2 Kingbirs Publishing, ASCAP), HL, RBH 99 BREAK II OFF (Paul-ASCAP), BRI/EMBH 20 BREAK II OFF (Paul-ASCAP), BRI/Songs Of BRI/SONG BRI/SONGS BRI/SONGS OFF (Paul-ASCAP), BRI/SONG BRI/SONG BRI/SONG BRI/SONGS BRI/SONGS BRI/SONGS OFF BREAK II OFF (Paul-ASCAP), BRI/SONG BRI/SONGS BRI/SONGS OFF BREAK II OFF (Paul-ASCAP), BRI/SONGS BRI/SONGS BRI/SONGS OFF BREAK II OFF (Paul-ASCAP), BRI/SONGS BRI/SONGS OFF BREAK II OFF (Paul-ASCAP), BRI/SONGS BRI/SONGS BRI/SONGS BRI/SONGS OFF BREAK II OFF (Paul-ASCAP), BRI/SONGS BRI/

RBH 86 A BR0KEN WING (Sonw/ATV Tree, BMt/Sam's Jammin', BMt/Suffer In Stience, BMI, HL, H100 66; POP 51 BUBBLY (Cocomare Music, BMt/Dancing Squirret, ASCAP/INAFI Music, ASCAP POP 93 BUDDY (Soutchtild, ASCAP/Universal Music Corporation, ASCAP/HC 1030 Publishing, ASCAP/Karl Gunn, BMt/Baine Scab BMt/Bank Misic, ASCAP/Kenjix

BMI Sugar Biscuit, ASCAPI H100 92, BBH 12 BUY U A DRANK (SHAWTY SNAPPIN') (Nappy Boy Publishing, BMI/Zomba Songs, BMI/Sinanny Man Pub-lishing, BMI/Mekhi Music, BMI/Basement Funk South ASCAP), WBM, H100 4, POP 4, RBH 1

#### C CADA VEZ QUE PIENSO EN TI (Sony/ATV Discos,

ASCAP1CT7 CAME DOWN (Mya Daws Music, ASCAP/Reeina Music, ASCAP/Wane-famerame Hubishing, BM/Raiph Worky Jr Publishing Designee, BM/LatisemSongs, BM/Two Turf-nurit, BM/KMB Blackwood, BM), HU/WBM, RBH 57 CANDYMAN (Xtina Music, BM/Careers-BMG Music Publishing, BM/Subki ht The Threat, ASCAP7amous, ASCAP), HU/WBM H100 93, POP 70 CANT GET ENOUGH (Rodney Jerkins) Productions, BM/KBMI Blackwood, BM/KEnsign Music, BM/Fred Jerkins III. BM/LaShawn Daniels Productions.

Jerkins III, BMI/LaShawn Daniels Productions, ASCAP/EMI April, ASCAP) HL, RBH 49 CAN'T TELL ME NOTHING (Please Gimme My Publish Ing, BMI/EMI Blackwood, BMI/Dompstone Publishing

BMILEMI BIGCKWOOD BIVI/ JOHT JOHT POURSING FOURSAM BMIL HL, RBH 73 CAN U BELIEVE (I Like Em Thicke, ASCAP/EMI April. CAN U WERK WIT DAT (We Fix Music AI, ASCAP) RBH

65 65 COFFEE SHOP (Granny Man Publishing, BMI/Mallik-Mekri Music, BMI/Alorzo Vathis Publishing Designee. BMI/202020 Music Publishing, ASCAP/WB Music, ASCAP/Incle Wilmese Music, RSCAP/Pipeline. BMI/Rags II Richard Music, BMI/Wamer Chappell, BMI), who 4 But - State Music, BMI/Wamer Chappell, BMI).

COME OVER (Money in My PJ's Music Publishing, 

COMO TE VA MI AMOR (SGAE, ASCAP) LT 31 COUNTRY BOYZ (Wynn Music Publishing, ASCAP) RBH 100 CUPID'S CHOKEHOLO/BREAKFAST IN AMERICA

POP 19 CUPID SHUFFLE (The Only Cupid Publishing, ASCAP/Artist Publishing Group West, ASCAP/Top Quali-

82 | Go to www.billboard.biz for complete chart data

D DAISY (EMI Blackwood, BMI/Toiliver Mountain, BMI/Inv-ing, BMI/Inventor (Df The Wheel, ASCAP), HL, CS 45 DALE PA' TRA (BACK IT UP) (Stratigo Co Lingo, BMI/Cinco Por Cinco Music Publishing, BMI/Elio E Mio

Music BMI) LT 43 DAME UN BESO (Ser-Ca, BMI) LT 7 DAYS OF THUNCER (Sony/ATV Cross DAYS OF THUNOER SonovATV Coss Keys. ASCAP/Dimensional Music OI 1091, ASCAP/Careers-BMG Music Publishing, BMI/Silverkiss, BMI), HL/WBM, CS 57

O-BOY (Thug Passion Publishing, ASCAP) RBH 96 OETALLES (Once Rios S.A. de C V./TN Ediciones, BMI) LT

16 OE TI EXCLUSIVO (Not Listed) LT 20 A DIFFERENT WORLD (Nashvistaville, BMt/NEZ, BMt/Sony/ATV Acut! Rose, BMt/Chaylynn, BMt/Sony/ATV Tree BMt/Gold Watch, BMI), HL, CS 17; Linn on DIRTY GIRL (Universal Music Corporation, ASCAP/Mem pherafield, ASCAP/EMI Blackwood, BM/Piano Wire

phenifield ASCAP/EMI Blackwood, BMI/Phano Wire Music, BMI), HL, CS 32 DJ 00N T Gongs Of Universal. BMI/Divided, BMI/Ramai, BMI/Nayr hubishing Company, BMI/Wanner-Tametane Publishung, BWI, HLWBM, BH 36 DOE BDY FRESH (Fitnoise Publishing, BMI/Music Resources, BWI/Chamiltary Camp Music, ASCAP/Uni-versal Music Corporation. ASCAP), HL, PDP 89 DO IT JUST LIKE A ROCKSTAR (Jordan Loren Music, BMI) POP 82

BMI) POP 82 DON'T MAKE ME (Cal IV, ASCAP/BergBrain, ASCAP/Universal Music Corporation, ASCAP/Big Orange Dog. ASCAP,Sony/ATV Cross Keys, ASCAP/Dimensional

Versal Millsin Cusportanian ASCAP/Sony/ATV Cross Keys, ASCAP/Dimensional Music OI 1091, ASCAP/OS 12: H100 100 DON'T MATTER (Byetall Music, ASCAP/Famous, Locadad puscones, RMI/Notting Hill Music, BMI), HL,

DON'T MAI LET (UPUBLIC) ASCAP/Lawsongs, BM(Noting Hill Music, BMI), rtL, H100 24, LT 29; PDP 23, BBH 25 DO YOU (Super Sayin Publishing, BM/Zomba Songs, DU Lib to Reats, ASCAP, The Allen Boy Publishing.

ASCAP), WBM, RBH 47 DO YOU KNOW? (THE PING PONG SONG) DIMELO (lean) S Doi Publishing, BM/Songs Of Universal, BM/Enrique Iglesias, ASCAP/EMI April, ASCAP) H100 33, LT 1, POP

35 DREAMIN[®] (Young Jeezy Music Inc., BMI/Jermaine Jack son Publishing Designee, ASCAP/Andrew Har Publish-ing Designee, ASCAP/Bug, BMI/Pine Detite, BMI/Bil-sum, BM/KEMI Blackwood, BMI/Jobete Music, ASCAP), HL, RBH 75

E

ERES PARA MI (Mainzano, BMI/Emi Musical S.A. de C.V.Wamer Chappell Edicoes Musicais) LT 6 ES COSA DE EL (Editoria De Ideas, ASCAP) LT 30 ESE (Primaves Wortdwich & Wort, SACAP) ZT 31 ESO Y MAS (Juliantla Musical, ASCAP/Edimusa, ASCAP) LI 25 EVERYDAY AMERICA (Jennifer Nettles, ASCAP/Dirkpit, BMI/Sony/ATV Cross Keys, ASCAP/Big Alpha Writer Group, ASCAP), HL, CS 37

F

FACE DOWN (Songs D' Universal, BM/Grim Goodbye Musics, BMI), HL, H100 41: PDP 27 FALL (MCC. ASCAPSIII Violang For The Woman, ASCAPAIGE, ASCAPSIII Violang For The Woman, MCCAPIGE, BM/CFI Dounty Music, BM/Cherry Rive BM/CFI Biotekwood, BM/CSima Minor, BM/S, CLWHL BM/CFI Biotekwood, BM/CSima Minor, BM/S, CLWHL

CS 33 FAMOUS IN A SMALL TOWN (Som/ATV Songs. BMI/Nashvite Star, BMI/Watky, ASCAP), HL, CS 35 FIND OUT WHO YOUR FRIENDS ARE (Sony/ATV Acut Bose, BMI/Launcher Zone Munic BMI/Capers, BMI)

Rose, BM/Lavender Zon Mulic, BM/Careers-BMG Music Publishing, BM/Careers-BMG Music Publishing, BM/Sagrabeaux Songs, BMI), HL/WBM, CS 4, H100 62 FIRST TIME (G-Chilis, BM/UJeseth Music, BMI) H100 91, PDP 78 POP 78 FORCE OF NATURE (Tru Luv, ASCAP/Soullinge, FORCE OF NATURE (Tru Luv, ASCAP/Soullinge, ACCAD/Auditing Hill, ASCAP/Intersect, BMI) RBH 79 ACCAD/AUDITING HILL ASCAP/INTERSECT, BMI) RBH 70 ACCAD/AUDITING HILL ASCAP/INTERSECT, BMI) ASCAP/INTERSECT, BMI) RBH 70 ACCAD/AUDITING HILL ASCAP/INTERSECT, BMI) ASCAP/INTERSECT

ASCARYNUM I La Cacaracha, ASCAP) H100 by: For-FOREVER (Way La Cucaracha, ASCAP) H100 by: For-FREE AND EASY (DOWN THE ROAD I GO) (Home with The Armadillo. BM/Big White Tracks, ASCAP) CS

55 FU PAY ME (Sunny Valentine Music, BMUSIder That Music, ASCAP/Regina 5 Son Music, ASCAP/EMI Apri ASCAP/Granny Man Publishing, BMI), HL, RBH 85

GET BUCK (Mouth Full O' Gold, ASCAP/Universal Music Corporation, ASCAP/My Diet Starts Tomorrow, BN//Songs Of Universal, BM//Sitx (I'm Stoned, ASCAP/SD Cent Music, ASCAP/EM Blackwood.

ASCAP/SID Cont Music ASCAP/SMI Bautaco DM/Elvis Lee Music BMI), HL, RBH 95 GET IT SHAWTY (J. Lack Music ASCAP/J) Pat Publishing ASCAP/EMI April, ASCAP/SV Love Music, ASCAP/J) Pat Music, ASCAP/Shinnou Music, BMI/Young Gotie, BWI/Wame-Tametare Publishing, BMI/Sung Gotie, BWI/Wame-Tametare Publishing, ASACP/Universal Huo 21; Por 98, BBH 3 GET ME BODIED (B-Day Publishing, ASACP/Universal Tures, SESA/Songs OI Universal, SESA/Cheam 5 Dor Publishing, BM/Hico Music, BMI/Songs OI Windswept Publishing, BM/Hico Music, BMI/Songs OI Windswept Publishing, BMI/Elio Blackwood, BMI/Angela Beyince, SCAP/EMI April, ASCAP/Songm MWP, ASCAP/Music World, ASCAP/Monaz Ronza, SESAC), HL, H100 97, RBH 19

GIRLFRIEND (Avril Lavigne, SOCAN/Almo Music, ASCAP/Kasz Money Publishing, ASCAP/Kobalt Music

CHAPTER Vall Langing: SOU-Avaliation Mobile ASCAP/Ass: Woney Publishing, ASCAP/Kobali ASCAP/Ass, HL, H1007, POP 6 GIVE PT 10 Me (Vingina Beach, ASCAP/WB Music, ASCAP/Binman Tunes, BM/Zomba Emerprises. ASCAP/Binstan Mobile Mobilishing. ASCAP/Binstan Mobile Publishing. ASCAP/Dinversel Music Composition, ASCAP/EM/Bin, Music, BM/Zohang Music ASCAP/2590 Music Publishing. ASCAP/Inversel Music Composition, ASCAP/EM/Binam Music, BM/Zohang Music ASCAP/2590 Music Publishing. ASCAP/Inversel Music Composition, ASCAP/EM/Binam Music, BM/Zohang Music ASCAP/2590 Music Publishing. ASCAP/Inversel Music Composition, ASCAP/EM/Black-wood, BM/Showdy Pimp, ASCAP/C LAM-LL H100 15 POP 13, BH-61.

W000L RWIE-JRAWLY FITTLE, ASCHET, & CHAPTLE, THOS TO PCP 13, BRET, ASCAPGener, Wagon Music, ASCAP, Har-International, ASCAPGreen Wagon Music, ASCAP, Har-International, ASCAPGreen Wagon Music, ASCAP, Har-Berg, Music, ASCAP, BPJ Administration, ASCAP, Host GO GETTA (EWI Blackwood BW/Young Jeesy Wusic Inc., BM/EMI Ani, ASCAP/Pico Dueston Eintertainment, ASCAPFIERV, Gold, BM/Wame-Jametiane Publishing, BM/Worting Dale Songs, ASCAP/Largo, ASCAP, HU/WBM, H100 64, POP 53 GOOD DIRECTIONS (Muriah Music Corporation, BM/Locate Street Music, ASCAP/Large Opportunity Music, ASCAP (SS, 1, H100 47, POP 72)

Music, ASCAP) CS 1, H100 47; POP 72 GOT BUMP IN DA TRUNK (Suga Shack Entertainment

THE GREAT ESCAPE (Martin Johnson Music, ASCAP Mayday Malone, ASCAP/Dimensional Music Of ASCAP/Mayday Malone, ASCAP/Dimensional Music Of 1091 ASCAP/Cherry Lane, ASCAP/EMI Blackwood, BMI, Reptilian Music, BMI/EMI April, ASCAP), HL, H100

GUYS LIKE ME (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 21 H

HEY THERE DELILAH (So Happy Publishing, ASCAP)

HIGH MAINTENANCE WOMAN (SKS3 Music, BM/Timothy Wilson, BM/U2any Simpson, BMI) CS 5, H100 7. HOME (Surface Pretty Deep Ugly Music, BM//Careers-BMG Music Publishing, BMI), WBM, H100 5; POP 7. H000 FIGGA (Alanzo Mathis Publishing Designee) RBH HOW DO I BREATHE (Sony/ATV Songs. BMI/EMI Apri). ASCAP/Stellar Songs. ASCAP), HL, RBH 31 ASCAP/Stellar Songs. ASCAP), HL, HBH 31 HOW IFEEL (Delemmava, BM/Mkoonscar Music, BM/Little Bille Typewriter Music, BM/Bucky And Clyde. ASCAP/Lie Dis Auturer, ASCAP) CS 27 HOY TENGO GANAS DE TI (Screen Gems-EMI, BM/SCAE Fant) If 49

#### ICKY THUMP (Peppermint Stripe Music, BMI) H100 73,

POP 66 100NT WANNA STOP (Monowise Limited, ASCAP/EMI Virgin, ASCAP) HL. H100 61; POP 55 IF EVERYONE CARED (Waner-Tameriane Publishing, BM/Arm Your Dilo, SOCAV/2006-G, SOCAV/WBlack Diesel; SOCAV/Black Adder Music, SOCAV), WBM, H10120 pm 22.

IF I WAS YOUR MAN (Sony/ATV Tunes, ASCAP/EMI April, ASCAP/Stellar Songs, ASCAP/Water Music Pub

ISDING, ASCAP), HL, HBH 22 IF YOU'RE READING THIS (Sony/ATV Tree, BMI/L'IIe Des Autuers, ASCAP/Bucky And Clyde, ASCAP), HL, CS 29 I GOT MORE (Hope-N-Cal, BMI/Sexy Tractor, BMI/Cal IV Entertainment, BMI/Universal Music Corporation,

Entertainment, BMI/Universal Music Corporation, ASCAP Memphersfield, ASCAP), HL, CS 25 IGUAL QUE AVER (Mafer, ASCAP/Sony/ATV Discos.

ASCAP) L1 5 I'LL STAND BY YDU (Hynde House of Hits, ASCAP/Clive Banks, ASCAP/Jerk Awake, ASCAP/Tom Keily, ASCAP/EMI April, ASCAP), HL, CS 43: H100 98, POP

ASCAP/EMI April, ASCAP), HL, CS 43, H100 98, POP 79 FM A FLIRT (Stago, SESA/Etimor, ASCAP/R Kelly, BW/Zomba Songs, BM/Waren-tametane Publishing, BW/Zown Club Publishing, BM/NappyPub, BMI), WBM, H100 22, POP 34, RBH 10 MPACTO (Lac Cangra, ASCAP), H100 74, LT 2; POP 75 I'M THROWED (Paul Wail, ASCAP2, Mugans Publish-ing, ASCAP/PM Music, ASCAP/24, PUblishing, BM/NappyPublishing, ASCAP/EMI April, ASCAP/24, PUBL, ASCAP2, Music, ASCAP/24 Control Music, SACAP, HL/WBM, RBH 20 I NEED YOU (Careers-BM/G Music R-Mblishing, BM/Nappy - You SWorm Music, BM/Famel, BM/Nappy LBM/Nappy - MW SONGS, Dundert BM/Namel, BM/Nappy LBM/Shong BM/Songs, Clinetersa BM/S Music R-Mblishing, BM/Songs (Clinetersa BM), HL/WBM, RBH 30 INSIDE OUT (Gabrial Bello Music, BM) RBH 30 BIMI/Songs INTERNATIONAL PLAYERS ANTHEM (I CHOOSE

YOU) (Zomba Enterprises, ASCAP/letnoise Publishing, BMI/Music Resources, BMI/We Don't Play Even When We Be Playin', ASCAP/Mosquito Puss, ASCAP/Chrysalis Music, ASCAP/Jobete Music, ASCAP), HL/WBM, RBH

BU ISN'T SHE (Jujaja, ASCAP/Curb Songs, ASCAP/Charlie Monk, ASCAP/Gremlin Comer, ASCAP/Harbinism.com

Monk, ASCAP/Gremlin Corner, ASCAP/Harbinism.com, SESAC), WBM, CS 26 I TOLD YOU SO (Babble On Songs, BMI/Third Tier Music, BMI/CS 11, 1110 84

BMJ CS 11, H100 84 ITRIED (# 1 Assassin Muzik, ASCAP)StriBjacket Muzik, ASCAP/Tack House ENT: BMI/Armo Music, ASCAP/Pano Music, ASCAP/StriBit, Music, ASCAP/Pano Music, ASCAP/StriBit, Music, ASCAP/Amous SACAP/Noting Date Songs, ASCAP), HL H100 13; POP 15; RBH 46 IT'S NOT OVER (Surace Pretty Deep Ugly Music, BMI/G Wart Music, ASCAP/Warner-Jamerlane Publishing, BMI/Floating Leat, BMI/EMI April, ASCAP), HL/WBM, H100 34; POP 30.

H100 34, POP 30 H00 34, POP 30 I WANNA FEEL SOMETHING (Careers-BMG Music Publiching RMUNervous Worm Music, BMUFamous Publishing BMI/Nervous Worm Music, BMI/Famous, ASCAP/Ed And Lucille Songs, ASCAP), HL/WBM, CS 30 I WANNA LOVE YOU (Byetail Music, ASCAP/Famous, ASCAPF My, Own Chil Music, BMI/EMI Blackwood, BMI),

HL. FOP 65 I WHO HAVE NOTHING (Jerry Leiber, ASCAP/Mike Stoller, ASCAP) H100 80, POP 61

Stolier ASCAP) H100 80 POP 61 IWONDER (Rolde But, ASCAP/BMG Songs, ASCAP/Maip Faming Music, ASCAP/Little Bute Type-writer Music, BM/BPJ, BM/Scory/ATV Tee, BM/All Mighty Dog Music, BMI), HL/WBM, CS 19

JOHNNY CASH (WB Music, ASCAP/Warner-Tamerlane Publishing, BM(Writers Extreme, BMI), WBM, CS 14: Publishing, Bivie miles a second by the seco BMI/Trent Tomlinson Songs, BMI/G SESAC) CS 38

#### K

KEEP HOLDING ON (Avril Lavigne, SOCAN/Aimo Music, ASCAP/Asz Money Publishing, ASCAP/Kobatt Music, ASCAP/TCF, ASCAP) POP 91 KITTY KAT (8-Day Publishing, ASACP/The Waters Of Nazareth BluyteMi Blackwood, BlW/Carler Boys Publish-ing, ASCAP/EMI April, ASCAP). HL, RBH 92

#### L

LA LLAVE DE MI CORAZON (El Conuco, BMI/Redomi, LAST DOLLAR (FLY AWAY) (Big Love Music, BMI)

H 10:193 P0P 95 LAST NIGHT (Justin Combs Publishing, ASCAP/EMI April, ASCAP/2 Daughters Music, SESAC/Christian Combs Publishing, SESAC/Foray Music, SESAC/Christian Combs Publishing, SESAC/Foray Music, SESAC/Marski Music, BMM/Alanie Combs Publishing, Music, BM/Sixteen Stars, BM/I) CS AST TRAIN PUNNING (One Mad King Publishing, ASCAP/Frank Myers Music, BM/Sixteen Stars, BM/I) CS

LEAN LIKE A CHOLO (Mistica Music. BMI/Flossy,

LEAN LIKE A CHULD (Mistica Music, BMurriossy, ASCAPI HIO 49, POP 44 BLAVING TONIGHT (Super Sayin Publishing, BM/Jzonta Songs BM/Sounds Of Da Fed Drum, ASCAP3b Gravy Music, ASCAP/Johete Music, ASCAP, WBM, RBH 62 LET IT G0 (She Wrote It, ASCAP/BMG Songs, ASCAP7Mass Contusion, ASCAP/EMI April, ASCAP7Notorous K.I.M., BM/Mitume, BM/I), HL/WBM, RBH 51

RBH 51 UKE A BOY (Universal Music Corporation, ASCAP/Royal-by Rightings, ASCAP/Roolleggers Stop, ASCAP/Univer-al-Polydam International Internet, BMV-Hice Music, SESACCID-istopher Mathew, BMV-Hice Music, BMVEzete International Music, BMV/Peroductionery Lazz Gent, BMVGGRess, BM), Hu, Hu 100 28, POP 32, RBH

Like THIS (Kelendria, ASCAP/Biondie Rockwell, ASCAP/2590 Music Publishing, ASCAP/Biondie Rockwell, ASCAP/2590 Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Beam S Dot Publishing, BM/Phico Music, BM/Song OW Indoxeen Pacific, BM/), HL H100 55: POP 77, RBH 13 Like THIS (Shakm Mirrs, BM/The Blackout Legacy, ASCAP/Scholerd'S, ASCAP/ H100 78, POP 88, RBH 55 LIP GLOSS (18th And Vine, ASCAP) H100 95; POP 96. RBH 43

RBH 43 A LITTLE MORE YOU (Warner-Tamerlane Publishing, BM/LSeil The Cow, BM/Tower One, BM/WB Music, ASCAP/Tower Two ASCAP/BLA, ASCAP) WBM, CS 22 LITTLE WONDERS (U Rule Music, ASACP/EMI April, ASCAP), HL, H100 69; POP 73

LIVIN' OUR LOVE SONG (Careers-BMG Music Publish-ing, BM//More Than Rhymes Music. BM/Lul Ninja Time-Mae, ASCAP/Ameribrit, ASCAP) CS 24 LLORARAS (Waler, ASCAP/Sony/ATV Discos, ASCAP) LT

Billooard

Sottcore, BMI), HL, H100 17: POP 14 TICKS (EMI April, ASCAP/New Sea Gayle, ASCAP/Didn't Have To Be Music, ASCAP/Charmaland, ASCAP/Songs Of Bud Dog, ASCAP/3 Hing Wasic, ASCAP/Music Of Of Bud Dog, ASCAP/3 HIL, OS 3, H100 43; POP 58 Harmoni, ASCAP/ HL, OS 3, H100 43; POP 58

Windskept, ASCAP) HL, CS 3; H100 43; POP 58 TIME OF THE SEASON (EM Virgin, ASCAP/Too Down Too Brown, BMI), HL, H100 99; POP 74 TOOD CAMBIO (Not Listed) LT 11 TORRE DE BABEL (Nee Santander Music, BMI/EMI

UMBRELLA (Songs Of Per, ASCAP/March 9th Publish-ing ASCAP/2082 Music Publishing ASCAP/Suga Wasa BM/2082 Music Publishing ASCAP/Suga Wasa BM/2082 Music Publishing ASCAP/Suga Wasa BM/2008 Publishing ASCAP/Suga Wasa BM/2008 Publishing ASCAP/Mining Bach SCAP/PMINE Teleforms Turkes ASCAP/DMINE Teleforms Turkes

INTUTION COMO TO Stance, DWI) El SU INTIL THE EMO DO FITME (Tenman Tunes, ASCAP/WB Music, ASCAP/Wimmer-ametiane Publish-ing, BMI/Danja Handz Muzik, SESAC/WBM Music, SESAC/Waner SESAC), WBM, RBH 29 INTIL YOU COME BACK TO ME (Sawandi Music).

SESAC/Warner SESAC), WBM RE UNTIL YOU COME BACK TO ME (

UNTIL YOU COME EACK TO ME (Several Music, BM/Sione Augte Music, BM/Jobele Music, ASCAP/Bork Bulks, BM/Jobele Music, ASCAP/Bork Bulks, BM/Jobele Music, ASCAP/Ioga Flames Music, BM/Janee Combe Publish-ing, BM/KM Blackwood, BM/Viam S De Publishing, BM/Siolang MW? ASCAPA/Iofans Hoge Publishing, BM/Siolang MW? ASCAPA/Iofans Hoge Publishing, BM/Solang MW? ASCAPA/Iofans Hoge Publishing, ASCAP/III, H, BBI 33 U + UH HAND (EMI) Blackwood, BM/Pink Inside Pub-lishing, BM/Waration AB, STMM Kobal I /usic. ASCAP/Kasz Money Publishing, ASCAP), HL, H100 14; POP 10

VALENTINE (Universal Lingo, ASCAP/Notling Hill, ASCAP/Young Goldie, BMI/Aragom Songs, ASCAP/Hale Yeah, SESAC/Peertunes, SESAC), HL, RBH 90

W WAIT FOR YOU (Stellar Songs, ASCAP/EMI April, ASCAP/Sony/ATV Tunes, ASCAP/EMI Blackwood, BMI/Water Music Publishing, ASCAP). HL, H100 35;

BWUwater Music Holioshing, ASCAP), HL, H100 35, POP 24. WALL TO WALL (The Royality Network, BWU/Seam S Doi Publishing, BWU/Hito Music, BWUSong OV Windswept Pacine, BWUWater Scott, BWI, BBH 24. WASTED (Songs From The Engine Room, BWU/Songs Of Universal, BMU/Water-Barnetiane Publishing, BMU/Ray-tiene Music, RSA/PBPJ Administration, ASCAP), HL/WBM, H100 58, POP 68. THE WAY LINE (Virginia Beach, ASCAP/WB Music, ASCAP/Danja Handt Muzik, SESAC/WBM Music, Carpo-ration, ASCAP/Jemy Lee Publishing, ASCAP), WBM, POP 71.

THE WAY I LIVE (Extreme Entertainment New Orleans Publishing Compa/Trill Productions, ASCAP) H100.32

Publishing Comparinin Productions, AccArry Prod Sc. POP 29 THE WAY SHE MOVES (CaCo Tunes Music, ASCAP)Eyelail Music, ASCAP/Emous, ASCAP) [114 WE TAKIM" OVER (DJ Khaled, BM/Moka International, ASCAP/Emous, ASCAP/Warner-Emoraten Publishing, BM/Joye X Mayan Music, BM/V Bunks Lit Af Once, BM/Dania Hantz Musik, SESAC/WBM Music, SESAC), HU/WBM, H100 35; PD 42; RBH 34 WHAT BOYZ LIKE (Black Eight Music Publishing, BM)) RBH 83

WHAI BUTZ LIKE (BIRX) Eigin Music Publishing, BMI) RBH 83 WHAT GOES AROUND...COMES AROUND (Tennman tures, ASCAP/Xmb Enternses, ASCAP/Xignia Beach, ASCAP/XB Music, ASCAP/Xmme-Famerlane Publishing, BM/Dania Hand, Muzik, SESACA/XiBM Music, SESAC/Royally Rightings, ASCAP/Crown Glub Publishing, BMI, EU/WBM, HOS 59, POP 400 WHAT 11VE DONE (Zomba Songs, BM/Cnesterchaz, BM/R0B Doundon, BM/Kenji Kobayashi, BM/Panackey Cakes, BMI), WBM, H100 20, POP 22 WHATS SM YMAME (Cancelled Lunch Music, ASCAP/Universal-PolyGram International, ASCAP), HL, RBH 37

RBH 33 WHAT YOU GIVE AWAY (Vinny Mae, BM/Songe DI Windswep) Pacific, BM/Single Track, BM/, Will/r, CS 51 WHEN I SEE U (Breakthough Creations, ASCAP/EMI April ASCAP/Break North, SOCAV/Sony/AT Vinus; Publish-ing Canada, SOCAV/Wayne Writers, ASCAP/Sevell Publishing, ASCAP/Golder The Super Kid Music, AscAP, Brit Juno Sp. Bpt. Juno Sp. Bpt.

ASCAP), HL H100 59; RBH 5 WHEN THE STARS GO BLUE (Bug, BMI/Barland, BMI)

WHEN THE STARS GO BLUE (Bug, BM//Barland, BMI), WBM POP 92
 WHINE UP (Corpurptin Control/AIO Publishing, ASCAP/JL Sevell Publishing: ASCAP/Geensleeves, PRS) POP 52
 WILL YOU DANCE WITH ME (NoL Lated) 700° 100
 WIE ME DOWN (Init) Productions, ASCAP/Boose Bad Azz, ASCAP/Mouse On That Frank, ASCAP / Hold 100 42; POP 57: RBH 9
 WITH LOVE (KSuft, BM//ArtHouse, BM//Hilary Duff Music, ASCAP/NM, Publishing, ASCAP/Robalt Music, ASCAP/Diver Minds Music Publishing, BM//AIMP Goup Publishing, BMI, WBM, POP 99
 A WOMANS LOVE (KSuft, BM/, Arthouse, BAC/PYCe Haw, ASCAP/Diver, Brins, BMI, WBM, POP 99
 A WOMANS LOVE (KSuft, BM/, Arthouse, BM//Flave, BM// WONDERFWIG, Super Sayin Publishing, BM//Zomba Sonis, BM//Products O'The Shrets, ASCAP/A Grand Jam Music, SESAC/Simphu, ASCAP, WEM, BBH 66
 WONDER WOMAN (April's Boy Muzik, BM/Warre-Tametane Publishing, BM//Yong Harzk, ASCAP/A Grand Series, BM//Whoth, SESAC/P, HU/WBM, RBH 71 WORKING CLASS HERO (Lencino, BMI) H100 53; POP 46

40 WRAPPED (Tiltawhirl, BMI/Bruce Robison, BMI/Carnival Music Group, SESAC) CS 8; H100 79

YOU (German Dog Music, ASCAP/TVT Music, ASCAP/Ostaf Songs, BMI/Soundfron Tunes, BMI/Young Money Publishing, BMI/Warner-Ternerlane Publishing

Money Publishing, BM/Warner-Tamerlane Publishing, BM/Reformation Publishing, PRSJ, WBM, RBH 41 YOU AIN'T KNOW (Money Mack, BM/Young Money Publishing, BM/Warner-Tamerlane Publishing, BM/Scot Storch Music, ASCAP/TVT Music, ASCAP), WBM, RBH cock

YOU GIVE LOVE A BAD NAME (Bon Joy Publishing,

ASCAP/Universal-PolyGram International. ASCAP/Sony/ATV Tunes, ASCAP/Desmobile, ASCAP/EMI April, ASCAP. HL, H100 18: POP 20 YOU KNOW I'M NO GOOD (EMI Biackwood, BMI), HL.

YOU NEVER TAKE ME DANCING (Chi-Boy, ASCAP) CS

40 YOU'RE GONNA LOVE ME (Songs Of Combustion Music, ASCAP/Music Of Windswept, ASCAP/Mr. Noise BMI/Cache Entertainment, BMI/CC/48

Music: ASCAP/Music Or Willissrophics BML/Encore Entertainment. BMJ/CS 48 (YOU WANT TO) MAKE A MEMORY (Bon Jovi Publish-COLD Lowersal-PhlyGram International,

ing, ASCAP/Universal-PotyGram International, ASCAP/SonviATV Tunes, ASCAP/Aggressive, ASCAP Kobalt Music, ASCAP), HL, H100 85, POP 69 Y SI VOLVIERA A NACER (Cultura Urbana Publishing,

CHARTS LEGEND on Page 80

Y TODAVIA (EMI Blackwood, BMI/SACEM, BMI/Arnoelias, BMI) LT 40

V

TU RECUERDO (Terra Music, ASCAP) LT 9

is, BMI/Curb Songs, ASCAP), WBM,

Blackwood, BMI) LT TOUGH (Steel Wheel

S

ASCAPFamius, ASCAP/BIG (AMES, ASLAP), Hu, WBM. MID 65, RBH 7, SAY IT RIGHT (Nestar Publishing, ASCAP/Virginia Brach, ASCAPMB Music, ASCAP/Bang Handwith Mutk SFSACEMI April, ASCAP, HL, WBM, H100 44, POP 37, ASCAP/Drivers Ed, ASCAP/Rev: Them Talens: BMI/Sonny/ATV Cross Keys, ASCAP/Stage Three Music, BMI/Sonny/ATV Cross Keys, ASCAP/Music Of Windhampil, ASCAP/I, H, H100 81 SEXY LADV (Drawnist: Publishing, ASCAP/I Want Mine Publishing, ASCAP/I Unart Catalog, BMI), HL/WBM, H100 70, POP 87, BBH 52

Houlisming, ASCAP/EWI Unart Catalog, BMI), HUWEM, H100 70; PO 87 RBH 52; SHAWTY (First N' Gold, BMUWame-Tameriane Publish-ing, BMUWame Chappel, BMU/Kong Drumma, ASCAP/Waynee Baynee Music, BMU/KappyPub, BMU/Zomid Songs BMI), WWI. BH 54 SHE AIN T RIGHT (Major Bob, ASCAP/Sweet Summer, ASCAP/Crite C ASCAP/Full Cricta, ASCAPWamer-Tameriane Publishing, BMU/Lasi's Palm Tree Music, BMI), WBM (5: 41

SHE'S LIKE THE WIND (Plainview Diner, BMI/Very Tony

Moder IMM PGP 86 SHOB BE DOO (N WORDSS) (Happy Mel Boory's Concilia Lange And Music, BM/Janes Songs BM/Strange Sectore Music, ASCAP/Sone White Music, BW/Mastinis Power Music, ASCAP/SMP White AsCAP/Prive Data, BM/Songs O' Universal, BM/Ms Many a ASCAP/Ussyca Wilson Publishing, BM/.

HUWBM RBH 77 SIENTE EL BODM (T Bambino Music Publishing, ASCAP/Sony/ATV Discos, ASCAP/Leon Blanco. BMI Baby Records Publishing, ASCAP/Loan Blanco. SIMPLE THINDS (Gad Songs, ASCAP/Cherry Lane, ASCAP/Sweet Grggles, ASCAP), CLM, RBH 56

SIMPLE TIMUS (Sal Soli): ASSAP/Unlay Cale. ASCAP/Sweet Gogles, ASCAP/CLM, BH 5 to, ASCAP/Some (Gogles, ASCAP/CLM, BH 5 to, ASCAP/Som/ATV Discos, ASCAP/Tanous, ASCAP) IT 3 SLAP (Ludacris Universal Publishing, ASCAP/Tac-N-lield Entertainment, BM/Wollings, Muser, ASCAP/Ita-Ming Dale Songs, ASCAP), HL, RBH 80 SMLE (JRPSL, BM/Varnes, BM/Universal-PolyGram Interna-tional, ASCAP), HL, POP 83 SOLA (Universal-Musica Unita, BM/Pompediscoleta, BM, Wise W Pusibishing, ASCAP) IB 8 SOLA (Universal-Musica Unita, BM/Pompediscoleta, BM, Wise W Pusibishing, ASCAP) IB 8 A SOLDER'S PMArtel (Falace Coup Publishing, BM/Blue Pictel Fences, BM/Vold Anchor Publishing, BM/DEI 9

BUM, CC 52 STACKS ON DECK (Oming 16, ASCAP/Nasiajaida Music Publishing, SESAC) RBH 88 STANO (Music Of Combustion, BM/Songs Of Windswerp Facilic, BM/Sany Ofto, Smars, SASP/Unversal Music Corporation, ASCAP), HL, CS 10, HONO 71 STARTIN, WITH ME (Catewars, BM/G Music Abbleshing,

57, POP 43 STRAIGHT TO THE BANK (50 Cent Music, ASCAP/Uni-STRAIGHT TO THE BANK (50 Cent Music, ASCAP/Uni-

STRUGGLE NO MORE (THE MAIN EVENT) (Writing

STRUGGL: No Income (1995) And Annual Control (1997) Annual Control

SESAC) WBM, H100 6; POP 5 SUHDAY MORNING IN AMERICA (EM: April ASCAP/Romeo Coshoy Music, ASCAP/Universal Music Corporation ASCAP/Macinyco Music, ASCAP/Jeffrey Steele BM/WAP Administration, BM/ 05 47 SEAPB/Byell Music, ASCAP/Tamous, ASCAP/Plano Music, ASCAP) H100 19; POP 18

T

TAKE ME AS I AM (Nam Tim Productions: ASCAP/Ezeke International Music BM/Hildo Music BM/Songs D Windswept Pacific BM/Universal Music Corporation. ASCAP/Boluous Music, ASCAP/Hotoky Music, ASCAP/Iobulous Music, ASCAP/Hoto South, ASCAP/Songo Ul Juversal, BMIN, HL, RBH 44 TAMBOURINE (Blonde Fockwell, ASCAP/Swiz Beatz, SESAC/Inversal Tunes, SEAC/Fears SDe Publishing, BM/Fridto Music, BM/Universal Music Corporation. ASCAP, Hu 100 88; RBH 28 TARANTULA (Songs Of Universal, BMI), HL H100 54; POP 50

PAPERTODA (solings of otherbear, pown, http://teo.org/ POP 50 TATTOO (2 Way Street Publishing, ASCAP/Perry Homes Music Publishing, ASCAP/Arist Publishing Group, BM/Warner Chappell, BM/) RBH 42 TEACHTME (Universal Music Corporation, ASCAP/Latil Music Publishing, ASCAP/Melodic Piano Produc-tions, ASCAP/ACIONS, ASCAP/Melodic Piano Produc-tions, ASCAP/ABlack Productions, ASCAP/, HL, H100 82, RBH 11

82, RBH 11 TEARDROPS ON MY GUITAR (Sony/ ATV Timber, SESAC/Hillsboro Valley SESAC/Sony/ATV Tree, BMI/faylor Swift Music, BMI), HL, CS 15; H100 46, POP

TELL ME WHAT WE'RE GONNA DO NOW (BMG-

Careers. BM/EMI Biackwood. BM/Soundion Tunes, BM/Lost Pbert Music, BM/Hitace Music, BM/Serse-less, BM/Songo UTuniversa, BM/, HL/WBM, RBH 69 TENNESSEE (Barefoot And Stary Eyed Music, BM/Serwig-MU tree, BM/), HL CS 36 TE VOY A PERDER (Sony/ATV Discos, ASCAP/WB

TE VOY A PERDER (Som/ATV Discos. ASCAP/WB Music, ASCAPILT-9 THAT KIND OF DAY (We're Going To Mau, BM/Hits And Smashes Music, SACAP/280 Music, BM/Comba Enterpress. ASCAP/260 Music, BM/Comba ASCAP/Reene (NJ, SESAC/Gener Wildemiss, SESACBP1. BMI), WBM, CS 28 THAT SCAPRES ME (Songs Of Combustion Music, ASCAP/Music Of Windswept, ASCAP/Universal Music Corporation ASCAP/Memphasted. ASCAP/Universal Music THESE ARE MY PEOPLE (Universal Music Corporation, ASCAP/MemphersHeld, ASCAP/Carl N, ASCAP/Berg-Pan ASCAP. HL CS 18

Brain, ASCAP, ML, US 10 THIS AIN'T A SCENE, IT'S AN ARMS RACE (Chicago X Chicago PMI/Song/ATV Songs RMI) HL H100.86

POP 64 THIS IS MY LIFE (Phylvester Music, ASCAP/Words & Music, ASCAP/Sony/ATV Tree. BM/Torndouglasmusic

BMI) HL CS 49 THIS IS MY NOW (19 Entertainment Limited, BMI) H100

15. PCP 16 THS IS WHY I'M HOT (Shawn Mims, BW//The Blackout Legacy, ASCAPMuzuki State Of Mindz, ASCAP/Spohled's, ASCAPMBG-Gareers, BW/BMG Songs, ASCAP/Heavy On The Grind Entergament Pub-ishing, BM//Li Jazel Misse Publishing BW/Songs 01 TVT, BW//Li Jazel Misse Publishing BW/Songs 01 TVT, BW//Li Jazel Misse Publishing BW/Convin PS/Keak Da Sneak Publishing Designee, BW/Convin Music, BWI/Iving, BMI), WBM, H100 26; POP 28. RBH 38

THIS LOVE (Careers-BMG Music Publishing, BMI/Febru-an Twenty Second BMI/Adenting Valenting ASCAP)

WBM, PUP 80 THNKS FR TH MMRS (Sony/ATV Songs, BMI/Chicago X

Data for week of JUNE 9, 2007

Vimona, ' On But Funk-

BM/Shitake Maki, BM/Songs Of Windswept Pacific, BM/Songs Of Thortch, BM//Fox Ridge Music, BMI), WBM, CS 13 STOLEN (Hey, Did She Ask About Me? Music, ASCAP/Universal Music Corporation, ASCAP), HL, H100

SAME GIRL (Zomba

Songs, BMI/R.Kelly, BMI/Einnor, AP/BIG JAMES, ASCAP),

19 LOST (K'Stuff, BMI/Big Loud Bucks, ASCAP/Matzoh-Ball Music ASCAP/ArtHouse Entertainment, ASCAP/Art For Music ASCAP/ArtHouse Entertainment, ASCAP/Art For Art's Sake Music, ASCAP) CS 44 LOST IN THIS MOMENT (EMI April, ASCAP/Romeo Cowboy Music ASCAP/WB Music, ASCAP), HL/WBM. Cowboy Music, ASCAP/WB Music, ASCAP), HL/WBM, CS 9 H 100 S1 POP 56 UOST WITHOUT U (Like Em Thicke, ASCAP/Dos-DuetkerMusic, ASCAP) POP 49, RBH 4 LUCKY MAN (Careers-BMG Music Publishing, BM//Mer vous Worm Music, BM//EM/ April ASCAP/New Sea Gayle, ASCAP), HL/WBM, CS 7, H100 72

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MAKE IT RAIN (Joseph Cartagena, ASCAP/Reach Global, ASCAP/Soot Storch Music, ASCAP/TVT Music, ASCAP/Young Money Publishing, BMI/Joey & Ryan Music, BMI/Warner-Tamertane Publishing, BMI), WBM, pop po

POP 90 MAKE ME BETTER (J. Brasco, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Super Sayin Publishing, BW/Zomba Songs, BW/EMI April, ASCAP/No Question Entertainment, ASCAP), HL/WBM, H100 96, RBH 26 MAKES ME WONDER (Career-BMG Music Publishing, BMI/February Twenty Second, BMI), WBM, H100 3, POF 20

2 MAKE YA FEEL BEAUTIFUL (N. 22nd Publishing, ASCAP/Chenry Lane, ASCAP/Super Sayin Publishing, BM/Zomba Songs, BMI), HL/WBM, RBH 32 MANDA UNA SENAL (Tulum, ASCAP/WB Music, ASCAPLY 2010 ASCAP) LT 38 MAS OUE TU AMIGO (Crisma, SESAC) LT 46 MEASURE OF A MAN (Universal-PolyGram International ASCAP/Spunker Songs, ASCAP/Passing Stranger.

ASCAP/Spunker Songs, ASCAP/Passing Stranger, ASCAP/Songs Of Combustion Music, ASCAP/Music Of Windswept, ASCAP/No Such Music, SOCAN), HL, CS

ME DUELE AMARTE (LeCova Music Publishing, BMI/J &

N. ASCAP) LI 34 ME DUELE ESCUCHAR TU NOMBRE (Careers-BMG Muse Publishing, BMIWarner-Tamerlane Publishing,

MEN BUY THE DRINKS (GIRLS CALL THE SHOTS)

Maright Music, SESAG, Multisongs BV/G, SESAC/Kytexo, SESAC/Genera, Publishing, SESAC/Cathour Enterprises, SESAC/ GC 560 MI CORAZONCT0 (Permun Latin, ASCAP) LT 26 MIL SERIOS (Apra BMI) LT 10 MISSING YEARS (Social School Control Control Control Bucks, ASCAP/Volumiter Jan, ASCAP/Go-To-Del,

ASCAP) CS 53 MOMENTS (Graviton Music, SESAC/Carrival Music Group, SESAC/WB Music, ASCAP). WBM, CS 2, H100

MORE THAN FRIENDS (Lyric Masters 911 Publishing, SESAC/Universal Lingo, ASCAP/Notting Hill,

SESAC/Universal Lingo, ASCAP/Noting, ASCAP, Bocar, ASCAP, Noting, Hill, ASCAP, Bocar, ASCAP, Nether, BALL, BALL, ASCAP, Bocar, ASCAP, Bocar, MY 64 (Who is Mike Jones Music, BM/2 Playas Publish Ing, BM/Wame-Tamerlane Publishing, BM/2 Trill Enter-prises. ASCAP/My Own Chit Music, BM/EMI Black-wood, BM/Camival Beats, ASCAP/Universal Music Corporation, ASCAP/Ruthiless Attack Muzick, ASCAP), HL, RBH 67

N

NENA (Not Listed) LT 27 NEVER AGAIN (Smelly Songs, ASCAP/EMI April, ASCAP/Jmmy Messer Music, ASCAP/WB Music, ASCAP), HUMSM, H100 9-P0P 11 NO TE PIDD FLORES (Universal Music Corporation, ASCAP), LT3

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OH YEAH (WORK) (Prince OI Crunk Publishing, BMV8th Grade Music Fublishing, BMVEMI Blackwood, BMV/How Ya Lux Dat Music, ASCAP/EMI April, ASCAP/Notting Cale Songs, SSCAP/II Just, Music Rubishing, BM/Ben Hill Tiger Music, ASCAP/Cookies And Milk, ASCAP/Hoay On The Grad Entergament Publishing, BM/Swizole Music, BM/), HL, RBH 98

ASUM / I vary BMI/Swizole Music, BMI), HL, RBH 98 OJALA (Crisma, SESAC) U 23 THE ONE IN THE MIDDLE (WB Music, CONDECOM/ATV/Criss Keys, ASCAP/This Is Hit.

ASCAP/Som/ATV Cross Keys, ASCAP/This Is Hit, ASCAP/Som/ATV Cross Keys, ASCAP/This Is Hit, ASCAP/Mapic Mustang, BM/Funky Junk Music, ASCAP/Hoossiemama Music, ASCAP/Universal Music Corporation, ASCAP/Memptersteldt, ASCAP/Inouse Of Full Circle, BM/Full Circle, BM), HL, CS 40 ODH WEE (Bearlung Publishing, ASCAP/Notting Hill Music, BMI, BMI 91

ASCAP/EMI April. ASCAP/The Kid Silm Music, ASCAP/Slude Thei Music, ASCAP/Lobete Music, ASCAP). HL, H100 31; POP 36; RBH 20 OVER IT (Jetanon Music, ASCAP/Jerk Awake, ASCAP/Shapiro, Bernstein & Co., ASCAP). WBM, POP 84

PARTY LIKE A ROCKSTAR (Preciale That Music. BM/Uereal And Milk Publishing, ASCAP/Peaches Chil-dren Publishing, ASCAP/EMI April, ASCAP, HL, H100 2, PCP 3; BH3 - Musica Unica, BMI) LT 15 PEGATE IBarahbe, BM/I/Era Music, ASCAP JL 12 PLEASE DON'T 60 (Emix 1176 Music, ASCAP JL 112 PUBLISHING, ASCAP/Waich, ASCAP JL 112 PUBLISHING, ASCAP/Waich, ASCAP JL 112 BH 2

HBri 2 POP. LOCK & DROP IT (Huey Records Music. ASCAP/DIAndre Smith, ASCAP/DelHiTz Muzik, ASCAP)

ASCAP/DIAndre Smith, ASCAP/DeiHitz Muzik, ASCAP) H100 10, POP 21, RBH 6 POPPIN' (Dirty Dre Music, ASCAP/Universal Music Cor-poration. ASCAP/LIV (ridal Music, ASCAP/Naked Under My Clothes. ASCAP/Chrysalis Music, ASCAP), HL, RBH

BOR AMARTE ASI (WB Music, ASCAP/Erami, ASCAP)

LT 33 PUSH IT BABY (Diamond Blue Smith Publishing, BM/Blue Star Publishing, BM/Bleu Carrot Diamond Publishing, BM/The Nickel Publishing, BM/Silverplat-inumy2k Publishing, BM/Music Royale, BMI) RBH 74

Q

QUIZAS (WY Publishing, BMI) LT 44

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REHAB (EMI Blackwood, BMI), HL, H100 63; POP 53 ROCK YO HIPS (J Werks Publishing, ASCAP/Royal Throna Publishing, ASCAP/Dime Piece Collection, ASCAP/IKC Masterpiece Publishing, ASCAP/Right Note

ASCAP/KC Masterpiece Publishing, ASCAP/Right Note Entertainment, ASCAP/Joc Migraine Music, ASCAP/EM April, ASCAP), HL, H100 38; POP 54; RBH 14

OUE HICISTE (Blue Platinum Publishing, ASCAP/Julio Reveis Music, BM/Sony/ATV Discos, ASCAP), HL, LT 35 OUE LLOREN (IQ Publishing, BMI) LT 42 OUE ME DES TU CARINO (El Conuco, BM/Redomi, DMI/T 42

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OUTTA MY SYSTEM (Shaniah Cymone Music, ASCAP/EMI Abril, ASCAP/The Kid Slim Music,

OVER IT

NO TE VEO (Not Listed) LT 37

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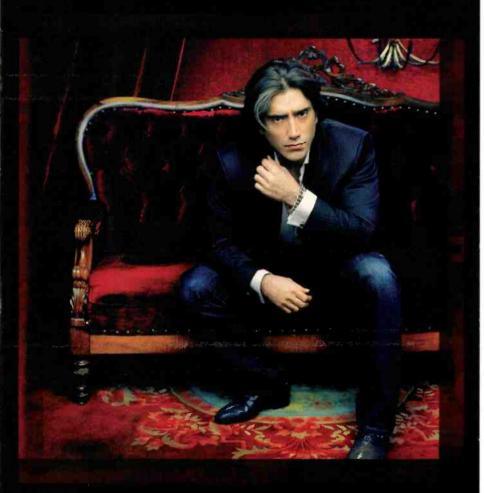
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JOIN BILLBOARD AS WE SALUTE MEXICAN SUPERSTAR ALEJANDRO FERNANDEZ on one of the most prolific, successful and memorable careers in Latin Music!

This special feature will recount Alejandro's past and we will be celebrating the June 26 release of *VIENTO A FAVOR*, his 15th solo album (18th album overall). We will also include an in-depth interview with Alejandro offering a first hand retrospective of his amazing journey to international fame and success.

This Billboard Stars feature is your chance to commemorate the incredible career of Alejandro Fernandez and recognize the unique contributions he has made to the worldwide Latin music industry!

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#### DEATHS

Alvin Batiste, 74, pioneering avant-garde jazz clarinetist and longtime university music teacher, died May 6 of an apparent heart attack at his New Orleans home.

Born in New Orleans, Batiste became immersed in the city's music and was considered a founder of its modern jazz scene. He toured with such greats as Ray Charles, Guitar Slim, Billy Cobham and Cannonball Adderley.

Batiste didn't release a major-label album until 1993's "Late" for Columbia Records. He lived his life primarily as an educator, teaching music at Southern University, where he created the Batiste Jazz Institute, and at the New Orleans Center for Creative Arts as lead teacher in jazz instrumental music.

Batiste is survived by his wife of 53 years, Edith Chatters Batiste, and three children: Marcia Wilson, Alvin Jr. and pianist Maynard.

**Carey Bell**, 70, blues harmonica player, died May 6 of heart failure in Chicago.

Born Carey Bell Harrington in Mississippi, Bell wanted to play saxophone but his family could only afford a harmonica, which he taught himself to play by the time he turned 8. Bell joined godfather Lovie Lee's Blues band at age 13, later moving with Lee to Chicago, where he was mentored by such blues greats as Marion "Little Walter" Jacobs and Big Walter Horton.

Bell played harp and bass for decades, touring with Muddy Waters and Willie

Dixon and recording for Alligator Records. In 1998, Bell was awarded the Blues Music Award for traditional male artist of the year.

He is survived by 10 grandchildren, including guitarist/vocalist Lurrie Bell.

**Carson Whitsett**, 62, Southern keyboardist, songwriter and producer, died May 8 in Nashville of a brain tumor.

Born in Mississippi, Whitsett began his career as a member of his brother Tim's band, Tim Whitsett & the Imperials. After a stint as a session musician at Stax Records, Whitsett joined Malaco Records and played in the Malaco house band for 20 years, working with such artists as Anita Ward, Z.Z. Hill and Johnnie Taylor.

Whitsett earned success as a songwriter as well, having written or co-written for a variety of artists including Etta James, Ruth Brown, Wilson Pickett, Barbara Mandrell, B.B. King and Patti Page, as well as composing two film scores.

He is survived by his wife, Kirsten, and three children: Carson Jr., Christopher and Nicole Bailey.

**Carla White**, 56, jazz vocalist, died May 9 in New York from cancer.

White performed around the world for 15 years as a jazz and scat artist, and recorded albums for Milestone Records, including "Orient Express" and "Mood Swings." She was a well-respected teacher and worked as a voice-over artist on TV and radio commercials for such brands as Estee Lauder, Ethan Allen and Neutrogena.

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**RECORD COMPANIES: Universal Music Group** promotes **Jeffrey Bronikowski** to senior VP of business development for global digital initiatives. He was VP of business developments at eLabs, a division of UMG.

**Provident Label Group** promotes Nina Williams to VP/ GM. She was VP of label operations.

**DIGITAL: Ecast** appoints **Joe Kennedy** to serve on its board of directors. He currently serves as CEO at **Pandora**.

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Yahoo Music ups John Lenac to head of music programming. He was head of radio programming/content production manager.

PUBLISHING: Chrysalis Music Group USA names Jon Granat manager of film and TV and Russell Gaskins senior production manager. Granat was an administrator at Warner Bros. Television, and Gaskins was production manager at Chrysalis.



**RELATED FIELDS: Opus 1 Music Library** in Studio City, Calif., taps **Steve Collins** as VP of business development. He was VP of film and TV at **Chrysalis Music**.

Latin Level Marketing Group taps Roman Suarez as managing partner for its entertainment division. He was VP of Latin sales and marketing at UBO, a Latin label and entertainment company that shuttered late last year.

**Fender Musical Instruments** appoints **Jason Padgitt** VP of public relations and corporate communications. He previously worked with a variety of music-based organizations at **Rogers & Cowan**.

Handleman Co. elevates Tim Collier to performance analysis/finance manager and Sheevani Desai to assortment manager. Collier was a senior internal auditor, and Desai was custom analyst for demand fulfillment.

Yamaha Corp. of America names Chris Gero VP of its new artist relations subsidiary, Yamaha Corporate Artist Affairs. He was director of the subsidiary.

-Edited by Mitchell Peters

### GOODWORKS

#### MUSICIANS HELPING MUSICIANS

Indigo Girls, OK Go's Damian Kulash, My Morning Jacket's Jim James and others performed at a May 27 benefit concert at Tipitina's Uptown in New Orleans. Proceeds from the Musicians Bringing Home Musicians II concert—\$7,300 in total—benefited Sweet Home New Orleans, a coalition of nonprofit organizations that helps find affordable housing in New Orleans and provides rental assistance for Hurricane Katrina-displaced performers and musicians. The Future of Music Coalition and Air Traffic Control presented the event.

#### BOWLING FOR DOLLARS

Multiplatinum country group Lonestar is hosting a bowling party June 4 to help raise awareness and funds for the St. Jude Children's Research Hospital. Dubbed Lonestar & Friends Strike Out for the Kids, the third annual bowling fund-raiser—sponsored by GAC—helps kick off the Country Music Assn. Music Festival in Nashville. Scheduled to join Lonestar at Nashville's Hermitage Lanes are Montgomery Gentry's Troy Gentry, Diamond Rio's Jimmy Olander, Keni Thomas, Emerson Drive and others. For more info, go to countrycares.org.

### BACKBEAT



abel Group/Jive Records presented Justin Timberlake with a platinum paqua lorating 6 million worldwide sales of his sophomore so o smash, "FutureSec nds," on the last date of the initial U.S. leg of his critically acclaimed 20C7 x/LoveShow tour. From left are Johnny Wright, Wright Entertainment Gro. t/CEO and Timberlake's manager; Timberlake; ZLG president/CEO Barry od ZLG executive VP/CM Tom Carrabba.





Kenny Chesney warmed up before his 2007 concert tour in Omaha, Neb. From left are GAC director of programming Suzanne Gordon Chesney, GAC senior VP of programming Sarah Traham and Shaun Sitva, who is directing the GAC two-part special "Kenny Chesney: The Making of the Flip Flip Summer Tour."



Noncommercial KCR'W Santa Monica, Calif, music director Nic Harcourt was named International Music Person of the Year at the third annual Musexpo April 29-May 2 in West Hollywood Calif. From left are KCRW GM Ruth Seymour, Harcourt. West Hollywood mayor Jonn Heliman, British Consul-General Bob Pelice and A&R Wortdwide founder and president Sat Bisla



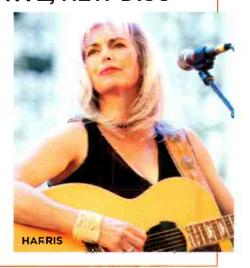
Gibson Buitar CEO Henry Juskiewicz surprised the entire Creation board with Gibson Guitars during the We Are Family Gala at New York's Hammerstein Ballroom, as they announced and celebrated with the winner of the Creation Join the Band Contest, Tory Geisman The band achieved its main goal in finding a strong, talanted and wel-rounded teen to further Creation's mission to help make the world a better place, one beat at a time. The contest was sponsored by Sibson, Billboard and YouTuble, From left are Creation's Sam, Nick

### RED DIRT GIRL READIES RETROSPECTIVE, NEW DISC

t has been four years since Emmylou Harris' last studio album, but patient fans will be rewarded in the coming months with two new releases, Track has learned. First up is an 80-song boxed set due Sept. 18 via Rhino. which features two discs of off-thebeaten-path studio work and two additional CDs of rarities, many of them previously unreleased. Harris put her next studio effort on hold to finish the project, but is making progress on a new Nonesuch album with assistance from Kate and Anna McGarrigle and Seldom Scene lead singer John Starling, Also look for Harris questing on **Dolly Parton's next album** 

#### MUSIC IS THE ANSWER

New York marketing firm BMF Media Group is, for the second consecutive year, presenting the Music Lounge at the Hard Rock Hotel Chicago Aug. 3-5, coinciding with Lollapalocza. The title sponsor for the lounge is ckIN2U, the new fragrance from Calvin Klein Fragrances/Coty. Meanv-hile, Sirius w II make the lounge its officia artist home base. The satellite company will set up a studio in the lounge for conducting all of its Lollapalooza-related interviews. Looking ahead, it appears that the BMF team is taking its Music Lounge program to the Austin City Limits festival in September.



### BACKBEAT

#### EDITED BY KRISTINA TUNZI



The third annual MusiCares MAP Fund benefit took place May 11 at the Music Box@Fonda in Hollywood. The dinner and concert raise money for the MusiCares MAP Fund SM, which provides members of the music community access to addiction recovery treatment regardless of their financial situation. From left in back are incoming MusiCares chairman John Branca; Alice Cooper, who presented the Stevie Ray Vaughan Award to honoree Chris Cornell; even thost Tommy Davidson; JIII McClusky, who presented the MusiCares From the Heart Award to her husband, independent music promoter Jeff McClusky; PHOTO: COUNTERY OF JORDAN STRAUSS/WIREIMAGECOM AND THE

#### INSIDE TRACK

#### **HEINEKEN TAPS STUDENTS**

Rocco Deluca & the Burden and Low Stars are getting free videos, courtesy of Heineken and the University of Southern California. From what Track is hearing, the beer brand is pulling the strings behind a contest for USC film students; 150 of them were invited to submit potential video treatments for the up-and-coming acts, two of which will become fully produced clips. Both bands participated in an April 30 briefing for the entrants, during which they explained the motivation behind their songs (Rocco's "Gift" and Low Stars' "Just Around the Corner"). The acts will also be involved in the selection of the winning treatments, which will be announced Aug. 6. The videos will then be shot in the fall.



Two versions of each video will be made: one prominently featuring Heineken product; the other eliminating it completely (for submission to MTV and VH1).

Why these two acts? Consider it a tale of two buses. Last year, Heineken sponsored four premiere parties for rockumentary "I Trust You to Kill Me," which followed Deluca and his band on tour. Deluca's hardpartying label head Kiefer Sutherland was also in tow. For the band's next outing, Heineken upgraded Deluca and crew from a van to a logo-wrapped bus. It was similar with Low Stars: When member Jeff Russo was still fronting Tonic, Heineken met the band at a VH1 event, Heineken's second tour bus went to Low Stars.

While it has sponsored artist tours and film festivals before, the USC program is Heineken's first to combine the company's interest in independent music and film. "It's the first initiative that's driven on our own," a rep tells Track.



executive-turned-restaurateur Jernifer Worthington pose at her restaurant Spotlight Live in Times Square, where Amos debuted her latest album "American Doll Posse" with a 30-minute set



The Icons of Music auction-held in New York to benefit Music Risingraised \$2.5 million. Julien's Auctions conducted the sale, and bidders from around the world paid record prices for some of the most iconic rock memorabilia ever offered to the public. Music Rising helps replace musical nstruments lost or destroyed by hurricanes in the Gulf Region. It was formed in late 2005 by U2's the Edge, legendary producer Bob Ezrin and Gibson Guitar chairman/CEO Henry Juszklewicz. From left are U2's Adam Clayton, Little Steven, the evening's co-host Christy Turlington, the Edge and musician/producer Allen Toussaint. PHOTO: COURTESY OF MUSIC RISING



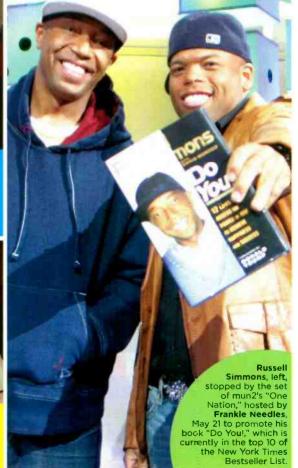
After completing a May European tour, legendary Mott the Hoople frontman and renowned solo artist **Ian Hunter** will bring his Rant Band show to the United States in support of his Yeb Roc Records release "Shrunken Heads." From left are Billboard brand marketing editor **Michael Paoletta**, designer John Varvatos, Hunter, Billboard East Coast advertising director **Cindy Mata**, singer/songwriter Jesse Malln and Hunter's co-manager Jack Leitenberg of Gold Village Entertainment. PHOTO: COURTESY OF JACK LEITENBERG/GOLD VILLAGE ENTERTAINMENT



Glassnote Records) was named an MTV Discover & Download Artist, and his video for "Vulnerable" is in big 10 rotation. The singer/songwriter's CD "Awak was released Feb 6. From left are MTV music programming manager **Tuma** I Vesely and ILG/EastWest/Asylum national director of promotion **Tyson Halle** 



New Flicker/Sony BMG recording act **Until June** mer with actress **Denise Richards**, this year's honoree at the annual Mother's Day Luncheon in Los Angeles, which was help. May 9 for the Associates for Breast & Prostate Cancer Studies to benefit the John Wayne Cancer Institute at Saint John's Hospital and Health Center. From left are Until June's **John Ballard** and **Daniel Dempsey**, Richards and Jntil June's **Dan Ballard**. PHOTO: COURTESY OF ALEX BERLINER



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