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>P.28

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**EVAN
HARRISON**
Has The
Radio Giant
Climbing
The Online
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JOHN
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**HOT
ON THE
CHARTS**

Gretchen
Wilson,
Linkin Park,
Wilco,
Tank

>E.45

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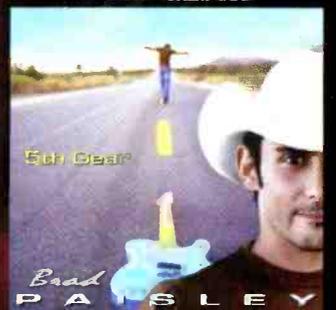
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ON THE CHARTS

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VOLUME 119, NO. 22

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360 DEGREES OF BILLBOARD

HOME FRONT

Events

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

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

Contest

MOBILE BEAT
Billboard has teamed with LG Mobile to create the first mobile blogging contest. Contestants will critique concerts in their area and upload mobile photos and reviews to a customized Billboard blog. See billboard.com/mobilebeat.

Blogging

THE JADED INSIDER
Another season of "American Idol" is now in the books. Want the real scoop on what went down with the winner and the also-rans alike? Visit Billboard's Jaded Insider blog at jadedinsider.com.

Secondhand Seige

BY ROB PERKINS

Having operated record stores for more than 25 years, I have had my share of regulatory headaches.

A few years ago, I had to sort out whether a Louisiana law restricted used CD sales. I thought that was an isolated misunderstanding, but during the past few months a half-dozen states have either enacted or considered laws that would require anyone trying to turn a used CD into a down payment on a new one to give up sensitive identifying information to be stored in a retailer's files. If this were to become the rule, then we might as well start sticking new CDs: "Warning: If you decide to sell it back, you will be required to disclose your name, address, birth date, phone number, Social Security number and thumbprint." Retailers would also have to wait several days before reselling the CD. The profit on a used CD pales in comparison to the burden of such regulations.

Fundamentally, selling used CDs without having to disclose who you are to the shopkeeper for the police or other prying eyes is a basic freedom we should all cherish. The government has no right to know what books we borrow from the library. The law protects our privacy in what videos we rent. Taste in music is part of our personal identity, and we should be able to keep it to ourselves as well.

I have seen no evidence that anyone is setting out to deliberately suppress the sale of used CDs. Instead, I believe we have simply been caught up in benign efforts to trace stolen goods. Law-

makers had the foresight to exclude used books, but failed to exclude used CDs and other media because no one brought it up. So I will.

Thumbprints, waiting periods and databases of customer Social Security numbers will not pin a CD burglary on the thief. CDs are low-cost commodities without serial numbers (unlike paper money) and no other way to identify the previous owner. Whether the customer pays for music with a \$20 bill or by trading it in, there is no more reason to suspect either payment method implicates a theft.

There is no question that CD theft is a problem. As a merchant, I have been the victim. But unless the thief is caught red-handed or attempts to dispose of the loot in bulk, the chance that an isolated used CD at a store across town can be matched to one stolen from my store is virtually nil.

Used copies are no novelty—Abraham Lincoln earned his license to practice law by studying used books. That people are free to sell what they own is part of the fabric of our society, and in a day of heightened environmental sensitivity, disposal of used CDs by resale is certainly preferable to a landfill.

There are also millions of Americans who depend on "used" markets for practically everything—used cars, used clothing, used sports equipment. CDs are no different. Used CDs lower the entry price for a budding music fan about to discover a new favorite artist's creation—the fan who can't afford the price of a concert ticket and for whom a new CD may be a luxury.

The used CDs I buy extend my catalog beyond the collection I stock as new and

let me increase the floor space and diverse selection of music I make available to my customers. Our industry supports used CD sales for another reason—pirates hate them. The cost of a new CD, even if discounted, remains a barrier to the price-sensitive consumer who has two, and only two, ways of buying cheaper CDs—inferring or used. Without the second option, pirates capture that market. Aren't we all better off if the price-sensitive consumer is encouraged to pay for a legiti-

PERKINS



mate copy and have one more reason to visit a store?

Secondhand sales benefit local economies. The regulatory suppression of used CD sales means fewer sales taxes collected and fewer of my store sales associates processing used CD transactions. In a day when new CD sales have plummeted, used CDs will help keep my stores and others open for business.

Rob Perkins is president/CEO of the 50-store Value Music Concepts chain and is on the NARM board of directors.

FEEDBACK

FREAK NASTY RESPONDS

I'm a producer/artist that bangs out five or six songs per week—this has been my routine since even before recording my platinum song "Da' Dip." Coming from New Orleans and the ATL after leaving Cash Money Records, I've been grinding and hustlin' across the country. I've never had the backing a lot of artists get from a major, but I was still able to get nominated for an MTV Award, sell millions of

records and hold a place in the market.

Now I feel a bogus controversy brewing, pitting my "Rockstar" song against the Shop Boyz' version. But of all the songs titled "Party Like a Rockstar" from different artists on iTunes, why single out mine? I wrote my song in 2005—they just happened to get radio play first. If the Shop Boyz' radio play is helping me sell downloads,

as claimed in a recent article (Billboard, May 26), it should help the other artists with similar titles sell downloads as well.

I expect any artist that's signed to a major to do far better than any independent artist. Unlike the Shop Boyz, I don't

have a video. I also don't have any radio play or marketing. They do. My song sounds totally different from theirs, and our names are distinctly different. So how can consumers be confused?

I have much love and respect for the Shop Boyz, and I would never do anything to block their shine. I'm the most humble cat in this game, and everyone that knows me would speak

highly of me and my work ethic. I have a catalog of more than 300 songs that's growing every day, of all genres of music. Just imagine the success that could follow if I partnered with a major.

Eric Timmons, aka Freak Nasty



FOR THE RECORD

■ In the May 26 article "Brash's Brass Ring," sales of Aaron Shust's album "Anything Worth Saying" should have been reported as 196,000, according to Nielsen SoundScan.

■ In the review of Ozzy Osbourne's "Black Rain" in the May 26 issue, the album's producers should have been listed as Ozzy Osbourne and Kevin Churko.

WRITE US.

Share your feedback with Billboard readers around the world. Send correspondence to letters@billboard.com. Include name, title, address and phone number for verification. Letters should be concise and may be edited. All submissions published shall become the sole property of Billboard, which shall own the copyright in whole or part, for publication.

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MOBILE MAYER
BlackBerry to sponsor star's 40-date tour



STREET SURVIVORS
Skynyrd, Hank Jr. take shows on the road



MERENGUE MASTER
800,000 Elvis Crespo fans can't be wrong



BAD VIBRATIONS
A Brian Wilson/Mike Love legal dispute



WHAT'S OLD IS NEW
Indie labels creatively deal in reissued music

>>> POLICE SHUT DOWN ALLOFMP3 VOUCHER SITE

U.K. police have raided and shut down an online voucher system allegedly used by Russian Web site allofmp3.com. The system was an apparent attempt by the operators of the site to set up a way to charge consumers for music downloads after online payment companies such as PayPal refused to support the service. Major credit card companies withdrew their U.K. and European payment options from the site last year.

>>> NZ CHARTS TO INCORPORATE DOWNLOADS

The New Zealand music charts are getting a digital makeover, with the singles and album top 40 lists to incorporate downloads, as well as over-the-counter sales and airplay. The first of the new-look charts from the Recording Industry Assn. of New Zealand will appear May 29.

>>> SUIT QUESTIONS ROYALTIES FOR DOWNLOADS

FBT Productions and Em2M have sued Interscope Records and other Universal labels over a share of royalties for Eminem recordings. The suit claims that the labels should be paying half of the net receipts from downloads and master ringtones rather than the lesser artist royalty, which is based on sales. The suit, filed May 21 in the U.S. District Court in Los Angeles, seeks more than \$650,000 in allegedly underpaid royalties from 2002 to 2005.

UP FRONT

Music is integral to CBS' 'Viva Laughlin,' which will feature characters lip-synching to classic hit songs.



TELEVISION BY LEILA COBO and MICHAEL PAOLETTA

PRIME TIME TUNES

New Network TV Series That May Need Your Music This Fall

It's no secret: more and more, prime time series such as "Grey's Anatomy," "Las Vegas" and "Cold Case" are successfully exposing new and old music to TV viewers. Their success is not lost on prospective advertisers and music supervisors, who are now focused on the upcoming fall TV season.

In recent weeks, the networks staged their "up-fronts" in New York, presenting new programs and schedules to potential advertisers and media.

Most of the shows are still in pilot mode, with music supervisors yet to be assigned. Keeping that in mind, Billboard queried networks, producers and supervisors on what shows were likely to prominently feature music. What follows is an alphabetical guide to series that will likely be looking for your music in the fall, and what sort of tunes they'll want.

GOSSIP GIRL (THE CW)

Based on the series of books by the same name, the executive producers of "Gossip" are Josh Schwartz and Stephanie Savage of "The OC," a major music platform. In "Gossip," rich teenagers in Manhattan engage in nasty little confrontations, to a soundtrack of alternative music and indie rock.



"Our demo is 18-34 so we're smack in the middle of the record-buying audience," CW music VP Leonard Richardson says. "We have a very strong focus on music, not only on our shows, but the whole

network in terms of marketing, promotion and any type of branding we do."

Ad cards at the end of each "Gossip Girl" episode will tell viewers what they heard and display album covers. Music can be purchased directly on the CW Web site. Platinum-selling acts will benefit from the "platinum" ad card program, which will also feature music video snippets.

IDOLOS DE JUVENTUD (TELEMUNDO)

Although the setting for this series based on the music industry is still up for grabs between Miami and Mexico, the premise is set: A music producer who has launched multiple careers—including his wife's—looks for the next new thing in a music reality show. Telemundo is looking for a mixture of covers and new material, particularly for the love stories that take place as part of the plot. "We typically end up with 'couples themes' for the romantic couples," Telemundo VP of music affairs Margaret Guerra Rogers says.

JOURNEYMAN (NBC)

This epic fantasy drama about a journalist who travels back within his lifetime to help people fix past errors will feature appropriate music from the '70s, '80s and '90s.

K-VILLE (FOX)

This drama about police buddies is set and shot in post-Katrina New Orleans, with the heroes at odds as to how to navigate their torn town. Music is slated

to be an integral part of the show, with plans for a score and main title theme that incorporate the city's music. The pilot alone featured several local bands on-camera, and similar showcases will likely continue through the season.

LAS BRUJAS DE SOUTH BEACH (TELEMUNDO)

Four women living in South Beach were, in a past life, sisters in 12th century Spain. Now, they must overcome their differences to vanquish evil. The series will be "loaded" with music, Telemundo's Guerra Rogers says. Romantic music is being looked for to enhance each character, but in addition, different styles are needed to enhance the setting. Befitting South Beach, the search is on for dance, salsa and Latin fare.



MISS GUIDED (ABC)

Upon returning to her former high school, a guidance counselor finds her old nemesis, the cheerleader, is the new English teacher who is glad to remind her of her unpopular past. Abundant flashbacks will be filled with music from the '80s.

REAPER (THE CW)

A slacker wakes up on his 21st birthday to find that his parents sold his soul to the devil and now he must work for Satan as a bounty hunter. Dramatic but humorous, "Reaper" will underscore its lighthearted side with alternative and pop music. Like "Gossip Girl," it will also feature ad cards at the end of each episode. Ad cards are available for three acts per show.



VIVA LAUGHLIN (CBS)

Executive-produced by Tony and Emmy Award winner Hugh Jackman ("X-Men"), "Viva Laughlin" is the closest thing to a musical in the new lineup. Based on the hit BBC show "Viva Blackpool," the mystery drama chronicles a freewheeling businessman, Ripley Holden, who wants to run a casino in Laughlin, Nev., but gets tripped up by issues like a murder investigation, financing problems and family strife. Music is integral, with lead characters lip-synching to iconic hits. Tracks in the pilot include the Rolling Stones' "Sympathy for the Devil," Blondie's "One Way or Another" and Elvis Presley's "Viva Las Vegas." ...

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GLOBAL BY LARS BRANDLE

EMI FACES ITS FUTURE

Can WMG Trump Private Equity With New Bid?

LONDON—So EMI Group's enduring search for a new owner is over—or is it?

The music giant's recommendation of private-equity firm Terra Firma's offer (billboard.biz, May 21) means a takeover process could now move swiftly to completion.

EMI Group CEO Eric Nicoli told investors and analysts in a May 22 conference call that the deal should be cleared within 88 days, "if the process runs in a straightforward way."

That, however, is far from a given, with long-term suitor Warner Music Group (WMG) and rival private-equity firms Fortress, Cerberus and One Equity understood to be interested in buying EMI.

Many anticipate further bids, especially as EMI's stock immediately surged beyond 265 pence (\$5.26) per share. So, with the clock ticking, Billboard polled industry experts on which potential new owner would make the best bedfellow for reviving EMI.

THE CASE FOR WMG

Synergies. WMG's ace is that the two companies make for a "good fit." WMG has a strong American roster with the likes of Madonna, Red Hot Chili Peppers

and Green Day, while EMI has plenty of British talent, including the Beatles, Robbie Williams and Coldplay. Combined, they would have had a 2006 albums market share of 29.3% in the United Kingdom (according to the Official U.K. Charts Co.) and a 2007 albums market share to date of 30.8% in the United States (according to Nielsen SoundScan), putting them at No. 2 and No. 1, respectively.

Cost savings. Combining operations would also save money. Bridgewell Securities media analyst Patrick Yau says, "It's in recorded music where you would get the majority of cost savings" in distribution, manufacturing, packaging, market-

ing and artist rosters.

Music knows music. "It would be better if [EMI] was run by another recorded-music company," says Empire Artist Management's Neale Easterby, who manages Parlophone-signed Lily Allen and EMI Music Publishing-signed Natasha Bedingfield. Though if Terra Firma buys EMI, Easterby says, "that might be the case anyway. They might buy it to sell it and keep the publishing arm."

THE CASE FOR PRIVATE EQUITY

No post-merger in-fighting. "EMI would be best-served by a private equity group," says CMO Management's Chris



EMI artist LILY ALLEN could have a new boss before long.

Morrison, who looks after EMI acts Blur and Gorillaz. "The cultures of Warner's and EMI's current management would clash." The two also have very different digital rights management stances. "EMI's decision to ditch DRM is correct and irreversible," says Ben Drury, founder of British online music retailer 7digital. "If Warners were to buy EMI and then subsequently reintroduce DRM, the backlash from consumers and retailers would render their position untenable."

Smooth transition. A WMG/EMI union would have to undergo long, expensive competition clearance. Significantly, EMI chairman John Gildersleeve highlighted Terra Firma's delivery of "cash now, without regulatory uncertainty." Sources close to the deal suggest a WMG bid would have to reach at least 285 pence-290 pence (\$2.85-\$2.90) per share before the delay and risk would be worth it.

Cash. Terra Firma has money and knows what to do with it. Informed sources say the company has made commitments to keep EMI Music Publishing intact and perhaps even inject more capital. Since many believe Universal Music Publishing Group will become the largest publisher following European Commission approval of its BMG Publishing acquisition, that money will be needed to put EMI back on top. ♦♦♦

Additional reporting by Susan Butler.

WHO IS TERRA FIRMA?

LONDON—Time will tell if EMI Group's shareholders see Terra Firma as solid ground. But the venture capitalist's track record is strong enough to have won over the music corporation's board of directors.

The bid for EMI is Terra Firma's first in the music industry, a spokesman says. But the company is a player in the property and bars fields, and has a stake in Europe's broader media game, through its 2004 acquisition of cinema group UCI.

The company is the brainchild of its CEO, Guy Hands, an Oxford University graduate recognized as a gutsy dealmaker. He's best-known for leading an audacious, if ultimately failed, bid for Europe's leading pharmacy-led health and beauty group Alliance Boots.

The venture capital firm makes its objectives clear on its Web site, stating, "We target large, asset-rich companies that have often been neglected, undermanaged or underinvested by their owners." Nonetheless, the Terra Firma spokesman counters any speculation that Hands may shed EMI's management and strip the company's assets. "The intention is to build the business, grow the business on all sides," he says. —LB



HANDS

>>> WMG LAYOFFS ONGOING AT RHINO

As part of a 400-person restructuring at Warner Music Group (Billboard, May 7), Rhino Records has let go about 15 staffers, a Rhino Records spokeswoman says. Among those laid off, sources say, was VP/creative director Hugh Brown, who will stay on until September, when his contract runs out. Sources say the layoffs are being conducted in stages, with at least one departing staffer expected to stay on for a few more weeks.

>>> NIN'S REZNOR CONTINUES LABEL TIRADE

Nine Inch Nails frontman Trent Reznor continues his tirade against record labels for overpricing his album in Australia in that country's Herald Sun, calling labels "thieves" and barring label reps from attending his show for free. He also discusses the massive digital campaign launched around his band's "Year Zero" album, saying he didn't want his label to have anything to do with it.

>>> PRIMARY INKS ALLEN SISTERS, WHITE

Primary Wave Music Publishing has sealed deals with Sara Allen and her late sister Janna, who co-wrote several hit Hall & Oates songs, and with Earth, Wind & Fire founding member and frontman Maurice White. The publisher acquired the Allen sisters' copyright interests in such chart-toppers as "Kiss on My List," "I Can't Go for That (No Can Do)" and "Maneater." Primary Wave acquired White's writer's share in Earth, Wind & Fire songs and his copyright interest in songs not part of his work with the band, such as "Love Me All Over," "Gather Round" and "Chill."

GLOBAL BY LEO CENDROWICZ and SUSAN BUTLER

An Approval's Aftereffects

Biz Considers Implications Of Universal/BMG Deal

The battle was hard fought, and some publishing gems were lost, but Universal Music Group got the result it wanted when it finally secured European Commission (EC) approval to take over BMG Music Publishing (billboard.biz, May 22).

The green light from the European Union's (EU) antitrust authority was the last major regulatory hurdle for the €1.63 billion (\$2.05 billion) deal, which is likely to have regulatory repercussions for any future music biz mergers and also affect the wider publishing world.

REGULATORY IMPLICATIONS

Universal had always been confident

the law was on its side, but nothing could be taken for granted after a European court last year annulled the EC's clearance of the 2004 Sony-BMG merger.

EU competition commissioner Neelie Kroes said that concessions squeezed from Universal as part of the May 22 clearance were vital in an environment where digital music could change the face of the European music industry.

Going forward, the EC's decision may prove relevant to any Warner Music Group/EMI tie-up, where concerns about a merger include both companies' music publishing arms.

According to figures included in Uni-

versal's merger submission, EMI Music Publishing and Warner/Chappell Music's combined share of the total European publishing market would be 34%. By contrast, Universal and BMG claimed a combined 22% share.

"Given these numbers, it is inconceivable that the commission would not ask for concessions in a Warners-EMI deal," one Brussels veteran says.

PUBLISHING IMPLICATIONS

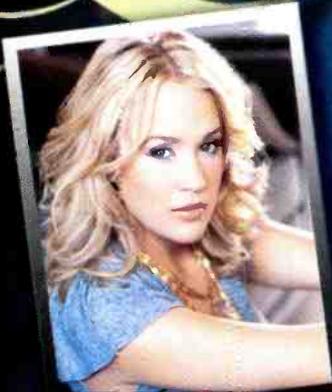
As a condition of the approval, "the EC insisted that Universal sell off about €100 million [\$135 million] worth of assets," a source says.

Among the assets to hit the auction block are European rights in copyrights acquired in the United Kingdom by Universal's Rondor Music U.K., BMG's Zomba Music Publishing U.K., 19 Music and 19 Songs.

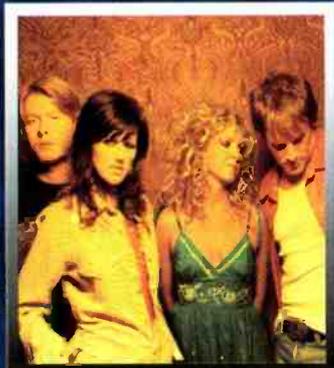
The catalogs include songs penned by producer/songwriter Martin Karl "Max Martin" Sandberg (Backstreet Boys, 'N Sync, Britney Spears) and by artist/songwriters Leo Sayer and the Kaiser Chiefs. Universal will also be selling European rights in the Zomba U.S. catalog, which includes hits by Justin Timberlake and R. Kelly.

Even though Universal was reluctant to sell off these rights, the company chose these particular catalogs because they could be more easily grouped together to meet the sell-off demands of the EC, according to a source close to the deal. ♦♦♦

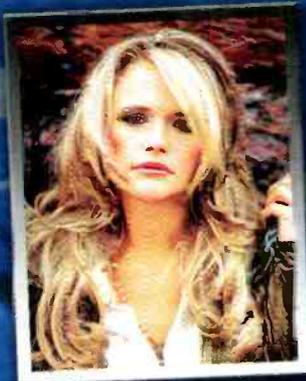
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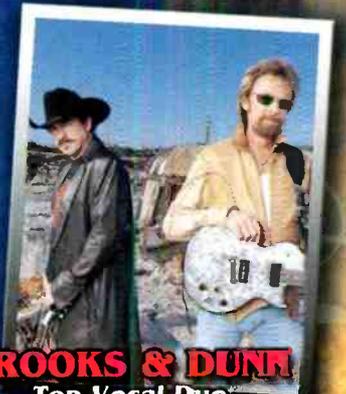
LITTLE BIG TOWN
Top New Duo or Vocal Group



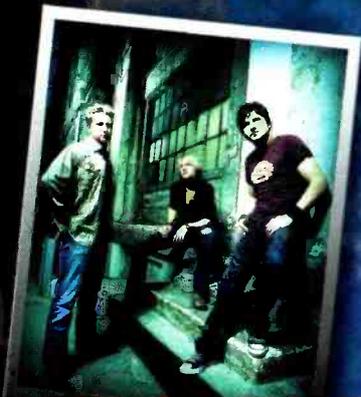
MIRANDA LAMBERT
Top New Female Vocalist



RODNEY ATKINS
Top New Male Vocalist



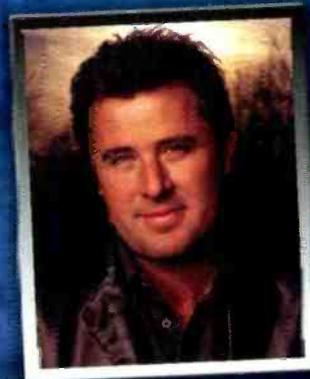
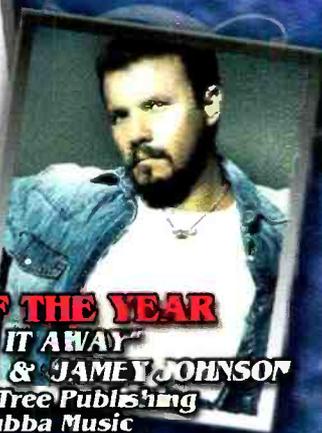
BROOKS & DUNN
Top Vocal Duo
Vocal Event of the Year
Home Depot Humanitarian Award



RASCAL FLATTS
Top Vocal Group



SONG OF THE YEAR
"GIVE IT AWAY"
BILL ANDERSON & JAMEY JOHNSON
Sony/ATV Tree Publishing
Mr. Eubba Music
EMI Blackwood Music



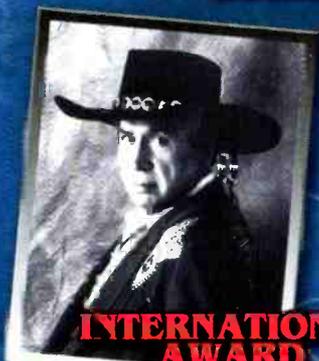
VINCE GILL
Vocal Event of the Year



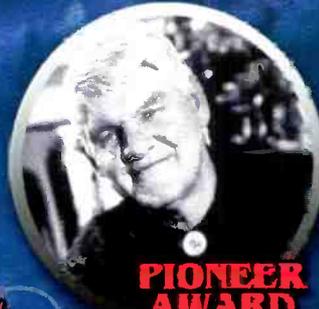
SHERYL CROW
Vocal Event of the Year



TONY BROWN
Single Record of the Year
Vocal Event of the Year



INTERNATIONAL AWARD
BUCK OWENS



PIONEER AWARD
HARLAN HOWARD



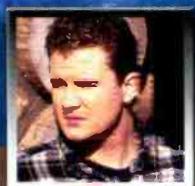
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>>> SANZ U.S. TREK POSTPONED

Alejandro Sanz's El Tren de los Momentos U.S. tour has been postponed until November, a spokeswoman for Sanz tells Billboard. Ten dates have been rescheduled; additional shows will be announced shortly. The spokeswoman says the tour was postponed under orders from doctors in Spain that the singer, who has been touring in Latin America, take "absolute rest" before embarking on the U.S. leg of his tour.

>>> SPARKS IS SIXTH AMERICAN IDOL

Jordin Sparks has been crowned the sixth season winner of "American Idol." Competing against 25-year-old Blake Lewis for the crown, the 17-year-old Glendale, Ariz., native brought in the most of 74 million votes after the final performance show, broadcast from the Kodak Theatre in Hollywood on Fox. Sparks scored a recording contract with RCA Music Group as her prize.

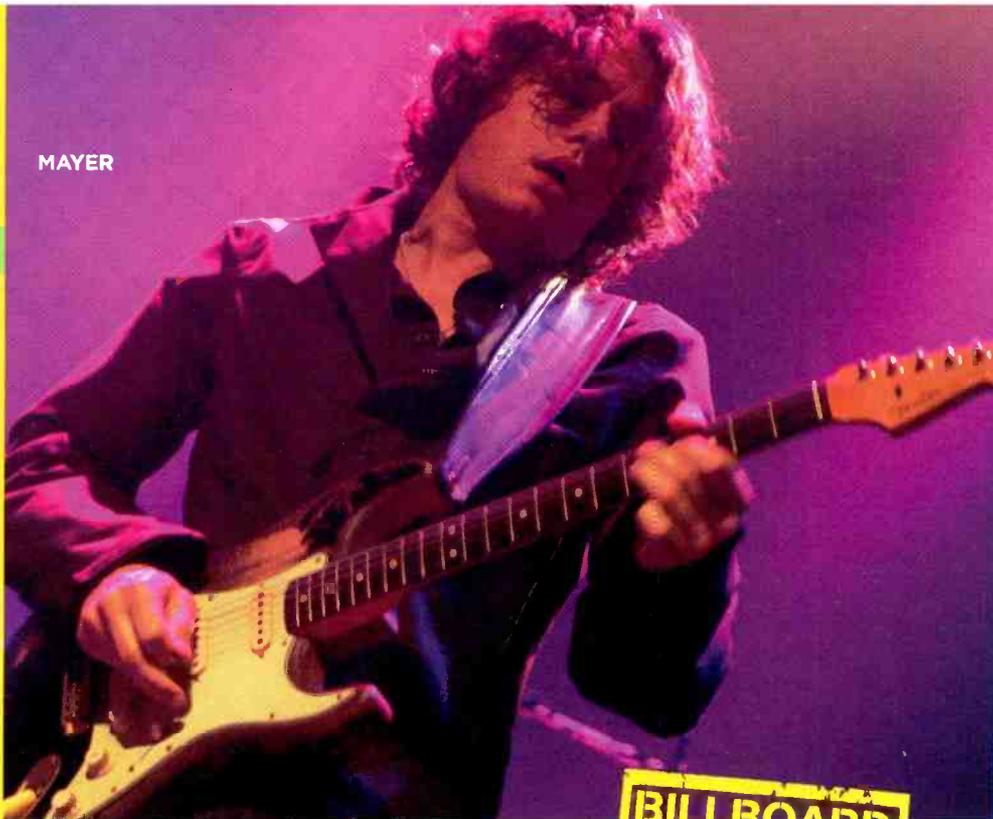
>>> PRINCE READIES PERFUME LINE

Revelations Perfume and Cosmetics will develop and market 3121, a fragrance collection for global superstar Prince. The women's perfume debuts July 7 with a 24-hour online charity event at 3121perfume.com. The collection will be sold online and at select Macy's stores. The fragrance line, encompassing perfume and body crème, ranges in price from \$31.21 to \$70.

Compiled by Chris M. Walsh. Reporting by Ayala Ben-Yehuda, Lars Brandle, Antony Bruno, John Ferguson, Katie Hasty and Michael Paoletta.

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MAYER



BILLBOARD EXCLUSIVE

TOURING BY RAY WADDELL

BlackBerry Juiced

Unprecedented Sponsorship Of John Mayer Tour Will Help Launch Curve Phone

In a first for both sponsor and sponsoree, BlackBerry will present John Mayer's upcoming North American tour, Billboard has learned.

Portable communication device BlackBerry will use the Mayer tour to help launch its upcoming AT&T-carried mobile phone, Curve.

The 40-date BlackBerry Presents John Mayer in Concert tour begins June 1 in Ridgefield, Wash., with Ben Folds supporting. Live Nation is promoting the majority of dates on the tour and reports that sales are strong in the early going.

Paul Kalbfleisch, senior director of corporate marketing for BlackBerry parent Research In Motion (RIM), says recent additions to the BlackBerry product line such as Pearl and the new Curve make live music a viable avenue to reach consumers in search of devices with plenty of capabilities.

"John Mayer's concert tour gives us that venue and that context to talk about BlackBerry to a group of people that maybe we haven't talked to before, and to make them think about how BlackBerry fits into their whole life, not just their work life," Kalbfleisch says.

Mayer's demo fits the BlackBerry target, Kalbfleisch adds. "We're able to reach out to a new audience, maybe a slightly younger audience in their 20s, without at all alienating the existing BlackBerry audience," he says.

In activating the campaign, BlackBerry will launch a site highlighting the tour and the company's relationship with Mayer. Marketing in traditional and new media are part of the promotion, as is an on-site presence at concert venues. Consumer-interactive contests are being finalized, and BlackBerry will host VIP parties and backstage meet-and-greets at shows.

"On-site during every concert we'll have the ability to showcase and demonstrate BlackBerry Curve, along with our carrier partner AT&T, so that people coming to the concerts will see, touch and feel our product, learn what it has to offer them, take pictures with it, have a little

bit of fun with it," Kalbfleisch says. "We will have the ability to interact with the audience without interfering with the concert itself."

Live event sponsorship, particularly music events, has experienced huge growth in the past few years as marketers struggle to reach consumers in an efficient way. So why is BlackBerry just now getting into the tour sponsorship game?

"The product offering and our strategy had to be in line with reaching out to this type of audience," says Kalbfleisch, who says the BlackBerry reach is now broad and the brand more mainstream than it was only a few years ago.

"The entertainment world and more unique opportunities started to make sense to us now. Two years ago it probably wasn't time yet."

For the Mayer camp, it's great to be BlackBerry's first. "Since we were approached by them, it showed they really wanted to be in business with John," says Michael McDonald, Mayer's manager.

Both sides declined to talk financial specifics, but typically such extensive tour sponsorships are valued at more than \$1 million in cash and more in marketing. Mc-

Donald says upfront money from BlackBerry goes into upfront tour costs.

"Something we've really focused on is putting the check to good use," McDonald says, adding that marketing is also a big plus.

"Between RIM and the sort of carriers they're in business with, they certainly have a greater and wider marketing reach than we have, so it's great to be able to tap into that," McDonald says. "So far, it's been done in conjunction with us and we feel apart of the marketing effort. It's not like a stranger is coming in and taking over our marketing initiatives."

The deal was brokered by Kalbfleisch, Marcie Allen Cardwell at Creative Artists Agency, and Amy Pesa and Andre Gaccetta at event marketing firm George P. Johnson. Scott Clayton is Mayer's responsible agent at CAA. ●●●



The Curve 8300, scheduled to hit stores in June.

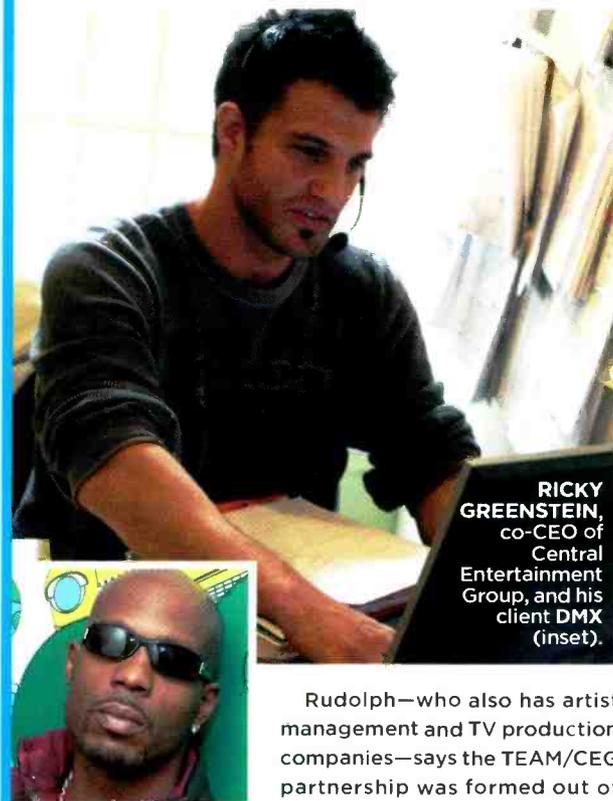
MARKETING BY MICHAEL PAOLETTA

ALTERNATE REALITY

MTV Show Gives Real-Life Talent Agency A Boost

On "Taquita & Kauai," an MTV reality show that follows two aspiring starlets in Las Vegas, Ricky Greenstein plays the role of Mr. Manager. But in real life, Greenstein is co-CEO, along with Michael Schweiger, of talent agency Central Entertainment Group. And in the weeks since the show's April debut, CEG has watched its artist roster grow.

This growth continues with a new strategic relationship CEG has formed with Total Entertainment and Arts Marketing, the recently launched agency helmed by Britney Spears' former manager Larry Rudolph and entertainment marketer Nicole Winnaman. TEAM focuses on securing sponsorship and endorsement dollars for its client roster, which includes A&M/Interscope's Pussycat Dolls.



RICKY GREENSTEIN, co-CEO of Central Entertainment Group, and his client **DMX** (inset).

Rudolph—who also has artist management and TV production companies—says the TEAM/CEG partnership was formed out of necessity. "We were getting re-

quests for our clients to make personal appearances at corporate events and nightclubs," Rudolph says. "But we're not a booking agency, which is why CEG is a good match."

CEG books musicians, artists and celebrities for corporate events, private parties and nightclubs. CEG exclusively represents Fall Out Boy's Pete Wentz and Gym Class Heroes' Travis McCoy as DJs, and also handles club bookings for DMX, the Ying Yang Twins and others.

To host or make an appearance at an event, an artist's fee—based on the artist's level of celebrity in the media food chain—can range between \$10,000 and \$60,000. CEG's cut is 5%-15%.

The TV show has legitimized "what we do here at CEG," Greenstein says. "Artist managers and label executives take us more seriously now."

Frozen Pond Entertainment's Trish Lum, who oversees DMX's career, says CEG is getting her artist into markets he's never played before. On June 15, DMX commences a 30-date club tour of House of Blues-type rooms and smaller venues.

Similarly, Ying Yang Twins manager Derek Crooms says CEG enables the Twins to "play more mainstream rooms, which helps expand the duo's fan base—and puts money in their pockets." ●●●

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GLOBAL BY LARRY LeBLANC

Keeping It In The House

Canada's Indie Distributors Get Labels Of Their Own

TORONTO—Canada's leading independent distributors are attempting to increase their retail batting averages by stepping up to the plate with their own new labels.

Recent arrivals have included Toronto-based Koch Entertainment Canada's imprint Koch Records (rock, country and urban music); Hamilton, Ontario-based Sonic Distribution's joint venture with EMI Canada, Labwork Music (alternative); and Montreal-based Distribution Fusion III's Secret City Records (roots/alternative). Simultaneously, other distributors have significantly stepped up A&R at existing in-house labels.

According to Nielsen SoundScan, independently distributed labels have jointly accounted for 19.1% of Canada's retail sales so far in 2007, ahead of every major except Universal (37.5%).

The indie distributors say they are preparing the ground for their future digital busi-

nesses, where Fusion III president Jim West predicts they will be involved as "record label, in management, publishing—everything."

West's son Justin now heads Secret City Records, home to alternative rock band Patrick Watson and alternative rock/pop act Miracle Fortress. Fusion III has also operated jazz label Justin Time since 1983.

"Part of the future is having the ability to control copyrights," Toronto-based Outside Music president Lloyd Nishimura says. "Our label has become a real priority for us." Launched in 2002, the Outside Records label roster includes roots-styled acts the Sadies and Oh Susanna.

The 2006-launched Koch Records label's releases to date include albums by Jeff Martin, fiddler Natalie MacMaster and rock act Brandon Paris Band.

"We used to push artists [toward] labels we were distributing," Koch Entertainment Canada president Dominique Zgarka says, "but realized we were doing all of the work. We decided to keep things under one roof."

Despite the added competition for signings, Canadian indies seem largely sanguine about the distributors' moves. "They're just protecting their rear ends," Toronto-based True North Records president Bernie Finkelstein says. "In five years, acts might not need a distributor if the business is all digital."

Sonic co-owner Tim Potocic says adding Labwork to its wholly owned labels Sonic Unyon Records and Goodfella will mean 20 album releases in 2007, its highest in-house total yet. "There's lot of opportunities around," he says.

Those opportunities have partly risen through Canada's majors reducing domestic signings in recent years. Universal Music Canada's most recent direct domestic signing was 18 months ago, although senior VP of A&R Allan Reid says the company is increasingly inking licensing deals as "more artists are coming forward with finished masters, seeking to retain master ownership."

Warner Music Canada VP of A&R Steve Blair confirms

the domestic roster shrinkage. "When I started here nine years ago," he says, "we had 22 [Canadian] bands. Now we have 12."

Independents have also been affected by changes in the administration of Department of Canadian Heritage funding for new recordings. In 2006, those changes saw larger independents like Nettwerk Productions, True North and MapleCore switch from funding under the Foundation to Assist Canadian Talent on Records scheme to another program, the Music

Entrepreneurial Component.

FACTOR's annual \$12.9 million Canadian (\$11.65 million) budget provides loans/grants for individual recordings, regardless of that project's success.

However, MEC's \$8.5 million Canadian (\$7.7 million) budget goes directly to labels annually as loans/grants to cover overall operating costs. Importantly, it employs a sales target-based formula—and missing targets can mean reduced or revoked funding.

"I have signed less acts [with]

MEC than if I was in FACTOR," Vancouver-based Nettwerk president Ric Arboit says. "Before I could take a chance on an act. Now, I have to know it's going to be a winner."

However, some insist the MEC system has benefits. "What's the point of companies signing more acts," Finkelstein says, "if their infrastructure is weak and they can't produce results?"

"MEC leaves it to me to decide how I spend my money—providing I get results." ●●●

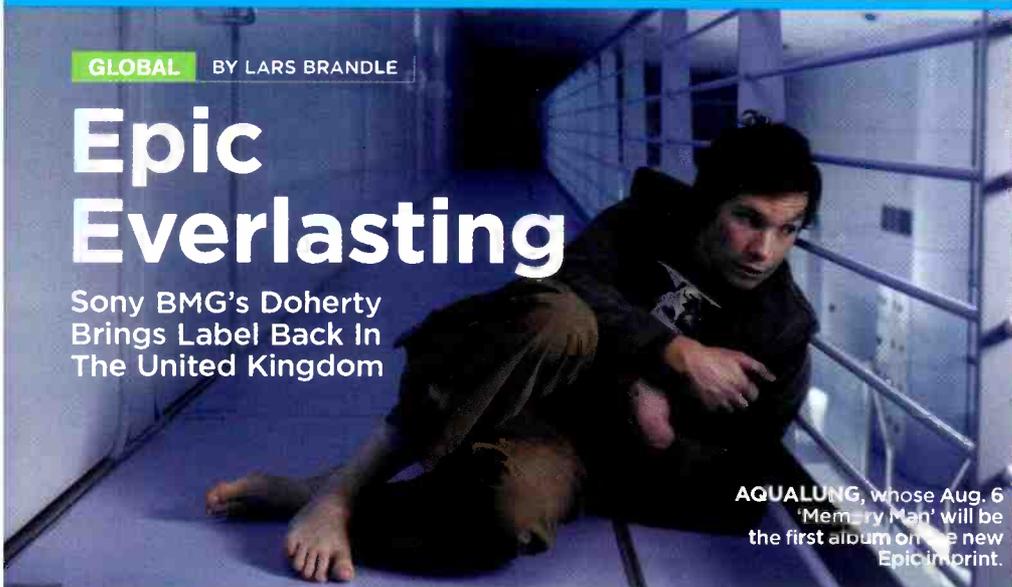


Alt-rock band **PATRICK WATSON** is one of the first signings to distributor Fusion III's new label Secret City Records.

GLOBAL BY LARS BRANDLE

Epic Everlasting

Sony BMG's Doherty Brings Label Back In The United Kingdom



AQUALUNG, whose Aug. 6 'Memory Man' will be the first album on the new Epic imprint.

LONDON—Sony BMG U.K. chief Ged Doherty has some Epic plans.

As the company adapts to the demands of the digital age, Sony BMG Music Entertainment U.K. and Ireland chairman/CEO Doherty has already launched an innovative online A&R service (billboard.biz, March 30). But he's also heading back to the future—reintroducing the Epic label division that disappeared in the United Kingdom almost five years ago.

Epic Label U.K. is helmed by managing director Nick Raphael, a 10-year-plus Sony Music/BMG veteran, who reckons the time is right for a U.K. return. "Brit music is particularly strong at the moment," Raphael says. "We want to build a formidable roster that will be spoken about on a global basis."

Raphael was previously managing director of Epic U.K. in

market share in 2005, according to labels body the BPI (2006 figures are not yet available). In previous years, its share swung between 6.6% (1984) and 2.5% (2000).

Doherty succeeded Rob Stringer after the latter's June 2006 appointment as president of Sony Music Label Group. His "new" Epic sits alongside front-line U.K. label groups RCA and Columbia.

"In the first year [after the 2004 BMG merger]," Doherty says, "we had an enormous blob of labels lumped together. The second year was always planned to bring back Columbia and RCA, and I remember thinking at the time, 'If things go well, we'll launch a third label.' Epic is our next best-known brand."

The revived Epic's A&R philosophy will reflect the previous broad mix of domestic signings, which ranged from alternative

September 2002, when Sony BMG replaced its three-label structure (Columbia, Epic and S2) with international and U.K. repertoire divisions and he became VP of the latter. Most recently, he was managing director of Sony BMG U.K. label White Rabbit, now an Epic imprint with acts including R&B/pop vocalist Lemar, dance act Mylo and singer/songwriter Imogen Heap.

Although the label division disappeared, Epic continued as a Sony BMG imprint, registering a 2.3% U.K. albums

rockers Manic Street Preachers to pop acts like B*witched and George Michael. Raphael says he's aiming for a roster of "versatile, nongenre-specific acts . . . which we can sell in the U.K. and abroad."

The label was also the U.K. home for such international acts as Michael Jackson, Celine Dion and Rage Against the Machine, but Doherty says, "Epic in the U.K. will be primarily U.K. repertoire-based."

HMV marketing director Graham Sim says he is watching the Epic developments with interest. "Universal, for one, has shown how classic labels can be successfully revived and re-energized to drive the record company forward. Epic certainly had a lot of heritage as a label."

The new Epic's first album will be the Aug. 6 release of "Memory Man" by eclectic British alternative singer/songwriter Aqualung, signed to Columbia worldwide out of New York.

Aqualung's Brighton-based manager Phil Nelson enthuses about being in at the start of the revived division. "It really does feel like a team that's not only really into the [act], but currently doesn't have a huge amount of product to work with," he says. "We can really get our hands dirty together and micromanage."

Doherty's recent introduction of online A&R "virtual neighborhoods" for RCA and Columbia, where unsigned acts can post demos while Sony BMG U.K. staffers participate as bloggers, will expand with the launch of an Epic area.

He says the innovation is intended to counter mistrust between the artistic and label communities. "This is the first step to say, 'Here we are—take a look at us, warts and all,'" he says.

"The major record company in the future will be based much more on a partnership basis with the artist," Doherty adds. "You can only get to that point if you start from a position of openness and transparency." ●●●



Retail Track

ED CHRISTMAN echristman@billboard.com

No Giant Killer

Why Amazon Won't Dominate The Digital Marketplace

Things will really get interesting when Amazon finally jumps into the digital fray. Amazon is a powerhouse in the book marketplace but has so far failed to duplicate that feat in music, although its business is on the upswing with Tower Records' demise.

Still, even though Amazon has been in music since 1999, iTunes—which debuted in 2003—now sells four times as much music, Billboard estimates. Retail Track figures Amazon's market share at about 2.5%-3%, while iTunes will end this year at about 12%-13%, making it the fourth-largest music retailer, behind Wal-Mart, Best Buy and Target.

Although Amazon claims its service will launch with 12,000 labels, Billboard's down-and-dirty conjecture is that the labels it will sell probably comprise about 25% of the U.S. marketplace. Meanwhile, iTunes has signed deals with labels, including the majors, that likely generate about 95% of retail business in the States.

If Amazon were to push digital downloads the way it pushed the opening of its bookstore, Retail Track would be willing to bet that it would kick iTunes' ass. That's because Amazon is far more skilled than Apple at merchandising music. Also, its business model is built around getting lower pricing than iTunes (Billboard, May 26), but only time will tell how successful it will be in that approach. (More on pricing later).

But since Amazon is opening its store with labels that comprise only about one-quarter of the marketplace, it won't be able to establish dominance like it did with books. Those commercials about looking for a place to contain the world's biggest bookstore don't apply here.

No, that type of marketing approach simply ain't going to work this time around. And that's why the majors were disappointed when Amazon abandoned its previous digital approach last fall, one that would've seen it launch a subscription download service with its own private-label, digital rights management-powered portable player and with a physical product tie-in. The majors were hoping that Amazon would help them maintain a DRM world, while at the same time taking on iTunes head-to-head. The majors pray for such a champion every day, as they try to figure out how to get out of the box **Steve Jobs** has them in.

But instead of being a potential giant killer out of the gate, Amazon now looks like it might be a spoiler to those majors with a stake in DRM. The staunchest proponent for DRM is Sony BMG's Music Entertainment Global Digital Business and U.S. Sales president **Thomas Hesse**. Hesse's stand against an MP3 commercial marketplace stems from the belief that eventual bandwidth advancements may eventually allow peer-to-peer to trade entire music libraries in a matter of minutes—or, in

other words, the whole world becomes one giant dorm.

Amazon certainly represents another crack in the DRM foundation, which may be why Hesse wouldn't even let RED negotiate with the merchant on behalf of the independent labels it distributes. While I applaud him for taking a principled stand, I wonder at the wisdom of losing the chance to monitor how MP3 sales perform in the marketplace, let alone how it affects physical and even digital sales.

Warner Music Group also refused to supply its music to Amazon, but it shrewdly agreed to allow its Alternative Distribution Alliance to negotiate a digital deal with the merchant on behalf of its independent labels. Likewise, Universal Music Group Distribution is negotiating for its Fontana-distributed independent labels, as well as whatever MP3 tests UMG's own labels will undertake, but a deal has yet to be signed.

And compounding that situation, if Amazon is successful in its label negotiations and its launch with consumers, it will only box the labels in even more. Besides Bertelsmann's record club, Amazon and its marketplace is the lowest-priced player in CDs in the States, even withstanding Best Buy, Wal-Mart and Target. If it emerges as a dominant player in digital sales, it would likely add its voice to iTunes in insisting on low-priced downloads.

That would not only be bad news to labels, but brick-and-mortar merchants struggling to prop up the CD see cheap downloads as undermining the CD price point.

All of which leads to a mea culpa, with a little history. When EMI announced it was going DRM-free and would sell higher-quality downloads, which would carry an implied \$1.29 list price, brick-and-mortar merchants counted that as good news.

That is because some merchants were under the mistaken impression that EMI's digital albums would then sell for \$12.99, which doesn't undermine the CD's price point in traditional stores the way \$9.99 does.

But while EMI will wholesale DRM-free, higher-quality digital track downloads at 90 cents, it will continue to wholesale its \$9.98 list-price album downloads at \$7, as reported in Billboard last week. What that story left out, though, is that the major has other single-album pricing levels, as well, of \$7.98, \$11.98 and \$12.98.



HESSE

25%

The 12,000 labels Amazon plans to launch its digital store with will comprise about this percentage of the U.S. marketplace

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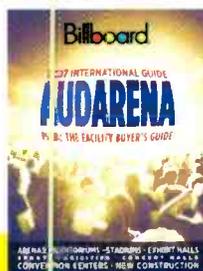


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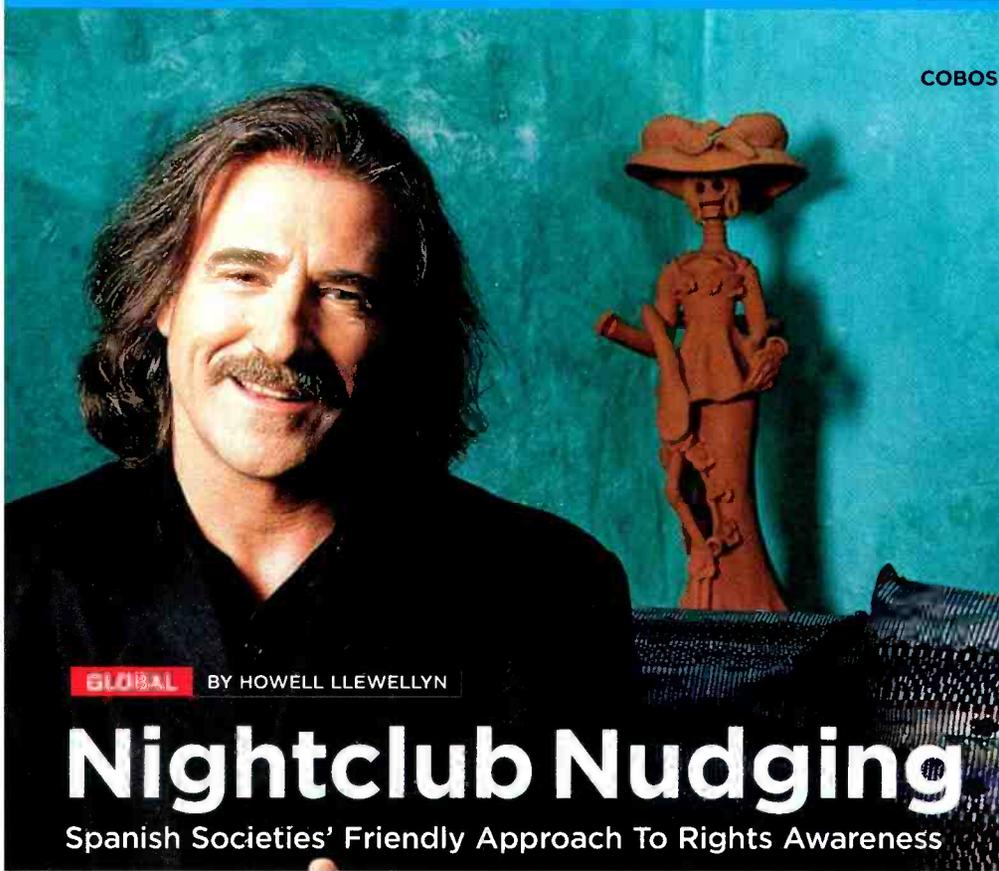
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Nightclub Nudging

Spanish Societies' Friendly Approach To Rights Awareness

MADRID—Two Spanish performing rights societies are taking a “softly, softly” approach to collecting rights that they admit many bar and club operators are barely aware of.

Rather than threatening legal action to extract money from clubs, the bodies have been rolling out a campaign called Somos Música—which translates to “We Are Music”—aimed to convince owners of the benefits of correctly licensing their premises for playing recorded music.

Within the next three years, Agedi and AiE—representing labels and performers, respectively—hope the campaign will help them triple the €7 million (\$9.4 million) they collected in 2006 from the public performance of recorded music in bars and clubs. The two bodies jointly own collecting unit OCR, launched in 2003.

Somos Música “is about recognizing the economic, cultural and leisure value of music and countering the urban myth that music is free,” AiE chairman Luis Cobos says.

OCR estimates 25,000 venues play recorded music in Spain, but Agedi chairman Antonio Guisasola, who also chairs labels body ProMusicae, says 2006’s total represents “only about 50% of the rights that we should be collecting.”

The campaign is intended to raise awareness among those venue operators who are not currently paying OCR that performing rights exist and need to be paid.

Venues that pay OCR and

also sign up for the initiative receive a Somos Música plaque to display on-site so customers “can see they are entering a venue that respects music and musicians,” Cobos says. In the first two weeks of the campaign’s May launch, AiE says 60 venues put up plaques.

Those who sign up also gain access to somosmusica.com, which offers links to an online music promotion service, event listings, a classified advertising area for staff and general industry news and charts.

AiE managing director Jose Luis Sevillano says several trade groups are publicizing

25K

Estimated number of venues in Spain that play recorded music

Somos Música to their members, including discotheque owners association Fasyde, which claims to represent 3,000 of Spain’s 5,000 discos.

“We’re happy to join up with Somos Música,” Fasyde managing director Jesús Garzas says. “We’re talking with OCR about collaboration—[not] threats—and this seems very correct.”

That approach appeals to such venue owners as David Novaes, chairman of Madrid’s 45-strong La Noche En Vivo group of music bars. “The advantages Agedi and AiE are offering are reasonable,” Novaes says. “It is important to know what you are paying for. If you

don’t know why you are paying, you’re less likely to pay.”

Agedi and AiE launched in 1990 after 1989 intellectual property legislation introduced rights for the public performance of recorded music. They collect royalties from broadcasters as well as venues.

Previously, Spain’s only collecting society had been authors body SGAE, and until 1995, Agedi and AiE contracted their collections out to the larger, established body, which already collected its own royalties from broadcasters and venues.

After those contracts ended and Agedi and AiE began collecting independently of SGAE, Cobos says they found that, in many cases, their fees had not been paid to SGAE. Few music venue operators were actually aware that performing rights for labels and performers needed to be paid. “There was a widespread feeling that once you paid SGAE its [authors’ rights] sum, you had taken care of your music payments,” Cobos says.

Agedi and AiE claim Somos Música is a significant step toward resolving that situation. The bodies are keen to avoid the negative publicity—and legal costs—SGAE has attracted in the recent past through lengthy lawsuits over music licensing.

In the past, “we have sent the troops in too sometimes,” Sevillano says. “But with Somos Música we are putting on a pleasant face. We want owners to feel it’s worthwhile working in a legal framework—rather than being illegal.”

TOURING BY MITCHELL PETERS

ROCKIN’ THE MIC

Rage, Wu-Tang Add Heft To Summer Hip-Hop Tour

With a lineup catering to the b-boy, backpackers and graffiti art culture, this summer’s traveling Rock the Bells festival could be the rap community’s answer to the Vans Warped tour.

Rock the Bells, which went down in the hip-hop record books in 2004 after reuniting the Wu-Tang Clan (including Ol’ Dirty Bastard) for an onstage performance, will revisit history by hosting the recently re-formed Rage Against the Machine at Randall’s Island in New York (July 28-29); the NOS Events Center in San Bernardino, Calif. (Aug. 11); and the McCovey Cove Parking Lot in San Francisco (Aug. 18).

Although Rage Against the Machine, which played its first show in seven years at last month’s Coachella Valley Music & Arts Festival, is slated to perform on only four of Rock the Bells’ 19 cross-country dates, founder and organizer Chang Weisberg of Guerilla Union is hopeful that the political rockers’ involvement “spills into other markets. The fact that Rage Against the Machine is playing these shows has made it a big deal not only nationally but worldwide. So, you try to leverage that and be thankful for that awareness.”

At press time, these remain the only shows on Rage’s schedule.

New York rapper Nas will co-headline the majority of the trek along with the Wu-Tang Clan, which has signed on for the entire festival to promote its upcoming reunion album “8 Diagrams.” Cypress Hill, Talib Kweli, Pharoahe Monch, Immortal Technique and Jedi Mind Tricks will perform on all fest dates, while

the Roots, Public Enemy, Sage Francis, Mos Def, EPMD, MF Doom and others will play select shows.

Ticket prices for each of the four bicoastal festivals range from \$75 to \$80 and expect to draw approximately 40,000 concertgoers. Prices for the remaining 15 dates, which will visit primarily outdoor venues, range from \$40 to \$45, and Weisberg says that between 8,000 and 10,000 people are expected. So far, Rock the Bells has teamed with several hip-hop media partners, and SanDisk signed on as the title sponsor.



GLOBAL NEWSLINE

>>>COLLECTIONS FALL AT JASRAC

Japanese authors society Jasrac says copyright fee collections for the year ending March 31 fell 2.2% year-on-year to 111.1 billion yen (\$923.2 million)—the first time in five years collections have not risen. Performance right royalties rose 0.9% to 48.8 billion yen (\$405.3 million), but mechanical fee collections fell 5.4% to 41.9 billion yen (\$348.4 million), largely due to declining CD sales. Royalties from polyphonic ringtones fell to 3.3 billion yen (\$27.8 million) as Japanese mobile-phone users turned increasingly to master ringtones. Collections from the latter increased 23.3% to 2.2 billion yen (\$18.2 million).

—Steve McClure

>>>ROLLINS, REICH HONORED IN SWEDEN

Seminal jazz artist Sonny Rollins and minimalist composer Steve Reich jointly received the 16th annual Polar Music Prize from King Carl Gustaf XVI of Sweden at a May 21 cere-

mony in Stockholm. The nationally televised event took place at the Konserthuset venue. Both recipients were awarded 1 million Swedish kronor (\$145,960) from a fund set up in 1989 by ABBA’s publisher, manager and co-lyricist, the late Stig Anderson. The prize is based on nominations submitted by the board of the Stig Anderson Music Award Foundation, consisting of representatives from his family, the Swedish Society of Popular Music Composers and the Swedish Performing Rights Society. Previous winners of the prize include Paul McCartney, Quincy Jones, Elton John and Bob Dylan.

—Fred Bronson

>>>RECORD REVENUE AT PPL

U.K. collecting society Phonographic Performance Ltd. has published its best-ever financial results. The society, which licenses performance rights on sound recordings on behalf of record labels and performers, reported license fee income of £97.9 million (\$193 million) in 2006, up 13% from 2005. Distributable

Although the festival's 15 U.S. dates without Rage have a solid lineup of "established touring acts," according to Weisberg, some industry observers speculate that the absence of a mass-appeal urban headliner could make high attendance draws challenging. And with virtually no other large-scale hip-hop package tours going out this summer, rap looks unlikely to crack the Billboard year-end list of the top 25 grossing tours, which it hasn't done since 2005's Eminem/50 Cent Anger Management tour, which pulled in \$22.7 million from 23 shows, according to Billboard Boxscore. Prior to that, in 2003 50 Cent rang up nearly \$23 million in ticket sales, much of it co-headlining with Jay-Z on the Roc-the-Mic tour.

But Weisberg, who through the years has promoted one-off festivals and dozens of club gigs under the Rock the Bells moniker,

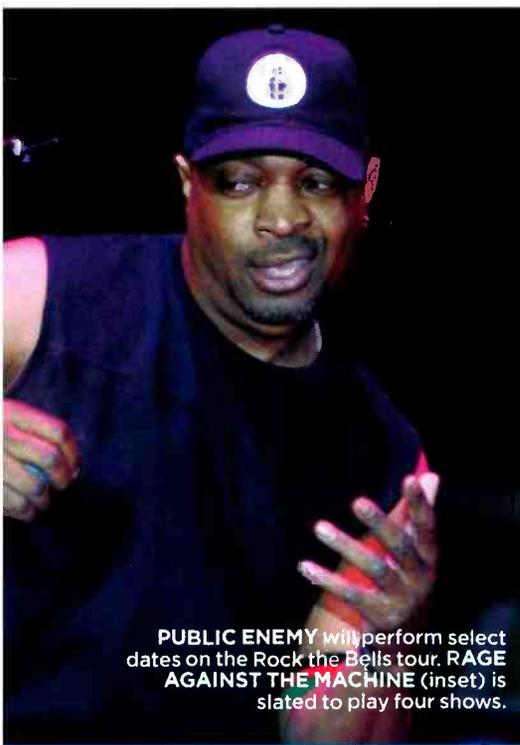
doesn't compare his festival to mainstream rap. "Even if Eminem, 50 Cent or Jay-Z were touring this summer, that wouldn't be an indication to me that this is the right time for Rock the Bells," he says. "The indication for me is the music and growth of it in the markets we've done it in."

Last summer, a one-off Rock the Bells drew an impressive crowd to Concord, Calif.'s Sleep Train Pavilion, says Rick Mueller, president of Live Nation San Francisco, which is co-producing the Aug. 18 date. "For a lineup that didn't have 50 Cent, Eminem or a flashy headliner, we did 10,000 people at a \$50 ticket," Mueller says, "which is a great number."

As opposed to chart-topping rappers who "might be really good in the studio" but "not really able to perform," Weisberg says that the bottom line with Rock the Bells "is that everybody on the show can fucking perform. People want to go to a show and be entertained," he says. "They don't want to go to a show where six dudes are onstage running around not knowing how to project their voice correctly."

Indie rapper Sage Francis, a self-declared "road warrior," will perform on the Paid Dues stage on select Rock the Bells dates. He says his indie hip-hop contemporaries like Atmosphere, Brother Ali, El-P, Cage and Buck 65 aren't strangers to drawing respectable crowds and commanding the stage. "We're all people who've been out for 10 years developing our fan bases," says Francis, who will embark on a 40-date club/theater trek later this month to promote his latest Epitaph effort, "Human the Death Dance."

"We stay focused on what we do, how we do it and make sure it continues to grow," the rapper continues. "Our shows entail a lot more interesting elements. I don't think that a lot of other hip-hop acts have the tenacity or fuel that we do."



PUBLIC ENEMY will perform select dates on the Rock the Bells tour. **RAGE AGAINST THE MACHINE** (inset) is slated to play four shows.

net revenue rose 11.8% to £84.4 million (\$166.7 million). The figures included international income of £6 million (\$11.8 million), double the figure from 2005. Until five years ago, the society drew no revenue from international sources. Earlier this year, PPL merged with two smaller U.K. collecting societies, PAMRA and AURA. It now represents 3,500 record companies and also collects/pays out on behalf of around 40,000 performers. —Lars Brandle

>>>SMEJ SALES ON THE RISE

Japanese market-leading record company Sony Music Entertainment (Japan) has reported healthy sales results for the year ended March 31, boosted by solid performances by its noncore businesses. Revenue for SMEJ and its 44 subsidiaries totaled 162.3 billion yen (\$1.3 billion), up 6.4% from the previous year. Sales and distribution of recorded music fell 4.8% to 81.6 billion yen (\$674.5 million); the remaining 80.6 billion yen (\$666.5 million) came from music publishing, artist management and other SMEJ subsidiaries, up 20.8%. SMEJ does not publish profit figures. Domestic product accounted for 77.4% of music sales,

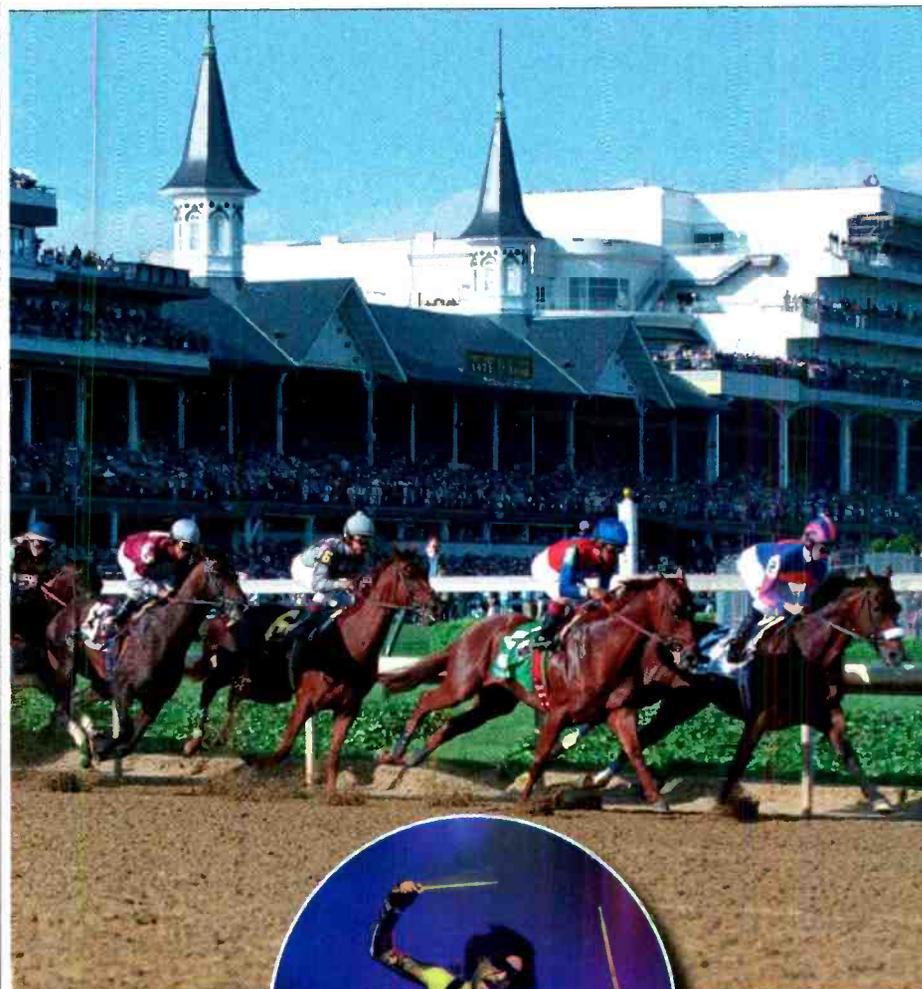
down from 79.4% in the previous year.

—Steve McClure

>>>SANCTUARY RECEIVES TAKEOVER BID

Financially troubled British music company Sanctuary Group confirms it has received at least one takeover bid. Sanctuary issued a statement May 18 saying it had "received approaches from third parties that may or may not lead to an offer for the company." The company said a further announcement would be made "in due course." The London-based firm issued the statement to the London Stock Exchange after the update that its stock price rose 40% on May 18 to 15.75 pence (31 cents). Sanctuary has been circled by a handful of suitors in recent years. Recently, the company has been pushing ahead with a program of strategic disposals, including the sale of its stake in independent label Rough Trade. British indie powerhouse Beggars Group is understood to be in talks for Rough Trade. —Lars Brandle

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On The Road

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Friday And Saturday Night Special

A No-Brainer Bargain For Hank Jr. And Skynyrd's Rowdy Friends

Sometimes you just gotta get rowdy.

The Rowdy Frynds tour—produced by Red Mountain Entertainment and Blue Goose, and booked by the William Morris Agency—is a perfect gumbo recipe for wild-eyed Friday and Saturday nights. It gives fans value for days, provides arenas with a solid booking and double-digit concession per-caps, and in many ways, puts Red Mountain on the map as tour producer. Oh, yeah, and it rocks mightily, which came as no surprise to me at the May 4 show in Nashville.

Truth is, Red Mountain stepped up when other promoters passed. "I'm not so sure that the big guys understood the value and the nuances involved in this thing," philosophizes **Greg Oswald**, VP at WMA and responsible agent for Frynds.

"It doesn't even really take any balls. You just either understand it or you don't," he continues. "I have to admit, you have to have a feel for that lifestyle, but it's not a secret. It's been going on for 30 years."

Ah, the lifestyle out in full force. "You've got **Hank [Williams] Jr.** and **[Lynyrd] Skynyrd**, who both have extremely solid, loyal fan bases," says **Brock Jones**, senior director of booking at Nashville's Sommet Center, where Rowdy Frynds grossed a stout \$709,774 from 12,575 rowdy friends, according to Billboard Boxscore. "Then you have **38 Special**, which adds a new dynamic, both **Van Zants** on tour together. There's a high entertainment value for this ticket price."

The tour was indeed a big move for Birmingham, Ala.-based Red Mountain and its partners, **Gary Weinberger** and **John Ruffino**. Ruffino's father, **Tony**, was a legendary Southern concert promoter who was instrumental in breaking Williams in the late 1970s and early 1980s.

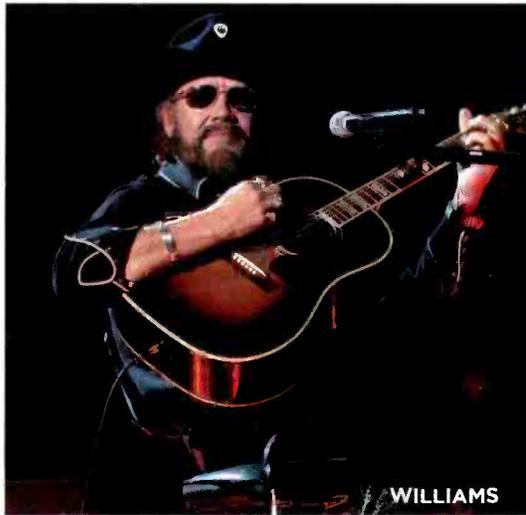
"Over the years we've promoted Hank all over the place," John Ruffino says. "The opportunity came up to do Hank and Skynyrd, and it was a no-brainer for us."

Still, 20 dates with a healthy combined guarantee is biting off a lot for a midsize independent, with a guarantee Oswald admits is "stiff."

"Most of the time we buy four or five cities. This was the first time we've bought 20 cities," Ruffino says. "Obviously, when you're buying that many dates there is a fear involved, but we believe in both [Williams and Skynyrd] and, like I say, it made sense to us."

Ross Schilling, who manages all three acts with **Ken Levitan** through Vector Management, says Ruffino, Weinberger and Blue Goose president **Russell Doussan** "were believers from the beginning and saw the viability of these artists, and saw a very active fan base. They really micromanage each promotion and make sure it fits the market."

There's no denying that Skynyrd and Williams have legions of fans, but there was a very real question as to whether these fans were the same people. Synergy means one plus one equals three, not one plus one equals one. To cop a quote from manager **Doc McGhee**, this ain't exactly "cats and dogs living together." Rowdy is as rowdy does.



WILLIAMS

"Musically, it works good. It's not exactly the same, but it's in the same range," Ruffino says. "We did almost 13,000 people in Nashville, so it looks like one plus one equals three."

Oswald says he'd like to do a "scientific poll" of the audience, which to me is kind of scary. "I think what you would find would be the following: a significant percentage of the diehard Skynyrd fans that never miss a show, the diehard Hank fans that never miss a show, the diehard rebel redneck Confederate flag-waving group that likes racing—the Southern rock lifestyle-oriented people—and the people who remember or have recently heard what a party it could be to see a real live Hank and Skynyrd show," Oswald says. "The latter are the ones I think got mobilized that wouldn't have ordinarily been there."

It helps that the show is value-priced, with tickets at \$69.50, \$59.50, \$39.50 and \$25. "Obviously, we have to get enough of a ticket to pay all the bills and guarantees, but we didn't want to chase anybody away," Ruffino says.

Schilling adds, "Pound for pound, I don't think there is another tour out there that is giving the fans four-and-a-half hours of hit music from start to finish. I'm glad we decided to tour on Friday and Saturday nights only—it lets everyone recuperate the next day."

The tour is scheduled for 20 markets through June 16, but discussions are under way to extend into the fall.

biz For 24/7 touring news and analysis, see billboard.biz/touring.

BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$3,185,700 \$250/\$175-\$100	ELTON JOHN Colosseum at Caesars Palace, Las Vegas, May 8-9, 11-13	19,387 five sellouts	Caesars Palace, Concerts West/AEG Live
2	\$2,861,782 \$225/\$175/ \$127.50/\$87.50	CELINE DION Colosseum at Caesars Palace, Las Vegas, May 16-20	20,713 five sellouts	Concerts West/AEG Live
3	\$1,795,635 (\$908,396); \$57.32	WESTLIFE, MACDONALD BROTHERS, LADY NADA Odyssey Arena, Belfast, Northern Ireland, April 13-16	31,324 four sellouts	Aiken Promotions
4	\$1,593,147 (\$795,730) \$500.53/\$80.08	JUSTIN TIMBERLAKE, TIMBALAND Odyssey Arena, Belfast, Northern Ireland, April 24-25	18,098 two sellouts	Aiken Promotions
5	\$1,383,773 \$49.50	EDGEFEST: THE KILLERS, MY CHEMICAL ROMANCE, AFI & OTHERS Pizza Hut Park, Frisco, Texas, April 15	27,955 28,834	AEG Live
6	\$1,007,828 (\$1159,823 Canadian) \$108.62/\$43.01	IL DIVO Air Canada Centre, Toronto, April 9	13,936 14,917	Live Nation
7	\$954,376 \$68.25/\$58.25	KENNY CHESNEY, SUGARLAND, PAT GREEN Fidel Arena, North Little Rock, Ark., May 19	14,789 sellout	Varnell Enterprises, The Messina Group/AEG Live
8	\$930,277 (\$1052,517 Canadian) \$110.48/\$43.75	IL DIVO Pengrowth Saddledome, Calgary, Alberta, April 18	12,676 sellout	Live Nation
9	\$917,477 \$52.50	TOOL Coors Arena, San Diego, May 2-3	17,999 two sellouts	Live Nation
10	\$916,143 (\$1,099,495 Australian) \$99.91/\$71.58	KENT URBAN, THE WAIFS Acer Arena, Sydney, May 15	10,290 12,592	Chugg Entertainment
11	\$868,810 (\$975,928 Canadian) \$111.28/\$44.07	IL DIVO General Motors Place, Vancouver, April 22	11,065 sellout	Live Nation
12	\$800,089 (\$903,800 Canadian) \$110.66/\$43.82	IL DIVO Rexall Place, Edmonton, Alberta, April 13	10,038 11,991	Live Nation
13	\$789,531 (\$588,000) \$47	PODGE & RODGE Vicar Street, Dublin, Ireland, April 12-5, 17-22, 24-29	16,800 16 sellouts	Aiken Promotions
14	\$726,985 (\$827,633 Canadian) \$109.80/\$43.48	IL DIVO Scotiabank Place, Ottawa, April 12	8,857 11,883	Live Nation
15	\$688,661 (\$792,840 Canadian) \$108.58/\$43	IL DIVO Bell Centre, Montreal, April 10	8,784 sellout	Live Nation
16	\$681,973 (\$775,657 Canadian) \$78.69/\$43.52	IL DIVO MTS Centre, Winnipeg, Manitoba, April 16	11,024 sellout	Live Nation
17	\$673,173 \$68/\$58	KENNY CHESNEY, SUGARLAND, PAT GREEN The Cajundome, Lafayette, La., May 22	10,478 sellout	The Messina Group/AEG Live
18	\$627,290 \$60/\$45	GEORGE LOPEZ, BRYAN KELLEN Nokia Theatre, Grand Prairie, Texas, May 4, 6	11,240 two sellouts	AEG Live
19	\$607,656 \$99/\$45	JOSH GROBAN, ANGELIQUE KIDJO San Diego Sports Arena, San Diego, April 6	7,632 sellout	Live Nation
20	\$566,314 (\$629,777 Canadian) \$80.48/\$62.50	ANDRÉ RIEU Bell Centre, Montreal, May 12	7,286 7,550	Gillett Entertainment Group
21	\$559,379 \$40.50/\$25.50	THE KILLERS, SILVER BEATS, RED ROMANCE Madison Square Garden, New York, April 28	14,839 sellout	Live Nation
22	\$553,880 \$69	KENNY CHESNEY, SUGARLAND, PAT GREEN Mizzou Arena, Columbia, Mo., May 18	9,593 sellout	Police Productions, The Messina Group/AEG Live
23	\$540,635 \$85/\$55	BLUE MAN GROUP Van Andel Arena, Grand Rapids, Mich., March 25	8,730 10,690	Emery Entertainment, Pacific Arts Entertainment
24	\$537,093 \$64.75	RASCAL FLATTS, JASON ALDEAN Spokane Arena, Spokane, Wash., March 7	8,989 10,294	Live Nation
25	\$535,834 \$59.75	RASCAL FLATTS, JASON ALDEAN Idaho Center, Nampa, Idaho, March 8	8,690 9,589	Live Nation
26	\$525,095 \$69.50/\$39.50	LYNYRD SKYNYRD, HANK WILLIAMS JR., 38 SPECIAL St. Pete Times Forum, Tampa, Fla., April 13	8,370 9,654	Blue Deuce Entertainment, Red Mountain Entertainment
27	\$508,780 (\$588,437 Canadian) \$51.45/\$42.80	NELLY FURTADO Air Canada Centre, Toronto, April 4	11,373 sellout	Live Nation
28	\$503,354 \$69.50/\$25	LYNYRD SKYNYRD, HANK WILLIAMS JR., 38 SPECIAL Consaco Fieldhouse, Indianapolis, April 20	8,851 10,101	Blue Deuce Entertainment, Red Mountain Entertainment
29	\$501,484 \$69.50/\$25	LYNYRD SKYNYRD, HANK WILLIAMS JR., 38 SPECIAL Peoria Civic Center, Peoria, Ill., April 21	8,050 sellout	Blue Deuce Entertainment, Red Mountain Entertainment
30	\$494,150 \$300/\$40	KCRW A SOUNDS ECLECTIC EVENING Gibson Amphitheatre, Universal City, Calif., April 14	5,951 6,021	Live Nation
31	\$468,365 \$75	JOHN LEGEND, CORINNE BAILEY RAE Merriweather Post Pavillion, Columbia, Md., April 28	7,811 15,000	I.M.P.
32	\$462,324 (\$519,092 Canadian) \$88.62	IL DIVO Save-On-Foods Centre, Victoria, British Columbia, April 24	5,375 sellout	Live Nation
33	\$450,651 \$69.50/\$38.50	JOHN LEGEND, CORINNE BAILEY RAE Chastain Park Amphitheatre, Atlanta, May 4	6,700 sellout	Live Nation
34	\$433,820 \$55/\$35	GWEN STEFANI, LADY SOVEREIGN, AKON E Center, West Valley City, Utah, April 30	8,947 9,749	Live Nation, United Concerts, In-house
35	\$430,780 (\$495,915 Canadian) \$59.06/\$43	IL DIVO Halifax Metro Centre, Halifax, Nova Scotia, April 7	7,235 sellout	Live Nation

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Latin Notas

LEILA COBO lcobo@billboard.com

Merengue Mélange

Crespo Updates Aging Genre With New Sounds

Elvis Crespo's first album in three years is titled "Regresó El Jefe" ("The Boss Is Back"). Due June 5, its name isn't subtle, but then again, there is nothing subtle about the artist who, in his heyday in the late '90s, reinvented merengue and took it to a broader audience than ever before.

That was when Crespo was signed to Sony Discos, the Latin music powerhouse of the day, and when CDs were selling hand over fist. Crespo's debut, "Suavemente," sold more than 800,000 copies in the United States, according to Nielsen SoundScan, an extraordinary number by any standard.

That was also when merengue, the fast-clipped, two-time dance music from the Dominican Republic, was at its height, dominating airwaves and precipitating a slew of tropical stations that pop-

ulated their playlists with these sounds.

Today's Crespo will release "El Jefe" on Machete, the successful urban-leaning label belonging to Universal. For Crespo, whose last three albums were on indie Olé (the label owned by former Sony Discos chief Oscar Llord) it is a return to the majors and the beginning of something entirely new.

"I'm living a very mature moment, where I see the business from a very different perspective," says Crespo, whose last album, 2004's "Saboréalo," sold 60,000 units, according to Nielsen SoundScan. "I'm a firm believer that one has to live within the times and forget about past glories. But the essence has to remain."

Crespo's essence is merengue bomba, a more driven, edgier merengue, ini-

tially popularized by such acts as Los Hermanos Rosario. On "El Jefe," he returns to that, but blends in multiple fusions, from bachata to rap.

Also, in a clear bid to propel a genre that has largely floundered in the past five years, he features collaborations with merengue stars like Los Hermanos Rosario, Giselle and the original lineup of Grupo Manía (to which he once belonged).

There are also newcomers like Zone D'Tambora, a group featured on first single "La Foto Se Me Borró."

Their inclusion, Crespo says, is part of his endeavor to bring new blood to the genre.

That kind of thought process made Crespo particularly appealing to Machete



CRESPO

president Gustavo López.

"Who wouldn't take the opportunity of doing business with someone who has sold millions of albums?" says Lopez, who picked up Crespo's contract from Olé. "But what really got me into the record was hearing the music. I felt it was fresh, it was young, the lyrics are youth-driven. I have a lot of faith. And we're putting our money where our mouth is."

For the week ending May 18, "La Foto Se Me Borró" entered Billboard's Tropical Airplay chart at No. 19 and should climb with promotion around New York's Puerto Rican Day parade,

where Crespo will have his own float. The track will also be heavily promoted in DJ record pools. This is, after all, music that almost forces you to get up and dance, and Crespo hopes that appeal never goes away.

"I feel merengue has needed [more] radio," Crespo says. "But those of us in the genre have never stopped working. This is a genre with a 150-year history, but it was necessary for us to give things a new look, to not give up, but show programmers that merengue is viable." ...

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EN BREVE

WARNER ON THE WEB

Warner Music Mexico has signed an agreement with Internet portal cdmonk in a bid to find new talent. For a membership fee, the portal will allow artists to have their own individual sites, featuring up-to-date information, videos and data. Most important, music will be available for sale in MP3 format. Warner will monitor the progress and response to each artist, using it as a tool to gauge possibilities in other Latin-American countries. In the United States, Warner has a similar deal in place with elhood.com.

—Teresa Aguilera

RUBIO'S ROADTRIP

Mexican diva Paulina Rubio kicked off her Amor, Luz y Sonido 2007 tour May 17 with a sold-out show at Houston's Escapade 2001 club. It was the first of a 29-city tour, the biggest ever for Rubio in the United States. Rubio will play mostly midsize venues with a large concentration of West Coast shows during her seven-week trek, which ends July 8. The tour was booked by Michel Vega at the William Morris Agency. Rubio is promoting her album "Ananda," for which she won two Billboard Latin Music Awards.

—Leila Cobo

Johnny Sigal, Superstar?

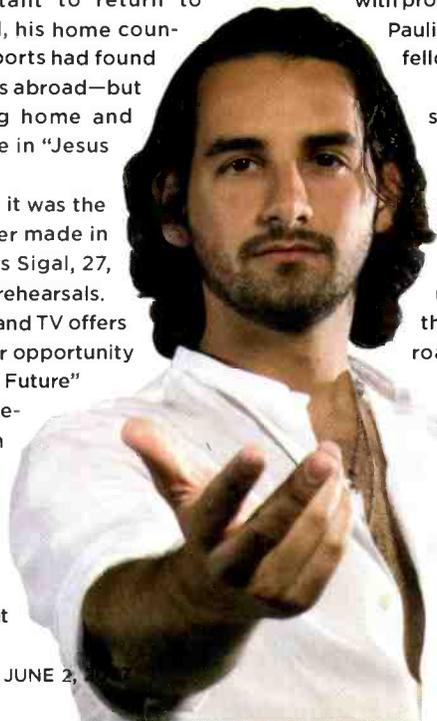
Balladeer Ramps Up Rock Opera And Solo Careers

Johnny Sigal was seeking his musical fortunes in Miami when the call came from Caracas—a casting director was looking for someone to play God.

Sigal was reluctant to return to Venezuela—after all, his home country's top musical exports had found their biggest success abroad—but he ended up going home and landing the title role in "Jesus Christ, Superstar."

"I quickly realized it was the best decision I'd ever made in my artistic life," says Sigal, 27, during a break from rehearsals.

In addition to film and TV offers in Venezuela, another opportunity was the "We Hear the Future" competition at the recent Billboard Latin Music Conference in Miami, which Sigal won along with Colombian singer/songwriter Monica Gilrardo. Sigal ducked out



SIGAL

of preparations for the musical to fly to Miami for the event.

He's also started working on his debut album with producer Marcello Azevedo (Chayanne, Paulina Rubio), the husband of one of his fellow cast members.

"It's a great window to present myself in a totally different market," Sigal says of his record, which he hopes to release independently and shop to labels in August.

Meanwhile, Sigal says his role in the rock opera—which was scheduled for 12 shows in Caracas through the end of May before going on the road—has allowed him to pack the powerful vocal punch he's always wanted to.

"I sang for six years in a cover band. But I have my own style," he says. "I like projecting my voice."

Sigal has been a power balladeer at heart since playing quinceañeras in a rock band as a teenager. To get the attention of a girl he liked, the gangly Pearl Jam fan learned all of Luis Miguel's repertoire.

He studied music theory after high school and was in the choral group at Caracas' Metropolitan University. He also learned guitar, Venezuelan cuatro and Afro-Caribbean percussion.

He eventually joined dance-pop group Tartara, which mostly performs live and plays private functions but released its debut album last July.

Sigal left the group to start a solo career, and then play Jesus—which isn't as hard as it would seem, he says.

"Andrew Lloyd Webber gave him a totally human touch," he says. "He had frustrations, including doubts in his faith. He also had human behaviors any of us could have, and I look at my own behaviors to try to represent him."

Sigal's solo album will be solidly pop-rock, but "a little stronger, more aggressive, more daring vocally than what others do." —Ayala Ben-Yehuda

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Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

Sign On A Different Line

Branding Deals Are Changing The Nature Of Artist/Label Contracts

It's a brave new world out there for brand marketing, and that hasn't been lost on managers and labels when it comes time to agree on a contract.

With band/brand marriages creating multi-million-dollar revenue streams—in the face of declining physical CD and flattening digital sales—both parties acknowledge that contracts between labels and artists are morphing into something else.

"These changes started in earnest in 2006," says **Brian Avnet**, who manages the careers of **Josh Groban** and **Lori McKenna**. "Labels

in these other areas—such that we share in the risks and upsides."

In addition to more traditional endorsement deals, today's brands are digging deeper when joining forces with artists, and can include exclusive content and multiplatform campaigns. This is directly affecting today's contracts. On more than one occasion, particularly when dealing with established artists, Harleston and others recall agreements being amended to reflect newer, nontraditional revenue streams. Of course, as is often the case, the nontraditional is fast becoming the traditional.

Tommy Boy VP **Rosie Lopez** likens today's artist/label agreements to such business investments as real estate. "We are developing value together, and will share in revenue splits as a result of that development," she says.

The "profit sharing" plan Lopez speaks of is not etched in stone, and likely never will be. Label/artist splits vary in each case. "It depends on the value of the artist when we get involved," Lopez notes. For example, an artist with a stronger fan base could get a larger percentage of the split.

When discussing branded entertainment, Lopez cannot help but point to two former Tommy Boy artists: **Queen Latifah** and **RuPaul**. "Would Queen Latifah be as successful today without a successful recording career?" she wonders aloud. "And would RuPaul have gotten a contract with MAC Cosmetics without 'Supermodel'?"

For Reach Media's **Michael Pagnotta**, who oversees the careers of **Erasure** and **Girl Authority**, today's branding deals hark back to ownership of copyright. But in the current scenario, this extends to ownership of content. "Does an artist own his or her own likeness and image?" Pagnotta asks. "If not, why not?"

Pagnotta points to years gone by when artists "signed away" their likeness and image for promotion, CD artwork and touring. "Now, it extends to endorsing a cosmetic brand, appearing in a TV spot for a national brand or designing apparel wear for Nike," he says.

The greatest challenges in all of this is re-tooling the mind-set of older executives and reinventing what the companies do. "We all have to think of artists in different ways—as an artist as well as a brand," one 30-something label exec says.

He continues, "If we, the labels, don't deliver, no artist will give up these rights. If we bring two lousy branding opportunities to the artist, but their agent brings them 30, they won't want us to share in the additional revenue. The best publicity for us is if we put money in artists' pockets via successful deals with Jeep, American Express and other widely recognized brands." ...

began putting together strategic marketing departments. They had to—the Internet has grabbed them and bit hard."

Indeed, "We're a full-service label, which enables us to ask for a percentage of artists' ancillary profits," Epic Records president **Charlie Walk** says. "A few years ago, it was difficult for labels to get this [additional] percentage. Now, we put our money where our mouth is to get the percentage. This is reflected in new language we are putting into contracts."

Managers like Avnet understand that labels have to develop other sources of income. But, he adds, "it doesn't mean I, as a manager, must buy into it all."

In a general sense, labels have taken the initiative—forced, perhaps—to alter the business models of their economic relationships with artists, with more and more labels acting as agents to bring in branding deals. In the process, labels have become more aggressive in bringing such deals to the table.

"Today, a label is partnering with an artist's own brand," Geffen GM **Jeff Harleston** says. Historically, the engine for generating revenue was record/CD sales, which drove publishing, touring and, in a few cases, endorsement deals.

"Today, though, other mediums play a part in promoting an artist's brand," Harleston says. "Labels and artists are now becoming partners



QUEEN LATIFAH'S brand started with her recording career.

biz For 24/7 branding news and analysis, see billboard.biz/branding.

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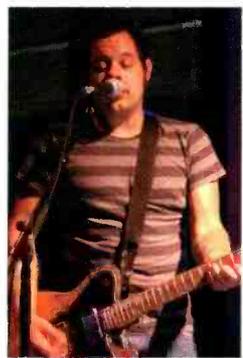
In a small abandoned warehouse in an industrial area north of Denver, local bands Bad Weather California, Born in the Flood and Meese are playing a very unusual gig.

At first glance it seems pretty straightforward. The warehouse contains the headquarters and studios of Internet video outfit ManiaTV, which is streaming the performances live via its Internet TV network.

Nothing new there. Ever since the online success of the worldwide Live 8 music festival—during which some 5 million viewers tuned in to AOL to view the concerts—companies like Control Room (formerly Network Live) have emerged to air concerts live online, while such venues as the Knitting Factory, the Gig, CenterStaging's rehearsals.com and various Live Nation properties now record and broadcast almost all their performances.

What makes this Denver concert different is that it is also being simulcast in the popular virtual world Second Life. Again, by itself that's nothing unheard-of. Suzanne Vega and Ben Folds performed in avatar form in Second Life last year.

But taken together it's an attempt to merge the three different platforms—live, Internet and virtual world—into one common experience shared by all. Why? Because with CD sales falling like a rock and digital revenue not yet making up the difference, live events could be the music "product" of the future, sparking a flurry of innovation around monetizing it.



NATHANIEL RATELIFF of Born in the Flood, above, and his Second Life avatar onscreen, right.



"Normally when you simulcast something, [fans] only see one platform—the one [they are] viewing," says Farook Singh, whose company Tantra World Wide conceived of and produced the Denver event. "But the goal here is to be totally seamless between three platforms."

For instance, those watching the Internet stream on ManiaTV saw the event not only from the perspective of multiple camera angles, but also from the point of view of a special Second Life "cam" that spliced in shots of the different bands' avatars performing in the virtual world. Meanwhile those in Second Life watching the avatars perform were also viewing video of the real thing streamed from a large screen behind the virtual "stage." And those in the studios watching it live could also see what was happening in both via about 25 TV monitors set up around the space.

The upcoming Live Earth event is another example. In addition to holding concerts

worldwide in multiple locations, producers will air the event live online via MSN—where viewers can choose from several camera angles, interact with venue and city maps where the shows are taking place and even submit their own user-created videos adhering to its green-friendly theme.

Exactly how all this translates to more revenue remains something that needs to be worked out. Acts can charge admission for both Second Life and Internet TV performance, and sponsors might pay a premium for interactive banners in Second Life shows as an extension to their visual banners at the live show.

But before we can expect big bands and big sponsors to add such a multiplatform extension to their upcoming tours, the experience needs a bit of work. As the initial Denver attempt shows... it's hard.

First, there's the time lag that has long plagued Second Life. Get more than 30 avatars in the same space and people start losing clothes, the audio skips and video load times get real jumpy, which makes it difficult to seamlessly patch it into live feeds in real life.

Tantra got around the problem somewhat by holding the event simultaneously in 25 Second Life locations so no one would get overcrowded, but some venues still crashed.

Which raises the second issue—ticketing. Just as in

real life, friends in virtual worlds want to hang out together, not get randomly assigned to different venues based on which has the best refresh rate. So Singh hopes to build a reservation system that would apply a real-world ticketing structure to the virtual events.

Finally there's the task of controlling the artists' avatars. Since the talent performing in real life can't exactly be at a computer manipulating their digital doppelgangers, somebody has to do it for them. But spontaneous actions like a flip of the hair or a Pete Townshend windmill aren't exactly standard commands. They have to be preprogrammed. One option, though expensive, is to apply motion-capture technology to the artists performing in real life, which will control how their avatar responds as a sort of 21st-century cyber-marionette.

But technology aside, the real X-factor is whether anybody will show real interest in attending virtual concerts. Close to 1,200 fans signed up to attend ManiaTV's event in Second Life, with an average of about 300 actually present at any one time. Meanwhile, some 40,000 viewed it live online.

That's a decent turnout for an event that had little marketing support. But Singh himself attributed it to the "hook" factor of it being something new and different. But once that curiosity factor dies, will anybody still care? ...

BITS & BRIEFS

BLUEBIRD IS THE WORD

Nashville's Bluebird Café has opened a virtual live music venue within Second Life. The venue plans to bring nationally known acts and local favorites to perform in the virtual world, and will charge between \$3 and \$10 for admission. Artists initially will perform via streaming video in the Second Life venue. No word yet on whether avatar-based performances are pending.

I'M WIDE AWAKE, IT'S MOGGING

Music-based blog community MOG is hosting a contest with Bright Eyes to give away an iPhone. New members to the MOG site are invited to create a page on the social networking service and upload their music collection list for all to see. As long as entrants

have at least one Bright Eyes song in their collection, they're then eligible to not only win an iPhone, but the band's label Saddle Creek Records will load the device with the entire Bright Eyes catalog.

ZEROS, NOT HEROES

The vastly popular "Guitar Hero" videogame has spawned a real-life band—Guitar Zeros. The group uses the guitar-shaped game controllers connected to laptop computers to create acoustic and electric guitar sounds, along with drum machines and other digital noise-makers. The devices are shaped like a regular guitar, albeit smaller, but have a series of color-coded buttons on the neck in place of strings, as well as a toggle switch to emulate strumming. The group is based in San Francisco.

BUGGED BUNNY

Where to even start? Apparently mere speakers are no longer good enough anymore. Now they have to visually entertain you as well. Enter the Wassup (yes, you read that right), a dancing speaker that works with any digital MP3 player. Simply hook it up to your device, hit play and watch it get its groove on.

In that respect, it's similar to the popular iDog and various other "interactive speakers" to hit the iPod accessory market. The only difference is that it's shaped like a rabbit—sort of.

The Wassup will be available in June in silver, blue, red and black for \$25. —Antony Bruno



AOL Music TOTAL MONTHLY STREAMS JUN 2 2007

Top Songs

1	T-PAIN Buy U A Drank (Shawty Snappin') JIVE	1,025,240
2	RIHANNA Umbrella SRP/DEF JAM	539,731
3	AVRIL LAVIGNE Girlfriend RCA	424,707
4	HUEY Pop, Lock & Drop It HITZ COMMITTEE/JIVE	378,426
5	KELLY CLARKSON Never Again RCA	307,720
6	FERGIE Glamorous WILL.I.AM/A&M	266,030
7	CIARA Like a Boy LAFACE/ZOMBA	244,668
8	BOW WOW Outta My System COLUMBIA	229,071
9	FALL OUT BOY Thanks Fr Th Mmrs FUELED BY RAMEN/ISLAND	195,080
10	BABY BOY The Way I Live UNIVERSAL REPUBLIC	188,482

Top Videos

1	AVRIL LAVIGNE Girlfriend RCA	923,789
2	T-PAIN Buy U A Drank (Shawty Snappin') JIVE	759,326
3	RIHANNA Umbrella SRP/DEF JAM	537,538
4	AKON Don't Matter SRC/UNIVERSAL MOTOWN	502,758
5	BEYONCE & SHAKIRA Beautiful Liar COLUMBIA	455,328
6	GWEN STEFANI The Sweet Escape INTERSCOPE	436,853
7	CHRISTINA AGUILERA Candyman RCA	430,766
8	HUEY Pop, Lock & Drop It HITZ COMMITTEE/JIVE	402,450
9	FERGIE Glamorous WILL.I.AM/A&M	352,130
10	NE-YO Because Of You DEF JAM	305,541

Boy, oh boy, three entries this week are popular with the boys. Ciara's "Like a Boy" and Baby Boy join Fall Out Boy at No. 9.



His new duet with Jennifer Hudson moves 67-56 on Hot R&B/Hip-Hop Songs this week.



All versions (i.e. AOL Sessions, Network Live, etc.) of a video or song are combined into one entry. * First Listen/First View ** Network Live † Breaker Artist ** AOL Sessions Source: AOL Music for the four weeks ending May 17



Legal Matters

SUSAN BUTLER sbutler@billboard.com

Help Me, Rondor

'Covermount' Leads To Beach Boys Legal Wrangle

Brian Wilson must have a smile on his face. He is now rid of 18 legal claims that former bandmate Mike Love filed after a London newspaper circulated 2.6 million free compilation CDs of Wilson's concert performances that included some Beach Boys songs. A U.S. federal court ruled that Wilson didn't have to notify Love, or secure his permission, before the songs were used for the promotion.

But then Wilson wasn't really involved in the free-CD promotion anyway—the band's publisher Rondor Music had the right to grant permission. The compilation was part of the frenzied, competitive newspaper publishing scene in London—one that is quite lucrative for music publishers.

Shortly before the 2004 release of Wilson's solo album "Smile," Big-Time.tv worked with Associated Newspapers to compile a promotional CD, called a "covermount."

Jeremy Fabinyi, executive director of U.K. mechanical rights society MCPS, explains that newspaper publishers will license and wrap a book, a poster or other free products with the newspaper (i.e., mount the product on the cover) to increase its circulation. U.K. music magazines have often wrapped a compilation CD with their issues. But CD covermounts are relatively new to London's daily newspaper market, where about nine top papers compete for readers.

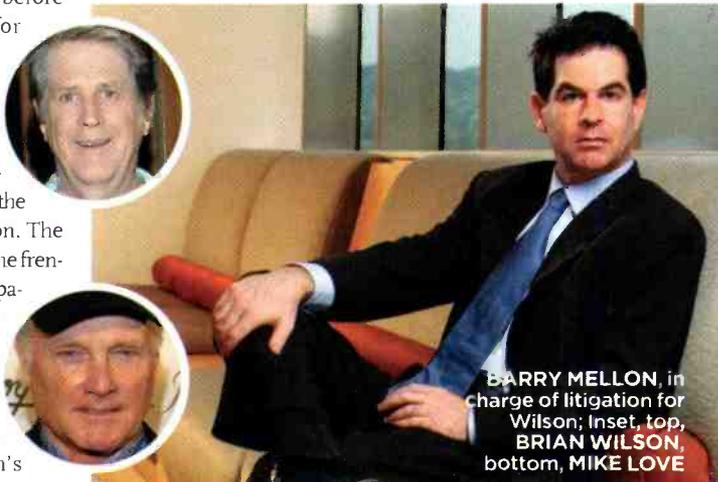
"A couple of years ago, the market had gone absolutely crazy for CD covermounts," Fabinyi says. "It's like a drug addiction for the newspapers because you put a covermount of high-quality sound recordings that you give away for nothing, and you get an enormous boost in circulation. Then your competitor does the same. It's this incredible battle that raged for awhile."

One music industry source says that in 2005, there were more CDs given away by U.K.

newspapers than CDs sold in the country. But those giveaways generated about £12 million (\$20.7 million) in 2005 publishing royalties collected by MCPS, Fabinyi says.

For the "Good Vibrations" covermount CD, Associated Newspapers licensed from Sanctuary Wilson's rerecordings of some Beach Boys

But Wilson's lawyers had evidence that the "consumer" was actually a client of Love's attorneys, represented by them "in dozens of gender and age discrimination lawsuits filed against various businesses and nonprofit entities," the court wrote in a February order. He was not a "confused consumer." The court threw out the trade-



BARRY MELLON, in charge of litigation for Wilson; Inset, top, BRIAN WILSON, bottom, MIKE LOVE

songs from a live concert, along with some recordings of Wilson's own songs. Associated also licensed the compositions from MCPS, which represents Rondor, publisher of the Beach Boys' songs.

But Love claimed that the covermount and related ads violated his rights, damaged existing and future sales of the Beach Boys' albums and concert tickets and tarnished the band's trademark. Love also argued that his partnership with Wilson meant he had the right to approve any covermount.

"This lawsuit wasn't about money," says Wilson's lawyer, Lee Phillips of Manatt, Phelps and Phillips in Los Angeles. The Beach Boys' members have a very litigious history.

Barry Mellon, the Manatt partner in charge of the litigation for Wilson, says that he had to whittle away at each of Love's 18 legal claims to ultimately get the case dismissed.

Some claims were made under U.S. trademark law. Love's lawyers argued that a consumer who bought the U.K. covermount CD in the States from eBay was misled into believing it was a Beach Boys CD.

mark claims.

Manatt's Eric Custer, who worked on the case with Mellon, says they had evidence that the covermount promotion actually generated higher publishing royalties than in the past and increased sales of original Beach Boys records in the United Kingdom.

Still, Love argued that he had a partnership with Wilson, and that Wilson therefore owed him a higher duty of care (i.e., a fiduciary duty) to let him know about the promotion and to get Love's permission for that CD.

But on May 10, the court granted a summary judgment for Wilson. Judge Audrey Collins wrote that Love and Wilson had a songwriting partnership "in the colloquial sense of the term"; there was no legal partnership and no obligation to inform one another of their use of their co-authored songs. In fact, the court noted, Love himself had admitted to rerecording some of the co-written songs several times without first informing Wilson.

.biz For 24/7 legal news and analysis, see billboard.biz/legal.

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LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

All right, look, we've got a year and a half to the election, right? So let's cut to the chase, forget about the issues these clowns are going to be avoiding anyway, and get down to what really matters: the campaign song.

So far we've got **Chris Dodd** with "Get Ready" (**the Temptations**); **John Edwards** with "Our Country" (**John Mellencamp**); **Dennis Kucinich** with "America the Beautiful"; **Wesley Clark**, who isn't in the race yet but, more important, has a song anyway—**Johnny Cash's** version of **Tom Petty's** "I Won't Back Down";

campaigns (more than we do their speeches) such as **John Kerry's** "No Surrender" (**Bruce Springsteen & the E Street Band**), **Howard Dean's** "A Little Less Conversation" (**Elvis Presley**) and my personal favorite, **Bob Dole's** "Dole Man" (sung to the tune of **Sam & Dave's** "Soul Man").

As good as those are, let's face it—they're not particularly appropriate given the state of our country's ecology, homelessness, infrastructure, schools, poverty, etc.

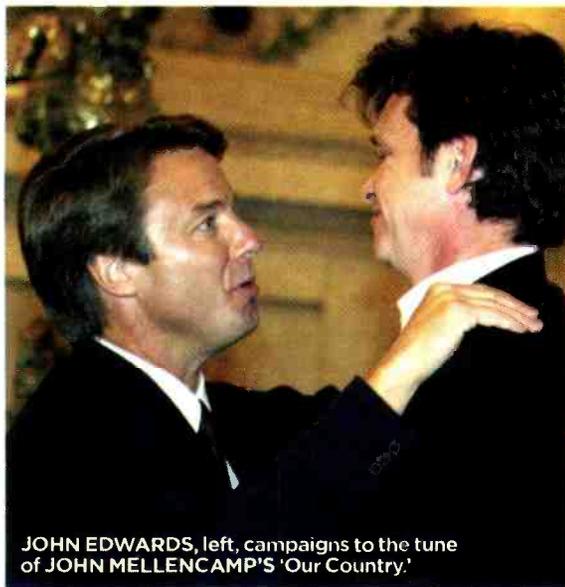
So I'd like to suggest a few titles that give a more accurate picture for those guys jumping in late and needing a tune.

How about "Liar, Liar" (**the Castaways**), "All Sold Out" (**the Rolling Stones**), "Sorry" (**the Easybeats**), "So Sad About Us" (**the Who**), "I Take What I Want" (**Sam & Dave**), "I Had Too Much to Dream Last Night" (**the Electric Prunes**), "Beg, Borrow, and Steal" (**Rare Breed**), "Somewhere Nowhere" (**the Chesterfield Kings**), "Wake Me Shake Me" (**Blues Project**), "Talk Talk" (**the Music Machine**), "Boom Boom Out Go the Lights" (**Little Walter**), "Over Under Sideways Down" (**the Yardbirds**), "It Ain't Me Babe" (**the Turtles**), "Lies" (**the Knickerbockers**), "Dirty Robber" (**the Wailers**), "A Must to Avoid"

(**Herman's Hermits**), "I'm a Loser" (**the Beatles**), "Can't Help Thinking About Me" (**David Bowie** and **the Lower Third**) "Deserted Cities of the Heart" (**Cream**) or "I Can't Give You Anything" (**the Ramones**).

I'm pretty sure a few of those are still available.

See you on the radio. ...



JOHN EDWARDS, left, campaigns to the tune of JOHN MELLENCAMP'S 'Our Country.'

Hillary Clinton's doing a contest on her Web site but she's partial to **U2's** "Beautiful Day" (Oh, yeah? Where?); and **Barack Obama** wanted to make a statement that songs are a distraction from the issues so intentionally didn't have one, and now all people are talking about is his lack of a song.

Of course we all remember blasts from past

COOLEST GARAGE SONGS

TITLE	ARTIST / LABEL
1 COOLEST SONG IN THE WORLD THIS WEEK DANNY SAYS	FOO FIGHTERS / CBGB FOREVER
2 DANCE THE GO-GO	THE BREAKERS / FUNZALO
3 ICKY THUMP	THE WHITE STRIPES / WARNER BROS.
4 BELIEVE	THE CONTRAST / RAINBOW QUARTZ
5 SAILOR'S SWEETHEART	THE LEN PRICE 3 / WICKED COOL
6 HERO OF NINETEEN EIGHTY THREE	PEACHFUZZ / TEENACIDE
7 WEAPON OF CHOICE	BLACK REBEL MOTORCYCLE CLUB / SONY
8 MY HEART IS BEATING	MARY WEISS / NORTON
9 FREE AND FREAKY	THE STOOGES / VIRGIN
10 DANCING ON THE LIP OF A VOLCANO	NEW YORK DOLLS / ROADRUNNER

COOLEST GARAGE ALBUMS

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



The Indies

TODD MARTENS tmartens@billboard.com

Reissue Rescue

Selling Old Music In Old And New Ways

Even as the indie label sector tries to get a handle on the potential of new business models in the Internet age, there are still places where old-school practices reign. Few labels rely on the strength of the indie retail base as much as those that traffic in catalog and reissues.

Check Seattle's **Light in the Attic**, a reissue-heavy label that distributes its own music and manages its retail network by loading up the car trunk for an ol'-fashioned road trip. The label isn't all old school, of course. It recently experimented with lighthearted marketing tactics like a coloring book contest, and co-founder **Josh Wright** notes that "digital sales are exploding," but tradition and a conservative approach still rule the day.

Without much money for co-op spending, "we still need to be face-to-face with stores," Wright says. "I've done three trips in the past few years, where I drive all the way to Philadelphia and back."

On May 15, the label rereleased two albums from funk soul diva **Betty Davis**, packaging the first two albums from the vibrant, scratchy-voiced singer with extensive liner notes and lively artwork.

"We don't have a lot of advertising money," label representative **Chris Estey** says. "In fact, we don't have any advertising money. The money goes into whatever we can do on the retail level."

And the retail landscape for catalog and reissue product isn't nearly as bustling as it was a few years ago. Chicago's **Numero Group** thrives on niche stores like the **Windy City's** **Dusty Groove** and **New York's** **Other Music**, with label co-founder **Ken Shipley** noting that a store-scribed review at a respected indie inspires more sales than a listening station at a chain retailer.

"When we started, we believed we should spend \$5,000 for co-op per record," he says. "Now, we're doing less than \$500. We need sympathetic record stores. If we're selling 5,000 records, we cannot afford \$2,000 for co-op."

That's why he's concerned about the closing of a number of key stores during the past few years—**New York's** **Vinyl Fever** being the most recent. Yet **Numero Group** seems well-prepared for any changes brought by digital distribution.

The label sells downloads via its site with a cleverly designed digital store based on an interface with clickable record crates. **Rykodistributed** **Numero Group**, which has focused heavily on soul compilations, also has a subscriber series, in which fans can plop down \$100 to receive the six albums in **Numero's** line each year (think the **Sub Pop** singles club).

In three years, **Numero** has about 380 subscribers. **Shipley** says, "That doesn't seem like a lot, but if you stack it up, and it's \$100 per person, we've just created \$38,000 in income. That essentially pays for our entire catalog releases right there. If we're looking to sell 5,000-10,000 records, we're almost at 500 people, and that's nearly 10% of the people buying our records."

Los Angeles-based garage label **Alive Records** relied a bit more heavily on **Tower Records** than **Numero** and **Light in the Attic**, and founder **Patrick Boissel** says the label has been "toning down" its reissues during the past two years. Yet **Alive**, which is closely aligned with **Bomp Records**, will soon begin a larger branding campaign for the latter, whose founder **Greg Shaw** passed in 2004.

"There's a **Bomp** book coming out, and I have a feeling many of the bands in the book will get some attention," he says. "We're going to try to use **Bomp** a little bit as a launch pad for the reissues." On the horizon is a repackaging of early material from L.A. punk band **the Weirdos**, as well as **Alive's** reissue of **Two Gallant's** "The

Throes," an act now signed to **Saddle Creek**.

Boissel also just recently brought the **Bomp** mail-order business into the modern era with an online store that offers CDs and limited digital downloads at **bompstore.com**. Up and running for about two months, the site has more than doubled the mail-order business of **Bomp**.

"Thank God it did," **Boissel** says. "That means people want these records and just can't find them in the stores." ...



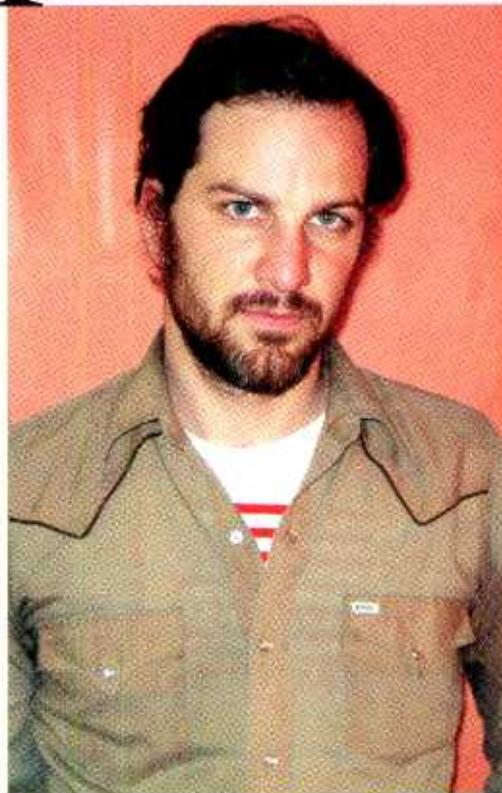
Light in the Attic rereleased two BETTY DAVIS albums in May.

biz For 24/7 indie news and analysis, see billboard.biz/indies.

EVENT
PROMOTER/
HOST

Todd Patrick

He books, promotes and hosts rock shows in some of the best out-of-the-way venues and spaces in New York. On a shoestring budget. Now, he has his eyes set on expanding the Todd P empire.



You've booked shows for acts like !!! (chk chk chk), Cat Power, Animal Collective, Lightning Bolt and Deerhoof at some pretty strange places. What is an example of one of your more interesting shows?

At South by Southwest this year, we threw a free party in a lot behind the Amtrak station at 2 a.m. with Spank Rock, Aa, Dan Deacon, Kidz in the Hall and some other hip-hop acts. I didn't have to ask permission or get a permit. It was in the middle of nowhere, so nobody was going to complain. With all that, 600 people still came out. It was also cool booking Matt & Kim and 900 people coming out. A few months later, they sold out Bowery [Ballroom], a 550-person venue, and suddenly everyone's like, "Oh, wow, they've really made it now."

In what other ways are you expanding the Todd P brand?

I don't really think of it as a Todd P "brand." It's just the Todd P "guy." I am running around at nearly every show, hooking things up and dealing with the problems. Right now, I'm working with some investors on securing permanent spaces for shows. These spots could serve as surrogate living rooms for kids in and out of town who are excited about music.

We also have a new biweekly, tabloid sheet called Showpaper, which will list all-ages, DIY shows and events in the tri-state area. While it won't carry the Todd P name, it is crafted by me and the people I work with. My ultimate dream is to get these things rolling, hand them off to people I trust, then opening up shop in Mexico City. Those kids down there are primed for these types of raw rock shows. All of these goals serve a larger goal: to invite the nerds to the party. •••

When Todd Patrick was 16 years old, the brakes of his car gave out on a six-lane highway in Texas. The only way Patrick was able to stop the car was by flipping it onto the medium.

Leaving the car unhurt—though covered with gasoline—the teenager was arrested on charges stemming from having a false age, 19, on his ID. But Patrick didn't scratch out his birthdate to drink: He simply wanted to get into 18-plus rock shows.

Patrick, now 31, laughs. "I used to be just one of hundreds of thousands of kids who are ripe to be moved by music." These days, such kids are his customers: Patrick, better-known as Todd P, has thrown nearly 300 low-priced, all-ages, roving avant-garde rock events across the New York metropolis during the last six years. His venue choices range from Williamsburg hot spot Studio B to deserted back rooms on the Lower East Side and obscure lofts in Queens. He cites his own desire to watch his favorite bands play for booking the gigs.

He and his team of 14 interns work from his Long Island City apartment booking anywhere from three to six shows per week and sending out updates to his 13,000 mailing list subscribers. Explicitly serving an audience he says has been priced out of seeing live music at larger venues, his average show draws 150-200 people, with tickets costing \$5-\$8 (some are free). In the coming months, he will open a pair of his own clubs. In the meantime, Patrick has just launched the biweekly, all-ages show 'zine Showpaper.

Is it difficult putting on nothing but all-ages shows in New York?

It's really difficult. You don't have to circumvent liquor laws or anything, but the core of the problem is the economics. Most clubs are organized by a cadre of investors who put up a shit-ton of money with the goal of making a shit-ton of money. There's a lot at stake. They run their clubs like it's a war. So the idea of bringing in people to a bar or club that aren't drinking is perplexing to them and more trouble than it's worth as far as they're concerned. They don't think about the fact that these are the next generations that will be at their bar drinking. So I work with establishments that understand their potential for tapping this next generation, are hungry for new music and [want] to be part of something. By the way, only about 20% of the people who come to see my shows are under 21.

What are your major expenses?

My investment is very small. The big thing you need is a PA—and that's it. Starting out, I'd take big advantage of Guitar Center's 30-day, no-questions-asked return policy. Eventually, I bought a \$500 PA system, for vocals, and bands bring their own amps. That means I can set up shop wherever and the bar

is just happy that I brought in a shit-ton of people who are buying beers. I work with people who have the same goals and ethics as me and get to take home a ton of money from the bar. I take home 10%, then split the rest between the band and the door guys, who are friends or interns. I run the sound. The house keeps the bar, I keep the door.

Do you think regular rock clubs spend too much money?

Absolutely, and it's easy to spend money on stuff you don't need to spend it on. Understandably, there's the matter of rent and union workers. But then when you're dropping \$500 or more on a sound guy you don't trust? Or outrageous specifications on sound equipment that's going to make an indie rock guitar band sound just the same? Tricking out your space to look trendier, when people move along so quickly from trends? Indie rock is a cottage industry. It's like the fashion or wedding industries, with a lot of money to be made and lost based on the fact that they assume you don't know what you're doing yourself. I don't make a lot of money. But I now make about as much as I did wearing a suit as a financial analyst in midtown when I first moved here.

What's your history in this business?

I was booking shows at a coffee shop while I went to school at the University of Texas in Austin. After that, I opened Seventeen Nautical Miles, an all-ages spot, in Portland, Ore. I came here and worked in finance. I didn't take a cut of the door for the first three years. All in all, I've been doing this for about 11 years.

What are some of the problems you see happening at traditional rock venues?

First and foremost, we're in a country where the rich are getting richer and the poor are getting poorer, and you're seeing an economy where only the rich can go to a rock show. Some are paying hundreds and hundreds of dollars to see their favorite band. It's suddenly only a gilded class that can see anything quality, and even for a heralded indie rock band like Wilco, you're going to pay \$50 a person. And then these expensive shows, they're so tightly wound, it's not fun. I don't like velvet rope or VIP policies either. Everyone there is important. That kind of childish elitism is intolerable. It's just trying to bow to class divisions in what should be one of the most communal, audience-friendly experiences—a rock show.

Most clubs are organized by a cadre of investors who put up a shit-ton of money with the goal of making a shit-ton of money.

When executives from Warner Bros. Records were looking to put together a bonus DVD to include in a special Wal-Mart edition of country singer Blake Shelton's latest album, "Pure BS," the label turned to an unconventional partner for visual footage—radio giant Clear Channel.

The broadcaster's Online Music and Radio (CCOMR) unit in late January had produced a special performance by Shelton at Starstruck Studios in Nashville as part of its "Stripped" series—an upstart video-programming initiative for the Web focused on acoustic performances by featured acts.

A number of Warner's key Music Row executives were at the shoot—including VP of promotion Gator Michaels, VP of sales and marketing Peter Strickland, new-media VP Lynette Garbonola and A&R VP Bill Bennett—and they were sold on using it as a value-add.

Five days later, Kelli Cashiola, an online marketing executive at Warner Bros., called Jenny Smythe, one of Clear Channel Online's regional reps in Nashville, about adding the performance to the Wal-Mart retail package, which was due for a May 1 release.

During the next 48 hours, amid dozens of phone calls and e-mails among Cashiola, Smythe, CCOMR VP of content Peter Harper and video director Mitchell Stuart, a deal was made.

**A Little More Than
Two Years After
Hiring Evan Harrison
From AOL, The Once
Fuddy-Duddy,
Old-World Radio
Conglomerate
Clear Channel Has
Emerged As An
Online Power Broker**

Changing The Channel

**By Brian Garrity
Illustration by
Aaron Goodman**

For Clear Channel, the request marked a first. The company was already making inroads with the major labels on participating in the 18-month-old "Stripped." Warner Bros. Records Nashville had already teamed with Clear Channel on similar promotions for the Wreckers and Big & Rich. But no label had sought a monetizable use for the content before.

No money changed hands in the deal, but it carried big upside for Clear Channel just the same. Not only was the radio giant receiving validation for its video-programming efforts, but also as part of the agreement "Stripped" received branding on the CD art, the bonus DVD and in tags on the actual footage.

Call it a sign of the times of radio's shifting role in the digital era.

Just 24 months ago, most major radio groups, Clear Channel included, weren't even available for online streaming, let alone producing Web video.

But since Clear Channel hired Evan Harrison away from AOL in November 2004 to head its digital strategy, the radio giant has been in the midst of a scramble to overhaul its stodgy image online and play catch-up with the leading music powers on the Internet.

Clear Channel, along with the radio business, finds itself under mounting pressure from all sorts of competitors, a group that includes satellite radio, iPods and a new breed of portable Internet radio upstarts like Slacker. The company's ability to adapt to new technology also is coming under greater scrutiny of late in the midst of a controversial buyout bid by a consortium of private equity firms led by Bain Capital and Thomas H. Lee.

This is the backdrop against which "Stripped" has emerged, syndicated nationally to the local Web sites of more than 1,000 Clear Channel radio stations around the country. The program is one of more than a half-dozen new digital features Harrison and his team of 80 staffers have introduced as part of the company's Web revitalization effort.

Also in the mix: streaming radio, free on-demand streaming previews of upcoming album releases ("Sneak Peeks"), an emerging-artist program ("New!"), music videos on-demand, artist-hosted video channels ("Video 6 Packs"), live concerts on-demand and even social networking.

While on one hand, the company is simply bringing itself up to speed with features that the likes of Yahoo, AOL and MySpace already offer online, the transition is impressive given it is effectively delivering on functionalities that are anything but core skill sets of the radio business.

Even more impressive is that the radio giant is making substantial gains in its collective Web traffic in the process. And it is doing so by pushing its sites on-air to people who are trapped in their cars during the morning and afternoon drive hours. Advantage: terrestrial radio.

"Radio is incredibly potent," Harrison says. "We saw an opportunity to make it a dual medium by making an event of something on-air while making it interactive online."

Combined, Clear Channel station sites now rank sixth among online music properties (see sidebar, page 26), with almost 11 million monthly unique visitors, according to ComScore/Media Metrix. While that's still well behind the top tier of Yahoo (almost 22 million), ArtistDirect (16.9 million) and MySpace (16.4 million), it's rapidly closing in on AOL (almost 14 million) and MTV Networks' combined Web properties (more than 14 million). In fact, Clear Channel is almost neck-and-neck with MTV if you count only the latter's music-related properties. Meanwhile, the radio conglomerate now gets more traffic than MSN's music portal.

And in the core streaming radio business, Clear Channel has vaulted ahead of AOL as the No. 2 programmer during at-work hours of Monday-Friday from 6 a.m. to 7 p.m., with more than 1 million cume or unique listeners—an almost 50% gain in Web listenership during the last eight months.

Also surging is consumer use of Clear Channel's on-demand content, which has increased more than 90% since January to more than 6.5 million plays per week. The company credits that to the fact that in any given month it now claims content from the majority of artists in the top 20 on The Billboard 200 in any given week.



All that growth is paying off for the company. The online division has been the radio unit's fastest-growing source of revenue in 2005 and 2006—reportedly accounting for approximately 5% total revenue. The radio business reported first-quarter 2007 revenue of more than \$819 million, which would put digital revenue in the range of \$40 million.

THE MAN WITH THE DIGITAL PLAN

Harrison is sitting in his midtown Manhattan office on a sunny afternoon in late April, proudly demonstrating the online unit's latest creation—a social networking site.

A week earlier, the company had introduced the feature on more than a half-dozen stations around the country, including New York's mainstream top 40 station WHTZ (Z100). Harrison is giving Billboard a guided tour of his under-construction profile on Z100's take on the offering, the Z-Zone.

He is still in the early stages of collecting friends and posting pictures. He plays a short user-generated video he just uploaded. The clip shows Harrison sitting on the couch in his office. He welcomes users to his page, while he changes his shoes. The scene is vaguely reminiscent of the opening "Won't You Be My Neighbor" sequence to "Mister Rogers' Neighborhood."

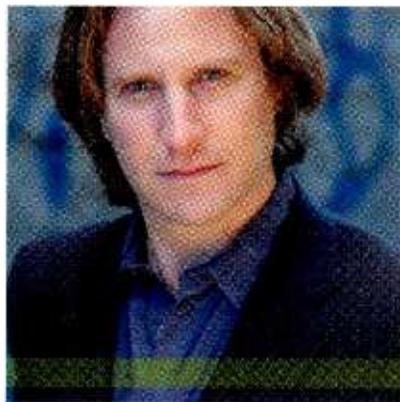
That's no accident. Harrison sees big opportunity in helping listeners to Clear Channel's stations draw social connections online.

"The indicators are that people want to connect locally," he says.

In its competition against rival Web portals, Clear Channel is looking to differentiated features like social networking to make station sites more sticky with users.

"Whereas an MSN or a Yahoo already has tens of millions of people coming online every day to [instant message] and get news, we're not the place you go to manage photos and e-mail. So we have to give people a compelling reason to dial up our URL," Harrison says.

In the midst of the conversation, Warner Bros. VP of marketing Rob Gordon pops into the office to play Harrison cuts from upcoming releases from the White Stripes and the Smashing Pumpkins. Warner is hoping to work with



'We already had deep connections in local markets. We simply gave stations the tools for listeners to choose them at a computer.'

—Evan Harrison

Clear Channel to promote the acts online.

The original programming that may spring from this impromptu meeting is another key way Clear Channel is improving the appeal of its Web sites. And the eagerness of labels to participate is a sign that the moves are working.

However, turning around Clear Channel's digital fortunes has been anything but easy. When Harrison arrived at the company at the end of 2004, its stations' Web sites were a decentralized collection of locally managed properties with cluttered design and more often than not, a lack of radio programming.

Primarily, they were destinations to see pictures of on-air talent and register for contests and promotions. And they were awash in a hodgepodge of advertisements.

In hiring Harrison, the company moved to create a new structure that would centralize Clear Channel's Web infrastructure, but give the stations the autonomy to separately brand, design and operate their online destinations. Stations would also have the freedom to program much of their sites on their own, but would also carry nationally syndicated programming developed by CCOMR.

Given the immaculate layout of Harrison's seemingly paper-free workspace, decorated with framed Ramones posters and family photos on the walls, it's no surprise that one of his first pieces of business was cleaning up the visual presentation of the sites. But just as urgent was ensuring that Clear Channel's biggest stations were streaming on the Web.

Getting the local stations to buy into the concept that stream-

ing their broadcasts was something they wanted to be doing was the company's first big hurdle under its new Web strategy. Many broadcasters at the time viewed streaming as a cost they didn't want to incur. Stations had made earlier forays into streaming in the late '90s and early '00s, only to later pull back after realizing the bandwidth and copyright royalty expenses associated with delivering content on the Web. At the time, the online advertising market wasn't offsetting the cash outlay. Nor was it geared toward the kind of local ad business that is Clear Channel's core revenue driver. There was also the issue of how to get credit for online listeners with terrestrial radio advertisers.

However, as 2005 approached, the online ad market was in the midst of a takeoff, reaching a level of around \$9 billion. And digital ad agencies were sprouting in response to the success Yahoo and Google were having selling advertising.

Clear Channel's radio division CEO John Hogan was determined to tap into that growing market regardless of previous challenges and was willing to invest in streaming radio to make it happen.

"We had to come up with an approach to talk to our audience in a way that made sense for a company that at the time was still measured by Arbitron, which is a diary recall system," Harrison says.

The answer the company came up with was to push online at-work listening as a new daypart (the time segments that divide a radio or TV day for ad-scheduling purposes).

Music's Web Masters Clear Channel Is Gaining Ground On The Biggest Names In Online Music

Clear Channel's growing presence—and nearly 11 million unique monthly visitors—in the online world comes amid a shift in the Web traffic patterns of some of the biggest music-focused portals, according to data tracked by ComScore/MediaMetrix. Making hard charges in the space during the last 15 months are both familiar names (MySpace, MTV) and some surprises (ArtistDirect). And while Yahoo remains dominant, former powerhouses like AOL are showing declines in visitors. MSN has fallen out of the top five entirely; in April of last year it was third of all online music properties based on traffic rankings provided by ComScore. MSN is currently in the seven hole, down to some 9 million unique visitors from roughly 16 million 12 months ago. Billboard breaks down the current horse race among Clear Channel's competitors in the U.S. online music space, as tracked by ComScore*: —BG

YAHOO MUSIC

Unique visitors: 21.9 million

A year ago: 23 million

Inside the numbers: Yahoo Music's traffic is at its lowest point in more than a year, but it continues to command a solid lead driven by the strength of its streaming radio and music video programming, combined with the overall popularity of Yahoo as a destination for everything from news to search to e-mail.

ARTISTDIRECT

Unique visitors: 16.9 million

A year ago: 14.9 million

Inside the numbers: With an online database of more than 500,000 artists and millions of links, thousands of free music videos and downloads, and a full-service e-commerce solution offering artist merch as well as products from brands like Hurley, Dickies and Ben Sherman, ArtistDirect has quietly become one of the biggest music portals on the Web. It is also benefiting from peer-to-peer initiatives by its MediaDefender unit that redirect downloaders of decoy files to ArtistDirect Web sites.

MYSPACE MUSIC

Unique visitors: 16.4 million

A year ago: 7.9 million

Inside the numbers: The explosion in popularity for MySpace as a whole, now one of the biggest destinations on the Web, has also meant big surges in traffic for the social networking giant's dedicated music programming. In the last year-plus the company has introduced everything from listening parties to music videos on demand to label-backed artist pages that preview new music.

MTV NETWORKS

Unique visitors: 14.5 million

A year ago: 11.3 million

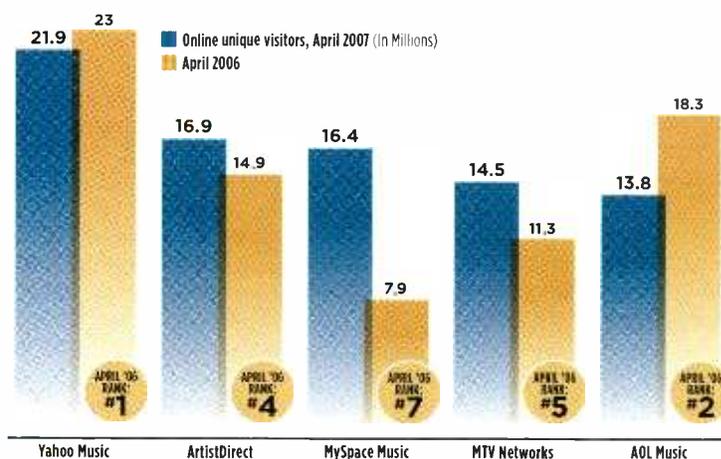
Inside the numbers: MTV's sites are picking up greater amounts of traffic driven by a string of acquisitions, including Atom Entertainment, XFire, Y2M, iFilm and Neopets. MTVN is also developing more than 20 new "hyper-programmed" online channels around programming topics including music genres, celebrities, fashion, style and spirituality.

AOL MUSIC

Unique visitors: 13.8 million

A year ago: 18.3 million

Inside the numbers: Once consistently among the biggest players in online music running neck-and-neck with Yahoo in terms of unique visitors, AOL has seen wild swings in its traffic on a month-to-month basis as the company has transformed from a subscriber-based Internet access business to an ad-supported Web portal.



*Reflects April 2007 data. U.S. only. iTunes excluded



BLAKE SHELTON performing in January for a Clear Channel 'Stripped' performance. The video is available on various station sites and at strippedmusic.com. Clear Channel eventually licensed the footage to Wal-Mart as well.

The notion of at-work listenership is nothing new in the realm of the Internet. But when it comes to terrestrial radio and its interaction with advertisers, much of their business has been rooted in the ratings around the morning and afternoon drive times.

To establish the new daypart, Clear Channel, within three months of Harrison's arrival, had all the stations in its top 25 markets up on the Web and streaming. The company also registered with ComScore/Media Matrix to measure its online listenership. In addition Clear Channel standardized all the banner ad space it offered on its sites to conform with guidelines from the Interactive Advertising Bureau.

At the same time the company worked closely with its sales force of more than 5,000 to ensure they could sell advertising against the programming and use the ComScore data as proof of its online reach.

This was no small undertaking. For years, a majority of the company's stations had been giving away online advertising slots as a free bonus to sponsors who bought time on-air. Banner ads were offered in all sorts of shapes and sizes. And in most markets there was only one specified person trying to sell Internet advertising.

"We had to pull up the brake and establish internally that there is a value online," Harrison says. "If we wanted to establish value, we had to stop giving it away."

Under the new system, the company was incentivizing its sales force to look at selling online in a more holistic fashion. It wasn't just a case of selling advertisers a banner ad. The goal was to package offers that called on sponsors to buy 15- and 30-second spots in addition to a banner so listeners to streaming radio could hear a call to action and then click through on an accompanying banner to find out more information.

Local advertisers—particularly companies like automotive dealers and direct-response marketers—took a quick liking to the offers and began buying time online.

Listeners came online, too. "The strategy from the beginning felt natural," Harrison says. "We weren't trying to force people to go to a new destination. We already had a deep connection in local markets with our listeners. We were simply

giving the stations the opportunity and the tools for listeners to choose them when they are behind the computer."

With a revenue model in place and a growing audience for streaming radio, the company—now six months into its Web transformation—then set its focus on redesigning its Web sites, ramping up its label relationships and building its original-content initiatives.

During the next year-and-a-half the company would roll out revamped destinations along with a series of on-demand offerings like "Stripped," "New!" and "Sneak Peeks."

In each case the purpose of the program was the same—create content that could be syndicated to stations around the country and would give on-air talent a reason to talk up special features on the Web site in an organic way.

"That was a big step," Harrison says. "Up to that point radio hadn't been thought of as an outlet for anything but [real-time] programming."

Clear Channel is now hoping to further improve that circular on-air/online relationship with its social networking efforts.

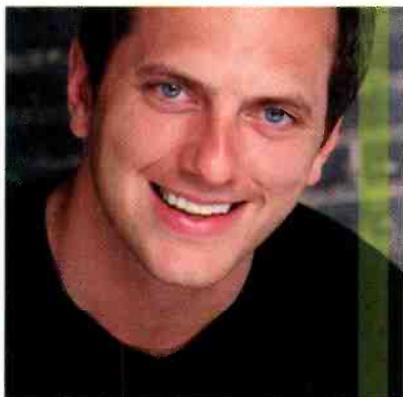
The company plans to drive traffic to the social networks via the "listen live" Web radio streaming area on the flagship sites of the stations.

As part of the initiative, each station that has a social network will introduce a new chat feature in the Web radio player that will feature profile pictures of social network members who are participating in the chat.

Users will be able to click on the user profiles in the chat area to enter and explore the social network. Stations will also promote the social networks through on-air plugs and special stunts and promotions centered around the sites.

"That fully completes the circle with our listeners," says Tom Poleman, senior VP of programming and marketing for Clear Channel/New York and Z100 and one of the executives tasked with implementing the online strategy on the station level. "Back when we all started in radio we got into a dark room with a bunch of records and a microphone, and we thought we were communicating with our listeners. The reality is that was just one-way communication. Now, the process is a full, complete experience."

The company hasn't yet established

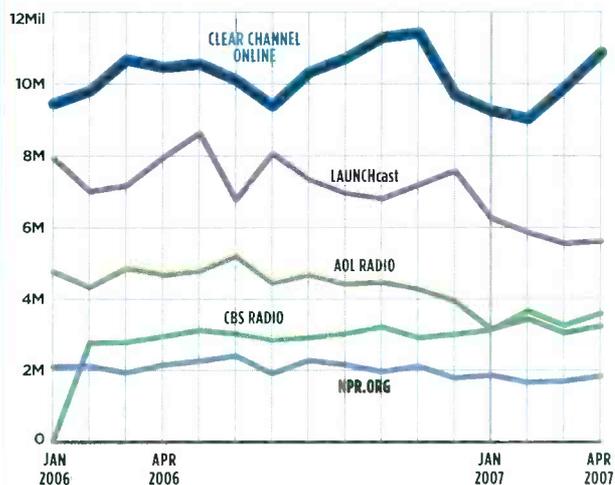


'For a lot of stations, the Web was an afterthought. Now it's a priority.'

—Tom Poleman

Dialed Up

Clear Channel's lead as a destination for online radio is growing. Below, a snapshot of the unique monthly visitors for the top five radio sites.



SOURCE: ComScore/MediaMatrix. NOTE: ComScore/MediaMatrix is a division of ComScore Inc. AUDIENCE: All persons at U.S. home/work/college-university locations.

additional content or promotion deals with major and indie labels geared around the social networking sites. Harrison says Clear Channel envisions opportunities for everything from artist profile pages to special/exclusive content from artists that will be featured on the networks.

It's just another way Clear Channel hopes to strengthen itself as a promotional partner with the recording industry.

With most of the top 20 artists on The Billboard 200 featured on the Clear Channel sites in a given week, it's already the case that jocks almost always have something online they can reference. And it's not just music stations benefiting. For special online features from superstar artists like Bruce Springsteen, even the company's news, talk and sports stations occasionally get in on the act of talking up on-demand programming features on the Web.

The rise of Web programming also gives stations ways to more effectively expose the artists in rotation and even promote more artists to its audience than those getting played on-air.

Suddenly all Clear Channel Web sites featured a listing of the last 10 songs they played on-air. And with the rise of secondary programming streams, developed in conjunction with the company's high-definition radio efforts, Clear Channel has new outlets of exposure it can offer labels whose artists they can't get on the air.

And with a growing slate of video offerings, the company has also been able to tap into a new source of revenue—local TV advertisers that are now buying time in front of playbacks of "Stripped" performances and on-demand videos.

In the process, the company claims its online advertising growth rate is far outpacing the industry's overall 20%-30% expansion clip. Clear Channel is now doing business online with more than 10,000 customers and attracting many new advertisers locally in markets like restaurants and retail as well as automotive that may have not previously advertised with online radio. The company is in the midst of building a base of national advertisers, too, to supplement the core local ad business.

In addition to creating programming features and advertising opportunities, the company is also looking to change the influence that online has on the companies' overall perspective by installing "online program directors" who sit at the same level as traditional PDs and are responsible for stations paying as much attention to the online product as the on-air product.

"Years ago before CCOMR was built out, there was inconsistency across all our stations online. For a lot of stations, the Web was kind of an afterthought and now it's a priority," Poleman says. "We are miles ahead of where we were."

"The goal remains to continue to build audience, bring new people in, have users spend more time with us online and start doing business with advertisers we haven't worked with before," Harrison says. "All the trends appear to be moving in the right direction."

OVERDRIVE

BRAD PAISLEY'S CAREER KICKS UP A SERIOUS NOTCH WITH HIS LATEST TOUR AND NEW ALBUM, '5TH GEAR' BY DEBORAH EVANS PRICE

Brad Paisley says he called his upcoming album "5th Gear" for a few reasons. It is his fifth album, and a half-dozen of the songs mention some sort of vehicle. And, he adds, the June 19 Arista release is "an aggressive-sounding album . . . everything about it feels a little bit more intense than my previous albums."

The title—and that growing intensity—just as well describe what's happening with Paisley's career and life right now.

Case in point? Paisley just picked up his first top male vocalist trophy at the Academy of Country Music Awards after several nominations. No small feat considering it's a field that includes such heavy hitters as Tim McGraw, Keith Urban, Kenny Chesney and others. But Paisley is reaching the level of such superstars in more ways than one.

His last album, "Time Well Wasted," has been certified double-platinum and won album of the year honors last year from the Country Music Assn. and the ACM. And he's burning up the road on his Hershey-sponsored Bonfires and Amplifiers tour with Taylor Swift, Kellie Pickler and Jack Ingram. "So far in the first three weekends, everything is pretty much between 50% and 60% higher than what we did last year," says his agent Rob Beckham, senior VP at the William Morris Agency.

Last year was a breakout year, as Paisley ranked among the top 25 touring artists for the first time, ranking No. 23 among all acts in all genres. He grossed \$28 million with total attendance slightly less than 700,000 from 97 shows.

"We're traveling and touring in a way that I'd never dreamed possible," Paisley says. "That you could do it with this much fun and be out here with these kinds of bells and whistles blows my mind every night."

Paisley has earned a reputation for having one of the industry's most innovative road shows. He includes animated videos in his performance, which he creates himself, and he utilizes cutting-edge technology. "There's this unique

moment where we've got Allison [Krauss] appearing and the way we do it now is you'll think she's there," Paisley says of the performance of "Whiskey Lullaby," his hit duet with Krauss. "It's like a hologram. It's really, really weird how she just walks out and starts singing."

Paisley says he can see the growth at his gigs. "That's really obvious as we look out [from the stage]," he says. "A guy that sells our merchandise out on the road says just in the first three weeks of this tour we're selling 40% more merchandise than we did last year. That's exciting because that's a combination [of] selling a few more tickets and at the same time people want to buy the stuff even more. I definitely feel like we have momentum on our side and things are going up."

Radio is mirroring his touring success. His latest single, "Ticks," is one of the fastest-climbing tunes of his career, and sits at No. 4 on Billboard's Hot Country Songs chart. "People have an expectation of Brad, and they know that he's the modern-day Roger Miller," Sony BMG Nashville VP of marketing Tom Baldrice says. "He can write a phrase unlike anybody else, but what people will really appreciate about this record is it continues with Brad being Brad, but it just takes it to another place. Musically, from a production standpoint, it sounds bigger and better and fatter. There's more of Brad's guitar work and some stretches by him vocally. He has stepped up to the challenge of following up 'Time Well Wasted.'"

Paisley says the label almost came with a greatest-hits package this time, but opted for a new studio album instead. "The label was talking about a greatest hits, but I felt I had things to say. I wrote the first few things and knew that we were really on our way to a whole album of material. I felt like we had what we needed, and I'm happy with the outcome."

The singer, who has a baby boy with his wife, actress Kimberly Williams-Paisley, says being a new father influenced the record and created

a somewhat nostalgic feel. "Letter to Me," was written to myself at 17 years old," he says. "I realized later that—even though that was written in January before we knew whether the baby was a boy or a girl—it was written for my kid as much as it is for me because I think children are the closest thing we get to a second chance at things."

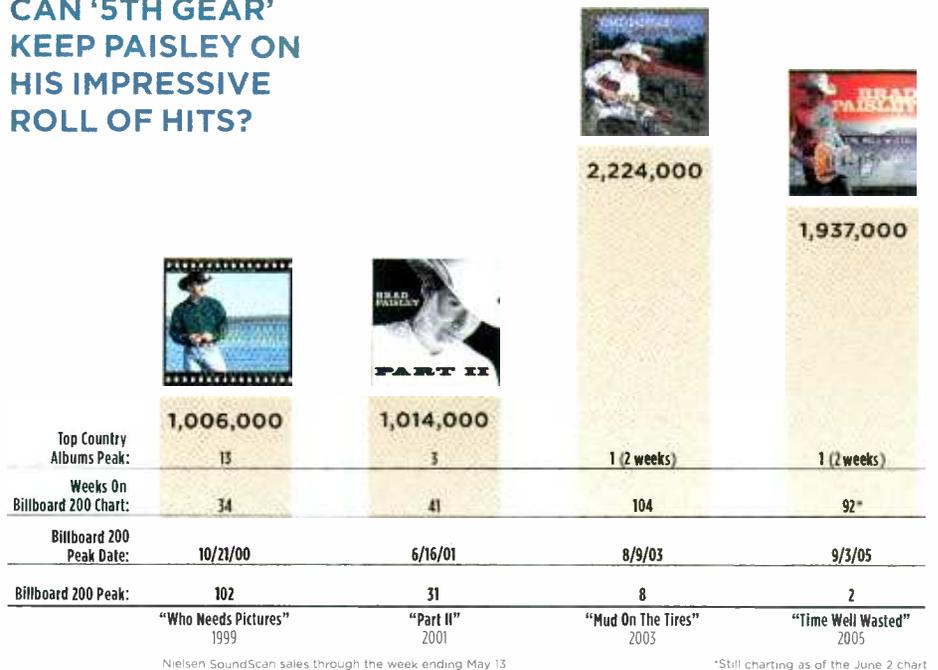
Paisley wrote the song alone and admits it's very autobiographical. Aunt Rita, who is mentioned in the song, was a favorite aunt who died of cancer. "So much of it is absolutely true," the West Virginia native says. "Mrs. Brinkman was

my speech teacher and when I started speech class as a sophomore, I was petrified to get up in front of the class and talk. I couldn't do it and she encouraged me."

As he did on his previous album, Paisley designed the cover. "As I look at the songs on this record, many are retrospective," he says. "There is a lot of looking back at high school and mistakes and things that I've done as a kid. That's what the album cover represents. You have the one photo staring in one direction and the other sort of walking off in the distance the other way

NASHVILLE NUGGETS

CAN '5TH GEAR' KEEP PAISLEY ON HIS IMPRESSIVE ROLL OF HITS?



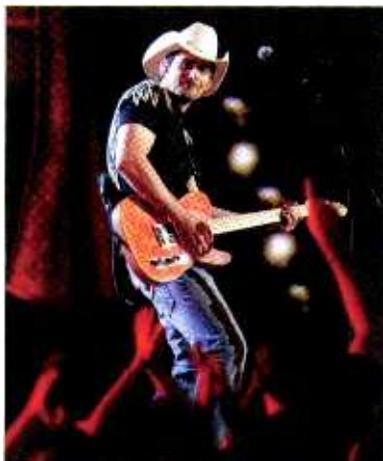
TITLE	DEBUT	DEBUT DATE	PEAK	PEAK DATE	WEEKS ON CHART	LABEL
"Who Needs Pictures"	75	2/6/1999	12	8/7/1999	31	Arista Nashville
"He Didn't Have To Be"	72	9/4/1999	1	12/11/1999	30	Arista Nashville
"Me Neither"	65	2/12/2000	18	5/13/2000	20	Arista Nashville
"We Danced"	58	7/1/2000	1 (2 weeks)	12/2/2000	32	Arista Nashville
"Hard To Be A Husband, Hard To Be A Wife"	75	10/14/2000	68	10/28/2000	2	RCA/MCA Nashville
"Two People Fell In Love"	48	3/24/2001	4	7/21/2001	21	Arista Nashville
"Too Country"	58	8/18/2001	58	8/18/2001	1	Arista Nashville
"Wrapped Around"	49	9/1/2001	2	2/16/2002	31	Arista Nashville
"I'm Gonna Miss Her (The Fishin' Song)"	58	3/2/2002	1 (2 weeks)	7/6/2002	25	Arista Nashville
"I Wish You'd Stay"	59	8/17/2002	7	2/15/2003	30	Arista Nashville
"Celebrity"	56	3/22/2003	3	8/2/2003	29	Arista Nashville
"Little Moments"	58	9/6/2003	2	3/13/2004	32	Arista Nashville
"Whiskey Lullaby"	48	4/10/2004	3	8/14/2004	24	Arista Nashville
"Mud On The Tires"	54	9/18/2004	1	2/5/2005	30	Arista Nashville
"Alcohol"	60	5/7/2005	4	9/17/2005	22	Arista Nashville
"When I Get Where I'm Going"	50	10/8/2005	1	3/4/2006	26	Arista Nashville
"The World"	37	4/1/2006	1 (3 weeks)	7/22/2006	25	Arista Nashville
"She's Everything"	57	9/9/2006	1 (3 weeks)	1/6/2007	25	Arista Nashville
"Santa Looked A Lot Like Daddy"	59	12/9/2006	49	1/6/2007	6	Arista Nashville
"Born On Christmas Day"	54	12/16/2006	41	1/6/2007	5	Arista Nashville
"Kung Pao Buckaroo Holiday"	59	1/6/2007	59	1/6/2007	1	Arista Nashville
"Penguin, James Penguin"	55	1/6/2007	55	1/6/2007	1	Arista Nashville
"Winter Wonderland"	58	1/6/2007	58	1/6/2007	1	Arista Nashville
"Ticks"	50	3/17/2007	4***	6/2/2007	12****	Arista Nashville

*Brad Paisley & Chely Wright

**Featuring Alison Krauss

***Featuring Dolly Parton

****Still charting as of the June 2 chart
*From "Brad Paisley Christmas," 2006



TOP: BRAD PAISLEY onstage during the 42nd annual Academy of Country Music Awards earlier this month in Las Vegas. BOTTOM: Paisley shakes hands with GEORGE STRAIT after Paisley won the award for top male vocalist at the ACM show.

WE



PAISLEY with his first ACM award.

backwards. Somehow it looked right."

The new project features a duet with Carrie Underwood on the song "Oh Love." Underwood toured with Paisley last year and the two would sing "Whiskey Lullaby." When he needed a female voice for the new duet, Underwood was a natural choice. "I'm a huge fan of her singing. She's just tremendous and deserving of everything she's getting," he says. "When I heard that song, it flipped me out, [especially the line] 'Strong like a mother holds her child.' If that doesn't appeal to me at this point, I don't know what does."

Previous Paisley albums have included special guest appearances by George Jones, Little Jimmy Dickens and Bill Anderson as the Kung Pao Buckaroos. Jones is absent from the festivities this time around, but Vince Gill fills in and they join voices on a tune called "Bigger Fish to Fry."

Paisley includes a gospel song on every album and on the new set he delivers the classic "When We All Get to Heaven."

One thing fans won't hear on the new album is a reprise of "Waiting On a Woman." During a performance at Country Radio Seminar, Paisley announced to media and radio programmers that the song, from his previous album, would be included on the new album and would finally be a single. However, plans changed. "We finished the album and it had all these ballads that really fit the bill for what we needed," he says, "and I wasn't going to put 'Waiting On a Woman' on this album if there was a chance that it wasn't going to get singled."

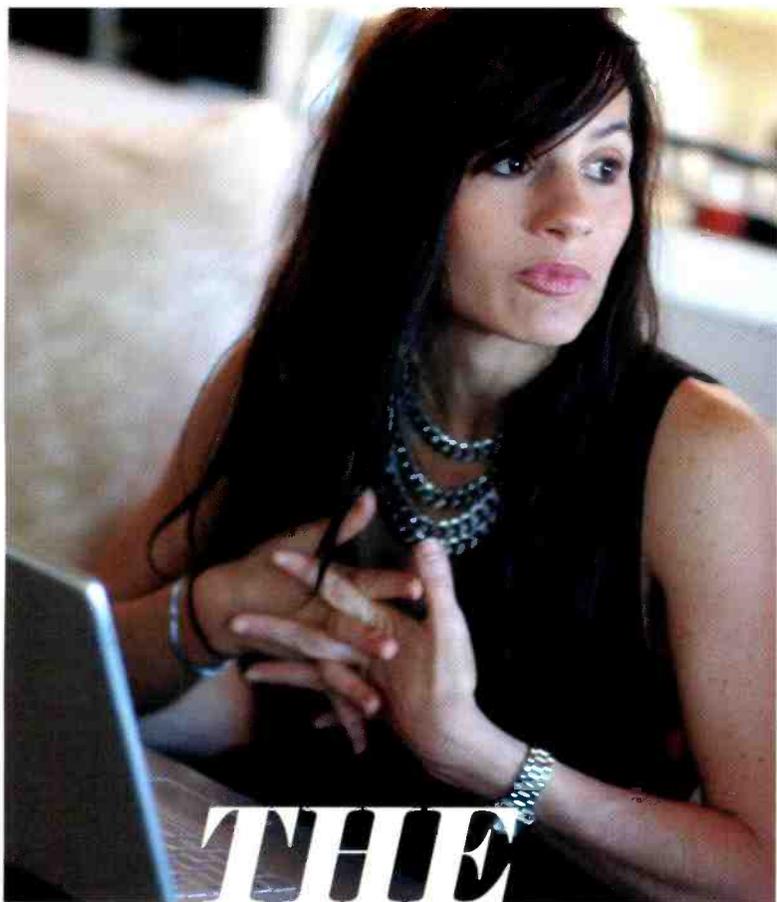
So now the game plan is for the song to be included on the next album, which will be a greatest-hits collection. Then it will be released as a single. "It's one of those masterpieces that rarely ever comes along and it will get its shot," he says.

Fans will get a preview of the new album on Father's Day weekend when GAC airs a 90-minute special, "Brad Paisley 5th Gear." The program will include interviews and special segments taped at his farm as well as a recent concert filmed at the Verizon Wireless Amphitheater in St. Louis.

Paisley's touring is only gaining momentum. "We're averaging between 12,000 and 13,000 a night at the amphitheaters, paid," Beckham says. "It's only going to get better. The on-sales we are having now are going even stronger, especially in June and July."

Baldrice feels Paisley's career is moving up another notch with the new album and tour. "I remember when Kenny [Chesney] headlined the No Shoes, No Shirt, No Problems tour," Baldrice says. "There was a feeling that he was in a different place... you could see the crowd and you could see the energy and the electricity. This feels like where Kenny was when he really hit the launching pad."

For now, Paisley is enjoying the ride. "It's a fun time to be me," he says.



THE WRITE STUFF

A Day In The Life Of Hit Songwriter
KARA DioGUARDI

BY AYALA BEN-YEHUDA
PHOTOGRAPHS BY DANNY ROTHENBERG

Kara DioGuardi is a busy woman. Perhaps that should be expected for a prolific songwriter/producer with a hand in 19 hits on The Billboard Hot 100 (including Christina Aguilera's "Ain't No Other Man" and Kelly Clarkson's "Walk Away") and who has contributed to 28 top 10 albums on The Billboard 200 (by everyone from Avril Lavigne and Celine Dion to Santana and Enrique Iglesias). ¶ After getting a political science degree from Duke University, the daughter of a congressman pursued a music career while selling ads for Billboard. Her love of music likely comes from her mother's side of the family, which includes several opera singers. "I wanted to be an artist," DioGuardi says. "The only reason I became a writer is that no one would give me any songs." ¶ As it turns out, she didn't need them.



BRITZ, WATKINS and PARSONS

10:30 A.M. At ArtHouse's weekly meeting, DioGuardi strategizes potential deals for her writers and gets the status update on pending ones as staffers Paige Parsons, Niki Watkins, Kara Britz and Christina Kline take notes for follow-up. ¶ One of the most promising new areas for the company's writers is country music. A reciprocal deal with Nashville publisher Big Loud Shirt helped DioGuardi land cuts on Carrie Underwood's and Faith Hill's next releases.

"We need to start setting up a Nashville trip for [Greg]," she says, referring to writer/producer Greg Wells (Mika). ¶ The idea, Finfer says, is to leverage the respective companies' relationships with pop and country labels: "We trade them on unique and special access. You're not sending the track to an A&R guy. And when [DioGuardi] goes, she can drag someone in with her."

11:15 A.M. Another strategy is hooking up "topline," or melody and lyric writers, with track producers—either keeping it in the ArtHouse family or making new connections. DioGuardi is excited about Dream, a topliner fresh off Rihanna's hit "Umbrella" with C. Tricky Stewart. "Can we figure out a way to meet with him?"

Writer Johnny Reid (Il Divo) has expressed interest in working with DioGuardi; she suggests meeting with him and ArtHouse writer Emanuel Kiriakou (JC Chasez). "I don't always want to have to write everything," she says. "It's not where I'm at. I want to be focusing on the business." And the way to get more and more pieces of songs is "cross-pollinating all the writers . . . then they have a relationship."

11:30 A.M. Show-and-tell time. DioGuardi holds up lyric sheets Miley Cyrus used in recording a two-disc set of Hannah Montana material and Cyrus' own songs. In red marker, Cyrus made notes per DioGuardi's instructions: "Don't slur." "Stay on rhythm." "Punk it out." "I'm going to get them framed," DioGuardi says with pride.

11:45 A.M. Writer/producer Ryan Leslie, whose catalog is administered by ArtHouse, signed YouTube sensation Mia Rose to his production company. Should ArtHouse hook her up for co-writes and pursue publishing opportunities with her? "She's got good ideas. Let's agree to a week and test her out," DioGuardi says.

NOON "Where are the Austin songs?" an exasperated DioGuardi asks. She's referring to Austin Carroll, a contestant on "The One," a quickly canceled ABC singing competition on which she was a judge. After the show, DioGuardi let him stay at her house for two months and signed him to ArtHouse for publishing on the strength of "Better Off Alone," a soulful ballad he wrote. The track ended up on Katharine McPhee's album, but DioGuardi has repitched it to Tina Turner and Cher, hoping for a single. "Clive Davis made a career of finding songs that slipped through the cracks and bringing them back," she says.



CONNOLLY and DioGUARDI

1 P.M. DioGuardi recalls how her rapport with Nicole Scherzinger helped them write together. The Pussycat Doll had asked DioGuardi to look over her part on the Daddy Yankee track "Papi Lover." DioGuardi recalls the lyric went something like, " 'Papi lover, you are everything to me, I am nothing without you, I come to the door, I beg for you.' So I walk in, and I'm like, 'Dude, you are not writing that. You're a fucking hot bitch, and you are not begging for anything. These guys are begging for you.' And she's like, 'Yeah, you're right, fuck that.' So we rewrote it." (Scherzinger returned the favor, lending DioGuardi a bra to wear for an impromptu on-camera appearance; DioGuardi points out that she is currently wearing it.)



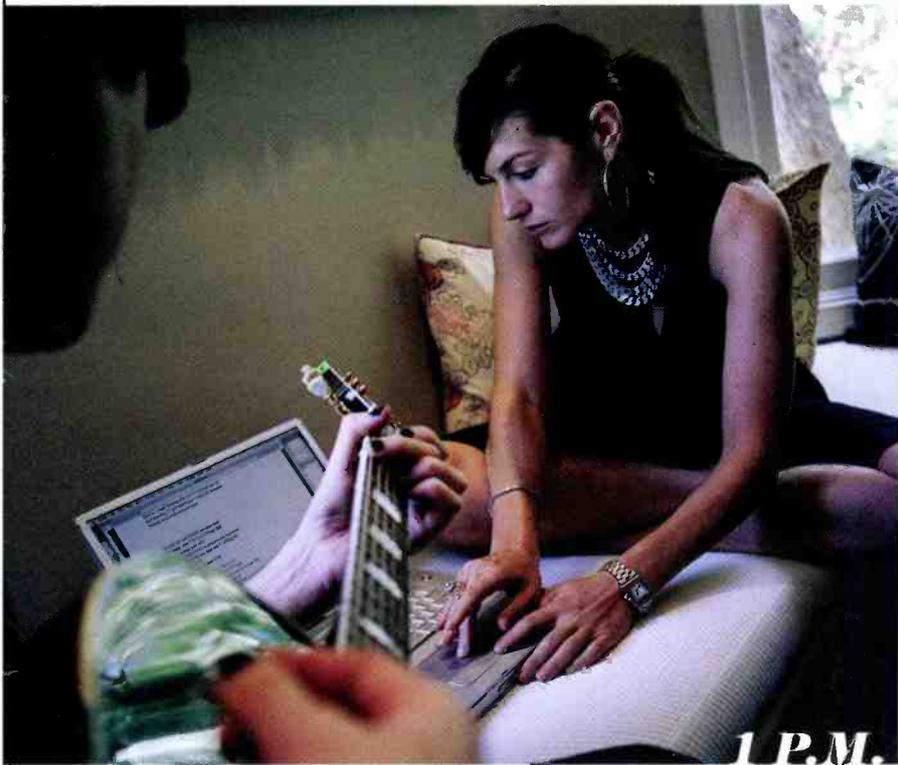
1:15 P.M. "Where do you want to go lyrically?" DioGuardi asks Theory of a Deadman vocalist/songwriter Tyler Connolly over glasses of red wine. "It has to start from a place of truth." Connolly plucks out an insistent, scratchy riff and throws out some phrases that have been in his head lately. One phrase keeps coming up: "I told you so." Dio-

Guardi tries it out in a soft growl; the two go back and forth, and gradually fill in the rest. "You're like a broken record that I have to play." "You never listen to a word I say." "I got to listen to your bullshit all day."

They mull over matching up the cadences, then Connolly observes: "Broken records spin, but they also spin the truth."

"I like that," DioGuardi says.

They try out a possible chorus—"I told you so-oh-oh"—and DioGuardi suggests places to break up the rhythm. Connolly says that unlike a one-on-one session, writing songs with a whole band can be unwieldy. "There's so much battling."



Having found success in the pop world, DioGuardi founded ArtHouse Entertainment three years ago with her manager Stephen Finfer. In addition to her own K'Stuff Publishing, the company administers, publishes and manages a stable of established and up-and-coming songwriters and producers. ArtHouse aggressively pursues collaborations for them with hitmakers across different genres while allowing labels to essentially offload A&R.

"There's never been a bigger need for songs and producers," Finfer says. "Right now, there's less artists who write their own stuff, or at least don't collabo-

From left, opposite page: DioGUARDI at the ArtHouse office, which also serves as her home; a staff meeting at ArtHouse with STEPHEN FINFER; DioGuardi writing with TYLER CONNOLLY of Theory of a Deadman at ArtHouse; DioGuardi meets to discuss working with producer RYAN LESLIE, left, on a new record by CASSIE, right.

rate, than there has been in a very long time. You can just put your artist with us for a week or two and come out with a batch of songs and be almost done with your record."

But DioGuardi's approach is also about mentoring other writers, whether they be teenage addicts at Los Angeles' Phoenix House (where she built a recording studio) or promising pros like ArtHouse's first signing Zukhan Bey (Jim Jones' "We Fly High") and new writer/Capitol artist Bruce Boniface.

DioGuardi has also recorded with Eurythmics' Dave Stewart as Platinum Weird and sometimes sings backing vocals on tracks she co-writes for others. Her up-

coming projects include albums from John Rich, Daniel Powter and Britney Spears.

All of this leaves DioGuardi just enough time for finding a buyer for her 300-song catalog: shopping a pilot for a reality show around her songwriting sessions; composing music for an animated DVD based on a new line of dolls by Bratz maker MGA; writing a screenplay, "Baby Love," with a soundtrack; and gutting a 1920s house so her current home can be a full-time office and crash pad for her writers. Billboard tried to keep up with DioGuardi a week before she received her seventh BMI Award, and her first as songwriter of the year, May 15.

3:30 P.M. Over cake and ice cream for Kline's birthday, DioGuardi explains a way artists can hear themselves on her songs. "I just listen to what they have to say. Take the 'Dignity' record, the Hilary [Duff] record. We just talked about her life and based it on what she was going through every day. We sat down and were able to put her life into music in a way that she was happy with. Ultimately, isn't that my job as a songwriter?"

4:15 P.M. With her Chihuahua, Tiki, on her lap, DioGuardi returns calls on the drive to writer/producer Mitch Allan's (Daughtry) studio. "So she likes the melody, she just wants me to hook up the chorus?" (It's Ashlee Simpson's camp.) "She wants to play me a song and see if I can help her finish it," DioGuardi explains after hanging up. "Sometimes I nail it, sometimes I don't."

4:30 P.M. A nearby fire is busily destroying a swath of Griffith Park; a hot wind is kicking up and so are DioGuardi's allergies. Writer Brent Paschke is lagging on completion of a Santana track, and she's out of patience. "You have got to finish that now," DioGuardi says testily into the phone. "You're going to lose this opportunity."



DioGUARDI with ALLAN

4:45 P.M. Allan and DioGuardi tweak a mix of a Nick Lachey song, "Coming Up for Air," before sending it to Jive/Zomba for possible inclusion on Lachey's next album. The rock sound is a departure for the pop star. "Before it goes out I need to make sure it sounds the way we all envisioned it," DioGuardi says. "Once they listen to it, that's it. They either like it or they don't."

Allan proposes adding some more guitars ("I think it can be ballsier"), but one music bed seems a little long to DioGuardi. "It feels like there's supposed to be an incredible thing that comes after it, and it's just the chorus again," she says.

4:55 P.M. Allan adjusts the track on ProTools as Tiki chews up Scherzinger's bra, which DioGuardi has ditched on the sofa. If the track is used, it will get a more aggressive rerecord from Lachey, but for now DioGuardi steps into the booth to do a husky backing vocal. After listening to Allan's mix, "You can't even hear that it's a girl," she says approvingly.

6:30 P.M. The bra goes back on for a writing date with Leslie and R&B artist Cassie at Encore Studios, which still hasn't aired out the herbal odor of many a Dr. Dre recording session.

DioGuardi joins a drowsy Cassie on a small couch and finds they have a similar affliction. "The worst thing about allergies is that they make you really tired," DioGuardi says sympathetically.

Cassie says she'd like to write, but that Leslie usually comes up with material. "We should come up with something to write about," DioGuardi encourages.

Leslie and Paschke have already started a bass-heavy, wah-wah synth track, onto which Cassie has recorded some vocals about a romance that doesn't get past e-mail. "It keeps coming around, but it never turns into anything," Cassie says.

DioGuardi thinks for a second. "A revolving door, maybe?" With the track blasting, she maps out a chorus with her voice and hands: "My heart's not an open door ... even if it was before ..." as she and Leslie serenade each other. "That's old-school right there," DioGuardi says with delight.



DioGUARDI, with TIKI, and CASSIE

9 P.M. With the song finally on its way, DioGuardi looks around happily. "At four o'clock I was ready to kill myself," she admits. "But you get in a room with people that inspire you, and [you] feel rejuvenated."

→ DJ Drama's Drama

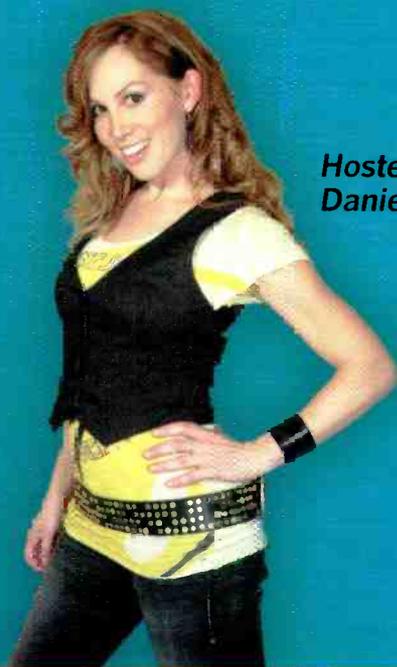
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→ And Britney
Stands Up Ne-Yo

All in 60 Seconds



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BY JIM BESSMAN

MARTY STUART

SPECIAL FEATURE

MARTY STUART'S 'COMPADRES' CELEBRATES A CAREER RICH IN MUSICAL FRIENDSHIPS

Marty Stuart's new album "Compadres" is a collection of previously released duets, along with a few new collaborations. ■ Arriving June 5 on the singer's Superlatone Records imprint through Universal Music Enterprises, the album—from one of Nashville's most beloved performers and champions of traditional country music—can be viewed as a career summation that coincides with an extraordinary confluence of high-profile activities. ■ The Tennessee State Museum on June 5 debuts "Sparkle & Twang: Marty Stuart's American Musical Odyssey," a choice selection from the singer's immense private memorabilia collection.

June 5 also is the publication date of "Country Music—The Masters," a new book of Stuart's photographs of such country music greats as Johnny Cash, who graces the cover. (Stuart's first photography book "Pilgrims: Sinners, Saints and Prophets" was published in 2000.)

The following evening, Stuart will host his sixth annual Late Night Jam at Nashville's Ryman Auditorium, to benefit MusiCares. Stuart and his band, the Fabulous Superlatives, are due to host John Rich, Neko Case, Charley Pride, Eric Church, Pam Tillis and Porter Wagoner.

Stuart has already played the inaugural Stagecoach Festival May 5-6, one of several live shows supporting the release of "Compadres." And he hosted a May 19 celebration of Wagoner's 50th year as a performer at the Grand Ole Opry. Stuart also produced Wagoner's new album "Wagonmaster" as well as Kathy Mattea's forthcoming album "Coal," a collection of Appalachian mining songs.

"I just didn't have time to really do a 'legitimate' studio album at the moment," says Stuart, explaining the "Compadres" concept.

"I'd actually done four records—'Souls' Chapel,' 'Badlands' [both in 2005], 'Live at the Ryman' [2006] and another gospel record, 'Cathedral,' off at the side that's completed. So that's four pretty concentrated records. And then I just finished the photography book—350 pages of glorious stuff—and the Tennessee State Museum exhibit, and Porter's and Kathy's records."

So Stuart understandably jumped at the suggestion to take a look back at his many collaborations through the years, "starting with Lester [Flatt] and Johnny [Cash], and Merle [Haggard],

Connie [Smith], Steve Earle, B.B. King, the Staples Singers. It just kept going [to where I said], 'I did all that?'"

"So it's a legitimate record in every sense of the word, and I recorded a couple of new tracks [Dallas Frazier's "Will You Visit Me on Sunday" with Loretta Lynn and the Who's "I Can See for Miles" with the Fabulous Superlatives and the Old Crow Medicine Show]. All of a sudden there was a completed circle, with the book and the museum exhibit—and also a career moment to look back at and go 'Wow.'"

The additional tracks on "Compadres" include "Farmer's Blues" with Merle Haggard; "Doin' My Time" with Johnny Cash; "Rawhide" with Lester Flatt; "The Whiskey Ain't Workin' Anymore" with Travis Tritt; "Cryin', Waiting, Hoping" with Steve Earle; "Hearts Like Ours" with Connie Smith; "The Weight" with the Staple Singers; "Confessing the Blues" with B.B. King; "Let Us Travel" with Del McCoury; and "Move Along Train" with Mavis Staples.

"It's an amazing collection of artists," says Jeff Moskow, marketing VP at Universal Music Enterprises. "From B.B. King to Steve Earle, from Merle Haggard to Loretta Lynn, it's a star-studded CD—and that's exactly where an icon like Marty Stuart deserves to be."

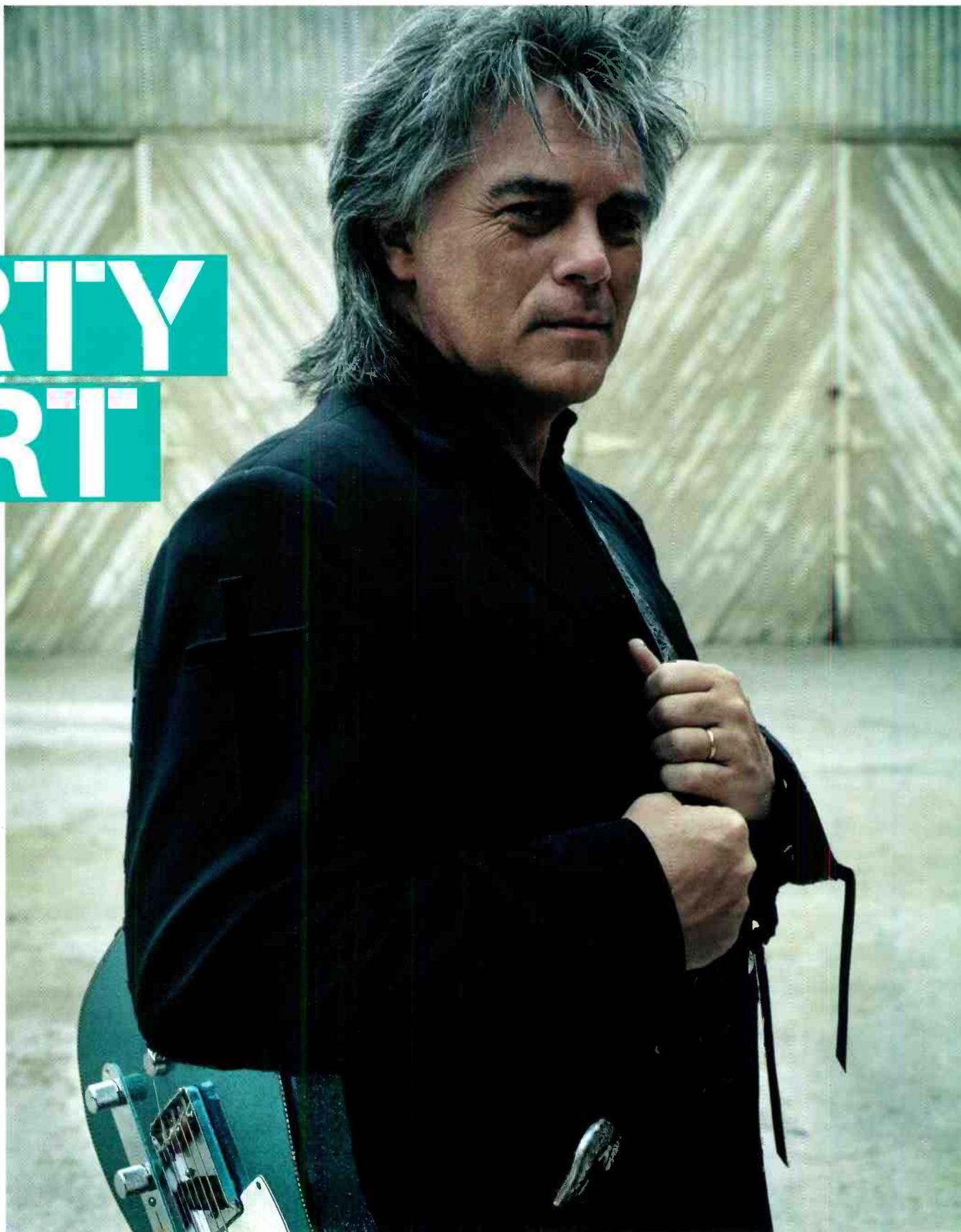
This album celebrates "Marty's friendship and leadership in the American musical landscape," Moskow says.

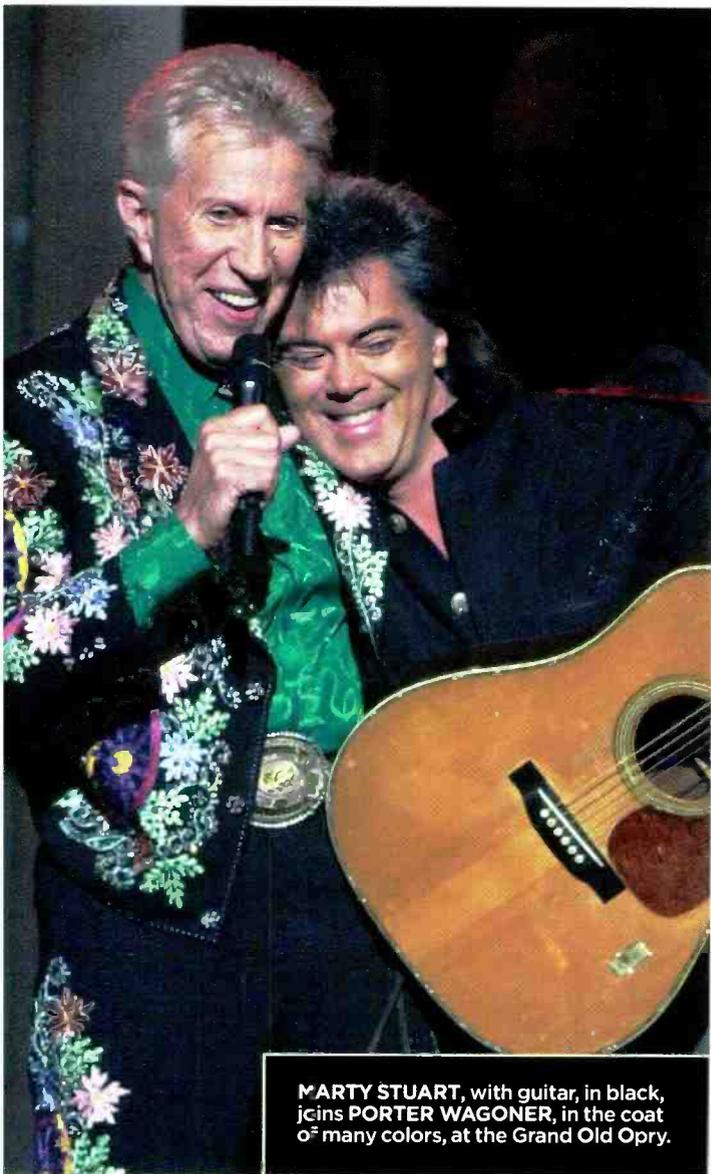
Universal is using in-house and independent publicity via the Greenroom, a Nashville publicity firm. Coverage of "Compadres" is planned online via Amazon and in such major print outlets as the Los Angeles Times, Chicago Sun-Times and Dallas Morning News.

TV and radio venues lined up so far include CMT and GAC programming, the Craig Ferguson and Conan O'Brien late-night shows and NPR's "All Things Considered." Stuart will do additional interviews during an extensive summer and fall tour.

Universal is in discussions for a marketing campaign with the Home Shopping Network that coincides with HSN's increased emphasis on its entertainment division, and its recognition that Stuart—with all his current projects and his dynamic personality—is a perfect fit for its core target demographic. A proposal calls for HSN to feature exclusive Stuart merchandise that may include such items as signed CDs, photos, limited edition releases and concert vacation packages. Associated merchandise such as Grand Ole Opry product and apparel by famed country designer Manuel (Stuart is a key customer) may also be included in the Stuart promotion. Confirmation of the plans is pending.

The aggressive schedule of activities at this juncture in Stuart's career is what M. Dottore Artist **continued on >>p34**





MARTY STUART, with guitar, in black, joins PORTER WAGONER, in the coat of many colors, at the Grand Old Opry.

from >>p33 Management had in mind when it began representing the singer three years ago.

"We had a lot of things in the kit bag," manager Marc Dottore says. "Here was a guy who wasn't on the radio so much anymore, so we had to come up with different strategies."

With his new CD, book and museum exhibit, the Late Night Jam and Stuart's production of "Wagonmaster," "we have a foot in the old and the new," Dottore says. "Then we realized that there is a moment in time in early June where we can celebrate this unique, colorful artist who has taken a little bit of something special from each place he's been over the years and brought it all to who he is today."

For Stuart, it all comes from what he calls his "Mississippi heritage."

"So much of America's music sprang from there," says the Philadelphia, Miss., native, whose hometown is within 35 miles of Meridian, home of country music pioneer Jimmie Rodgers.

Stuart points to such Mississippi music notables as Elvis Presley, B.B. King, Tammy Wynette and Pop Staples among the state's rich legacy of American music figureheads.

"I realized early on that I come from there, and that any form of music that's from there I could legitimately go to, and make a contribution," Stuart continues. "When I embraced that, I went beyond making music from one street, one town to the whole American roots system that's bigger than anybody's chart. I love that."

A string-playing prodigy, Stuart was on the road with bluegrass/gospel group the Sullivan Family at age 12. After befriending Roland White, the mandolin player for bluegrass legend Lester Flatt, at a 1971 bluegrass festival in Indiana, Flatt gave Stuart—then 13—a job as rhythm guitarist.

"Compadres" includes the Bill Monroe classic "Rawhide," which was Stuart's mandolin showcase number with Flatt and the Nashville Grass and is taken from a 1974 concert at Vanderbilt University for Flatt's "Live! Bluegrass Festival" set.

"I hadn't heard that song in probably 25 years," Stuart says with a laugh. "I listened and grinned the whole time. I could feel me trying, a young musician trying to find his way. A young musician being favored by the presence of so many titanic figures. The word 'blessed' comes to mind. I wish every musician could have the mentoring I did that shows on this record. Basically, they're the people that raised me."

Flatt had recently split with his performing partner Earle Scruggs, who had gone off to form the more progressive Earl Scruggs Revue. Stuart teams up with Scruggs on the "Compadres" track "Mr. John Henry, the Steel Driving Man," which originally appeared on Stuart's 1999 album "The Pilgrim."

"He's a great singer, musician, talker and entertainer and I've always enjoyed picking with him," says Scruggs. "He's a real asset to everything he does. We've been friends for 35 years."

After his six-year stint with Flatt, Stuart played electric guitar with fiddler Vassar Clements in the band Hillbilly Jazz, and acoustic guitar with Doc and Merle Watson. He joined Johnny Cash's band in 1980—before he turned 20.

"The first two records I ever had were [by] Flatt & Scruggs and Johnny Cash," Stuart says, "and the fact that I ever got to meet—much less play with and be lifelong

family with and have them as mentors—is beyond understanding."

His "Compadres" collaboration with Cash, "Doin' My Time," was a Jimmie Skinner prison song that he used to perform live with Cash, and was recorded for Stuart's 1992 album, "This One's Gonna Hurt You."

Stuart's debut solo album was "Marty, With a Little Help From My Friends," released in 1977 for the Ridge Runner label. More substantial was his 1982 set "Busy Bee Café" for Sugar Hill. A self-titled album for Columbia came out in 1986.

But it was his move to MCA that broke him commercially with 1989's "Hillbilly Rock" (thanks to the top 10 title track and two other hits, "Cry Cry Cry" and

continued on >>p36

'He has a foot in several different musical worlds.'

—MARC DOTTORE, MANAGER



"Maybe I'm a bridge between the past and the future."
— Marty Stuart

HERE'S TO A REMARKABLE CAREER THUS FAR AND ALL THE MUSIC YET TO COME.

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A decorative border with intricate scrollwork and floral motifs in black and white, framing the central text on a parchment-like background.

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Marty Stuart

for hosting our

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and for sharing your

collection of treasures

with the world

ACADEMY
of COUNTRY MUSIC

from >>p34 “Don’t Leave Her Lonely Too Long”). His 1991 follow-up “Tempted” yielded another title track hit (along with fellow top 10s “Burn Me Down” and “Little Thing”) and prompted Columbia to release his album “Let There Be Country,” which it previously had shelved.

In 1992, Stuart became a member of the Grand Ole Opry. He also released “This One’s Gonna Hurt You,” which featured the duet title track hit with Travis Tritt. He co-wrote and sang on Tritt’s Grammy Award-winning hit “The Whiskey Ain’t Workin’,” which appeared on Tritt’s 1991 album “It’s All About to Change” and is now included on “Compadres.”

“There are so many things about Marty Stuart that make him unique, aside from his obvious and overwhelming talent as a recording artist, musician, songwriter, producer, etc.,” says Tritt, who also toured with Stuart on the No Hats tour.

“I don’t think enough people give him enough credit for his accomplishments in all these areas. I also don’t think Marty is given enough credit for having been a successful part of the music scene for as long as he has been.”

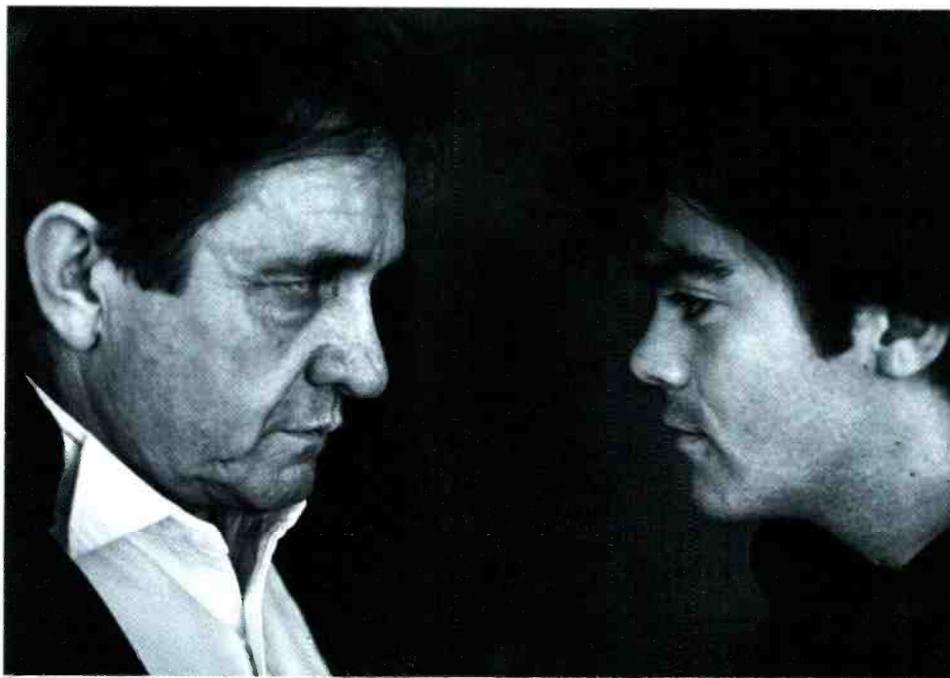
“Guys like me that have been making records since the late ‘80s are still rookies compared to him,” Tritt continues. “I have learned so much from him over the years and I’m grateful for how our friendship has afforded me the opportunity to be close enough to learn. After all, with teachers like Lester Flatt and Johnny Cash, there is no question that Marty learned from the best.”

Stuart produced and co-wrote Connie Smith’s self-titled 1998 comeback album—and married the legendary country star. From that album, “Hearts Like Ours” has been remixed with a new vocal from Stuart for “Compadres.”

Stuart has been on a particularly creative roll in the last decade. “The Pilgrim,” from 1999, explored the roots of country music in a concept album that featured the likes of Ralph Stanley, Emmylou Harris, George Jones and Cash. In 2005, he launched his Superlatone imprint and the string of concept recordings now culminating in “Compadres.”

The two new songs on the new disc also have special significance for Stuart.

“I’d never recorded with Loretta [Lynn]—or cut a Dallas Frazier song,” Stuart says, noting that his wife has mined the Fra-



MARTY STUART, right, facing off here with JOHNNY CASH in 1981, recorded a duet with Cash on ‘Doin’ My Time’ that has been rereleased on Stuart’s new CD.

zier catalog heavily. Of Lynn he adds: “She is such a treasure—that’s the word for her—and it’s wonderful being in her presence.”

Stuart also recorded the Who song “I Can See for Miles” with neotraditional string band Old Crow Medicine Show, an act he first heard busking at an Uncle Dave Macon Days festival in Murfreesboro, Tenn. He later invited the act to play the Grand Ole Opry and has toured with the band. Stuart’s link to the group also serves the vision of his management company.

“A lot of these Americana and jam-band artists are doing Marty’s thing,” Dottore says. “We see him as a ‘bridge.’ He has a foot in several different musical worlds and because of that he’s always involved in different kinds of projects. So we

want to take all these ideas and continue his long career arc.”

Scott Munn, who works with Dottore at Stuart’s management company, says the singer is “an American music icon, naturally encapsulating all the American roots musics: rock’n’roll, country, folk, blues, native—even a jazz vibe.”

Dottore wants to encourage Stuart’s work as a producer, a role that Wagoner can strongly commend.

“Marty said, ‘It’s really important to me that this is the best [album] you’ve ever done, and I want you to have all the time to work on it and get [the songs] the way where you sing them the way you want to,’” Wagoner recalls.

“I don’t know of anybody else who would give me that much time—and that meant an awful lot to me and showed me the kind of man he was and showed me what his thoughts of me were,” he says.

Stuart has served six terms as president of the Country Music Hall of Fame and Museum’s board of directors. He has written about music and culture for publications including the Oxford American. He has earned an honorary master’s degree in Lakota Leadership from the Oglala Lakota College in South Dakota.

“And he’s only getting started,” Munn says. “There’s a whole second half coming, with projects in the air right now that we don’t even know about.”

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Jason follows up his 963,000-selling debut



A SON'S QUEST
Hector Montaner, out of his dad's shadow



GHOST WRITER
Amanda co-pens big hits, runs her own label

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MUSIC



POP BY SUSAN VISAKOWITZ

Cole Carries On

'Courage' Marks Singer's First Album In Eight Years

The earth started shaking when Paula Cole and Bobby Colomby first met—literally. “It was 1994, and I had just seen her perform for the first time in Los Angeles,” Blood, Sweat & Tears co-founder Colomby says. “I went backstage to be introduced, and as we shook hands, things started rattling. It was an earthquake.”

Years later, a reunion between Cole and Colomby would again be accompanied by some serious shifting, if this time only on a metaphorical level. “In 2004, I got an e-mail from Bobby wanting to know what I was up to,” Cole says. “I had last seen him in '97, and I was in a far different place. I wasn't doing music anymore, and I told him I wasn't sure I ever wanted to again.”

Although she did not cut ties with Warner Bros. until 2003,

Cole had walked away from the business years earlier after her third release failed to match the success of its predecessor, 1996's “This Fire.” That album catapulted Cole into the spotlight, earning her two hit singles and several Grammy Award nominations. It has sold 1.64 million copies in the United States, according to Nielsen SoundScan.

Cole says she had “worked brutally” in the years between her 1994 debut “Harbinger” and 1999's “Amen,” but never felt she “was seen for the depth of my musicianship. I felt like a race horse forced to plow a field in the pop market, and I realized I was hurting too much. All I could do was stop caring.”

Cole left New York for Los Angeles and turned her attention to

a marriage and raising a child, but was soon faced with managing her daughter's severe asthma and an increasingly troubled relationship with her husband. With superb timing, it was then that Colomby stepped back into the picture. “I wanted her to sing on an album I was producing,” Colomby says. “I called her manager only to find out he was no longer managing her. He was very cryptic. He just said, ‘Paula could use a friend.’”

Colomby was shocked when he reached Cole. “I had no idea she hadn't been singing. I thought that was crazy,” he says. Convinced she was too good to quit, he persisted until she agreed to do a session. Cole says Colomby was “so ebullient, positive, that it was like the sunshine was coming back into my life. It was fun and refreshing working with him. I had a realization that at the heart of it, I did still care.”

Cole soon started co-writing new material with a select group of songwriters, and, in the meantime, Colomby inked her a new deal with Columbia. A finished album, aptly titled “Courage,” ended up sitting on a shelf as Sony and BMG merged, but ultimately found a new home at Decca/Universal.

Universal Music Classics/Decca Label Group GM Paul Foley says, “We are now signing artists directly to Decca in the U.S., which marks a new phase for us. And Paula is our top priority artist to launch this new phase.”

Cole says the deal with Decca is “a blessing,” in part because the label is more “adult-oriented,” thereby better-suited to the full range of her talent. “This album isn't constrained to three-and-half-minute pop songs or to one style,” she says.

“Courage” runs the gamut from such classy smooth jazz-tinged entries as “Lovelight” to such Southern gothic-tinged affairs as “Comin' Down.” Elsewhere, gentle bossa beats and lovely acoustic shuffles seem well-suited for AC or adult top 40 radio. First single “14,” meanwhile, steadily builds its graceful midtempo to a fiery final verse: “This mighty woman's ready to explode/Fire here below the surface of my volcano.”

The album's diversity may prove a marketing challenge, especially at radio, but Foley says, “By no means do we think this record is dependent on radio. We think the press campaign is really the major driver. People will want to know where Paula's been, and we're saying, ‘She's survived, she's back, and she's better than ever. And you can hear all of that in the music.’”

Decca launched “14” at triple A instead of adult top 40 or pop, feeling that the “slow-building” nature of the format would work to Cole's advantage.

The label is also counting on live performance to drive sales. “I went to the showcase she did in February at Berklee College in Boston—you would never have thought she'd been off the road for so many years,” Foley says. “It certainly gave us the confidence that when she gets out there, that will strengthen our marketing effort.” Dates are still being lined up, but Foley expects Cole to tour through the summer and says the “Courage” campaign will run into 2008.

Cole ruminates, “I'm a 39-year-old woman in a sexist, ageist business given a golden second chance, and I'm profoundly grateful for that. I hope music continues to bring me joy. And I hope people still want to listen.”

>>>'HOT' IN HERE

Norah Jones, Cat Power, Bright Eyes, the Black Keys and Willie Nelson have been tapped to perform new songs written by Jesse Harris for the soundtrack to the Ethan Hawke-directed film "The Hottest State." The album will be released Aug. 7 via Hickory Records, and also features contributions from Feist, M. Ward, Emmylou Harris and Brad Mehldau. Harris has a small role in the film as well.

>>>MAKE LIKE 'PAPER'

Yellowcard has set a July 17 release date for its third Capitol album, "Paper Walls." As were the band's first two full-lengths, the new album was produced by Neal Avron. "Paper Walls" is the follow-up to 2006's "Lights and Sounds," which peaked at No. 5 on The Billboard 200. The title cut reached No. 4 on the Modern Rock chart.

>>>PORTISHEAD FOR CHRISTMAS

Absent from the music scene for years, U.K. rock act Portishead will curate and perform at All Tomorrow's Parties' Nightmare Before Christmas festival, to be held Dec. 7-9 at Butlins Holiday Camp at Minehead, England. At the gig, Portishead will unveil new material intended for its first album since a 1997 self-titled effort. In the time since, vocalist Beth Gibbons released a 2002 collaboration with Rustin Man, "Out of Season."

>>>NEW 'SHAPE' OF THINGS

To celebrate the 10th anniversary of its sophomore album, "The Colour and the Shape," Foo Fighters will release an expanded edition of the project July 10 via Legacy/RCA. In addition to the original album on its first disc, the new version will feature covers of Killing Joke's "Requiem," Gary Numan's "Down in the Park" and Gerry Rafferty's "Baker Street," plus the B-sides "Drive Me Wild," "Dear Lover" and "The Colour and the Shape."

Written by Jonathan Cohen.



Real Talk

HILLARY CROSLY hcrosley@billboard.com

Quik Change

Veteran DJ Back On The Radio With AMG As The Fixxers

Few people have better beats, or better hair, than one of my favorite producers, DJ Quik. His new single, "Can U Werk Wit Dat," with AMG, under the moniker the Fixxers, is climbing up the Hot R&B/Hip-Hop Songs chart (No. 76) as well as R&R's Rap radio chart (No. 18).

"This isn't going to be a DJ Quik record—it's going to be a Fixxers record," AMG says. "We're here to make good songs. 'Can U Werk Wit Dat' doesn't sound like a California record."

Though the track began as a ringtone one-off, Interscope quickly offered the pair an album deal. "Can U Werk Wit Dat" was recently added to MTV Jams as "Jam of the Week." With spot dates across the country, the guys plan to stop touring in a few weeks, hunker down and finish the record, slated for release in the fall.

"Honestly, it's just good music for the time being," DJ Quik says. "It's fun, and I have one piano piece that's a little spiritual. But it's all very minimalist."

Quik, AMG and longtime collaborators Greedy Greg and Hudson Baxter have also launched a production company, Dirty West. They'll be looking for artists in the long term.

"With Dirty West, we're doing the production first," Quik says. "When the artists come, we'll turn the lights on for them."

Meanwhile, Quik and AMG have been producing tracks for Rick Ross, Yung Joc, Wyclef Jean, T.I. and Young Jeezy. Quik also may have found someone, P Traxx, to carry the California producer's torch.

"I've been educating P Traxx about the studio and how to get around it," Quik says. "Just teaching him about the SP12 and the MPC 3000. Give him a few months and he's going to be a knockout. Well, maybe I'm not giving him the torch, but I'll be sharing the torch."

BANNER TO THE WORLD: Although David Banner has been quiet for a while, it's not because he hasn't been busy. Rather, he's been doing some soul searching.

"2006 was the worst year of my life," Banner says. "2007 has been the best year of my life. I've learned to say no and not take on everyone's problems. My father had brain and lung cancer, and I had high blood pressure because I was working 18-hour days. You have to value the person you are."

Banner was one of the first rappers to respond to Hurricane Katrina by giving out his own clothing to victims. But now, he'd like to help those less fortunate by helping himself onto a bigger platform to give back.

"I took on too much responsibility," Banner says. "I did volunteer work for six months for Hurricane Katrina but my own business wasn't right."

Now, Banner is focusing on his new album, "The Greatest Story Ever Told," slated for release by summer's end. With production from himself along



THE FIXXERS

with Nitti, Cool & Dre, Akon and Get Cool 3000, he's also wrangled features from Chris Brown, Jim Jones, UGK, Snoop Dogg, Lil Wayne, Carl Thomas and Xscape's Kandy.

"I have a tendency to want to change music," Banner says. "But I realized that people just want hits. The ladies want a 'Play,' I made a 'Cadillac on 22's,' and I made a few 'Like a Pimp' records. I did a rock song that's probably going to get me hung. Let's just say the record was written three years ago—it's just truthful."

Banner has also logged time behind the boards of late with Famlay, Lil Wayne, Snoop, Brown and the Shop Boyz.

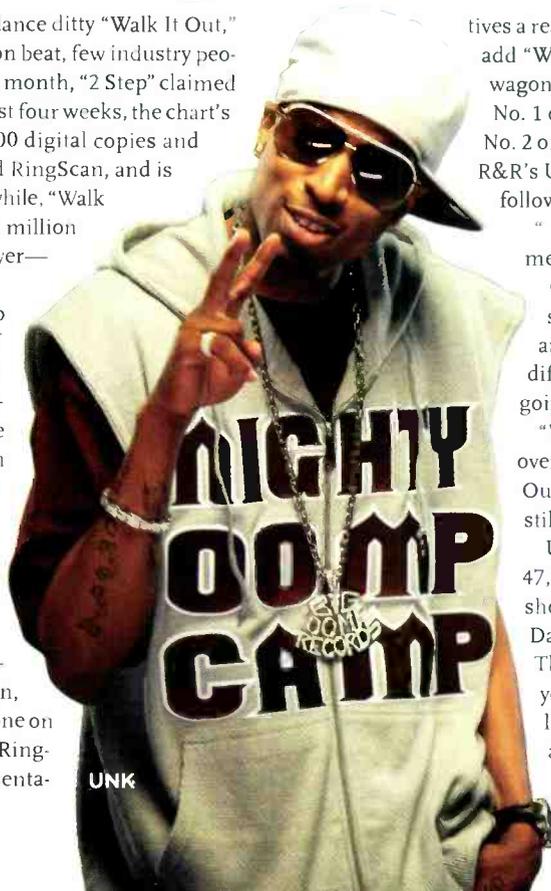
HIP-HOP BY HILLARY CROSLY

The Ringtone King Unk's Second Single Follows His First To Mobile Success

When Unk topped urban radio charts last fall with his dance ditty "Walk It Out," inspiring folks across the country to walk bow-leggedly on beat, few industry people thought he would make it to a second single. But this month, "2 Step" claimed the No. 1 spot on Billboard's Hot Ringtones chart after just four weeks, the chart's fastest climb in 2007 thus far. "2 Step" has sold 307,000 digital copies and 425,000 ringtones, according to Nielsen SoundScan and RingScan, and is now No. 21 on the Hot R&B/Hip-Hop songs chart. Meanwhile, "Walk It Out" has chalked up 1.02 million downloads and 1.51 million ringtones, while demonstrating remarkable staying power—It spent 43 weeks on R&R's rap radio chart.

"We picked up 'Walk It Out' because of the Oomp camp's immense popularity in Atlanta," Koch VP of special markets Bill Crowley says. Big Oomp Records is an Atlanta record, publishing and production company. Unk had joined Oomp's fold after building a name in the local club scene. "When we released the album in October, 'Walk It Out' was a big hit in Atlanta." But Koch heard the song and the album as more than just a regional smash.

So in September 2006 the label joined both with mobile partners Zingy, Hudson, Moderati and 9 Squared—owner of mobile company the Mob—to peddle "Walk It Out" as a ringtone. And even before many urban radio stations and video outlets added the song into their rotation, 9 Squared pulled together TV spots pitching Unk's ringtone on BET and MTV2. The ringtone spent 17 weeks in the Hot Ringmasters' top 10, and its success gave Koch radio representa-



UNK

tives a ready-made argument in convincing programmers to add "Walk It Out." iTunes also jumped on the Unk bandwagon last September, and within weeks the track ranked No. 1 on its rap chart. Last November, the track peaked at No. 2 on Hot R&B/Hip-Hop Songs and reigned at No. 1 on R&R's Urban radio chart for three weeks. Now "2 Step" has followed in the debut track's path.

"'2 Step' grew from all of the DJ and radio programmer relationships we built while working 'Walk It Out,'" says Big Oomp, CEO of the company that shares his name. "Also, his record is fun, and there aren't any fun records out now. Unk grabbed all those different age groups on 'Walk It Out,' and they kept going with him."

"Words can't describe how all this feels," Unk says over the phone from Atlanta. "I've also got the 'Walk It Out' remix [with] T-Pain, Jim Jones and E-40, which is still getting spins. It's all a dream come true."

Unk's album "Beat'N Down Yo Block!" has sold only 47,000 units, according to Nielsen SoundScan, but he's shooting a clip for his third single—either "Hit the Dance Floor" or "Beat'N Down Yo Block!"—shortly. The Oomp camp also has a reality show, featuring 8-year-old child producer Big Corey, planned for BET later this year. And Unk is now recording his second album, "Got the Block on Lock," to be released first-quarter 2008.



ROCK BY GARY GRAFF



COSTELLO

PUMP IT UP

Costello Reissue Program Benefits From Artist's Involvement

Elvis Costello fans can't complain about "No Action" when it comes to his catalog.

The Rock and Roll Hall of Famer, who is celebrating his 30th recording anniversary, last year struck a deal with Universal Music Enterprises (UME) for what label president Bruce Resnikoff calls "a multipronged, multiyear, multifaceted series" of reissues and special compilations, which is being done with Costello's full cooperation and involvement. It began with

the May 1 release of "The Best of Elvis Costello: The First 10 Years" and "Rock and Roll Music," as well as the reissue of his first 11 albums in their original form—and for the first time digitally—with codes that allow buyers access to a wealth of Internet-based bonus material.

"What we're trying to create is the complete Elvis story over the next few years where people can effectively appreciate Elvis' different styles of music," Resnikoff says. "While we're try-

ing to do things that will satisfy the traditionalists and the hardcore Elvis fan, a big part of our strategy is also to seduce music fans who have not traditionally been among that hardcore group."

Costello, who owns his recordings and licensed them to UME, is not an artist who routinely delves into his past. "I know most of the records by now," he says, "so I don't listen to my own records very much." But he appreciates UME's ex-

pansive and detailed plan for bringing his three decades of recordings to the marketplace.

"There's a number of different ways you can focus people's attention," Costello says, "particularly people who are listening for the first time. There's a

lot of songs, a lot of records in a short

period of time—even if you just consider the 11 records that are being reissued now. That's quite a lot of material. So [UME] offers a broader choice for the people who have maybe heard your name but find it a little intimidating, this big pile of music, and they don't really know where to start."

"The First 10 Years" and "Rock and Roll Music"—the latter of which features rarities such as an alternate take of "Honey, Are You Straight or Are You Blind," live versions of "You Belong to Me" and "Mystery Dance," and a demo of "Welcome to the Working Week"—are the first of several "thematic" compilations UME plans to release in the program. Resnikoff says that other themes are still being decided upon, but they'll likely focus on



'What we're trying to create is the complete Elvis story over the next few years.'

—BRUCE RESNIKOFF,
UNIVERSAL MUSIC ENTERPRISES

both musical directions and lyrical concepts.

UME also plans to release deluxe edition packages of several Costello albums, starting with a 30th anniversary commemoration of his debut, "My Aim Is True," this fall. Costello says he and the label have just started "delving down into the Cornish tin mines where the tapes are held to find out what has been left under a rock" for that project. Resnikoff says that the company is thinking about a deluxe edition of 1978's "This Year's Model" in 2008, along with others at appropriate intervals. The vault-plundering could also result in some full-length live albums.

Costello has agreed to extensive catalog programs before, in the mid-'90s with Rykodisc and just a few years ago with Rhino. Those releases featured second discs and scores of bonus tracks, but Costello says the UME program, focusing on his albums in their original form with bonus material

housed online—where it can change as additional recordings are discovered—appeals to him more.

"I think it was possible for a number of years to buy every last note pertinent to each of the records in my catalog," Costello says. "Now it isn't going to be, and I think that's all right."

Resnikoff, meanwhile, says Costello's involvement in the process makes it likely that there will be no end to UME's offerings. "When we made this deal, we mapped out a strategy based on what we already know with the caveat that as we discover things, that will expand," he says. "With Elvis going through things and discovering them with us, a lot of it is as fresh to him as it is to the consumer because he hasn't gone back and looked at it before. We call him the head of our marketing team here. He really has been an unbelievable asset, and you can't say that about every artist in this kind of process." ...



Jazz Notes

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Finding A Muse

Bloomberg Channel Giving Jazz A Boost

Who would guess that jazz is alive and well at Bloomberg LP's new midtown Manhattan headquarters, a place dominated by the pulse of the financial marketplace? The company, founded by Michael R. Bloomberg before he became New York's mayor, stands as one of the global leaders in providing information, data and analytical software to the financial community through its real-time marketing Terminal installation that accesses Bloomberg's various media platforms.

But lesser-known is its largely under-the-radar cultural arm, Bloomberg Muse, which covers a range of arts topics on its Bloomberg News wire service and radio and TV outlets. Increasingly given short shrift by demographic number crunchers, jazz is enjoying significant exposure on Muse.

"Jazz is a part of America's history," says Manuela Hoelterhoff, a Bloomberg Muse executive managing editor and one-time Pulitzer Prize-winning critic for The Wall Street Journal. "I'd rather not waste brain cells on what Britney Spears is doing. Our audience is more interested in reading

and hearing about unusual jazz or opera singers."

Hoelterhoff estimates the Terminal has 300,000 subscribers. "The people who sit on boards of cultural institutions are likely Bloomberg customers," she says over lunch in a glass conference room overlooking the spaceship-like inner architecture of the building. "They're also the people who sit in the expensive seats. Providing information to them seemed logical."

Hoelterhoff says Muse, which launched three years ago, is a work in progress. When Bloomberg News editor-in-chief Matthew Winkler hired her, one of her first recruits was Paris-based International Herald Tribune jazz writer Mike Zwerin. Muse's birth also coincided with the genesis of Jazz at Lincoln Center's new performance space, which Hoelterhoff says was instrumental in weaving jazz into the Bloomberg cultural fabric. "A lot of Bloomberg people are on the board there, so we offer a service to them," she says. "Plus, Wynton Marsalis is such an articulate spokesperson and accessible. He reinforces what we do."

One of the key tenets of the overall Bloomberg philosophy is philanthropy, which crosses into jazz territory with New York-based writer Patrick Cole's coverage of such organizations as the Jazz Foundation of America. "We're always trying to break stories on how music, and jazz in particular, is supported," he says, adding that crossing media platforms at Bloomberg is seamless because the Muse team works under the same roof.

Bloomberg Radio, whose flagship station is WBBR New York, syndicates reports to 750 radio stations in the United



CHARLAP

States as well as through Sirius Satellite Radio. Recent jazz stories featured interviews with bassist Stanley Clarke, drummer Billy Cobham and singer Kurt Elling. Some segments, says Paul Goguen, a producer of the weekly Muse radio show, may soon appear as iTunes podcasts.

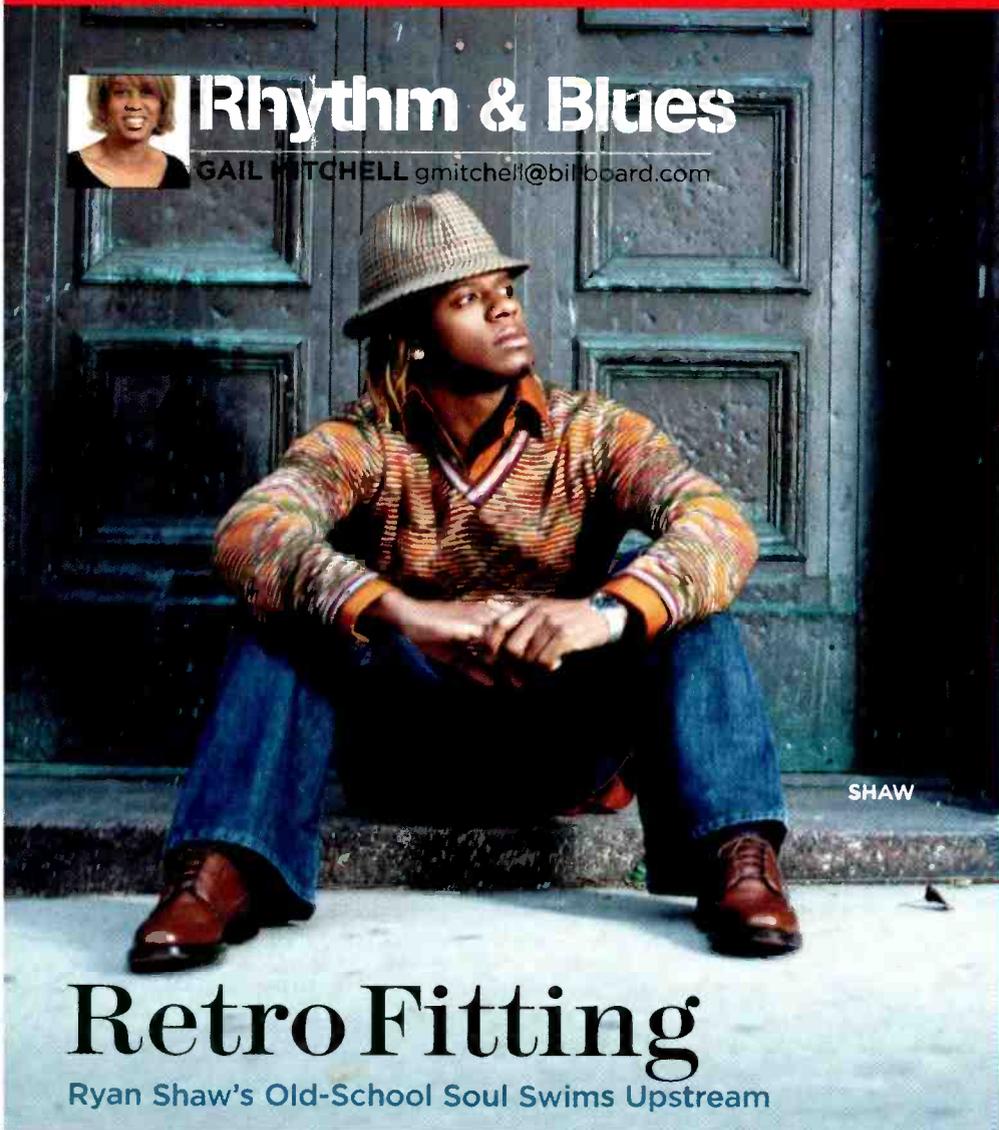
Muse on Bloomberg TV, available worldwide to 200 million households, also gives jazz a boost. An upcoming piece on Blue Note Records pianist Bill Charlap will air in early June. "I've followed Bill's career for several years and feel that he's an important artist," says Jeremy Gerard, a Muse editor/critic. "He has an album coming out and a lot of concerts coming up. We're into covering artists who may be off the beaten path. We're not going to report on Elton John at Madison Square Garden. That's covered everywhere."

As for not being bound by demographics, Gerard says that the Muse team is passion-driven. "We're a diverse group of people who have their ears to the ground. If someone is impressed by an artist or an event and we've got a hole to fill, we'll give them coverage." ...



Rhythm & Blues

GAIL MITCHELL gmitche1@billboard.com



SHAW

Retro Fitting

Ryan Shaw's Old-School Soul Swims Upstream

Ryan Shaw is working it. Having won the coveted opening slot on **Joss Stone's** national tour, the newcomer doesn't kick back during the two days' downtime between each concert. At various stops, the Decatur, Ga., native is busy staging his own shows at smaller venues.

When I caught up with the singer/songwriter, he was preparing for a performance at San Francisco's Boom Boom Room after opening for Stone the night before. "I'm not well-known enough, so I have to make some money in between," a pragmatic Shaw says with a laugh. "I'm getting my hustle on."

These miniconcerts not only give him the chance to "stretch out a bit." It's also a chance to enlist more disciples for his soul revival, a movement reflected throughout his One Haven/Columbia debut album, "This Is Ryan Shaw." With a voice reminiscent of **Sam Cooke**, **Jackie Wilson** and **Otis Redding**, the 26-year-old puts a modern spin on songs by such predecessors as **Wilson Pickett** and **Bobby Womack** plus lesser-known names like **the Combo Kings** and **the Sharpees**. Evening out the mix are several Shaw-penned tunes, including first single "Nobody" and the upbeat "Over and Done."

"Ryan is a reminder of where soul music once was and where it could be again," his manager **Ant Demby** says. "R&B fans in this musical climate want more. His [audience ranges] from college kids to people my grandparents' age."

Weaned on gospel, the Brooklyn-based Shaw nurtured his chops singing one song every half-hour at New York's now-defunct Motown Café. Soon after, he boarded a cruise ship for a summer gig with a four-piece band interpreting songs from the '50s through the '70s. But it was his 2004 teaming with doo-wop and classic soul vocal group **the Fabulous Soul Shakers** that fired up a passion to resurrect what he feels contemporary music is lacking—the old-school

skill of marrying strong melodies with timeless, meaningful lyrics.

"I'm into music—chords, melodies, lyrics and arrangements," Shaw says. "It seems like the late '80s were the last time we really had all these elements in black music with artists like **Anita Baker** and **Luther Vandross**. By the mid-'90s, we were down to two chords and a drum loop. I want to bring back real artistry."

It was Fabulous Soul Shakers guitarist **Johnny Gale**, whose credits include **Hank Ballard** and **the Ramones**, who brought Shaw to the attention of noted percussionist **Jimmy Bralower**. Their cutting of four Shaw numbers with the Soul Shakers led to his signing with Columbia.

Beyond opening on the Stone tour, Shaw's arresting, expressive vocals and spirited, tent-revivalist live gigs have netted an appearance on **Martha Stewart's** show and a July 28 guest spot on CBS' "The Saturday Early Show." Another of his original tracks from the album, "We Got Love," was featured in the January promos for ABC-TV's "Brothers and Sisters." He and his three-piece band (who double as backing vocalists) will jump back on their bus two weeks after the Stone tour ends June 16 for a series of festival dates. A sweep through Australia and Japan is also being planned.

It appears Shaw's barnstorming on the Stone tour is making some headway. His album recently re-entered Top Heatseekers at No. 46 (Billboard, May 25). But swimming upstream against the mainstream R&B/hip-hop current isn't easy. A case in point is retro-voiced soul artist **Ricky Fanté**, whose 2004 Virgin album, "Rewind," failed to make a dent.

Demby says it's been an uphill battle but notes that "radio is starting to take notice [thanks to] the buzz of his live performances." Mindful of the challenge, Shaw marches ahead. "My typing skills aren't that good, so I'll just keep singing." ♦♦♦

COUNTRY BY KEN TUCKER

Second Time's A Charm

Aldean Returns With Follow-Up To Smash Debut

Success came in droves on Jason Aldean's 2005 self-titled debut, which spawned a No. 1 airplay single in "Why," plus a top 10 and a top five. The album has sold 963,000 copies in the United States, according to Nielsen SoundScan, and helped him earn the top new male award at last year's Academy of Country Music Awards.

But Aldean says he didn't feel any pressure when it came to his sophomore release, "Relentless," out May 29 (see review, page 43). "Obviously, I wanted this new album to do well, but trying to make something better than the last one, or comparing it to the last one, is a bad way to do it," he says. "I just

went out and tried to find some great songs and put together something I was going to be proud of."

Broken Bow Records GM Brad Howell says Aldean is being modest. "There was tremendous pressure—especially because we're a small label and his first record went platinum—but he has a great personality and that allows him to handle stress," Howell says. "He never seems like he's under pressure."

Sophomore releases are famously rushed and/or disjointed when it comes to the recording process, particularly when a first album is successful. While Aldean spent two months making his first record, a heavy touring sched-

ule—with Rascal Flatts, Miranda Lambert and Dierks Bentley, among others—and other vagaries of success meant a more sporadic recording routine this time around. "It's kind of a catch-22," Aldean says. "It's bad that you have to squeeze it in and find time to do it, but at the same time it's a good thing because you are staying busy on the road."

There was a silver lining, however. "It gave me longer periods of time to live with the songs and make sure they were things that I wanted to cut," Aldean says.

Howell says the artist's relationship with producer and publishing veteran Michael Knox helped the recording



Beatbox

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Radio Daze

ATB, Ultra Nate Building Fan Base Without Radio's Help

Want to know what's wrong with American dance music? Ask a German trance DJ.

"We always have the problem that the quality of the music is a bit low, because people make it to try and get it on the radio," **André Tanneberger**, aka **ATB**, says. "It's not that important to me for

my music to be on the radio."

Maybe that's why his latest album, "Trilogy" (Water Music), which entered the European Top 100 at No. 75 last week, and came out May 22 in the United States, has a number of songs just an edit away from being airplay-ready.

The biggest standout is "Renegade," ATB's second collaboration with singer/songwriter

TANNEBERGER



SHAW: CHRISTIAN LANTRY



process go smoothly. "While Jason's out touring and supporting the first album, Michael's back here in Nashville looking for songs for the new record," Howell says. "The two of them work extremely well together."

Big & Rich's John Rich, who co-wrote "Why," "Hicktown" and "Amarillo Sky" on Aldean's first record, contributed two songs to the new set including the first single, the head-over-heels-in-love tale "Johnny Cash," which is No. 15 on Billboard's Hot Country Songs chart.

But Aldean's favorite song

on the record is "Back in This Cigarette," a painful tale about trying to rekindle the love in a relationship ("It's like trying to put smoke back in this cigarette"). "It's just a kind of swampy, broken-hearted song," Aldean says. "It's unlike anything that I've done before."

KMPS Seattle air personality/music director Tony Thomas says once the station added "Hicktown" to its playlist, "we knew right away that listeners had embraced Jason's energy and attitude. For a new artist to make that listener connection with their first sin-

gle is pretty rare."

While he notes that "Hicktown" has been Aldean's biggest hit for the station, Thomas says "Johnny Cash" is "turning out to be very strong for us. Jason seems to know who he is and who his audience is. He's a country boy who's not afraid to really rock out, and listeners clearly love him for it."

When Aldean played the area with Rascal Flatts earlier this year, "he got a tremendous response," Thomas says. "That was one rockin' set, and the crowd was with him all the way." ◆◆◆

Heather Nova. "I loved her voice but wasn't happy with what we wrote [for his 2000 album "Two Worlds"]," he says. "It wasn't strong enough. That's why I wanted to work with her again."

The second time was definitely a charm. "Renegade" hums with the energy of ATB's clubber compositions, but also boasts U2 guitar sounds, Nova's distinctive Joni Mitchell-esque quiver, a memorable lyric ("Baby, I'm a renegade with you/Baby, I'm searchin' too/Been around the world/Now I'm running back to you") and a poppy hook and bridge. The result is a gorgeous summer love song.

"Lots of DJs are really into hard electronic stuff. But I miss melodies and feelings," the Savannah, Ga.-bred DJ says between Tampa, Fla., and New York stops of an eight-city bus tour. "When you get emotion in electronic music, people notice. It's not just sounds out of a computer—there's a human being who is creating it. People realize that electronic music can be from the heart."

ATB has sold 406,000 albums in the United States since his 1999 debut, plus 131,000 commercial singles and more than 200,000 song downloads, according to Nielsen SoundScan.

Dance veteran **Ultra Nate**, whose fifth full-length, "Grime Silk & Thunder" (Tommy Boy), was released last week, is similarly unconcerned with radio or other standard measures of success.

"Being able to sustain a living off of your art is already successful, you don't need a megahit," she says. "It only takes a small corner of the universe to sustain a career. Being successful is making the kind of records I want, growing my label arrangement, getting more control over my masters and making my fan base happy as time goes on."

The adventurous artist, who covers **the Pointer Sisters'** "Automatic" on the new album, recently added DJ'ing to her performance portfolio ("all soulful, underground house") and sometimes blends singing and spinning live. ◆◆◆

NELLY IN THE HOUSE: No one does summer sounds quite like **Kaskadee**. He's the latest producer to join **Nelly Furtado's** "Loose" all-star remix team, taking a stab at new single "All Good Things," with typically moist, pulsing results.

"I always try and put together well-rounded packages that appeal to more than just one genre or style while still maintaining the integrity of the original," says Universal's **Juan Martinez**, who A&R'd the mixes for every single, including "Promiscuous" (**Axwell, Morel, Ralphie Rosario, Richard Vission**), "Maneater" (**David Garcia & Morgan Page, Sugardip, the Discount Rhinos & Gorgeous George, Richard Vission**) and "Say It Right" (**Dummies, Menage Music, Peter Rauhofer, Friscia & Lamboy**). The last of which, he says, "has gotten the strongest reaction. **Nelly** and **Timbaland** approve the mixes. They've really only given feedback once. She wanted a mix to be a little more house-y." Now that's what we like to hear. ◆◆◆

LIKE FATHER, LIKE SON

Weaned On Dad's Teachings, Montaner Strikes Out On His Own

Héctor Montaner bears an uncanny physical and sonic resemblance to his father, noted songwriter/balladeer Ricardo Montaner.

But his sophomore album, "Apariencias," due June 5 on Venemusic, bears his own distinct brand of music.

"It's a natural quest—trying to mark a difference at a musical and lyrical level," says Montaner, who has a close relationship with his famous dad. "If I sing a classic ballad, it is too Ricardo Montaner. I had to find a way to present my ballads in a different manner."

As such, "Apariencias," produced by guitarist Andrés Castro (who has worked with Carlos Vives, among others), is an acoustic-minded album with pared-down production, plenty of guitars and percussion, and a distinctly earthy singer/songwriter sound. It's a different approach compared with the more classic feel of Montaner's first disc, "Amor del Bueno," released in 2004.

"We wanted something different from his first album and also to try and find his identity as an artist," Venemusic VP Jorge Pino says. "Maintain his songwriter side, but also develop a commercial sound."

To that effect, Montaner signed with Venemusic's publishing arm, Venevision International Publishing Latin, and via its director, José Antonio Beltrán, paired up with a variety of songwriters including stalwarts Donato and Jose Luis Chacín. Most of the new songs were written or co-written by Montaner, and the lyrics have a colloquial feel compared with the more romantic "Amor del Bueno."

At that point, Montaner, then 23 years old, was very much his father's protégé. The album not only counted Ricardo as executive producer, but also as the author of three tracks.

Today, the relationship between father and son continues to be airtight, and Hector presented his dad with the Spirit of Hope Award at the Billboard Latin Music Awards in April.

But the artist and his label want to make it clear that—despite the kinship—this is a different act with a different potential audience.

Montaner is the third child of Ricardo Montaner, and the second progeny in the close-knit family to embark on a musical career. His older brother, Alejandro, released one album on Sony Discos in 2002, then settled on a different mu-

sical route. He is now Hector's manager, but also continues writing and penned several songs with his brother, including the first single, "Apariencias."

The track's contemporary sound and lyrics appeal to the 18-34 female demographic, says Felix Bonnet, programming VP for Spanish Broadcasting System in Puerto Rico. In Puerto Rico, it is being initially programmed on the more youth-driven WIOA (Cadena Estereotempo), where, Bonnet says, Montaner will be discovered as an up-and-coming artist.

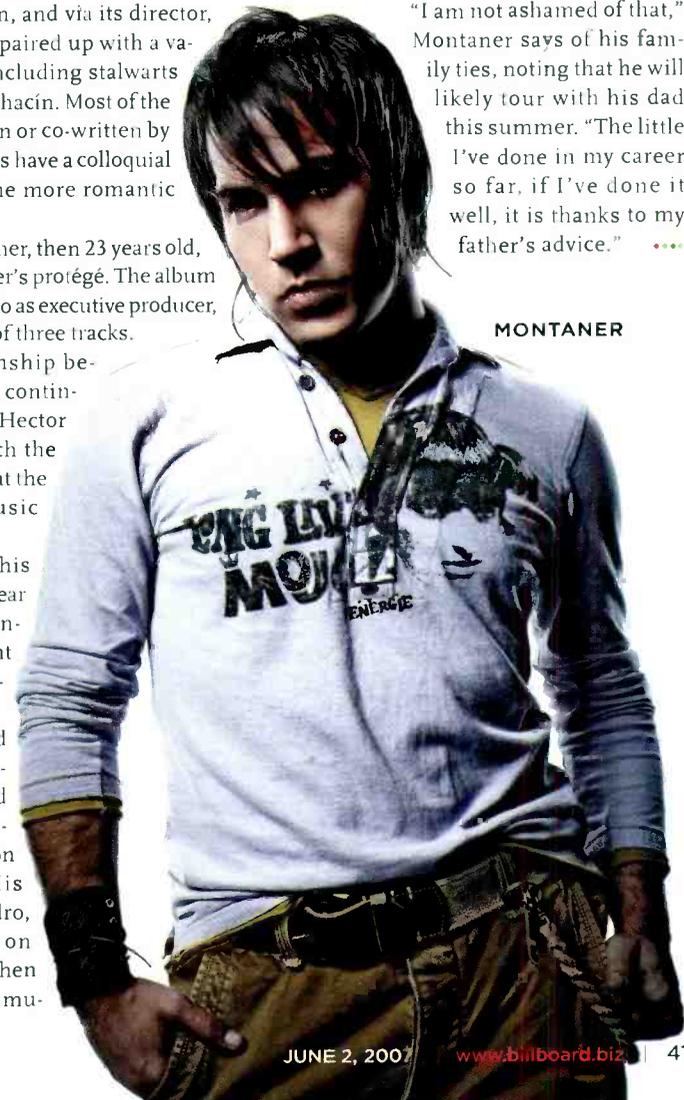
"He is focused toward a new generation that perhaps wasn't exposed to his dad, but who are accepting him the way he is," Bonnet says.

If the track is successful on Estereotempo, Bonnet says, he'll also add it to WCMA (Romance), which is geared to an older female listener. "There they will inevitably associate him with his father, and perhaps it will help," Bonnet says. "But he shines through on his own merits."

At a recent showcase in Miami, Montaner was impressive, dominating the stage that he's called home since he was a little kid who often performed with his dad.

"I am not ashamed of that," Montaner says of his family ties, noting that he will likely tour with his dad this summer. "The little I've done in my career so far, if I've done it well, it is thanks to my father's advice." ◆◆◆

MONTANER



6 QUESTIONS

with AMANDA GHOST
by PAUL SEXTON

When Billboard first championed Amanda Ghost in the summer of 2000 on the eve of her Warner Bros. debut "Ghost Stories," the label's veteran VP of A&R worldwide Andrew Wickham, who had signed her, was moved to say that she "sings in the key of heartbreak."

Heartbreak did indeed ensue when the album foundered and Ghost, London-born of Indian and Spanish descent, spent several fruitless years stuck in the deal. But she continued to write and emerged triumphant when "You're Beautiful," co-written with then-unknown former housemate James Blunt, became a global smash, winning her two Ivor Novello Awards and two Grammy Award nominations.

Ghost's latest co-write, "Beautiful Liar" (Columbia) by Beyoncé and Shakira, recently topped the Eurochart Hot 100 Singles list, after reaching No. 3 on The Billboard Hot 100. Ghost is now recording herself, producing and A&R'ing other artists and being courted for her songs by superstars from Britney to Whitney. The very pregnant Ghost spoke to Billboard about how she survived and prospered.

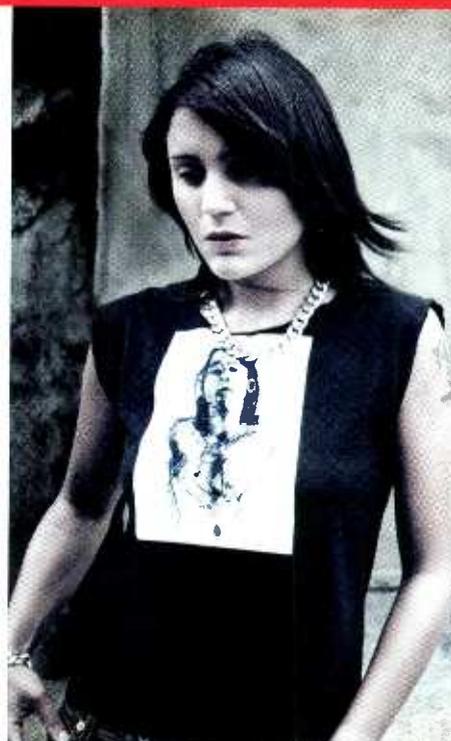
Many people knew you chiefly as the co-writer of "You're Beautiful." Has "Beautiful Liar" laid that ghost to rest?

The great thing about "Beautiful Liar" is that it's not just a success in America or the U.K. It's No. 1 in 10 countries, and it proves I'm versatile. My own style is country-folk-pop with a little bit of electronica. "Liar" is an R&B-Latin groove. I did doubt for a second I could do it. I like R&B, but [only] up until 1975. But it made

me realize a good song is a good song.

Do you want to be known primarily as a songwriter?

I want to be known as a musician. That covers me as a singer, a writer and a record producer. And I'd like to be known as a musical entrepreneur, because I scout and sign acts, which is such a buzz for me. I'm working with an artist called Hugo that we've just got signed to Island. To take



something and develop it and see it succeed, you have a greater sense of achievement.

But your own record will come out through your label Plan A?

Yes, my label that we license through various majors throughout the world. That's because I can't be A&R'd. I am an A&R, and I know too much [laughs]. The pressure on me to write a radio hit is off. Every hit I have [as a writer] will only steer people back to my own music.

Did your previous experience at Warners, as an artist, turn you off to the majors?

It has. The biggest complaint I had from the chairman there, who's still the chairman, was, "Amanda Ghost is a fabulous singer, but she can't write hits." With my artist Hugo, I very much act as a buffer between him and the label. He's sold records [at home] in Thailand, and I've consistently drummed it into his head that [new artists] operate on a 99% failure rate.

Where are the majors at now?

They sign things and then spend two or three years changing everything about the act. I think they should stay out of the A&R process. But they are learning. The edict at Universal U.K. is that they don't want to sign things that don't have a fan base. A lot of people complain there's no artist development, but you have to find alternative ways to fund bands. When the public's saying, "Yes, yes, yes," that's when majors should step in and put their might behind them.

Your baby's due June 22. Will you stop working for a couple of hours?

I'm going to take about a month off. People think [I'll be] done for the rest of the year, but it's not true at all, as long as you've got a phone, and I can sit in a recording studio. It's not like I'm lifting heavy boulders.

Global Pulse

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A Boost In Belgium

Clouseau Inspects The Top Of The Chart

Belgian pop/rock act **Clouseau** celebrates its 20th anniversary this year, boosted by the success of its latest EMI Belgium album "Vonken en Vuur," which has topped the Flanders Ultratop chart for seven weeks

since its March 31 release.

The album—Clouseau's 10th studio set—sold more than 60,000 copies in the first three weeks of release, according to EMI. Clouseau is also one of Belgium's leading live attractions.

Since 2002, its annual series of December concerts at Antwerp's Sportpaleis has become an institution. In 2006, it attracted 210,000 to 12 shows at the 17,500-capacity venue. Live dates, which see original members **Koen** and **Kris Wauters** joined by six other musicians, are booked by Diest-based King International Agency. The act is self-published.

"Clouseau is the biggest local artist in our market," EMI Music Belgium managing director **Erwin Goegebeur** says. "Retailers confirm that the new album has been one of the fastest-selling albums ever here." He adds that "2007 will be a very Clouseau year" for the major's domestic repertoire arm, with a set of catalog reissues also being planned for release later this year.

The 20th-anniversary celebrations also include a new run

of Sportpaleis shows, for which tickets are already on sale.

—Marc Maes

SOUL SLEEPER: Smooth jazz album "A Handful of Soul" by **Mario Biondi** and the **High Five Quintet** has been Italy's sleeper hit of the year so far.

The album, currently in Italy's top 10, was released Oct. 27, 2006, by independent label Schema. Sales began rising earlier this year after radio-only single "This Is What You Are" picked up hefty airplay on Italy's most listened-to commercial station, Radio DeeJay (top 40/AC). The album hit the No. 1 spot on the FIMI chart in March, and sales have now passed the 130,000 mark, says Schema artistic director **Luciano Cantone**, who produced the album.

Sicilian Biondi sings in English and cites influences ranging from **Isaac Hayes** to **Cole Porter**. His style is decidedly retro, Cantone concedes, but adds, "as with **Michael Bublé**, if you re-present music of the past to a generation that has

never heard it, you find it goes down really well."

The album was released in France in February, licensed to EMI-distributed Bonsai, and Cantone says shipments have passed 10,000 units. He adds that license deals have been struck for Belgium, the Netherlands, Luxembourg and Japan, with negotiations for other territories under way.

Biondi is published by Ishtar Edizioni; live shows are booked by Milan-based Live Tour.

—Mark Worden

PLANETAS SWEET: Some 15 years after pioneering flamenco singer **Camarón de la Isla** died of cancer at 41, Spanish alternative rock outfit **Los Planetas** has been paying tribute to him on the charts.

The band is currently touring Spain, with dates running through the summer, promoting seventh album "La Leyenda del Espacio" (Sony BMG), which peaked in the Media Control top 10 in April and remains in the top 50. The title nods to de la Isla's 1979 fla-

menco-pop/rock fusion album "La Leyenda del Tiempo" (PolyGram), long acclaimed by music critics for opening up the traditional world of flamenco to a entire generation of emerging rock fans following the culturally stifling dictatorship of **Francisco Franco**, which ended in 1975.

Los Planetas, published by Música Solar, hails from the same southern region of Andalucía as de la Isla, and released its first album on BMG-Ariola in 1994. Widely regarded as one of the key alt-rock outfits to emerge in Spain during the '90s, it takes de la Isla's approach a stage further on "La Leyenda del Espacio," adding dense elements of electronica and psychedelic rock to traditional flamenco themes.

"Spanish rock needs albums like this to establish its own identity in a [genre] that is so Anglo-Saxon," Sony BMG product manager **Ernesto Muñoz** says. However, Sony BMG does not have any plans for releases outside Spain.

—Howell Llewellyn



THE BILLBOARD REVIEWS

ALBUMS

ROCK

PERRY FARRELL'S SATELLITE PARTY

Ultra Payloaded

Producers: Perry Farrell, Nuno Bettencourt, Steve Lillywhite
Columbia

Release Date: May 29

★ There's something very likable about "Ultra Payloaded," maybe nothing more so than the fact that it's not trying to be cool. In some sense, frontman Perry Farrell dispensed with any perceived notions of "cool" when he formed the band with former Extreme guitarist Nuno Bettencourt, who adds tempered crunch, pretty atmospheric and slinky melodies here (Farrell's wife Etty is also in the group, on backing vocals). With help from such guests/co-writers as Flea, New Order's Peter Hook and Fergie, Farrell and company have made an album without inhibitions or self-consciousness. Heavily programmed by Farrell, the songs live up to the band's name: somewhat spacey and totally free-spirited. "Ultra Payloaded" is a party record that veers from the light, airy and catchy to the absolutely crankable. In the end, it's all interesting.—*WO*

HIP-HOP

YOUNG JEEZY PRESENTS USDA

Cold Summer

Producers: various

Def Jam

Release Date: May 22

▶ It's always suspect when a multiplatinum rapper subjects his fans to his friend's lyrics. And even worse when the first single, "White Girl," which manages to reference selling cocaine and Christina Aguilera, unfortunately hits radio during Imusgate. And though the cut probably won't get its full radio run due to the subject matter, it's still good dope-dealing fun. "Cold Summer" takes the electric and sinister sound that Jeezy has made famous, adds Slick Pulla's laid-back cadence with Blood Raw's high-pitched rhymes and everyone gets to use drops. Each MC has his own tailored laugh, "yeah" and "oh" peppered throughout their verses, which really are enjoyable. The production is solid, with Drumma Boy and the Nazty One popping up, but the crew should have stuck to trapping and left the sexy songs alone. No one should ever boast about a "six-minute" session, guys.—*HC*

ROCK

DREAM THEATER

Systematic Chaos

Producers: John Petrucci, Mike Portnoy

Roadrunner Records

Release Date: June 5

▶ Prog is taking a long road to making a come-

R. KELLY

Double Up

Producers: various
Jive/Zomba

Release Date: May 29

Aside from radio-pumped singles

"I'm a Flirt Remix" and "Same Girl," it's a very sexually explicit R. Kelly who greets fans on this outing. Opening with the short posturing track "The Champ" ("I've been through hell in the belly of the beast/You can hate me, I don't care"), Kelly isn't shy about quickly getting down to boudoir business. The title track with Snoop Dogg outlines a tryst with two females, while additional variations on sexual interplay abound on such cuts as "Tryin' to Get a Number" with Nelly and "Freaky in the Club." After describing lovemaking via two radically different motifs—the jungle ("The Zoo") and outer space ("Sex Planet")—Kelly downshifts into traditional mode on the heartfelt ballad "Havin' a Baby" and the Virginia Tech anthem "Rise Up." This jarring juxtaposition only underscores Kelly's Marvin Gaye-reminiscent struggle between the carnal and the spiritual.—*GM*



back; kind of fitting for a style that's home to half-hour songs. Roadrunner justified its viability by signing Dream Theater, the genre's poster child. The band is in full jam mode for "Systematic Chaos," making this a true journey album. It's not concerned with having catchy hooks, but crunches out a few on "The Dark Eternal Night." The Pink Floyd homage "Repentance" loops solemn confessions through the meandering track, and "The Ministry of Lost Souls" continues in the soft vein. Dream Theater bookends the trip with parts one and two of "In the Presence of Enemies," indulging in a nearly 26-minute workout. Viva le prog!—*CLT*

GLENN DANZIG

The Lost Tracks of Danzig

Producer: Glenn Danzig
evilive

Release Date: May 29

★ "The Lost Tracks of Danzig" is a dark holy grail for followers of the lone-wolf icon who was spooking parents when Marilyn Mason was just a pup. Listening to the romantic whispers and minimal guitar in a newly found track like "Bound by Blood," you hear the bloodline pulsing through other in-love-with-death acts like Type O Negative. The set works well as a history lesson, al-

though it's dirge-and-dreary atmospheres make the double album extremely linear. Finally seeing daylight are "White Devil Rise" (an edgy response to Louis Farrakhan's call for a race war); "Satan's Crucifixion," which was penned as a joke on a Def America VP; and an acoustic version of "Come to Silver" written for the original man in black, Johnny Cash. After listening to Danzig warble for many minutes, we're convinced that Jim Morrison's voice has reached its next level of reincarnation.—*CLT*

FUNERAL FOR A FRIEND

Tales Don't Tell Themselves

Producer: Gil Norton
Atlantic

Release Date: May 15

Funeral for a Friend vaults over its post-hardcore foundation and lands smack into driving pop/rock on "Tales Don't Tell Themselves," completely clearing the emo boundary marker. This has fans already twittering online that the band has gone radio-friendly. The concept record of a fisherman lost at sea offers metaphors aplenty (longing, loss, fear, passing the time) that directly apply to the lives of musicians. But aside from grand moments like "All Hands on Deck—Part

1: Raise the Sail" and the orchestral wall that builds on "The Sweetest Wave," you don't get the feeling that a continuous story binds the album together. Still, "Into Oblivion [Reunion]," "Out of Reach" and "Walk Away" charge onward with such optimism and hope there's little doubt of a happy ending at the end of this "Tale."—*CLT*

POP

JOAN OSBORNE

Breakfast in Bed

Producers: various
Time Life

Release Date: May 22

★ For a powerful singer like Osborne, having "One of Us" be your one career hit must really stink. The 1995 single placed her squarely in the bland, folkly Lilith Fair category. She's tried to correct that perception since then, ably covering Aretha Franklin, touring with Phil Lesh and performing in the award-winning documentary "Standing in the Shadows of Motown." A VP at Time Life caught her virtuoso version of "What Becomes of the Brokenhearted" in the film and signed her to record "Breakfast in Bed," a combo of originals and similarly top-tier covers. The beauty of the album, though, is its small scope. Osborne tackles titles like "Ain't No Sunshine" and "Midnight Train to Georgia" with sparse ac-

companiment, slower tempos and schmaltz-free readings, using the inherent pathos of her voice to maximum, yet subdued effect.—*KM*

LATIN

SPANISH HARLEM ORCHESTRA

United We Swing

Producer: Oscar Hernandez
Six Degrees Records

Release Date: May 15

★ In the late '60s and early '70s, before there were a half-dozen Latin charts and twice as many subgenres, the essence of Latin music, at least on the East Coast, was salsa. With musicians and ideas traveling back and forth on a kind of San Juan/New York shuttle, the heart of salsa was Spanish Harlem, where Afro-Caribbean rhythms blended with the beat of the streets and the call of the dancehall. Oscar Fernandez brings that sound and spirit back without kneeling to nostalgia or compromising with current trends. The fundamentals are all here: clearly enunciated piano vamps, chant-and-response vocals, trumpets and trombones blazing up-front and the rhythms of congas, bongos, timbales and maracas. The SHO's elegant yet muscular ensemble playing makes this classic style sound as vivid and magnetic as ever.—*WR*

continued on >>p44

JASON ALDEAN

Relentless

Producer: Michael Knox
Broken Bow

Release Date: May 29

Jason Aldean and producer Michael

Knox set the bar high on Aldean's self-titled, platinum 2005 debut. Thankfully, Aldean's second album delivers as well. "Relentless" will never be confused with a sparse singer/songwriter album—every cut features full, guitar-driven production. The first single, the attitude-laden "Johnny Cash," is already a hit, sitting at No. 15 on Billboard's Hot Country Songs chart. Other standouts include "My Memory Ain't What It Used to Be," which finds the singer wondering aloud why he thought the grass would be greener on the other side, and "Back in This Cigarette," about trying to rekindle love in a relationship ("It's like trying to put smoke back in this cigarette"). And with instrumentation reminiscent of "Poor, Poor Pitiful Me," "I Break Everything I Touch" is a cautionary tale of the singer's propensity for messing up the important things.—*K7*



RICHARD THOMPSON

Sweet Warrior

Producers: Richard Thompson, Simon Tassano

Shout Factory

Release Date: May 29

Richard Thompson on acoustic guitar is a treat. On electric guitar, he's sublime. That's why we're excited about "Sweet Warrior," a mostly plugged-in return after the acoustic discourse of 2005's "Front Parlour Ballads" and the soundtrack to the Werner Herzog film "Grizzly Man." The 14 tracks find Thompson in typical tasteful form, playing with understated flash that straddles the trans-Atlantic divide to embrace Celtic soul and rootsy Americana, with bits of jazz and Jamaica ("Bad Monkey," "Francesca") thrown into the mix. The album's highlight, however, is one of the acoustic pieces—"Johnny's Far Away," a seven-minute-plus opus in which Thompson's guitar and mandolin intertwine with and dance around the fiddle work by Nickel Creek's Sara Watkins.—*GG*



THE BILLBOARD REVIEWS

SINGLES

from >>p43

PAMBO

Poprocks

Producer: Aureo Baqueiro
Sony BMG

Release Date: May 8

★ Pambo is part of Mexico's new generation of singer/songwriters. On her debut album, produced by Aureo Baqueiro (of Sin Bandera and Reik fame), she contributes poppy, radio-friendly tracks with rock edges, reminiscent of Avril Lavigne and decidedly youth-friendly. Pambo, who co-wrote most of the tracks here and penned all the lyrics, isn't attempting to be deep or clever like, say, Natalia LaFourcade. She sings about love in simple, colloquial terms, but the melodies are just the right mix of catchy and well-crafted. This is most certainly not RBD, but it has the same kind of appeal. It all goes down easy, but a little something more is needed to really cut through the crowd. Still, this is an auspicious debut that is making waves in Mexico and may dent radio in the United States.—LC

ELECTRONIC

ULTRA NATÉ

Grime, Silk and Thunder

Producers: various
BluFire/Silver Label/Tommy Boy

Release Date: May 22

★ Unlike rock/electronic- or DJ-branded artists, dance music artists—those singers of songs—rarely get the mainstream respect they deserve. Ultra Naté may reverse this with "Grime, Silk and Thunder." Working with an armful of producers and artists, including StoneBridge and Chris Willis, Naté manages to temper her rhythms of the night with sturdy pop sensibilities. A glittering, tech-soul cover of the Pointer Sisters'

"Automatic" has already topped Billboard's Hot Dance Club Play chart, while its visually arresting video is a YouTube sensation. Songs like "Give It All You Got" and "Feel Love" are as gorgeously uplifting and anthemic as Naté's 10-year-old international hit, "Free." In a clever and smart move, Naté reinterprets two of her early club hits ("It's Over Now" and "Scandal") to winning effect. At the center of it all are Naté's sublime blues-tinged vocals.—MP

CHRISTIAN

THE BELLAMY BROTHERS

Jesus Is Coming

Producers: Howard Bellamy, David Bellamy, Randy Hiebert

Bellamy Brothers Records/
Curb

Release Date: May 8

★ Whereas most country acts that have recorded gospel projects lately have covered classic hymns, Howard and David Bellamy serve up a collection of new songs that are heartfelt yet infused with the wit and wry humor that has propelled their 30-year career. "Lord Help Me Be the Kind of Person (My Dog Thinks I Am)" boasts a humorous hook combined with a solid message. The same can be said for the title track, a thoughtful look at Jesus' reaction to the chaos in the world that has an unusual punch in the chorus. There's a reggae version of the gospel standard "I'll Fly Away" and a gospel mix of the duo's 1976 hit "Let Your Love Flow," as well as a terrific new version of their country hit "Old Hippie." Country fans will love this record, and although it's not your typical gospel release, the Christian market should embrace it, too.—DEP

POP

NE-YO

Do You (3:50)

Producers: Stargate, Ne-Yo
Writers: S. Smith, T.E. Hermansen, M.S. Eriksen
Publisher: not listed
Def Jam

▶ The follow-up to Ne-Yo's top 10 Billboard Hot 100 and Hot R&B/Hip-Hop Songs single "Because of You" is being branded as part two of 2006 No. 1 single "So Sick." The Stargate production in "Do You" creates a powerful tag team duet, where Ne-Yo asks a past love interest if she's still in the game. In the first verse, Ne-Yo confesses sorrow for making her cry, hoping she'll offer another chance. The plot thickens when we discover that Ne-Yo's love interest is not only currently involved but expecting a daughter. What seems to be a common topic on trash TV results in a clever story line showing Ne-Yo's depthful songwriting skills. Stargate adds an ideal combo of hip-hop drum rifts and piano play to certify another hit in Ne-Yo's growing hit catalog.—CP

MUSE

Starlight (4:00)

Producer: Rich Costey
Writer: Muse
Publisher: not listed
Warner Bros.

▶ With 2006 fifth effort "Black Holes and Revelations," Muse delivers an onslaught of progressive stadium rock hits, earning the Brit trio a lofty top 10 view on the U.S. album chart and second consecutive No. 1 U.K. album. On "Starlight," lead Matthew Bellamy's vocals effortlessly rip through an introductory barrage of percussion and bass and seamlessly glide atop heavily synthesized arpeggios and glimmering scales. Having already nearly topped the modern rock playlist, "Starlight" is primed for mainstream acceptance, with its wave of refreshment. Muse has hit its intergalactic stride.—SH

COUNTRY

JASON MICHAEL CARROLL

Livin' Our Love Song (3:46)

Producer: Don Gehman
Writers: J. M. Carroll, T. Galloway, G. Mitchell
Publishers: various
Arista Nashville

★ Jason Michael Carroll's hit debut "Alyssa Lies" dealt with the serious subject of child abuse. Here, he offers lighthearted fare in the engaging "Livin' Our Love Song," with its sweet, sticky melody and upbeat romantic lyric about "a backwoods boy and fairytale princess." This North Carolina native has a strong voice and an edge to his delivery that sets him apart from other male newcomers. Combined with his songwriting prowess—"Love Song" is penned by Carroll with Tim Galloway and Glen Mitchell—signals a bright future for this talented young artist.—DEP

AC

AYLA BROWN

Forward (3:42)

Producer: Jim McGregor
Writer: not listed
Publisher: not listed
Double Deal

★ Ayla Brown may be a blip on last season's

FAITH HILL

Lost (4:09)

Writers: K. DioGuardi, M. Allan
Producers: Byron Gallimore, Faith Hill
Publisher: not listed
Warner Nashville

▶ Launch single "Lost" from Faith Hill's upcoming "The Hits" is as vintage a ballad as the long-lived songstress has ever served. As melodically entrancing as "Breathe," as mesmerizing a vocal as "Let Me Let Go" and as tailor-made for Hill as "It Matters to Me," she delivers a clever, consummate message of steadfast devotion: "You found me when I wasn't looking/I wanna stay lost forever with you." While Hill remains among the leading ladies of country music, her chart footing has slipped a bit this decade. This is the one to remind the masses that Hill had her first No. 1 when Carrie Underwood was barely out of her Underoos.—CT



"American Idol," finishing at No. 13, but she has parlayed her nanosecond in the spotlight into numerous public appearances and indie release "Forward." Ironically, the track demonstrates a more soulful vocal stamp than the pageant's top two finalists from 2006, with an AC-ready signature that checks off all variables of a hit: an anthemic display of emotion, production and power ballad triumph, with a chilling, rafter-raising chorus and inspiring

lyric of taking forward steps. The beautiful 18-year-old Brown is an artist AC has opportunity to own. Katharine McPhee could have learned a lot about aligning ability with apropos material from this lady.—CT

TRIPLE-A

RAZORLIGHT

America (3:26)

Producer: Razorlight
Writers: Borrell, Burrows, Razorlight
Publishers: various
Universal Motown

★ Still largely unknown in the United States, London-based alt-rock quartet Razorlight scored a huge radio hit in Europe with this playful-but-serious anthem, which peaked at No. 2 on the U.K. singles chart and helped earn the band two Brit Award noms this year. Musically, "America"—the diary entry of someone glued to late-night TV, unable to sleep—has a carefree party-rock vibe, but the lyric shows a deeper concern: "All my life, watching America/All my life, there's panic in America," singer/guitarist Johnny Borrell offers in the singalong chorus atop jangly guitars and sunny harmonies. Less starry-eyed than Snow Patrol and sharper than Keane, Razorlight's simple, highly melodic, no-frills pop-rock hues closer to Crowded House and is most likely to succeed at adult top 40 or triple-A.—SP

KAT DELUNA FEATURING ELEPHANT MAN

Whine Up (3:23)

Producer: RedOne
Writers: K. Deluna, RedOne, J. Sewell-Ulepic, O. O'Brian, T. Edmond
Publishers: AIO, ASCAP; Greensleeve GMB/Epic

▶ Talk about a summertime sure thing. Nineteen-year-old Dominican Kat Deluna is prepped to combust with a platinum-plated debut so certain you can practically smell the smoke emanating from its juicy one-spin hook and manic tempo. Accompanied by dancehall staple Elephant Man, aka the Energy God, and reggaeton queen Ivy Queen, the bilingual crossover beauty—who grew up in poverty in the Dominican Republic and the Bronx before studying music at the New Jersey School of Performing Arts—combines Caribbean cadence with a novel mesh of hip-hop, R&B and merengue, as she offers a simple call to "Hold me tight to your body/Whine your body up." Deluna's launch single offers ultimate seasonal sizzle—over the airwaves, on the beach, down the highway and across dancefloors. A "Whine" to be heard loud and proud the world over. Look for full-length "9 Lives" in August.—CT



LEGEND & CREDITS

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

CONTRIBUTORS: Leila Cobo, Hillary Crosley, Gary Graff, Stephanie Horst, Kerri Mason, Gail Mitchell, Wes Orshoski, Michael Paoletta, Sven Philipp, Deborah Evans Price, Wayne Robins, Chuck Taylor, Christa L. Titus, Ken Tucker

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

corresponding format.

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

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

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



SNOW CAPS

>> Snow Patrol's "Chasing Cars" teaches No. 1 on Adult Contemporary in its 32nd chart week. That stands as the third-longest trek to the AC chart's summit, behind Matchbox Twenty's "If You're Gone" (42 weeks) and Enya's "Only Time" (33).

CROSSING OVER

>> Carrie Underwood becomes the first female artist to take a song to the top 10 of The Billboard Hot 100 after first parking it at No. 1 on Hot Country Songs (see Between the Bullets, page 48) since Faith Hill did so in January 2001 with "The Way You Love Me."



ON BROADWAY

>> After "Spring Awakening" received a whopping 11 Tony Award nominations, its cast recording is up 47% (No. 4 on Top Cast Albums). Among the nods: best musical and best original score, with music by Duncan Shelk and lyrics by Steven Sater.

CHART BEAT

>> Remember September? Chart Beat charts the journey of Carrie Underwood's "Before He Cheats," which debuted on The Billboard Hot 100 last fall and finally reaches the top 10 in its 38th week, the slowest trip in history. Underwood simultaneously collects the 123rd No. 1 for the "American Idol" franchise.

>> Fred Bronson reports on the chart machinations of five other "Idols" who have something to be proud of this week. There is also news of the longest-running Hot 100 No. 1 of 2007 and returns after long absences by Enrique Iglesias, Denise LaSalle and (posthumously) Rick James.

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

Billboard

CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Linkin Park Puts MVI On The Map; ACMs Spur Sales

With an opening week large enough to remind us of the good old days, **Linkin Park** steps into the future. Its "Minutes to Midnight" is not only the first album to be sold in the new Music Video Interactive configuration, it becomes the first MVI-available title to reach No. 1 on The Billboard 200.



The album begins with 623,000 copies sold, the largest frame by any record since Thanksgiving week when **Jay-Z's** "Kingdom Come" opened with 680,000. The Warner Bros. label estimates that 60,000 of Linkin Park's U.S. units (almost 10%) were sold in the MVI format, which plays on DVD players but unbundles such goodies as ringtones, wallpaper and other bonus

features when popped into a computer. In the album's first eight days on the market, about 6,000 fans went online to receive bonus content from the MVI, but we cannot declare that 10% redemption rate because that number could include copies bought outside the United States.

Nielsen SoundScan has MVI copies linked with those sold on CD.

Digital downloads accounted for 13% of the album's U.S. opener, as 83,500 safely places the title at No. 1 on Top Digital Albums. A total 12,000 copies make it No. 1 on Top Internet Albums.

As for the combined total, the tally "Minutes" rang up stands tall in any year, even if it falls shy of Linkin Park's peak week, set when second studio album "Metemora" fetched 810,000 in 2003.

Still, the new album's start stands 69% ahead of the first week notched by the band's second No. 1 album, "MTV Ultimate Mash-Ups Presents: Collision Course," its 2004 collaboration with—coincidentally—Jay-Z.

Linkin Park also overtakes **Norah Jones'** "Not Too Late" for the largest sales week of 2007, set in February when it began with 405,000. In fact, "Minutes" would even have been a

standout seller in the halcyon year that was 2000, when six different albums enjoyed million-plus weeks.

The No. 1 album averaged 517,682 during that calendar year, compared with 191,046 through the first 20 weeks of this year, yet Linkin Park's 623,000 would have been large enough to top The Billboard 200 in all but a dozen weeks of 2000.

"Minutes" also becomes Linkin Park's second No. 1 on Billboard's Eurochart Albums list, a feat it first accomplished with "Metemora." The new one makes that claim thanks to No. 1 standings in the United Kingdom, France, Germany, Italy, Austria, Switzerland, Ireland, the Netherlands, Sweden and Finland.

Beyond the United States and Europe, the album claims the No. 1 spot in Japan, New Zealand and Canada.

JINGLE, JANGLE, JINGLE: The Academy of Country Music Awards, which aired May 14 on CBS, deliver their annual wave of sales spikes. Among the show's beneficiaries are **George Strait**, who wins the Pacesetter on The Billboard 200 (106-67, up 32%) and Top Country Albums (25-13), and **Taylor Swift**, who wins the Country list's

Greatest Gainer (4-3, while moving 15-13 on the big chart).

Another ACM participant, **Gretchen Wilson**, chalks her third No. 1 in as many tries on Top Country Albums (see Between the Bullets, page 54), while The Billboard 200 also packs show-related bullets at Nos. 19, 84, 96, 109 and 119.

Although digital sales don't mean as much in country yet as they do in other genres, the ACMs do significantly affect Hot Digital Songs, where **Big & Rich's** "Lost in This Moment" has the chart's second-largest percentage increase (re-entry at No. 42, up 64%). Swift sees a 30% gain for "Tear Drops on My Guitar" (43-36), and sales more than double for "Tim McGraw" (No. 70, up 127%). Digital Songs also registers ACM-related bullets at Nos. 12, 47, 52 and 58.

On another network, an appearance during the second-to-last week of "American Idol" enlivens 2006 finalist **Elliott Yamin**. His self-titled album grabs The Billboard 200's Greatest Gainer as it romps 67-20 (up 136%), while "Wait for You," the song he delivered on the show, re-enters Hot Digital Songs at No. 36 as its sales more than triple (up 276%).

Market Watch

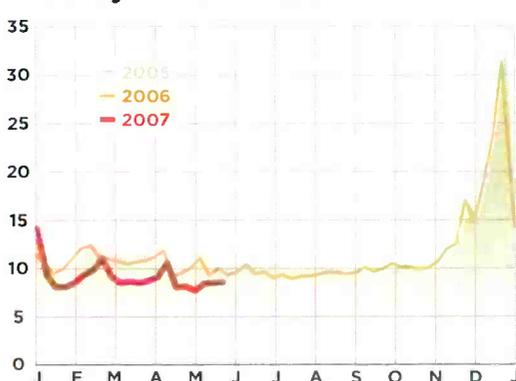
A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	8,594,000	947,000	15,019,000
Last Week	8,510,000	800,000	14,232,000
Change	1.0%	18.4%	5.5%
This Week Last Year	9,245,000	576,000	10,891,000
Change	-7.0%	64.4%	37.9%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2006	2007	CHANGE
OVERALL UNIT SALES			
Albums	212,404,000	177,147,000	-16.6%
Digital Tracks	215,541,000	325,099,000	50.8%
Store Singles	1,294,000	802,000	-38.0%
Total	429,239,000	503,048,000	17.2%
Albums w/TEA*	233,958,100	209,656,900	-10.4%

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

ALBUM SALES



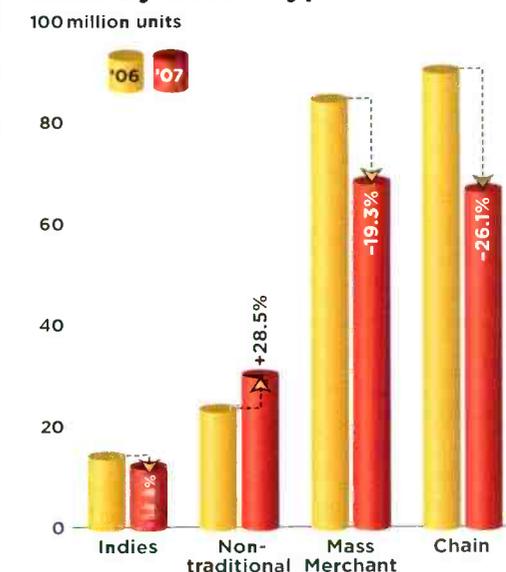
SALES BY ALBUM FORMAT

CD	200,194,000	158,875,000	-20.6%
Digital	11,287,000	17,746,000	57.2%
Cassette	558,000	150,000	-73.1%
Other	365,000	376,000	3.0%

For week ending May 20, 2007. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen
SoundScan

Year-To-Date Album Sales By Store Type



JUN 2 2007 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	LINKIN PARK	Minutes To Midnight	1	1
2	NEW	1	TANK	Sex Love & Pain	2	2
3	1	2	MICHAEL BUBLE	Call Me Irresponsible	3	3
4	NEW	1	WILCO	Sky Blue Sky	4	4
5	NEW	1	GRETCHEN WILSON	One Of The Boys	5	5
6	5	4	AVRIL LAVIGNE	The Best Damn Thing	6	6
7	4	1	NE-YO	Because Of You	7	7
8	NEW	1	MEGADETH	United Abominations	8	8
9	2	-	BONE THUGS-N-HARMONY	Strength & Loyalty	9	9
10	6	7	DAUGHTRY	Daughtry	10	10
11	8	10	CARRIE UNDERWOOD	Some Hearts	11	11
12	14	13	AMY WINEHOUSE	Back To Black	12	12
13	15	21	TAYLOR SWIFT	Taylor Swift	13	13
14	3	-	BOBBY VALENTINO	Special Occasion	14	14
15	12	11	AKON	Konvicted	15	15
16	10	9	VARIOUS ARTISTS	NOW 24	16	16
17	11	15	TIM MCGRAW	Let It Go	17	17
18	18	18	FERGIE	The Dutchess	18	18
19	22	29	RASCAL FLATTS	Me And My Gang	19	19
20	67	87	GREATEST GAINER ELLIOTT YAMIN	Elliott Yamin	20	20
21	16	17	ROBIN THICKE	The Evolution Of Robin Thicke	21	21
22	17	23	NICKELBACK	All The Right Reasons	22	22
23	NEW	1	RUFUS WAINWRIGHT	Release The Stars	23	23
24	19	22	JUSTIN TIMBERLAKE	FutureSex/LoveSounds	24	24
25	13	19	MARTINA MCBRIDE	Waking Up Laughing	25	25
26	21	25	GWEN STEFANI	The Sweet Escape	26	26
27	25	20	BEYONCE	B'Day	27	27
28	23	12	NINE INCH NAILS	Year Zero	28	28
29	33	6	MIRANDA LAMBERT	Crazy Ex-Girlfriend	29	29
30	NEW	1	PINK MARTINI	Hey Eugene!	30	30
31	36	34	HINDER	Extreme Behavior	31	31
32	29	40	NELLY FURTADO	Loose	32	32
33	40	26	TIMBALAND	Timbaland Presents Shock Value	33	33
34	7	-	BARBRA STREISAND	Live In Concert 2006	34	34
35	20	3	RUSH	Snakes & Arrows	35	35
36	45	41	FALL OUT BOY	Infinity On High	36	36
37	41	32	SOUNDTRACK	Hannah Montana	37	37
38	9	-	BJORK	Volta	38	38
39	34	14	JOE	Ain't Nothing Like Me	39	39
40	28	30	ALISON KRAUSS	A Hundred Miles Or More: A Collection	40	40
41	37	27	CORINNE BAILEY RAE	Corinne Bailey Rae	41	41
42	30	35	MUSIQ SOULCHILD	Luvanmusiq	42	42
43	27	24	JOSS STONE	Introducing Joss Stone	43	43
44	NEW	1	SOUNDTRACK	Shrek The Third	44	44
45	38	47	PINK	I'm Not Dead	45	45
46	32	8	BLAKE SHELTON	Pure BS	46	46
47	35	16	FEIST	The Reminder	47	47
48	46	31	LLOYD	Street Love	48	48
49	31	42	NORAH JONES	Not Too Late	49	49
50	43	52	JOSH GROBAN	Awake	50	50

Band's best sales week (87,000+) yields its highest-charting album. Nontraditional retailers accounted for 43% of first week's sales.

Set has sold in excess of 33,000 every week. Of albums released in 2007, it's the year's 11th best seller (400,000 to date).

Singer/songwriter had previously never charted higher than No. 60. New set starts with a career-best 24,000.

Act bows at No. 2 on Top Jazz Albums. Its last set topped out at No. 122 on The Billboard 200 in 2004.

Soundtrack's placement in key scene of May 13 "Sopranos" episode brings new sales high (7,000; up 581%) and chart debut for this October 2006 release.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	24	-	ELLIOTT SMITH	New Moor	51	24
52	48	51	SUGARLAND	Enjoy The Ride	52	4
53	47	49	JOHN MAYER	Continuum	53	53
54	NEW	1	JOB FOR A COWBOY	Genesis	54	54
55	51	67	JOSH TURNER	Your Man	55	2
56	44	33	BUCKY COVINGTON	Bucky Covington	56	56
57	52	33	YOUNG BUCK	Buck The World	57	3
58	68	61	ANGELIQUE KIDJO	Djin Djin	58	58
59	64	55	BREAKING BENJAMIN	Phobia	59	2
60	50	45	PAUL WALL	Get Money Stay True	60	60
61	86	84	GYM CLASS HEROES	As Cruel As School Children	61	35
62	49	28	VARIOUS ARTISTS	High School Musical: The Concert	62	28
63	42	5	TORI AMOS	American Doll Posse	63	63
64	65	53	MODEST MOUSE	We Were Dead Before The Ship Even Sank	64	64
65	57	58	THE FRAY	How To Save A Life	65	13
66	69	71	LILY ALLEN	Alright, Still...	66	20
67	106	14E	PACE SETTER GEORGE STRAIT	It Just Comes Natural	67	3
68	53	43	HILARY DUFF	Dignity	68	3
69	54	50	LARRY THE CABLE GUY	Morning Constitutions	69	16
70	75	68	30 SECONDS TO MARS	A Beautiful Lie	70	38
71	56	73	KEITH URBAN	Love, Pain & The Whole Crazy Thing	71	71
72	72	63	THE RED JUMPSUIT APPARATUS	Don't You Fake It	72	25
73	71	60	MIMS	Music Is My Savior	73	73
74	80	77	THREE DAYS GRACE	One - X	74	5
75	73	92	BRAD PAISLEY	Time Well Wasted	75	2
76	77	72	YOUNG JEEZY	The Inspiration	76	1
77	NEW	1	DOLORES O'RIORDAN	Are You Listening?	77	77
78	78	74	THE KILLERS	Sam's Town	78	2
79	62	37	ARCTIC MONKEYS	Favourite Worst Nightmare	79	7
80	88	83	BUCKCHERRY	15	80	41
81	59	66	CELTIQ WOMAN	A New Journey	81	4
82	99	97	RODNEY ATKINS	If You're Going Through Hell	82	82
83	39	44	SOUNDTRACK	Dreamgirls	83	1
84	55	54	ELTON JOHN	Rocket Man: Number Ones	84	84
85	84	117	PLAIN WHITE T'S	Every Second Counts	85	84
86	61	59	GARY ALLAN	Greatest Hits	86	86
87	26	-	DIPSET	DukeDaGod Presents Dipset: More Than Music, Vol. 2	87	26
88	82	98	BILLY CURRINGTON	Doin' Somethin' Right	88	11
89	81	57	BRIGHT EYES	Cassadaga	89	89
90	101	70	CHEVELLE	Vena Sera	90	12
91	93	112	FANTASIA	Fantasia	91	19
92	89	79	CIARA	Ciara: The Evolution	92	1
93	94	130	TIM MCGRAW	Greatest Hits Vol 2: Reflected	93	2
94	130	155	LITTLE BIG TOWN	The Road To Here	94	51
95	120	102	BRANDI CARLILE	The Story	95	41
96	92	62	RICH BOY	Rich Boy	96	3
97	RE-ENTRY	9	LUNY TUNES & TAINY	Mas Flow: Los Benjamins	97	30
98	NEW	1	SOUNDTRACK	The Departed	98	98
99	90	108	THE BEATLES	Love	99	4
100	109	121	KELLIE PICKLER	Small Town Girl	100	9

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30 SECONDS TO MARS	70	JASON ALDEAN	107	ARCTIC MONKEYS	79	JASON MICHAEL	196	DASH-BOARD	157	EMERSON DRIVE	157	FLYLEAF	184	THE KILLERS	78
TRACE ADKINS	154	THE ALL-AMERICAN	166	RODNEY ATKINS	82	CARROLL	89	CONFESSIOAL	167	EVANESCENCE	111	THE FRATELLIS	151	KINGS OF LEON	143
CHRISTINA AGUILERA	128	REJECTS	166	THE AVETT BROTHERS	134	CELE	192	DAUGHTRY	167	INCUBUS	123	FUNERAL FOR	65	ALISON KRAUSS	40
AKON	15	GARY ALLAN	86	MOTORCYCLE CLUB	162	CHAYANNE	198	DIDD	139	A FRIEND	135	NELLY FURTADO	32	JOE	39
ALAN JACKSON	15	THE ALMOST	164	BLACK SABBATH	147	KENNY CHESNEY	137	FALL OUT BOY	36	JOE	39	ELTON JOHN	84	MIRANDA LAMBERT	29
GEORGE STRAIT	120	TORI AMOS	63	CORBIN BLEU	121	CHEVELLE	90	DINO-AUR JR	173	JOE	39	NORAH JONES	49	LARRY THE CABLE GUY	69
JIMMY BUFFETT	120	JOHN ANDERSON	170	BLUE OCTOBER	161	ERIC CHURCH	197	DIXIE CHICKS	112	JOE	39	AVRIL LAVIGNE	6	TRACY LAWRENCE	102
		ARCADIE FIRE	106	BONE THUGS-N-HARMONY	9	GOLD WAR KIDS	176	FERGIE	68	JOE	39	BUZZY BONE AND	192	LAZY BONE AND	134
				HARMONY	9	BUCKY COVINGTON	56	VICENTE FERNANDEZ	103	JOE	39	BIZZY BONE	192	JOHN LEGEND	132
				BOY WOVV	178	BILLY CURRINGTON	88	FINGER ELEVEN	156	JOE	39	KIDZ BOP KIDS	174		
				BOYS LIKE GIRLS	160					JOE	39				

THE Billboard 200

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	107	86	MIKA CASABLANCA/UNIVERSAL REPUBLIC 008352/UMRG (10.98)	Life In Cartoon Motion	2x	29
102	103	107	TRACY LAWRENCE ROCKY COMFORT 90012 (12.98)	For The Love		53
103	98	82	VICENTE FERNANDEZ DISCOS 605 07495/SONY BMG NORTE (16.98)	Historia De Un Idolo		81
104	114	96	MY CHEMICAL ROMANCE REPRISE 44427/WARNER BROS. (18.98)	The Black Parade	2x	2
105	112	75	HELLYEAH EPIC 07406/SONY MUSIC (18.98)	HellYeah		5
106	95	94	ARCADE FIRE MERGE 285* (14.98)	Neon Bible	2x	2
107	124	127	JASON ALDEAN BROKEN BOW 7657 (12.98)	Jason Aldean	3x	37
108	135	135	PAPA ROACH EL TONAL GEFEN 007186/INTERSCOPE (13.98)	The Paramour Sessions	1x	16
109	115	106	RED HOT CHILI PEPPERS WARNER BROS. 49996* (22.98) ⊕	Stadium Arcadium	2x	1
110	119	111	BABY BOY DA PRINCE EXTREME TAKE F0/UNIVERSAL REPUBLIC 007608/UMRG (13.98) ⊕	Across The Water		26
111	110	105	EVANESCENCE WIND-UP 13120 (18.98)	The Open Door		1
112	79	90	DIXIE CHICKS COLUMBIA 80739/SONY MUSIC (18.98) ⊕	Taking The Long Way	2x	1
113	91	167	ALAN JACKSON ACR ARISTA NASHVILLE 80281/SBN (18.98)	Precious Memories		1
114	NEW	1	MARCO ANTONIO SOLIS FONOVIS 33313-03 (10.98)	La Mejor... Coleccion		14
115	87	88	DIERKS BENTLEY CAPITOL NASHVILLE 67320 (18.98) ⊕	Long Trip Alone		1
116	108	125	SILVERSUN PICKUPS DANGEROUS 009* (11.98)	Carnavas		80
117	134	158	BROOKS & DUNN ARISTA NASHVILLE 69946/SBN (18.98)	Hillbilly Deluxe		3
118	117	115	TOBYMAC FOREFRONT 70379 (17.98)	(portable sounds)		10
119	111	85	THE PUSSYCAT DOLLS A&M 005374/INTERSCOPE (13.98)	PCD		1
120	76	65	ALAN JACKSON/GEORGE STRAIT/JIMMY BUFFETT MCA NASHVILLE 005894/UMGN (18.98)	Live At Texas Stadium		11
121	70	36	CORBIN BLEU WALT DISNEY 30034 (18.98 CD/DVD) ⊕	Another Side		36
122	83	33	SOUNDTRACK RECORD COLLECTION 105788 (18.98)	Spider-Man 3		33
123	128	116	INCUBUS IMMORTAL EPIC 83852/SONY MUSIC (18.98)	Light Grenades		1
124	118	104	THE ALMOST. 100111 & MAIL 52481/VIRGIN (12.98)	Southern Weather		39
125	156	132	BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father. Like Son		3
126	129	93	SOUNDTRACK WALT DISNEY 861426 (12.98)	High School Musical	4x	4
127	113	56	VARIOUS ARTISTS WALT DISNEY 000244 (18.98)	Disneymania 5: Music Stars Sing Disney... Their Way!		14
128	102	95	CHRISTINA AGUILERA RCA 82639/RMG (22.98)	Back To Basics		1
129	85	80	CLAY WALKER CURB 78963 (18.98)	Fall		1
130	74	2	VARIOUS ARTISTS EMI CMG VERITY WORD-CURB 08764/ZOMBA (19.98)	WOW Gospel #1s: 30 Of The Greatest Gospel Hits Ever!		74
131	155	129	MARQUES HOUSTON T U G UNIVERSAL MOTOWN 007925/UMRG (13.98)	Veteran		1
132	127	131	JOHN LEGEND G O D COLUMBIA 80323/SONY MUSIC (18.98)	Once Again		1
133	138	100	PRETTY RICKY BLUESTAR ATLANTIC 94803/AG (18.98)	Late Night Special		1
134	NEW	1	THE AVETT BROTHERS RAMSEUR 2716 (12.98)	Emotionalism		134
135	NEW	1	FUNERAL FOR A FRIEND MIGHT/ATLANTIC 136060/AG (13.98)	Tales Don't Tell Themselves		135
136	143	122	STATIC-X REPRISE 101710/WARNER BROS. (15.98)	Cannibal		36
137	139	162	KENNY CHESNEY BNA 72900/SBN (18.98)	The Road And The Radio	3x	3
138	116	91	STEVIE NICKS REPRISE 100363/WARNER BROS. (18.98) ⊕	Crystal Visions... The Very Best Of Stevie Nicks		1
139	137	109	DIDDY BAD BOY 83864/AG (18.98)	Press Play		1
140	172	9	SOUNDTRACK WARNER BROS. ATLANTIC 101537/AG (18.98)	Music And Lyrics		63
141	148	159	THE WRECKERS MAVERICK/WARNER BROS. (NASHVILLE) 48980/WRN (18.98) ⊕	Stand Still, Look Pretty		14
142	140	123	SNOW PATROL POLYDOR/A&M 006675/INTERSCOPE (13.98) ⊕	Eyes Open		27
143	141	101	KINGS OF LEON RCA 03776/RMG (13.98)	Because Of The Times		28
144	121	99	NEIL YOUNG REPRISE 43378/WARNER BROS. (18.98) ⊕	Live At Massey Hall 1971		6
145	104	128	GERALD LEVERT ATLANTIC 100341/AG (18.98)	In My Songs		1
146	100	89	JENNIFER LOPEZ EPIC 78149/SONY MUSIC (18.98)	Como Ama Una Mujer		10
147	163	133	BLACK SABBATH WARNER BROS. 118658/RHINO (18.98)	The Dio Years		54
148	66	48	IL DIVO SYCO/COLUMBIA 02673/SONY MUSIC (18.98)	Siempre		6
149	150	134	THE SHINS SUB POP 705* (15.98)	Wincing The Night Away		1
150	147	120	VARIOUS ARTISTS GRAMMY 03827/SONY BMG CMG (18.98)	Grammy Nominees 2007		1

At No. 117, Brooks & Dunn are one of the beneficiaries of the May 15 Academy of Country Music Awards on CBS.

After six hit singles and 2.7 million albums, a forthcoming CW reality show will form a whole new Doll-inspired group.

At No. 134, a May 11 stop on "Conan" helps the Avett Brothers reach No. 1 on Top Heatseekers.

John Anderson (No. 170) bows at No. 36 on Top Country Albums. It's his 21st charting set on the country tally, dating back to 1980.

At No. 166, the All-American Rejects' May 14 "Today" performance enables re-entry of band's nearly 2-year-old album. Group is working on its follow-up set.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	90	150	THE FRATELLI CHERRYTREE DROP THE GUN/ISLAND 008561/INTERSCOPE (9.98)	Costello Music		48
152	54	152	RELIENT K GUTEE 70582/CAPITOL (18.98) ⊕	Five Score And Seven Years Ago		6
153	67	181	AVENTURA PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/DVD) ⊕	K.O.B.: Live		124
154	45	138	TRACE ADKINS CAPITOL NASHVILLE 56731 (18.98) ⊕	Dangerous Man		1
155	95	137	REDMAN DEF JAM 003309/DJMG (13.98)	Red Gone Wild		13
156	85	176	FINGER ELEVEN WIND-UP 13112 (18.98)	Them Vs. You Vs. Me		31
157	73	2	EMERSON DRIVE MONTAGE 90088 MIDAS (13.98)	Countrified		157
158	93	171	PETER BJORN AND JOHN ALMOST/GO! 002* (12.98)	Writer's Block		158
159	5E	2	TRAVIS INDEPENDIENTE EPIC 07962/SONY MUSIC (18.98)	The Boy With No Name		58
160	142	194	BOYS LIKE GIRLS COLUMBIA 05572/SONY MUSIC (11.98)	Boys Like Girls		142
161	152	143	BLUE OCTOBER UNIVERSAL MOTOWN 806362/UMRG (9.98)	Foiled		28
162	9E	46	BLACK REBEL MOTORCYCLE CLUB ABSTRACT DRAGON 83802/REA (13.98)	Baby 81		46
163	158	141	REGINA SPEKTOR IRE 44112/WARNER BROS. (15.98)	Begin To Hope		20
164	123	153	ALAN JACKSON ARISTA NASHVILLE 86172/SBN (18.98)	Like Red On A Rose		4
165	174	175	TOOL TOOL DISSECTIONAL/VOLCANO 81991/ZOMBA (18.98)	10,000 Days		1
166	RE-ENTRY	92	THE ALL-AMERICAN REJECTS DOGHOUSE 004191*/INTERSCOPE (13.98)	Move Along		6
167	177	149	DASHBOARD CONFESSIONAL VAGRANT 808061/INTERSCOPE (13.98)	Dusk And Summer		2
168	6E	2	YOLANDA ADAMS ELEKTRA/ATLANTIC 156604/AG (18.98)	The Best Of Me		60
169	163	114	CALLE 13 SONY BMG NORTE 03170 (18.98)	Residente O Visitante		52
170	NEW	1	JOHN ANDERSON RAYBOW/WARNER BROS. (NASHVILLE) 44438/WRN (18.98)	Easy Money		170
171	15E	145	R.K.M. & KEN-Y PINA 008481/UNIVERSAL LATINO (15.98 CD/DVD) ⊕	Commemorative Edition		112
172	169	146	SOUNDTRACK FOX/WARNER BROS. SUNSET ATLANTIC 83998/AG (18.98)	Happy Feet		51
173	151	69	DINOSAUR JR. FAT POSSUM 1081 (15.98)	Beyond		69
174	192	157	KIDZ BOP KIDS BALDU & TIE 89141 (18.98)	Kidz Bop 11		4
175	175	136	GOOD CHARLOTTE DAYLIGHT EPIC 76940/SONY MUSIC (18.98)	Good Morning Revival		7
176	183	3	COLD WAR KIDS DOWNTOWN 70009 (13.98)	Robbers & Cowards		176
177	NEW	1	MISTAH F.A.B. FREA AFTA THIZZ 181 SMC (15.98) ⊕	Da Baydrestrian		177
178	176	147	BOW WOW COLUMBIA 87327/SONY MUSIC (18.98)	The Price Of Fame		8
179	131	164	VARIOUS ARTISTS WORD CURB PROVIDENT INTEGRITY 67196/EMI CMG (22.98)	WOW Hits 2007		38
180	NEW	1	MAVIS STAPLES ANTI- 86839/EPITAPH (17.98)	We'll Never Turn Back		180
181	162	178	MANA WARNER LATINA 63861 (18.98) ⊕	Amar Es Combatir	2x	4
182	154	174	BULLET FOR MY VALENTINE TRUSTKILL 14 (13.98)	The Poison		128
183	164	144	THE NOTORIOUS B.I.G. BAD BOY 101830* AG (18.98)	Greatest Hits		1
184	RE-ENTRY	61	FLYLEAF OCTONE 50005 (9.98)	Flyleaf		60
185	NEW	1	RICK JAMES STONE CITY 015 (15.98)	Deeper Still		185
186	149	156	KATHARINE MCPHEE RCA 87983/RMG (18.98)	Katharine McPhee		2
187	146	172	THIRD DAY ESSENTIAL 10838 (18.98 CD/DVD) ⊕	Chronology: Volume One: 1996-2000		61
188	169	142	SOUNDTRACK WALT DISNEY 000117 (18.98)	Jump In!		3
189	158	22	U2 ISLAND 008027/INTERSCOPE (13.98) ⊕	U218: Singles		12
190	182	166	HANK WILLIAMS JR. CURB 78881 (18.98)	That's How They Do It In Dixie: The Essential Collection		16
191	178	66	KT TUNSTALL RELENTLESS 50729/VIRGIN (12.98) ⊕	Eye To The Telescope		33
192	144	119	CEU URBAN JUNGLE/HEAR/STARBUCKS 361129/SIX DEGREES (16.98)	CeU		57
193	170	103	CHUCK BROWN FIREL CIRCLE 15 RAW VENTURE (17.98)	We're About The Business		37
194	122	2	LAYZIE BONE AND BIZZY BONE REAL TALK 35 (17.98)	Bone Brothers 2		122
195	RE-ENTRY	31	VARIOUS ARTISTS WORD CURB 866582/WARNER BROS. (18.98)	Three Wooden Crosses		74
196	1E8	173	JASON MICHAEL CARROLL ARISTA NASHVILLE 01487/SBN (12.98)	Waitin' In The Country		8
197	RE-ENTRY	8	ERIC CHURCH CAPITOL NASHVILLE 60745 (18.98)	Sinners Like Me		29
198	126	3	CHAYANNE SONY BMG NORTE 06119 (16.98)	Mi Tiempo		42
199	RE-ENTRY	6	IVY QUEEN UNIVISION 311140/UG (13.98)	Sentimiento		105
200	2C0	11	MONTGOMERY GENTRY COLUMBIA (NASHVILLE) 94688/SBN (18.98)	Some People Change		28

GERALD LEVERT . . . 145	KATHARINE MCPHEE . . . 186	MEGADETH . . . 8	NE-YO . . . 7	NICKELBACK . . . 22	STEVE NICKS . . . 138	NINE INCH NAILS . . . 28	THE NOTORIOUS B.I.G. . . . 183	MONTEGOMERY GENTRY . . . 200	MUSIQ SOULCHILD . . . 42	MY CHEMICAL ROMANCE . . . 104	DOLORES O'RIORDAN . . . 77	BRAD PAISLEY . . . 75	PAPA ROACH . . . 108	PAUL WALL . . . 60	PETER D'JORN AND JOHN . . . 158	KELLY PICKLER . . . 100	PINK MARTINI . . . 30	THE RED JUMPSUIT . . . 100	APPARATUS . . . 72	REDMAN . . . 155	RELIENT K . . . 152	RICH BOY . . . 96	R.K.M. & KEN-Y . . . 171	RUSH . . . 35	DREAMGIRLS . . . 136	HANNAH MONTANA . . . 26	HAPPY FRET . . . 43	HIGH SCHOOL MUSICAL . . . 67	BARBRA STREISAND . . . 34	SUGARLAND . . . 52	TAYLOR SWIFT . . . 13	THREE DAYS GRACE . . . 74	JUSTIN TIMBERLAKE . . . 24	TIMBALAND . . . 33	TOBYMAC . . . 118	TOOL . . . 165	TRAVIS . . . 159	SHREK THE THIRD . . . 191	JOEL TURNER . . . 55	KEITH URBAN . . . 71	THREE WOODEN CROSSES . . . 12	WOW GOSPEL #1S: 30 OF THE GREATEST GOSPEL HITS EVER! . . . 38	WOW HITS 2007 . . . 38	RUFUS WAINWRIGHT . . . 23	CLAY WALKER . . . 129	WILCO . . . 4	HANK WILLIAMS JR. . . 190	GRETCHEN WILSON . . . 1	AMY WINEHOUSE . . . 17	THE WRECKERS . . . 14	ELLIOTT YAMIN . . . 23	NEIL YOUNG . . . 144	YOUNG JEEZY . . . 73	YOUNG BUCK . . . 57
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JUN 2 2007 HOT 100 Billboard

THE BILLBOARD HOT 100™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	3	GREATEST GAINER/DIGITAL #1 MAKES ME WONDER	Maroon 5	1	1
2	2	1	BUY U A DRANK (SHAWTY SNAPPIN')	T-Pain Featuring Yung Joc	1	1
3	3	1	GIRLFRIEND	Avril Lavigne	1	1
4	4	1	GIVE IT TO ME	Timbaland Featuring Nelly Furtado & Justin Timberlake	1	1
5	13	13	HOME	Daughtry	5	5
6	7	11	POP, LOCK & DROP IT	Huey	6	6
7	6	1	I TRIED	Bone Thugs-N-Harmony Featuring Akon	6	6
8	11	11	BEFORE HE CHEATS	Carrie Underwood	8	8
9	14	13	SUMMER LOVE	Justin Timberlake	9	9
10	8	1	GLAMOROUS	Fergie Featuring Ludacris	1	1
11	10	13	U + UR HAND	Pink	9	9
12	23	23	WHAT I'VE DONE	Linkin Park	7	7
13	5	1	BECAUSE OF YOU	Ne-Yo	2	2
14	24	31	THINKS FR TH MRRS	Fall Out Boy	14	14
15	16	14	I'M A FLIRT	R. Kelly Or Bow Wow (Featuring T.I. & T-Pain)	12	12
16	12	14	THE SWEET ESCAPE	Gwen Stefani Featuring Akon	2	2
17	15	11	NEVER AGAIN	Kelly Clarkson	8	8
18	9	1	DON'T MATTER	Akon	1	1
19	17	13	LAST NIGHT	Diddy Featuring Keyshia Cole	10	10
20	18	21	GET IT SHAWTY	Lloyd	18	18
21	41	5	BIG GIRLS DON'T CRY	Fergie	21	21
22	19	2	LIKE A BOY	Ciara	19	19
23	21	1	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA	Gym Class Heroes Feat. Patrick Stump	4	4
24	22	21	OUTTA MY SYSTEM	Bow Wow Featuring T-Pain & Johnta Austin	22	22
25	25	24	THIS IS WHY I'M HOT	Mims	1	1
26	26	21	THE WAY I LIVE	Baby Boy Da Prince Featuring Lil Boosie	21	21
27	37	4	HEY THERE DELILAH	Plain White T's	27	27
28	30	31	WE TAKIN' OVER	DJ Khaled Feat. T.I., Akon, Rick Ross, Fat Joe, Lil' Wayne & Baby Da\$	28	28
29	29	3	IT'S NOT OVER	Daughtry	4	4
30	28	31	IF EVERYONE CARED	Nickelback	17	17
31	80	100	WAIT FOR YOU	Elliott Yamin	31	31
32	31	31	FACE DOWN	The Red Jumpsuit Apparatus	24	24
33	HOT SHOT DEBUT	1	DO YOU KNOW? (THE PING PONG SONG)/DIMELO	Enrique Iglesias	33	33
34	36	31	BETTER THAN ME	Hinder	31	31
35	33	31	2 STEP	Unk	29	29
36	27	21	BEAUTIFUL LIAR	Beyonce & Shakira	3	3
37	38	31	ROCK YO HIPS	Crime Mob Featuring Lil Scrappy	30	30
38	20	6	I'LL STAND BY YOU	Carrie Underwood	6	6
39	35	31	SAY IT RIGHT	Nelly Furtado	1	1
40	34	21	LOST WITHOUT U	Robin Thicke	14	14
41	44	51	GREATEST GAINER/AIRPLAY UMBRELLA	Rihanna Featuring Jay-Z	41	41
42	64	61	PLEASE DON'T GO	Tank	42	42
43	46	41	TICKS	Brad Paisley	40	40
44	51	51	TEARDROPS ON MY GUITAR	Taylor Swift	44	44
45	56	71	DO IT JUST LIKE A ROCKSTAR	Freak Nasty Featuring Crazy Mike	45	45
46	40	31	WHAT GOES AROUND...COMES AROUND	Justin Timberlake	1	1
47	42	41	GOOD DIRECTIONS	Billy Currington	42	42
48	43	41	HOW TO SAVE A LIFE	The Fray	3	3
49	63	61	LOST IN THIS MOMENT	Big & Rich	49	49
50	52	51	ANONYMOUS	Bobby Valentino Featuring Timbaland	50	50
51	54	61	PARTY LIKE A ROCKSTAR	Shop Boyz	51	51
52	45	41	STOLEN	Dashboard Confessional	44	44
53	53	51	LIKE THIS	Kelly Rowland Featuring Eve	53	53
54	55	41	WASTED	Carrie Underwood	37	37
55	69	91	LEAN LIKE A CHOLE	Down A.K.A. Kilo	55	55

Band's appearance on "Amer can Idol" leads to digital sales bump, making it the first song to return to No. 1 since Mariah Carey's "We Belong Together" in July 2005.



Former "American Idol" finalist Elliott Yamin's return to that show almost quadruples digital sales spike (up 275%) for title at No. 31. Song is taking off at top 40 radio, too (No. 24 on Pop 100 Airplay).

At No. 33, Enrique Iglesias is back on the chart for the first time since the spring of 2002. This is his best Hot 100 start, with bilingual song that is No. 1 on Hot Latin Songs.



Former unsigned MySpace sensation, now with Universal Republic, makes chart debut, thanks to sales of 14,500 downloads.

Song becomes the first to jump into top three of Hot 100 Airplay from below No. 10 (12-3) since that chart expanded to all formats in December 1998.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
56	47	40	GO GETTA	Young Jeezy Featuring R. Kelly	18	18
57	59	62	MOMENTS	Emerson Drive	57	57
58	58	56	FOREVER	Papa Roach	55	55
59	32	1	STRAIGHT TO THE BANK	50 Cent	32	32
60	57	49	STAND	Rascal Flatts	46	46
61	61	60	LITTLE WONDERS	Rob Thomas	58	58
62	71	69	WHEN I SEE U	Fantasia	62	62
63	67	71	FIND OUT WHO YOUR FRIENDS ARE	Tracy Lawrence	63	63
64	60	55	BUDDY	Musiq Soulchild	36	36
65	68	64	THIS AIN'T A SCENE, IT'S AN ARMS RACE	Fall Out Boy	2	2
66	62	54	SETTLIN'	Sugarland	54	54
67	70	70	HIGH MAINTENANCE WOMAN	Toby Keith	67	67
68	77	83	SEXY LADY	Yung Berg Featuring Junior	68	68
69	39	27	(YOU WANT TO) MAKE A MEMORY	Bon Jovi	27	27
70	96	1	WIPE ME DOWN	Lil Boosie Featuring Foxx & Webbie	70	70
71	66	57	LAST DOLLAR (FLY AWAY)	Tim McGraw	13	13
72	RE-ENTRY	1	REHAB	Amy Winehouse	72	72
73	73	73	A WOMAN'S LOVE	Alan Jackson	73	73
74	48	1	FIRST TIME	Lifhouse	48	48
75	75	80	LUCKY MAN	Montgomery Gentry	75	75
76	79	1	SAME GIRL	R. Kelly Duet With Usher	76	76
77	65	26	ICKY THUMP	The White Stripes	26	26
78	95	1	IMPACTO	Daddy Yankee Featuring Fergie	78	78
79	86	88	WRAPPED	George Strait	79	79
80	74	65	CANDYMAN	Christina Aguilera	25	25
81	78	68	ANYWAY	Martina McBride	32	32
82	91	1	LIKE THIS	Mims	82	82
83	85	1	I DON'T WANNA STOP	Ozzy Osbourne	83	83
84	72	1	TAMBOURINE	Eve	72	72
85	94	1	I TOLD YOU SO	Keith Urban	85	85
86	90	87	JOHNNY CASH	Jason Aldean	86	86
87	92	1	TEACHME	Musiq Soulchild	87	87
88	87	81	A DIFFERENT WORLD	Bucky Covington	63	63
89	82	79	DON'T MAKE ME	Blake Shelton	79	79
90	98	1	GET ME BODIED	Beyonce	90	90
91	NEW	1	BUBBLY	Colbie Caillat	91	91
92	76	58	OVER IT	Katharine McPhee	29	29
93	NEW	1	I NEED YOU	Tim McGraw With Faith Hill	93	93
94	RE-ENTRY	1	SMILE	Lily Allen	49	49
95	RE-ENTRY	1	YOU KUT I'M NO GOOD	Amy Winehouse Featuring Ghostface Killah	82	82
96	NEW	1	THE GREAT ESCAPE	Boys Like Girls	96	96
97	NEW	1	BLEED IT OUT	Linkin Park	97	97
98	93	84	BEER IN MEXICO	Kenny Chesney	61	61
99	NEW	1	GIVEN UP	Linkin Park	99	99
100	84	74	READ MY MIND	The Killers	62	62

BETWEEN THE EULLETS silvio@billboard.com HISTORIC CLIMB FOR UNDERWOOD

Carrie Underwood's former Hot Country Songs No. 1, "Before He Cheats," moves 11-8 on The Billboard Hot 100 in its 38th week, the longest climb to the top 10 in the chart's history.



Underwood's trek, Creed achieved its total in two separate chart runs that were interrupted by a two-month absence. "Cheats" originally peaked at No. 16 in November on the apex of its country airplay and dipped to No. 41 before top 40 play and digital sales turned it around. —Silvio Pietroluongo

HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
			ARTIST (IMPRINT / PROMOTION LABEL)
1	1	11	#1 BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
2	3	16	GIVE IT TO ME TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
3	12	7	UMBRELLA RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
4	4	15	I'M A FLIRT R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)
5	9	11	U + UR HAND PINK (LAFACE/ZOMBA)
6	7	9	GET IT SHAWTY LLOYD (THE INC. UNIVERSAL MOTOWN)
7	6	12	OUTTA MY SYSTEM BOW WOW (COLUMBIA)
8	2	17	DON'T MATTER AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
9	5	18	LAST NIGHT DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)
10	8	14	BECAUSE OF YOU NE-YO (DEF JAM/IDJMG)
11	17	37	BEFORE HE CHEATS CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
12	19	8	PARTY LIKE A ROCKSTAR SHOP BOYZ (DND/DECK/UNIVERSAL REPUBLIC)
13	16	9	I TRIED BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)
14	11	12	LIKE A BOY CIARA (LAFACE/ZOMBA)
15	14	10	POP, LOCK & DROP IT HUEY (HITZ COMMITTEE/JIVE/ZOMBA)
16	21	6	SUMMER LOVE JUSTIN TIMBERLAKE (JIVE/ZOMBA)
17	10	18	GLAMOROUS FERGIE (WILL.I.AM/A&M/INTERSCOPE)
18	13	22	THE SWEET ESCAPE GWEN STEFANI FEAT. AKON (INTERSCOPE)
19	20	8	GIRLFRIEND AVRIL LAVIGNE (RCA/RMG)
20	15	14	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA GYM CLASS HEROES (DECA/DANCE FUELED BY RAMEN/ATLANTIC/LAVA)
21	26	6	HOME DAUGHTRY (RCA/RMG)
22	2	8	MAKES ME WONDER MAROONS (A&M/OCTONE/INTERSCOPE)
23	18	25	LOST WITHOUT U ROBIN THICKE (STAR TRAK/INTERSCOPE)
24	25	13	PLEASE DON'T GO TANK (GOLD WAVE/BLACKGROUND/UNIVERSAL MOTOWN)
25	23	26	SAY IT RIGHT NELLY FURTADO (MOSLEY/GEFFEN)

1,066 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
			ARTIST (IMPRINT / PROMOTION LABEL)
1	1	22	#1 IF EVERYONE CARED NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
2	2	19	THE SWEET ESCAPE GWEN STEFANI FEAT. AKON (INTERSCOPE)
3	3	8	MAKES ME WONDER MAROONS (A&M/OCTONE/INTERSCOPE)
4	7	7	HOME DAUGHTRY (RCA/RMG)
5	4	25	IT'S NOT OVER DAUGHTRY (RCA/RMG)
6	6	16	LITTLE WONDERS ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC)
7	8	23	BEFORE HE CHEATS CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
8	5	23	SAY IT RIGHT NELLY FURTADO (MOSLEY/GEFFEN)
9	3	27	U + UR HAND PINK (LAFACE/ZOMBA)
10	10	49	HOW TO SAVE A LIFE THE FRAY (EPIC)
11	3	13	BETTER THAN ME HINDER (UNIVERSAL REPUBLIC)
12	11	50	CHASING CARS SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
13	11	5	NEVER AGAIN KELLY CLARKSON (RCA/RMG)
14	12	17	GRAVITY JOHN MAYER (AWARE/COLUMBIA)
15	15	18	WHAT GOES AROUND...COMES AROUND JUSTIN TIMBERLAKE (JIVE/ZOMBA)
16	20	3	FIRST TIME LIFEHOUSE (GEFFEN)
17	17	19	COLORFUL ROCCO DELUCA & THE BURDEN (IRONWORKS)
18	18	12	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA GYM CLASS HEROES (DECA/DANCE FUELED BY RAMEN/ATLANTIC/LAVA)
19	21	6	GIRLFRIEND AVRIL LAVIGNE (RCA/RMG)
20	9	8	OTHER SIDE OF THE WORLD KT TUNSTALL (RELENTLESS/VIRGIN)
21	22	8	(YOU WANT TO) MAKE A MEMORY BON JOVI (MERCURY/ISLAND/IDJMG)
22	6	17	LOOK AFTER YOU THE FRAY (EPIC)
23	23	11	UNDENIABLE MAT KEARNEY (AWARE/COLUMBIA)
24	24	11	SMILE LILY ALLEN (CAPITOL)
25	27	6	GLAMOROUS FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)

ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
			ARTIST (IMPRINT / PROMOTION LABEL)
1	2	32	#1 CHASING CARS SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
2	3	31	HOW TO SAVE A LIFE THE FRAY (EPIC)
3	1	38	WAITING ON THE WORLD TO CHANGE JOHN MAYER (AWARE/COLUMBIA)
4	4	3	EVERYTHING MICHAEL BUBLE (143/REPRISE)
5	6	38	FAR AWAY NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
6	7	32	HURT CHRISTINA AGUILERA (RCA/RMG)
7	5	33	STREETCORNER SYMPHONY ROB THOMAS (MELISMA/ATLANTIC)
8	8	48	PUT YOUR RECORDS ON CORINNE BAILEY RAE (CAPITOL)
9	9	18	CHANGE KIMBERLEY LOCKE (CURB/REPRISE)
10	11	19	IRREPLACEABLE BEYONCE (COLUMBIA)
11	12	20	SUDDENLY I SEE KT TUNSTALL (RELENTLESS/VIRGIN)
12	14	17	RAINCOAT KELLY SWEET (RAZOR & TIE)
13	13	13	FOOLED AROUND AND FELL IN LOVE ROD STEWART (RCA/RMG)
14	17	5	THE SWEET ESCAPE GWEN STEFANI FEAT. AKON (INTERSCOPE)
15	18	5	BEFORE HE CHEATS CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
16	16	12	NEVER ALONE JIM BRICKMAN FEAT. LADY ANTEBELLUM (SLG)
17	15	11	MY LITTLE GIRL TIM MCGRAW (CURB/REPRISE)
18	19	10	FEBRUARY SONG JOSH GROBAN (143/REPRISE)
19	20	13	IT'S NOT OVER DAUGHTRY (RCA/RMG)
20	22	9	ANYWAY MARTINA MCBRIDE (RCA NASHVILLE)
21	21	15	JUST TO FEEL THAT WAY TAYLOR HICKS (ARISTA/RMG)
22	27	2	HOME DAUGHTRY (RCA/RMG)
23	23	6	LITTLE WONDERS ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC)
24	24	9	SAY IT RIGHT NELLY FURTADO (MOSLEY/GEFFEN)
25	25	16	SO NOT OVER YOU SIMPLY RED (SIMPLY RED COM)

HOT DIGITAL SONGS™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
			ARTIST (IMPRINT / PROMOTION LABEL)
1	1	4	#1 MAKES ME WONDER MAROONS (A&M/OCTONE/INTERSCOPE)
2	2	12	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
3	3	12	GIRLFRIEND AVRIL LAVIGNE (RCA/RMG)
4	10	12	HOME DAUGHTRY (RCA/RMG)
5	15	6	THNKS FR TH MMRS FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
6	17	7	WHAT I'VE DONE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
7	7	4	NEVER AGAIN KELLY CLARKSON (RCA/RMG)
8	5	7	GIVE IT TO ME TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
9	9	1	POP, LOCK & DROP IT HUEY (HITZ COMMITTEE/JIVE/ZOMBA)
10	6	6	I TRIED BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)
11	13	5	SUMMER LOVE JUSTIN TIMBERLAKE (JIVE/ZOMBA)
12	12	36	BEFORE HE CHEATS CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
13	11	16	GLAMOROUS FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)
14	34	5	BIG GIRLS DON'T CRY FERGIE (WILL.I.AM/A&M/INTERSCOPE)
15	4	4	BECAUSE OF YOU NE-YO (DEF JAM/IDJMG)
16	14	20	THE SWEET ESCAPE GWEN STEFANI FEAT. AKON (INTERSCOPE)
17	16	13	U + UR HAND PINK (LAFACE/ZOMBA)
18	21	13	THIS IS WHY I'M HOT MIMS (CAPITOL)
19	18	17	THE WAY I LIVE BABY BOY DA PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUBLIC)
20	23	7	HEY THERE DELILAH PLAIN WHITE T'S (HOLLYWOOD)
21	20	11	I'M A FLIRT R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)
22	8	4	I'LL STAND BY YOU CARRIE UNDERWOOD (REMAN/19)
23	19	17	DON'T MATTER AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
24	22	13	LAST NIGHT DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)
25	24	7	WE TAKIN' OVER DJ KHALED (TERROR SQUAD/KOCH)

MODERN ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
			ARTIST (IMPRINT / PROMOTION LABEL)
1	1	7	#1 WHAT I'VE DONE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
2	2	18	FOREVER PAPA ROACH (EL TONAL/GEFFEN)
3	3	12	HEY THERE DELILAH PLAIN WHITE T'S (HOLLYWOOD)
4	6	4	ICKY THUMP THE WHITE STRIPES (THIRD MAN/WARNER BROS.)
5	5	19	LAZY EYE SILVERSN PICKUPS (DANGERBIRD)
6	4	19	BREATH BREAKING BENJAMIN (HOLLYWOOD)
7	7	19	DIG INCUBUS (IMMORTAL/EPIC)
8	8	14	PARALYZER FINGER ELEVEN (WIND-UP)
9	12	4	CAPITAL G NINE INCH NAILS (NOTHING/INTERSCOPE)
10	9	7	HUMP DE BUMP RED HOT CHILI PEPPERS (WARNER BROS.)
11	11	9	THE BIRD AND THE WORM THE USED (REPRISE)
12	10	10	TIME WON'T LET ME GO THE BRAVERY (ISLAND/IDJMG)
13	14	3	WORKING CLASS HERO GREEN DAY (REPRISE)
14	13	16	WELL ENOUGH ALONE CHEVELLE (EPIC)
15	8	44	FACE DOWN THE RED JUMPSUIT APPARATUS (VIRGIN)
16	17	11	SAY THIS SOONER (NO ONE WILL SEE THINGS THE WAY I DO) THE ALMOST (TOOTH & NAIL/VIRGIN)
17	15	31	FROM YESTERDAY 30 SECONDS TO MARS (IMMORTAL/VIRGIN)
18	21	14	ALL THE SAME SICK PUPPIES (RMR/VIRGIN)
19	16	25	PRAYER OF THE REFUGEE RISE AGAINST (GEFFEN)
20	13	30	PAIN THREE DAYS GRACE (JIVE/ZOMBA)
21	23	8	THNKS FR TH MMRS FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
22	22	20	DASHBOARD MODUST MOUSE (EPIC)
23	25	8	JAMBI TOOL (TOOL DISSECTIONAL/VOLCANO/ZOMBA)
24	29	2	THE HEINRICH MANEUVER INTERPOL (CAPITOL)
25	26	6	YOUNG FOLKS PETER DINKOVIC & JOHN (ALMOSTGOLD/RED)

JUN 2 2007 **POP Billboard**

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	8	#1 MAKES ME WONDER	MAROONS (A&M/OCTONE/UNIVERSAL)
2	12		GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)
3	16		GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
4	13		BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
5	26		U + UR HAND	PINK (LAFACE/ZOMBA)
6	7		SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
7	11		HOME	DAUGHTRY (RCA/RMG)
8	13		GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)
9	15		BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
10	12		LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)
11	13		I TRIED	BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)
12	18		THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
13	5		NEVER AGAIN	KELLY CLARKSON (RCA/RMG)
14	25		CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA	GYM CLASS HEROES (DECAVANCE/FUELED BY RAMEN/ATLANTIC/LAVA)
15	24		THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)
16	24		WHAT I'VE DONE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
17	10		DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
18	8		BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)
19	5		BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
20	17		POP LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)
21	20		FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)
22	21		THE WAY I LIVE	BABY BOY DA PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUBLIC)
23	10		WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)
24	14		THIS IS WHY I'M HOT	MIMS (CAPITOL)
25	26		IT'S NOT OVER	DAUGHTRY (RCA/RMG)
26	15		BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)
27	15		IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
28	11		I'M A FLIRT	R. KELLY DR. BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)
29	10		BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
30	29		SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)
31	7		UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
32	12		LIKE A BOY	CIARA (LAFACE/ZOMBA)
33	5		HEY THERE DELILAH	PLAIN WHITE T'S (HOLLYWOOD)
34	25		WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
35	12		OUTTA MY SYSTEM	BOW WOW FEAT. T-PAIN & JONITA AUSTIN (COLUMBIA)
36	1		DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS (UNIVERSAL LATINO/INTERSCOPE)
37	13		I'LL STAND BY YOU	CARRIE UNDERWOOD (FREMANTLE/19)
38	31		WE TAKIN' OVER	DJ KHALED (TERROR SQUAD/KOCH)
39	11		GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)
40	13		STOLEN	DASHBOARD CONFSSIONAL (VAGRANT/INTERSCOPE)
41	13		DO IT JUST LIKE A ROCKSTAR	FREAK NASTY FEAT. CRAZY MIKE (HARD HOOD)
42	13		TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE)
43	13		2 STEP	UNK (BIG OOMP/KOCH)
44	3		LEAN LIKE A CHOLO	DOWN A.K.A. K.I.L.O. (SILENT GIANT/MACHETE)
45	15		GO GETTA	YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGS/DEF JAM/IDJMG)
46	12		ROCK YO HIPS	CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE)
47	22		THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
48	9		LOST IN THIS MOMENT	BIG & RICH (WARNER BROS. NASHVILLE/WRN)
49	2		STRAIGHT TO THE BANK	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
50	8		TICKS	BRAD PAISLEY (ARISTA NASHVILLE)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
5	5	6	FOREVER	PAPA ROACH (EL TONAL/GEFFEN)
6	2		ANONYMOUS	BOBBY VALENTINO FEAT. TIMBALAND (DTP/DEF JAM/IDJMG)
7	2		I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
8	9		REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)
9	3		WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)
10	8		LITTLE WONDERS	ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC)
11	3		(YOU WANT TO) MAKE A MEMORY	BON JOVI (MERCURY/ISLAND/IDJMG)
12	2		FIRST TIME	LIFEHOUSE (GEFFEN)
13	19		CANDYMAN	CHRISTINA AGUILERA (RCA/RMG)
14	12		WASTED	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
15	17		LOST WITHOUT U	ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC)
16	29		BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)
17	5		THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)
18	17		SMILE	LILY ALLEN (CAPITOL)
19	19		SHE'S LIKE THE WIND	LUMIDEE FEAT. TONY SUNSHINE (M>1/TVT)
20	7		GOOD DIRECTIONS	BILLY CURRINGTON (MERCURY)
21	16		OVER IT	KATHARINE MCPHEE (RCA/RMG)
22	4		ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO (MOSLEY/GEFFEN)
23	1		BUBBLY	COLBIE CAILLAT (UNIVERSAL REPUBLIC)
24	4		ICKY THUMP	THE WHITE STRIPES (THIRD MAN/WARNER BROS.)
25	29		MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)
26	11		WITH LOVE	HILARY DUFF (HOLLYWOOD)
27	7		LIKE THIS	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)
28	13		YOU KNOW I'M NO GOOD	AMY WINEHOUSE FEAT. GHOSTFACE KILLAH (UNIVERSAL REPUBLIC)
29	2		IMPACTO	DADDY YANKEE FEAT. FERGIE (EL CARTEL/INTERSCOPE)
30	1		BLEED IT OUT	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
31	1		PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)
32	1		GIVEN UP	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
33	2		VULNERABLE	SECONDHAND SERENADE (GLASSNOTE/EAST WEST)
34	2		I DON'T WANNA STOP	OZZY OSBOURNE (EPIC)
35	3		LAST DOLLAR (FLY AWAY)	TIM MCGRAW (CUBB)
36	1		THE WAY I ARE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
37	1		SEXY LADY	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC)
38	13		THROW SOME D'S	RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)
39	1		STAND	RASCAL FLATTS (LYRIC STREET)
40	2		LIKE THIS	MIMS (CAPITOL)
41	23		KEEP HOLDING ON	AVRIL LAVIGNE (RCA/RMG)
42	1		4 IN THE MORNING	GWEN STEFANI (INTERSCOPE)
43	24		ICE BOX	OMARION (T.U.G./COLUMBIA)
44	14		READ MY MIND	THE KILLERS (ISLAND/IDJMG)
45	12		DOE BOY FRESH	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
46	15		ANYWAY	MARTINA MCBRIDE (RCA NASHVILLE)
47	1		EVER PRESENT PAST	PAUL MCCARTNEY (MPL/HEAR/CONCORD)
48	22		PAIN	THREE DAYS GRACE (JIVE/ZOMBA)
49	30		SNOW ((HEY OH))	RED HOT CHILI PEPPERS (WARNER BROS.)
50	1		BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)
51	1		MOMENTS	EMERSON DRIVE (MIDAS/NEW REVOLUTION)
52	1		LEAVE OUT ALL THE REST	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
53	25		INTO THE OCEAN	BLUE OCTOBER (UNIVERSAL MOTOWN)
54	24		YOU	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	15	#1 U + UR HAND	PINK (LAFACE/ZOMBA)	☆
2	2	17	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
3	3	11	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)	☆
4	7	8	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
5	5		LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	
6	4	19	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA	GYM CLASS HEROES (DECAVANCE/FUELED BY RAMEN/ATLANTIC/LAVA)	
7	6	20	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)	
8	11	7	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	☆
9	12	9	HOME	DAUGHTRY (RCA/RMG)	☆
10	10	8	MAKES ME WONDER	MAROONS (A&M/OCTONE/INTERSCOPE)	
11	17		BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
12	8	24	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	☆
13	13		BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	
14	9	17	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
15	14		FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)	☆
16	22	8	I TRIED	BONE THUGS-N-HARMONY (FULL SURFACE/INTERSCOPE)	
17	15	25	IT'S NOT OVER	DAUGHTRY (RCA/RMG)	☆
18	29		SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)	☆
19	21		IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
20	18	11	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)	☆
21	24	13	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)	
22	19	25	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
23	10		NEVER AGAIN	KELLY CLARKSON (RCA/RMG)	
24	28	9	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)	☆
25	33	3	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	

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

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	29	5	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
27	25	13	THE WAY I LIVE	BABY BOY DA PRINCE (UNIVERSAL REPUBLIC)	
28	9		OUTTA MY SYSTEM	BOW WOW (COLUMBIA)	
29	26	6	LIKE A BOY	CIARA (LAFACE/ZOMBA)	☆
30	35	3	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)	
31	23	12	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)	☆
32	4	5	WHAT I'VE DONE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	☆
33	30	31	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)	☆
34	36		SHE'S LIKE THE WIND	LUMIDEE FEAT. TONY SUNSHINE (M>1/TVT)	
35	-		BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC)	
36	38	12	STOLEN	DASHBOARD CONFSSIONAL (VAGRANT/INTERSCOPE)	
37	7		I'M A FLIRT	R. KELLY DR. BOW WOW (COLUMBIA/JIVE/ZOMBA)	
38	37	31	I WANNA LOVE YOU	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
39	12	15	THIS IS WHY I'M HOT	MIMS (CAPITOL)	
40	4		DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS (UNIVERSAL LATINO/INTERSCOPE)	
41	10	2	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)	
42	9	2	4 IN THE MORNING	GWEN STEFANI (INTERSCOPE)	☆
43	-		THE WAY I ARE	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	
44	4		SEXY LADY	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC)	
45	-		PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	
46	-		POP, LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	
47	43	26	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	
48	24		ICE BOX	OMARION (T.U.G./COLUMBIA)	
49	-		HEY THERE DELILAH	PLAIN WHITE T'S (HOLLYWOOD)	
50	4	18	YOU	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)	

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	8	2	#1 BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
2	6	11	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)
3	2	17	UNTIL YOU COME BACK TO ME	CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)
4	1	9	PRETENDER	T. SMITH (VIBANT/FACE2FACE)
5	12	2	D-BOY	JEDAH FEAT. REDD EYEZZ (LCN)
6	-		STACKS ON DECK	RE.S.O. (LIV YA LIFE/SUGAR WATER)
7	10	2	KEEP THE CAR RUNNING	ARCADE FIRE (MERGE)
8	11	10	LET ME SEE SOMETHING	A.G. & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT)
9	-		LISTEN	BEYONCE (MUSIC WORLD/COLUMBIA)
10	14	9	GET BUMP IN DA TRUNK	SHELBY ST. JAMES FEATURING THE TRUTH (SHUGA SHACK)
11	12		ALL MY LIFE	BILLY JOEL (COLUMBIA)
12	6	6	BOSSMAN	DL (TRIPLEBEAM)
13	31	40	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)
14	5	59	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
15	15	16	THIS IS WHY I'M HOT	MIMS (CAPITOL)
16	21	12	LET'S FALL IN LOVE AGAIN	RACHEL BROWN (URBAN MUSIC GROUP/FACE2FACE)
17	6	11	SHE'S LIKE THE WIND	LUMIDEE FEAT. TONY SUNSHINE (M>1/TVT)
18	7	21	MADE TO LOVE	TOBYMAC (FOREFRONT)
19	20	1	GET TO THE MONEY	REED (BULLS EYE/FACE2FACE)
20	28	119	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
21	17	5	BRIANSTORM	ARCTIC MONKEYS (DOMINO)
22	23	47	SOMEWHERE OVER THE RAINBOW/MY DESTINY	KATHARINE MCPHEE (RCA/RMG)
23	29	16	FLATHEAD	THE FRATELLI (CHERRYTREE/DROP THE GUN/ISLAND/INTERSCOPE)
24	3		COME OVER	CHERYL PEPHII RILEY (CPR)
25	22	7	WHAT BOYZ LIKE	PIT & CROW (BLACK 6)

HITPREDICTOR

DATA PROVIDED BY **promosquad**

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

ARTIST/TITLE/LABEL/(SCORE) Chart Rank

POP 100 AIRPLAY

- RIHANNA FEAT. JAY-Z Umbrella IDJMG (70.7) 8
- DAUGHTRY Home RMG (71.5) 9
- HINDER Better Than Me UNIVERSAL REPUBLIC (71.0) 21
- ELLIOTT YAMIN Wait For You HICKORY (70.5) 24
- FALL OUT BOY Thanks Fr Th Mmrs IDJMG (67.2) 26
- CIARA Like A Boy ZOMBA (65.9) 29
- LINKIN PARK What I've Done WARNER BROS. (67.9) 32
- ☆ GWEN STEFANI 4 In The Morning INTERSCOPE (66.1) 42
- 30 SECONDS TO MARS The Kill (Bury Me) VIRGIN (65.0) -
- PAPA ROACH Forever GEFFEN (70.3) -
- ☆ NICKELBACK Rockstar LAVA (78.1) -
- ROB THOMAS Little Wonders ATLANTIC (74.4) -
- QUIETDRIVE Time After Time EPIC (78.3) -

ADULT TOP 40

- PINK U - Ur Hand ZOMBA (79.8) 9
- HINDER Better Than Me UNIVERSAL REPUBLIC (78.7) 11
- BON JOVI (You Want To) Make A Memory IDJMG (72.6) 21
- SNOW FATROL Signal Fire REPRISE (68.6) 35
- NICKELBACK Rockstar IDJMG (74.3) 39
- ☆ GWEN STEFANI 4 In The Morning INTERSCOPE (73.8) -

ADULT CONTEMPORARY

- JIM BRICKMAN FEAT. LADY ANTEBELLUM Never Alone SLG (71.7) 16
- JOSH GROBAN February Song REPRISE (71.8) 18
- ROB THOMAS Little Wonders ATLANTIC (83.5) 23

MODERN ROCK

- FINGER ELEVEN Paralyzer WIND-UP (68.9) 8</

Billboard R&B/HIP-HOP

JUN
2
2007TOP
R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	#1 TANK BLACKGROUND/UNIVERSAL MOTOWN 008982/UMRG (13.98)	Sex Love & Pain		1
2	3	1	NE-YO DEF JAM 008697*/IDJMG (13.98)	Because Of You		1
3	2	2	BONE THUGS-N-HARMONY FULL SURFACE 820902/INTERSCOPE (13.98)	Strength & Loyalty		2
4		2	BOBBY VALENTINO DTP/DEF JAM 007226*/IDJMG (13.98)	Special Occasion		1
5	4	10	MUSIQ SOULCHILD ATLANTIC 105404/AG (18.98)	Luvanmus q		1
6		4	JOE JIVE 06704/ZOMBA (18.98)	Ain't Nothing Like Me		1
7	6	33	ROBIN THICKE STAR TRAK 006146*/INTERSCOPE (9.98)	The Evolution Of Robin Thicke		1
8	8	27	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98)	Konvicted		2
9	12	10	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428/UMRG (10.98)	Back To Black		9
10	10	5	LLOYD THE INC./UNIVERSAL MOTOWN 008554/UMRG (13.98)	Street Love		2
11	11	38	BEYONCE COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day		1
12	14	8	YOUNG BUCK G-UNIT 008030*/INTERSCOPE (13.98)	Buck The World		1
13		7	TIMBALAND MOSLEY/BLACKGROUND 008594*/INTERSCOPE (13.98)	Timbaland Presents Shock Value		3
14		2	DIPSET DIPLOMATS 5898/KOCH (17.98)	DukeDaGod Presents Dipset: More Than Music, Vol. 2		5
15	5	19	FANTASIA J 78962/RMG (18.98)	Fantasia		3
16	8	16	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds		1
17	12	41	CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae		3
18	11	7	PAUL WALL SWISHHOUSE/ASYLUM/ATLANTIC 101555/AG (18.98)	Get Money Stay True		1
19	NEW	1	RICK JAMES STONE CITY 015 (15.98)	Deeper Still		1
20	56	9	GREATEST GAINER ELLIOTT YAMIN HICKORY 90019 (18.98)	Elliott Yamin		11
21	21	24	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 007227*/IDJMG (13.98)	The Inspiration		1
22	13	14	GERALD LEVERT ATLANTIC 100341/AG (18.98)	In My Songs		1
23	24	9	CHUCK BROWN FULL CIRCLE 15/RAW VENTURE (17.98)	We're About The Business		1
24	24	10	RICH BOY ZONE 4 008556*/INTERSCOPE (10.98)	Rich Boy		1
25	23	9	MARQUES HOUSTON T.U.G./UNIVERSAL MOTOWN 007925/UMRG (13.98)	Veteran		1
26	22	8	MIMS CAPITOL 84824* (12.98)	Music Is My Savior		1
27	20	9	JOSS STONE VIRGIN 76268* (18.98) ⊕	Introducing Joss Stone		1
28	25	17	VARIOUS ARTISTS EMI/SONY BMG/UNIVERSAL/ZOMBA 88505/CAPITOL (18.98)	NOW 24		1
29	3	2	YOLANDA ADAMS ELEKTRA/ATLANTIC 156604/AG (18.98)	The Best Of Me		1
30	28	29	BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son		1
31	15	24	SOUNDTRACK MUSIC WORLD/COLUMBIA 88953/SONY MUSIC (18.98)	Dreamgirls		1
32	37	8	PACE SETTER REDMAN DEF JAM 003309/IDJMG (13.98)	Red Gone Wild		1
33	33	17	PRETTY RICKY BLUESTAR/ATLANTIC 94603/AG (18.98)	Late Night Special		1
34	27	10	DEVIN THE DUDE J PRINCE/RAP-A-LOT 4 LIFE 68563/ASYLUM (17.98)	Waitin' To Inhale		1
35	26	24	CIARA LAFACE 03336/ZOMBA (18.98) ⊕	Ciara: The Evolution		1
36	29	10	8BALL & MJG BAD BOY SOUTH/BAD BOY 83970*/AG (18.98)	Ridin High		1
37	40	9	BABY BOY DA PRINCE EXTREME/TAKE FO/UNIVERSAL REPUBLIC 007608/UMRG (13.98) ⊕	Across The Water		1
38	40	7	J MOSS PAJAM/GOSPO CENTRIC 87214/ZOMBA (18.98)	V2...		1
39	36	9	CRIME MOB CRUNK/G'S UP/REPRISE 44298/WARNER BROS. (18.98)	Hated On Mostly		1
40	42	11	THE NOTORIOUS B.I.G. BAD BOY 101830*/AG (18.98)	Greatest Hits		1
41		2	Z-RO J PRINCE/RAP-A-LOT 4 LIFE 182780/ASYLUM (16.98)	Power		1
42		2	LAYZIE BONE AND BIZZY BONE REAL TALK 35 (17.98)	Bone Brothers 2		26
43	38	8	MACY GRAY WILL.I.AM/GEFFEN 008576/INTERSCOPE (13.98)	BIG		1
44	39	31	JOHN LEGEND G.O.O.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again		1
45	42	30	LIL' BOOSIE TRILL 68587/ASYLUM (18.98)	Bad Azz		1
46	46	27	TAMIA PLUS 1 3784/IMAGE (15.98)	Between Friends		1
47	NEW	1	MISTAH F.A.B. FAEVA AFTA/THIZZ 181/SMC (15.98) ⊕	Da Baydextrian		1
48		31	DIDDY BAD BOY 83864/AG (18.98)	Press Play		1
49	48	7	ANTHONY HAMILTON MEROVINGIAN 002/IMPERIAL (17.98)	Southern Comfort		13
50	45	23	MARY J. BLIGE MATRIARCH/GEFFEN 008112*/INTERSCOPE (13.98)	Reflections (A Retrospective)		2
51	40	18	SOUNDTRACK ATLANTIC 94676/AG (18.98)	Tyler Perry's Daddy's Little Girls		4
52		24	BRIAN MCKNIGHT WARNER BROS. 44468 (18.98)	Ten		4
53	52	4	NORMAN BROWN PEAK 30218/CONCORD (18.98)	Stay With Me		1
54	NEW	1	HAWK GHETTO DREAMS 0006 (13.98)	Endangered Species		1
55		22	BOW WOW COLUMBIA 87932/SONY MUSIC (18.98)	The Price Of Fame		1

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	57	36	NE-YO DEF JAM 004934*/IDJMG (13.98)	In My Own Words		1
57	58	41	UNK BIG OOMP 5973/KOCH (17.98)	Beat'n Down Yo Block		21
58	54	51	LUDACRIS DTP/DEF JAM 007224/IDJMG (13.98)	Release Therapy		2
59	68	70	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101		1
60	75	50	PRODIGY THE INFAMOUS 5534/KDCH (17.98)	Return Of The Mac		9
61		8	LIL WAYNE AND JUELZ SANTANA STARZ 6303/BCD (14.98)	When The North & South Collide		61
62		75	MARY J. BLIGE MATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough		1
63		26	SNOOP DOGG DOGGYSTYLE/GEFFEN 008023*/INTERSCOPE (13.98)	Tha Blue Carpet Treatment		2
64		23	NAS DEF JAM/COLUMBIA 007229*/IDJMG (13.98)	Hip Hop Is Dead		1
65		8	LIL' FLIP ASYLUM 43269/WARNER BROS. (18.98)	I Need Mine \$\$		5
66		23	TYRESE (AKA BLACK-TY) J 78963/RMG (18.98)	Alter Ego		4
67		85	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero		4
68	59	71	ELISABETH WITHERS BLUE NOTE 68171/BLG (17.98)	It Can Happen To Anyone		32
69	64	27	JAY-Z ROC-A-FELLA/DEF JAM 008045*/IDJMG (19.98) ⊕	Kingdom Come		1
70		2	DJ JAZZY JEFF BBE 68*/RAPSTER (15.98)	The Return Of The Magnificent		55
71	74	76	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II		1
72		27	THE GAME GEFFEN 007933*/INTERSCOPE (13.98)	Doctor's Advocate		1
73		2	PARIS BENNETT 306 2760/TVT (18.98)	Princess P		47
74	61	67	CHRIS BROWN JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown		1
75	67	74	STEPHEN MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 008354/UMRG (13.98)	Mind Control		18

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

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	17	KENNY WAYNE SHEPHERD REPRISE 49294*/WARNER BROS. ⊕	10 Days Out: Blues From The Backroads	
2	3	21	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LEGACY/EPIC 81511/SONY MUSIC	The Real Deal: Greatest Hits Vol. 1	
3			JOAN ARMATRADING 429 17625/SLG	Into The Blues	
4			JOE BONAMASSA PREMIER ARTISTS 60282	You & Me	
5		63	THE DEREK TRUCKS BAND COLUMBIA 92844/SONY MUSIC	Songlines	
6	4	15	RUTHIE FOSTER BLUE CORN 70602	The Phenomenal Ruthie Foster	
7			MARIA MULDAUR STONY PLAIN 1319	Naughty Bawdy & Blue	
8			KOKO TAYLOR ALLIGATOR 4915	Old School	
9			JOHN MAYALL AND THE BLUESBREAKERS EAGLE 20104	In The Palace Of The King	
10			TOMMY CASTRO BLIND PIG 5111	Painkiller	
11		49	KEB' MO' ONE HAVEN/EPIC 77621/RED INK	Suitcase	
12		15	SOUNDTRACK NEW WEST 6105	Black Snake Moan	
13			ETTA JAMES HIP-O/CHRONICLES 004010/UME	The Definitive Collection	
14			DENISE LASALLE ECKO 1091	Pay Before You Pump	
15			COCO MONTOYA ALLIGATOR 4913	Dirty Deal	

BETWEEN THE BULLETS rgeorge@billboard.com

TANK BANGS BEST SALES WEEK

"Sex Love & Pain," Tank's first album in five years, rolls to No. 2 on The Billboard 200 and No. 1 on Top R&B/Hip-Hop Albums. The bow

for a No. 20 start on the big board and a No. 4 peak on R&B Albums.

The set tows 103,000 units, bettering "Force of Nature," which moved 97,000 during its first week in 2001.

His sophomore release the following year had a rougher journey, starting with 58,000

The late Rick James lands R&B Albums' next marks his best Nielsen SoundScan week ever.

The late Rick James lands R&B Albums' next marks his best Nielsen SoundScan week ever.

highest debut with "Deeper Still" at No. 19. Almost three years after his death, this offering of new material is his first entry since "Urban Rap-sody" in 1997 and best chart position since "Wonderful" debuted at No. 12 in 1988.

—Raphael George



JUN 2 2007 R&B/HIP-HOP Billboard

HOT R&B/HIP-HOP AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	16	#1 BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
2	3	29	PLEASE DON'T GO TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)
3	2	30	LOST WITHOUT U ROBIN THICKE (STAR TRAK/INTERSCOPE)
4	5	12	GET IT SHAWTY LLOYD (THE INC./UNIVERSAL MOTOWN)
5	9	11	PARTY LIKE A ROCKSTAR SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
6	6	11	POP, LOCK & DROP IT HUEY (HITZ COMMITTEE/JIVE/ZOMBA)
7	4	11	I'M A FLIRT R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)
8	14	12	WHEN I SEE U FANTASIA (J/RMG)
9	11	3	SAME GIRL R. KELLY DUET WITH USHER (JIVE/ZOMBA)
10	7	25	BUDDY MUSIQ SOULCHILD (ATLANTIC)
11	8	14	LIKE A BOY CIARA (LAFACE/ZOMBA)
12	10	15	BECAUSE OF YOU NE-YO (DEF JAM/IDJMG)
13	16	13	LIKE THIS KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)
14	17	11	WIPE ME DOWN LIL' BOOSIE FEAT. FOX & WEBBIE (TRILL/ASYLUM/ATLANTIC)
15	15	21	ROCK YO HIPS CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE/WARNER BROS.)
16	19	10	TEACHME MUSIQ SOULCHILD (ATLANTIC)
17	20	15	GET ME BODIED BEYONCE (MUSIC WORLD/COLUMBIA)
18	12	15	OUTTA MY SYSTEM BOW WOW (COLUMBIA)
19	21	20	IF I WAS YOUR MAN JOE (JIVE/ZOMBA)
20	13	15	DON'T MATTER AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
21	18	18	2 STEP UNK (BIG DOMP/KOCH)
22	24	7	UMBRELLA RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
23	22	5	BIG THINGS POPPIN' (DO IT) T.I. (GRAND HUSTLE/ATLANTIC)
24	29	3	WALL TO WALL CHRIS BROWN (JIVE/ZOMBA)
25	25	11	ANONYMOUS BOBBY VALENTINO FEAT. TIMBALAND (DTP/DEF JAM/IDJMG)

RHYTHMIC AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	11	#1 BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
2	6	9	GET IT SHAWTY LLOYD (THE INC./UNIVERSAL MOTOWN)
3	7	10	OUTTA MY SYSTEM BOW WOW FEAT. T-PAIN & JOHNITA AUSTIN (COLUMBIA)
4	13	13	I TRIED BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)
5	7	10	I'M A FLIRT R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)
6	3	12	LIKE A BOY CIARA (LAFACE/ZOMBA)
7	1	5	PARTY LIKE A ROCKSTAR SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
8	9	11	POP, LOCK & DROP IT HUEY (HITZ COMMITTEE/JIVE/ZOMBA)
9	5	16	GIVE IT TO ME TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
10	13	6	UMBRELLA RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
11	8	17	GLAMOROUS FERGIE FEAT. LUDACRIS WILL.I.AM/AM/INTERSCOPE)
12	15	14	BECAUSE OF YOU NE-YO (DEF JAM/IDJMG)
13	12	19	LAST NIGHT DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)
14	10	20	DON'T MATTER AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
15	17	11	ROCK YO HIPS CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE/WARNER BROS.)
16	19	7	SEXY LADY YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)
17	14	26	THIS IS WHY I'M HOT MIMS (CAPITOL)
18	16	14	2 STEP UNK (BIG DOMP/KOCH)
19	18	4	SUMMER LOVE JUSTIN TIMBERLAKE (JIVE/ZOMBA)
20	22	4	LEAN LIKE A CHOLO DOWN A.K.A. KILLO (SILENT GIANT/MACHETE)
21	20	8	PUSH IT BABY PRETTY RICKY (BLUESTAR/ATLANTIC)
22	26	7	ANONYMOUS BOBBY VALENTINO FEAT. TIMBALAND (DTP/DEF JAM/IDJMG)
23	21	7	CAN U WERK WIT DAT THE FIXERS AKA DJ QUIK & AMG (INTERSCOPE)
24	27	4	LIKE THIS MIMS (CAPITOL)
25	32	2	BEAUTIFUL GIRLS SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)

ADULT R&B™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	33	#1 PLEASE DON'T GO TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)
2	2	31	LOST WITHOUT U ROBIN THICKE (STAR TRAK/INTERSCOPE)
3	3	20	BUDDY MUSIQ SOULCHILD (ATLANTIC)
4	5	18	IF I WAS YOUR MAN JOE (JIVE/ZOMBA)
5	4	20	IN MY SONGS GERALD LEVERT (ATLANTIC)
6	7	13	WHAT'S MY NAME BRIAN MCKNIGHT (WARNER BROS.)
7	6	14	STRUGGLE NO MORE (THE MAIN EVENT) ANTHONY HAMILTON, JAHEIM & MUSIQ SOULCHILD (ATLANTIC)
8	8	16	MAKE YA FEEL BEAUTIFUL RUBEN STUDDARD (J/RMG)
9	9	12	WHEN I SEE U FANTASIA (J/RMG)
10	14	9	DJ DON'T GERALD LEVERT (ATLANTIC)
11	10	40	TAKE ME AS I AM MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
12	11	9	TEACHME MUSIQ SOULCHILD (ATLANTIC)
13	13	6	CAN U BELIEVE ROBIN THICKE (STAR TRAK/INTERSCOPE)
14	12	13	SHOO BE DOO (NO WORDS) MACY GRAY (WILL.I.AM/GEFFEN)
15	19	5	ANOTHER AGAIN JOHN LEGEND (G.O.O.D./COLUMBIA)
16	16	13	SIMPLE THINGS ELISABETH WITHERS (BLUE NOTE/VIRGIN)
17	18	14	FORCE OF NATURE SUNSHINE ANDERSON (MUSIC WORLD)
18	17	19	AND I AM TELLING YOU I'M NOT GOING JENNIFER HUDSON (MUSIC WORLD/COLUMBIA)
19	21	10	BECAUSE OF YOU NE-YO (DEF JAM/IDJMG)
20	20	10	TELL ME WHAT WE'RE GONNA DO NOW JOSSE STONE FEAT. COMMON (VIRGIN)
21	25	2	DON'T MATTER AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
22	22	15	DEEPER STILL RICK JAMES (STONE CITY)
23	23	7	VALENTINE LLOYD (THE INC./UNIVERSAL MOTOWN)
24	24	9	2 PIECES CARL THOMAS (UMBRELLA/BUNGALO)
25	37	4	BREATHLESS CORINNE BAILEY RAE (CAPITOL)

HOT R&B/HIP-HOP SINGLES SALES™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	1	#1 BEAUTIFUL LIAR BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
2	1	16	UNTIL YOU COME BACK TO ME CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)
3	6	10	INSIDE OUT TEMAR UNDERWOOD (KINGS MOUNTAIN)
4	7	5	BOSSMAN DL (TRIPLEBEAM)
5	2	11	LET'S FALL IN LOVE AGAIN RACHEL BROWN (URBAN MUSIC GROUP/FACE2FACE)
6	11	2	D-BOY JEDIAH FEAT. REDD EYEZZ (LCN)
7	5	10	GOT BUMP IN DA TRUNK SHELBY ST. JAMES FEAT. THE TRUTH (SHUGA SHACK)
8	14	16	GET TO THE MONEY RECC (BULLS EYE/FACE2FACE)
9	3	9	WHAT BOYZ LIKE PIT & CROW (BLACK 8)
10	-	1	STACKS ON DECK P.E.S.O. (LIV YA LIFE/SUGAR WATER)
11	8	3	COME OVER CHERYL PEPH RILEY (CPR)
12	4	7	COUNTRY BOYZ BIG WYNN FEAT. GET COOL (W.E.M.G.)
13	10	9	BUSSA MOVE STEVE AUSTIN FEAT. TUM TUM (YMC)
14	9	5	I'M JUST DOING ME MO KOUNTRY FEAT. SUNNY VALENTINE (STREET TALK)
15	12	11	TONIGHT (TONIGHT IS THE NIGHT) SILVA JAGUAR (SILVA JAGUAR/RPM CONSULTING)
16	12	12	I'M ON IT LENARD FEAT. PAPA REU (CLEARVISION)
17	13	10	CHECK MY FOOT WORK MR. BIGG-TIME (1803)
18	-	6	WORLDWIDE JACKIE CHAIN (TOUCHZONE/FACE2FACE)
19	-	15	THIS IS WHY I'M HOT MIMS (CAPITOL)
20	23	41	KOOL AID LIL' BASS FEAT. JT MONEY (PIPELINE)
21	-	7	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
22	17	14	LISTEN BEYONCE (MUSIC WORLD/COLUMBIA)
23	-	1	HELLO SCOTT STONE (FEATHERSTONE/FACE2FACE)
24	25	33	I REMEMBER... MELISSA MORGAN (LU ANN/ORPHEUS)
25	-	1	MAKE ME BETTER FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)

RHYTHMIC AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	1	11	#1 BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
2	6	9	GET IT SHAWTY LLOYD (THE INC./UNIVERSAL MOTOWN)
3	7	10	OUTTA MY SYSTEM BOW WOW FEAT. T-PAIN & JOHNITA AUSTIN (COLUMBIA)
4	13	13	I TRIED BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)
5	7	10	I'M A FLIRT R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)
6	3	12	LIKE A BOY CIARA (LAFACE/ZOMBA)
7	1	5	PARTY LIKE A ROCKSTAR SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
8	9	11	POP, LOCK & DROP IT HUEY (HITZ COMMITTEE/JIVE/ZOMBA)
9	5	16	GIVE IT TO ME TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
10	13	6	UMBRELLA RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
11	8	17	GLAMOROUS FERGIE FEAT. LUDACRIS WILL.I.AM/AM/INTERSCOPE)
12	15	14	BECAUSE OF YOU NE-YO (DEF JAM/IDJMG)
13	12	19	LAST NIGHT DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)
14	10	20	DON'T MATTER AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
15	17	11	ROCK YO HIPS CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE/WARNER BROS.)
16	19	7	SEXY LADY YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)
17	14	26	THIS IS WHY I'M HOT MIMS (CAPITOL)
18	16	14	2 STEP UNK (BIG DOMP/KOCH)
19	18	4	SUMMER LOVE JUSTIN TIMBERLAKE (JIVE/ZOMBA)
20	22	4	LEAN LIKE A CHOLO DOWN A.K.A. KILLO (SILENT GIANT/MACHETE)
21	20	8	PUSH IT BABY PRETTY RICKY (BLUESTAR/ATLANTIC)
22	26	7	ANONYMOUS BOBBY VALENTINO FEAT. TIMBALAND (DTP/DEF JAM/IDJMG)
23	21	7	CAN U WERK WIT DAT THE FIXERS AKA DJ QUIK & AMG (INTERSCOPE)
24	27	4	LIKE THIS MIMS (CAPITOL)
25	32	2	BEAUTIFUL GIRLS SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)

HITPREDICTOR

DATA PROVIDED BY **promosquad**

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

ARTIST/Title (Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
TANK Please Don't Go UNIVERSAL MOTOWN (84.9)	2
LLOYD Get It Shawty UNIVERSAL MOTOWN (85.3)	4
SHOP BOYZ Party Like A Rockstar UNIVERSAL REPUBLIC (80.3)	5
FANTASIA When I See You RMG (82.3)	8
☆ R. KELLY DUET WITH USHER Same Girl ZOMBA (88.2)	9
KELLY ROWLAND FEAT. EVE Like This COLUMBIA (83.8)	13
MUSIQ SOULCHILD teachme ATLANTIC (82.7)	16
☆ BEYONCE Get Me Bodied COLUMBIA (71.3)	17
☆ T.I. Big Things Poppin' (Do It) ATLANTIC (71.0)	23
BOBBY VALENTINO Anonymous IDJMG (80.3)	25
FABOLOUS FEAT. NE-YO Make Me Better IDJMG (79.0)	26
MARIO How Do I Breathe RMG (83.9)	33
LIL MAMA Lip Gloss ZOMBA (74.6)	36
NE-YO Do You IDJMG (79.6)	48
☆ MARQUES HOUSTON Wonderful UNIVERSAL MOTOWN (65.6)	60
RHYTHMIC AIRPLAY	
CIARA Like A Boy ZOMBA (72.8)	6
SHOP BOYZ Party Like A Rockstar UNIVERSAL REPUBLIC (70.7)	7
CRIME MOB Rock Yo Hips WARNER BROS. (67.7)	15
BOBBY VALENTINO Anonymous IDJMG (75.8)	22
FABOLOUS FEAT. NE-YO Make Me Better IDJMG (70.0)	28
KELLY ROWLAND FEAT. EVE Like This COLUMBIA (79.1)	33
DJ KHALED FEAT. T.I., AKON, RICK ROSS, FAT JOE, LIL' WAYNE, BABY Vee Takin' Over KOCH (73.0)	34
MARIO How Do I Breathe RMG (83.9)	37
☆ T.I. Big Things Poppin' (Do It) ATLANTIC (68.0)	39
☆ R. KELLY DUET WITH USHER Same Girl ZOMBA (79.3)	-
☆ TANK Please Don't Go UNIVERSAL MOTOWN (83.8)	-
☆ NE-YO Do You IDJMG (71.0)	-
DEEPSIDE What I Need ZOMBA (72.1)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 72 adult R&B stations and 73 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. **HOT R&B/HIP-HOP SINGLES SALES:** this data is used to compile Hot R&B/Hip-Hop Songs. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. **HITPREDICTOR:** © 2007, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT R&B/HIP-HOP SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	16	BUY U A DRANK (SHAWTY SNAPPIN') T-Pain (F.R.NAJM,J.ROBINSON)	T-Pain Featuring Yung Joc KONVICT/NAPPY BOY/JIVE/ZOMBA		1
2	3	29	PLEASE DON'T GO TANK (TANK,L.BERÉAL)	Tank GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN		1
3	2	30	LOST WITHOUT U THICKE,PRO J (R.THICKE,S.HURLEY)	Robin Thicke STAR TRAK/INTERSCOPE		1
4	5	12	GET IT SHAWTY J.LACKEY (J.LACKEY,R.LOVETT,Z.WALLACE,L.POLITE)	Lloyd THE INC./UNIVERSAL MOTOWN		4
5	12	11	PARTY LIKE A ROCKSTAR J.PITTMAN (J.PITTMAN,W.WHEDBEE,B.WARD,R.STEPHENS,D.HARON,R.HIGHTOWER)	Shop Boyz ONDECK/UNIVERSAL REPUBLIC		4
6	6	23	POP, LOCK & DROP IT THA BAKERY (L.FRANKS, JR.,D.SMITH)	Huey HITZ COMMITTEE/JIVE/ZOMBA		1
7	4	19	I'M A FLIRT LIL RONNIE (S.MOSS,R.JACKSON,R.KELLY,C.J.HARRIS, JR.,F.R.NAJM)	R. Kelly Or Bow Wow (Featuring T.I. & T-Pain) COLUMBIA/JIVE/ZOMBA		2
8	14	13	WHEN I SEE U MIDI MAFIA,MZMERI (S.WATERS,L.BIANCANELLO,K.RISTO,W.NUGENT,J.SEWELL,ULEPIC,E.NURI)	Fantasia J/RMG		8
9	11	17	SAME GIRL LIL RONNIE,R.KELLY,RONNIE (R.KELLY,R.JACKSON,J.SMITH)	R. Kelly Duet With Usher JIVE/ZOMBA		9
10	7	25	BUDDY LAB RATZ (T.JOHNSON,C.HAGGINS,C.CHURCH,E.GUINN,K.NIX)	MusiQ Soulchild ATLANTIC		2
11	5	14	LIKE A BOY CALVO DAGR8,CIARA,THE CLUTCH (C.PHARRIS,C.NELSON,B.MUHAMMAD,J.QUE,E.LEWIS,C.KENON)	Ciara LAFACE/ZOMBA		6
12	10	16	BECAUSE OF YOU STARGATE,NE-YO (S.SMITH,T.E.HERMANSEN,M.S.ERIKSEN)	Ne-Yo DEF JAM/DJMG		7
13	16	12	LIKE THIS POLOW DA DON,S.GARRETT (S.GARRETT,K.ROWLAND,E.JEFFERS,J.JONES)	Kelly Rowland Featuring Eve MUSIC WORLD/COLUMBIA		13
14	15	32	ROCK YO HIPS J.LEWIS,J.CARPENTERO,V.LEWIS,J.USHER,A.SMITH,C.HENDERSON	Crime Mob Featuring Lil Scrappy CRUNK/BME/REPRISE/WARNER BROS.		8
15	17	11	WIPE ME DOWN J.ALLEN (J.REED,W.GRADNEY,T.HATCH)	Lil Boosie Featuring Fox & Webbie TRILL/ASYLUM/ATLANTIC		15
16	19	10	TEACHME I.BARIAS,C.HAGGINS (C.HAGGINS,C.WILLIAMS,I.BARIAS,J.SMITH,R.BOWLAND,A.BLACKSTONE,N.TYKE)	MusiQ Soulchild ATLANTIC		16
17	20	20	GET ME BODIED SMWZ BEATZ,B.KNOWLES,S.GARRETT (B.KNOWLES,K.DEAN,S.GARRETT,M.RIDDICK,A.BEYNCE,S.KNOWLES)	Beyoncé MUSIC WORLD/COLUMBIA		17
18	12	15	OUTTA MY SYSTEM J.DUPRI,L.ROC,NO I.D.(J.DUPRI,J.ALSTON,R.JAMES)	Bow Wow Featuring T-Pain & Jhnta Austin COLUMBIA		12
19	21	23	IF I WAS YOUR MAN STARGATE (M.S.ERIKSEN,T.E.HERMANSEN,T.JACKSON)	Joe JIVE/ZOMBA		19
20	13	10	DON'T MATTER A.THIAM (A.THIAM,A.LAWSON)	Akon KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN		5
21	18	14	2 STEP DJ MONTAY (A.PLATT,F.SHAHID,M.HUMPHREY)	Unk BIG OOMP/KOCH		18
22	24	7	GREATEST GAINER/AIRPLAY UMBRELLA C.STEWART (C.A.STEWART,T.NASH,T.HARRELL,S.C.CARTER)	Rihanna Featuring Jay-Z SRP/DEF JAM/DJMG		22
23	22	2	BIG THINGS POPPIN' (DO IT) M.FRESH (C.J.HARRIS, JR.,B.THOMAS)	T.I. GRAND HUSTLE/ATLANTIC		22
24	30	3	WALL TO WALL S.GARRETT,GREAT SCOTT (S.GARRETT,W.SCOTT)	Chris Brown JIVE/ZOMBA		24
25	32	3	MAKE ME BETTER TIMBALAND (J.D.JACKSON,T.V.MOSLEY,F.N.HILLS)	Fabulous Featuring Ne-Yo DESERT STORM/DEF JAM/DJMG		25
26	25	11	ANONYMOUS TIMBALAND,K.LOGAN (E.LEWIS,J.QUE,B.MUHAMMAD,C.NELSON,T.V.MOSLEY,K.LOGAN,L.HARMON)	Bobby Valentino Featuring Timbaland DTP/DEF JAM/DJMG		25
27	31	24	IN MY SONGS G.LEVERTE,E.NICHOLAS (G.LEVERTE,E.LEVERTE,SR.,E.T.NICHOLAS)	Gerald Levert ATLANTIC		21
28	33	9	UNTIL THE END OF TIME TIMBALAND,J.TIMBERLAKE,DANJA (J.TIMBERLAKE,T.V.MOSLEY,F.N.HILLS)	Justin Timberlake JIVE/ZOMBA		28
29	27	8	COME WITH ME B.M.COX (B.M.COX,S.BUSH,A.SHROPSHIRE)	Sammie ROWDY/UNIVERSAL MOTOWN		23
30	28	37	TAMBOURINE SWIZZ BEATZ (E.JEFFERS,K.DEAN,S.GARRETT)	Eve AFTERMATH/FULL SURFACE/RUFF RYDERS/GEFFEN		28
31	32	27	WE TAKIN' OVER DJ KHALED Feat. T.I., Akon, Rick Ross, Fat Joe, Lil Wayne & Baby Danja (K.KHALED,A.THIAM,D.CARTER,B.WILLIAMS,C.J.HARRIS, JR.,J.A.CARTEGENA,W.ROBERTS,F.N.HILLS)	DJ Khaled Feat. T.I., Akon, Rick Ross, Fat Joe, Lil Wayne & Baby Danja TEPUP/SQUAD/KOCH		26
32	23	39	POPPIN' A.HARRIS,V.DAVIS (A.HARRIS,V.DAVIS,J.AUSTIN)	Chris Brown Featuring Jive Biz JIVE/ZOMBA		5
33	36	4	HOW DO I BREATHE STARGATE (M.S.ERIKSEN,T.E.HERMANSEN,T.JACKSON)	Mario 3RD STREET/J/RMG		33
34	44	6	A BAY BAY PHUNK DAWG (C.DOOLEY,E.G.WILLIAMS)	Hurricane Chris POLO GROUNDS/J/RMG		34
35	40	50	WHAT'S MY NAME B.MCKNIGHT (B.MCKNIGHT)	Brian McKnight WARNER BROS.		35
36	39	11	LIP GLOSS J.CHAMBERS (N.KIRKLAND,J.CHAMBERS)	Lil Mama JIVE/ZOMBA		36
37	34	15	MAKE YA FEEL BEAUTIFUL S.TAYLOR (S.TAYLOR,S.SMITH)	Ruben Studdard J/RMG		33
38	26	18	LAST NIGHT M.WINANS (S.COMBS,J.KNIGHT,M.WINANS,S.LAWRENCE)	Diddy Featuring Keyshia Cole BAD BOY/ATLANTIC		7
39	43	38	UPGRADE U C.WALLACE,B.KNOWLES (B.KNOWLES,M.K.RIDDICK,S.GARRETT,S.KNOWLES,A.BEYNCE,S.C.CARTER,W.CLARKE,C.REID)	Beyoncé Featuring Jay-Z COLUMBIA		38
40	42	53	DJ DON'T G.LEVERTE,E.NICHOLAS (G.LEVERTE,E.LEVERTE,SR.,E.T.NICHOLAS)	Gerald Levert ATLANTIC		40
41	41	43	TAKE ME AS I AM M.MARY (M.MARY,J.BLOOM,F.THERZBERG (J.SUELOVE,C.NELSON,K.HILLSON,T.WHEREAWE,L.LUSTON-SMITH)	Mary J. Blige MATHIAR/GEFFEN/INTERSCOPE		3
42	45	58	CAN U BELIEVE THICKE,PRO J (R.THICKE,R.DANIELS)	Robin Thicke STAR TRAK/INTERSCOPE		42
43	37	30	YOU BIG REESE,JASPER (M.SINCLAIR,J.CAMERON,D.CARTER,G.KEMP)	Lloyd Featuring Lil' Wayne THE INC./UNIVERSAL MOTOWN		4
44	29	22	THIS IS WHY I'M HOT THE BUCKLOUT MOVEMENT (M.MOSLEY,T.MOSLEY,SCHOFIELD,D.SCHOFIELD,K.MOORE,S.H.MOSLEY,S.H.MOSLEY,S.H.MOSLEY,S.H.MOSLEY,S.H.MOSLEY)	Mims CAPITOL		2
45	48	56	I TRIED A.THIAM,G.TUINFORT (S.HOWSE,C.SCRUGGS,A.HENDERSON,G.TUINFORT,A.THIAM)	Bone Thugs-N-Harmony Featuring Akon FULL SURFACE/INTERSCOPE		45
46	41	33	STRUGGLE NO MORE (THE MAIN EVENT) C.HAGGINS,I.BARIAS,H.MAGWOOD,W.MORRIS (C.TERRELL,S.SOLA,D.WINSTON,H.MAGWOOD,T.SCOFF,T.W.MORRIS)	Anthony Hamilton, Jaeim & Musiq Soulchild ATLANTIC		32
47	54	10	TATTOO SHAWN Q.T.CUTTA (T.ORR,S.PARKER,L.WILLIAMS)	The Alliance Featuring Fabo NCE/ASYLUM/ATLANTIC		47
48	51	3	DO YOU THE HEAVYWEIGHTS,NE-YO (S.SMITH,M.SPARKMAN,M.ALLEN)	Ne-Yo DEF JAM/DJMG		48
49	3	7	STRAIGHT TO THE BANK T.FYFFE (C.J.JACKSON, JR.,T.FYFFE,A.YOUNG)	50 Cent SHADY/AFTERMATH/INTERSCOPE		30
50	49	43	CAN'T GET ENOUGH R.JERKINS (R.JERKINS,F.JERKINS III,L.DANIELS)	Tamia PLUS 1/IMAGE		26
51	4	9	GLAMOROUS POLOW DA DON (S.FERGUSON,J.JONES,W.ADAMS,E.WILLIAMS,C.BRIDGES)	Fergie Featuring Ludacris WILL.I.AM/AM/INTERSCOPE		41
52	56	65	SEXY LADY R.HOLLADAY (C.WARD,R.WATSON,V.MOLINA,D.BLACK,J.BARRY)	Yung Berg Featuring Junior YUNG BOSS/EPIC/KOCH		52
53	10	2	AMUSEMENT PARK CHRIS STYLES,SILENCE (C.J.JACKSON, JR.,T.CRAWFORD,H.CAMPBELL)	50 Cent SHADY/AFTERMATH/INTERSCOPE		50
54	64	76	SHAWTY DRUMMA BOY,ENSAYNE (A.WASHINGTON,C.GHOLSON,F.MILES,F.R.NAJM)	Plies Featuring T-Pain SLIP-N-SLIDE/ATLANTIC		54
55	54	9	BOY LOOKA HERE POLOW DA DON (RICH BOY,J.JONES,N.JONES)	Rich Boy ZONE 4/INTERSCOPE		53



It's Fantasia's third top 10, her first from her self-titled sophomore album. Single is No. 1 at 10 radio stations that are monitored for this chart.



Missing from the chart for almost a month due to lack of airplay, Beyoncé and Shakira are rescued by a No. 1 debut on R&B Singles Sales.



After three straight weeks of airplay declines, superstar-filled single gains close to 1 million impressions with R. Kelly, T-Pain, Lil Kim and Young Jeezy shuffled on a remix.



High-powered duet of R. Kelly and Usher cracks top 10 in its third week (11-9). It also debuts at No. 39 on Adult R&B airplay.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
56	67	55	LEAVING TONIGHT KNOBODY,NE-YO (S.SMITH,J.FOSTER,J.DAVI,S.ROBINSON,M.TARPLIN,P.MOFFETT-YOUNG)	Ne-Yo Featuring Jennifer Hudson DEF JAM/DJMG		56
57	70	73	ANOTHER AGAIN K.WEST,J.LEGEND (J.LEGEND,K.WEST,J.WILSON,G.PATTERSON)	John Legend G.O.O.D./COLUMBIA		57
58	57	72	LIKE THIS W.THOMAS,D.SCHOFIELD (W.THOMAS,D.SCHOFIELD,S.MIMS)	Mims CAPITOL		57
59	61	68	SIMPLE THINGS T.GAD (T.GAD,E.WITHERS)	Elisabeth Withers BLUE NOTE/VIRGIN		59
60	65	69	WONDERFUL STEREOTYPES (S.SMITH,J.YIP,M.MCKINNEY,J.REEVES)	Marques Houston T.U.G./UNIVERSAL MOTOWN		60
61	63	71	INTERNATIONAL PLAYERS ANTHEM (I CHOOSE YOU) JUICY J.DJ PAUL (C.BUTLER,B.FREEMAN,J.HOUSTON,PBEAUREGARD,A.BENJAMIN,A.PATTON,W.HUTCH)	UGK Feat. OutKast JIVE/ZOMBA		61
62	87	74	BLOCK PARTY C.THOMPSON (C.THOMPSON,K.BLACKMON,J.LEIBER,B.MANN,M.STOLLER,C.WEL)	Chuck Brown Featuring DJ Kool FULL CIRCLE/RAW VENTURE		52
63	66	63	CIRCLE B.M.COX,K.DEAN (B.M.COX,M.HOUSTON,A.SHROPSHIRE,K.A.J.OEAN,T.WHITE)	Marques Houston T.U.G./UNIVERSAL MOTOWN		37
64	73	2	CUPID SHUFFLE MR. PHAT (B.BERNARD,L.WILLIAMS,A.PLATT)	Cupid ATLANTIC		64
65	69	2	VALENTINE W.MORRIS (W.MORRIS,L.POLITE,J.IRBY,T.HALE)	Lloyd THE INC./UNIVERSAL MOTOWN		35
66	68	2	DREAMIN' THE RUNNERS (J.W.JENKINS,J.JACKSON,A.HARR,L.BATISTE,C.D.RICHARDSON,B.SUMMERS)	Young Jeezy Featuring Keyshia Cole CORPORATE THUGZ/DEF JAM/DJMG		65
67	55	59	PUSH IT BABY MUSIC ROYALE (D.SMITH,J.R.SMITH,S.SMITH,C.MATHIS,M.COOPER,D.STERNFIELD,C.DEVADK,R.YOUNG)	Pretty Ricky BLUE STAR/ATLANTIC		51
68	71	67	SHOO BE DOO (NO WORDS) J.GOSSELIN,P.WHITE,R.FAIR (N.HINDS,J.GOSSELIN,P.WHITE,R.MELDAL,JOHNSON,RBOARD,M.BROWN,J.WILSON)	Macy Gray WILLIAMS/GEFFEN		35
69	NEW	1	MY 64 S.WILLIAMS (M.JONES,B.FREEMAN,C.BROADUS,S.WILLIAMS,D.JACKSON,E.WRIGHT,A.YOUNG)	Mike Jones Featuring Bun B & Snoop Dogg ICE AGE/SWISHHOUSE/ASYLUM/WARNER BROS.		69
70	RE-ENTRY	5	BEAUTIFUL LIAR STARGATE,B.KNOWLES,S.MEBARAK (B.KNOWLES,M.S.ERIKSEN,T.E.HERMANSEN,A.GHOSLI,DENOH)	Beyoncé & Shakira MUSIC WORLD/COLUMBIA		70
71	58	15	GIVE IT TO ME TIMBALAND,DANJA (T.V.MOSLEY,F.N.HILLS,T.CLAYTON,N.FURTAO,J.TIMBERLAKE)	Timbaland Featuring Nelly Furtado & Justin Timberlake MOSLEY/BLACKGROUND/INTERSCOPE		38
72	NEW	1	BREATHLESS S.CHRISANTHOU (C.B.RAE,M.NELKIN)	Corinne Bailey Rae CAPITOL		72
73	62	61	SLAP THE RUNNERS (C.BRIDGES,A.HARR,J.JACKSON,J.MOLLINGS,L.MOLLINGS)	Ludacris DTP/DEF JAM/DJMG		55
74	75	70	CAME DOWN R.WORLEY, JR. (A.GASTON,R.WORLEY, JR.,D.FOSTER,J.KING,T.MCELROY)	Al Fatz ATLANTIC		69
75	77	75	WONDER WOMAN DANJA (T.NEVERSON,F.N.HILLS,T.TAYLOR,T.RUFFIN)	Trey Songz SONG BOOK/ATLANTIC		75
76	74	2	CAN U WERK WIT DAT DJ QUIK,AMG (D.BLAKE,J.LEWIS)	The Fixxers AKA DJ Quik & AMG INTERSCOPE		74
77	78	16	UNTIL YOU COME BACK TO ME G.B.BELLO (S.WONDER,C.PAUL,M.BROADNAX)	Crystal Dove Starring Dice Gamble KINGS MOUNTAIN		32
78	90	14	MORE THAN FRIENDS YASHA,M.NELSON (M.NELSON,W.MORRIS)	Freddie Jackson ORPHEUS		65
79	60	52	I'M THROWN J.DUPRI,L.ROC (P.SLAYTON,J.DUPRI,J.PHILLIPS)	Paul Wall Featuring Jermaine Dupri SWISHHOUSE/ASYLUM/ATLANTIC		47
80	72	64	TELL ME WHAT WE'RE GONNA DO NOW R.SAADIO,JAKE & THE PHATMAN (A.STEVENSON,L.LYNN,T.REYES)	Joss Stone Featuring Common VIRGIN		64
81	90	3	INSIDE OUT G.BELLO (T.UNDERWOOD)	Temar Underwood KINGS MOUNTAIN		81
82	76	5	FORCE OF NATURE A.JACKSON (S.ANDERSON,T.JACKSON)	Sunshine Anderson MUSIC WORLD		75
83	73	82	COFFEE SHOP D.VITO,CHEESE (J.ROBINSON,A.MATHIS,T.NASH,J.WILLIAMS,R.RICHARD)	Yung Joc Featuring Gorilla Zoe BLOCK/BAD BOY SOUTH/ATLANTIC		67
84	83	89	BREAK 'EM OFF MR. LEE (P.SLAYTON,M.EDWARDS,L.WILLIAMS)	Paul Wall Featuring Lil' KeKe SWISHHOUSE/ASYLUM/ATLANTIC		58
85	95	4	BOSSMAN DL (D.CLARK)	DL TRIPLEBEAM		85
86	84	11	LET'S FALL IN LOVE AGAIN THE IZI (J.T.TAYLOR)	Rachel Brown URBAN MUSIC GROUP/FACE2FACE		64
87	99	2	GREATEST GAINER/SALES D-BOY JACKPOT (B.ARTETA)	Jedlah Featuring Redd Eyyez LGN		87
88	86	84	GOT BUMP IN DA TRUNK B.DUNCOMBE,P.BELONY (S.ST.JAMES,S.WHITE,A.NUNEZ)	Shelby St. James Featuring The Truth SHUGA SHACK		84
89	85	95	KITTY KAT THE NEPTUNES,B.KNOWLES (B.KNOWLES,P.L.WILLIAMS,S.C.CARTER)	Beyoncé MUSIC WORLD/COLUMBIA		66
90	RE-ENTRY	13	GET TO THE MONEY INTERNATIONAL POSTMAN (G.M.SWINEY III)	REEC BULLS EYE/FACE2FACE		80
91	59	47	COME AROUND CROWN N KAH-SD-REAL (C.HARPER,D.MADDEN,D.PINKEY,D.WILLIAMS,H.BERESFORD)	Collie Buddz COLUMBIA		47
92	82	6	WHAT BOYZ LIKE DJ DANA (L.FAUST,C.HUNTER,D.RAMEY)	Pit & Crow BLACK 8		82
93	NEW	1	STACKS ON DECK S.DAVIS (PROCHESTER,S.DAVIS)	P.E.S.O. LIV YA LIFE/SUGAR WATER		93
94	96	3	COME OVER C.RILEY (C.RILEY,GRACE,L.AUSTIN)	Cheryl Pepsii Riley CPR		93
95	RE-ENTRY	12	FU PAY ME NITTI (V.WILLIAMS,C.MOORE,J.ROBINSON)	Sunny Valentine Featuring Yung Joc & Nitti PLAYMAKER/JIVE/ZOMBA		52
96	87	12	MY BUBBLE GUM (GOT THAT GOOD) S.SHANN (R.FROST,K.FROST,S.SHANN)	Rasheeda O-L/O/IMPERIAL		55
97	88	7	BOSS' LIFE DR. DRE (C.BROADUS,A.THIAM,A.YOUNG,T.L.CURRY,D.CAMON,D.LAMB,T.SMITH,S.BENTON,D.PARKER)	Snoop Dogg Featuring Akon DOGGY STYLE/GEFFEN		65
98	86	5	COUNTRY BOYZ GET COOL (M.WYNN,W.POOLE)	Big Wynn Featuring Get Cool W.E.M.G.		85
99	52	73	GET BUCK POLOW DA DON (D.BROWN,J.JONES,T.CLAYTON)	Young Buck G-UNIT/INTERSCOPE		43
100	83	90	OH YEAH (WORK) J.SMITH (O.RICHARDSON,J.H.SMITH,S.P.JOSEPH,W.HOLMES,E.SMITH)	Lil Scrappy Featuring Sean P. & E-40 BME/REPRISE/WARNER BROS.		68

BETWEEN THE BULLETS rgeorge@billboard.com

LEVERT REVERED AT ADULT R&B

Gerald Levert's chart history continues as his Luther Vandross has that chart's second most top posthumous "In My Songs" yields its second top 10 at Adult R&B, extending his lead on the chart with 21.

The album's second single, "DJ Don't," climbs 14-10, following the title track, which was held at bay at No. 2 for six weeks earlier this year.

10s with 18. Third place belongs to Brian McKnight, with 15. Vandross also posted two top 10s after his death with "Shine" (No. 4) and "Got You Home" (No. 10) from last year's "The Ultimate Luther Vandross."

—Raphael George

JUN 2 2007 COUNTRY Billboard

TC³ COUNTRY ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	#1 GRETCHEN WILSON COLUMBIA 89201/SBN (18.98)	One Of The Boys	1	1
2	1	3	CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts	6	1
3	4	30	GREATEST GAINER TAYLOR SWIFT BIG MACHINE 120702 (18.98)	Taylor Swift	●	3
4	2	4	TIM MCGRAW CURB 78974 (18.98)	Let It Go	■	1
5	5	7	RASCAL FLATTS LYRIC STREET 165075/HOLLYWOOD (18.98)	Me And My Gang	■	4
6	3	5	MARTINA MCBRIDE RCA 03674/SBN (18.98)	Waking Up Laughing	■	2
7	8	1	MIRANDA LAMBERT COLUMBIA 78932/SBN (18.98)	Crazy Ex-Girlfriend	■	1
8	6	8	ALISON KRAUSS ROUNDER 610555 (17.98)	A Hundred Miles Or More: A Collection	■	3
9	7	2	BLAKE SHELTON WARNER BROS. 44488/WRN (18.98)	Pure BS	■	1
10	10	11	SUGARLAND MERCURY 007411/UMGN (13.98)	Enjoy The Ride	■	1
11	11	14	JOSH TURNER MCA NASHVILLE 004744/UMGN (13.98)	Your Man	■	2
12	9	9	BUCKY COVINGTON LYRIC STREET 002930/HOLLYWOOD (18.98)	Bucky Covington	■	1
13	25	28	PACE SETTER GEORGE STRAIT MCA NASHVILLE 006023/UMGN (13.98)	It Just Comes Natural	■	1
14	12	10	LARRY THE CABLE GUY JACK/WARNER BROS. 43273/WRN (18.98)	Morning Constitutions	■	1
15	13	15	KEITH URBAN CAPITOL NASHVILLE 77087 (18.98)	Love, Pain & The Whole Crazy Thing	■	1
16	15	19	BRAD PAISLEY ARISTA NASHVILLE 69642/SBN (18.98)	Time Well Wasted	■	1
17	23	20	RODNEY ATKINS CURB 78945 (18.98)	If You're Going Through Hell	■	1
18	14	12	GARY ALLAN MCA NASHVILLE 008196/UMGN (13.98)	Greatest Hits	■	1
19	18	21	BILLY CURRINGTON MERCURY 003712/UMGN (13.98)	Doin' Somethin' Right	■	1
20	22	26	TIM MCGRAW CURB 78891 (18.98)	Greatest Hits Vol 2: Reflected	■	1
21	29	30	LITTLE BIG TOWN EQUITY 3010 (13.98)	The Road To Here	■	1
22	26	23	KELLIE PICKLER BNA 01797/SBN (18.98)	Small Town Girl	■	1
23	24	22	TRACY LAWRENCE ROCKY COMFORT 90012 (12.98)	For The Love	■	1
24	28	25	JASON ALDEAN BROKEN BOW 7657 (12.98)	Jason Aldean	■	1
25	17	18	DIXIE CHICKS COLUMBIA 80739/SONY MUSIC (18.98) ⊕	Taking The Long Way	■	2
26	21	36	ALAN JACKSON ACR/ARISTA NASHVILLE 80281/SBN (18.98)	Precious Memories	■	1
27	20	17	DIERKS BENTLEY CAPITOL NASHVILLE 67320 (18.98) ⊕	Long Trip Alone	■	1
28	30	31	BROOKS & DUNN ARISTA NASHVILLE 69946/SBN (18.98)	Hillbilly Deluxe	■	1
29	16	13	ALAN JACKSON/GEORGE STRAIT/JIMMY BUFFETT MCA NASHVILLE 005894/UMGN (18.98)	Live At Texas Stadium	■	1
30	19	16	CLAY WALKER CURB 78963 (18.98)	Fall	■	1
31	31	33	KENNY CHESNEY BNA 72960/SBN (18.98)	The Road And The Radio	■	3
32	33	32	THE WRECKERS MAVERICK/WARNER BROS. 48980/WRN (18.98) ⊕	Stand Still, Look Pretty	■	4
33	32	27	TRACE ADKINS CAPITOL NASHVILLE 56731 (18.98) ⊕	Dangerous Man	■	1
34	36	39	EMERSON DRIVE MONTAGE 90088/MIDAS (13.98)	Countrified	■	1
35	27	29	ALAN JACKSON ARISTA NASHVILLE 88172/SBN (18.98)	Like Red On A Rose	■	1
36	NEW	1	JOHN ANDERSON RAYBOW/WARNER BROS. 44438/WRN (18.98)	Easy Money	■	36
37	37	35	HANK WILLIAMS JR. CURB 78881 (18.98)	That's How They Do It In Dixie: The Essential Collection	■	3
38	46	48	VARIOUS ARTISTS WORD-CURB 886582/WARNER BROS. (18.98)	Three Wooden Crosses	■	12
39	35	37	JASON MICHAEL CARROLL ARISTA NASHVILLE 01487/SBN (12.98)	Waitin' In The Country	■	1
40	43	41	ERIC CHURCH CAPITOL NASHVILLE 60745 (18.98)	Sinners Like Me	■	7
41	39	40	MONTGOMERY GENTRY COLUMBIA 94888/SBN (18.98)	Some People Change	■	6
42	34	34	JOE NICHOLS UNIVERSAL SOUTH 004796 (13.98)	Ill	■	2
43	38	24	RODNEY CARRINGTON CAPITOL NASHVILLE 63998 (18.98)	King Of The Mountains	■	15
44	50	50	BIG & RICH WARNER BROS. 49470/WRN (18.98)	Comin' To Your City	■	7
45	47	44	JAKE OWEN RCA 81172/SBN (11.98)	Startin' With Me	■	6
46	41	38	JACK INGRAM BIG MACHINE 13060 (11.98)	This Is It	■	1
47	44	16	KENNY CHESNEY BNA 86578/SBN (18.98)	LIVE: Live Those Songs Again	■	1
48	48	45	TRAVIS TRITT WARNER BROS. 74817/RHINO (18.98)	The Very Best Of Travis Tritt	■	21
49	42	6	VARIOUS ARTISTS SONY BMG/WARNER MUSIC GROUP 03828 (18.98)	Totally Country 6	■	1
50	45	43	JOHNNY CASH LEGACY/COLUMBIA/AMERICAN/ISLAND 005288/UME (13.98)	The Legend Of Johnny Cash	■	2
51	49	47	SOUNDTRACK FOX 13109/WIND-UP (18.98)	Walk The Line	■	3
52	40	34	SOUNDTRACK SHOW DOG NASHVILLE 0001 (18.98)	Broken Bridges	■	1
53	54	32	TOBY KEITH SHOW DOG NASHVILLE 006270 (18.98)	White Trash With Money	■	2
54	56	35	CRAIG MORGAN BROKEN BOW 7797 (18.98)	Little Bit Of Life	■	13
55	61	35	VINCE GILL MCA NASHVILLE 006021/UMGN (29.98)	These Days	■	4

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	58	63	REBA MCENTIRE MCA NASHVILLE 005366/UMGN (19.98)	Reba: #1's	■	3
57	51	60	FAITH HILL WARNER BROS. 48794/WRN (18.98)	Fireflies	■	2
58	53	69	KENNY ROGERS CAPITOL NASHVILLE 40469/CAPITOL (18.98)	21 Number Ones	■	1
59	59	58	JIMMY BUFFETT MAILBOAT/RCA 00332/SBN (18.98)	Take The Weather With You	■	1
60	70	70	HEARTLAND LOFTON CREEK 9006 (18.98)	I Loved Her First	■	3
61	55	49	WILLIE NELSON / MERLE HAGGARD / RAY PRICE LOST HIGHWAY 008530*/UMGN (19.98)	Last Of The Breed	■	1
62	66	69	GEORGE STRAIT MCA NASHVILLE 004446/UMGN (13.98)	Somewhere Down In Texas	■	1
63	63	71	VARIOUS ARTISTS WORD-CURB 887172/WARNER BROS. (18.98)	What I Love About Sunday	■	6
64	60	51	MARY CHAPIN CARPENTER ZOE 431111/ROUNDER (17.98)	The Calling	■	10
65	RE-ENTRY	2	REBA MCENTIRE MCA NASHVILLE/CHRONICLES 007740/UME (9.98)	The Very Best Of Reba McEntire: 20th Century Masters The Millennium Collection	■	6
66	57	53	JOHNNY CASH SUN/MADACY SPECIAL PRODUCTS 52550/MADACY (13.98 CD/DVD) ⊕	JC: Johnny Cash	■	3
67	68	64	TRENT TOMLINSON LYRIC STREET 165060/HOLLYWOOD (15.98)	Country Is My Rock	■	20
68	52	52	KENNY ROGERS MADACY SPECIAL PRODUCTS 52554/MADACY (13.98)	Kenny Rogers	■	3
69	64	68	MARTINA MCBRIDE RCA 72425/SBN (18.98)	Timeless	■	1
70	RE-ENTRY	3	THE ISAACS GAITHER MUSIC GROUP 42717 (17.98)	Big Sky	■	4
71	67	72	SARA EVANS RCA 69486/SBN (18.98)	Real Fine Place	■	1
72	72	67	BILL ENGVALL JACK/WARNER BROS. 43272/WRN (18.98)	15 Degrees Off Cool	■	18
73	74	-	GRETCHEN WILSON EPIC 94169/SBN (18.98) ⊕	All Jacked Up	■	1
74	75	-	MONTGOMERY GENTRY COLUMBIA 77512/SBN (18.98)	Something To Be Proud Of: The Best Of 1999-2005	■	2
75	65	56	VARIOUS ARTISTS MADACY SPECIAL PRODUCTS 52383/MADACY (13.98)	Forever Country	■	46

TOP BLUEGRASS ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	9	#1 RICKY SKAGGS & BRUCE HORNSBY LEGACY 06686/SONY BMG	Ricky Skaggs & Bruce Hornsby	■
2	2	27	NICKEL CREEK SUGAR HILL 4022/WELK	Reasons Why (The Very Best)	■
3	3	38	OLD CROW MEDICINE SHOW NETTWERK 30431	Big Iron World	■
4	11	8	DOYLE LAWSON & QUICKSILVER ROUNDER 610588	More Behind The Picture Than The Wall	■
5	8	11	THE GREENCARDS DUALTONE 1265	Viridian	■
6	6	94	NICKEL CREEK SUGAR HILL 3990/WELK	Why Should The Fire Die?	■
7	10	47	THE WAILIN' JENNYS RED HOUSE 195	Firecracker	■
8	7	23	VARIOUS ARTISTS CMH 9119	Do You Remember: Pickin' On Carrie Underwood: The Bluegrass Tribute	■
9	5	24	STEVE IVEY MADACY SPECIAL PRODUCTS 52227/MADACY	Best Of Bluegrass	■
10	9	10	UNCLE EARL ROUNDER 610577	Waterloo, Tennessee	■
11	RE-ENTRY	1	CHRIS THILE SUGAR HILL 4017/WELK	How To Grow A Woman From The Ground	■
12	12	13	TONY TRISCHKA ROUNDER 610548	Double Banjo Bluegrass Spectacular	■
13	RE-ENTRY	1	THE GRASCALS ROUNDER 610583	Long List Of Heartaches	■
14	NEW	1	VARIOUS ARTISTS DIRECT SOURCE SPECIAL PRODUCTS 67346	Ultimate Bluegrass	■
15	RE-ENTRY	1	VARIOUS ARTISTS TIME LIFE 19233	Gloryland: 30 Bluegrass Gospel Classics	■

BETWEEN THE BULLETS wjessen@billboard.com

WILSON'S 'ONE' HER THIRD NO. 1

Gretchen Wilson logs her third straight No. 1 bow on Top Country Albums—and her third straight top five start on The Billboard 200—as “One of the Boys” opens with 73,000 scans. Wilson’s arrival weighs significantly less than her first two opening weeks. “Here

est, Wilson’s country radio success since then has been sporadic. Of 13 solo or collaborative singles on Hot Country Songs, only four reached the top 10, “Redneck Woman” being her sole No. 1.

The second single and title track from “Boys” rises 41-39 this issue (2.9 million impressions). Lead single “Come to Bed” peaked at No. 32 in the Feb. 25 issue.

Wilson’s new set should benefit from series “CMT Diary,” which debuts May 25. —Wade Jessen



HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	1	33	GOOD DIRECTIONS C. CHAMBERLAIN (L. BRYAN, R. THIBODEAU)	Billy Currington MERCURY		1
2	3	23	MOMENTS J. LEO, T. GENTRY (A. TATE, S. TATE, D. BERG)	Emerson Drive MIDAS/NEW REVOLUTION		2
3	4	16	HIGH MAINTENANCE WOMAN T. KEITH (T. KEITH, T. WILSON, D. SIMPSON)	Toby Keith SHOW DOG NASHVILLE		3
4	6	12	TICKS F. RODGERS (B. PAISLEY, K. LOVELACE, T. OWENS)	Brad Paisley ARISTA NASHVILLE		4
5	7	22	A WOMAN'S LOVE A. KRAUSS (A. JACKSON)	Alan Jackson ARISTA NASHVILLE		5
6	8	36	FIND OUT WHO YOUR FRIENDS ARE T. LAWRENCE, J. KING (C. BEATHARD, E. HILL)	Tracy Lawrence ROCKY COMFORT/CO5		6
7	2	21	SETTLIN' B. GALLIMORE, K. BUSH, J. NETTLES (J. NETTLES, K. BUSH, T. OWENS)	Sugarland MERCURY		7
8	5	20	STAND D. HUFF, R. RASCAL FLATTS (B. DALY, D. ORTON)	Rascal Flatts LYRIC STREET		8
9	11	11	WRAPPED T. BROWN, G. STRAIT (B. ROBISON)	George Strait MCA NASHVILLE		9
10	10	11	LUCKY MAN M. WRIGHT, R. RUTHERFORD (D. C. LEE, D. TURNBULL)	Montgomery Gentry COLUMBIA		10
11	14	6	GREATEST GAINER I TOLD YOU SO D. HUFF, K. URBAN (K. URBAN)	Keith Urban CAPITOL NASHVILLE		11
12	12	15	LOST IN THIS MOMENT J. RICH, B. KENNY (K. ANDERSON, R. CLAWSON, J. D. RICH)	Big & Rich WARNER BROS./WRN		12
13	13	38	DON'T MAKE ME B. ROWAN (M. CANNON-GOODMAN, D. BRYAN, D. BERG)	Blake Shelton WARNER BROS./WRN		13
14	15	33	STARTIN' WITH ME J. RITCHEY (J. OWEN, K. MARVELL, J. RITCHEY)	Jake Owen RCA		14
15	16	15	JOHNNY CASH M. KNOX (J. RICH, V. MCGHEE, R. CLAWSON)	Jason Aldean BROKEN BOW		15
16	18	13	TEARDROPS ON MY GUITAR N. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift BIG MACHINE		16
17	21	6	AIR POWER I NEED YOU B. GALLIMORE, T. MCGRAW, D. SMITH (D. C. LEE, T. LANE)	Tim McGraw With Faith Hill CURB		17
18	19	19	A DIFFERENT WORLD M. A. MILLER, D. OLIVER (M. NESLER, J. HANSON, T. MARTIN)	Bucky Covington LYRIC STREET		18
19	19	11	THESE ARE MY PEOPLE T. HEWITT (R. RUTHERFORD, D. BERG)	Rodney Atkins CURB		19
20	22	16	I WONDER B. CHANCEY (K. PICKLER, C. LINDSEY, A. MAYO, K. ROCHELLE)	Kellie Pickler BNA		20
21	21	12	TOUGH C. MORGAN, P. DONNELL, K. STEGALL (M. CRISWELL, J. LEATHERS)	Craig Morgan BROKEN BOW		21
22	24	18	GUYS LIKE ME J. JOYCE (E. CHURCH, D. RUTTAN)	Eric Church CAPITOL NASHVILLE		22
23	26	4	A LITTLE MORE YOU W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, K. ROADS, P. SWEET, K. FAIRCHILD, J. WESTBROOK)	Little Big Town EQUITY		23
24	26	17	ALL MY FRIENDS SAY J. STEVENS (L. BRYAN, J. STEVENS, L. WILSON)	Luke Bryan CAPITOL NASHVILLE		24
25	28	16	I GOT MORE M. WRIGHT, R. RUTHERFORD (J. COLLINS, R. RUTHERFORD)	Cole Deggs And The Lonesome COLUMBIA		25
26	28	16	THAT KIND OF DAY D. HUFF, C. WISEMAN (S. BUXTON, J. STOVER, G. BARNHILL)	Sarah Buxton LYRIC STREET		26
27	28	22	ISN'T SHE C. BLACK, CAROLINA RAIN (R. BOYER, P. DOUGLAS, R. HARBIN)	Carolina Rain EQUITY		27
28	30	12	LIVIN' OUR LOVE SONG D. GEHMAN (J. M. CARROLL, G. MITCHELL, T. GALLOWAY)	Jason Michael Carroll ARISTA NASHVILLE		28
29	35	5	HOW I FEEL M. MCBRIDE (M. MCBRIDE, C. LINDSEY, A. MAYO, B. WARREN, B. WARREN)	Martina McBride RCA		29
30	31	11	DIRTY GIRL G. FUNDIS (R. RUTHERFORD, T. SHAPIRO)	Terri Clark BNA		30



Third single from "It Just Comes Natural" is singer's 75th top 10. He first cracked that part of the chart in August 1981 with "Unwound."



Duet is "Idol" winner's second country chart entry; "A Moment Like This" charted for one week in October 2002. "Reba Duets" album streets Sept. 18.



Georgia native bows with lead single from forthcoming album titled "Familiar Stranger," tentatively slated for release in September.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
31	32	39	I WANNA FEEL SOMETHING C. BEATHARD, K. BEARD, T. ADKINS (D. C. LEE, T. LANE)	Trace Adkins CAPITOL NASHVILLE		31
32	32	9	FALL K. STEGALL (C. MILLS, S. LEMAIRE, S. MINDR)	Clay Walker ASYLUM-CURB		32
33	34	2	TENNESSEE J. LEVINTHAL, R. DEPOFF (J. HARP)	The Wreckers MAVERICK/WAFNER BROS./WRN		33
34	37	42	MEASURE OF A MAN J. STOVER (R. FOSTER, G. SAMPSON)	Jack Ingram BIG MACHINE		34
35	HOT SHOT DEBUT	1	IF YOU'RE READING THIS R. CLARK (T. MCGRAW, B. WARREN, B. WARREN)	Tim McGraw CBS-TV		35
36	34	38	FAMOUS IN A SMALL TOWN F. LIODELL, M. WRUCKE (M. LAMBERT, T. HOWARD)	Miranda Lambert COLUMBIA		36
37	35	17	SAY YES D. DRAKE, B. DECKER (B. JAMES, D. SCHLITZ, J. TURNER)	Dusty Drake BIG MACHINE		36
38	39	40	JUST MIGHT HAVE HER RADIO ON L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, A. UNDERWOOD)	Trent Tomlinson LYRIC STREET		38
39	41	46	ONE OF THE BOYS G. WILSON, J. RICH, M. WRIGHT (G. WILSON, R. RUTHERFORD, G. TEREN)	Gretchen Wilson COLUMBIA		39
40	40	11	SHE AIN'T RIGHT D. JOHNSON (N. THRASHER, M. OULANEY, W. MOBLEY)	Lee Brice ASYLUM-CURB		40
41	44	3	ANOTHER SIDE OF YOU M. WRIGHT, B. ROWAN (C. CHAMBERLAIN, J. JOHNSON)	Joe Nichols UNIVERSAL SOUTH		41
42	NEW	1	BECAUSE OF YOU R. MCENTIRE, T. BROWN (K. CLARKSON, B. MOODY, D. HODGES)	Reba McEntire Duet With Kelly Clarkson MCA NASHVILLE		42
43	42	53	I'LL STAND BY YOU N. LYTCHGEE, K. WARWICK, R. CURTIS (C. HYNDE, B. STEINBERG, T. KELLY)	Carrie Underwood FREMANTLE/19		42
44	43	147	DAISY B. GALLIMORE (D. TOLLIVER, A. SMITH, C. WARRIX)	Halfway To Hazard MERCURY		43
45	NEW	1	EVERYDAY AMERICA B. GALLIMORE, K. BUSH, J. NETTLES (J. NETTLES, K. BUSH, L. CARVER)	Sugarland MERCURY		45
46	55	2	SUNDAY MORNING IN AMERICA J. STEELE (K. ANDERSON, R. RUTHERFORD, J. STEELE)	Keith Anderson ARISTA NASHVILLE		46
47	46	43	WHAT YOU GIVE AWAY V. GILL, J. HOBBS, J. NIEBANK (V. GILL, A. ANDERSON)	Vince Gill With Sheryl Crow MCA NASHVILLE		47
48	NEW	1	LOST B. GALLIMORE, F. HILL (K. DIOGUARDI, M. ALLAN)	Faith Hill WARNER BROS./WRN		48
49	51	56	YOU'RE GONNA LOVE ME B. CANNON (A. GORLEY, B. SIMPSON)	Chris Young RCA		49
50	49	51	MISSING YEARS A. S. MARTIN (PHOWELL, D. D' BRIEN, D. GRAY)	Little Texas MONTAGE		46
51	52	3	YOU NEVER TAKE ME DANCING R. D. JACKSON, T. TRITT (R. MARX)	Travis Tritt CATEGORY 5		51
52	53	48	THAT SCARES ME M. WRIGHT, J. NIEBANK (A. GORLEY, R. RUTHERFORD, G. TEREN)	Van Zant COLUMBIA		48
53	47	45	WHAT I DID LAST NIGHT B. BEAVERS (C. BRITT, B. PINSON)	Catherine Britt RCA		47
54	50	54	GOD DON'T MAKE MISTAKES M. BRIGHT (A. PETRAGLIA, H. LINDSEY)	Jamie O'Neal CAPITOL NASHVILLE		47
55	54	10	LAST GOOD TIME FLYNNVILLE TRAIN, D. BARRIK (C. WISEMAN, N. COTY)	Flynnville Train SHOW DOG NASHVILLE		51
56	54	57	THE ONE IN THE MIDDLE J. SCAIFE (S. JOHNS, L. HUTTON, J. SELLERS)	Sarah Johns BNA		54
57	57	2	LAST TRAIN RUNNING WE 3 KINGS, E. MYERS (S. WILLIAMS, W. BRANDT, B. BRANDT, F. J. MYERS)	Whiskey Falls MIDAS/NEW REVOLUTION		57
58	58	7	ALL I NEED B. J. WALKER, JR., R. TERMINI (S. SMITH, E. HILL)	Donovan Chapman CATEGORY 5		58
59	NEW	1	DAYS OF THUNDER B. JAMES (B. JAMES, A. MAYO)	Mark Wills EQUITY		59
60	56	55	LIVIN' IN THE HERE AND NOW F. RODGERS (D. WORLEY, B. JONES)	Darryl Worley 903 MUSIC		54

HITPREDICTOR

DATA PROVIDED BY promosquad

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

ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank
COUNTRY		JAKE OWEN Startin' With Me RCA (88.2)	14	JACK INGRAM Measure Of A Man BIG MACHINE (78.2)	34
BILLY CURRINGTON Good Directions MERCURY (90.7)	1	TIM MCGRAW WITH FAITH HILL I Need You CURB (85.4)	17	MIRANDA LAMBERT Famous In A Small Town COLUMBIA (75.7)	36
EMERSON DRIVE Moments MIDAS (81.8)	2	BUCKY COVINGTON A Different World LYRIC STREET (75.7)	18	DUSTY DRAKE Say Yes BIG MACHINE (84.0)	37
TOBY KEITH High Maintenance Woman SHOW DOG NASHVILLE (78.7)	3	RODNEY ATKINS These Are My People CURB (75.0)	19	TRENT TOMLINSON Just Might Have Her Radio On LYRIC STREET (75.9)	38
BRAD PAISLEY Ticks ARISTA NASHVILLE (85.1)	4	KELLIE PICKLER I Wonder BNA (84.8)	20	GRETCHEN WILSON One Of The Boys COLUMBIA (76.6)	39
ALAN JACKSON A Woman's Love ARISTA NASHVILLE (88.4)	5	CRAIG MORGAN Tough BROKEN BOW (88.3)	21	CARRIE UNDERWOOD I'll Stand By You FREMANTLE/19 (84.9)	43
TRACY LAWRENCE Find Out Who Your Friends Are ROCKY COMFORT (88.4)	6	JASON MICHAEL CARROLL Livin' Our Love Song ARISTA NASHVILLE (88.6)	28	HALFWAY TO HAZARD Daisy MERCURY (84.4)	44
GEORGE STRAIT Wrapped MCA NASHVILLE (89.3)	9	TERRI CLARK Dirty Girl BNA (79.9)	30	VINCE GILL WITH SHERYL CROW What You Give Away MCA NASHVILLE (90.1)	47
MONTGOMERY GENTRY Lucky Man COLUMBIA (94.7)	10	TRACE ADKINS I Wanna Feel Something CAPITOL NASHVILLE (85.2)	31	CHRIS YOUNG You're Gonna Love Me RCA (82.2)	49
BLAKE SHELTON Don't Make Me WARNER BROS. (87.7)	13	CLAY WALKER Fall ASYLUM-CURB (90.3)	32		

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HOT COUNTRY SONGS: 127 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2007 Nielsen Business Media, Inc. All rights reserved.

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ALL CHARTS: See Chart Legend for rules and explanations.

BETWEEN THE BULLETS wjessen@billboard.com

McGRAW, HILL MAKE CHART A FAMILY AFFAIR

Tim McGraw struck a nerve with a previously unheard war theme titled "If You're Reading This" at the May 15 Academy of Country Music Awards, which takes the Hot Shot Debut on Hot Country Songs at No. 35 (3.3 million impressions). Programmers at 50 monitored stations scrambled to get the TV audio of that moving performance on the air, and sources at Curb say that a studio version of the song is not yet available. Label sources say their focus remains on McGraw's duet with



Faith Hill, "I Need You," which achieves Airpower (21-17) with 14.9 million impressions in its eighth chart week. Hill also premiered a new solo single on the ACM show, which arrived at radio during the tracking week. "Lost" opens at No. 48 with spins detected at 45 monitored stations (1.1 million impressions). The new song will be included on a forthcoming greatest-hits package that has not yet been assigned a street date.

—Wade Jessen

JUN 2 2007 **LATIN Billboard**

HOT A LATIN SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	1	4	#1 GREATEST GAINER DIMELO	Enrique Iglesias	1
2	2	2	6	IMPACTO	Daddy Yankee Featuring Fergie	2
3	3	12	12	SI NOS QUEDARA POCO TIEMPO	Chayanne	1
4	6	30	30	BENDITA TU LUZ	Mana	1
5	5	18	18	IGUAL QUE AYER	R.K.M. & Ken-Y	3
6	4	5	25	SOLA	Hector "El Father"	1
7	12	11	11	ERES PARA MI	Julietta Venegas	5
8	11	13	8	MIL HERIDAS	Cuisillos	8
			9	DAME UN BESO	Intocable	1
10	8	8	28	PEGAO	Wisn & Yandel Featuring Los Vaqueros	6
11	22	19	19	PEGATE	Ricky Martin	11
12	19	21	12	THE WAY SHE MOVES	Zion Featuring Akon	12
13	13	20	12	DETALLES	Los Tigres Del Norte	4
14	15	22	7	TODO CAMBIO	Camila	14
15	10	24	4	TORRE DE BABEL	David Bisbal	10
16	9	7	34	TU RECUERDO	Ricky Martin Featuring La Mari De Chabao Y Tommy Torres	1
17	26	3	3	LLORARAS	R.K.M. & Ken-Y	17
18	21	14	17	CADA VEZ QUE PIENSO EN TI	Los Creadores Del Pasito Duranguense De Alfredo Ramirez	3
19	23	35	16	MI CORAZONCITO	Aventura	19
20	18	18	17	Y SI VOLVIERA A NACER	Alegres De La Sierra	18
21	16	25	12	SIENTE EL BOOM	Tito "El Bambino" Featuring Randy	16
22	14	12	15	ESE	Conjunto Primavera	1
23	30	36	4	QUE ME DES TU CARINO	Juan Luis Guerra Y 440	20
24	27	28	5	OJALA	Marco Antonio Solis	20
25	29	29	11	ESO Y MAS	Joan Sebastian	25



Puerto Rican star reverses trajectory and zooms 22-11 with a 15% audience gain as the song enjoys heavy airplay in California and Texas markets.



One year after the release of its album "Todo Cambio," Camila proves staying power by inching toward the top 10 with the title track.

Tony Dize earns the largest audience percentage gain at No. 38, as his "Quizas" re-enters at song's new peak position.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	17	15	17	MANDA UNA SENAL	Mana	26
27	25	31	8	DON'T MATTER	Akon	21
28	4	42	4	NENA	Miguel Bose Featuring Paulina Rubio	28
29	24	17	15	QUE HICISTE	Jennifer Lopez	1
30	38	39	3	ME DUELE AMARTE	Reik	30
31	33	33	7	ES COSA DE EL	Graciela Beltran	6
32	35	23	11	BEAUTIFUL LIAR/BELLO EMBUSTERO	Beyonce & Shakira	10
33	34	16	15	QUE LLOREN	Ivy Queen	10
34	32	26	8	NO TE PIDO FLORES	Fanny Lu	16
35	HOT SHOT DEBUT		1	NO TE VEO	Casa De Lecnes	35
36	30	44	7	COMO TE VA MI AMOR	Los Horoscopos De Durango	28
37	43	38	4	AYUDAME	Paulina Rubio	37
38	RE-ENTRY		3	QUIZAS	Tony Dize	38
39	31	27	7	ME DUELE ESCUCHAR TU NOMBRE	Grupo Montez De Durango	27
40	41	32	15	LA LLAVE DE MI CORAZON	Juan Luis Guerra Y 440	1
41	-5	-	2	BASTA YA	Conjunto Primavera	41
42	-7	30	15	UN IDIOTA COMO YO	Duelo	8
43	20	-	2	POR AMARTE ASI	Alacranes Musical	13
44	4	26	13	LA OTRA	Ilegales Featuring Monchy Y Alexandra	17
45	26	-	2	DE TI EXCLUSIVO	La Arrolladora Banda El Limon	16
46	RE-ENTRY		13	COMO ENTENDER	Jennifer Pena	23
47	47	47	9	HOY TENGO GANAS DE TI	Ricardo Montaner	23
48	RE-ENTRY		3	INVISIBLE	Palomo	42
49	43	10	12	Y AQUÍ ESTOY	K-Paz De La Sierra Duet With Ana Gabriel	11
50	NEW		1	DALE PA' TRA (BACK IT UP)	Notch	50

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	42	34	2	#1 GREATEST GAINER LARRY TUNES & TANNY	Mas Flow: Los Benjamins		1
2	1	7	7	VICENTE FERNANDEZ	Historia De Un Idol		1
3	HOT SHOT DEBUT		1	MARCO ANTONIO SOLIS	La Mejor... Coleccion		3
4	2	1	1	JENNIFER LOPEZ	Como Ama Una Mujer		1
5	6	22	22	AVENTURA	K.O.B.: Live		2
6	3	4	4	CALLE 13	Residente O Visitante		1
7	5	5	5	R.K.M. & KEN-Y	Commemorative Edition		4
8	7	38	38	MANA	Amar Es Combatir		2
9	3	10	10	CHAYANNE	Mi Tiempo		1
10	7	8	8	IVY QUEEN	Sentimiento		4
11	6	12	12	JUAN LUIS GUERRA Y 440	La Llave De Mi Corazon		1
12	12	32	32	VALENTIN ELIZALDE	Vencedor		1
13	15	11	11	A.B. QUINTANILLA III PRESENTS KUMBA KINGS	Greatest Hits Album Versions		1
14	19	13	13	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ	Recio: Recio Mis Creadores		1
15	10	9	9	MIGUEL BOSE	Papito		6
16	13	-	2	LOS TUCANES DE TLUANA	La Mejor... Coleccion De Comidos		13
17	24	53	53	DON OMAR	King Of Kings		1
18	4	8	8	GRUPO BRYNDIS	Solo Pienso En Ti		3
19	NEW		1	JAE-P/KINTO SOL	Encuentros Musicaales		19
20	22	19	19	XTREME	Haciendo Historia		13
21	25	22	22	LOS CUATES DE SINALOA	Puro Sierreno Bravo		13
22	15	-	2	ROBERTO CARLOS	Grandes Exitos		15
23	20	14	14	JENNI RIVERA	Mi Vlda Loca		2
24	27	20	20	BRONCO / LOS BUKIS / LOS TEMERARIOS	B.B.T. 2		10
25	11	35	35	BANDA GUASAVENA	Dedicado A Ti		11

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	NEW		1	PATRULLA 81	En Concierto		26
27	23	32	12	TITO NIEVES	Canciones Clasicas De Marco Antonio Solis		23
28	29	23	23	WISIN & YANDEL	Pa'l Mundo		1
29	24	15	15	LOS TIGRES DEL NORTE	Detalles Y Emociones		1
30	18	21	12	MARCO ANTONIO SOLIS	La Historia Continua... Parte III		1
31	17	44	28	RICKY MARTIN	Ricky Martin: MTV Unplugged		1
32	26	18	5	BETO QUINTANILLA	Tragedias Reales De La Vida		10
33	32	24	28	VARIOUS ARTISTS	WY Records Presents: Los Vaqueros		2
34	35	10	35	MONCHY & ALEXANDRA	Exitos		11
35	37	25	5	CUISILLOS	Mil Heridas		15
36	34	62	15	RICARDO MONTANER	Las Mejores Canciones Del Mundo		23
37	35	33	3	ALACRANES MUSICAL	Linea De Oro		33
38	33	44	44	JULIETA VENEGAS	Lin on Y Sal		1
39	28	26	26	MARCO ANTONIO SOLIS	La Historia Continua... Parte II		2
40	26	26	15	LOS CAMINANTES	La Historia... Lo Mas Chulo, Chulo, Chulo		2
41	31	30	16	VALENTIN ELIZALDE	Lobo Domesticado		2
42	70	-	15	PAGE SETTER LOS HUMILDES VS. LA MIGRA	Los Humildes Vs. La Migra		42
43	39	31	8	VARIOUS ARTISTS	Don Omar Presenta: El Fantagon		7
44	41	9	9	LOS TERRIBLES DEL NORTE	30 Comidos: Historias Nortenas		26
45	63	70	3	CAMILA	Todo Cambio		45
46	41	46	37	LA 5A ESTACION	El Mundo Se Equivoca		13
47	42	38	28	ANA GABRIEL	La Reina Canta A Mexico		9
48	51	53	3	LOS TEMERARIOS	Linea De Oro		48
49	48	36	36	BRONCO / LOS BUKIS / LOS TEMERARIOS	BBT		7
50	30	57	61	ANDREA BOCELLI	Amor		2

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	51	47	8	VARIOUS ARTISTS	30 Corridos: Muy Perrones		24
52	NEW		1	SPANISH HARLEM ORCHESTRA	United We Swing		52
53	46	34	6	CONJUNTO ATARDECER	Las #1 De Los No. 1, Del Pasito Duranguense		1
54	40	28	8	GRACIELA BELTRAN	Promesas No		2
55	45	43	24	YURIDIA	Habla El Corazon		1
56	55	39	66	R.K.M. & KEN-Y	Masterpiece: Nuestra Obra Maestra		1
57	57	55	11	ALACRANES MUSICAL	La Mejor... Coleccion		15
58	59	50	16	DIANA REYES	Te Voy A Mostrar		5
59	58	51	14	KINTO SOL	Los Hijos Del Maiz		30
60	44	45	5	REYLI	Fe		29
61	54	30	30	LOS HOROSCOPOS DE DURANGO	Desatados		1
62	74	68	20	EL CHAPO DE SINALOA	La Noche Perfecta		1
63	75	66	75	DADDY YANKEE	Barrio Fino: En Directo		1
64	67	61	32	RAMON AYALA Y SUS BRAVOS DEL NORTE	30 Comidos: Historias Nortenas		16
65	49	26	26	RBD	Celestial		1
66	64	49	3	ALEXANDRE PIRES	Exitos... Solo Para Usted		49
67	RE-ENTRY		22	ALACRANES MUSICAL	Linea De Oro		11
68	50	48	4	VALENTIN ELIZALDE	El Idol Y Sus Canciones		11
69	65	53	26	VARIOUS ARTISTS	NOW Latino 2		1
70	RE-ENTRY		32	A.B. QUINTANILLA III PRESENTS KUMBA ALL STARS	From Kumba Kings To Kumba All Stars		2
71	54	60	42	LOS BUKIS	30 Recuerdos		1
72	56	52	26	HECTOR "EL FATHER"	The Bad Boy		2
73	NEW		1	RAZA DREERA	Linea De Oro: Caliente, Caliente Y Muchos Exitos Mas...		73
74	71	59	8	PESADO	Exitos		21
75	RE-ENTRY		2	GRUPO BRYNDIS	Remezclados Y Remasterizados		73

LATIN

Billboard DANCE

JUN 2 2007

LATIN AIRPLAY POP

THIS WEEK	LAST WEEK	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	4	BENDITA TU LUZ	MANA (WARNER LATINA)
5	6	ERES PARA MI	JULIETA VENEGAS (SONY BMG NORTE)
6	8	NENA	MIGUEL BOSE FEATURING PAULINA RUBIO (WARNER LATINA)
7	7	ME MUERO	LA 5A ESTACION (SONY BMG NORTE)
8	5	TU RECUERDO	RICKY MARTIN FEAT. LA MARIE DE CHAMBAO Y TOMMY TORRES (SONY BMG NORTE)
9	13	ME DUELE AMARTE	REIK (SONY BMG NORTE)
10	9	QUE ME DES TU CARINO	JUAN LUIS GUERRA Y 440 (EMI TELEVISIA)
11	15	AYUDAME	PAULINA RUBIO (UNIVERSAL LATINO)
12	17	PEGATE	RICKY MARTIN (SONY BMG NORTE)
13	22	BEAUTIFUL LIAR/BELLO EMBUSTERO	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA/SONY BMG NORTE)
14	14	SI TU NO ESTAS	SIN BANDERA (SONY BMG NORTE)
15	34	COMO ENTENDER	JENNIFER PENA (UNIVISION)

LATIN ALBUMS POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	MARCO ANTONIO SOLIS	LA MEJOR... COLECCION (FONOVISA/UG)
2	1	JENNIFER LOPEZ	COMO AMA UNA MUJER (EPIC/SONY BMG NORTE)
3	3	MANA	AMAR ES COMBATIR (WARNER LATINA)
4	2	CHAYANNE	MI TIEMPO (SONY BMG NORTE)
5	6	A.B. QUINTANILLA III PRESENTS KUMEIA KINGS	GREATEST HITS ALBUM VERSIONS (EMI TELEVISIA)
6	4	MIGUEL BOSE	PAPITO (WARNER LATINA)
7	5	ROBERTO CARLOS	GRANDES EXITOS (DISCOS 605/SONY BMG NORTE)
8	8	MARCO ANTONIO SOLIS	LA HISTORIA CONTINUA... PARTE III (FONOVISA/UG)
9	7	RICKY MARTIN	RICKY MARTIN: MTV UNPLUGGED (SONY BMG NORTE)
10	12	RICARDO MONTANER	LAS MEJORES CANCIONES DEL MUNDO (EMI TELEVISIA)
11	11	JULIETA VENEGAS	LIMON Y SAL (SONY BMG NORTE)
12	9	MARCO ANTONIO SOLIS	LA HISTORIA CONTINUA... PARTE II (FONOVISA/UG)
13	19	CAMILA	TODO CAMBIO (SONY BMG NORTE)
14	13	LA 5A ESTACION	EL MUNDO SE EQUIVOCA (SONY BMG NORTE)
15	10	ANDREA BOCELLI	AMOR (SUGAR/VEVEMUSIC/UNIVERSAL LATINO)

RHYTHM

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	IMPACTO	DADDY YANKEE FEATURING FERGIE (EL CARTEL/INTERSCOPE)
2	2	IGUAL QUE AYER	R.K.M. & KEN-Y (PINA/UNIVERSAL LATINO)
3	3	SOLA	HECTOR "EL FATHER" (V/MACHETE)
4	4	SIENTE EL BOOM	TITO "EL BAMBINO" FEATURING RANDY (EMI TELEVISIA)
5	6	THE WAY SHE MOVES	ZION FEATURING AKON (CMG/UNIVERSAL MOTOWN)
6	5	PEGAO	WISIN & YANDEL FEATURING LOS VAQUEROS (WY/MACHETE)
7	12	LLOORARAS	R.K.M. & KEN-Y (UNIVERSAL LATINO)
8	7	DONT MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
9	5	QUE LLOREN	IVY QUEEN (UNIVISION)
10	19	NO TE VEO	CASA DE LEONES (WARNER LATINA)
11	10	DIMELO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
12	25	QUIZAS	TONY DIZE (WY/MACHETE)
13	13	LOS INFIELES	AVENTURA (PREMIUM LATIN)
14	22	LEAN LIKE A CHOLO	DOWN A.K.A. KILO (SILENT GIANT/MACHETE)
15	18	MI CORAZONCITO	AVENTURA (PREMIUM LATIN)

RHYTHM

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	8	LUNY TUNES & TAINY	MAS FLOW: LOS BENJAMINS (MAS FLOW/MACHETE)
2	2	CALLE 13	RESIDENTE O VISITANTE (SONY BMG NORTE)
3	1	R.K.M. & KEN-Y	COMMEMORATIVE EDITION (PINA/UNIVERSAL LATINO)
4	3	IVY QUEEN	SENTIMIENTO (UNIVISION/UG)
5	4	DON OMAR	KING OF KINGS (V/MACHETE)
6	-	JAE-P/KINTO SOL	ENCUENTROS MUSICALES (UNIVISION/UG)
7	7	WISIN & YANDEL	PAL MUNDO (MACHETE)
8	6	VARIOUS ARTISTS	WY RECORDS PRESENTS: LOS VAQUEROS (WY/MACHETE)
9	9	VARIOUS ARTISTS	DON OMAR PRESENTA: EL PENTAGONO (V/MACHETE)
10	9	R.K.M. & KEN-Y	MASTERPIECE: NUESTRA OBRA MAESTRA (PINA/UNIVERSAL LATINO)
11	11	KINTO SOL	LOS HIJOS DEL MAIZ (UNIVISION/UG)
12	12	DADDY YANKEE	BARRIO FIDO: EN DIRECTO (EL CARTEL/INTERSCOPE)
13	10	HECTOR "EL FATHER"	THE BAD BOY (V/MACHETE)
14	15	CALLE 13	CALLE 13 (WHITE LION/SONY BMG NORTE)
15	14	R.K.M. & KEN-Y	MASTERPIECE: SOLD OUT (PINA/PR/UNIVERSAL LATINO)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	MIL HERIDAS	CUISILLOS (MUSART/BALBOA)
2	1	DAME UN BESO	INTOCABLE (EMI TELEVISIA)
3	3	DETALLES	LOS TIGRES DEL NORTE (FONOVISA)
4	5	CADA VEZ QUE PIENSO EN TI	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)
5	4	Y SI VOLVIERA A NACER	ALEGRES DE LA SIERRA (EDIMAL/VIVA)
6	7	DIME QUIEN ES	LOS RIELEROS DEL NORTE (FONOVISA)
7	6	ESE	CONJUNTO PRIMAVERA (FONOVISA)
8	10	ES COSA DE EL	GRACIELA BELTRAN (UNIVISION)
9	13	LA NOCHE PERFECTA	EL CHAPD DE SINALOA (DISA)
10	8	COMO TE VA MI AMOR	LOS HOROSCOPOS DE DURANGO (DISA)
11	9	ME DUELE ESCUCHAR TU NOMBRE	GRUPO MONTEZ DE DURANGO (DISA)
12	16	BASTA YA	CONJUNTO PRIMAVERA (FONOVISA)
13	12	UN IDIOTA COMO YO	DUEDO (UNIVISION)
14	17	POR AMARTE ASI	ALACRANES MUSICAL (UNIVISION)
15	11	DE TI EXCLUSIVO	LA ARROLDADORA BANDA EL LIMON (DISA/EDIMONSA)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	VICENTE FERNANDEZ	HISTORIA DE UN IDOLO (DISCOS 605/SONY BMG NORTE)
2	3	VALENTIN ELIZALDE	VENCEDOR (UNIVERSAL LATINO)
3	6	LOS CREADORES DEL PASITO DURANGUENSE DE ALFREDO RAMIREZ	RECIO, RECIO MI CREADOR (DISA)
4	4	LOS TUCANES DE TIJUANA	LA MEJOR... COLECCION DE CORRIDOS (UNIVISION/UG)
5	5	GRUPO BRYNDIS	SOLO PIENSO EN TI (DISA)
6	9	LOS CUATES DE SINALOA	PURO SIERRERO BRAVO (SONY BMG NORTE)
7	7	JENNI RIVERA	MI VIDA LOCA (FONOVISA/UG)
8	11	BRONCO / LOS BUKIS / LOS TEMERARIOS	B.B.T. 2 (FONOVISA/UG)
9	2	BANDA GUASAVENA	DEDICADO A TI (STARMEK/UNIVERSAL LATINO)
10	10	PATRULLA B1	EN CONCIERTO (DISA)
11	4	LOS TIGRES DEL NORTE	DETALLES Y EMOCIONES (FONOVISA/UG)
12	10	BETO QUINTANILLA	TRAGEDIAS REALES DE LA VIDA (UNIVISION/UG)
13	14	CUISILLOS	MIL HERIDAS (MUSART/BALBOA)
14	15	ALACRANES MUSICAL	LINEA DE ORO (DISA)
15	16	LOS CAMINANTES	LA HISTORIA... LO MAS CHULO, CHULO (SONY BMG NORTE)

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	3	#1 GLAMOROUS	FERGIE FEAT. LUDACRIS WILL.I.AM/A&M/INTERSCOPE
2	4	CHANGE	KIMBERLEY LOCKE CURB PROMO
3	5	I WANT YOUR LOVE	JODY WATLEY AVITONE PROMO/PEACE BISQUIT
4	7	YOU'RE THE ONE	OND MIND TRAIN PROMO/ASTRALWERKS
5	2	BEAUTIFUL LIAR	BEYONCE & SHAKIRA MUSIC WORLD PROMO/COLUMBIA
6	10	QUE HICISTE	JENNIFER LOPEZ EPIC/SONY BMG NORTE PROMO
7	1	READ MY MIND	THE KILLERS ISLAND PROMO/DJMG
8	9	HE'S ALIVE	A GIRL CALLEO JANE ISLAND PROMO/DJMG
9	6	PEGATE	RICKY MARTIN SONY BMG NORTE PROMO
10	12	I COULD FALL IN LOVE WITH YOU	ERASURE MUTE 9354
11	19	4 IN THE MORNING	GWEN STEFANI INTERSCOPE PROMO
12	13	ICE BOX	OMARION T.U.G. PROMO/COLUMBIA
13	15	FOREVER	ALYSON P.M. MEDIA PROMO
14	8	WITH LOVE	HILARY DUFF HOLLYWOOD PROMO
15	20	ALL AROUND THE WORLD	LIONEL RICHIE ISLAND PROMO/DJMG
16	11	MAKE IT HAPPEN	MAYA AZUCENA KULT PROMO
17	22	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY PROMO/GEFFEN
18	16	GIMME GIMME (DISCO SHIMMY)	FRANKIE KNUCKLES NOICE! PROMO
19	23	ALIVE	TIM REX EXPERIMENT FEAT. GRAZIELLA REXHOUSE PROMO
20	14	SPOTLIGHT	AMADOR & CARRILLO FEAT. GEORGIA NICOLE MOCHCO PRIMO PROMO
21	26	CANDYMAN	CHRISTINA AGUILERA RCA PROMO/BMG
22	36	POWER PICK	RAPTURE 2007 (NO MADE PROMO)
23	30	CAN'T KEEP IT A SECRET	JACINTA CHUNKY PROMO/MUSIC PLANT
24	21	DARK TERRITORY	JUNXIE XL NET TWEAK PROMO
25	27	BEAUTIFUL DAY	MATT DAREY TWISTED PROMO/KOCH

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / DISTRIBUTING LABEL)
1	1	#1 BJORK	VOLTA ELEKTRA/ATLANTIC 135866/AG
2	NEW	JOHNNY VICIOUS	THRIVE/EMX PRESENTS: DANCE ANTHEMS THRIVEDANCE 90761/THRIVE
3	2	TIESTO	ELEMENTS OF LIFE MAGIC MUZIK 1515/ULTRA
4	3	GNARLS BARKLEY	ST. ELSEWHERE DOWNTOWN 70003*/ATLANTIC
5	4	LCD SOUNDSYSTEM	SOUND OF SILVER DFA 85114/CAPITOL
6	5	IMOGEN HEAP	SPEAK FOR YOURSELF RCA VICTOR 72532
7	7	GORILLAZ	DEMON DAYS PARLOPHONE 73838*/VIRGIN
8	9	DEPECHE MODE	THE BEST OF DEPECHE MODE: VOLUME 1 SPECIAL EDITION REISSUE 4256/WARNER BROS
9	6	THE COUNTDOWN SINGERS	FOREVER DISCO/MADACY SPECIAL PRODUCTS 52379/MADACY
10	8	AIR	POCKET SYMPHONY AIR/ECOLOG 83761*/ASTRALWERKS
11	11	THE RYDDLER & TREVOR SIMPSON	ULTRA DANCE 08 ULTRA 1485
12	13	DAN DEACON	SPIDERMAN OF THE RINGS CARPARK 37
13	12	MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER BROS. 49460*
14	10	NEWSBOYS	GO. REMIXED INPOP 71394
15	19	!!! (CHK CHK CHK)	MYTH TAKES WARP 154*
16	14	THE GOOD, THE BAD & THE QUEEN	THE GOOD, THE BAD & THE QUEEN PARLOPHONE 73067/VIRGIN
17	15	DNTL	DUMB LUCK SUB POP 725*
18	17	CASCADA	EVERYTIME WE TOUCH ROBBINS 75064
19	16	VARIOUS ARTISTS	FOREVER FREESTYLE RAZOR & TIE 89147
20	20	DJ SKRIBBLE / VIC LATINO	THRIVEMIX03 THRIVEDANCE 90758/THRIVE
21	21	SCISSOR SISTERS	TA-DAH UNIVERSAL MOTOWN 00749*/UMRG
22	RE-ENTRY	ENIGMA	A POSTERIORI VIRGIN 69994
23	RE-ENTRY	DAFT PUNK	MUSIQUE VOL. 1: 1993-2005 VIRGIN 58405
24	RE-ENTRY	MARK FARINA	HOUSE OF OM OM 251
25	22	JOHNNY VICIOUS	THRIVE/EMX PRESENTS: ELECTRO THRIVEDANCE 90761/THRIVE

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	2	#1 WITH LOVE	HILARY DUFF HOLLYWOOD
2	1	CRY FOR YOU	SEPTEMBER ROBBINS
3	3	READ MY MIND	THE KILLERS ISLAND/DJMG
4	4	THE WORLD IS MINE	DAVID GUETTA VIRGIN
5	5	I CAN'T TAKE IT	LOLA SOBE
6	8	REHAB	AMY WINEHOUSE UNIVERSAL REPUBLIC
7	10	PUT 'EM UP	EDUN ROBBINS
8	11	THE CREEPS	CAMILLE JONES SILVER LABEL/TOMMY BOY
9	NEW	UMBRELLA	RIHANNA FEATURING JAY-Z SRP/DEF JAM/DJMG
10	6	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN
11	7	BY MY SIDE	FLANDERS ULTRA
12	18	SORRY	KASKADE ULTRA
13	23	MAKES ME WONDER	MAROONS A&M/OTONE/INTERSCOPE
14	12	U + UR HAND	PINK LAFACE/ZOMBA
15	13	IN THE DARK	TIESTO MAGIC MUZIK/ULTRA
16	9	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE JIVE/ZOMBA
17	16	CHANGES	CHRIS LAKE FEATURING LAURA V ROBBINS
18	15	S.O.S.	STONEBRIDGE STONEY BDY
19	17	BEAUTIFUL DAY	MATT DAREY DAREY PRODUCTS/TWISTED/KOCH
20	14	BEAUTIFUL LIAR	BEYONCE & SHAKIRA MUSIC WORLD/COLUMBIA
21	22	IRREPLACEABLE	BEYONCE COLUMBIA
22	NEW	ALL OF YOUR LOVE	HELLDOGDBYE DRIVE-THRU/SANCTUARY
23	19	SOUNDZ OF FREEDOM	BOB SINCLAIR YELLOW
24	25	FEEL TOGETHER	BEN MACLIN FEATURING TIGER LILY NERVOUS
25	24	GLAMOROUS	FERGIE FEAT. LUDACRIS WILL.I.AM/A&M/INTERSCOPE

HITS OF THE WORLD **Billboard**

JUN 2 2007

JAPAN		SINGLES	
(SOUNDCAN JAPAN) MAY 22, 2007			
THIS WEEK	LAST WEEK	1	NEW
ASHITA HARERU KANA (FIRST LTD VERSION) KEISUKE KUWATA VICTOR			
2	NEW	SUMMER TIME LOVE (CD+DVD) EXILE AVEX TRAX	
3	NEW	KISS KAERI-MICHI NO LOVE SONG (+ DVD) TEGOMASU JOHNNY'S ENTERTAINMENT	
4	NEW	KISS KAERI-MICHI NO LOVE SONG TEGOMASU JOHNNY'S ENTERTAINMENT	
5	NEW	HOWLING ABINGDON BOYS SCHOOL EPIC	
6	1	EIEN NO TSUBASA B'Z VERMILLION RECORDS	
7	NEW	SUMMER TIME LOVE EXILE AVEX TRAX	
8	4	SHIORI AQUA TIMEZ EPIC	
9	6	SEN NO KAZE NI NATTE MASASHI AKIKAWA TEICHIKU	
10	NEW	KUCHIBIRU KARA ROMANCHIKA/THAT'S RIGHT.A AAA AVEX TRAX	

FRANCE		SINGLES	
(SNEP/IFOP/TITE-LIVE) MAY 22, 2007			
THIS WEEK	LAST WEEK	1	NEW
ON S'ATTACHE CHRISTOPHE MAE WARNER			
2	2	GIRLFRIEND AVRIL LAVIGNE RCA	
3	1	BEAUTIFUL LIAR BEYONCE & SHAKIRA WORLD MUSIC/COLUMBIA	
4	3	BALANCE-TOI TONY PARKER MUSIC ONE	
5	13	MON MEGAMIX A MOI BEBE LILLY HEBAN	
6	NEW	UBERS ENDE DER WELT - READY SET GO TOKIO HOTEL ISLAND	
7	4	RIEN QUE DU BONHEUR CHARLOTTE AUX FRAISES M6 INTERACTIONS	
8	6	THE SWEET ESCAPE GWEN STEFANI FT. AKON INTERSCOPE	
9	5	MAUVAISE FOI NOCTURNE FATAL BAZOOKA FT. VITA UP	
10	7	ET S'IL N'EN RESTAIT QU'UNE CELINE DIDN COLUMBIA	

ITALY		SINGLES	
(FIMI/NIELSEN) MAY 21, 2007			
THIS WEEK	LAST WEEK	1	NEW
VASCO EXTENDED PLAY VASCO ROSSI CAPITOL			
2	NEW	BRUCI LA CITTA' IRENE GRANDI ATLANTIC	
3	1	BEAUTIFUL LIAR BEYONCE & SHAKIRA COLUMBIA	
4	4	PENSA FABRIZIO MORO ATLANTIC	
5	9	GRACE KELLY MIKA CASABLANCA ISLAND	
6	7	COME BAMBI DENNIS SOLO MUSICA ITALIANA	
7	2	ORDINARY DAY DOLORES O'RIORDAN SANCTUARY	
8	6	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN	
9	10	GIRLFRIEND AVRIL LAVIGNE RCA	
10	3	WHAT I'VE DONE LINKIN PARK MACHINE SHOP/WARNER BROS.	

SWEDEN		SINGLES	
(GLF) MAY 18, 2007			
THIS WEEK	LAST WEEK	1	4
INGEN SOMMAR UTAN REGGAE MARKODDIO ARIOLA			
2	1	DUNKA MIG GUL & BLA FRIDA WARNER	
3	NEW	SWEET MARIE TIMO RAISANEN FAMILY TREE	
4	6	THE WORRYING KIND THE ARK ROXY	
5	5	RELEASE ME LAURA COSMOS	

ALBUMS			
1	NEW	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BRDS.	
2	1	ARK PRAYER FOR THE WEEKEND ROXY	
3	4	SONJA ALDEN TILL DIG LIONHEART	
4	5	MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND	
5	9	MICHAEL BUBLE CALL ME IRRESPONSIBLE REPRISE	

UNITED KINGDOM		SINGLES	
(THE OFFICIAL UK CHARTS CO.) MAY 20, 2007			
THIS WEEK	LAST WEEK	1	NEW
UMBRELLA RIHANNA FT. JAY-Z SRP/DEF JAM			
2	19	MAKES ME WONDER MARDON 5 A&M/OCTONE/INTERSCOPE	
3	2	BEAUTIFUL LIAR BEYONCE & SHAKIRA COLUMBIA	
4	17	SIGNAL FIRE SNOW PATROL FICTION/POLYDOR	
5	11	HERE (IN YOUR ARMS) HELLOGOODBYE EPIC	
6	4	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA GYM CLASS HEROES DECADE/DANCE/FULLED BY RAMEN	
7	3	DON'T MATTER AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	
8	5	FLYING THE FLAG (FOR YOU) SCOOCH RAM	
9	7	GIVE IT TO ME TIMBALAND FT. N. FURTADO & J. TIMBERLAKE MOSLEY/BLACKGROUND/INTERSCOPE	
10	25	SHINE BODY LUV HED KANDI	

AUSTRALIA		SINGLES	
(ARIA) MAY 20, 2007			
THIS WEEK	LAST WEEK	1	1
GIRLFRIEND AVRIL LAVIGNE RCA			
2	2	CANDYMAN CHRISTINA AGUILERA RCA	
3	3	GLAMOROUS Fergie FT. LUDACRIS WILL I AM/A&M/INTERSCOPE	
4	4	GRACE KELLY MIKA CASABLANCA ISLAND	
5	NEW	LOST AND RUNNING POWDERFINGER UNIVERSAL	
6	7	MAKES ME WONDER MARDON 5 A&M/OCTONE/INTERSCOPE	
7	5	LEAVE ME ALONE (I'M LONELY) PINK LAFACE/ZOMBA	
8	9	THE SWEET ESCAPE GWEN STEFANI FT. AKON INTERSCOPE	
9	6	STRAIGHT LINES SILVERCHAIR ELEVEN	
10	8	20 GOOD REASONS THIRSTY MERC WEA	

SPAIN		SINGLES	
(PROMUSICAE/MEDIA) MAY 23, 2007			
THIS WEEK	LAST WEEK	1	NEW
DEJANDONOS LLEVAR CHLOE WARNER			
2	3	HIMNO OFICIAL DEL SEVILLA FC EL ARREBATO CAPITOL	
3	6	COMO EN UN MAR ETERNO HANNA UNIVERSAL	
4	2	THE MOMENT YOUR BELIEVE MELANIE C RED GIRL	
5	7	CUATRO CANCIONES LOS RONALDOS SUBTERFUGE RECORDS	
6	14	RAIN LOVE JUANJO/JAVI REINA MARTIN HOUSE WORKS	
7	19	SHE'S MADONNA ROBBIE WILLIAMS FT. PET SHOP BOYS CHRYSALIS	
8	NEW	SURVIVALISM NINE INCH NAILS INTERSCOPE	
9	1	MICROMANIA TATA GOLOSA BLANCO Y NEGRO	
10	11	PROPER EDUCATION ERIC PRYDZ VS. PINK FLOYD DATA	

IRELAND		SINGLES	
(IRMA/CHART TRACK) MAY 18, 2007			
THIS WEEK	LAST WEEK	1	3
DON'T MATTER AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN			
2	20	SIGNAL FIRE SNOW PATROL FICTION/POLYDOR	
3	1	GIRLFRIEND AVRIL LAVIGNE RCA	
4	2	GIVE IT TO ME TIMBALAND FT. N. FURTADO & J. TIMBERLAKE MOSLEY/BLACKGROUND/INTERSCOPE	
5	4	BEAUTIFUL LIAR BEYONCE & SHAKIRA COLUMBIA	

ALBUMS			
1	NEW	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.	
2	1	ARCTIC MONKEYS FAVOURITE WORST NIGHTMARE DOMINO	
3	2	CASCADA EVERYTIME WE TOUCH ANDORFINE	
4	4	MANIC STREET PREACHERS SEND AWAY THE TIGERS COLUMBIA	
5	3	AVRIL LAVIGNE THE BEST DAMN THING RCA	

GERMANY		SINGLES	
(MEDIA CONTROL) MAY 22, 2007			
THIS WEEK	LAST WEEK	1	NEW
NOW OR NEVER MARK MEDLOCK COLUMBIA			
2	1	EIN STERN (DER DEINEN NAMEN TRAGT) D.J. DEITZ/NIK P. POLYDOR/UNIVERSAL	
3	2	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN	
4	3	BEAUTIFUL LIAR BEYONCE & SHAKIRA WORLD MUSIC/COLUMBIA	
5	5	GIVE IT TO ME TIMBALAND FT. N. FURTADO & J. TIMBERLAKE MOSLEY/BLACKGROUND/INTERSCOPE	
6	9	DEAR MR. PRESIDENT PINK LAFACE/ZOMBA	
7	6	SUMMER WINE VILLE VALD/NATALIA AVELON WARNER	
8	7	GRACE KELLY MIKA CASABLANCA/ISLAND	
9	4	WHAT I'VE DONE LINKIN PARK MACHINE SHOP/WARNER BROS.	
10	8	GIRLFRIEND AVRIL LAVIGNE RCA	

CANADA		DIGITAL SINGLES	
(SOUNDCAN) JUNE 2, 2007			
THIS WEEK	LAST WEEK	1	1
MAKES ME WONDER (ALBUM VERSION) MARDON 5 A&M/OCTONE/INTERSCOPE/UNIVERSAL			
2	2	GIVE IT TO ME TIMBALAND FT. N. FURTADO & J. TIMBERLAKE MOSLEY/BLACKGROUND/INTERSCOPE/UNIVERSAL	
3	4	PARALYZER FINGER ELEVEN WIND-UP/SONY BMG	
4	7	NEVER AGAIN KELLY CLARKSON RCA/SONY BMG	
5	9	BEFORE HE CHEATS CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE/SONY BMG	
6	3	ALL GOOD THINGS (COME TO AN END) NELLY FURTADO MOSLEY/GEFFEN/UNIVERSAL	
7	RE	WHAT I'VE DONE (ALBUM VERSION) LINKIN PARK MACHINE SHOP/WARNER BROS. WARNER	
8	6	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA GYM CLASS HEROES FEAT. PATRICK STUMP DECADE/DANCE/FUELED BY RAMEN/ATLANTIC/WARNER	
9	5	GIRLFRIEND AVRIL LAVIGNE RCA/SONY BMG	
10	8	GRACE KELLY MIKA CASABLANCA/UNIVERSAL REPUBLIC/UNIVERSAL	

BRAZIL		ALBUMS	
(SUCESSO MAGAZINE) MAY 23, 2007			
THIS WEEK	LAST WEEK	1	1
IVETE SANGALO IVETE AO VIVO NO MARACANA UNIVERSAL			
2	5	PADRE MARCELO ROSSI MINHA BENCAO SONY BMG	
3	NEW	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.	
4	8	VARIOUS ARTISTS BRA PARAISO TROPICAL NACIONAL SOM LIVRE	
5	12	AVRIL LAVIGNE THE BEST DAMN THING RCA	
6	21	EDSON HUDSON ROMANTICAS SOM LIVRE	
7	22	BANDA CALYPSO BANDA CALYPSO 100% SOM LIVRE	
8	3	RICKY VALLEN HOMENAGENS SONY BMG	
9	6	AMADO BATISTA EM FOCO SOM LIVRE	
10	4	BANDA CALYPSO VOL. 10 - ACELEROU MD	

NEW ZEALAND		SINGLES	
(RECORD PUBLICATIONS LTD.) MAY 21, 2007			
THIS WEEK	LAST WEEK	1	1
DON'T MATTER AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN			
2	4	CANDYMAN CHRISTINA AGUILERA RCA	
3	2	GIVE IT TO ME TIMBALAND FT. N. FURTADO & J. TIMBERLAKE MOSLEY/BLACKGROUND/INTERSCOPE	
4	9	BECAUSE OF YOU NE-YO DEF JAM	
5	7	BEAUTIFUL LIAR BEYONCE & SHAKIRA COLUMBIA	

ALBUMS			
1	NEW	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.	
2	1	HAYLEY WESTENRA TREASURE DECCA	
3	4	PINK I'M NOT DEAD LAFACE/ZOMBA	
4	6	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	
5	2	HUMAN NATURE REACH OUT. THE MOTOWN RECORD COLUMBIA	

EURO		DIGITAL TRACKS	
(NIELSEN SOUNDCAN INTERNATIONAL) JUNE 2, 2007			
THIS WEEK	LAST WEEK	1	NEW
UMBRELLA RIHANNA FT. JAY-Z SRP/DEF JAM			
2	1	MAKES ME WONDER (ALBUM VERSION) MARDON 5 A&M/OCTONE/INTERSCOPE	
3	2	BEAUTIFUL LIAR BEYONCE & SHAKIRA WORLD MUSIC/COLUMBIA	
4	NEW	REAL GIRL MUTYA BUENA 4TH & BROADWAY/ISLAND	
5	6	SIGNAL FIRE (EDIT) SNOW PATROL FICTION/POLYDOR	
6	3	WHAT I'VE DONE (ALBUM VERSION) LINKIN PARK MACHINE SHOP/WARNER BROS.	
7	4	GRACE KELLY MIKA CASABLANCA ISLAND	
8	5	HERE (IN YOUR ARMS) HELLOGOODBYE DRIVE THRU	
9	9	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN	
10	8	DON'T MATTER AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	
11	11	GIVE IT TO ME TIMBALAND FT. N. FURTADO & J. TIMBERLAKE MOSLEY/BLACKGROUND/INTERSCOPE	
12	13	RUBY KAISER CHIEFS B-UNIQUE POLYDOR	
13	12	THE SWEET ESCAPE GWEN STEFANI FT. AKON INTERSCOPE	
14	NEW	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA GYM CLASS HEROES FT. PATRICK STUMP DECADE/DANCE/FUELED BY RAMEN	
15	10	YOUR LOVE ALONE IS NOT ENOUGH (NINA SOLO ACOUSTIC) MANIC STREET PREACHERS EPIC	
16	16	HOW TO SAVE A LIFE THE FRAY EPIC	
17	14	TAKE CONTROL (MAIN VERSION) AMERIE COLUMBIA	
18	20	EVERYTHING (ALBUM VERSION) MICHAEL BUBLE 143 REPRISE	
19	19	CANDYMAN CHRISTINA AGUILERA RCA	
20	NEW	ME MUERO LA SA ESTACION SONY BMG	

FLANDERS		SINGLES	
(ULTRATOP/GFK) MAY 23, 2007			
THIS WEEK	LAST WEEK	1	1
KVRAGETAAN FIXXES EXCELSIOR			
2	2	DESTINATION CALABRIA ALEX GAUDINO FT. CRYSTAL WATERS DATA	
3	3	IK MIS JE ZO MAMA'S JASJE VIRGIN	
4	4	BEAUTIFUL LIAR BEYONCE & SHAKIRA COLUMBIA	
5	5	GRACE KELLY MIKA CASABLANCA ISLAND	

ALBUMS			
1	1	CLOUSEAU VONKEN & VUUR CAPITOL	
2	7	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.	
3	2	GABRIEL RIOS ANGELHEAD NEGA DISC	
4	6	MICHAEL BUBLE CALL ME IRRESPONSIBLE REPRISE	
5	5	TIESTO ELEMENTS OF LIFE BLACK HOLE	

ARGENTINA		ALBUMS	
(CAPIF) MAY 21, 2007			
THIS WEEK	LAST WEEK	1	1
VARIOUS ARTISTS PATITO FEO EMI			
2	5	MANA AMAR ES COMBATIR WARNER	
3	NEW	VARIOUS ARTISTS HIGH SCHOOL MUSICAL 2 CO UNIVERSAL	
4	2	TEENANGELS TEENANGELS SONY BMG/CMG/RGB	
5	3	RICARDO MONTANER LAS MEJORES CANCIONES DE RICARDO MONTANER EMI	
6	4	LA VELA PUERCA EL IMPULSO UNIVERSAL	
7	6	CHAYANNE MI TIEMPO SONY BMG	
8	7	AVRIL LAVIGNE THE BEST DAMN THING RCA	
9	8	ASHLEY TISDALE HEADSTRONG WARNER BROS.	
10	10	MIGUEL BOSE PAPITO WARNER	

EUROCHARTS

SINGLE SALES

THIS WEEK	LAST WEEK	EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. MAY 23, 2007
1	1	BEAUTIFUL LIAR BEYONCE & SHAKIRA WORLD MUSIC/COLUMBIA
2	2	GIRLFRIEND AVRIL LAVIGNE RCA
3	3	GIVE IT TO ME TIMBALAND FT. N. FURTADO & J. TIMBERLAKE MOSLEY/BLACKGROUND/INTERSCOPE
4	34	MAKES ME WONDER MAROON 5 A&M/OCTONE/INTERSCOPE
5	5	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN
6	NEW	NOW OR NEVER MARK MEDLOCK COLUMBIA
7	NEW	UMBRELLA RIHANNA FT. JAY-Z SRP/DEF JAM
8	NEW	ON S'ATTACHE CHRISTOPHE MAE WARNER
9	9	GRACE KELLY MIKA CASABLANCA/ISLAND
10	7	THE SWEET ESCAPE GWEN STEFANI FT. AKON INTERSCOPE
11	46	SIGNAL FIRE SHOW PATROL FIC TION/POLYDOR
12	10	EIN STERN (DER DEINEN NAMEN TRAGT) D.J. OETZ/NIK P POLYDOR/UNIVERSAL
13	6	DON'T MATTER AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN
14	4	WHAT I'VE DONE LINKIN PARK MACHINE SHOP/WARNER BROS
15	11	WHAT GOES AROUND... COMES AROUND JUSTIN TIMBERLAKE JIVE/ZOMBA

ALBUMS

THIS WEEK	LAST WEEK	MAY 23, 2007
1	NEW	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.
2	1	MICHAEL BUBLE CALL ME IRRESPONSIBLE 143/REPRISE
3	2	NELLY FURTADO LOOSE MOSLEY/GEFFEN
4	3	MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND
5	5	AVRIL LAVIGNE THE BEST DAMN THING RCA
6	6	ARCTIC MONKEYS FAVOURITE WORST NIGHTMARE DOMINO
7	4	BJORK VOLTA WELHART/ONE LITTLE INDIAN
8	NEW	RUFUS WAINWRIGHT RELEASE THE STARS GEFFEN
9	8	AMY WINEHOUSE BACK TO BLACK ISLAND
10	12	HERBERT GRONEMEYER 12 CAPITOL
11	NEW	FUNERAL FOR A FRIEND TALES DON'T TELL THEMSELVES MIGHT/ATOM/ATLANTIC
12	7	TRAVIS THE BOY WITH NO NAME INDEPENDENTE
13	11	DOLORES O'RIORDAN ARE YOU LISTENING? SANCTUARY
14	35	MIGUEL BOSE PAPITO WARNER
15	NEW	MEGADETH UNITED ABOMINATIONS ROADRUNNER

RADIO AIRPLAY

THIS WEEK	LAST WEEK	RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. MAY 23, 2007
1	1	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN
2	2	THE SWEET ESCAPE GWEN STEFANI FT. AKON INTERSCOPE
3	3	WHAT GOES AROUND... COMES AROUND JUSTIN TIMBERLAKE JIVE/ZOMBA
4	4	BEAUTIFUL LIAR BEYONCE & SHAKIRA COLUMBIA
5	6	MAKES ME WONDER MAROON 5 OCTONE/A&M
6	5	GIVE IT TO ME TIMBALAND FT. NELLY FURTADO MOSLEY/BLACKGROUND/INTERSCOPE
7	7	GRACE KELLY MIKA CASABLANCA/ISLAND
8	11	WHAT I'VE DONE LINKIN PARK MACHINE SHOP/WARNER BROS
9	12	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA GYM CLASS HEROES FT. PATRICK STUMP DECADENCE/FUELED BY RAMEN
10	3	RUBY KAISER CHEIFS B-UNIQUE/POLYDOR
11	6	RELAX, TAKE IT EASY MIKA CASABLANCA/ISLAND
12	14	DON'T MATTER AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN
13	8	AMERICA RAZORLIGHT VERTIGO
14	13	HOW TO SAVE A LIFE THE FRAY EPIC
15	10	GIRLFRIEND AVRIL LAVIGNE RCA

SALES DATA
COMPILED BY
nialson
SoundScan

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TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	RE-ENTRY	1 WK	#1 SUPERCHICK(K)	BEAUTY FROM PAIN: 1.1 INPOP 1387/EMI CMG	
2	2	64	ALAN JACKSON	BRECIOS MEMORIES ACR/ARISTA NASHVILLE 80281/PROVIDENT-INTEGRITY	
3	3	13	TOBYMAC	PORTABLE SOUNDS) FOREFRONT 0379/EMI CMG	
4	4	7	THE ALMOST.	SOUTHERN WEATHER TOOTH & NAIL 2481/EMI CMG	
5	7	11	RELIENT K	LIVE SCORE AND SEVEN YEARS AGO GOTEE/CAPITOL 0592/EMI CMG	
6	5	33	VARIOUS ARTISTS	WOW HITS 2007 WORD-CURB/PROVIDENT-INTEGRITY 7196/EMI CMG	
7	14	3	LYLEAF	LYLEAF OCTONE 50005/PROVIDENT-INTEGRITY	
8	6	5	THIRD DAY	CHRONOLOGY: VOLUME ONE: 1996-2000 ESSENTIAL 10838/PROVIDENT-INTEGRITY	
9	17	38	GREATEST GAINER	VARIOUS ARTISTS THREE WOODEN CROSSES WORD-CURB 836582	
10	15	57	MAT KEARNEY	NOTHING LEFT TO LOSE AWARE/COLUMBIA/INPOP 1380/EMI CMG	
11	11	7	J MOSS	V2... PAJAM/GOSPO CENTRIC 87214/PROVIDENT-INTEGRITY	
12	16	33	SKILLET	COMATOSE ARDENT/SRE/LAVA 2546/PROVIDENT-INTEGRITY	
13	8	90	CASTING CROWNS	LIFESONG BEACH STREET REUNION 10770/PROVIDENT-INTEGRITY	
14	13	34	CHRIS TOMLIN	SEE THE MORNING SIX STEPS/SPARROW 2828/EMI CMG	
15	9	2	RUSH OF FOOLS	RUSH OF FOOLS MIDAS 0150/EMI CMG	
16	HOT SHOT DEBUT		JOHN COOK	HEAVEN'S PEN ALLIANT 0703	
17	15	11	VARIOUS ARTISTS	GLORY REVEALED: THE WORLD OF GOD IN WORSHIP REUNION 10823/PROVIDENT-INTEGRITY	
18	20	29	JEREMY CAMP	BEYOND MEASURE BEC 3723/EMI CMG	
19	19	29	NEWSBOYS	GO INPOP 1383/EMI CMG	
20	1	11	VARIOUS ARTISTS	WOW HYMNS PROVIDENT-INTEGRITY/EMI CMG 887145/WORD-CURB	
21	25	85	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/PROVIDENT-INTEGRITY	
22	18	42	RED	END OF SILENCE ESSENTIAL 10807/PROVIDENT-INTEGRITY	
23	7	3	BUILDING 429	IRIS TO IRIS WORD-CURB 887093	
24	20	56	MERCYME	COMING UP TO BREATHE INO 3872/PROVIDENT-INTEGRITY	
25	18	28	MICHAEL W. SMITH	STAND REUNION 10109/PROVIDENT-INTEGRITY	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
26	24	34	MARK SCHULTZ	BROKEN & BEAUTIFUL WORD-CURB 886570	
27	38	15	ERNIE HAASE & SIGNATURE SOUND	GET AWAY, JORDAN GAITHER MUSIC GROUP 2700/EMI CMG	
28	45	5	33MILES	33MILES INO 4171/PROVIDENT-INTEGRITY	
29	30	13	ANBERLIN	CITIES 100TH & NAIL 3673/EMI CMG	
30	39	21	SWITCHFOOT	OHI GRAVITY SPARROW/COLUMBIA 0113/EMI CMG	
31	22	7	VARIOUS ARTISTS	SONGS 4 WORSHIP: SHOUT TO THE LORD: SPECIAL EDITION INTEGRITY 19404/TIME LIFE	
32	33	81	THIRD DAY	WHEREVER YOU ARE ESSENTIAL 10795/PROVIDENT-INTEGRITY	
33	34	3	VARIOUS ARTISTS	WHAT I LOVE ABOUT SUNDAY WORD-CURB 887172	
34	31	71	VARIOUS ARTISTS	OPEN THE EYES OF MY HEART INO/EPIC 3649/PROVIDENT-INTEGRITY	
35	RE-ENTRY		GAITHER VOCAL BAND	GIVE IT AWAY GAITHER MUSIC GROUP 2648/EMI CMG	
36	50	9	HASTE THE DAY	PRESSURE THE HINGES SOLID STATE 1671/EMI CMG	
37	28	7	NICOLE C. MULLEN	SHARECROPPER'S SEED: VOLUME 1 WORD-CURB 887144	
38	RE-ENTRY		THE ISAACS	BIG SKY GAITHER MUSIC GROUP 2717/EMI CMG	
39	41	33	JONNY LANG	TURN AROUND A&M 007517/PROVIDENT-INTEGRITY	
40	1	42	AARON SHUST	ANYTHING WORTH SAYING BRASH 0017/WORD-CURB	
41	RE-ENTRY		KJ-52	THE YEARBOOK UPROK/BEC 8295/EMI CMG	
42	RE-ENTRY		P.O.D.	GREATEST HITS: THE ATLANTIC YEARS ATLANTIC/RHINO 74790/WORD-CURB	
43	8	2	BECOMING THE ARCHETYPE	THE PHYSICS OF FIRE SOLID STATE 4322/EMI CMG	
44	38	91	MARY MARY	MARY MARY MY BLOCK/INTEGRITY GOSPEL/COLUMBIA 3537/PROVIDENT-INTEGRITY	
45	RE-ENTRY		UNDEROATH	DEFINE THE GREAT LINE SOLID STATE/TODTH & NAIL 2658/EMI CMG	
46	15	23	KIRK FRANKLIN	SONGS FROM THE STORM: VOLUME 1 FO YO SOUL/GOSPO CENTRIC 88401/PROVIDENT-INTEGRITY	
47	2	5	VARIOUS ARTISTS	WOW WORSHIP (A&M) WORD-CURB/EMI CMG/SONY BMG 10814/PROVIDENT-INTEGRITY	
48	RE-ENTRY		FAMILY FORCE 5	BUSINESS UP FRONT/PARTY IN THE BACK MAVERICK/MONO NO STEREO/GOTEE 9139/EMI CMG	
49	11	71	JOHNNY CASH	CASH: ULTIMATE GOSPEL COLUMBIA (NASHVILLE)/LEGACY 00739/PROVIDENT-INTEGRITY	
50	13	2	FRED HAMMOND	FREE TO WORSHIP VERITY 85990/PROVIDENT-INTEGRITY	

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	2	2	#1 VARIOUS ARTISTS	WOW GOSPEL #18: 30 OF THE GREATEST GOSPEL HITS EVER EMI CMG/VERITY/WORD-CURB 05164/ZOMBA	
2	1	2	YOLANDA ADAMS	THE BEST OF ME ELEKTRA/ATLANTIC 156604/AG	
3	7	6	GREATEST GAINER	MAVIS STAPLES WE'LL NEVER TURN BACK ANTI- 86836/EPITAPH	
4	6	7	J MOSS	V2... PAJAM/GOSPO CENTRIC 87214/ZOMBA	
5	3	6	THE CLARK SISTERS	LIVE... ONE LAST TIME EMI GOSPEL 81094	
6	4	71	JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301	
7	5	15	VARIOUS ARTISTS	WOW GOSPEL 2007 VERITY/WORD-CURB/EMI CMG C2499/ZOMBA	
8	HOT SHOT DEBUT		JOHN COOK	HEAVEN'S PEN ALLIANT 0703	
9	9	16	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA	
10	12	52	TYE TRIBBETT & G.A.	VICTORY LIVE! INTEGRITY GOSPEL/COLUMBIA 77525/SONY MUSIC	
11	10	7	NICOLE C. MULLEN	SHARECROPPER'S SEED: VOLUME 1 WORD-CURB 887144/WARNER BROS.	
12	11	26	PATTI LABELLE	THE GOSPEL ACCORDING TO PATTI LABELLE UMBRELLA 970109/BUNGALO	
13	14	36	MARY MARY	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC	
14	13	28	KIRK FRANKLIN	SONGS FROM THE STORM: VOLUME 1 FO YO SOUL/GOSPO CENTRIC 88401/ZOMBA	
15	16	33	FRED HAMMOND	FREE TO WORSHIP VERITY 85990/ZOMBA	
16	8	9	BISHOP T.D. JAKES AND THE POTTER'S HOUSE MASS CHOIR	LIVE IN KENYA: GRACE: THE KENYA EXPERIENCE DEXTERITY SOUNDS 103420/RHINO	
17	17	34	JUANITA BYNUM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL FLOW 1894-MARANATHA!	
18	20	10	THE MCCLURKIN PROJECT	WE PRAISE YOU GOSPEL CENTRIC 69697/ZOMBA	
19	1	30	KELLY PRICE	THIS IS WHO I AM GOSPEL CENTRIC 88167/ZOMBA	
20	25	7	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	THE GRAND FINALE: ENCOURAGE YOURSELF EMI GOSPEL 84547	
21	21	12	REV. TIMOTHY WRIGHT & THE NEW YORK FELLOWSHIP MASS CHOIR	JESUS, JESUS, JESUS MOM/JEG 5987/KOCH	
22	15	15	BISHOP G.E. PATTERSON	HAVING CHURCH WITH THE SAINTS: VOLUME 1 PODIUM 2506	
23	16	33	SMOKIE NORFUL	LIFE CHANGING EMI GOSPEL 33347	
24	27	3	WILLIAM MURPHY III	THE SOUND: LIVE IN ATLANTA M3M 8020	
25	35	5	FLAME	OUR WORLD: FALLEN CROSS MOVEMENT 30026	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
26	23	54	NICOLE C. MULLEN	REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 86569/WARNER BROS.	
27	30	77	BYRON CAGE	AN INVITATION TO WORSHIP GOSPO CENTRIC 71281/ZOMBA	
28	26	28	BISHOP PAUL S. MORTON	STILL STANDING TEHILLAH 6528/LIGHT	
29	33	5	ONITSHA	CHURCH GIRL STILL WATERS 00024/HIDDEN BEACH	
30	45	32	DEITRICK HADDON	7 DAYS TYSCOT/VERITY 88166/ZOMBA	
31	34	83	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 94893/SONY MUSIC	
32	24	10	MARY ALESSI & FRIENDS	WHEN WOMEN WORSHIP MIAMI LIFE SOUNDS 0001	
33	RE-ENTRY		MICAH STAMPLEY	A FRESH WIND: THE SECOND SOUND... LEVITICAL 9109	
34	32	90	YOLANDA ADAMS	DAY BY DAY ELEKTRA/ATLANTIC 83789/AG	
35	31	11	TRAMANE HAWKINS	I NEVER LOST MY PRAISE: LIVE GOSPEL CENTRIC 85332/ZOMBA	
36	42	59	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY VOLUME 2 PODIUM 2505	
37	29	2	TAMELA MANN	THE LIVE EXPERIENCE TILLYMANN 101	
38	37	85	HEZEKIAH WALKER & LFC	20/85 THE EXPERIENCE VERITY 62829/ZOMBA	
39	39	69	VARIOUS ARTISTS	WOW GOSPEL 2006 EMI CMG/WORD-CURB 75160/ZOMBA	
40	41	49	VARIOUS ARTISTS	THE VERY BEST OF PRAISE & WORSHIP LEGACY/VERITY 81605/ZOMBA	
41	44	54	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	FINALE: ACT TWO EMI GOSPEL 54835	
42	43	41	LECRAE	AFTER THE MUSIC STOPS REACH 30021/CROSS MOVEMENT	
43	38	9	SHIRLEY MURDOCK	SOULFOOD TYSCOT 4155	
44	28	2	DAVID MANN	MR. BROWN'S GOOD OL' TIME CHURCH TILLYMANN 100	
45	RE-ENTRY		DAVE HOLLISTER	THE BOOK OF DAVID VOL. 1 THE TRANSITION GOSPO CENTRIC 85334/ZOMBA	
46	45	5	ALVIN DARLING & CELEBRATION	MY BLESSING IS ON THE WAY EMI GOSPEL 1516/TASEIS	
47	46	7	THE MIGHTY CLOUDS OF JOY	MOVIN' EMI GOSPEL 67322	
48	48	29	COKO	GRATEFUL LIGHT 6527	
49	RE-ENTRY		MARTHA MUNIZZI	NO LIMITS...LIVE INTEGRITY/COLUMBIA 77093/SONY MUSIC	
50	43	29	VARIOUS ARTISTS	GOTTA HAVE GOSPEL GOLD: GOSPO CENTRIC/INTEGRITY GOSPEL/INTEGRITY 87208/ZOMBA	

CHARTS LEGEND

See below for complete legend information.

SALES DATA
COMPILED BY
nielsen
SoundScan

JUN 2 2007 ALBUMS

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

- Albums with the greatest sales gains this week.

GREATEST GAINER GG Where included, this award indicates the title with the chart's largest unit increase.

PACE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. (C) after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. (D) DualDisc available. (C) CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Airplay, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

- Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Songs for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below No. 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Songs are removed from the Adult Top 40, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below No. 15 (No. 20 for Rhythmic Airplay and Modern Rock) or if they have been on the chart for more than 52 weeks and rank below No. 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and Internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

- Singles with the greatest sales gains.

CONFIGURATIONS

(C) CD single available. (D) Digital Download available. (M) DVD single available. (V) Vinyl Maxi-Single available. (V) Vinyl single available. (C) CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential, although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

- Titles with the greatest club play increase over the previous week.

AWARD CERTIFICATIONS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). Ⓜ Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's multiplatinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs, or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP INDEPENDENT

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE))	CERT
1	4	9	#1 GREATEST GAINER ELLIOTT YAMIN	ELLIOTT YAMIN HICKORY 90019 (18.98)	
2	NOT RATED	WEEK 1	NOT SHOT YET PINK MARTINI	HEY EUGENE! HEINZ 3 (18.98)	
3	1	2	ELLIOTT SMITH	NEW MOON KILL ROCK STARS 455* (18.98)	
4	NEW		JOB FOR A COWBOY	GENESIS METAL BLADE 14614 (13.98)	
5	NEW		DOLORES O'RiORDAN	ARE YOU LISTENING? SANCTUARY 84795 (15.98)	
6	2	2	DIPSET	DUKEDAGOOD PRESENTS DIPSET: MORE THAN MUSIC, VOL. 2 DIPLOMATS 5898 KOCH (17.98)	
7	5	6	BRIGHT EYES	CASSADAGA SADDLE CREEK 103* (13.98)	
8	14	85	LITTLE BIG TOWN	THE ROAD TO HERE EQUITY 3010 (13.98)	
9	9	16	TRACY LAWRENCE	FOR THE LOVE ROCKY COMFORT 90012 (12.98)	
10	6	11	ARCADE FIRE	NEON BIBLE MERGE 285* (14.98)	
11	12	95	JASON ALDEAN	JASON ALDEAN BROKEN BOW 7657 (12.98)	
12	10	22	SILVERSUN PICKUPS	CARNIVAS DANGERBIRD 009* (11.98)	
13	NEW		THE AVETT BROTHERS	EMOTIONALISM RAMSEUR 2716 (12.98)	
14	17	17	THE SHINS	WINNING THE NIGHT AWAY SUB POP 705* (15.98)	
15	22		EMERSON DRIVE	COUNTRIFIED MONTAGE 90088/MIDAS (13.98)	
16	25	11	PETER BJORN AND JOHN	WRITER'S BLOCK ALMOSTGOLD 002* (12.98)	
17	7	3	BLACK REBEL MOTORCYCLE CLUB	BABY 81 ABSTRACT DRAGON 03802 RCA (13.98)	
18	18	3	DINOSAUR JR	BEYOND FA! POSSUM 1081 (15.98)	
19	23	19	COLD WAR KIDS	ROBBERS & COWARDS DOWNTOWN 70009 (13.98)	
20	NEW		MISTAH F.A.B.	DA BAYDESTRIAN FAEVA AFTA/THIZZ 181/SMC (15.98) ⊕	
21	36	4	MAVIS STAPLES	WE'LL NEVER TURN BACK ANTI- 86830/EPITAPH (17.98)	
22	24	59	BULLET FOR MY VALENTINE	THE PDISON TRUSTKILL 74 (13.98)	
23	NEW		RICK JAMES	DEEPER STILL STONE CITY 015 (15.98)	
24	16	7	CEU	CEU URBAN JUNGLE/HEAR/STARBLCKS 361129/SIX DEGREES (16.98)	
25	21	4	CHUCK BROWN	WE'RE ABOUT THE BUSINESS FULL CIRCLE 15 RAW VENTURE (17.98)	
26	11	2	LAYZIE BONE AND BIZZY BONE	BONE BROTHERS 2 REAL TALK 35 (7.98)	
27	NEW		JOHNNY VICIOUS	THRIVEMIX PRESENTS: DANCE ANTHEMS THRIVEDANCE 90760/THRIVE (19.98)	
28	29	41	HELLOGOODBYE	ZOMBIES! ALIENS! VAMPIRES! DINOSAURS! DRIVE-THRU 83645 (11.98)	
29	19	7	SECONDHAND SERENADE	AWAKE GLASSNOTE 63020/EAST WEST (13.98)	
30	26	4	DIMMU BORGIR	IN SORT DIABOLI NUCLEAR BLAST! 1382 (16.98) ⊕	
31	13	2	VARIOUS ARTISTS	PUNK GOES ACOUSTIC 2 FEARLESS 50098 (13.98)	
32	30	6	TIESTO	ELEMENTS OF LIFE MAGIC MUZIK 1515/ULTRA (17.98)	
33	31	33	UNK	BEATN DOWN YO BLOCK BIG OOMP 5973/KOCH (17.98)	
34	20	57	JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301 (17.98)	
35	NEW		JOHN COOK	HEAVEN'S PEN ALLIANT 0703 (18.98)	
36	33	23	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA ATO 21557 (13.98)	
37	15	2	PARIS BENNETT	PRINCESS P 306 2760/TVT (18.98)	
38	39	95	DANE COOK	RETALIATION COMEDY CENTRAL 0034 (18.98 CD/DVD) ⊕	
39	35	4	BEBEL GILBERTO	MOMENTO ZIRIGUIBODM/CRAMMED DISCS 1133/SIX DEGREES (16.98)	
40	8	2	SAGE FRANCIS	HUMAN THE DEATH DANCE ANTI- 86858*/EPITAPH (16.98)	
41	27	3	THE FALL OF TROY	MANIPULATOR EQUAL VISION 140 (15.98)	
42	43	6	BLONDE REDHEAD	23 4AD 2717*/BEGGARS GROUP (15.98)	
43	34	5	LUMIDEE	UNEXPECTED M+ 1 2900/TVT (17.98)	
44	47	27	TAMIA	BETWEEN FRIENDS PLUS 1 3784 IMAGE (15.98)	
45	42	7	ANTHONY HAMILTON	SOUTHERN COMFORT MEROVINGIAN 002/IMPERIAL (17.98)	
46	50	8	CLUTCH	FROM BEALE STREET TO OBLIVION ISSACHAR 00449/DRT (15.98)	
47	32	2	THE SEA AND CAKE	EVERYBODY THRILL JOCKEY 186* (15.98)	
48	NEW		THE EXIES	A MODERN WAY OF LIVING WITH THE ELEVEN SEVEN 130 (13.98)	
49	RE-ENTRY		ANDREW BIRD	ARMCHAIR APOCRYPHA FAT POSSUM 1058* (16.98)	
50	NEW		SOUNDTRACK	STOMP THE YARD ARTISTS ADDICTION 40055/ADRENALINE (16.98)	

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. **TOP INTERNET:** Reflects physical albums ordered through internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. **TOP DIGITAL:** Release sold as a complete album bundle through digital download services. **BILLBOARD.BIZ CHART:** See Chart Legend for rules and explanations. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TASTEMAKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)	CERT
1	NEW	WEEK 1	#1 WILCO	SKY BLUE SKY NONESUCH 131388*/WARNER BROS. ⊕	
2	NEW		LINKIN PARK	MINUTES TO MIDNIGHT MACHINE SHOP 44477/WARNER BROS. ⊕	
3	NEW		MEGADETH	UNITED ABOMINATIONS ROADRUNNER 618029	
4	2	2	ELLIOTT SMITH	NEW MOON KILL ROCK STARS 455*	
5	1	2	BJORK	VOLTA ELEKTRA ATLANTIC 135868/AG	
6	NEW		RUFUS WAINWRIGHT	RELEASE THE STARS GEFENN 008767/INTERSCOPE	
7	NEW		PINK MARTINI	HEY EUGENE! HEINZ 3	
8	3	2	BONE THUGS-N-HARMONY	STRENGTH & LOYALTY FULL SURFACE 820902/INTERSCOPE	
9	NEW		TANK	SEX LOVE & PAIN BLACKGROUND/UNIVERSAL MOTOWN 008982/UMRG	
10	5	10	AMY WINEHOUSE	BACK TO BLACK UNIVERSAL REPUBLIC 008428/UMRG	
11	4	3	FEIST	THE REMINDER CHERRYTREE/POLYDOR 008819/INTERSCOPE	
12	9	5	NINE INCH NAILS	YEAR ZERO NOTHING 008764/INTERSCOPE	
13	NEW		MISTAH F.A.B.	DA BAYDESTRIAN FAEVA AFTA/THIZZ 181/SMC ⊕	
14	13	6	BRIGHT EYES	CASSADAGA SADDLE CREEK 103*	
15	6	3	RUSH	SNAKES & ARROWS ANTHEM/ATLANTIC 135484/AG	

TOP WORLD

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)	CERT
1	2	3	#1 ANGELIQUE KIDJO	DJIN DJIN STARBUCKS 82967/RAZOR & TIE	
2	1	6	CELTIC WOMAN	A NEW JOURNEY MANHATTAN 75110/BLG	
3	3	7	CEU	CEU URBAN JUNGLE/HEAR/STARBUCKS 361129/SIX DEGREES	
4	4	3	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA ATO 21557	
5	5	4	BEBEL GILBERTO	MOMENTO ZIRIGUIBODM/CRAMMED DISCS 1133/SIX DEGREES	
6	NEW		DUNGEN	TIO BITAR KEMADO 052	
7	6	25	LOREENA MCKENNITT	AN ANCIENT MUSE QUINLAN ROAD VERVE 007920/VG	
8	7	23	VARIOUS ARTISTS	CELTIC FAVORITES MADACY SPECIAL PRODUCTS 52247/MADACY	
9	10	4	IBRAHIM FERRER	MI SUENO WORLD CIRCUIT NONESUCH 139068/WARNER BROS.	
10	8	18	HAYLEY WESTENRA	CELTIC TREASURE DECCA 008560/UNIVERSAL CLASSICS GROUP	
11	11	1	GIPSY KINGS	PASAJERO NONESUCH 79959/WARNER BROS.	
12	9	4	PATRIZIO	FOREVER BEGINS TONIGHT NEXI PLATEAU/UNIVERSAL REPUBLIC 008842/UMRG	
13	12	12	THE STARLITE SINGERS	IRISH FAVORITES MADACY SPECIAL PRODUCTS 52835/MADACY	
14	14	25	VARIOUS ARTISTS	RHYTHMS DEL MUNDO: CUBA APE VISION/UNIVERSAL MUSIC TV/HP-O 007891/UME	
15	RE-ENTRY		DANIEL O'DONNELL	UNTIL THE NEXT TIME DPTV MEDIA 38	

TOP SOUNDTRACKS FROM: .biz

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)
1	2	30	#1 HANNAH MONTANA	SOUNDTRACK (WALT DISNEY)
2	1	1	SHREK THE THIRD	SOUNDTRACK (GEFFEN/INTERSCOPE)
3	1	24	DREAMGIRLS	SOUNDTRACK (MUSIC WORLD/COLUMBIA/SONY MUSIC)
4	1	8	THE DEPARTED	SOUNDTRACK (WARNER SUNSET/WARNER BROS.)
5	3	3	SPIDER-MAN 3	SOUNDTRACK (RECORD COLLECTION)
6	5	71	HIGH SCHOOL MUSICAL	SOUNDTRACK (WALT DISNEY)
7	7	14	MUSIC AND LYRICS	SOUNDTRACK (WARNER SUNSET/ATLANTIC/AG)
8	6	29	HAPPY FEET	SOUNDTRACK (FOX WARNER SUNSET/ATLANTIC/AG)
9	9	19	JUMP IN!	SOUNDTRACK (WALT DISNEY)
10	4	3	DIRTY DANCING: 20TH ANNIVERSARY	SOUNDTRACK (LEGACY/RCA/SONY BMG)
11	6	99	GREASE	SOUNDTRACK (POLYDOR/UNIVERSAL/UME)
12	12	50	CARS	SOUNDTRACK (WALT DISNEY)
13	13	4	ONE TREE HILL: THE ROAD MIX: MUSIC FROM THE TELEVISION SERIES: VOLUME 3	SOUNDTRACK (WARNER SUNSET/MAVERICK/WARNER BROS.)
14	15	79	WALK THE LINE	SOUNDTRACK (FOX WIND-UP)
15	10	22	DREAMGIRLS: DELUXE EDITION	SOUNDTRACK (MUSIC WORLD/COLUMBIA/SONY MUSIC)

MUSIC VIDEO

TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.
1	1	130	#1 GREATEST HITS 10 WKS WIND-UP VIDEO/SONY BMG VIDEO 13103 (13.98 CD/DVD)	Creed	
2	2	101	FAREWELL I TOUR: LIVE FROM MELBOURNE RHINO HOME VIDEO 70423 (29.98 DVD)	Eagles	
3	3	8	ROCKET MAN: NUMBER ONES CHRONICLES/ROCKET/SLAND/MERCURY/UMI/UNIVERSAL MUSIC & VIDEO DIST. 008660 (13.98 CD/DVD)	Elton John	
4	6	9	LIVE! THE LIGHT IT UP TOUR JIVE/IMAGE ENTERTAINMENT 3616 (19.98 DVD)	R. Kelly	
5	4	16	A NEW JOURNEY: LIVE AT SLANE CASTLE, IRELAND MANHATTAN/EMM MUSIC VIDEO 75106 (19.98 DVD)	Celtic Woman	2
6	11	19	LED ZEPPELIN ATLANTIC VIDEO/WARNER MUSIC VISION 70198 (29.98 DVD)	Led Zeppelin	
7	14	21	GET READY: THE DEFINITIVE PERFORMANCES 1965-1972 HIP-O VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 007422 (14.98 DVD)	The Temptations	
8	5	2E	LIVE AT THE GREEK COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 02290 (14.98 DVD)	Il Divo	
9	15	16	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS ELEKTRA/RHINO HOME VIDEO/WARNER MUSIC VISION 73932 (18.98 CD/DVD)	Pantera	
10	10	18	LIVE AT MASSEY HALL 1971 REPRISE MUSIC VIDEO/WARNER MUSIC VISION 43327 (25.98 CD/DVD)	Neil Young	
11	8	23	UNDER THE DESERT SKY SUGAR/DECCA/UNIVERSAL MUSIC & VIDEO DIST. 007831 (25.98 CD/DVD)	Andrea Bocelli	
12	7	11	ELVIS LIVES: THE 25TH ANNIVERSARY CONCERT SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44759 (19.98 DVD)	Elvis Presley	
13	12	17	VENCEDOR UNIVERSAL LATIN/UNIVERSAL MUSIC & VIDEO DIST. 006611 (9.98 CD/DVD)	Valentin Elizalde	
14	9	11	CRYSTAL VISIONS... THE VERY BEST OF STEVIE NICKS REPRISE MUSIC VIDEO/WARNER MUSIC VISION 101885 (25.98 CD/DVD)	Stevie Nicks	
15	19	21	PULSE COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 54171 (24.98 DVD)	Pink Floyd	8
16	13	56	CELTIC WOMAN MANHATTAN/EMM MUSIC VIDEO 44604 (19.98 DVD)	Celtic Woman	
17	16	17E	PAST, PRESENT & FUTURE Geffen Home Video/Universal Music & Video Dist. 001041 (18.98 CD/DVD)	Rob Zombie	
18	25	13E	LIVE AT DONINGTON EPIC MUSIC VIDEO/SONY BMG VIDEO 56963 (14.98 DVD)	AC/DC	6
19	37	5	MTV ULTIMATE MASH-UPS PRESENTS: COLLISION COURSE ROC-A-FELLA/DEF JAM/WARNER MUSIC VISION 38628 (19.98 DVD/CD)	Jay-Z/Linkin Park	
20	22	24	THE VIDEOS: 1989 - 2004 ELEKTRA/WARNER BRDS./WARNER HOME VIDEO 38696 (19.98 DVD)	Metallica	
21	18	64	NUMBER ONES EPIC MUSIC VIDEO/SONY BMG VIDEO 56999 (14.98 DVD)	Michael Jackson	4
22	23	12	BESIDE YOU IN TIME INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 838409 (19.98 DVD)	Nine Inch Nails	
23	28	30	THE INFORMATION INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 007576 (13.98 CD/DVD)	Beck	
24	26	85	ANYWHERE BUT HOME WIND-UP VIDEO/SONY BMG VIDEO 13106 (25.98 CD/DVD)	Evanescence	5
25	27	5	CHICAGO LIVE IN CONCERT KOCH VISION VIDEO 6244 (19.98 DVD)	Chicago	

HOT VIDEOCLIPS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	3	#1 UMBRELLA 1 WK RIHANNA FEATURING JAY-Z SRP/DEF JAM/IDJMG	RIHANNA FEAT. JAY-Z, UMBRELLA
2	5	7	MAKES ME WONDER MAROONS A&M/OCTONE/INTERSCOPE	AMY WINEHOUSE, REHAB
3	1	0	POP, LOCK & DROP IT HUEY HITZ COMMITEE/JIVE/ZOMBA	BEYONCE & SHAKIRA, BEAUTIFUL LIAR
4	21	2	REHAB AMY WINEHOUSE UNIVERSAL REPUBLIC	BOW WOW, OUTTA MY SYSTEM
5	11	2	NEVER AGAIN KELLY CLARKSON RCA/RMG	AVRIL LAVIGNE, GIRLFRIEND
6	14	4	HOME DAUGHTRY RCA/RMG	COLD WAR KIDS, HANG ME UP TO DRY
7	4	3	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT. YUNG JOC KONVICT/NAPPY BOY/JIVE/ZOMBA	NE-YO, BECAUSE OF YOU
8	12	5	HANG ME UP TO DRY COLD WAR KIDS DOWNTOWN/ATLANTIC/LAVA	SECONDHAND SERENADE, VULNERABLE
9	7	7	OUTTA MY SYSTEM BOW WOW FEAT. T-PAIN & JOHN TA AUSTIN COLUMBIA	CIARA, LIKE A BOY
10	6	9	BECAUSE OF YOU NE-YO DEF JAM/IDJMG	HUEY, POP, LOCK & DROP IT
11	1E	7	GET IT SHAWTY LLOYD THE INC./UNIVERSAL MOTOWN	FANTASIA, WHEN I SEE U
12	3	11	BEAUTIFUL LIAR BEYONCE & SHAKIRA MUSIC WORLD/COLUMBIA	PRETTY RICKY, PUSH IT BABY
13	1C	4	U + UR HAND PINK LAFACE/ZOMBA	LLOYD, GET IT SHAWTY
14	9	5	WHAT I'VE DONE LINKIN PARK MACHINE SHOP/WARNER BRDS.	T-PAIN FEAT. YUNG JOC, BUY U A DRANK (SHAWTY SNAPPIN')
15	1	6	I'M A FLIRT R. KELLY FEAT. T.I. & T-PAIN JIVE/ZOMBA	HUEY, POP, LOCK & DROP IT
16	13	5	WE TAKIN' OVER DJ KHALED FEAT. T.I., MOK, ROCK PROSS, FAT JOE, UK, WAYNE & BABY TERROR SQUARE/NOCH	DJ KHALED, WE TAKIN' OVER
17	8	10	LIKE A BOY CIARA LAFACE/ZOMBA	YOUNG JEEZY FEAT. KEYSHIA COLE, DREAMIN'
18	13	5	GIRLFRIEND AVRIL LAVIGNE RCA/RMG	R. KELLY OR BOW WOW, I'M A FLIRT
19	RE-ENTRY		PUSH IT BABY PRETTY RICKY BLUESTAR/ATLANTIC	RIHANNA FEAT. JAY-Z, UMBRELLA
20	23	3	STOLEN DASHBOARD CONFESSIOAL VAGRANT/INTERSCOPE	UNK, 2 STEP
21	8	10	BEFORE HE CHEATS CARRIE UNDERWOOD ARISTA NASHVILLE/RMG	FANTASIA, WHEN I SEE U
22	20	8	IF EVERYONE CARED NICKELBACK ROADRUNNER/ATLANTIC/LAVA	PRETTY RICKY, PUSH IT BABY
23	22	2	(YOU WANT TO) MAKE A MEMORY BON JOVI MERCURY/ISLAND/IDJMG	STOLEN
24	NEW		WHEN I SEE U FANTASIA J/RMG	DASHBOARD CONFESSIOAL VAGRANT/INTERSCOPE
25	19	4	VULNERABLE SECONDHAND SERENADE GLASSNOTE/EAST WEST	BEFORE HE CHEATS

VIDEO MONITOR

THIS WEEK	ARTIST TITLE
1	RIHANNA FEAT. JAY-Z, UMBRELLA
2	AMY WINEHOUSE, REHAB
3	BEYONCE & SHAKIRA, BEAUTIFUL LIAR
4	BOW WOW, OUTTA MY SYSTEM
5	AVRIL LAVIGNE, GIRLFRIEND
6	COLD WAR KIDS, HANG ME UP TO DRY
7	NE-YO, BECAUSE OF YOU
8	SECONDHAND SERENADE, VULNERABLE
9	CIARA, LIKE A BOY
10	HUEY, POP, LOCK & DROP IT

1	2	3	4	5	6	7	8	9	10
FANTASIA, WHEN I SEE U	PRETTY RICKY, PUSH IT BABY	LLOYD, GET IT SHAWTY	T-PAIN FEAT. YUNG JOC, BUY U A DRANK (SHAWTY SNAPPIN')	HUEY, POP, LOCK & DROP IT	DJ KHALED, WE TAKIN' OVER	YOUNG JEEZY FEAT. KEYSHIA COLE, DREAMIN'	R. KELLY OR BOW WOW, I'M A FLIRT	RIHANNA FEAT. JAY-Z, UMBRELLA	UNK, 2 STEP

1	2	3	4	5	6	7	8	9	10
RASCAL FLATTS, STAND	CARRIE UNDERWOOD, WASTED	LITTLE BIG TOWN, A LITTLE MORE YOU	EMERSON DRIVE, MOMENTS	JASON ALDEAN, JOHNNY CASH	KELLIE PICKLER, I WONDER	MIRANDA LAMBERT, FAMOUS IN A SMALL TOWN	BON JOVI, (YOU WANT TO) MAKE A MEMORY	BUCKY COVINGTON, A DIFFERENT WORLD	TAYLOR SWIFT, TEARDROPS ON MY GUITAR

LAUNCH PAD

JUN
2
2007

TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	NEW	1	#1 THE AVETT BROTHERS 1 WK RAMSEUR 2716 (12.98)	Emotionalism	
2	NEW	1	FUNERAL FOR A FRIEND MIGHTY/ATLANTIC 136060/AG (13.98)	Tales Don't Tell Themselves	
3	4	20	EMERSON DRIVE MONTAGE 90088/MIDAS (13.98)	Countrified	
4	7	15	PETER BJORN AND JOHN ALMOSTGOLD 002* (12.98)	Writer's Block	
5	2	24	BOYS LIKE GIRLS COLUMBIA 05572/SONY MUSIC (11.98)	Boys Like Girls	
6	5	22	COLD WAR KIDS D/WNTOWN 70009 (13.98)	Robbers & Cowards	
7	NEW	1	MISTAH F.A.B. FLAVA AFTA/THIZZ 181/SMC (15.98) ⊕	Da Baydestrian	
8	6	58	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98)	The Poison	
9	NEW	1	JOHNNY VICIOUS THRIVEDANCE 90760/THRIVE (19.98)	ThriveMix Presents: Dance Anthems	
10	3	10	SECONDHAND SERENADE GLASSNOTE 63020/EAST WEST (13.98)	Awake	
11	13	35	SAY ANYTHING COGHOUSE/J 71805/RMG (11.98)	...Is A Real Boy	
12	6	3C	UNK EIG OOMP 5973/KOCH (17.98)	Beat'n Down Yo Block	
13	11	25	RODRIGO Y GABRIELA ATO 21557 (13.98)	Rodrigo Y Gabriela	
14	1	2	PARIS BENNETT 06 2760/TVT (18.98)	Princess P	
15	24	3	GREATEST GAINER THE PUPPINI SISTERS VERVE 008409/UNIVERSAL CLASSICS GROUP (13.98)	Betcha Bottom Dollar	
16	12	4	BEBEL GILBERTO IRIGUIBODU/CRAMMED DISCS 1133/SIX DEGREES (16.98)	Momento	
17	23	1	SICK PUPPIES 3MR 89752/VIRGIN (12.98)	Dressed Up As Life	
18	14	17	XTREME LA CALLE 340011/UG (13.98)	Haciendo Historia	
19	NEW	1	THE HORRORS POLYDOR 008929/STOLEN TRANSMISSION (10.98)	Strange House	
20	16	12	LOS CUATES DE SINALOA SONY BMG NORTE 04734 (11.98)	Puro Sierreno Bravo	
21	19	3	ROBERTO CARLOS DISCOS 605 08204/SONY BMG NORTE (14.98)	Grandes Exitos	
22	8	2	THE SEA AND CAKE THRILL JOCKEY 186* (15.98)	Everybody	
23	15	0	TITO NIEVES LA CALLE 330022/UG (13.98)	Canciones Clasicas De Marco Antonio Solis	
24	NEW	1	THE EXIES ELEVEN SEVEN 130 (13.98)	A Modern Way Of Living With The	
25	NEW	1	DUNGEN KEMADO 052 (15.98)	Tio Bitar	
26	21	24	RED ESSENTIAL 10807 (12.98)	End Of Silence	
27	22	4	NORMAN BROWN PEAK 30218/CONCORD (18.98)	Stay With Me	
28	19	2	THE CLIENTELE MERGE 297* (14.98)	God Save The Clientele	
29	25	81	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself	
30	NEW	1	HOPESFALL TRUSTKILL 93 (13.98)	Magnetic North	
31	28	5	CUISILLOS MUSART 3893/BALBOA (12.98)	Mil Heridas	
32	34	22	ROCCO DELUCA & THE BURDEN IRONWORKS 165 (12.98)	I Trust You To Kill Me	
33	31	3	PURENRG FERVENT/WORD-CURB 887017/WARNER BRDS (7.98)	pureNRG	
34	42	6	33MILES INO/COLUMBIA 05834/SONY MUSIC (11.98)	33Miles	
35	29	8	THE JOHN BUTLER TRIO JARRAH/ATLANTIC 101649/AG (13.98)	Grand National	
36	RE-ENTRY		LOS HUMILDES VS. LA MIGRA BCI LATINO 41593/BCI (6.98)	Los Humildes Vs. La Migra	
37	40	9	LOS TERRIBLES DEL NORTE FREDDIE 1969 (9.98)	30 Corridos: Historias Nortenas	
38	49	2	CAMILA SONY BMG NORTE 78272 (14.98)	Todo Cambio	
39	50	2	CULTURA PROFETICA LUAR 330012/MAGHETE (17.98 CD/DVD) ⊕	Tribute To The Legend Bob Marley	
40	30	4	THE NIGHTWATCHMAN EPIC 67546/SONY MUSIC (18.98)	One Man Revolution	
41	27	2	THE BAD PLUS HEADS UP 3125 (18.98)	Prog	
42	NEW	1	SPANISH HARLEM ORCHESTRA SIX DEGREES 1134 (16.98)	United We Swing	
43	RE-ENTRY		THE ISAACS GAITHER MUSIC GROUP 42717 (17.98)	Big Sky	
44	3E	19	THE KOOKS VIRGIN 50723/ASTRALWERKS (14.98)	Inside In / inside Out	
45	37	24	YURIDIA SONY BMG NORTE 02496 (14.98)	Habla El Corazon	
46	NEW	1	DANCE GAVIN DANCE RISE 046 (13.98)	Downtown Battle Mountain	
47	45	3	KJ-52 UPROK 78295/BEC (17.98) ⊕	The Yearbook	
48	41	4	CHARLOTTE GAINSBORG BECAUSE 94703/VICE (15.98)	5:55	
49	4	4	KINGSPADE SUBURBAN NOIZE 77 (15.98)	P.T.B.	
50	47	13	KINTO SOL UNIVISION 311038/UG (12.98)	Los Hijos Del Maiz	

THIS WEEK ON: North Carolina's own Avett Brothers, who fuse ambitious roots and rock music, finally break through to The Billboard 200 while also placing new album "Emotionalism" at No. 1 on Top Heatseekers. Discover developing artists making their inaugural chart runs each week in Breaking & Entering on billboard.com.

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200, if a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

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Real Estate law firm seeks secretary/word processor with 2-5 years experience for second shift - 5:00 p.m. - 9:00 p.m. Applicant should be experienced in drafting, editing and black-lining. Ideal candidate should have commercial and/or residential real estate experience, work independently with strong interpersonal and communication skills. Must be proficient in MS Word, Outlook - Worldox and Excel a plus.
 Please send résumés to eingis@ccj.net.

Yoshi's Jazz Club & Restaurant in Oakland, Ca.

Is seeking a #2 person in it's Jazz booking team to be responsible for booking Yoshi's Oakland as well as Yoshi's San Francisco opening this fall. Yoshi's is a world class jazz club booking music 7 nights a week, 2 shows per night. Must have extensive booking experience and solid working knowledge of jazz and other music. Duties also include arranging artist accommodation and transportation and related clerical tasks. Compensation commensurate with experience. Yoshi's is an equal opportunity employer. Please submit your résumé to Peter Williams at: Yoshi's, 510 Embarcadero West, Oakland, Ca. 94607 or peter@yoshis.com
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LEGAL NOTICE

NOTICE OF PUBLIC SALE OF ASSETS OF THE SONGWRITER COLLECTIVE, LLC

Notice is hereby given that Fortress Credit Opportunities I LP, a Delaware limited partnership, as a lender and as agent on behalf of the lenders (the "Agent") under that certain Loan Agreement, dated as of March 1, 2004, as amended (the "Loan Agreement"), among The Songwriter Collective, LLC, a Delaware limited liability company, as borrower (the "Debtor"), the Agent and the lenders, having postponed the public sales scheduled for November 4, 2005, December 14, 2005, January 31, 2006, March 14, 2006, April 25, 2006, June 6, 2006, July 18, 2006, August 29, 2006, October 17, 2006, November 29, 2006, January 9, 2007, February 20, 2007, April 10, 2007, and May 22, 2007, intends to sell at public sale in accordance with the provisions of the New York Uniform Commercial Code, certain personal property assets of the Debtor, generally described as all of the Debtor's right, title and interest of every kind and nature in and to all accounts, chattel paper, deposit accounts, documents, electronic chattel paper, equipment, general intangibles, goods, instruments, inventory, investment property, payment intangibles and software belonging to the Debtor, in each case whether tangible or intangible, wherever located or situated, including all rights to a portfolio of musical compositions, including, in some instances, copyrights of the musical compositions, the right to and interest in any and all revenues and licenses derived from such musical compositions, and all claims and causes of action related to the musical compositions accruing at any time and all other rights of the Debtor of any nature whatsoever in the musical compositions (the "Collateral"). A more detailed description of the Collateral will be provided to you upon execution of a confidentiality agreement.

The public sale will take place at the office of Sidley Austin LLP at 787 Seventh Avenue, New York, New York 10019, on Tuesday, July 3rd, 2007 at 11:00 a.m., New York time. The Agent reserves the right to cancel the sale, without notice, in its entirety, or to adjourn the sale to a future date. The Agent may further adjourn the sale herein described to another date from time to time, before, during or after commencement of bidding, without written notice, by announcement at the time and place appointed for such auction, or any adjournment thereof, and, without further notice, such auction may be made at the time and place to which the auction may have been so adjourned. Interested persons should take notice that the Collateral will be sold on the following terms and conditions:

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

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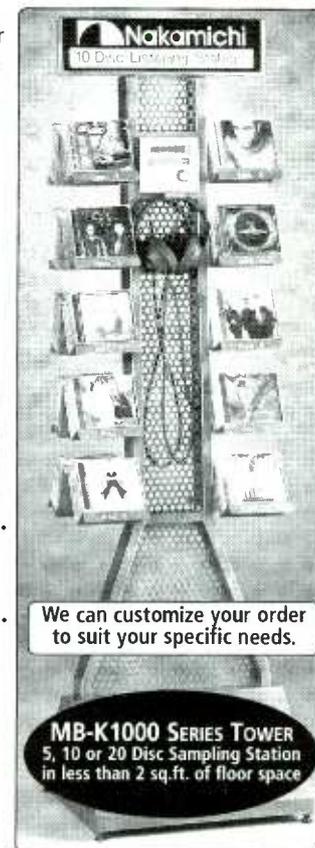
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RECORD COMPANIES: RCA Music Group appoints **Tom Corson** executive VP/GM. He previously held the same title at J/Arista Records.

Universal Music Enterprises, the U.S. catalog division of Universal Music Group, names **Bill Waddell** VP of business affairs. He was senior director.

Sony BMG Music Entertainment names **Richard Sanders** head of global marketing. He was executive VP/GM at RCA Records.

EMI/Manhattan Records names **Jason Fisher** national director of promotion. He was VP of promotion at Cooking Vinyl.

INO Records promotes **Dan Michaels** to senior VP of marketing and promotions. He was VP of promotions.

Sony BMG Entertainment's Commercial Music Group names **Chuck Fleckenstein** and **Gil Aronow** senior VPs of its newly formed business and legal affairs department. Fleckenstein was VP of business affairs, and Aronow was VP of senior transactional counsel.

EMI Music North America names **Lauren Berkowitz** senior VP of digital for the North American region. She was VP of global digital business at Sony ATV Music Publishing.

Mercury Nashville appoints **Mike Klein** senior director of promotion for the Southeast region. He was executive VP/GM at the Griffin Agency.

Capitol Music Group names **Mike Harris** executive VP/CFO. He was senior VP/CFO at Virgin Records.



CORSON

SANDERS

BERKOWITZ

HARRIS

PUBLISHING: EMI Music Publishing Germany names **Andreas Kiel** and **Markus Hedke** executive VPs. Kiel was senior VP of creative, and Hedke was finance director.

Warner/Chappell Music names **Dave Pettigrew** senior VP of strategic marketing. He was VP at EMI Resources, a division of EMI Music Publishing.

Cherry Lane Music Publishing in New York promotes **Paul Morgan** to senior director of creative services. He was director.

TOURING: Global Spectrum appoints **Curtis Webb** GM of the South Okanagan Event Centre in Penticton, British Columbia. He was director of operations at the Budweiser Events Center in Loveland, Colo.

RELATED FIELDS: The Canadian Record Production Assn. appoints **Duncan McKie** president/executive director, effective June 4. He currently serves as vice chairman at Canadian research company Pollara.

—Edited by Mitchell Peters

GOODWORKS

FATHER DOES NOT KNOW BEST

Dutch rock band Within Temptation is doing its part to raise awareness of family violence and abuse. The video for the act's new continental Europe single, "Frozen," spotlights a family at the turn of the 20th century—a family that is keeping one too many secrets from the outside world. Within Temptation is donating all monies received from its record label, Sony BMG, for sales of the "Frozen" single to Child Helpline International, a global network of youth help phone lines in more than 150 countries. "Frozen" is included on the band's new album "The Heart of Everything," due July 24 from Roadrunner.

NE-YO: FRANK MULLEN/WIREIMAGE.COM

BACKBEAT



From left are BMI president/CEO **Del Bryant**, BMI VP of film/TV relations **Doreen Ringer Ross** and **Lucas Richman**.

BMI FILM & TV AWARDS

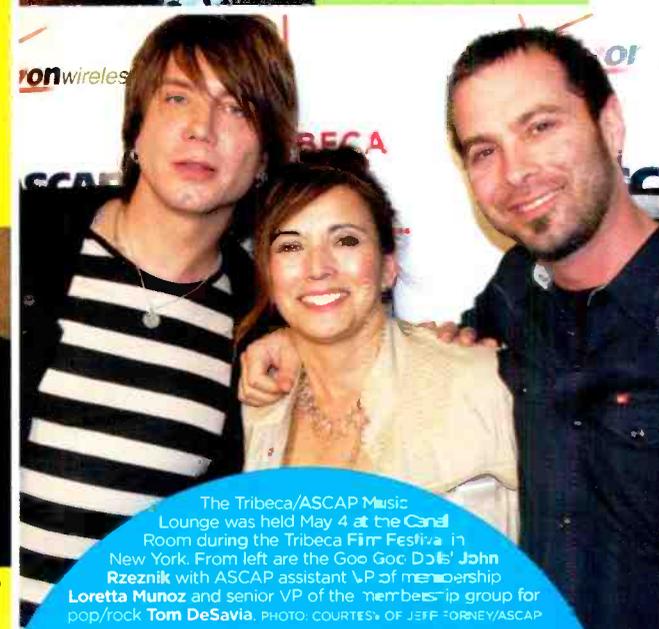
The BMI Film & TV awards were held May 17 at the Regent Beverly Wilshire Hotel in Los Angeles, honoring the composers and songwriters of the music from the past year's top-grossing films, top-rated prime-time network TV series and highest-ranking cable network programs. Hosted by BMI president/CEO Del Bryant and film/TV relations VP Doreen Ringer Ross, a highlight of the ceremony was the presentation of the Richard Kirk Award for Outstanding Career Achievement to film composer George S. Clinton. BMI also celebrated Knoxville Symphony Orchestra music director/conductor Lucas Richman with the Classic Contribution Award. BMI's Academy-, Golden Globe- and Emmy Award-winning composers were also feted, including Gustavo Santaclalla, whose score for "Babel" earned him his second Oscar for original score, and Alexandre Desplat (SACEM), whose score for "The Painted Veil" earned him a Golden Globe for best original score, motion picture. Danny Elfman took home the most awards, with four BMI Crystals.



From left are BMI senior VP of performing rights **Alison Smith**, BMI president/CEO **Del Bryant**, **George S. Clinton**, BMI VP of film/TV relations **Doreen Ringer Ross** and BMI senior VP of writer/publisher relations **Phil Graham**.



"American Idol" contestant **LaKisha Jones** stopped by the Lucky Club during U2's week at the Fitzgerald in New York to pick up the latest in Polaroid digital cameras, Pimp hoodies and Dermalogica skin care products.



The Tribeca/ASCAP Music Lounge was held May 4 at the Canal Room during the Tribeca Film Festival in New York. From left are the Goo Goo Dolls' **John Rzeznik** with ASCAP assistant VP of membership **Loretta Munoz** and senior VP of the membership group for pop/rock **Tom DeSavia**. PHOTO: COURTESY OF JEFF FORNEY/ASCAP



Music industry titans gathered May 8 at Fred's Restaurant at Barneys New York for the kickoff breakfast for the UJA-Federation of New York's Music Visionary Award luncheon honoring BMG Label Group Chairman/CEO **Clive Davis**. From left are Zomba president/CEO **Barry Weiss**, Isaac Def Jam chairman **Antonio "L.A." Reid**, BMG president/COO **Charles Goldstick**, **Arthur Indursky** of Grubman, Indursky & Schindler, Warner Music Group chairman/CEO **Lyor Cohen**, Glassnote Records founder/CEO **Daniel Glass**, **Davis**, **Fred Davis**, founder of Davis, Shapiro, Lewis, & Montone & Hayes, RCA executive VP of promotion **Richard Palmese**, Capitol Music Group chairman/CEO **Jason Flom**, and J/Arista executive VP/GM **Tom Corson**. PHOTO: COURTESY OF LARRY BUSACCA/WIREIMAGE.COM

INSIDE TRACK

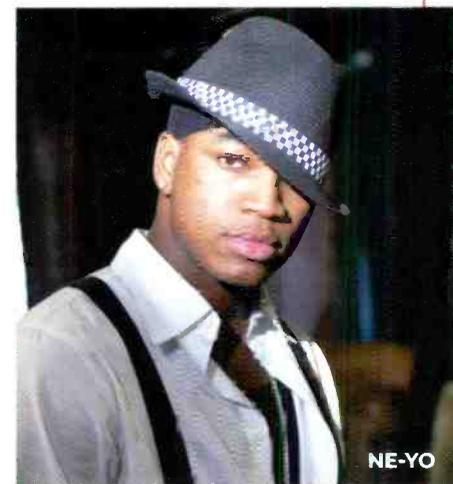
NE-YO OPENS RECORDING COMPOUND IN THE ATL

Having launched his sophomore album, "Because of You," Ne-Yo is gearing up to deliver another enterprise. Come the evening of May 30, he'll unlock the doors to his new studio, Carrington House. Ensnconed in a gated residential area of Atlanta, the complex boasts three state-of-the-art studios, two fully equipped kitchens and a chic lounge for chilling between recording sprints. Chief on the young singer/songwriter/producer's Carrington schedule is developing the artists and producers who comprise his Compound Entertainment roster.

The former includes female rapper **Chi Chi Glacierz**, R&B singer **Patia**

Campbell, R&B singer/producer **Sixx John** and R&B artist/choreographer **Shanell**. The latter includes the Heavyweights, **Shay Taylor**, **Chuck Harmony** and engineer **Jaymz Skylar**.

In tandem with R&B/hip-hop WVEE Atlanta, Ne-Yo is also staging a talent search for the next solo or R&B group star. Auditions are set for June 2-4 at La Bam Studios in downtown Atlanta, and celeb judges include producer **Jazze Pha** and "Idlewild" director **Bryan Barber**. A final five will vie for a three-year contract with Compound Entertainment and a three-year management deal with the J White Agency. The winner will be chosen June 5.



NE-YO



BMI president/CEO Del Bryant, left, with Sean Garrett and Kara DioGuardi.

From left are BMI VP/GM Barbara Cane, the Bee Gees' Robin Gibb, Yvonne Gibb, widow of the late Maurice Gibb, Barry Gibb, and BMI president/CEO Del Bryant.

From left are BMI senior VP of writer/publisher relations Phil Graham, song of the year winner Ben Moody and BMI executive VP/COO John Cody.

BMI POP AWARDS

The 55th annual BMI Pop Awards were held May 16 at the Regent Beverly Wilshire Hotel in Los Angeles, as BMI saluted the legendary Bee Gees with BMI's prestigious Icon Award. The Icon presentation to the Bee Gees featured performances by Katherine McPhee, Kelly Rowland and BeBe Winans. In addition, Kara DioGuardi and Sean Garrett were named songwriters of the year. "Because of You" was honored as song of the year and Warner/Chappell Music was named publisher of the year. BMI also recognized the performance achievements of two other songs: "Miss Murder," which was honored as the most-performed song on college radio, and "You're Beautiful" as Internet song of the year. Taking home two

awards each were Fall Out Boy's Andrew Hurley, Patrick Stump, Joe Trohman and Pete Wentz; Mariah Carey, Ne-Yo; and Nickelback's Daniel Adair, Chad Kroeger, Mike Kroeger and Ryan Peake. (All four Nickelback members are administered through SOCA's Publishing companies EMI-Blackwood Music, Warner/Chappell Music (Jnicchappell Music/Warner-Tamerlane Publishing), Universal Music Publishing (Irving Music/Songs of Universal/Universal-Songs of PolyGram International), BMG Music Group (Killer Tracks/Zomba Songs), Sony/ATV Songs, K'Stuff Publishing, Chicago X Software Songs, Rye Songs and Super Savin' Publishing were each cited for multiple award-winning songs. The BMI Foundation awarded its 10th annual John Lennon Scholarship to 2-year-old Berklee College of Music student Emily Shackleton. PHOTOS: COURTESY OF LESTER COHEN



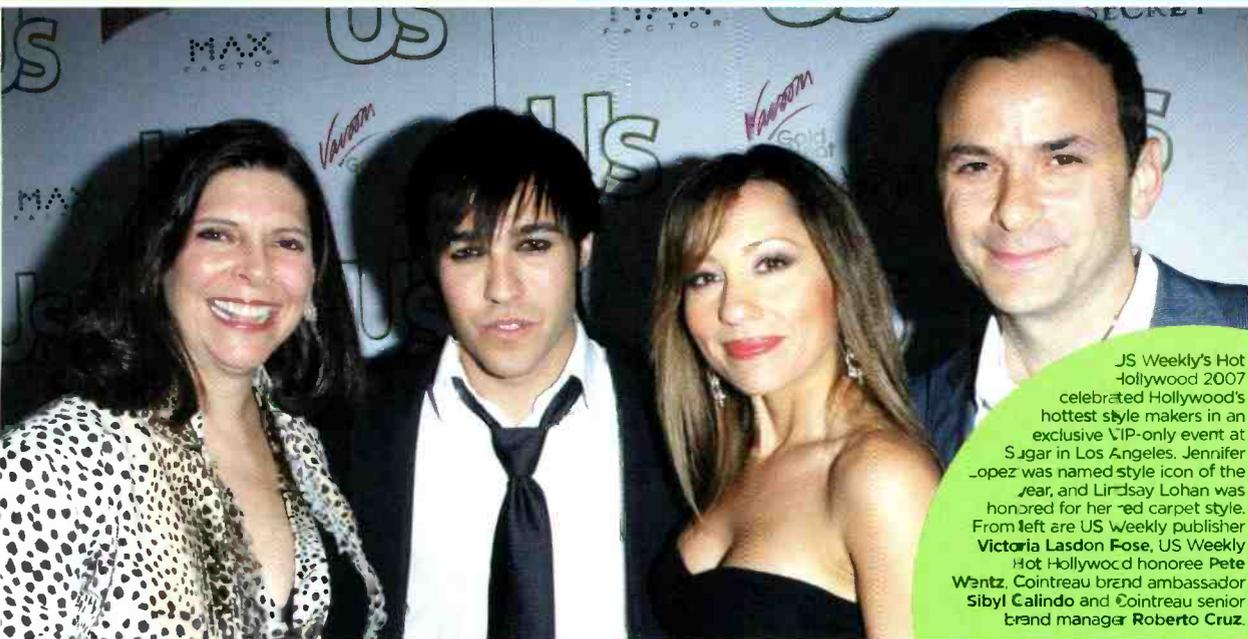
The Warner/Chappell Music team accepting their publisher of the year honors.



Dave Matthews kicked off the second annual Citi/AAdvantage card Traveling Through Life concert series with an acoustic show with Tim Reynolds at the Citi Performing Arts Center's Wang Theater in Boston. From left are guest Angeliqe O'Neil, Matthews and Citi Cards executive VP Terry O'Neil. PHOTO: COURTESY OF MAT SZWALJKOS/GETTY IMAGES



Arts managers and producers grabbed the spotlight at the annual Music Managers Forum Hall of Honour awards in London. From left are 21st Artists' Todd Interland, manager of James Blunt and recipient of the Compact Collections manager of the year award; Compact Collections Performer Services director of operations and former MMF general secretary James Sellar; and RedLight Management's Cora Capshaw, manager of Dave Matthews Band and recipient of the Compact Collections international manager award.



JS Weekly's Hot Hollywood 2007 celebrated Hollywood's hottest style makers in an exclusive VIP-only event at Sugar in Los Angeles. Jennifer Lopez was named style icon of the year, and Lindsay Lohan was honored for her red carpet style. From left are US Weekly publisher Victoria Lasdon Fose, US Weekly Hot Hollywood honoree Pete Wentz, Cointreau brand ambassador Sibyl Calindo and Cointreau senior brand manager Roberto Cruz.

INSIDE TRACK

DON'T STOP THE BEAT

Track hears that Junior Senior's sophomore album, "Hey Hey My My Yo Yo," will finally see the light of day in North America via Crunchy Frog/Rykodisc. Due Aug. 14, the disc finds the Danish duo channeling inspiration in sounds from the last four decades. It's as if the Ray Conniff Singers found themselves locked in a recording studio with the Sugarhill Gang and the Gossip. And hanging from the ceiling of the studio would be a twirling disco ball. The centerpiece of this sonically mashed-up collection is "Take My Time," which features the unmistakable harmonizing of the B-52's' Cindy Wilson and Kate Pierson. Also figuring into the feisty mix are Le Tigre, Peaches, Motown girl group the Velvelettes and Alabama organist Spooner Oldham. Lead single "Can I Get Get Get" was recently heard in an episode of ABC's "Ugly Betty," while "Itch U Can't Skcratch" is featured in a campaign for MTV's Logo network. All good stuff for sure. But Track cannot help but wonder, in this age of digital downloads and file sharing, why it's taken two years for this album to be released stateside. Oh, the wonder of it all.



BIG GIRLS DON'T CRY

It seems like only yesterday that "American Idol" contestant Mandisa became the first Idol to make Simon Cowell apologize publicly for a televised comment. Cowell had praised Mandisa's voice on air, but then as she left the room famously quipped, "We better get a bigger stage." Indeed, he was referring to her full-figured proportions. The following week he was forced to apologize publicly on the show as he hugged a teary-eyed Mandisa.

In the true spirit of forgiveness, Mandisa has titled her debut album "True Beauty," due July 31 from EMI CMG. And in a final gesture to the at-times-too-honest Cowell, Mandisa has been tapped to be the new face of Ashley Stuart, the retail chain for women with fuller figures. So, does this mean Cowell was right after all? The things that make you go hmmm...

WHITEY FORD HELPS SAVE GRACE

From what Track hears, rapper and singer/songwriter Everlast wrote the theme song for new drama series "Saving Grace." The program stars Holly Hunter and debuts this summer on TNT.

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