

23

BRAD DAISILEY

www.billboard.com www.billboard.biz US \$6.99 CAN \$8.99 £5.50



lldallaradiffmluddlufulllumbllud

MONTY GREENLY 3740 ELM AVE # A LONG BEACI (A 9)301-3402

"This has become a must-attend event for the concert business."
SETH HURWITZ, PRESIDENT, I.M.P.

BUILD YOUR

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

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

Billoard 4th ANNUAL TOURING CONFERENCE & AWARDS

Register Today! Earlybird Rate



General Info: 646.654.4660 Registration: 646.654.4643 Sponsorships: 646.654.4653 Roosevelt Hotel: 212.661.9600

www.BillboardEvents.com







THEGRENISSUE

DOING WELL BY DOING GOOD /// 10 Artists, 10 Ways To Better The World /// Carbon Neutral: Raging Hype Or Real Help?
The CD Packaging Dilemma /// Carbon-Free Festivals? /// Biodegradable Shrink-Wrap—You Can Smoke It!
Touring: Beyond Biodiesel /// Tips For Greening Your Business /// PLUS: The Shocking Reality Of The Digital Future

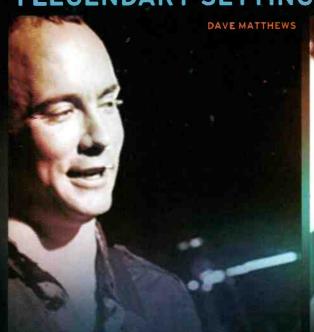
Billooder

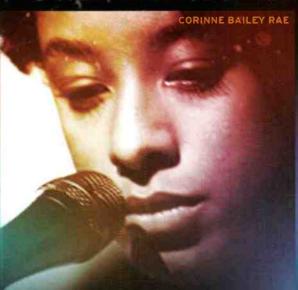
EXPERIENCE THE BUZZ

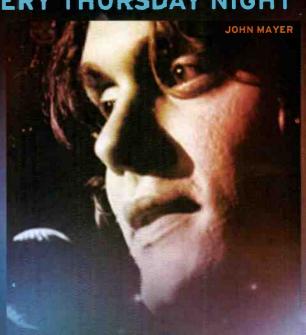
JUNE 23, 2007
www.biliboard.com
www.biliboard.biz/green
US \$6.99 CAN \$3.99 UK \$5.50

GIVE GREEN A CHANCE

1 LEGENDARY SETTING 3 NEW ARTISTS EVERY THURSDAY NIGHT







MAKING

INTUSION AGAIN

Live From ABBETARDA ABBETA

THURSDAYS 10 PM E/P SERIES PREMIERE JUNE 21

PRESENTED BY





sundance CHANNEL.

for a change.

SUNDANCECHANNEL.COM

TOP BLUES

TOP CHRISTIAN

TOP INDEPENDENT

TOP MUSIC VIDEO SALES

HOT RINGTONES

TOP VIDEO CLIPS

TASTEMAKERS

TOP WORLD

TOP GOSPEL

THE ALMOST. /

JASON ALDEAN /

MARILYN MANSON /

BRUCE SPRINGSTEEN

CELTIC WOMAN /

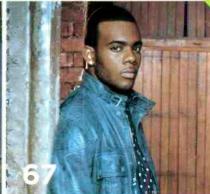
RICHARD SMALLWOOD WITH VISION /

Billboard ON THE CHARTS ARTIST / TITLE T-PAIN THE BILLBOARD 200 74 NICKEL CREEK / TOP BLUEGRASS 82 TOP CLASSICAL JOSH GROBAN TOP CLASSICAL CROSSOVER 87 BIG & RICH / TOP COUNTRY MAROON 5 / TOP DIGITAL 88 WON'T BE SOON BEFORE LONG TOP ELECTRONIC 85 BOYS LIKE GIRLS / TOP HEATSFEKERS PAUL MCCARTNEY TOP INTERNET 88 MICHAEL BUBLE / TOP JAZZ 87 NORMAN BROWN / TOP CONTEMPORARY JAZZ 87 DADDY YANKEE / TOP LATIN MICHAEL BUBLE / TOP POP CATALOG 88 T-PAIN TOP R&B/HIP-HOP BOB MARLEY / TOP REGGAE SINGLES ARTIST / TITLE JOHN MAYER ADULT CONTEMPORARY 77 **ADULT TOP 40** 77 TRACY LAWRENCE / HOT COUNTRY 83 HOT DANCE CLUB PLAY RIHANNA FEATURING JAY-Z / HOT DANCE AIRPLAY 85 RIHANNA FEATURING JAY-Z / HOT DIGITAL SONGS RIHANNA FEATURING JAY-Z / **HOT 100** 76 T-PAIN FEATURING YUNG JOC HOT 100 AIRPLAY 77 MANDISA / **HOT SINGLES SALES** 78 ENRIQUE IGLESIAS / HOT LATIN SONGS 84 LINKIN PARK / MODERN ROCK 77 RIHANNA FEATURING JAY-Z / 78 **POP 100** JUSTIN TIMBERLAKE / POP 100 AIRPLAY 78 T-PAIN FEATURING YUNG JOC / HOT R&B/HIP-HOP 81 T-PAIN FEATURING YUNG JOC / HOT R&B/HIP-HOP AIRPLAY 80 KELLY ROWLAND FEATURING EVE / **R&B/HIP-HOP SINGLES SALES** 80 R&B/ADULT 80 DON'T GO T-PAIN FEATURING YUNG JOC RHYTHMIC 80 VIDEOS PAGE TOP DVD SALES 89 HANNIBAL RISING TOP TV DVD SALES 89 PLANET EARTH: THE COMPLETE SERIES VIDEO RENTALS 89 GAME RENTALS 89 PS2: SPIDER-MAN 3 THIS WEEK ON .blz JOAN ARMATRADING /

CONTENTS







UPFRONT

PLUS Album downloads up, track downloads flat with EMI's DRMfree initiative

- 12 Global
- Garage Rock, The Publishers Place
- 16 Q&A: Sha Money XL

FEATURES

The Brand, On the Road

MUSIC GOES GREEN From artists building sustainable studios to labels creating biodegradable shrink-wrap—that you can smoke!— Billboard presents 16 (recycled and recyclable) pages of reasons to feel good about the music biz. PLUS: Retail Track, The Indies, Latin Notas, Making

ERASURE Vince Clarke and Andy Bell reveal glory of "Light at the End of the World."

HAWAII: FACES TO WATCH On the eve of this year's Na Hoku Hanohano Awards, Billboard looks at 10 acts making waves on the Islands

GOING TO THE SOURCE As the world's top producer of Latin music, Mexico remains a creative wellspring despite struggles with music piracy.

MUSIC

COMING OF AGE On his third J album, Mario tackles personal issues with a host of superstar producers.

- 68 Global Pulse
- 71 Reviews

ON THE COVER: Illustration by National Forest.

IN EVERY ISSUE

- 6 Opinion
- 73 Over The Courter
- 73 Market Watch
- 74 Charts
- 91 Market olace
- Executive Turntable, Backbeat, Inside Track
- 94 Backbeat, Inside Track

360 DEGREES OF BILLBOARD

HOWEFRON

Events

MOBILE ENTERTAIMMENT LIVE

This one-day conference features interactive interviews with key industry influencers. a full exh bit floor and structured networking opportunities. More at billboardevents.com.

REGIONAL WEXICAN

This three-day summitthe only event dedicated to the top-selling genre of Latin music-features Jenni Rivera, the Billboard Q&A, live artist showcases and educational sessions. Visit > Ilboardevents.com for details.

Video AGE LIMIT

Go to billboard.com/sixty to watch Hillary Crosley sit down with Chris Brown at his Billboard cover shoot, Brown explains

what age means in his dating life and much more.



OPINON EDITORIALS | COMMENTARY | LETTERS

BILL WERDE Deputy Editor Billboard



Reduce. Reuse. Rethink.

Billboard, Like The Rest Of The Biz, Takes Green Steps

A few weeks ago, I walked into the office of Billboard GM Andy Bilbao prepared to fight.

Billboard was putting together a special green issue, poking into every corner of the music biz—touring, retail, labels, artists, you name it-to see who was reducing emissions or waste or carbon footprints. Our goal was to see who was doing their part to stave off climate crisis, and then share what they were doing, so others might embrace their innovations.

It was Ed Christman, a Billboard reporter for 17 years, who was first to bring a nagging question to my attention: What is Billboard doing? "I'm goin' to people, and getting in their business," Ed said in his characteristic Queens accent, "and it's the first thing they throw back at me.

So I poked around a bit, armed myself with every pricing stat, every bit of cost/benefit analysis regarding recycled paper I could muster, and marched into Andy's office, my counters to his bottom-line arguments aligned neatly in my head.

And then a funny thing happened. Andy said yes. He said it so easily, and with such rapidity, I almost asked him if he wanted to hear my arguments anyway.

The point is, something is going on, when the purse-string keepers loosen up without a tangible ROI—and it's not just at Billboard. All across the music biz, good people are taking

> a moment to look at their business and wonder where they can improve their environmental scorecard.

After all, every little bit, multiplied across the implications of a multibillion-dollar industry,

For Billboard, we're starting by printing this issue on 10% recycled paper. We're investigating-thanks to Andy and the hard work of many others, especially our production director Terry Sanders-going recycled evermore. And we're in discussions with a London-based company called the

Carbon Neutral to better understand our own carbon footprint and how to offset and, ultimately, reduce it.

Certainly, we can do more, and we'll be pursuing those options on an ongoing basis. But it's a first step, and we all know that's how all long, meaningful journeys begin. In this case, we hope to take it with you.

More Than Hype

The Music Biz Is Making A Difference, One Green Expert Says

BY DR ALLEN HERSHKOWITZ

Five years ago, the Red Hot Chili Peppers told their record company, Warner Music Group, that they wanted to make sure that the paper used in their CD packaging was eco-friendly. So WMG executives reached out to the Natural Resources Defense Council, asking us to assess the paper the company was using for its CD inserts, DVD packaging, sheet music and in its offices.

When you first hear from a company that wants to go green it's wise to look beyond the rhetoric. Is the company for real or is this just a "greenwashing" PR move? For the companies that the NRDC is working with-WMG, EMI and the Recording Academy-it's the real deal. We began our work long before the most recent environmental explosion that's occurring in our post-"An Inconvenient Truth" world.

In this case it quickly became clear that the band and WMG execs were genuinely and seriously concerned that virtually all the paper used for CD inserts and DVD packaging was wiping out endangered forests, polluting rivers and emitting millions of pounds of global warming pollution. And they were just as serious about putting things right.

WMG reached out to-and was soon joined by-EMI and the Recording Academy. And these aren't initiatives that

they're just "exploring" or "considering." Their recycled-paper use is something you can see today. While some industries are just talking the talk and others only now starting to get onboard, the music industry has set the stage

The industry still has big challenges. More than 2 billion jewel cases manufactured every year mean the music industry is a major contributor to global warming pollution. The plastic jewel case is a petroleum-based product composed of benzene and ethylene. In other words, we're using oil we can't spare and known chemical carcinogens to create something most people don't even want. Think of it as being 100% global warming pollution, hazardous air emissions, hazardous waste and lost biodiversity. Factor in the virgin timber-based paper inserts and you have what might be the most environmentally ignorant package ever devised.

Fortunately, the jewel case will soon be history, thanks to artists and executives who have let it be known that they won't stand for being implicated in destruction of the Earth—any more than they tolerated racial and social injustice. In fact, all sorts of plans are under way to green the music industry-from greening packaging to greening concerts and tours, music is heeding the call to Stop Global Warming.

There will always be work to be done and the process is just that—a process that needs to happen every day. The entire music industry-artists, executives, roadies and fans—has played a part in creating pollution; Now there is an opportunity for them to solve the problem. The music business is not the first or only industry to go green, but, as it's done so many times in the past, it is kick-starting the cultural revolution like no one else can.

Dr Allen Hershkowitz is a senior scientist at the Natural Resources Defense Council and coordinates some of the world's most prominent institutional greening initiatives, including the Academy Awards telecast and the upcoming 50thanniversary Grammy Awards.

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.

GROUP EDITORIAL DIRE SCOTT McKENZIE

EXECUTIVE EDITOR/ASSOCIATE PUBLISHER TAMARA CONNIFF

DEPUTY EDITOR: Bill Werde 646-654-4680 SENIOR EDITORS: Jonathan Cohen 646-654-5582: Chu INTERNATIONAL BUREAU CHIEF: Mark Sutherland 01

INTERNATIONAL BUREAU CHIEF. THE AND AND THE STATE OF THE

EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR TOURING AND LIVE ENTERTAINMENT: Ray Waddell (Nashville) 615-321-4245

PROGRAMMING FOR DIGITAL/MOBILE: Antony Bruno (Denver) 303-771-1342

PROGRAMMING FOR DIGITAL/MOBILE: Antony Bruno (Denver) 303-771-1342

SPECIAL FEATURES EDITOR: Thom Duffy 846-654-4716

SPENIOR CORRESPONDENTS: Susan Butter (Legal & Publishing) 646-654-4646.

Ed Christman (Retail) 646-654-4722 Brian Garrity (Business) 646-654-4721.

Braul Heine (Radio) 646-654-4695 Galf Mitchell (R&BS) 323-525-2289.

Michael Paoletta (Brand Marketing) 646-654-4726. Chuck Taylor (Pop) 646-654-4729.

Tom Ferguson (Deputy Global Editor) 011-44-207-420-6069

CORRESPONDENTS: Ayala Ben-Yehuda (Latin) 323-525-2293. Mike Boyle (Rock) 646-654-4727.

Millary Crossiey (R&B/Hyle)-hop) 646-654-4647. Todd Martens (Indies) 323-525-2292.

Mitchell Peters 323-525-2322. Ken Tucker (Radio) 615-321-4286

MITERNATIONAL: Christis Elizeer (Australia), Larry LeBlanc (Canada).

Steve McClure (Asia) Wolfgang Spahr (Germany)

BLEBART LEBART (STEWS EDITOR: Chris M. Walsh 646-654-4904

GLOBAL NEWS EDITOR: Lars Brandle Oli-44-207-420-6068

GLOBAL NEWS EDITOR: Lars Brandle 011-44-207-420-6068 BILLBOARD.COM EDITOR: Jessica Letkemann 646-654-5536

ONLINE EDITORS: Mariel Concepcion (Billboard.com) 646-654-4780: Katie Hasty (Billboard.com) 646-654-4650; Susan Visakowitz (Radio) 646-654-4730

MULTIMEDIA PRODUCER: Rich Kaplinksi

SENIOR COPY EDITOR, SPECIAL FEATURES: Wayne Robins 646-654-4713 ASSOCIATE EDITOR, SPECIAL FEATURES: Evie Nagy 646-654-4709

CONTRIBUTORS: Sam Andrews, Jim Bessman, Fred Bronson, Ramiro Burr, Juliana Koranteng, Kerri Mason, Dan Quellette, Deborah Evans Price, Paul Sexton, Christa Titus, Steve Traiman, Anastasia Tsioulcas

CREATIVE DIRECTOR: JOSH KLENERT ASSOCIATE ART DIRECTOR: Christine Bower
ASSOCIATE PHOTO EDITOR: Amelia Halverson SENIOR DESIGNER: Greg Grabowy

DIRECTOR OF CHARTS/SENIOR ANALYST: GEOFF MAYFIELD (L.A.)

ASSOCIATE DIRECTOR: SILVIO PIETROLLONGO
SENIOR CHART MANAGERS: Raphael George (R&B/Hip-Hop), Wade Jessen (Bluegrass, Co

Christian, Gospel: Nashville).

CHART MANAGERS: Bob Allen (Boxscore: Nashville). Keith Caulfield (
Albums, Internet: Pop Catalog, Soundtracks, L.A.). Anthony Colombo (Roc
Video). Mary DeCroce: Blues: Kird Audro: Nashville). Geoff Mayfield (The
Heatspekers: L.A.). Gordon Murray (Comedy. Electronic. Jazz, New Age.
Silvio Pietroluongo (The Billboard Hot 100. Pop 100. Hot Digital Songs)
World; London). Jose Promis (Latin, Dance: L.A.). Gary Trust (Adult Cor), **Keith Caulfield** (Cast. Compilations, Digital ony Colombo (Rock, Spotlight Recaps, Heatseekers L.A.) Gordon Murray (Comedy, Electronic, Jazz, New A. Slivio Pietroluongo (The Billboard Hot 100, Pop 100. Hot Digital Son World; London). Jose Promis (Latin, Dance; L.A.), Gary Trust (Adult ANALYST: Keith Caulfield CHART PRODUCTION MANAGER: Michael Cusson ASSOCIATE CHART PRODUCTION MANAGER: Alex Vitoulis BILLBOARD RESEARCH MANAGER: Gordon Murray 646-654-4633

BILLBOARD RESEARCH MANAGER: Gordon Murray 646-654-4633

INTEGRATED SALES & BRAND MARKETING

VICE PRESIDENT, INTEGRATED SALES/ASSOCIATE PUBLISHER: BRIAN C. KENNEDY 646-654-4627

NATIONAL SALES DIRECTOR/DIGITAL & CONSUMER: Derek Sentner 646-654-4666

WEST COAST ADVERTISING DIRECTORS: Aki Kaneko 323-525-2299: Diane Johnson 323-525-2237

EAST COAST ADVERTISING DIRECTORS: Cindy Mata 646-654-4710: Ryan Biech 646-654-4635

NASHVILLE: Lee Ann Photogio 615-383-1573 (Labes): Cynthia Mellow 615-352-0265 (Touring)

ADVERTISING DIRECTOR DETROIT: Nancy Cole 313-510-2425

ACCOUNT MANAGER: Charles Perez 646-654-4691

ADVERTISING DIRECTOR EUROPE/U.K.: Frederic Fenucci 011-44-207-420-6075

SALES DIRECTOR, MARKETING SERVICES: Arkady Fridman 646-654-4636

ACCOUNT REP: Jeff Serrette 646-654-4697

MANAGING DIRECTOR/LATIN: Gene Smith 973-746-2520

LATIN AMERICA/MIAMI: Marcia Olival 305-864-7578, Fax: 305-864-3227

ASIA-PACIFIC/AUSTRALIA: Linda Matich 612-9440-7777, Fax: 612-9440-7788

JAPAN: Aki Kaneko 323-525-2299

ADVERTISING COORDINATORS: Mirna Gomez 646-654-4695. Amy Gavelek 646-654-4617

MARKETING DIRECTOR: STACEY GROSS 846-654-4615.

MARKETING DIRECTOR: STACEY GROSS 646-654-4618
ASSOCIATE MARKETING MANAGER: Stephanie Horst 646-654-4622
MARKETING DESIGN MANAGER: Melissa Biever 646-654-4658

LICENSING, EVENTS & REPRINTS

VICE PRESIDENT, LICENSING & EVENTS: HOWARD APPELBAUM

EXECUTIVE DIRECTOR, CONFERENCES & SPECIAL EVENTS: MICHELE JACANGELO
SPONSORSHIP SALES DIRECTOR: Karl Vontz 415-738-0745

SPONSORSHIP SALES MANAGERS: Michelle Fine 646-654-4718. David Moser (646-654-4653

SPECIAL EVENTS DIRECTOR: Margaret O'Shea
SPECIAL EVENTS MANAGER: Eisa DiAntonio
REGISTRATION SALES MANAGER: Frin Parker
EVENT CLIENT SERVICES COORDINATOR: Courtney Marks
EVENT MARKETING DIRECTOR: Lila Gerson
ART DIRECTOR, MARKETING & SALES: Melissa Subatch
SPONSORSHIP/BUSINESS DEVELOPMENT MANAGER: Cebele Marquez
BUSINESS MANAGER, LICENSING & EVENTS: Barbara Grieninger 646-654-4675

MANAGER, LICENSING, SALES & REPRINTS: Angeline Biesheuvel 646-654-4677

FOSTER REPRINTS: Nancy M. Rothman - 1-866-879-9144 Ext. 134 - nrothman@fostereprints.COM

ASSOCIATE AUDIENCE MARKETING DIRECTOR: Frances Davis
AUDIENCE MARKETING MANAGER (GROUP): Michaele Larsen
INTERNATIONAL AUDIENCE MARKETING DIRECTOR: Stephanie McNamara (London)
SUBSCRIPTIONS: 818-487-4582 (U.S./Canada) 44-1858-438887 (International)

PRODUCTION DIRECTOR: TERRENCE C. SANDERS ADVERTISING PRODUCTION MANAGER: Chris Dexter EDITORIAL PRODUCTION SUPERVISOR/QPS ADMINISTRATOR: Anthony T. Stallings SYSTEMS/TECHNOLOGY SUPERVISOR: Barry Bishir

SENIOR COMPOSITION TECHNICIAN: Susan Chicola COMPOSITION TECHNICIAN: Rodger Leonard ADVERTISING GRAPHIC ARTISTS: Ray Carlson, Ken Diam

PUBLISHER: JOHN KILCULLEN
SPECIAL PROJECTS MANAGER: Kristina Tunzi
VICE PRESIDENT/GENERAL MANAGER: ANDY BILBAO
HUMAN RESOURCES DIRECTOR: BILL FINTON DIGITAL BRAND MANAGER: ERIC WARD LEGAL COUNSEL: ERIC RUBENSTEIN DISTRIBUTION DIRECTOR: Lou Bradfield

BILLING: Liza Perez: CREDIT: Shawn Norton

VICE PRESIDENT, DIGITAL STRATEGY: John Lerner

VICE PRESIDENT, MANUFACTURING AND DISTRIBUTION: Jennifer Grego

VICE PRESIDENT, AUDIENCE MARKETING: Joanne Wheatley

VICE PRESIDENT, MARKETING SERVICES: Drew DeSarle

BILLBOARD OFFICES

NEW YORK: 770 Broadway. New York, N.Y. 10003

NASHVILLE: 49 Music Squ W., Nashville, TN 37203 Phone: 615-321-4290 Fax. 615-320-0454

LOS ANGELES: 5055 Wilshire RIvd. Los Angeles. CA 90036 Phone: 323-525-2300 Fax: 323-525-2394/2395

189 Shaffesbury Ave., London WC2H 8TJ; Phone: 011-44-207-420-6003 Fax. 011-44-207-420-6014

LONDON: Endeavour House 189 Shaftesbury Ave., London

CHIEF OPERATING OFFICER: Greg Farrar, SENIOR VICE PRESIDENT, HUMAN RESOURCES: Michael Alicea; SENIOR VICE PRESIDENT, HINANCE: Derek Irwin; SENIOR VICE PRESIDENT, TRAVEL, PERFORMANCE & MARKETING SERVICES: William J. Cooke; SENIOR VICE PRESIDENT, HARKETING & MEDIA: Sabrina Crow; SENIOR VICE PRESIDENT, FILM & PERFORMING: ARTS/MUSIC & LITERARY: John Kilcullen; SENIOR VICE PRESIDENT, EVEN SENIOR VICE PRESIDENT, CENTRAL SERVICES: Many Kay Sustek; VICE PRESIDENT, LICENSING & EVENTS: Howard Appelbaum; VICE PRESIDENT, MARKETING SERVICES: Drew DeSarle; VICE PRESIDENT/GENERAL MANAGER. BURNILL LIFE SCIENCES MEDIA GROUP, LLC. Zachary Dicker, VICE PRESIDENT, MANUFACTURING AND DISTRIBUTION: Jennifer Grego; VICE PRESIDENT, AUDIENCE MARKETING. Joanne Wheatley



>>>MUSIC-**STATION LAUNCHES**

A full-song download music subscription service called MusicStation has launched in Sweden, with plans to expand throughout Europe and Asia in the coming weeks. The service, from the United Kingdom's Omnifone, allows subscribers to download an unlimited number of tracks for a monthly subscription fee of \$4. The company has music licensing deals with all four major labels and a number of independents.

>>>ANTI-BOOTLEGGING LAW UPHELD

An appeals court in New York has upheld the federal anti-bootlegging criminal statute. which protects live concert recordings. The decision comes more than two years after a federal **District Court ruled** that the law was unconstitutional. The decision effectively reinstates a grand jury indictment against Midnight Recordings operator Jean Martignon, who was arrested in 2004 for selling bootleg recordings in his store, through the mail and over the Internet.

>>>YAHOO **LINKS WITH ITUNES**

Yahoo and iTunes have linked to make the music store the default purchasing option for users of Yahoo Japan. The deal gives users oneclick access to the music store via links that are prominently displayed on Yahoo Japan musicrelated pages.



TRENT'S TRANSFER

Willmon on Mathew



Jars of Clay gets its own Nettwerk imprint



DOWN UNDERSCORE

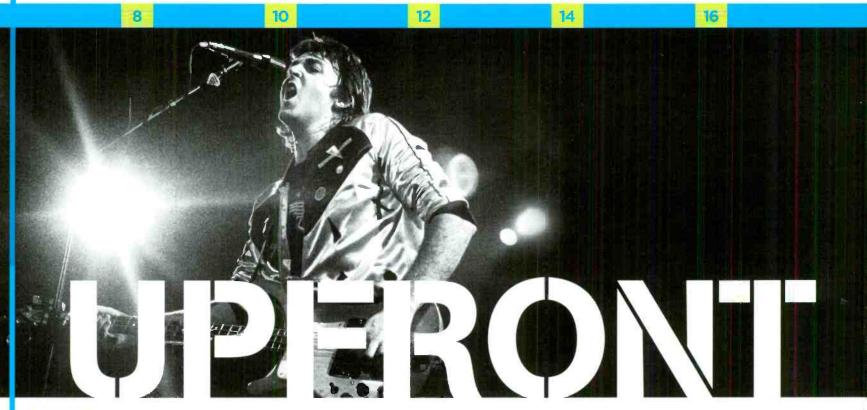
Australian fests land



Wilco defend licensing of songs to VW



Hip-hop manager Sha Money XL



Adding Up iTunes Plus

Album Downloads Up, Track Downloads Flat With EMI's DRM-Free Initiative

EMI is enjoying a modest boost in downloading volume in the wake of Apple's recent shift to iTunes Plus, a new feature that offers tracks without digital rights management.

But whether the initiative is spurring enough additional purchasing to be called a success, or it's a big enough jump in business to compel other major labels to get into the act of ditch ing DRM remains to be seen.

So far people are buying more EMI albums, especially catalog titles, since the introduction of DRM-free music on May 30. Sales are being driven by demand for classic titles from the likes of Pink Floyd and Paul McCartney.

But sales of EMI tracks are largely unchanged to date. And the albums business isn't showing consistent growth.

EMI's overall digital album sales are 92,000 this issue, up almost 25% compared with 74,000 the week of May 27, the last week without iTunes Plus. But digital album sales are also down almost 10% this week compared with the intermediate week of June 3, the week iTunes Plus was introduced. EMI's digital album sales gained 38% between the weeks of May 27 and June 3 to 102 000 downloads

The June 3 week reflected the first few days of iTunes Plus sales. This issue marks the first complete week that iTunes Plus sales are accounted for by Nielsen SoundScan. (The SoundScan

tracking week runs Monday-Sunday of each week.) And while iTunes is not the only digital retailer reflected in Sound-Scan's figures, Apple sales account for the vast majority of download purchases (Apple estimates roughly 70%).

> As for EMI's digital tracks business, overall sales total 1.15 million downloads this issue, compared with 1.11 million downloads the week ending May 27, according to

iTunes Plus has boosted digital sales of catalog titles from PAUL McCARTNEY (above) and PINK FLOYD (below) and the current BAILEY RAE (left)

SoundScan. (The company posted track volume of 1.18 million downloads the week of June 3.)

One reason digital album sales may be faring better than the a la carte business: cost. DRM-free tracks cost \$1.29, compared with 99 cents for a standard file. By contrast, album downloads are being offered DRM-free at no additional charge.

Also across-the-board adoption of DRM-free tracks from EMI may be influenced by the way iTunes is offering the feature. Apple requires customers to change the settings in iTunes to offer the premium downloads rather than the usual rights-protected songs. If users do not select this option they will continue to receive DRM-wrapped content.

Regardless, for some EMI acts, the DRM-free initiative seems to be working-at least on the album side. Though, their sales are following the trend of a big jump in the week iTunes Plus was introduced and losing some ground

- Pink Floyd's "Dark Side of the Moon" surged 350% the week of June 3, with 5,000 digital albums sold. That figure slides 42% this issue to 3.000 digital albums, but still up from the week of May 27 when the album sold around 1,000 copies digitally.
- The Beach Boys' "The Very Best of the Beach Boys: Sounds of Summer" had a 147% increase in digital sales the week of June 3, to nearly 2,000 albums. This issue sales of the album slide 39% to slightly less than 1,000 downloads.
- First-week sales of Paul McCartney's newly released back catalog posted similar numbers. "Band on the Run" sold nearly 2,000 digital copies the week of June 3. Sales drop 57% this issue to less than 1,000 digital albums. Meanwhile best-of collection "Wingspan" sold more than 1,000 copies the week of

June 3. It slips 45% this issue to less than 1,000 downloads.

Digital sales of EMI's hit front-line albums have been mixed.

- Corinne Bailey Rae's "Corinne Bailey Rae" had an 81% jump the week of June 3 to about 2,000 copies sold. This issue sales of the album decline 11% to slightly less than 2,000 downloads.
- More modest was Lily Allen's "Alright, Still . . .," which had a 16% increase in digital album sales to around 2,000 copies the week of June 3. Most of that business retreats this issue as sales of the set fall 12%.

EMI's album market share is following a similar pattern. The company's overall share has grown from 7.5% the week ending May 27, to 11.4% the week ending June 3, to 9.8% this issue. EMI's digital album share for current releases has grown too, rising from 6.0% (May 27), to 9.0% (June 3), to 8.4% (this issue).

EMI execs privately say they are pleased with the early downloading activity through Apple. However they caution that it is "too soon to tell" what to make of iTunes Plus and its impact. The iTunes Plus initiative is launching at a time when EMI's release schedule has been soft. This issue EMI does not have any albums in the top 25 of The Billboard 200. It's highest-ranking albums are "Now 24" at No. 27 and Poison's "Poison'd" at No. 32.

From EMI's perspective, the real test for DRM-free downloads will come when new download retailers, like recently announced partners including Amazon and PassAlong Networks, come online later this year.

Additional reporting by Keith Caulfield.



>>>EMI. PASSALONG IN **DRM-FREE PACT**

EMI has licensed its catalog digital rights management-free to PassAlong Networks The deal enables all services using PassAlong's technology to offer the full EMI catalog at a greater bitrate for a higher price, similar to EMI's deals with iTunes and Amazon. PassAlong-powered services include Trans World Entertainment's FYE online music store and Proctor & Gamble's Julie's Jukebox, PassAlong last year began selling tracks without DRM from its service, but continues to sell music with DRM from other major labels.

>>>BEBO LINKS WITH ITUNES

Artists with profiles on social networking site Bebo can now sell their music to fans directly through the site via iTunes. Any act whose music is already available on iTunes can now add links to the digital music store on its Bebo profile. Bebo will also offer a free iTunes download each week, based on Apple's existing promotion. The deal between Apple and Bebo is limited to the United Kingdom and Ireland, which count about 8.8 million of Bebo's 33 million members worldwide.

>LIVE NATION S.F. GOES GREEN

Live Nation San Francisco has implemented several new initiatives to reduce greenhouse gas emissions, energy use and waste generated by six of its Bay Area venues. As part of its overall strategy to become more environmentally friendly, the company plans to provide upgraded parking for hybrid vehicles, install energy-saving lighting and watering systems, add more recycling bins and send fans educational eco-alerts via e-mail.

UPFRONT

BY RAY WADDELL

COUNTRY **FREE FOR ALL**

Can CMA Music Fest Keep Up With Genre's Concert Paydays?

The success of this year's Country Music Assn. (CMA) Music Festival bespeaks not only the sizable and ever-growing popularity of live country music, but also an overwhelming support of the event from the country artist and business community in Nashville.

The latest downtown Nashville lovefest between country artists and their fans enjoyed a record run, up 21% in attendance from last year (billboard.biz, June 12). But though most of country music's biggest names performed this year, superstars including Tim McGraw, Faith Hill, Toby Keith, Kenny Chesney, Keith Urban and George Strait, most of whom are currently on tour, were notably absent.

Among the 180 acts performing were Rascal Flatts, Reba McEntire, Alan Jackson, Brooks & Dunn, Carrie Underwood, Brad Paisley, Martina McBride and Big & Rich. Almost 400 artists took part on some level, whether it was sponsor events, autograph signings or various celebrity competitions. Artists are not paid for their participation in CMA Fest, though a sizable donation is made each year to benefit local school music programs.

CMA Music Festival executive producer Tony Conway downplays that some top acts were not on hand. "I have never, ever expected every act in country music to appear at the CMA Music Festival every year, especially the artists at the superstar level," he says. "Every year you're probably speaking of four or five acts [that didn't perform], and when you name them they've all appeared at the CMA Music Festival at one time or another since we moved downtown."

Festival producers work with the artists to accommodate their schedules. with many acts routing paid dates before and after their free CMA Fest gig. "Certainly, [artists] have to make a decision, and we understand that sometimes they do make the decision to go play that paid date," CMA COO Tammy Genovese says. "But for the most part we give them the event dates well in advance, and if they can pick one night of our event and route their tour around that.

"Artists now are making the connection that while they're not getting paid, they're giving back and making a differ-

Still, given the high paydays available to country acts these days, will the CMA Music Festival someday have to offer some compensation to continue to host top-tier talent?

"It's possible that that could happen, but it's really hard to answer that question because I can tell you that once the artists are educated and know what this is and what it means to the fans, they continue to support it in every way they can." Conway says.

Genovese admits that some sort of compensation has been discussed in planning meetings. "I'm not sure that we could enjoy the level of artists and as many artists as we have in the event if we had to pay them their going rate," she says. "But certainly if it comes to that, we will evaluate it.

port from the industry because it is the right thing to do," McGraw manager Scott Siman says, adding he has long felt CMA Fest "would grow into [an event] that generates a profit that supports the artists and their causes either by paying them, a donation or some

The event, held June 7-10, already pays participating musicians union scale, "so we're moving in a direction of helping at least offset some of the costs," Genovese says.

combination of the two."

Conway believes the CMA Music Festival model is unique to Nashville and country music, and artists continue to show their support. "They do it for the fans, the experience, and they do it for the industry, and now Nashville," he says.





In a move that represents change for both parties involved, country artist Trent Willmon, who recorded his first two albums for Columbia Nashville. has signed with Houston-based Compadre Records.

Willmon is the first artist signed to

the label since it was acquired by Mathew Knowles' Music World Entertainment in March. "We've been looking for the right mainstream project to transition into that market," Compadre president/MWE executive VP Brad Turcotte says.

Signed to Columbia by former Sony Nashville president John Grady, Will-

mon found himself on the outside looking in not long after Grady exited the label group in the spring of 2006. Willmon's 2004 self-titled

debut has scanned 60,000

copies, according to Nielsen SoundScan. and his 2006 follow-up, "Little More Lovin'." tallied 81.000.

Of Willmon's six singles on Columbia Nashville, only two reached the top 30 on Billboard's Hot Country Songs chart: His debut single "Beer Man" reached No. 30 in 2004, and slightly more than two years later "On Again Tonight" peaked at No. 27.

Willmon's signing marks a shift toward the mainstream for 6-year-old Compadre, which thus far has focused on roots country and Americana artists. The label is home to Billy Joe Shaver, James McMurtry and Suzy Bogguss, among others.

Willmon's manager Shelia Shipley Biddy of Hallmark Direction, says she was struck by the label's enthusiasm. "They were excited about his music. That was important. You want passionate people to surround you."

Willmon believes Knowles-Beyoncé's father, who could not be reached for comment by press timebrings something new to the table.

"He's a visionary," Willmon says. "Working with him you have the advantage of him not knowing how we do things here in Nashville, and I think it allows him to think outside the box."

When he approached Willmon. Turcotte didn't know what the artist had going on beyond music. In addition to a steady touring schedule, Willmon, who describes himself as "a little ADD," recently hosted "America's Top Cowboy" on CMT and authored a cookbook. (While promoting his first album, Willmon toured the country with his gun-shaped smoker in tow, performing and cooking for radio and fans.)

In addition, he recently became spokesman for the Wal-Martendorsed charity Horses for Healing and has corporate sponsorship deals with Wrangler Jeans and Wrangler Home Furniture, as well as Holiday Inn. "It wasn't why we were interested in signing him, but I think it only helps our marketing ventures," Turcotte says.

Willmon will co-produce his album. due in January, with hit songwriter Rodney Clausen, even though neither has produced a record before. "This is a first for him and a first for me," Willmon says. "We have nothing to lose and everything to gain."

His first single, still to be determined, will be out in August.

Freddie Scott

1933-2007

"ARE YOU LONELY FOR ME BABY"

Yes we are.

the family of BERT BERNS & manager CARMINE "WASSEL" DENOIA

SLOOPY II MUSIC

1650 BROADWAY NEW YORK, NY 10019

WWW.BERTBERNS.COM

>SONY **STUDIOS TO** SHUTTER

Sony BMG Music Entertainment is shuttering its Sony Studio operations, located at West 54th Street and 10th Avenue in New York, and has agreed to sell the building to New York developer HSAC, the company says. According to sources. as many as 150 jobs. including part-timers, are at risk. Some employees, however, may be saved through relocations to other Sony companies.

>>>WMG, VIOLATOR CO-**FOUNDER FORM BRANDING**

Warner Music Group and Violator Management cofounder/CEO Chris Lighty have formed the **Brand Asset Group** Lighty will serve as CEO of the joint venture, which aims to manage and strengthen artist brands via Corporate sponsorships. strategic marketing campaigns and brand extensions.

>>>ITUNES **ORGANIZES LIVE** FEST

Apple is entering the live music business with the debut of the free iTunes Festival. which will take place in London throughout July. The music festival kicks off July 1. Amy Winehouse, Crowded House, Travis, Editors, Stereophonics and Beverly Knight are among the 60-plus acts that are booked to perform during the monthlong event at London's 350-capacity Institute of Contemporary Arts.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Antony Bruno, Susan Butler, Ed Christman. Jonathan Cohen, Steve McClure. Michael Paoletta and Mitchell Peters.



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

UPFRONT

BY STEVE McCLURE

Slipping One Over

China's Mobile Music Revenue Escaping Music Biz

HONG KONG—Mainland Chinese consumers spent \$1.5 billion in 2006 on mobile-delivered music products—but service providers passed on only 4.5% of that to the music industry.

Those numbers come from market research data presented by William Bao Bean, partner in Hong Kong-based venture capital firm Softbank China & India Holdings at the recent Music Matters conference.

"In China, end-users are spending money on music," Bean told Billboard at the Hong Kong conference, which was attended by music industry professionals from Asian and international markets. "The issue is that the people in [the music business] aren't seeing that money."

Bean says research indicates that is largely due to "slippage." By that he means the underreporting of revenue on the part of one party to

another—for example, by carriers to service providers. Most of the revenue comes from ringtones and ringback tones

His data is based on models he has put together of all the public wireless value-added service providers in China as well as interviews conducted with some 200 industry contacts from the mobile service sector. Mobile carriers contacted by Billboard did not respond to requests for comment.

Warner Music Asia Pacific president Lachie Rutherford says the research indicates that China's mobile music model "is not yet a system which monetizes at a level sustainable for content owners throughout the food chain."

Rutherford says content owners' share could be anywhere between 20% and 60% of mobile music services' revenue, depending on the

Many conference attendees from the mobile and technology fields back an advertising revenue-based business model for digitalmusic delivery. Kaiser Kuo, group director of digital strategy at Beijing-based ad agency Ogilvy and Mather China, suggests the music industry focus on "finding creative ways to deliver truly relevant advertising to online music consumers.'

However, Rutherford dismisses that as "a secondary-income business model. Bean's data shows that people in China are paying money for music-so why accept an ad-based system?"

According to research published at Music Matters by Singapore-based digital music services provider Soundbuzz, digital sales made up almost half of the Asia-Pacific region's \$9.2 billion in retail music sales in 2006. Mobile-music sales totaled \$3.6 billion. According to the Soundbuzz report, mobile music "will comprise 75% of all music purchased by Asian consumers by 2009." Soundbuzz sources data from Price-WaterhouseCoopers, the IFPI, local music-industry bodies and its own market estimates.

Bean says one positive development could be the forthcoming advent of higher-capacity thirdgeneration handsets in China, which could boost



competition between carriers and "might give the content guys more leverage." He adds that more carriers are beginning to deal direct with content owners, based on a 50/50 revenue-split business model

The search for new business models in Asia was a recurring theme at the second annual Music Matters conference. Some 600 delegates attended this year's edition—up from 500 in 2006—while 250 companies were represented, compared with 190 last year. Among the keynote speakers at the event were Sire Records CEO Seymour Stein and artist/producer Nile Rodgers.



CHRISTIAN BY DEBORAH EVANS PRICE

THENEW DEAL

Jars Of Clay Launching Own Label With Nettwerk

NASHVILLE—After 12 years on Essential Records, Jars of Clav is exiting to launch a new imprint, Gray Matters, under the Nettwerk Music Group umbrella.

"Having our own imprint will give us the opportunity to be more spontaneous and more prolific in how much music we kick out," Jars of Clay's Stephen Mason says.

The first Gray Matters release will be a Christmas collection, due Oct. 17, which Jars will support via a Christmas tour with Third Day. Mason says the band also plans to record a soundtrack for a documentary a friend is making about the African village of Lwala.

Mason and bandmates Dan Haseltine, Matt Odmark and Charlie Lowell rose to prominence in the mid-'90s in the Christian market and gained mainstream success with the multiformat hit "Flood." They have continued to appeal to both markets. Last fall, they released "Good Monsters," which has scanned 134,000 units,

according to Nielsen SoundScan.

Jars' former label, Essential, is part of Provident Music Group, Sony BMG's Christian music arm. Provident will distribute Grav Matters product to Christian retail, and Sony BMG will take releases to the mainstream market.

The band, which has been managed by Nettwerk Management since 2003, didn't entertain offers from other labels. "It was really between re-signing with Provident in a traditional sense or doing their own thing," Nettwerk Management's Michael Corcoran says. "It came down to [Jars'] ownership element of what they were doing and the ability to have more creative freedom."

"We're excited there's so much more we can involve ourselves in," Mason says of a desire to exert more control over the band's career. "Things that most people are happy to turn over to someone else, we love that minutiae."

LEGAL BY SUSAN BUTLER

Artists Unite On Hill

MusicFIRST To Lobby Congress On Performance Royalties

Recording artists, managers and labels are ready to rumble with broadcasters on Capitol Hill. In the first coordinated effort to lobby for performance royalties for over-the-air broadcasts, roughly 80 artists and music groups have formed a coalition called musicFIRST.

cating members of Congress on what a performance right means and how musicians who "live the life" are compensated or not compensated, musicFIRST executive director Mark Kadesh says. He adds that Mary Wilson and Martha Reeves have already met with Judiciary Committee members to tell their tales.

Although most of the 11 founding organizations (including the AFM, AFTRA, the Recording Artists' Coalition, the Recording Academy and the RIAA) regularly meet with congressional staffers on their own, they often disagree among themselves on various issues.

"Forming the coalition with

all the groups takes us out of any other issues that are going on in the industry and says, 'Here, we're unified,' " Kadesh says.

The push for a change in copyright law promises to be an uphill battle. The National Assn. of Broadcasters, with influential members in every state, already sent letters last month to every member of Congress to oppose what broadcasters called the performance "tax" (Billboard, May 19). Expect them to argue that radio provides free promotion that sells

records and that a new royalty would reduce songwriters' share of available revenue.

The coalition—whose members include Christina Aguilera, Big & Rich, Jimmy Jam and Don Henley—is likely to argue that U.S. law is out of sync with the rest of the world, that records of many artists whose music is heard on radio are no longer for sale and that broadcasters should be treated the same as satellite, cable and Internet radio stations that pay royalties for their digital broadcasts.

First on their agenda is edu-

DUACCUDE .

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter	Phone: 615-321-9171. Fax: 615-321-0838. For research and pricing, call Bob Allen. FOR MORE BOXSCORES GO TO: BILLBOARD.BIZ
1	\$4,462,709 \$95/\$85/\$51	KENNY CHESNEY BROC Heinz Field, Pittsburgh, June 9	OKS & DUNN, S 54,372 sellout	North Sho	AND & OTHERS re Entertainment Works, na Group/AEG Live
2	\$2,828,315 \$35	BAMBOOZLE FESTIVAL: Meadow ands Complex, East Rutherford, N.J., May 5-6	MY CHEMICA 85,100	L ROMA	
3	\$1,127,646 (12,306,461 pesos)	BLUE MAN GROUP Auditorio Nacional, Mexico City,	two sellouts 30,800	Opera Sho	
4	\$1,041,884	ROD STEWART Nassau Coliseum, Uniondale,	106,513 11 snows		
5	\$128/\$98/\$55 \$1,032,169	KENNY CHESNEY, SUGA	11,825 sellout RLAND, PAT G		West/AEG Live
ř	\$77/\$39 \$1,022,161	Germain Amphitheater, Columbus, Ohio, June 7 GUNS N' ROSES	20,305 sellout	Live Natio	n, The Messina Group/AEG Live
6	(10,949,774 pesos) \$70.01/\$23,34 \$777,213	Palacio de los Deportes. Mexico City, June 5	20,255 20,585	CIE	
7	(\$920,192 Australian) \$73.44	PINK, THE ANDROIDS Entertainment Centre, Brisbane, Australia, June 8	10,583 10,900	Michael Co	oppel Presents
8	\$757,005 \$125/\$70	Mohegan Sun Arena, Uncasville, Conn., May 18	7,280 seliout	Live Natio	n
9	\$707,152 \$55/\$39.50	TOOL, MELT-BANANA Boardwalk Hall, Atlantic City, N.J., June 9	13,207 seliout	Live Natio	n
10	\$623,912 \$125/\$43.50	STEV E NICKS, CHRIS IS	8,938	Live Natio	n
11	\$568,175 (\$629.090 Canadian)	THE KILLERS	9,450		
12	\$4922/\$44.71/\$35.68 \$533,740 (5.708,450 pesos)	Air Canada Centre, Toronto, May 7 GUNS N' ROSES	sellout	Emerge	
	\$126.23/\$20.57	Arena VFG, Guadalajara, Mexico, June 3 KICKS COUNTRY FAIR: 6	11,694	CIE TRACE A	ADKINS & OTHERS
13	\$522,690 \$50/\$10	HiFi Buys Amphitheatre, Atlanta, May 18-19	37,723 two sellouts	Live Natio	n
14	\$505,750 \$40/\$20	BRAD PAISLEY, JACK IN Tweeter Center, Mansfield, Mass., June 9	16,288 20,390	Live Natio	
15	\$503,708 \$85/\$45	STEELY DAN, SAM YAHE Bank of America Pavilion, Boston May 29-30	7,256 10.219 two shows	O Live Natio	n
16	\$475,710 \$55/\$40	TOOL Verizon Wireless Music Center, Pelham, Ala., May 26	9,229 10,469	Live Natio	n
17	\$464,225 \$125/\$3	STEELY DAN, SAM YAHE Tower Theatre, Upper Darby, Pa.,	L ORGAN TRI	O Live Natio	
18	\$453,965	BRAD PAISLEY, JACK IN Verizon Wireless Music Center,	GRAM, KELLIE 18,796	PICKLE	R, TAYLOR SWIFT
19	\$49.75/\$15.25 \$446,820	Noblesville, Ind., June 7 CHAYANNE	21.434	Live Natio	n
	\$120/\$55	San Diego Sports Arena, San Diego, May 26 CHAYANNE	6,081 sellout	Cardenas Marquez B	Marketing Network, tros. Entertalnment, AEG Live
20	\$427,699 \$95/\$55	HP Pavilion, San Jose, Calif., May 27	6,122 sellout		Marketing Network, dros. Entertainment
21	\$419,889 \$48.50/\$38.50	Veterans Memorial Arena, Jacksonville, Fla., June 2	8, 571 11,412	Fantasma	Productions
22	\$416,331 \$115.25/\$68.25	ROBERTO CARLOS Carnival Center, Miami, May 24-25	2,132 two selicuts	Evenpro/v	Vater Brother, Day 1 Entertainment
23	\$410,876 (883,054,699 bolivares) \$30/\$20	LUIS MIGUEL Estadio Luis Aparicio, Maracalbo, Venezuela, May 22	4,793 sellout	Evenpro/V	Vater Brother
24	\$401,298 \$53.75/\$24.25	BRAD PAISLEY, JACK IN Darien Lake Performing Arts Center Darien Center, N.Y., June 8	GRAM, KELLIE	PICKLE	
25	\$400,532 \$50.50	TOOL, MELT-BANANA The Sun Dome, Tampa, Fla.,	8,407		
26	\$397,023	WMZQFEST: MONTGOM	sellout ERY GENTRY,		Productions LARK & OTHERS
	\$42.25/\$5 \$393,315	Nissan Pavilion, Bristow, Va., May 5 AR RAHMAN	22,895 22,983	Live Natio	n
27					
27	\$100/\$25	Oracle Arena, Oakland, Calif., June 2	8,253 10.673 GRAM, KELLIE		ertainment
27 28		BRAD FAISLEY, JACK IN White River Amphitheatre, Auburn, Wash., May 26	10.673 GRAM, KELLIE 11,921 19.552		R, TAYLOR SWIFT
	\$100/\$25 \$390,765	BRAD FAISLEY, JACK IN White River Amphitheatre, Auburn, Wash., May 26 ARCADE FIRE. ELECTRE Greek Theatre, Los Angeles, May 29-30	10.673 IGRAM, KELLIE 11,921 19.552 ELANE 11,123 two sellouts	Live Natio	R, TAYLOR SWIFT n er Concerts, Goldenvoice/AEG Live
28	\$100/\$25 \$390,765 \$49.25/\$20 \$371,231	BRAD FAISLEY, JACK IN White River Amphitheatre, Auburn, Wash., May 26 ARCADE FIRE. ELECTRE Greek Theatre, Los Angeles,	10.673 IGRAM, KELLIE 11,921 19.552 ELANE 11,123 two sellouts	Live Natio	er Concerts, Goldenvoice/AEG Live
28 29	\$100/\$25 \$390,765 \$49.25/\$20 \$371,231 \$31.50/\$31 \$364,429	BRAD FAISLEY, JACK IN White Fiver Amphitheatre, Auburn, Wash., May 26 ARCADE FIRE. ELECTRE Greek Theatre, Los Angeles, May 29-30 BRAD PAISLEY, JACK IN	IO.673 IGRAM, KELLIE 11,921 19.552 ELANE 11,123 two sellouts IGRAM, KELLIE 13,009	Live Natio Nederland PICKLE Live Natio	er, TAYLOR SWIFT n er Concerts, Goldenvoice/AEG Live ER, TAYLOR SWIFT n
28 29 30	\$100/\$25 \$390,765 \$49.25/\$20 \$371,231 \$31.50/\$31 \$364,429 \$49.75/\$20 \$363,386	BRAD FAISLEY, JACK IN White Fiver Amphitheatre, Auburn, Wash., May 26 ARCADE FIRE. ELECTRE Greek Theatre, Los Angeles, May 29-30 BRAD PAISLEY, JACK IN Shoreline Amphitheater, Mountain View, Calif., May 18 CHAYANNE El Paso County Coliseum, El Paso, Texas, April 29 JOHN LEGEND, CORINN	IO.673 GRAM, KELLIE 11,921 19,552 ELANE 11,123 two sellouts GRAM, KELLIE 13,009 22,000 5,678 sellout E BAILEY RAE 5,475	Nederland PICKLE Live Natio Live Natio Cardenas	er, TAYLOR SWIFT n er Concerts, Goldenvoice/AEG Live ER, TAYLOR SWIFT n n. in-house, Latino Event & Marketin Marketing Network
28 29 30 31	\$100/\$25 \$390,765 \$49,25/\$20 \$371,231 \$31.50/\$31 \$364,429 \$49,75/\$20 \$363,386 \$85/\$45 \$360,605 \$75/\$45	BRAD FAISLEY, JACK IN White River Amphitheatre, Auburn, Wash., May 26 ARCADE FIRE. ELECTRE Greek Theatre, Los Angeles, May 29-30 BRAD PAISLEY, JACK IN Shoreline Amphitheater, Mountain View, Calif., May 18 CHAYANNE El Paso County Coliseum, El Paso, Texas, April 29 JOHN LEGEND, CORINN WAMD Theater Madison Square Garden: New York, April 23 JOHN MAYER, KATHLEE	IO.673 GRAM, KELLIE 11,921 19,552 ELANE 11,123 two sellouts GRAM, KELLIE 13,009 22,000 5,678 sellout E BAILEY RAE 5,475 sellout N EDWARDS	PICKLE Live Natio PICKLE Live Natio Live Natio Cardenas	er, TAYLOR SWIFT n er Concerts, Goldenvoice/AEG Live er, TAYLOR SWIFT n n, in-house, Latino Event & Marketin Marketing Network
28 29 30 31 32	\$100/\$25 \$390,765 \$49.25/\$20 \$371,231 \$31.50/\$31 \$364,429 \$49.75/\$20 \$363,386 \$85/\$45 \$360,605 \$75/\$45 \$360,320 (\$401323 Canaden) \$58.81 \$358,563	June 2 BRAD FAISLEY, JACK IN White River Amphitheatre, Auburn, Wash., May 26 ARCADE FIRE, ELECTRE Greek Theatre, Los Angeles, May 29-30 BRAC PAISLEY, JACK IN Shoreline Amphithearer, Mountain View, Calif., May 18 CHAYANNE El Paso County Coliseum, El Paso, Texas, April 29 JOHN LEGEND, CORINN Wamu Theater Madison Square Garden, New York, April 23 JOHN MAYER, KATHLEE Pacific Coliseum, Vancouver, May 1 BUJU EANTON, DJ ROY,	IO.673 GRAM, KELLIE 11,921 19,552 ELANE 11,123 two sellouts IGRAM, KELLIE 13,009 22,000 5,678 sellout E BAILEY RAE 5,475 sellout N EDWARDS 6,739 7,419 TONY MATTE	PICKLE Live Natio PICKLE Live Natio Live Natio Cardenas Live Natio	er, TAYLOR SWIFT n er Concerts, Goldenvoice/AEG Live R, TAYLOR SWIFT n n. in-house, Latino Event & Marketin Marketing Network
28 29 30 31 32	\$100/\$25 \$390,765 \$49,25/\$20 \$371,231 \$31.50/\$31 \$364,429 \$49,75/\$20 \$363,386 \$85/\$45 \$360,605 \$75/\$45 \$360,320 (\$401,323 Canadian) \$58.81	BRAD FAISLEY, JACK IN White River Amphitheatre, Auburn, Wash, May 26 ARCADE FIRE, ELECTRE Greek Theatre, Los Angeles, May 29-30 BRAC PAISLEY, JACK IN Shoreline Amphitheater, Mountain View, Calif., May 18 CHAYANNE El Paso County Coliseum, El Paso, Texas, April 29 JOHN LEGEND, CORINN WaMu Theater Madson Square Garden, New York, April 23 JOHN MAYER, KATHLEE Pacific Caliseum, Vancouver, May 1	IO.673 GRAM, KELLIE 11,921 19.552 ELANE 11,123 two sellouts GRAM, KELLIE 13,009 22.000 5,678 sellout E BAILEY RAE 5,475 sellout N EDWARDS 6,739 7,419	Nederland PICKLE Live Natio Live Natio Cardenas Live Natio Live Natio RHORN,	er, TAYLOR SWIFT n er Concerts, Goldenvoice/AEG Live R, TAYLOR SWIFT n n. in-house, Latino Event & Marketin Marketing Network

In Memory Of Bill France Jr.

NASCAR Chairman 1933-2007



"Teaching all of us that a dream can become a reality. NASCAR is truly a reflection of your vision and strong work ethic."

From Your Partners at Cherry Lane



Create. We'll handle the rest.

POSTERS • MEMORABILIA CONCERT SWAG • AWARDS

Rockaway Records has been buying and selling vinyl, CDs, and collectibles since 1979. We consistently pay much more than our competitors for high quality collections.

Think you'll do better on EBAY?

Quality collectibles often sell for much less on EBAY than they are really worth. Save the time and hassle, sell us your whole collection for CASH or consign your high-end items with us. We usually sell high-end items for as much or more than the major auction houses and in a more timely manner.

Call Wayne Johnson - Owner/Buyer (323) 664-3525 • wj@rockaway.com



Rockaway Records 2395 Glendale Blvd.

Los Angeles., CA. 90039 Retail Store: (323) 664-3232

www.rockaway.com

SNOWBALL EFFECT

Canadian Talent Climbs Charts At Home And In U.S.

TORONTO—Canadian music is enjoying a banner year in the United States and at homeand industry insiders say there's plenty more to come.

"We have hit a sweet spot in terms of music and creativity." Toronto-based entertainment lawyer Chris Taylor says. "Online marketing is exploding and [international] borders are coming down with the Internet. That's created a snowball effect."

Taylor, who also heads Last Gang Records, home to alternative acts Metric and Mstrkrft, says "American and foreign labels have opened up their doors to Canadian music.

Insiders say Canadian acts' current success is partly due to labels and managers placing greater emphasis on developing them beyond national boundaries. "More and more." Toronto-based Coalition Entertainment Management co-principal Eric Lawrence says, "managers here are realizing that if there's a [label] opportunity for their artist anywhere, that's where they go. If it's a six-hour plane ride, it's worth the shot."

Along with partner Rob Lanni, Lawrence handles Our Lady Peace, Finger Eleven, Simple Plan, Inward Eve and hotly tipped singer/songwriter Justin Nozuka.

Canadians had six of the top 60 albums on the June 9 Billboard 200 chart: Michael Bublé (Reprise), Avril Lavigne (RCA), Feist (Arts & Craft), Nelly Furtado (DreamWorks), Rush (Anthem) and Nickelback (EMI).

Canadian acts are also hot at home. In the week ending June 3, the three top spots on Canada's SoundScan charts were held by Canadians: Celine Dion (Columbia), Claude Dubois (Zone) and Bublé. Five other Canadian acts also had top 15 albums.

SILVERSTEIN

Toronto-based Anthem Records VP Pegi Cecconi credits state funding programs for raising Canadian acts' international profiles. Such funding, she says, "enabling acts to play at [trade fair] MIDEM and to showcase in places like London, is having a trickle-down effect."

Local sources report a string of new acts that are ready to step up in class and break out of their homeland (see sidebar, below).

Leading the pack is Toronto hardcore/emo band Silverstein, signed to Chicago-based Victory Records, which releases its third album "Arrivals & Departures" worldwide July 3. "The album will definitely debut in the top 10 in the U.S.," Victory Records president Tony Brummel says.

Brummel notes that the label signed its third Canadian act in lune, when Guelph, Ontario, metal band Arise and Ruin joined labelmates Silverstein and Black Maria. "All of these bands translate as far as the U.S. are concerned," he says.

He insists that it's a natural step for Canadian acts to sign with U.S.-based labels and work more there. "Canada is a big territory, and a tough territory to

tour," he says. "A lot of Canadian bands [would] rather tour the U.S. because it's easier '

One other key factor aiding establishing Canadian acts in the United States, Brummel says, is that their

labels and managers increasingly view the two countries as a single market. "I don't think of the marketplaces as U.S. and Canada," he says. "I look at it as North America."

THE PROVINCES' MOST PROMISING

SERENA RYDER

HOMETOWN: Millbrook, Ontario LABEL: Atlantic (global, except Canada);

CURRENT ALBUM: "If Your Memory Serves You Well" (Canada-only, EMI)

MANAGEMENT: Pandyamonium Management Soul-styled 23-year-old singer Ryder released her EMI debut album in Feb-

ruary. According to Nielsen Sound-Scan, it has sold 20,000 units domestically. In May, Ryder signed for the rest of the world to New York-based Atlantic Records.

HOMETOWN: Vancouver LABEL: Vapor Records/Sire (U.S.);

wright, the Killers and Ryan Adams.

Maple Music Recordings (Canada) CURRENT ALBUM: "The Con" MANAGE-MENT: Nick

Blasko Artist Management . Female indie-pop twins Te-gan & Sara will release their fifth album July 24. They have toured extensively with Neil Young, Rufus Wain-

THOUSAND FOOT KRUTCH

HOMETOWN: Peterborough, Ontario LABEL: Tooth & Nail Records (North

CURRENT ALBUM: "The Flame in All of He

MANAGEMENT: Dryve Artist

Management Christian rapcore

act Thousand Foot Krutch will release its sixth album, "The Flame in All of Us," Sept. 18 on Seattlebased Tooth & Nail. The band claims to play at least 200 concerts

GLOBAL BY CHRISTIE ELIEZER and RAY WADDELL

Oz Imports Festivals

Australian Scene **Attracts Live Events From Overseas**

Australia's booming festival business is drawing international operators Down Under.

This year leading domestic events headed by the multivenue Big Day Out all sold out before announcing their bills. However, veteran promoter Michael Chugg says Australia's festival market "is far from saturated."

The Sydney-based Chugg Entertainment managing director evidently has no fears of overseas events. "There's a place for everybody," he says. "It will only sour if someone books the wrong acts or splashes corporate logos around without any subtlety."

Among recent names heading south is the biennial New York Guitar Festival, which is being re-created in Adelaide,

South Australia. It joins imports like the United Kingdom's V Festival and U.S. punk/hardcore festival tour Taste of Chaos.

Chugg co-organizes the 80,000-capacity East Coast Blues & Roots Festival in New South Wales each Easter. He says the domestic sellouts prove festivals are attracting a wider demographic than before and "becoming acknowledged by the mainstream [concertgoer]."

The Virgin Group's inaugural V Festival Australia, promoted by Melbourne-based Michael Coppel Presents, drew 50,000 fans to Sydney (March 31) and the Gold Coast (April 1) this year. Tickets cost \$124 Australian (\$104.50) each, for a bill featuring the Pixies, Pet Shop Boys and Beck.

"We were really happy with the performance," London-based Virgin Group director of telecoms and media Charles Berry says, and adds that V will return in 2008

"and beyond." U.S. and Canadian versions of V launched in 2006. "We select countries," Berry says, "based on how well-known and recognized [Virgin's] brand is and on how many businesses we have there."

The citywide Adelaide International Guitar Festival (Nov. 23-Dec. 2) aims to attract 45,000 fans. "We did a lot of research around the world." festival chief executive Christine Schloithe says. The fest "was one of the more reputable [events]. It had a big recognition from the industry and aficionados."

Schloithe says employing NYCGF co-founder David Spellman as a consultant has helped attract international names like Vernon Reid (Living Colour) and Jorma Kaukonen (Hot Tuna). The Aussie eventaided through 2010 by annual state funding of \$500,000 Australian (\$410,000)-will

ape the NYCGE's multigenre bills, she says, but will "have an Australian identity."

In contrast, Vans Warped founder and producer Kevin Lyman insists his Taste of Chaos stays true to the U.S. version globally. "This tour went international the same year we started it [in 2005]," he says. "It replicates very well and is representative of the original project."

The Used will headline this October's six-band tour of six Australian cities, through leading domestic promoter Frontier Touring.

Rumors abound that the Indio, Calif.-based Coachella festival might soon appear Down Under, although Paul Tollett, president of festival producer Goldenvoice, would only say, "I love Australia, [and] would love to do something there."

Cashing in on a recognized overseas brand name could be a double-edged sword, warns local live music insider Matt High, who organizes Melbourne festivals Meredith Music (10,000 capacity) and Golden Plains (6,000).

While brand recognition appeals to bands and agents, High says, "You're lumped with whatever perception the festival has overseas—there could be a problem shifting that to an Australian experience." Lyman suggests

that's what hindered the Oz version of Warped. which toured the region in 1997-99. "We can't get it close enough to really represent the Warped experience," he says. "Kids around the

world, largely due to the Net, have a view of Warped: all the bands, the tents, the activities and attractions."

The logistics of taking U.S.based production teams to Australia can also prove daunting. Charles Attal, principal in Austin-based Lollapalooza producer C3, says, "With the group we have, it's hard, because we don't subcontract out. When we go to Chicago for Lolla, our whole office-50 people-goes. At this point, we would look at South America as a potential market before Australia."

Additional reporting by Juliana Koranteng in London.



12 | BILLBOARD | JUNE 23, 2007

>>> MINOGUE SCOOPS MITS HONOR

Kylie Minogue will become the first female recipient of the United Kingdom's Music Industry Trusts' Award in October. The honor was introduced 16 years ago to recognize individuals who have made a distinctive and lasting contribution to the British music industry. The annual MITs gala has raised more than £2.7 million (\$5.4 million) to date for its nominated charities Nordoff Robbins Music Therapy and the BRIT Trust. Minogue will receive her award in an Oct. 29 presentation at London's Grosvenor House, some three months before the 20th anniversary of the singer's first U.K. hit, "I Should Be So Lucky." The MITs committee



that chose Minogue said in a statement that the honor marked her "universally acclaimed status as an icon of pop and style." Last year's award went to promoter/entrepreneur Harvey Goldsmith. Previous honorees have included Elton John & Bernie Taupin, John Barry, George Martin and Ahmet Ertegun. —Paul Sexton

>>> GENESIS HITS U.K. SCREENS

A leading U.K. cinema chain is set to simulcast one of Genesis' Turn It On Again world tour concerts nationwide on June 27. Vue Cinemas will transmit the live gig from the 51,500-capacity LTU Arena in Dusseldorf, Germany, to 40 theaters, including multiplexes in London's West End. The venues have a combined capacity of more than 11,000. Genesis manager Tony Smith says, "Many people couldn't get tickets as the [U.K.] shows in Twickenham [July 8] and Old Trafford [July 7] sold out in two hours. This gives a unique opportunity to reach many disappointed fans throughout the United Kingdom." Tickets for the cinema event will cost £10-£25 (\$19.66-\$49.14). Other acts

that Vue has previously shown live concerts by include Queen, Green Day and Pink Floyd. —Juliana Koranteng

>>>IRISH FILE-SHARERS NAMED

Labels body the Irish Recorded Music Assn. won a landmark ruling in the High Court in Dublin June 7 forcing six Internet service providers to reveal the names and addresses of individuals engaged in alleged illegal filesharing. The ruling is the culmination of a sixmonth operation undertaken by the industry body to stem the tide of Internet piracy in Ireland. IRMA had targeted 23 individuals involved in the alleged illegal distribution of copyrighted music files. The judge ordered the six ISPs-Digiweb, Smart Telecom, Irish Broadband, NTL, Eircom and Imagine-to provide IRMA with the names and addresses of all 23. IRMA maintains that five individuals are responsible for 108,000 shared illegal files. with one solely responsible for 37,500 files.

-Nick Kelly

>>> SELLABAND GOES LIVE

Sellaband, the Amsterdam-based "online label" that raises funds for unsigned acts to record albums (Billboard, Sept. 30, 2006) is taking part in a live event for the first time. Four acts that have participated in the Sellaband project will appear June 30 on the second stage at the 60,000-capacity Dutch rock festival Concert at Sea. The event, hosted and headlined by EMI Music Netherlands rock band Bløf, takes place on the Dutch coast at Brouwersdam in the southern province of Zeeland. The Sellaband model invites members of the public to become stakeholders-or "believers"-in a band's projected album by investing a minimum of \$10 online, with a target of raising a \$50,000 recording budget. The headline act on the second stage will be Dutch rock band Nemesea, one of the first to hit that target. Another three acts appearing on the stage will be selected by Bløf, Sellaband management and votes from "believers."

—Juliana Koranteng

>>> POPKOMM PICKS HOME PARTNER

Germany has been chosen as the partner country for the 19th annual music trade fair Popkomm, which will take place Sept. 19-21 in Berlin. The decision is part of a private-public music initiative between the music industry and government departments responsible for cultural policy, the "Initiative Musik," which is currently rolling out in Germany. The program is aimed at boosting new German talent at home and abroad. Culture minister Bernd Neumann says, "Acting as the partner country of Popkomm will enable us to stimulate greater international interest in German music." The 2006 edition of Popkomm featured Brazil as partner country and attracted more than 15,000 registered delegates

-Wolfgang Spahr

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

The world's first

MA Songwriting



Bath Spa University is currently inviting applications for the World's first Master's Degree in Songwriting. The course, which starts in late September 2007, aims to help students bring their songwriting to publishable quality and to enable learners to develop a range of critical, practical, communicative, industrial and research-based skills.

Students will write songs, comment critically upon their own and other's material, examine the musicological roots of their craft, consider the potential value of their songs in the marketplace, re-write, collaborate, develop skills in academic research and finally record their own album.

Contact Jo Prestidge **for details**: call 01225 875821 email j.m.prestisdge@bathspa.ac.uk or or visit **www.masongwriting.com**

Your Definitive Source for Industry Information

Billboard 2017 INTERNATIONAL GUIDE AUDAREN PLUP: THE FACKLIFY BUYER'S SUIDE

INTERNATIONAL AUDARENA GUIDE:

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

ORDER ONLINE

A7DFUL

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



GARAGE ROCK

This week is the 40th anniversary of the Monterey International Pop Festival. It was the mother of all festivals (the Human Be-In in nearby San Francisco six months earlier would be the grandmother) and would punctuate the Summer of Love and the amazing year of 1967.

Two of the many things we learned that year were that life is short but you could do eternally cool things in that short time. Jimi Hendrix's and Janis Joplin's mainstream public existence would be only three years, Brian Jones' five, and Otis Redding had just six months.

The second thing we learned that year, taught to us by Native American and Eastern philosophy, was no matter how short an individual's life is, the planet continues to function for succeeding generations. And how well it functions depends on how much we screw it up.

So, 40 years later, we finally seem to be getting it.

Reverb, a nonprofit started by **Guster's Adam Gardner** and his wife **Lauren Sullivan**, devotes

its time to "greening" concert tours, following **Bonnie Raitt's** example.

Willie Nelson's biodiesel company (we predict) will influence virtually every tour to travel green within five years.

MusicMatters introduced "carbon offsetting," planting trees and supporting alternative sustainable energy sources equal to your sins of emission.

The Vans Warped tour is using solar-powered sound. Bonnaroo, Coachella and Lollapalooza give prizes for recycling. The Hove Festival in Norway has pledged 100% carbon neutrality. The Wakarusa Festival will include a sustainability symposium. And on it goes.

It feels like a paradigm shift, folks—one of the best ever and there's no going back. Festivals are now putting into practice what was implicit in the spirit of Monterey.

And maybe we're starting to act like the responsible Human Be-Ins the Indians always hoped we'd become.



COOLEST GARAGE SONGS

TITLE

ARTIST / LABEL

COOLEST SONG IN THE WORLD THIS WEEK

CODE FUN
BLACK TIE REVUE /

SHE'S MY GIRL
THE SHAKE / RAINBOW QUARTZ

RENTACROWD
THE LEN PRICE 3 / WICKED COOL

DANNY SAYS
FOO FIGHTERS / CBGB FOREVER

5 DANCE THE GO-GO
THE BREAKERS / FUNZALO

ICKY THUMP
THE WHITE STRIPES / WARNER BROS.

BELIEVE
THE CONTRAST / RAINBOW QUARTZ

HERO OF NINETEEN
EIGHTY THREE
PEACHFUZZ / TEENACIDE

WEAPON OF CHOICE
BLACK REBEL MOTORCYCLE CLUB / RCA

MY HEART IS BEATING
MARY WEISS / NORTON

COOLEST GARAGE

TITLE

ARTIST / LABEL

BABY 81

BABY 81 BLACK REBEL MOTORCYCLE CLUB / SONY

THE WEIRDNESS
THE STOOGES / VIRGIN

CBGB FOREVER VARIOUS ARTISTS / CBGB FOREVER

GLITTER IN THE GUTTER
JESSE MALIN / ADELINE

NEW MAGNETIC WONDER
THE APPLES IN STEREO / SIMIAN

YOURS TRULY, ANGRY MOB

ROCK AND ROLL BACKLASH
THE WOGGLES / WICKED COOL*

TRAFFIC AND WEATHER FOUNTAINS OF WAYNE / VIRGIN

HERE FOR A LAUGH
THE BREAKERS / FUNZALO

DANGEROUS GAME
MARY WEISS / NORTON

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



Publishers are in such a precarious position when they license a band's songs for commercials. Even though a publisher's success is measured in part by lucrative synch deals, the bands' fans can really put the publisher-songwriter relationship to the test when fans scream "sellout." The recent Volkswagen campaign that Bug Music put together for **Wilco** could be a model for the right way to handle the fallout.

Bug set up a package deal for a series of Volkswagen commercials to help promote Wilco's new Nonesuch Records album "Sky Blue Sky." The commercials—at least five—will only use tracks from the album, with the exception of one bonus track. That song, "The Thanks I Get," is expected to be available only on iTunes with purchase of the album or for download via the enhanced CD.

But Wilco is not known for doing huge advertising campaigns—or for being a commercial band.

Dave Freeman, manager of creative for Bug, says the publisher was sensitive to the band's image and creative concerns when matching Wilco with the right brand. Freeman says he liked the way ad agency Crispin Porter + Bogusky created VW commercials as "almost cinematic, showing VW as a clean, streamlined, respectable brand."

In addition to considering the creative portrayal of the auto manufacturer, Freeman believes that VW is one of the relatively few brands that will use music and work with a band to help keep the act's integrity. After all, this campaign wasn't just about the money, it was about promoting the band's record.

"Wilco is not a hit band on the radio and doesn't strive to be," Freeman says. "The band can utilize [TV commercials] as a radio format, plus do much more. In radio, you're selected on the basis of what sells ads. With something like this, you [work with] a creative director to create the spots."

But within a few days after the first commercial using "The Thanks I Get" was broadcast in May, fans hit the Internet. As of May 31, a thread of more than 49 pages—and nearly 1,000 posts—had accumulated on a Via Chicago blog about what was being called the "controversy."

"I'm sorry, with all due respect to those who think to the contrary—but this is a really depressing development for a band that has always claimed it is in it for the music," wrote one fan with an anonymous log-in name. "Ilost a ton of respect for the band as a result of this development. I would understand if the band

all drove VWs and really, just like, really loved their cars—but I doubt that is the case. This was a crass marketing decision."

The first response from the band's camp came from frontman **Jeff Tweedy's** brother-in-law, **Danny Miller**, defending the band's involvement in the campaign. Miller even had fun with some fans' posts—which claimed a connection between VW and **Hitler**—by posting a photo of Tweedy with the infamous mustache sketched in.

Then the band posted a response on its Web site. The band members mentioned that they have discussed the subject of licensing their music for movies, TV shows and advertisements many times through the years. Since getting commercial radio play is becoming more difficult, Wilco's post notes, licensing the music for commercials is another way to get its music out to the public. And, the post adds, the band had already licensed its songs for hundreds of TV shows and films worldwide.

Then, as if to respond directly to fans slamming Volkswagen, the band's Web site post says, "And we feel okay about VWs. Several of us even drive them." The band declined further comment for this column.

Was this the best way to handle the negative fan response? I caught up with longtime publisher Lionel Conway, now with Stage Three Music (U.S.), just before he caught a flight heading for Rod Stewart's wedding at an undisclosed location to hear his thoughts on the matter. Conway has worked with numerous creative—and commercially sensitive—acts including Elton John, Cat Stevens, Dave Stewart. Tom Waits and U2

"With Tom Waits, I wouldn't even ask him about a commercial, but that's because of his overall dislike of anything that smells 'corporate,' "Conway says. "But for developing artists—or if the music isn't heard much on the radio—there's no reason why fans should consider it a sellout if the commercial is creatively tasteful. Especially for older music, it helps keep the music alive."

A good way for a band to respond is by posting its thoughts on the band's Web site, communicating with the fans, Conway says, and to point to other ads that used music from legendary artists. **Led Zeppelin's** music was used for a Cadillac commercial, he says—and **Bob Dylan** actually appeared in a Victoria's Secret commercial.





FROM THE ROOTS OF HER HOMELAND... TO THE MUSIC OF HER HEART

THE NEW SINGLE ARRIVING AT LATIN RADIO AND AVAILABLE AT YOUR FAVORITE DIGITAL MUSIC STORE JUNE 19!

No Lores features guest performances by Sheila E, Jose Feliciano, and Carlos Santana.

Taken from the forthcoming Span so language album <u>90 MILLAS</u> available everywhere September 18, 2007.

On **90 MILLAI**, Gloria pays tribute to her Cuban her tage with a collection of newly recorded original Spanish language songs. The album features guest appearances from some of the most influential and universally respected Latin musicians of the past 50 years.

PRODUCED BY EMILIO ESTEFAN AND GAITAN BROS. FOR CRESCENT MOON, INC.

AN EMILIO ESTEFAN PRODUCTION

www.GloriaEstefan.com www.BurgundyRecords.com





& 3007 BON" BIAS Nume Emertena

Photo ...berto 1

THE BILLBOARD

Sha Money

As G-Unit Records president, Sha Money XL worked closely with 50 Cent. Now, he's managing several of 50's artists, including Young Buck and Lloyd Banks.

As G-Unit president, a position he held since 2003, Sha Money XL co-produced successful releases by 50 Cent, Lloyd Banks, Tony Yavo and Young Buck, Alongside Dr. Dre and Eminem. he handled the artists' day-to-day operations and finalized each project's overall sound. Earlier this year, though, word leaked that Money was no longer the label's president. Instead, he would manage several G-Unit artists.

Though the Queens, N.Y., native no longer manages Yayo—who in March was charged with misdemeanor assault for allegedly slapping the child of the Game's manager, Jimmy Rosemond-he still manages Young Buck, Banks, Consequence and DJ Whoo Kid. He recently added producer Hi-Tek to his Money Management roster.

In February, Money held his first One Stop Shop producer's conference in Phoenix. The confab brought together heavyweights like DJ Premier and Swizz Beatz, who advised young producers on navigating today's music industry. Branching into the gaming space, Money scored several videogames, including Sierra Online's "Freestyle Street Basketball" online game. These days, Money's solidifying Young Buck's film deal, finalizing tour schedules and working on Hi-Tek's Oct. 21 album release. He's also teaming with a new Harlem MC named Riz that he's quite excited about and courting label offers to head various rap departments.

With 50 Cent having just pushed back his new album, "Curtis," from late June to early September, Money sat down with Billboard to discuss hip-hop's sales downturn and the cooling



50 and I sat down in January in the wake of 2006's Lloyd Banks and Mobb Deep's album sales to discuss how he wanted to move forward. He wasn't too excited with the result of Mobb Deep's album sales. He wanted me to broker the branding deals for the G-Unit artists instead of being tied up with the day-to-day of the G-Unit office. 50 and I decided that there weren't enough people advanced enough in handling management affairs of each individual artist, so I took

In a way, the transition is a blessing. But it gets misconstrued as if I was fired. However, I have to be politically correct because there are still undisclosed legal issues surrounding my position with G-Unit.

So, who's the president of G-Unit right now?

Why do you think 50 elected you to focus on management?

This is a decision he made because of a phase he's going through. I still don't understand it. Chris Lighty ran Jive and still managed 50 Cent. Everybody in this industry manages artists and holds an executive position. We can do two jobs. We love it, and we love the money even more.

I'm reporting everything to you. There's no conflict. If one of our artists is a dickhead, I'm going to tell him that, and I'm going to tell you, "He's a dick, talk to him." This is the petty shit that 50 and I used to go back and

But I felt all we had to do is keep our business tight and everything's going to get better. But instead, people would submit reports to 50 simply saying, "The Restructure of G-Unit." It would be a whole page, with like two lines, but that's their whole restructure. If I showed you this shit, you'd laugh, but they gave it to him and he read it.

Do you think 50 Cent can simultaneously be a successful artist and president?

He's the hardest-working, smartest man I've met to date. He's also the most creative guy I've ever met. I love working with him as an artist. But artists aren't the best bosses. They don't realize when their project is conflicting with the artists that are signed to them. Their emotions won't always carry out executive decisions because they're thinking, "I'm an artist, so just fuck it." 50 doesn't see those corporate components because he is an artist and his heart doesn't reach out to other artists. For example, 50 will say to [Interscope Geffen A&M president] Jimmy Iovine, "Listen motherfucker, clear your roster and get your staff focused on me." But no artist can say that to 50 [as president of G-Unit].

What do you think is the reason for G-Unit and Interscope's downturn in album sales?

It's a critical time for Interscope. They're suffering. They're doing

very good on the pop side, but hip-hop just is not connecting. The whole chemistry just needs to be re-evaluated

50's also trying to beat Def Jam. But you can't do two things at once. You're working a Banks record and a Hot Rod record. Meanwhile, radio's saying, "First of all, I don't know if I even like this new Hot Rod record. And you're giving me this other Banks record. So I'm trying to work with the Banks record, but you're asking me to focus on both?" So then the artists become jaded because they're not getting any real attention. So I tried to work all of that out by making the artists happy and lining them up. It didn't work the best way it could have. But it was a learning experience—last year-and that's what led to all these changes.

Why did G-Unit decide to release Banks, a New York MC, when New York MCs weren't doing well?

I requested to release a follow-up

G-Unit group album ["Beg for Mercy"l, followed by a Young Buck record.

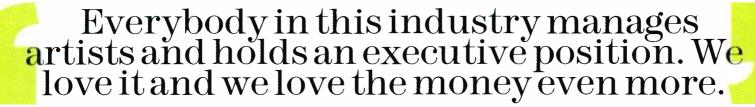
Outside of Interscope's difficulty with marketing and promoting hip-hop, why do you think the G-Unit brand

You go from the most incredible crew to letting a West Coast orphan [the Game] join. When I met Game, he was sitting humbly in a chair and signed to Dr. Dre. Aftermath was going to drop Game, but I suggested to 50 that we pick him up. Game's deal became a joint venture between 50 and Dre. and we created Frankenstein. Once his record sales came back strong, he flipped on the people that created him and tarnished the G-Unit brand. There were shootouts, among other things, and the fans thought the violence was real. But then they lost a little interest.

Then we signed Mobb Deep, and their album didn't do well. They had a great record but they'd already hit their peak, and that's another chip to the brand. Then fans heard about all of the internal struggles and started wondering, "Where's Sha? What's up with 50 and Buck? What's up with 50 and Banks?"

It was like when the Temptations traded members. Fans said, "How can you trade members? I loved them." But the leading Temptation felt he could do what he wanted. Now, fans don't dig into the G-Unit brand like they

Can it be rebuilt? Only if it's really rebuilt from the inside out. G-Unit was a military, and 50's word was good. Now, he has to come back as a real leader.



THE INTERSECTION OF MEDIA, ENTERTAINMENT & WALL STREET...



JOIN DOW JONES AND THE NIELSEN COMPANY FOR A UNIQUE TWO-DAY EVENT UNITING MEDIA AND ENTERTAINMENT DEALMAKERS WITH PRIVATE AND PUBLIC INVESTORS TO DISCUSS HOW THEY

CAN WORK TOGETHER TO PROFIT IN AN AGE OF UNCERTAINTY.

THIS MUST-ATTEND CONFERENCE WILL EXAMINE HOW WALL STREET IS CLOSING IN ON THE WORLD OF MEDIA AND ENTERTAINMENT THROUGH CUTTING-EDGE PANEL DISCUSSIONS AND CAPTIVATING KEYNOTE INTERVIEWS.

KEYNOTE SPEAKERS INCLUDE:



JEFFREY L. BEWKES
PRESIDENT AND COO



NORMAN PEARLSTINE SENIOR ADVISOR THE CARLYLE GROUP



STEVEN RATTNER
MANAGING PRINCIPAL



DANIEL SNYDER
OWNER AND CHAIRMAN
WASHINGTON REDSKINS

DON'T MISS YOUR CHANCE TO NETWORK WITH THE PROFESSIONALS WHO ARE RESPONSIBLE FOR TODAY'S MOST IMPORTANT MEDIA AND ENTERTAINMENT DEALS!

WWW.MEDIAANDMONEYCONFERENCE.COM

INSIDER RATE \$1,899 * REGISTER BY JUNE 29
REGISTRATION 646.654.7254 * SPONSORSHIPS 646.654.4718 OR 415.439.6631 * GRAND HYATT 800-233-1234

PLATINUM SPONSOR

McKinsey&Company

BROUGHT TO YOU BY:

THE WALL STREET JOURNAL





















EDITOR&PUBLISHER

Knowledge is power, and contacts are all about how you can get that knowledge and use that power.

MIDEM, the world's music market, offers you access to some 10,000 professionals from the record, live music, publishing, music for image, digital & mobile and branding sectors.

Join the global industry community as it gathers to hear new talents and build new partnerships. Get ahead in the music landscape and arm yourself with the insights to think louder this year.

Save up to 50%* on the regular participation fee for MIDEM and MidemNet Forum by registering now at www.midem.com

Ken Hertz, Partner & Attorney, Goldring Hertz & Lichtenstein LLP

Alternatively, contact JP Bommel or Jane Rodriguez Tel: (1) 212 284 5130 Email: midemusa@reedmidem.com

* Valid for all participants without a stand for registrations made before 31 October 2007.





FROM ARTISTS BUILDING SUSTAINABLE STUDIOS

(PAGE 20) TO LABELS CREATING

BIODEGRADABLE SHRINK-WRAP (PAGE 29)—

THAT YOU CAN SMOKE!—BILLBOARD PRESENTS 16

(RECYCLED AND RECYCLABLE) PAGES OF

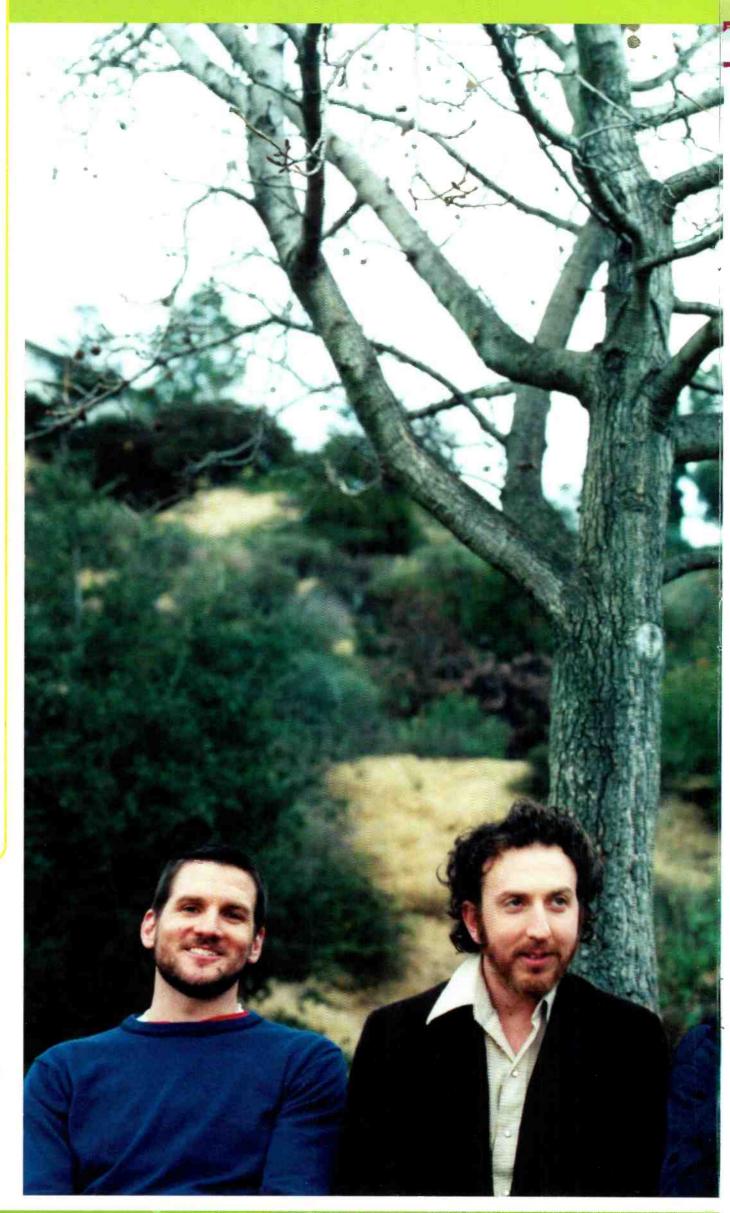
REASONS TO FEEL GOOD ABOUT THE MUSIC BIZ.

SEE MORE ONLINE AT BILLBOARD.BIZ/GREEN. TYPOGRAPHY BY DARREN BOOTH

GREBILL BOARD GREEN TEN

AS THE WORLDWIDE
LIVE EARTH
CONCERTS ON JULY 7
DRAW CLOSER,
BILLBOARD
SPOTLIGHTS
10 ARTISTS MAKING
A DIFFERENCE WITH
ENVIRONMENTAL
ISSUES AND INSPIRING
THEIR PEERS TO DO
THE SAME

PHOTOGRAPH BY C.TAYLOR CROTHERS





THE SEEKERS

Pearl Jam

Pearl Jam's music is woven through with references to the Earth and the oceans that rurture it, so it's no surprise the group has sought out ways to affect environmental change for the past decade. In fact, these issues are so important that guitarist Stone Gossard opted to skip Pearl Jam's last-minute Sept. 23, 2002. opening gig for the Who at Chicago's Fcuse of Blues due to a previous commitment with the Conservation International Partners vir.

After conducting an "eco-audit" on its bus:nesses in 2003. Pearl Jam worked with Corservation International to render its 2003 our carbon neutral. Energy offsets from that ouring funded the management of a new orctected area in a Madagascar rain forest

While on the 20(4 Vote for Change tous, the group took the lead in encouraging other acts to fund alternative energy projects along the tour itinerary. Among these were the installation of solar-powered hot water and electrical power systema at the Family Centers in Madison, Wis.

In 2005, Pearl Jam switched to B95-fueled biodiesel tour buses, and has since invested more than \$120,000 in rine organizations devoted to climate change and renewable en∈gy.

"We feel like we'me just scratching the surface at this point," longtime band spokeswoman Nicole Vandenberg says. "It's the same challenge and opportunity that exists for all industries right now and it's an exciting, evolv--Jonathan Cohen ing process."

THE FACILITATORS

Guster

Boston pop/rock trio Guster has been a ict on the foad ever since it partwith environmental nonprofit organization Reverb more than a year ago.

Co-founded in 2004 by Guster guitarist/

vocalist Adam Gardner and his wife, environmentalist Lauren Sullivan, Reverb has teamed up with a number of big-name acts such as Baranaked Ladies, Alamis Morissette and Sheryl Crow and is currently backing John Mayer and Dave Matthews Band to help green their tour initiatives while educating and insp ring concertagers.

Gardner says Reverb's model is based on Bonnie Raitt and Kathy Kane's Green Highway tour, which started in 2002. In addition to fueling buses and trucks with biodiesel, setting up recycling programs and ensuring concerts and venues are carbon neutral, local and national nonprofit groups are on site to provide outreach to fans via interactive eco-villages.

"The big message from Reverb is that [environmentalism] is a positive thing," Gardner says. He says the goal is not to be "preachy" or a buzz kill to the concert exerience but rather "just make it really fun try to make these solutions to global ng as positive and sexy as poss ble." larger scale, Guster, which is signed se, is helping Warner Music Group more green. The band's latest EP. was the band's first carbor neuand more than 1 million cop es atalog are now carbon neutral -Jill №er.ze

THE VISITING PROFESSOR

Sheryl Crow

In April, Sheryl Crow headed back to school in a biodiesel bus with environmentalist Laurie David to dialogue with college students about the growing problem of global warming. Crow says the issue was a personal one, owing to how it has affected the Gulf Coast of Florida, where her family has owned a house since she was a toddler

At the campus events, Crow performed songs like "A Change Will Do You Good," "Everyday Is a Winding Road" and "Soak Up the Sun" acoustically with guitarist Tim Smith. "The objective is to light a fire under everybody—to propel this environmental movement," she recently told Billboard.

The message didn't always go down easy. "I made jest about the four protesters we had, making the argument that they loved being able to work on their tan all year long," Crow said. "Well, clearly that's misinformation. That's a good point to be made, and thank goodness they illustrated this for us. Global warming is not just rice, warm days in December. It's extreme weather on both ends: more hurricanes, ice storms, hotter summers. But we've had very intelligent questions, which I knew we'd have at the college level."

While on the road, Crow and company were trailed by a documentary film crew for a film she hopes will show "what you can do on a personal level and in your businesses" to go green. -JC

THE SUSTAINABLE BUSINESSMAN

Jack Johnson

Jack Johnson is no greenie-come-lately. "I grew up in Hawaii and surfed all the time," he says. "I've always had a really profound respect for nature, so [being eco-friendly] just felt natural to me."

Johnson went green on his 2005 tour, using biodiesel fuel, recycling, donating leftover backstage food to local shelters, selling eco-friendly tour merchandise and signing on to the 1% for the Planet fund.

Johnson and manager Emmett Malloy more recently employed a green stance in constructing a new headquarters and studio for their Brushfire Records label in Los Angeles. The facility uses solar power and was built with environmentally friendly materials such as cork, marmoleum and bamboo, with low or zero VOC primers and paints.

The office will operate on eco-friendly policies, and Brushfire is developing a "green guide" for its artists and personnel. Johnson and company will continue to work with Brushfire's distributor, Universal, to develop green packaging

"With our record label, Emmett and I decided we wanted to do something long-term and something to be proud of forever,' says Johnson, who's recording his next album at the Brushfire studio for an early 2008 release. "Our friendship kind of blossomed off of having these same ideas. And now more and more people realize it's just the right thing and the smart thing to dc."

-Gary Graff





THE FAST-TRACKER

Perry Farrell

Perry Farrell isn't waiting around for government help when it comes to making the world around him more green. "I like to call the people that are changing the world now Solutionists," he says of the thinkers and activists he hopes will help him pursue his agenda. If so, he believes global warming can be significantly curtailed in 10 years, not 50, a figure attributed to the G8. "My friends are the most powerful philanthropists in the world and they're coming with me," he says.

Farrell has already fought hard for eco-friendly album packaging (see story, page 24) and has purchased carbon offsets for the CD manufacturing process and touring by his new band, Satellite Party. Now, the artist, who credits his interest in environmentalism to the early days of Lollapalooza, is making this summer's edition of the Chicago event his own personal hotbed of green education.

"The only nonprofit organizations that are on the grounds are ones for enhancing and repairing the environment," he says. "We will also leave behind with the city of Chicago over \$1 million to beautify their parks."

In an attempt to discourage on-site waste, Farrell has commissioned commemorative beverage cups he hopes fans will be less apt to throw away. Even if they do get discarded, they can be easily stacked and redeemed for such goodies as backstage passes or T-shirts. "It gives people incentive to actually clean up the ground," he says.

THE PILLARS OF THE COMMUNITY

Maná

In 1994, Mexican rock group Maná launched the nonprofit Selva Negra, which has since funded reforestation efforts throughout Latin America, the upkeep of two turtle habitats in Mexico and construction of low-income housing.

Now, Maná is in the midst of its most ambitious project. The group has brought together Mexican government officials and respected educational institution Universidad Autónoma de Mexico in an effort to create mandatory environmental and ethics classes for Mexico's elementary schoolchildren.

The group is spearheading efforts to put a proposal before Mexico's Congress by 2008. To accomplish this, both the government and private sector will be working together not just in finding the resources to change the curriculum, but also in training the nation's teachers to impart it. "If we're able to pull this off with the academic support it needs, we can export it free of charge to any country that wants it and can adapt it to its reality," Maná lead singer Fher Olvera says.

"My wife is about to have our first child, and I al-

ABOVE: DAVE
MATTHEWS BAND
donates profits from
its Ben & Lerry's flavors
to green causes. TOP
RIGHT: BONNIE RAITT
has been a green
inspiration since the
late '70s. BELOW:
FHER OLVERA

ways tell her: When my child goes to school, he will study what we built for him." —Leila Cobo

THE QUIRKY CAN-DO'ERS The Ditty Bops

Amanda Barrett and Abby DeWald, better-known as the Ditty Bops, kicked up national publicity last summer by pedaling from California to New York on a 12state, all-bicycle tour to support their Warner Bros. album "Moon Over the Freeway."

The group recently expanded its environmental mission with You and I Save the World, a nonprofit they created to raise awareness for environmental issues. The organization's first project is a campaign to reduce the use of plastic. "Abby had the idea of making outfits out of plastic bags and wearing them to shows, to bring attention to how easy it is to reuse bags," Barrett says. The band is also selling reusable tote bags and hand-sewn produce bags to benefit environmental charities.

Known for their creative use of quirky imagery in band marketing, the Ditty Bops incorporate environmental messages into visual projects. In addition to publishing an online comic strip called "The Environmentalist's Dilemma," the band is going green with the next edition of its popular Bikini Calendar, which will be printed on post-consumer recycled paper with soy-based ink. Following prior bicycle- and vegetable-themed calendars, Barrett says the 2008 "Save the World" theme will feature photographs of Barrett and DeWald illustrating "ways that we can save the world, like alternative energy and universal health care . . . in bikinis."

—Evie Nagy

THE INSPIRATIONS

Dave Matthews Band

Dave Matthews Band has kept environmentalism top of mind since its inception in the early '90s, but its most lasting contribution to the cause has a sweet twist. In 2002, the group partnered with Ben & Jerry's ice cream on the Lick Global Warming campaign.

DMB has donated its royalties from two branded Ben & Jerry's flavors to its own Bama Works Foundation, which then funnels them to SaveOurEnvironment.org's anti-global warming efforts. Via the campaign, fans have sent more than 75,000 letters to Congress urging further action.

"Whether it's offsetting the carbon footprint of the band's touring or playing an event such as Live Earth, which can mobilize millions to combat the climate crisis, the band is committed to doing its part," says Patrick Jordan, who works closely with the band at Red Light Management.

DMB has also worked with Native Energy to purchase carbon offsets for all its energy usage dating back into the last decade. "This is for every airline mile

and every hotel room—any time we've made an environmental impact," Jordan says.

—JC

THE OLD-SCHOOL ACTIVIST Bonnie Raitt

Longtime environmental activist Bonnie Raitt was the driving force behind Green Highway, an "eco-village" she instituted on her 2002 tour. The exhibition aimed to educate fans about alternative energy such as wind and solar power, and connected interested parties with environmental organizations in each tour market.

"It's no accident that we're in danger of losing both our ecological and our economic well-being," she said at the time. "I feel too many government and corporate policies are inseparably short-sighted, and we've created Green Highway to demonstrate that working in harmony with nature can offer real solutions for preserving both our planet and our prosperity."

The Green Highway concept has since been adopted by Reverb, the environmental organization formed by Guster's Adam Gardner and his wife Lauren Sullivan.

In 2005, Raitt upped her own environmental ante by offsetting the carbon imprint from 30 of the 39 shows on her North American tour with wind energy. That year, she received NARM's Harry Chapin Memorial Humanitarian Award for her dedication to activism.

THE FINANCIERS

Artists' Power

The Japanese music community is not usually noted for backing social or political causes. One exception is Artists' Power, a group of well-known musicians who in 2002 decided to try to increase public awareness of environmental issues.

Members of Artists' Power include producer Takeshi Kobayashi, Mr. Children singer Kazutoshi Sakurai and performer/composer Ryuichi Sakamoto. Their first project was to set up and provide capital for AP Bank, a lending institution whose aim is to support nonprofit environmental groups. AP Bank charges just 1% interest.

In 2003, Kobayashi and Sakurai formed a musical unit called Bank Band to help publicize AP Bank's activities and environmental issues in general, in particular the need to adopt renewable energy sources and to conserve energy.

AP Bank further raised its public profile by holding the first of the now-annual outdoor AP Bank Fes in July 2005 in Tsumagoi, Japan, drawing 60,000 fans. Last year, the bank and its backers opened the store Kurkku in Tokyo's youth-oriented Shibuya district, which sells organic foods and other ecologically sound products.

—Steve McClure



DEVICES IN THE DUMP

THINK DIGITAL MUSIC IS AN ENVIRONMENTAL PANACEA? THINK AGAIN

BY ANTONY BRUNO

This past March, Greenpeace made headlines by criticizing Apple's environmental policies-or lack thereof.

The move generated a rare response from Apple CEO Steve Jobs, who outlined previously undisclosed plans for "a greener Apple" in a Web-published memo. It also sparked protests from pro-Apple bloggers, who claimed Apple's leadership in the digital music space had a positive impact on the environment.

After all, replacing physical CDs with digital files must help the environment right?

Wrong. Environmental groups claim the music industry's transition from physical to digital has no discernible benefit to the environment, and in the short term, is actually causing more harm than good.

For starters, there's no noticeable decline in the number of physical CDs found in landfills. While music fans are buying fewer CDs at record stores, they are buying more blank recordable CDs to burn their own discs from music acquired digitally.

According to research from Understanding and Solutions, sales of recordable CDs-or CD-Rs—have increased from 9.9 billion in 2004 to 10.5 billion last year. While in the United States CD-R sales actually fell slightly in the same



time frame, from 2.3 billion to 2 billion, sales in Asia have increased 20%, and the Consumer Electronics Assn. (CEA) expects U.S. sales to grow by 2% this year.

"It's like when people who use computers were trying to go for a paperless office and ended up printing out more paper," says Paul McRandle, deputy editor of the Green Guide, an online environmental information resource and newsletter that the National Geographic

Society acquired in March.

Adding to the problem is the rising popularity of MP3 players. Apple has sold more than 100 million iPods. According to iSuppli, more than 178 million MP3 players were sold worldwide last year alone, and sales are expected to grow another 21% to 216 million this year. As devices grow more sophisticated, a growing percentage of MP3 players will replace older models.

When Greenpeace targeted Apple, if specifically called out two concerns—how electronics devices are made, and what is done with them after they expire.

MP3 players contain various heavy metals and chemicals such as lead, cadmium and brominated flame retardants (BFRs) that are considered more harm-

ful to the environment than any CD or its packaging. Neither the U.S. government nor the CEA has implemented standards for limiting such toxic materials. Instead, manufacturers are left to voluntarily follow the European Union's Reduction of Hazardous Substances (RoHS) guidelines, which in many cases is more a matter of PR than real compliance.

MP3 players "just add to the number of heavy metals leaked into the environment from electronics components," says McRandle, who gives the industry a D for its efforts to reduce such materials. "Electronics companies have shown themselves very unwilling to adopt the RoHS standard. They may be shipping RoHS products, but they

don't make it obvious which ones have met those standards. They don't include ecocertifications, [which] makes it more difficult for the consumer to pick and choose one item from another."

However, the industry is making slightly better progress on how these devices are treated after they've been sold. Almost every major consumer electronics manufacturer has some kind of after-market recycling program. Apple, for instance, gives customers a 10% discount on new iPods when they turn in their old one at an Apple store.

A 2005 CEA survey found about 55% of consumers say they simply give away or donate their old consumer electronics equipment, while only 20% simply toss them. MP3 players were not included in the report.

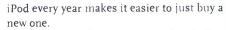
However McRandle's grade for existing recycling efforts remains a C-.

"They need to increase consumer awareness," he says. "If people don't know, they won't do it. Then you're left with this hunk of plastic with toxic elements in it that people are more likely to throw out than save.'

He also faults the industry for encouraging replacement over repair or reuse, iPod batteries, for example, are notorious for having short life spans. While Apple offers a battery

090

replacement program and operates a brisk refurbished iPod business, introducing a new



To help meet these concerns, the CEA in January launched an informational Web site called mygreenelectronics.com. It provides donation resources, information on local and company-specific recycling efforts and a buyer's guide that lets manufacturers showcase "green" products.

It's also worth noting that MP3 players contribute far less to electronic waste than the main culprits—mobile phones and computers—and much of today's faults are chalked up to the growing pains of a nascent industry.

Once the production and recycling issues are resolved, the digital revolution may one day result in the net gain for the environment many assume it already is. But until then, it will take more action and fewer words. ••••



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

ELECTRONIC ECOLOGY

MP3 players and other digital entertainment devices may be causing the environment some stress today, but there's no reason they can't play a more positive role in the future. Here are three steps consumers and the consumer electronics industry can take to be part of the solution rather than part of the problem.

■ REUSE, REPAIR, RECYCLE: The Consumer Electronics Assn. emphasizes these actions via its MyGreenElectronics Web site and educational campaign. Give old iPods to friends or relatives, replace a dead battery rather than buy a new device, and participate in local and corporate electronics recycling programs.

■ REDUCE MANUFACTURING WASTE:

The Green Guide suggests device manufacturers conduct a comprehensive audit of their production processes to identify which stages create the most waste and contribute the most harmful components to their products, and then take steps to reduce both. Manufacturers should also create products with parts, identified in the design phase, that can be reused later in subsequent products.

■ EDUCATE: The industry should increase awareness and availability of consumer recycling programs and do more to ensure the products recycled are in fact reused in other goods and not just shipped overseas. Apple's takeback program, for example, involves giving consumer discounts for recycling old products. -AB

GREEN CARD

ACC LIVERPOOL

At a cost of £146 million (\$289 million), the ACC (Arena and Convention Centre) Liverpool will be the United Kingdom's first entirely "green" live venue when it opens in January 2008.

GM Tim Banfield says that while the planning process for the complex-which comprises a 10,600-seat concert arena, convention center and exhibition space-stipulated the building's energy footprint be minimized, the management team was determined to

> "embrace the sustainable theme and operate accordingly."

> Consequently, all the venue's power will come from sustainable sources, with five low-noise wind turbines accounting for 10% of the electricity generated into the facility. Meanwhile, the roofs collect rainwater, which will account for 40% of the water used for flushing toilets.

Banfield admits the build was more expensive than for a non-green venue, but notes, "The payback over the lifetime of the building will be positive. We will use less, therefore it will cost less to run," he says. "It makes total sense commercially-socially conscious businesses like to do business with like-minded companies."

-Juliana Koranteng

PRO-planet PROTotypes

Sony Electronics unveiled a number of eco-friendly prototypes at an event in Japan this month, including two digital cameras, a set of headphones and a solar-powered battery recharger. None of the devices require batteries or an AC plug. Instead, they rely on either kinetic or solar energy. The Spin N' Snap camera, for instance, requires users to spin it around before using; the Push Power Play video player needs to be rolled back and forth on a surface to charge up; and the Juice Box features a fold-out solar panel that can be used to charge other devices. Oh, and they're all made of reused or recycled plastic. Aesthetically . . . well, they're no iPod.

No word yet on availability, pricing or whether they'll ever even make it into retail production.

ILLUSTRATION BY VIKTOR KOEN

BOXED IN

EVERYONE LOVES
ECO-FRIENDLY
PACKAGING,
BUT THE LOGISTICS
ARE A BITCH

BY ED CHRISTMAN

When Perry Farrell was getting ready to release the Columbia debut from his new band, Satellite Party, ecology weighed so heavily on his mind that he wanted the project to be available only digitally. ■ But as often happens with well-intentioned environmental initiatives, economics quickly factored into the discussion. Sony Music executives pointed out that such an approach would truncate potential commerce in a world where, based on Nielsen SoundScan figures, digital accounts for about 24% of U.S. music sales. Also, such a move would have presented brick-and-mortar merchants with an uneven playing field. Instead, Farrell and Columbia came up with an ecofriendly, green Digipak made exclusively out of recycled paper. "We have a completely carbon neutral CD," Farrell says (see story, page 22). "But in the future, you know and I know that the answer is we don't press up CDs at all." ■ Farrell is not alone among artists taking the lead in green matters. Trailblazers include the Red Hot Chili Peppers, whose 2002 album "By the Way" featured a 12-page booklet on recycled paper. And in 2003, when Neil Young decided to produce a multimedia event around his "Greendale" project, the book version was printed on eco-friendly paper and ink. ■ In fact, environmentally sound packaging has been an issue for Young as far back as his "Harvest" album in 1972. "Neil Young definitely asked for an album to put out on recycled paper," former Warner Bros. Records head of sales Lou Dennis recalls, "and we did it." ■ Then and now, artists have driven the industry's environmental

Under the auspices of NARM and the RIAA, an operations committee has been formed to reach a solution that, without violating antitrust laws, establishes uniform green packaging standards in a cost-effective manner.

Hundreds of millions of dollars in costs are at stake if packaging conversion is not coordinated among the various industry sectors, as one early attempt at green packaging illustrates. Last October, in response to Wal-Mart's call for suppliers to consider the ecology when making and packaging their products, Universal Music Enterprises repackaged its "Millennium Collection" single-disc greatest-hts

PERRY FARRELL'S new CD with his band Satellite Party comes in an eco-friendly Digipak made exclusively of recycled paper. series in eco-friendly paper-board, using a Paper-Foam tray instead of a plastic one. That package, from New York-based Shorewood Packaging, was about half the four-ounce weight of a normal jewel box CD.

UME has also used the eco-pak for its new greatesthits line, "No. 1's." So far the company has shipped about 5 million copies of eco-pak-encased CDs, UME executive VP/GM Mike Davis says.

While a lighter package means less postage and less fuel spent transporting product, current automated loading equipment can't handle the new configuration. So it has to be manually assembled—which adds anywhere from 5 to 20 cents per unit, depending on how complicated the package is.

The lighter package also made it difficult for the "Millennium" titles to flow through automated warehouses, where electronic eyebeams read bar codes and direct CD boxes and individual discs across a series of stackers, drops and diverting equipment. In some instances, retail/wholesale sources say the speed of this flow had to be slowed, lowering productivity. Others report that "Millennium" product had to be pulled from distribution centers' conveyor belts and manually sorted for store orders.

Since replacing the loading and sorting equipment would be hugely expensive, manu-

facturers wholesalers and retailers are hoping for a less costly resolution—the development of packaging that would allow them to adjust existing machines.

"We support any green packaging initiatives," Trans World Entertainment president Jim Litwak says. "But the industry has to make sure everything is thought out from the logistics end of things. If there is going to be an issue, we want to know about it in advance so we can figure out how to deal with it."

Retailers raised other concerns about the "Millennium" packaging. Lacking a booklet or liner notes, the slimmed-down approach "takes value out of the

innovations. Following artists' lead,

in early May, labels and merchants

dialogue to get in front of the issue

began a behind-closed-doors

at NARM's annual convention

(Billboard, May 12).



Universal's 'Millennium Collection' greatest-hits series was repackaged in eco-friendly paperboard, but retailers raised concerns about its slimmed-down approach.

CD package," says Trans World executive VP/CFO John Sullivan, who suggests the result resembled a CD burned on an in-store kiosk.

Shorewood VP of music sales Dustin Wills says he and the record company acknowledge there were issues with the "Millennium" packaging. But, he adds, "it is the only biodegradable package. There will be issues no matter what you use as an alternative."

The current jewel box, in contrast, "is one of the worst, ecologically unfriendly packages out there," says Dr. Allen Hershkowitz, senior scientist at the Natural Resources Defense Council (NRDC). Hershkowitz notes that the music industry is "going through a supply chain evaluation that is frankly unprecedented."

THE CARBON CONUNDRUM

ARTISTS FLOCK TO OFFSETTING BUT INDUSTRY IS SLOW TO ADAPT BY WES ORSHOSKI

With Live Earth looming and Al Gore's grim "An Inconvenient Truth" still on the brain, the concept of carbon neutrality has seemingly emerged as the music industry's next big thing.

Carbon neutral simply means that greenhouse gas emissions are offset by purchasing green energy credits or paying for the planting of new trees. To be sure, the industry has an eye-popping amount of carbon to offset, be it from the manufacturing of product or the energy it takes to stage massive worldwide tours,

Of late, more and more artists have committed to car-

bon neutrality, including Pearl Jam, the Dixie Chicks, Bonnie Raitt and Dave Matthews Band. Others are putting their foot down when it comes to driving in non-eco-friendly cars; KT Tunstall threatened to not show up for promotional appearances if sport utility vehicles kept coming to pick her up, according to Capitol Music Group COO Jeff Kempler.

In fact, Perry Farrell was so mindful of the waste involved in pressing CDs that he tried in vain to convince Columbia to release his band Satellite Party's new album only in digital form (see story, page 24).

For now, he's content to offset the associated emissions, a process he believes "is going to be a Band-Aid for the next one to five years."

According to industry experts, more than two pounds of carbon waste is emitted for every CD pressed. Based on RIAA CD shipments for 2006, that amounts to nearly 1.3 million pounds of carbon going into the environment.

Offsetting this means more than just paying for the right to pollute, says Cate Muller, head of events and partnerships for a London-based company called the Carbon-Neutral. "What we do is a four-step process," Muller says. "First is understanding the size of the carbon footprint. The second part involves practical reduction strategies and helping to set reduction targets. The third part is offsetting unavoidable emissions. And the fourth step is helping to communicate that to the people that matter—stakeholders. That could be your staff, your investors or your supply chain."

Muller says offsets make a real difference. "If you're buying credible offsets, it's a real reduction of CO2 going into
the environment. If you invest in a windfarm in India, for
example, that actually reduces the production of coal-based
CO2 and replaces it with clean energy."

Meanwhile, manufacturing an album with recycled packaging (B5 cents-90 cents) is significantly more expensive than a standard jewel box with a booklet (10 cents) or a Digipak (20 cents), says Dr. Allen Hershkowitz, senior scientist at the Natural Resources Defense Council. But Farrell argues the long-term results justify the short-term expense, which may not always be as costly as people think.

"I had a bon voyage party for our tour over Memorial Day that I personally invested \$25,000 of my own money into," Farrell says. "You know how much it cost me to carbon offset it? It cost me \$150. You can build in a 50 cent or \$1 surcharge into a ticket for the VIP rows of an amphitheater and it pays for a carbon offset of that show."



At the end of that process, he predicts, the largely polystyrene-made jewel box "will be history."

Not everyone agrees. "The jewel box is still the best we could put out there in terms of working for everybody and the economics of the packaging," Universal Music Group Distribution president Jim Urie says. "The debate is about how to make [it] recyclable."

But other execs go so far as to label the jewel box a tired product that weakens the CD's value. "The jewelcase needs to be replaced with something that presents a higher-quality look, but doesn't cost more," one senior distribution executive says.

The holy grail would be packaging that isn't made from petroleum-based materials, but that still duplicates those qualities of the jewel box that facilitate automated manufacturing and distribution of the product: that it's solid rather than flexible, for instance, and free from indentations. Some industry executives point to paper packaging, while others endorse adapting the Amaray DVD case for the CD. Outside of that option, manufacturing and distribution operation executives agree that the package should be the same size as the jewel box—5 inches by 5.5 inches.

But weight of the new packaging is still open to discussion, and price is a major concern. "The jewel box has 20 years' worth of cost efficiencies in place in the molds and the processes to load it with CDs." Entertainment Distribution Co. (EDC) customer operations director Rod Streeper says.

A standard jewel box and booklet can cost less than 10 cents, while the standard Digipak costs around 20 cents. But an entire recycled package, using some kind of paper-constructed tray, can cost



The worst part of any party is clearing up afterward. Even so, festival promoter Live Nation was shocked by a £250,000 (\$493,000) bill for garbage disposal after last year's Download festival at England's Donington Park.

"I had a rude awakening," Live Nation U.K. managing director Stuart Galbraith says. "It was the most wasteful festival that year. And I don't spend £250,000 without checking why."

To avoid repeating the same waste night-

mare, earlier this year he appointed Bank of Scotland environmental director Andrew Haworth to be Live Nation's consulting environmental services director.

Haworth's mission is to study the impact of waste at this year's Download fest (June 8-10) and use the results as a template for They include O2 Wireless, Hyde

Park Calling and the U.K. Live Earth show.

Meanwhile, Download 2007 went green, with festivalgoers offered incentives to recycle, collecting 20 pence (39 cents) for every beer cup returned and 10 pence (19 cents) for

"It will take three to five years to get everything right," Galbraith says, adding, "I also believe [the move] will help us make money.'

-Juliana Koranteng

as much as 85 cents or 90 cents, according to estimates seen by NRDC s Hershkowitz.

The two biggest hurdles are the cost and quality of the material, Shorewood's Wills says. "Everyone is scrambling to come first to market" with a more durable heavier tray of comparable cost, he says. Wills adds that Shorewood is studying one that could be made from compressed wood chips or paperbased foam, although the latter is twice as costly as the polystyrene tray.

Whether or not the jewel box goes away, the industry's consumption of paper had to change, says WEA president John Esposito, who was honored last fall with a Force of Nature award for his efforts on behalf of the ecology by the NRDC. Three years ago, Warner Music Group led the industry movement for green packaging: It challenged its CD manufacturer Cinram and packaging companies like Shorewood and Ivy Hill to wield WEA's entire multimillion-dollar annual spend for CD booklets and tray cards as an incentive to persuade paper-producing companies to meet a list of ecofriendly criteria

WEA was told then that the paper industry might

Kill The Jewel Box A MISTAKE FROM THE START, LANDFILL FOREVER

With discussions about green packaging and the perceived value of the CD rampant, now is clearly the time to get rid of the land-filling piece of crap known as the jewel box. How the jewel box came to be perceived by the labels as high-end packaging has always been beyond me, and recycled paperboard CD packaging has never sounded like a better option.

Of course, with a power player like Universal Music Group Distribution president Jim Urie pulling for the jewel box to be simply rebuilt with ecologically sound material, my vote may not count for much.

Failing that, an Amaray (DVD)-size case with

a larger CD booklet would fit the bill.

But if the U.S. music industry is changing its packaging to go green, I want to introduce some related issues. We can't forget that this whole green dialogue is taking place against a backdrop of rising digital sales and declining CD sales. But many of us believe a demand for physical product will coexist alongside digital in the coming years regardless. So as we look at packaging, we should also discuss its role in the value equation, and what role that packaged good will have five years from now.

Before I present my case for where packaging should go, let's examine why CD packaging was a mistake from the get-go.

Once upon a time, CDs came packaged in the longbox because retailers were afraid that the smaller jewel box would be easy to steal from stores. The longbox was OK for merchandising, but it wasn't any fun for shoppers, and ultimately it was the first victim of the industry's green conscience in 1993.

But that change wasn't well thought out. First, the major labels ignored retail's outcry that the longbox's elimination would cause costly store refixturing. The move to shrinkwrapped CDs, though, only resulted in most stores encasing CDs in longbox-sized, plastic keepers also called shucks or safers. At some stores, keepers were reused. But discount department stores sold CDs in

cheap keepers that were thrown out and become landfill.

Now, since the industry is taking a more deliberate approach, let's get right what we got

LINKIN PARK'S premium 'Minutes to Midnight' has a recycled paperboa package.

wrong the first time.

After all, look at what the jewel box replaced. The vinyl album cover was a great merchandising tool and made for a great shopping experience. Remember when you could power-merchandise music with albums stacked high in front of the store? And when you could flip through vinyl album covers, shopping the store was much quicker and 10 times more fun. Clanking through clunky CD merchandising just never made it for me.

The vinyl album cover also made listening to music an interactive experience. Regardless of your age, you could actually read the lyrics and find out who played on the album. Nowadays, as my eyesight gets worse, with the tantalizing small print on most CD booklets and back trays, I don't even know song titles. I simply refer to tunes by their track number.

So we should be looking at more than just going green-especially given the specialist audience that physical music is likely to attract in the future.

Now more than ever, the industry seems to be evolving toward a reverse version of the book industry's hardcover/paperback model, a dichotomy that has been envisioned in var-

ious scenarios since the industry first started thinking digitally in the mid-'90s. Some listeners will opt to merely stream music, while other consumers will choose to buy the mass paperback version of music they like—by strategically downloading either individual tracks or the digital album in its entirety. The trade paperback book version might be a millennium-style package with more information.

But beyond price, convenience and portability, hardcore fans, collectors and audiophiles will want the higher-priced packaged good—the "hardcover" version. Considering how much that audience actively cares about music, why shouldn't an eco-friendly standard package have good merchandising capabilities and fun information and graphics?

The CD package should be the same size as DVD, but with a differential so shoppers know it's a CD. It may need to be DVD Amaray packaging—which is made of recycled plastic, but the music industry should put more graphics and information inside than the movie industry does.

Or maybe it can be a recycled paperboard package, like the great premium version of Linkin Park's "Minutes to Midnight,"

but in a box shape without indentations so the plastic wrap can be cold-sealed. (Packages with indented edges need shrink-wrap, which is a hot, carbonemitting process.)

But whatever form packaging takes, let's also talk about merchandising and the value to the consumer. The result will be a long-term solution for the packaged CD.



For 24/7 retail news billboard.biz/retail.

need five years to create paper capable of reproducing high-quality imaging, but the process took only half that time. Esposito reports that since March, packaging on all WEA CDs and DVDs has been made of 30% post-consumer recycled paper taken from renewable foresting, using chemicals that minimize damage to the environment.

Having come up with the appropriate paper, packaging companies like Shorewood say they also only use environmentally friendly inks that include vegetable-based components. Shorewood director of marketing services Linda Lombri says the company has developed green-friendly packaging that can overcome performance obstacles. Until demand increases, however, a three- to five-week lead-time is required for its manufacture.

The Petowsky, Mich.-based Earthworks Music label has also been experimenting with paper packaging for Greg Brown's "Yellow Dog" album.

"Because chlorine-bleached virgin paper is a major source of water pollution, we insisted upon unbleached, recycled stock for the CD packaging," says Susan Fawcett, a member of the collective

'The jewel box is one of the worst, ecologically unfriendly packages out there.'

-DR. ALLEN HERSHKOWITZ, NATURAL RESOURCES DEFENSE COUNCIL behind Earthworks. What's more, she reports, the paper used in the packaging was manufactured at Cohoes, N.Y.-based Mohawk Fine Papers, which is completely wind-powered.

Fawcett also suggests that the industry could replace outer CD wrapping with a simple sticker to hold the CD case shut and make it tamper-proof. But most retailers still argue that, to help control theft, the CD package still needs some kind of plastic wrap-

ping. And merchants throw another consideration into the mix: They want a place to conceal an electronic-article-surveillance source, now hidden within the jewel box.

With the jewel box, a Scandia wrapping machine uses a cold ultrasonic weld that doesn't give off any heat in sealing the package. But most paperboard packages have indented edges that require shrinkwrap, which uses a cutting process that produces heat and therefore needs to be conducted in an airconditioned environment.

About the only thing that looks unlikely to change anytime soon is the CD itself, which is mainly made out of eco-unfriendly polycarbonate. That kind of plastic allows light transmissions to refract at a predictable angle so discs can be read by a laser, thus precluding the use of most other plastics or making the CD significantly thinner. "To make a long story short, the industry is stuck with the CD," EDC's Streeper says.

Still, Hershkowitz is confident the music industry will move forward and conquer its ecological liabilities. "The music industry has long been known as a do-gooder in the marketplace," he says. "It has helped advance civil rights. It has advanced the antiwar movement."

Through working with NRDC, Ivy Hill executive VP of sales and marketing Rich Oppenheimer adds that he now realizes that going green "isn't a destination, it's a journey—and it ultimately requires addressing all facets of one's business."

Additional reporting by Brian Garrity and Jonathan Cohen.

MAJOR BIG LABELS COMMIT TO REDUCING WASTE, IMPROVING EFFICIENCY BY BRIAN GARRITY IMPROVING EFFICIENCY BY BRIAN GARRITY

Much of the spotlight on the music industry's push to support environmentally friendly business practices is focused on transforming CD packaging. But behind the scenes, major labels now are moving with greater urgency to green a host of their most basic operational and administrative functionalities. Those initiatives include everything from in-house paper recycling to offsetting the power usage of office buildings with carbon credits. ■ Credit that in large part to the growing relationship between the recording industry and the Natural Resources Defense Council, an environmental group that advises companies on improving their green policies. ■ The NRDC is working closely with EMI and Warner Music Group on a series of greening initiatives in North America, as well as serving as a consultant to an unnamed environmental agency advising Sonyowned companies on environmental policies. The one exception is Universal Music Group (UMG), which is working on its own. Its environmental efforts are part of a larger green push by parent company Vivendi. ■ It's an ongoing process. "This is not an overnight phenomenon," says Allen Hershkowitz, a senior scientist for the NRDC working with WMG and EMI. "It's important to understand that this transition that we are working on is literally going to take five, 10 years." ■ Billboard takes a look at the greening efforts of the major labels:

WMC

The company is working with the NRDC to commit to a number of new green efforts in-house. Among them are a paper conservation initiative that includes recycling, a long-term phasing out of printers that can't handle double-sided copies, moving printers out of offices and to centralized locations, and cutting back on paper-based marketing materials. The company greened its Grammy Award party earlier this year and is exploring reducing the overall carbon footprint of its 15 buildings across the country through a combination of carbon credits and choosing electric suppliers that use such renewable sources as wind power.

"Now that we've implemented paper, our next focus is this carbon footprint," WEA chairman/CEO John Esposito says. "We have generally discussed wanting to get it done before the summer is done, in getting to a good place with it. A lot of dynamics will affect that, but once that's done, there will be other things that are likely going to be available for us to attack."

recycles approximately 565 tons of waste annually. Look for Sony BMG to step up its conservation efforts with the recent arrival of Rick Rubin at Columbia Records.

TIMO

Industry consolidation, the divesting of manufacturing and distribution businesses, the rise of digital distribution and a continued focus on cost cutting are all combining to aid the industry in its efforts to improve its green standards. Case in point: UMG's sell-off of its manufacturing operations. The company has seen its waste production levels drop from more than 10,000 tons in 2004 to 555 last year, its water consumption fall from 388,000 cubic meters two years ago to 88,800 in 2006 and its carbon dioxide levels plunge from 68 million kilograms in 2004 to 13.8 million last year since unloading its facilities. The company also credits those reductions to a series of in-house conservation and recycling programs.

RICK RUBIN, left, will push green initiatives at Columbia. The Sony

base building energy demand by 31%. The building also

'This transition is literally going to take five, 10 years.'

-NRDC SCIENTIST ALLEN HERSHKOWITZ

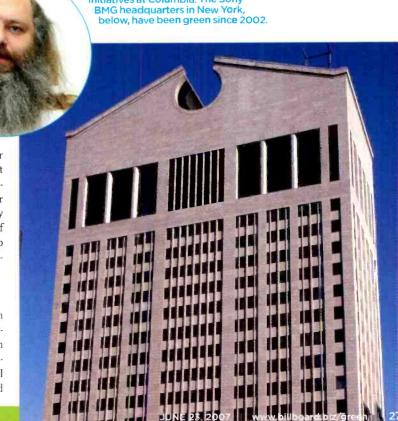
EMI

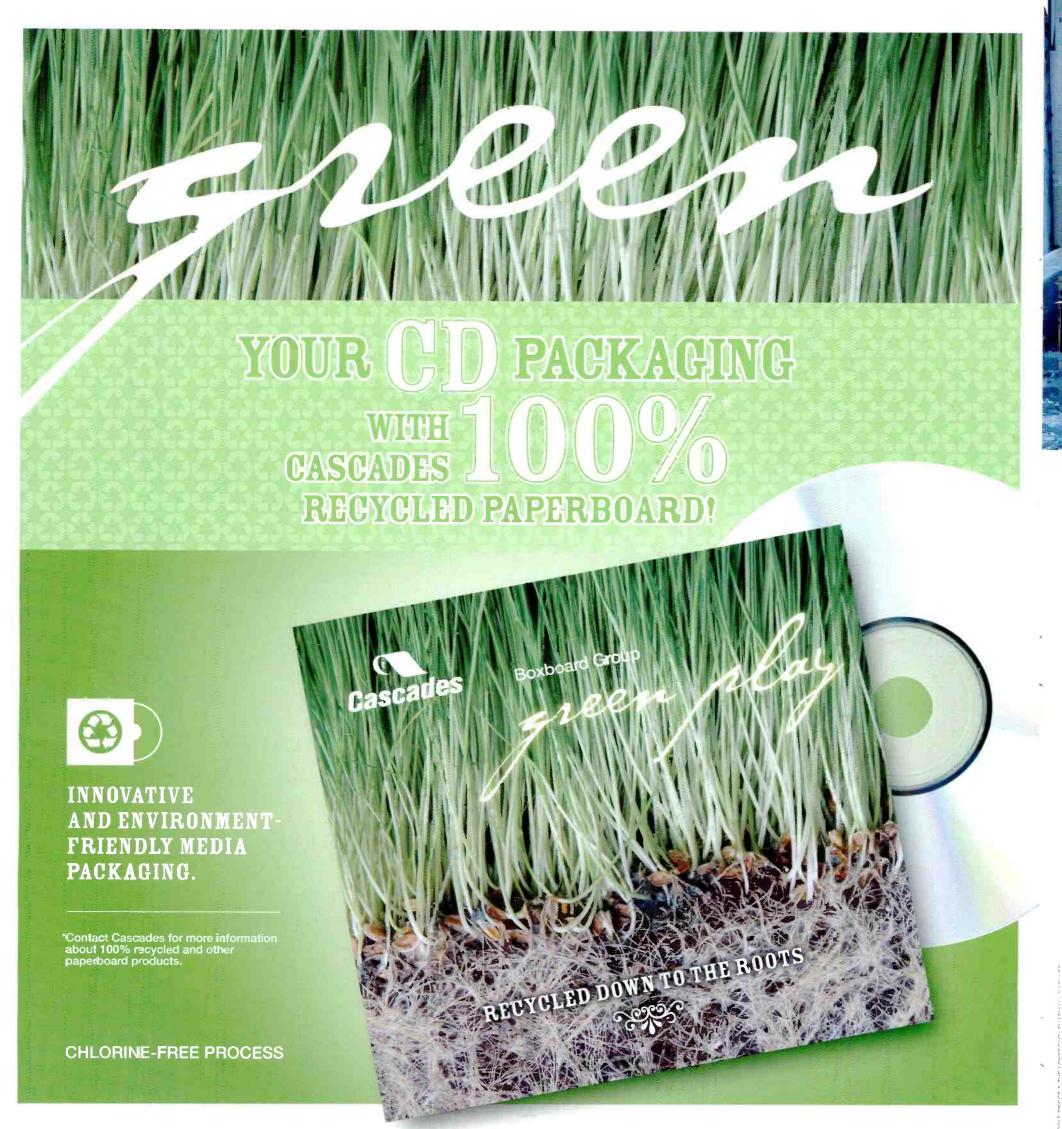
In addition to working with the NRDC to green its Grammy party earlier this year and pursuing many similar in-house initiatives regarding paper, recycling and reducing the carbon footprint of its buildings and facilities, EMI is overhauling its transportation policies. The company is setting requirements for a mixture of hy-

brid vehicles, a minimum number of people per car and a minimum miles per gallon on cars that are not hybrid from its transportation vendors. The company's efforts in North America are part of a wider push by EMI to reduce its energy consumption by as much as 10% worldwide. "All this is a mixture of conservation and innovation," Capitol Music Group COO Jeff Kempler says. "Conservation is also economically better for everyone else concerned."

SONY BMG

The company's headquarters at 550 Madison Ave. in New York already are part of an environmental management program dating back to 2002 that focuses on waste reduction and energy conservation. The program—which is ISO 14001 certified, an international standard for environmental management—has reduced













Down To Earth

SMALL LABELS FIND ECO-CONSCIOUS INNOVATIONS WORTH THE COST

There wasn't a CD manufacturing operation in the entire country that satisfied the ecofriendly needs of Cloud Cult leader Craig Minowa. So he built his own.

Minowa started Earthology Recordings on a farm an hour north of the Twin Cities in Minnesota. From the geothermal and wind power that runs the farm, to the recycled CD cases with soy ink-engraved packaging that come with every order, Earthology is striving to become the most environmentally aware CD manufacturing/replication business on the planet.

So it's no surprise that in his downtime from touring with his critically adored psych-pop outfit, Minowa fields calls from unsigned artists and indie and major labels. Often, Minowa says, there's only one factor that stops an act or a business from going the green route.

"Unfortunately, it does come down to a financial thing," he says. "If the eco-friendly stuff is 3-5 cents more per unit, most of the major labels will shy away from it, since those pennies add up. If it were affordable to do it the environmentally friendly way, then everyone would be doing it."

Plenty of smaller labels can relate, but more are seeing eco-friendly measures as a worthwhile expense. Brady Lahr of Los Angelesbased Kufala Recordings invested nearly \$15,000 to create his own biodegradable shrink-wrap by partnering with Prizm, a maker of transparent cigarette paper (yes, you can smoke it).

But it wasn't a completely altruistic move. Lahr filed for a patent, and Kufala stands to gain if other labels or artists start using his shrink-wrap—not to mention the publicity and marketing opportunities it now affords him.

"Every day you turn on the news there's something about climate change or global warning or ways to make the world a greener place," Lahr says. "If we're not doing that in business, we're not looking out for the interest of our customer, which is the No. 1 priority in any business."

And don't talk to Sub Pop's Internet guru Andrew Sullivan about the cost of going green. "That's a cheap way of looking at it," he says. "It depends on whether you're thinking longterm expense or short-term expense."

At Sullivan's urging, the indie powerhouse made news last year when it became the first record label to be certified "green-e," thanks to its purchasing of vouchers from the Bonneville Environmental Foundation to subsidize the use of renewable energy. It wasn't a huge cost to the label, says Sullivan, who asked that the specific dollar amount not to be printed, but it's safe to say it's less than \$10,000.

Proving that it wasn't just a marketing stunt. Sub Pop went a step further. The label recently did away with jewel-case CD advances to switch to plastic-free, recyclable paperboard.

"What we found out is that even though it costs 30 cents more to do the actual packaging, it costs 25 cents less to ship it," Sullivan says. "Plus, it creates less waste, and that's radical."

Others have gone a step further. Matador and Beggars Group have shifted to all-digital advances, a cost-cutting and eco-savvy move. Sullivan says Sub Pop isn't ready to go that far yet, but technological and consumer advances may eventually force the music business in a completely pro-environment direction, even as green costs come down.

"A couple of decades ago, organic foods were a niche market and not very accessible," Minowa says. "Now, organic foods are even in Wal-Marts. In being so much more accessible, it receives the distribution that makes it more affordable. I think we'll see the same thing with environmentally friendly CDs on the market. That is, if digital downloads don't take them over first."



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

GREEN CARD

FIRST ACT GUITARS

"It's been fascinating discovering how to do this and, at the end, I get a kick-ass guitar," Guster guitarist and Reverb founder Adam

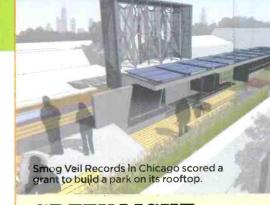
He's referring to his collaboration with Boston-based musical instruments manufacturer First Act, which will create the most enviconmentally friendly electric quitar possible. Though the project is still months away from completion, First Act VP of marketing Jeff Walker is confident the journey is worthwhile.

"We're in the business of tailoring the perfect guitar to the musician," he says. "As consumers become more environmentally conscious and come to us for specific needs, we want to be ready."

While First Act is still gauging how big the demand for "green guitars" is, Gardner's team is already experimenting with Forest Stewardship Council certified wood, recycled hardware/electronics and low-toxin finishes.

Though the Guster project is so far a "oneoff" and "an expensive process," the company is considering making a dozen replicas of the final product to catalyze the fancy of the consumer and to uncover the most costefficient way to reproduce green guitars. And, with Gibson joining the Bonnaroo Festival as a "green partner" to showcase its own environmental efforts, the first massproduced "green quitar" gets ever closer. -Katie Hasty





GREEN LIGHT

Here are five indie labels making a difference

EARTHOLOGY RECORDINGS

Craig Minowa's Alternative Distribution Alliance-distributed label and CD replication house sits on an organic farm in Minnesota, and is close to making an all-green CD package. Minowa promises that by the end of 2007, all CDs will be fit with a corn-based biodegradable shrink-wrap being developed by the University of Illinois at Urbana-Champaign. "We want to turn this into our own nonprofit," Minowa says.

SUP POP

Last year, the Seattle label proclaimed it was the first music label to be designated greene-a certification used by businesses to publicize the purchase of certified renewable energy. It's an important investment, Internet guru Andrew Sullivan says. The label's artists, he says, "know we're doing things that are moving forward and not being stagnant and not being all business."

KUFALA RECORDINGS

The Los Angeles-based label, which specializes in made-to-order live CDs, has switched to a biodegradable shrink-wrap. Based on the amount of CD sales last year, Kufala head Brady Lahr estimates that about 1,881,600 pounds of plastic shrink-wrap went into the environment via landfills. His patent-pending product will cost a label a few cents more, but Lahr says, "We'll generate more business because of the awareness of our green packaging, as well as the alternative uses for this."

TREE LEAF MUSIC

Sprung from Paul Diaz's Atlanta-based Tree Sound Studios, Tree Leaf fits its acts (jam band Perpetual Groove, Latin group Crema) with organic merch and eco-friendly packaging. Additionally, the label plants a tree every time it makes a sale. And soon, a 300gallon biodiesel gas tank on the premises will allow bands to fill up alt-fuel vehicles free of charge, "From a purely business standpoint, green is popular, and it only stands to become more popular," Diaz says.

Frank Mauceri's Smog Veil started out in Cleveland, moved to Reno, Nev., and has now settled upon Chicago. In the Windy City, Mauceri built a green-friendly workspace from city grants, remodeling a building to be powered entirely by wind and solar energy, as well as scoring a grant to build a park on its rooftop. And Mauceri says the longterm savings on electricity will only fuel the artsy label's sustainability: "We've just taken the lead and tried to set an example." With such innovations, he says, "you can decrease your overall expenses."



Learning To Love The Environment

"Hi, Paulina Rubio here. If you wash your clothes at lower temperatures, you can save a lot of energy. You can save even more energy by washing no clothes. And you can do that if you don't wear them. I'm not wearing

The mini-speech is from a series of PSAs for Global Cool, a U.K.-based nonprofit that promotes how small personal changes can have a big impact on the environment.

As the Latin spokeswoman for the organization, Rubio gets to be whimsical (Global Cool ads are quirky) as well as serious about a cause she's always pursued but only recently become vocal about.

Rubio is not alone, but she doesn't have much company either. While Latin acts across the board have embraced other causes—most notably children's welfare—the environment has typically been an afterthought.

A reason for the absence from the spotlight may be that Latin America has other more visible and pressing problems than other na-

"I have to admit, poverty, and particularly child poverty, is a sadder state of affairs," says Fher Olvera, lead singer of Mexican rock band Maná. "But one thing goes with the other," he adds. "What good is it to give a child education if he is going to live in a

With a 13-year-old ecological foundation, Selva Negra, to its name (see story, page 22), Maná is by far the most visible Latin act in the environmental arena. Another Mexican singer, veteran pop star Emmanuel, has an even longer trajectory in the field, including work with his own foundation and as the face of multiple environmental programs.

Beyond that, Latin acts for the environment

function mostly at a local level. In Argentina, Diego Torres has supported Greenpeace initiatives, while rock band Bersuit Vergarabat routinely brings environmental concerns into its music. The group's last stadium concert, for example, was announced at a press conference in El Riachuelo, a river near Buenos Aires chosen as the locale because of its major contamination. Other artists. like Mexican Aleks Syntek, have expressed their solidarity with the green movement in multiple ways, including green packaging of

But by and large, big philanthropic efforts from major Latin acts are centered in other easier to illustrate causes that provide specific assistance to people.

You really can't blame acts for their priorities, given that in many Latin countries more than 50% of the population lives in poverty, according to World Bank figures. One can, of course, appreciate the long-term benefits of environmental work. But for a family with hungry children and no public assistance, saving the whales is secondary

to getting food on the table and not wasting water may be a moot point.

since there is no drinking water available.

No wonder, then, that environmental concerns are directly proportional to musical style. Most vocal proponents of environmental causes are rock and pop acts directed at a more middle-class audience. In other genres, like regional Mexican, messages and acts of generosity are directed to the tangible needs of a struggling fan base that would not empathize with a green message.

Which is why acts like Rubio advocate in different, less-preachy ways.

"They are practical options anyone can apply, but may not have been aware of their benefits," Rubio's manager Rick Canny says. "That practicality was something that Paulina connected with and thought her fans could as well.



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



GREEN MARKETING NO LONGER JUST FOR THE GRANOLA SET

Al Gore was ahead of his time. The presidential hopeful was discussing environmental issues for 20 some years—long before his documentary on global warming, "An Inconvenient Truth," picked up a couple of Academy Awards and long before Wal-Mart came along and pushed its concept of an eco-friendly approach to doing business into the mainstream.

Unlikely bookends, both have had a powerful ripple effect. Green marketing has, without question, gone from crunchy to mainstream, from hippie to hip.

"As green products become more prevalent, consumers are more likely to select them, especially if they achieve value parity," says Drew Neisser, CEO of Renegade Marketing Group in New York. To illustrate, Neisser points to the Method brand of eco-friendly home-care products. "Method is more expensive than other liquid soaps, but the sleek design makes Method a premium product."

Whether we're talking Method, Body Shop, Aveda, Stonyfield Farms or Ben & Jerry's.

green brands distinguish themselves on a variety of levels—including ingredients, processing and packaging. "Every step of the life cycle attempts to minimize environmental impact," says Jacquelyn Ottman, founder of eco-innovation/green marketing firm J. Ottman Consulting and author of "Green Mar-

keting: Opportunity for Innovation." Once this happens, green brands "start to attract environmentally conscious and aware consumers." Which can increase market share and help businesses take advantage of new

When Wal-Mart committed to investing in sustainability projects and to holding suppliers to higher

environmental standards, the impact was twofold, affecting both the supply and demand sides. The big-box retailer, for instance, has become the world's biggest buyer of organic cotton and the biggest seller of organic milk.

"Suddenly, no God-fearing, middle-class American could only see 'green' as a liberal plot invented by Al Gore," Neisser says. Instead, consumers found themselves "embracing green as a mainstream, flag-waving idea."

Which means, Neisser adds, that "green is no longer a liberal cause for the granola set."

Michael Martin, president of music industry greening agency MusicMatters, says corporations are embracing green platforms because Americans care about the environment and themselves. "People buy organic products because they're potentially better for their health," Martin says. "All things being equal, brands like Wal-Mart and Proctor & Gamble believe that consumers will choose retailers and products that are doing good things for the planet."

> To be effective, though, green marketing campaigns must deliver on primary product benefits-like clean clothes and great taste. Once that's achieved, Ottman says, communicating environmental benefits can help justify premium pricing or, at a minimum, sway purchasing decisions.

And music is now part of the equation. Natural food company Clif Bar began working with musicians a couple of years ago because it noticed the unique relationship that exists between artist and fan. Since then, the brand has tapped the John Butler Trio, Martin Sexton and Xavier Rudd to participate in its Clif GreenNotes program, which promotes environmental awareness and inspires fans to take action. Clif Bar works closely with Music Matters on the Green Notes initiative

"Artists are able to communicate to fans in a way that fans listen," Clif Bar lifestyle experience manager Grady O'Shaughnessy says.

Still, Martin and others worry that, for some brands, eco-aware platforms are focused more on marketing impact, not on actually moving the needle on social change. For Martin, the perfect scenario occurs when a brand's social change component becomes part of its core attributes (think Ben & Jerry's).

Come June 19, with the launch of nonprofit Climate Counts (climatecounts.org), consumers will have the opportunity to see which brands are truly affecting environmental change. One component of the Web site rates the top 90 brands in the country—based on Fortune 500 stats—on their contributions to global warming and actions they've taken to combat the negative effects of global warming.

In the process, Climate Counts may well create a stigma against those companies not working on strategies to be more green.

"Not going green is simply a dead end with little upside and lots of downside," Neisser says. "How you communicate your greenness is the issue. Those who can gain competitive advantage by being green should shout it out." ••••



For 24/7 branding news billboard.biz/branding.



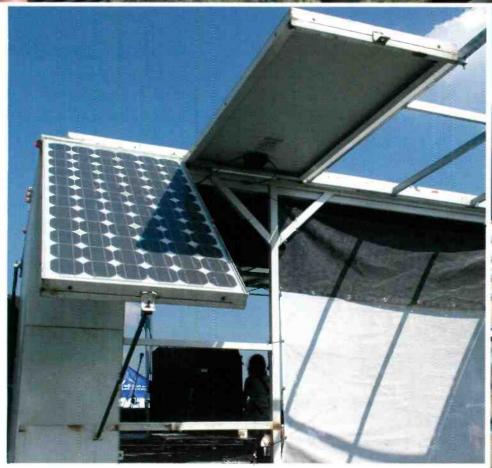
PARTNERS IN THE CONCERTS FOR A CLIMATE IN CRISIS



LONDON • NEW YORK • HAMBURG • SHANGHAI









Martin Sexton's biodiesel-powered tour bus, parked outside Nashville's Exit/In, is about as far away from the glamour and glitz of the upcoming Live Earth shows as possible.

But for "new folk" artist Sexton and thousands of musicians like him, going green is something to focus on every day. ■"I've always been conscious of waste," he says, sipping his "musician strength" coffee (organic, of course). "I'm always conscious of turning off the water, the lights, bringing the recycling out every Wednesday morning." ■ The touring world, which is primarily a transportation business, has made a concerted effort to go green for several years, be it by fueling tour buses and trucks with biodiesel or offsetting carbon emissions. With more and more artists and tour producers receptive to eco-friendly touring, the business is also benefiting from the assistance of corporate sponsors and experienced nonprofits, which have set up shop at "eco-villages" within the venues. ■ Artists have come to the issue for a host reasons, be it by having grown up amid nature and outdoor sports (Jack Johnson, Perry Farrell) or simply becoming inspired by veteran acts that have come before them (Pearl Jam, Sheryl Crow).

And like many people, Sexton was profoundly influenced by Al Gore's Academy Award-winning film "An Inconvenient Truth." "It handed to me on a silver platter what my impact is from touring and just living on this Earth," he says. "So I figured I could take this a step beyond my own curbside recycling and bring it into what I'm doing for a living."

Sexton started planning a green tour, "but I wasn't sure how it worked." So he partnered with Berkeley, Calif.-based health food company Clif Bar's GreenNotes program, which helps touring bands nail down things like biodiesel (cleaner-burning fuel made from natural, renewable sources); organic, recycled merchandise; and the sale of renewable wind energy credits (Cool Tags) to offset the tour's carbon emissions.

"I love what they're doing," Sexton says. "It's setting a positive example that this can be done, it's not cost-prohibitive, and it's not a pain in the ass.'

Sexton is a veteran road dog, but 30-plus dates into his latest tour, he can't tell much difference in touring green.

"The hardest part is always being able to find biodiesel," he says. "I can tell you right now, you can't get it if you're traveling from Fargo to Bozeman."

From the perspective of environmental consultant/activist Tim Allyn, who has worked with the Vans Warped tour and the Coachella festival, interest in biodiesel is "steadily growing," but there's still some way to go.

"I still get questions like, 'What's the bus look like?' " he says. "The bus looks like every touring coach vou've ever seen.

Back on one of those biodiesel buses, Sexton says there are cost increases involved in going green.

"But that's where GreenNotes comes in—they'll help with that extra 30 cents a gallon," Sexton says.

"And once demand is there, the costs will come down." Rather than find the biodiesel, the Warped tour

has it delivered to the venue. "We already know who all the suppliers are, and it's a pretty narrow list,"

The costs of having bio delivered "depends on how the individual companies want to bill it," he says. "But it worked out last year to be about 8 to 10 cents more a gallon than street diesel, including fuel, labor and delivery."

More to the point, Allyn says the concert business is in a unique position to affect change.

"The touring industry has a finite amount of trucking companies, generator companies, all going to the same places in every city," he says. "We could create demand if we worked together to make sure that the fuel was at or near the venue and just fill there."

Allyn also calls for the wider live industry to get onboard. "Venues can run greener electricity and have recycling programs," he says. "A lot of these situations save money. Some cost more, but they all benefit the environment."

Warped tour founder Kevin Lyman and his team "made a conscious decision and over a matter of months, revamped their whole operation and made significant changes," Allyn says. "Kevin wasn't worried about how to market it or how to get recognized. He just said, 'I want to do it differently. I've got a responsibility.

With 80 bands and scores of tour buses and trucks. moving Warped is like moving Patton's army every summer. Lyman is pleased to see major touring biz companies like Up-Staging (lighting), Road Show (trucking), Jenco (sound) and Cat Power (generators) becoming more environmentally conscious by using biodiesel. But with the green growth comes

opportunists looking to cash in on the craze.

"There are a lot of peoto make a buck."

ple running around calling themselves green consultants," Lyman says. "It almost always means out-of-work A&R guy. When some of these ecoconsultants come streaming through the offices, saying, 'I know green companies, I'd like to attach them to your tour, how much will you pay me to introduce them to you?,' it doesn't sound like you're trying to save the Earth, it sounds like you're trying

Clockwise from top: At the Vans Warped tour, fans can gain free entry by volunteering to recycle; Rise McILRATH in front of the band's Warped tour bus, which is powered by biodiesel; Solar power is now in use for

live events like Warped.

GREEN CARD

94.7 THE GLOBE

bled its playlist-it flipped green.

starting your own compost pile.

When WARW Washington, D.C., made changes

to its rock format in February, it not only dou-

Now tagged "94.7 the Globe," WARW con-

verted its 50,000-watt transmitter and studios

to run on wind power and interspersed hits from

Coldplay and Red Hot Chili Peppers with house-

hold tips to curb energy costs and instructions on

lifestyle next," says Michael Hughes, Washing-

ton, D.C., senior VP/GM for Globe owner CBS

Radio, "But nobody seems opposed to living an

tracted more listeners until the spring Arbitron

The Globe won't know if the station has at-

environmentally responsible lifestyle."

"We're a radio station: The music comes first,

WANTTO **TOUR GREEN?**

Here are eight essential names for your contacts book:

ON-TOUR ASSISTANCE

Clif Bar's GreenNotes

SPECIALITY: A "training wheels" program in touring green, with "green grants" available for everything from biodiesel to organic coffee, It can arrange reps on the road or have staff at events. (clifgreennotes.com/musician)

ONBOARD: Gomez, Martin Sexton, John Butler Trio, O.A.R., Guster, Bonnaroo Festival

SPECIALITY: A nonprofit seeking to raise awareness and support for the environment through "eco-villages" at live music events and greening advice for touring bands. (reverbrock.org) ONBOARD: Bonnie Raitt, Dave Matthews Band, Jack Johnson, Avril Lavigne, Guster

ON-SITE EDUCATION

Stopglobalwarming.org

SPECIALITY: A nonpartisan effort to, well, stop global warming through a "Virtual March" that now includes more than 800,000 members. Also provides fan education at events.

(stopglebalwarming.org)

ONBOARD: Bonnaroo, Lollapalooza, Umphrey's McGee, William Morris Agency

Rock the Earth

SPECIALITY: Advocacy group geared "to ensure the existence of a sustainable and healthy environment" includes attorneys, tech consultants and PR and marketing pros.

ONBOARD: Dave Matthews Band, Bon Jovi, Bonnie Raitt, Allman Brothers Band, many festivals

Natural Resource Defense Council

SPECIALITY: Environmental action organization that uses "law, science and the support of 1.2 million members" to protect natural resources. Educational efforts include a presence at festivals and entertainment events, (nrdc.prg) ONBOARD: Warner Music Group, Bonnaroo

WASTE MANAGEMENT

Clean Vibes

SPECIALITY: A turnkey waste management operation catering to environmentally conscious outdoor festivals and events through recycling and proper waste disposal, (cleanvibes.com) ONBOARD: Many festivals, including Allgood, Langerado and Bonnaroo

BIODIESEL SUPPLIES

Blue Sun Biodiesel

SPECIALITY: Vertically integrated company works on everything from growing the oilseed crops to biodiesel production, blending, distributing and marketing. Blue Sun is in the process of going public and will be the first biodiesel-only company listed on NASDAQ. (gob/uesun.com) ONBOARD: Vans Warped tour, Anheuser-Busch

Edward H. Wolf & Sons

SPECIALITY: Provides soy biodiesel in Wisconsin to different bands and events, "blending out" 125,000 gallons in 2006. (ewolf.com)

ONBOARD: Willie Nelson, Norah Jones

-RW

ratings are released, though Hughes says the sta-

tion's advertiser base has grown 14% since the

switch-although utility costs have risen 10%-

ing, at least not in the way that the Globe pres-

ents it," says Alan Reisberg, president/GM of D.C.

media planning firm Capital Media, who has

placed ads on the new format. "Listeners may

feel a new loyalty to the brand. The station works

'The environmental movement isn't alienat-

15% per month on wind power.

locally and thinks globally."

Luckily, there are credible corporate partners for artists such as Sexton when they search for resources and financial assistance with greening their tours.

'We're not going after just any band," Clif Bar brand experience manager Grady O'Shaughnessy says. "We're targeting progressive, emerging artists who are passionate about the same things we are and just might not have the resources, time, expertise to make those changes. In some cases we provide 'green grants' to help cover some of those incremental costs so the changes don't hurt so much

Of course, Clif Bar is not all alone in its efforts. There is a land rush by corporate America to go green, and touring artists are more than receptive.

One such tour coming up this fall is the Next Step Campus Tour, sponsored by footwear brand Crocs, with rock act Guster as headliner. The tour will run through September and October and is produced by St. Louis-based 360 Productions. Buster Phillips at Creative Artists Agency is booking the tour, and CAA's Marcie Allen Cardwell is coordinating sponsorships.

A key component is the participation of Reverb, a nonprofit greening initiative founded in 2004 by Lauren Sullivan and her husband, Guster guitarist/vocalist Adam Gardner. Reverb's mission is "educating, inspiring and activating music fans while greening artists' tours and the music industry at large.

And even though tour producers are ahead of the green game, Lyman is pushing his colleagues to "actually follow through, because there's usually a lot of expense involved. There's a long way to go, but we're moving in the right direction."

Additional reporting by Charles Ferro in Copenhagen and Mark Sutherland in London.

hardest part is always being able to find biodiesel. I can tell you right now, you can't get it if you're traveling Fargo to Bozeman.'

-MARTIN SEXTON

ECO-FRIENDLY FESTS

Long before Live Earth, festivals were at the forefront of the eco-conscious live movement, with European events like Glastonbury and Roskilde pioneering many of the initiatives now taken for granted.

Nowadays, Bonnaroo in Manchester, Tenn., is a true green leader, taking a three-pronged approach incorporating its own green efforts, interfacing with artists and educating fans.

Bonnaroo burns about 40,000 gallons in biodiesel each year, according to Rich Goodstone, partner in festival co-producer Superfly Productions.

"All of our nonstage generators are run on biodiesel," Goodstone says. "For all of our food vendors, we provide all the plates and cutlery, and all of it is compostable and biodegradable. Cups for beer, all the different Bud bottles, Coke bottles-all recyclable."

The results are impressive.

"We have over 500 tons of gar-

bage, and we were able to recycle and avoid landfills with over 250 tons," Goodstone says.

For fans, the Planet Roo tent focuses on educating the audience, while backstage Bonnaroo works with Stop Global Warming and Rock the Earth to educate artists on what they can do to make their own tours greener and utilize their

All of this, of course, has an expense.

"It's probably \$25,000-\$50,000 extra that we spend to try and utilize the different things that we do," Goodstone says.

Bonnaroo is not a lone voice in the fest forest in trying to reduce its environmental footprint. with major festivals like Lollapalooza, the Austin City Limits Music Festival, Coachella and others laser-focused on going green.

> Denmark's massive Roskilde Festival introduced an environment policy as far back as 1994. Five years ago, it pioneered deposits on beverage cups.

> "We use more than 1.3 million cups," festival director Esben Danielsen says, "and around 95% come back to refund stalls for recycling."

> The United Kingdom's Glastonbury Festival, with its roots in 1970s counterculture, has been similarly innovative through the years. The last time the festival

was held in 2005, 50% of its waste was recycled. The festival's main beneficiaries-Greenpeace, Oxfam and WaterAid-host a range of environmental initiatives at this year's event, and there's also a political dimension, with festival organizer Michael Eavis hoping to sign up 100,000 festivalgoers to the Stop Climate Chaos coalition's I Count campaign.





Green Today, Great Tomorrow

LIVE EARTH ORGANIZERS LAYING FOUNDATION FOR A GREEN FUTURE

It would play right into the hands of critics if the seven Live Earth concerts to be staged worldwide July 7 were to come off in an unfriendly environmental way. And it's probably fair that no concerts in history will be more closely monitored for how well they manage power and

Live Earth producers want the world to watch what they do. "We want to make the concerts themselves part of the solution," Live Earth's Yusef Robb says. "What we're working very hard to do is something that has never been done before: establish a new green event standard that Live Earth will not only follow but hopefully future live events will follow as well."

The concerts will be built "from the ground up to be as green as possible," Robb says. "If there is a choice between a dirty light bulb or a greener light bulb to light the stage, we're working to find the technology that can generate the least amount of carbon. If there's a choice between two cups at

one that not only makes a beer taste good but can also be recycled and didn't use a lot of carbon to produce in the first place."

Obviously, there will be some carbon that Live Earth will not be able to "design out" of the process, Robb says. "That's the reality of life in the 21st century. So we'll offset any remaining emissions.

Enter environmental adviser John Rego. Working primarily with corporate "greening" consultant Brand Neutral, as well as independent

a concessions stand, we want to identify the best

Rio de Janeiro, Brazil's Copacabana Beach could draw 1 million people to it

nonprofits the Climate Group and consultants Seven-Star and Meeting Strategies Worldwide, Rego oversees the Live Earth Global Green Team.

"One of the key objectives of our work is to gather best practices and create a 'greener' recipe for the industry going forward," Rego says. "The three main topics we focus on are energy, waste and transport, which are your three main carbon emitters worldwide, but also in a live event.

The diversity of the venues in which Live Earth will be staged is not only a challenge but a benefit, Rego says. "There's not one model that can be used across all of them." he says. "We have stadiums that are 30-plus years old and stadiums that are brand-new and just renovated, so obviously different challenges exist there.

In Rio, a million people are expected on Copacabana Beach for a free concert. The Shanghai show is an open event in the middle of a

> city. In South Africa, the venue is a green field about 60 kilometers outside Johannesburg.

> Rego wants concert producers worldwide to gain confidence that their generators, for example, can run well on biodiesel. "It's also about figuring out how your generator setup should be designed—the process of setting up the energy sources so the minimum amount of fuel and emissions will actually be

The other key component is waste management. "If we're composting at the venues, which we're planning on doing in Johannesburg and Rio, it is making sure the cups and plastics we have can be composted," Rego says. "It's about looking at the entire life cycle of how all this material works through an actual event."

Rego says one Live Earth show has already secured 100% green power (wind and solar). Another venue will raise the temperature slightly to reduce the use of air conditioning. "We don't want to [name] the venue because it will probably never be noticed by the audience," Rego says, "and that is the point."

Live Earth is going to significant lengths to actually quantify how green it will be, i.e., its carbon calculation. It is also gearing up for its

"We are looking at setting up boundaries and going through the processes and methodology of how we're going to calculate this stuff so we have a clear understanding of what our carbon footprint is going to be," Rego says. "All of this will be in our final report after the event and shown transparently, setting benchmarks again for the industry saying, 'This is how green we were, can you be greener?" "

It all comes back to the Live Earth mission. "We're doing this to inspire and motivate action, and in essence my goal is to inspire action from the industry," Rego says. "This legacy, and making sure that it is followed by tens of thousands of live events that occur every year—that impact outweighs any sort of impact we could have on the day of the event."



GREENER FIELDS?

GOING GREEN ISN'T JUST GOOD FOR THE WORLD. IT MAY BE GOOD FOR YOUR WALLET-AT LEAST IF YOU BELIEVE IN GIVING THE CUSTOMER WHAT HE OR SHE WANTS. RECENTLY, AGREENERFESTIVAL.COM SURVEYED MORE THAN 600 U.K. FESTIVALGOERS ON THEIR ATTITUDES TOWARD GREENING LIVE EVENTS. THE RESULTS—CHERRY-PICKED BY BILLBOARD, BELOW—MAY HAVE YOU REACHING FOR THAT RECYCLE BIN NEXT TIME YOU PLAN A CONCERT.

an

has

TRAFFIC

FESTIVAL

festivalgoers agree

environment.

the

OU

'Environmental protection is an important factor when choosing which festivals I attend.'

AGREE

DISAGREE

MUSIC FESTIVAL

I would travel by public transport to a festival if it was provided as part of a ticket price.'

AGREE

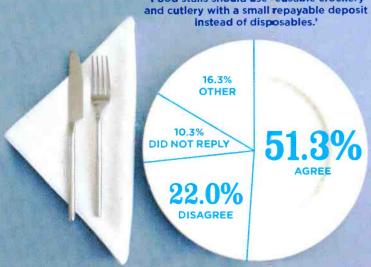
DISAGREE

'I would accept increased ticket prices for a festival if it was for improving environmental performance.'

DISAGREE

AGREE

'Food stalls should use reusable crockery



'I would separate my rubbish at festivals if separate bins were provided.'



SOURCE: A Greener Festival and author Claire O'Neill. Methodology: The results are based on the responses, from 649 individual testivalgoers and 15 festivals organizations, to a question during January and March 2006. The survey was devised and carried out by Claire O'Neill, a new-media manager at London-based Media Records, and a consultant to Stratford-based Arroganizer of dance events. Answers can be found on agreenerfestival com, the Web site for A Greener Festival, an independent scheme designed to promote environmental issues at must coordinated by Ben Challis, legal counsel for the Glastonbury Festival, and is supported by the International Live Music Conference and Yourope, the European association of music festival rounded to the nearest half-decimal point, and add 'agree' and 'agree' atmongy' estimated.

WHO DO YOU THINK SHOULD

41.7% FESTIVAL ORGANIZERS

6.6% LOCAL AUTHORITIES

35.9% FESTIWALGOERS

1.1% NOBODY

1.4% OTHER

3.3% DID NOT REPLY



GREEN CARD

LIFEGATE

In September, singer/songwriter Andrea Parodi will release "Soldati," a landmark Italian album.

"It will be Italy's first environmentally friendly album," he says, "produced with special 'eco-pack' packaging, using recycled paper, while the CD itself is zero impact "

It will be released on Lifegate Music, the label arm of a larger organization that, according to founder Marco Royeda, has a philosophy of "people, planet, profit." Lifegate Music's biggest success to date is folk rock act Gang, which cracked Italy's top 30 albums chart last year.

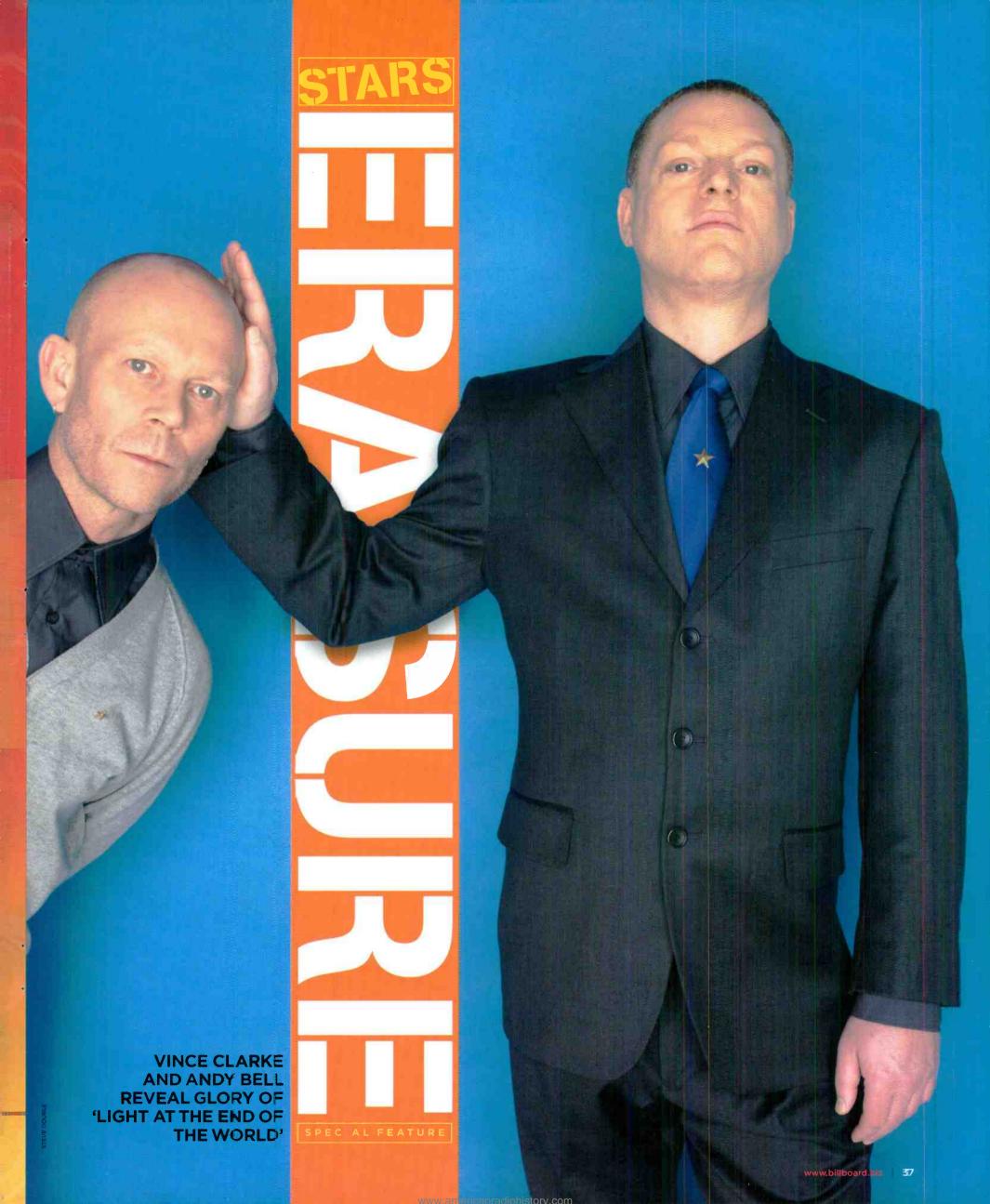
Roveda set up Lifegate in 1998, after making a fortune in real estate. Its flagship is a self-titled radio station, which claims that 400,000 weekly listeners tune in to its soothing world-music selections.

"It's dedicated to spreading the Lifegate message," Roveda says. "There's plenty of environmental info, but also an absence of banal advertising, DJ chit-chat and pop."

Other Lifegate businesses include a health center and "eco fashion" jeans. But industry observers agree that Lifegate Radio is key to the brand's appeal.

"It's one of the very few stations that manages to escape the hit radio format," author/music writer Alfredo Marziano says. "It really is a beam of light -Mark Worden in Italian radio."







ERASURE'S BEAT STAYS STRONG THROUGH CHEMISTRY, VISION AND PURE POP GENIUS BY MICHAEL PAOLETTA

Erasure's Vince Clarke and Andy Bell are pop music's very own odd couple. Clarke is the yin to Bell's yang—and vice versa. "The fact that we both trust each other has meant that we've been able to stay together for this amount of time," Clarke says. 'Andy's very easy-going and that has kind of rubbed off on me over the years."

"Over the years" is an understatement. Erasure has been actively recording and touring for more than two decades.

"Twenty-two fucking years. Unbelievable. Seems like only yesterday when they first started," says Mute founder Daniel Miller, who has been releasing the act's music since 1985.

In the years since, between Clarke's visionary electronic musicianship and knack for indelible melodies and Bell's heartfelt storytelling, Erasure has sold more than 20 albums worldwide, according to Mute.

Through its durable songwriting and over-the-top live shows, the act has also influenced many a young turk today, including the Killers, Scissor Sisters, Postal Service, Dangerous Muse, She Wants Revenge, Mika and Gnarls Barkley.

And while numerous pop groups borne out of the synth-pop British invasion of the '80s have come and gone, Erasure has remained vibrantly alive. The duo's 13th studio album for Mute, "Light at the End of the World," arrived in May. The album debuted at No. 2 on Billboard's Top Electronic Albums chart and at No. 127 on The Billboard 200.

To help spread the word about the new recording, Erasure is co-headlining the True Colors tour with Cyndi Lauper. When the trek concludes later this month, Erasure will embark on its own solo tour, appropriately called the Light at the End of the World tour.

Miller recalls Erasure's early days with fondness. "Their first album ["Wonderland"] was not successful anywhere," he says. "And this was weird for Vince, because he was coming off hits with Depeche Mode, Yazoo and the Assembly."

But Clarke and Bell were determined, Miller adds. In fact, "Vince liked being the underdog. It took the pressure off him. As for Andy, because it was all new for him—he didn't have Vince's history—he took it all in stride."

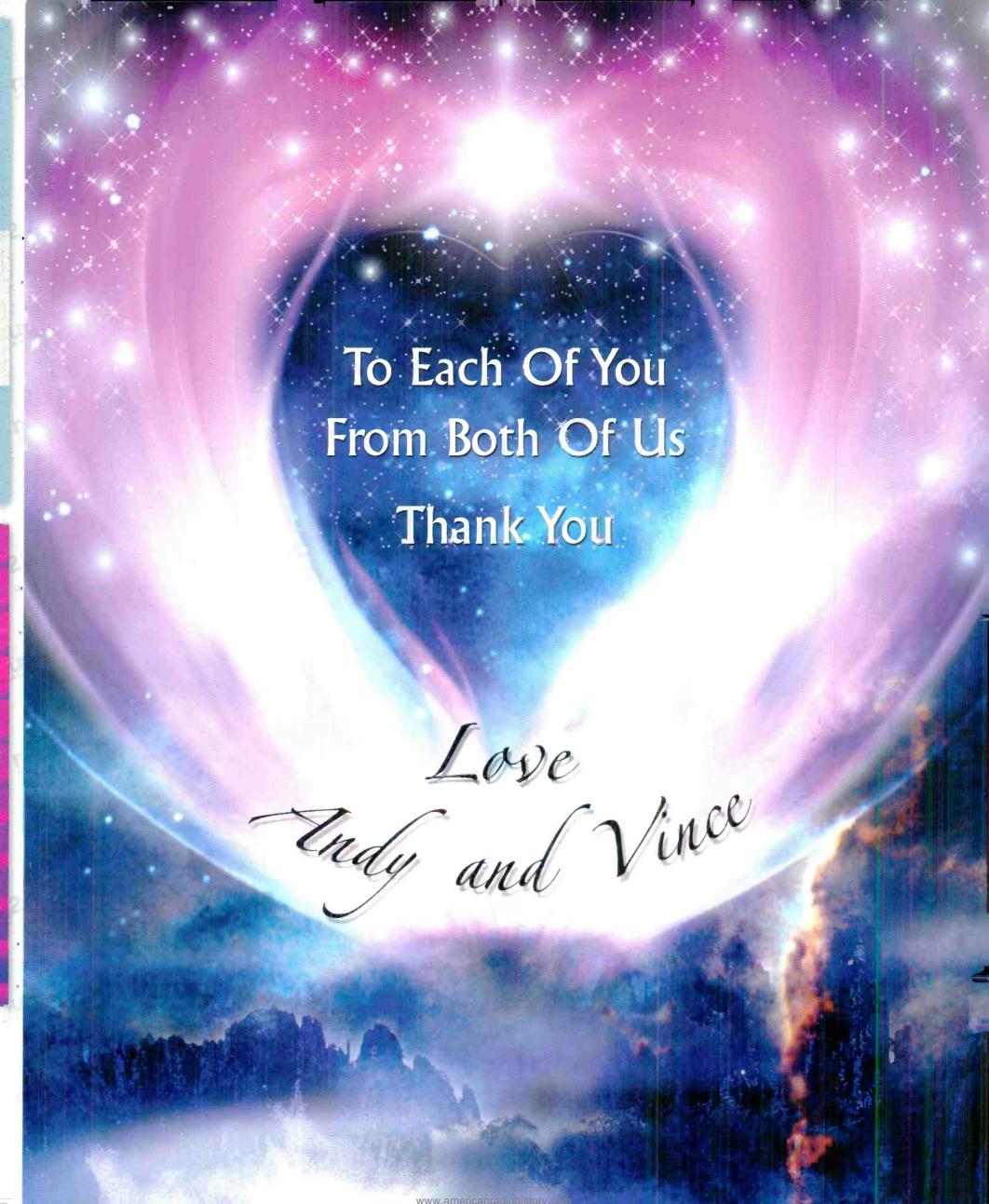
When the duo's third British single, "Oh L'Amour," did not do well on the British charts, there was some nervousness, Miller says. "Vince was getting worried. We had some heart-to-heart conversations."

Erasure's fourth single, "Sometimes," proved to be the charm. It peaked at No. 2 in the United Kingdom. The duo's live shows began selling out and appearances on "Top of the Pops" commenced. The building of the Erasure brand had begun.

In the United States, label founder Seymour Stein signed Erasure to Sire Records. Sire was also home to Clarke's former acts Depeche Mode, Yazoo (Yaz in the United States) and the Assembly, which were also part of the Mute family internationally.

According to Stein, when he signed Depeche Mode to Sire, he included a "leaving member" clause in the contract. So, when Clarke parted ways with Depeche Mode, Stein says he exercised the option. "I knew I wanted to hold on to him," Stein says. "He's a genius. I didn't care what the deal continued on >>p40





from >>p38 was-I just knew that I wanted to continue working with him.

Sire scored three top 10 club hits with Erasure's first three singles ("Who Needs Love [Like That]," "Oh L'Amour," "Sometimes"). Fourth U.S. single "Victim of Love" reached the summit of Billboard's Club Play chart. Follow-ups "Chains of Love" and "A Little Respect" peaked at No. 12 and No. 14, respectively, on The Billboard Hot 100.

From day one, and unlike many others (except for acts like Bronski Beat and Soft Cell), Bell never hid his sexuality. This was not lost on Mute and Sire, which embraced his honesty. "The idea of challenging people's perceptions has always appealed to me,"

Stein uses words like "strength" and "courage" to describe Bell's openness about being gay. "Maybe he helped some kid in Iowa

'They came of age at a time when rock, alternative and dance were one and the same.'-RON SLOMOWICZ, CLUB DJ

or Scotland," Stein says. "But to come out and announce your HIV status is far more difficult. Andy's personality is so open. He's helped a lot of people without even knowing it."

To be sure, Bell's out, loud-and-proud stance as a gay man living with HIV has affected pop culture and society at large.

On the musical front, Clarke, too, has been highly influential. He is often referred to as an electronic purist. At the same time, he knows the importance of crafting a solid song—and the importance of melody. "He has musical and artistic integrity," says Erasure's manager Michael Pagnotta of Reach Media

DJ/producer Thomas Fehlmann first worked with Erasure when he co-produced, along with Gareth Jones, the duo's self-titled seventh studio set. Fehlmann credits Erasure's longevity to the duo's strong musical bond. "In each other they found the ideal partner," he says. "Vince is still a fan of bouncy pop music. Andy is his ideal voice."

The duo also found the ideal partner in Miller. "Though the system has changed since being sold to EMI, Mute Records retains its key figurehead, Daniel Miller," Fehlmann says. "He is a father figure that you can't find at any other label. This has given Erasure an emotional ground they would never get anywhere else.'

Through the years, Erasure has amassed 17 top 10 singles in the United Kingdom, including a cover of Abba's "Take a Chance on Me," which peaked at No. 1. Four of the duo's albums, including 1988's "The Innocents" and 1994's "I Say I Say I Say," reached the pole position of the U.K. albums chart.

In the United States, Erasure has topped the Club Play chart twice, with 1987's "Victim of Love" and 2005's "Breathe." The duo counts 15 top 10 hits on the chart, including 1998's "Stop!" and 1997's "In My Arms.

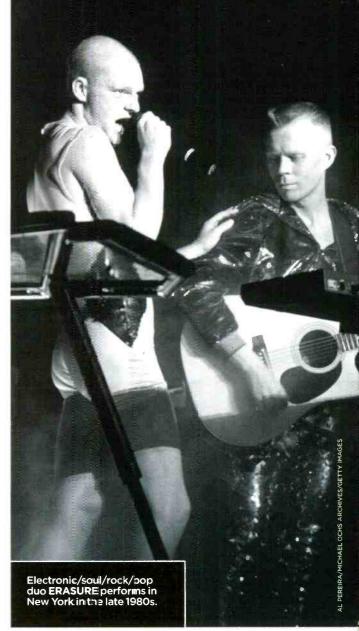
On The Billboard 200, Erasure scored its highest chart position with "I Say I Say I Say." The album peaked at No. 18. Its 1991 predecessor, "Chorus," peaked at No. 29.

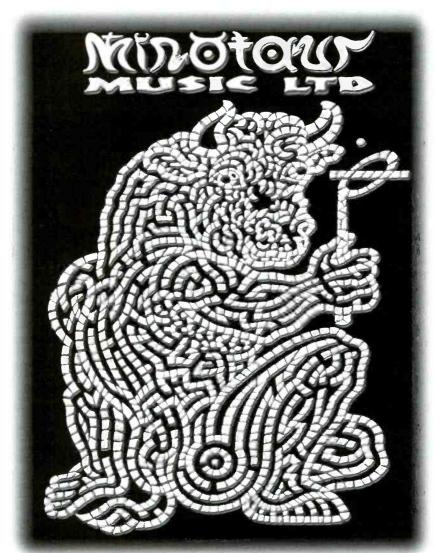
With each project, Erasure never lost sight of the global-dance community, which has been at the duo's side from the beginning. "They've always embraced remixes and fully understand the importance of club DJs," says Ron Slomowicz, a Billboard-reporting club DJ based in Nashville.

Slomowicz credits this to the musically eclectic scene that helped foster Erasure. "They came of age at a time when rock, alternative and dance were one and the same. It started with themand they are still valid after all these years."

Though Erasure has certainly experienced a storied career, Miller maintains that the duo never fit in then and it doesn't fit in now. "They've always been an anomaly," he adds. "Erasure was never cool or fashionable like the Pet Shop Boys were at one point. They appeal to outsiders—those normal kids who weren't Goth or indie. They appealed to those on the fringes of the world. The Smiths appeal to these same fans but in a different way. Morrissey and Andy do not fit the pop-star stereotypes. But there

Pagnotta adds: "They are icons, musically and culturally, in electronic music. There is a meaningful brand there. We're in the early stages of finding out how it will express itself."





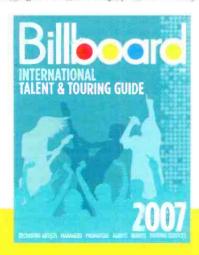
Congratulations Erasure on 20 glorious years of marvelous music from Paul Hickey at Minotaur Music, all family, friends & fans!

www.myspace.com/minotaurmusic

CONGRATULATIONS to the most OUTRAGEOUS TALENTED WORLD

from your friend **RON DELSENER**

Definitive Source



ERNATIONAL TALENT & TOURING GUIDE

The leading source in the industry for information on all aspects of the music business. More than 30,000 listings in all, ir cluding leading facilities where artists perform, agents and managers, artists, sound and lighting services, instrument rentals, security services, merchandisers, and virtually any service or supplier you'll need when going on tour. All list ngs are A to Z and fully cross-referenced for easy searching. If you book, promote, program, or manage talent, this is a must-have for your business. \$139

ORDER ONLINE

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

Send payment plus \$9.95 S&H (\$14.95 Canada/S24.95 international orders) with this ad to:

Billboard Directories P.O. Box 1515 North Hollywood, CA 91615-5158

Please add appropriate sales tax in CA, DC, FL, GA, IL, MD, MA, MN, MO, NJ, NY, OH, SC, TN, TX & CANADA

Orders payable in U.S. funds only. All sales are final.

Also available on CD ROM or mailing labels, for info.

email: mwiesner@vnubuspubs.com

For advertising opportunities, call &CC-223-7524 or email jserrette@billboard.com

ERASURE'S ANDY BELL AND VINCE CLARKE TALK TO BILLBOARD ABOUT CAREER LONGEVITY, PERSONAL HONESTY AND THE THRILL OF TAKING THE STAGE **ERASURE** appears with the True Colors tour through June 30 for the Human Rights Campaign.

Erasure has remained in the spotlight for more than two decades. beginning with the British duo's single "Who Needs Love (Like That)" in 1985.

In May, Erasure's longtime label, Mute Records, released the band's 13th studio album, "Light at the End of the World." After the acoustic-leaning previous set (2006's "Union Street"), "Light" finds bandmates Vince Clarke and Andy Bell returning to their synth-pop roots.

These days, Erasure is touring the United States as part of the monthlong True Colors tour, which was conceived by Cyndi Lauper, and features Lauper, Debbie Harry, the Gossip and others. The <mark>"equality f</mark>or all" trek supports the Human Rights Campaign, which seeks to improve the lives of gay, lesbian, bisexual and transgendered Americans

When True Colors wraps June 30 at the Greek Theatre in Los Angeles, Erasure will take one week off and then commence its global Light at the End of the World tour July 6 in Tampa, Fla.

Did you ever think Erasure would be actively recording and touring some 20-plus years later?

Clarke: When you start out, you're really just looking to the next day or the next week. In the beginning, we were really looking from gig to gig. That was as far as we could see. I can't believe we've been together for so long and that we've managed to sustain a fan base for this amount of time. It's amazing to me.

Many acts have come and gone in the same time period. To what do you owe Erasure's longevity?

Bell: Oh, I don't know, I think it comes down to our storytelling and the way we create a mood. Whenever we're on tour, I am reminded of how holistic-sounding and healing synthesizer sounds are. Each night, when I'm performing onstage, I feel like I'm in a music box. I'm the ballerina, and Vince's music is all the laser beams coming off the mirror ball. That's what it is. And people

like music boxes

Clarke: Our survival as a group comes down to my relationship with Andy, because we know each other so well. We write the songs together, which is a very personal thing to do, to sit in a room with somebody and bare your soul. We both trust each other. Also, we have both learned to not be precious about what we do and about the songs we write.

The new album, "Light at the End of the World," is upbeat and tailor-made for dancefloors. Is fatherhood agreeing with you? Is Andy in a good place?

Clarke: I think that's part of it. We're in good places personally in our lives. We're both very up at the moment. Also, I felt that we were going through a midtempo crisis and, as you get older, your songs get slower. So, we made an effort to write more uptempo songs for this record. With songwriting, it's all about where you are in your head as well as where you

CONGRATULATIONS ANDY AND VINCE.

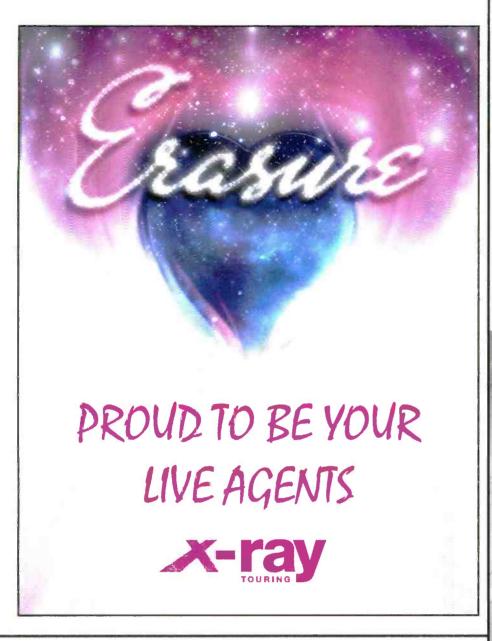
CAN'T WAIT TO BE ON THE ROAD WITH YOU IN JUNE.

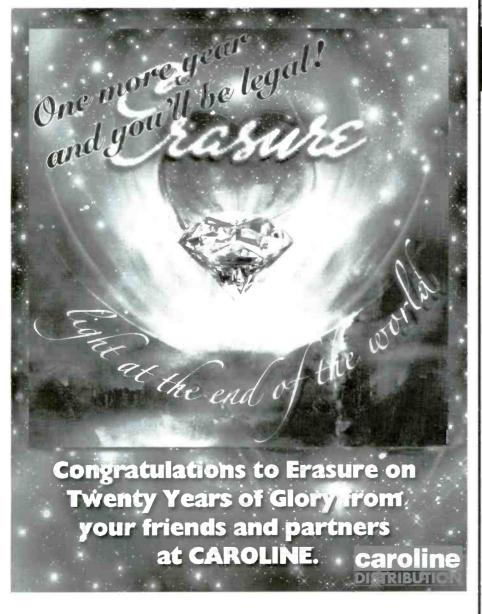
WE WILL CELEBRATE!



LOVE CYNDI







from >>p42 are physically. We recorded the new album in Maine, a beautiful environment, and that also comes out in the music.

If you look back over the last 22 years, are there any moments that stand out in

Clarke: We played in Prague, shortly before the Communist [Czech] government fell, and, at the time, no one could buy our records there, because they weren't available. We'd play for 3,000 people, and when we came onstage, half of the audience members had ghetto blasters, which they held above their heads to record the concert. It was an unbelievable sight.

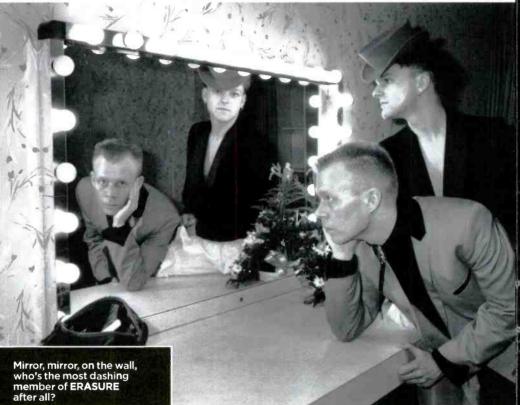
Bell: We played a show in São Paulo in Brazil in the mid-'90s. All these Brazilian rock acts performed the whole day before we went on. By the time we got onstage, the whole audience was in hysterics and screaming, "Puta! Puta!," calling

artist. Do you see yourself as a pioneer?

Bell: At the time, in 1985, I had just met my partner Paul as well as Vince. Paul was saying, "Oh, you can't say that," or "Don't say that." He thought I should just keep quiet about it. And I thought, "I don't want to keep quiet." What for? So, I decided that when people would ask me about a girlfriend and stuff like that, I wasn't going to say, "Oh, yes, I fancy this and that." I was simply going to be me.

Did you ever have discussions with your label, Mute, about your sexuality and how being an out artist could affect your career?

Bell: Not overt discussions. Well, there were some comments, because we shot our very first video in drag. Then, with our first hit, "Sometimes," we were wearing jeans and T-shirts, very James Dean. After that, though, when our records began selling less, the label asked, "Can't you



us whores and throwing things at us—in a really horrible way. And all the boys were getting up on each other's shoulders and pulling their pants down and mooning us. I was quite scared. Then, we came off stage and immediately did an MTV interview. The first question we're asked is, "How was the show for you?" I was about to go into a tirade and Vince put one finger up to his lips and went, "Shhh." I said, "The show was fantastic. We never had such an amazing reaction in our whole life."

What can fans expect from the upcoming Light at the End of the World tour that immediately follows the True Colors trek?

Bell: My inspiration for the new show was sparked when we were recently in L.A. doing promotion. I saw this piece of camouflage material in a frame, but it had frilly petticoat bits around the outside. I thought it looked great: so bizarre and a little bit twisted. I thought, "Yes, we'll base the show on that." Then I returned home and found an Andy Warhol hand-kerchief in my drawer still in the packet. So, we started looking through all his books and thought we'd mix these kinds of elements into the show, too, along with a bit of John Waters. We may even toss in some Liza Minnelli.

Since day one, and unlike other artists, you have never hidden your sexuality. You've lived your life as an out, loud-and-proud

put on a dress again or wear a rubber leotard for shock value just to bump up sales?" I was like, "No." Anybody that tells me to do something, I will do the opposite.

Why did you decide to publicly announce your HIV-positive status a couple of years ago?

Bell: I was very confused, and I hate keeping secrets to myself. It's not because I'm a big blabbermouth or anything. It's just such a burden to carry. It took me a while to clear my head and

It's now 22 years after the two of you began your musical journey together. Where does Erasure go next?

Clarke: After this tour, we'd like to do an album of nursery rhymes. It wouldn't be a children's album though. What we're envisioning is a record of Goth-styled nursery rhymes, more macabre. I mean, lots of nursery rhymes are pretty dark anyway, so the idea would be to make a record that adults would appreciate on one level and kids would appreciate on another.

What's the one thing that only each of you knows about the other?

Clarke: Well, Andy tells everybody everything. I'm sure he's mentioned it, but I know he had a girlfriend for a couple years, but that's really dull.

Bell: Vince is cut, and I'm uncut.

—MP



To my friends Vince and Andy,

Congratulations on an awesome career.

I feel privileged to be a part of it.

Thanks for making it fun and thanks for showing us your True Colors.

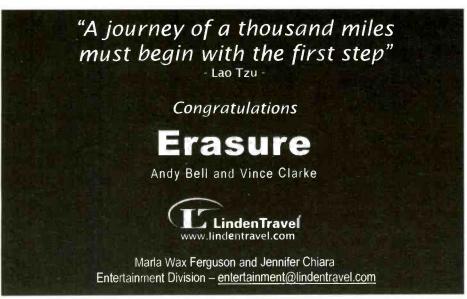
Jonny Podell and everyone at Podell Talent Agency.

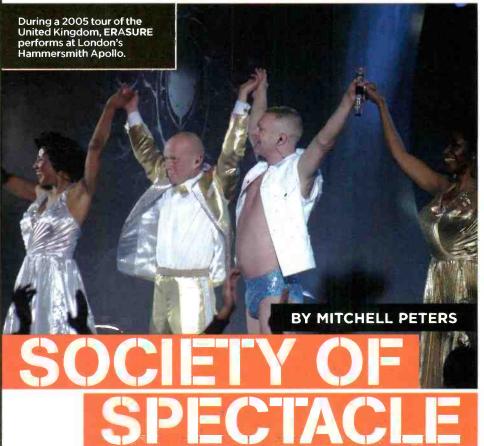


podell talent agency, uc









FAMOUS FOR ELABORATE LIVE SHOWS, ERASURE PROMISES AS MUCH ENERGY AND BARE SKIN AS EVER ON NEW TOUR

In Erasure's two-decade history, the British synthpop duo has become notorious for its high-energy concerts and campy theatrics. And if there is one thing fans "can always count on" during the show, it's for eccentric singer Andy Bell "to get naked, or nearly so, through the course of the evening," manager Michael Pagnotta says.

Indeed, while Bell and bandmate Vince Clarke have faced financial restrictions with how far they can take their fairytale-like stage props and flamboyant costume selections, those types of roadblocks have only led to further imagination. "I think that makes you more creative in a lot of ways," Bell says. "It's kind of the same vibe as putting on a school play."

Following the release of its 13th studio album, "Light at the End of the World," which dropped May 22 via Mute Records, Erasure has already toured the United States first as part of this summer's inaugural multi-act True Colors tour and then will headline its own swing. True Colors, conceived by Cyndi Lauper, boasts a lineup of such acts as Blondie's Debbie Harry, the Gossip and the Dresden Dolls. The 16-city amphitheater trek is sponsored by TV network Logo and supports the Human Rights Campaign, which sets out to improve the lives of gay, lesbian, bisexual and transgendered Americans.

Erasure's North American booking agent, Jonny Podell of Podell Talent Agency, says Bell and Clarke showed no signs of hesitation when invited to perform on True Colors. "They could not have been more supportive," Podell says. "They never asked what time they have to perform or what position they'd have on the show—they only asked, 'What can we do to help?'"

After completing True Colors June 30 at the Greek Theatre in Los Angeles, Bell and Clarke will launch a run of North American headlining dates, beginning July 6 in Tampa, Fla. The duo will also visit Puerto Rico, the Dominican Republic and Mexico on the way to an Aug. 3 finale in Brooklyn, N.Y. In September, the act will return to the United Kingdom for a month of gigs before heading to Germany in October.

Bell describes the theme for the Light at the End of the World tour as "our tribute to popculture icons." The intimate concerts will feature multiple video screens that offer a Warhol-esque flavor. "These guys don't stand still and want to move forward," Pagnotta says.

Bell, who Podell paints as a "flamboyant peacock" as opposed to Clarke's "conservative, quiet [and] introspective" onstage image, always aims to give fans an unforgettable show. From the duo's early performing days in England, Bell has never shied from flaunting see-through bodystockings and bondage gear that sometimes provoked "quite a lot of homophobic people taunting and throwing beer on us," the singer says.

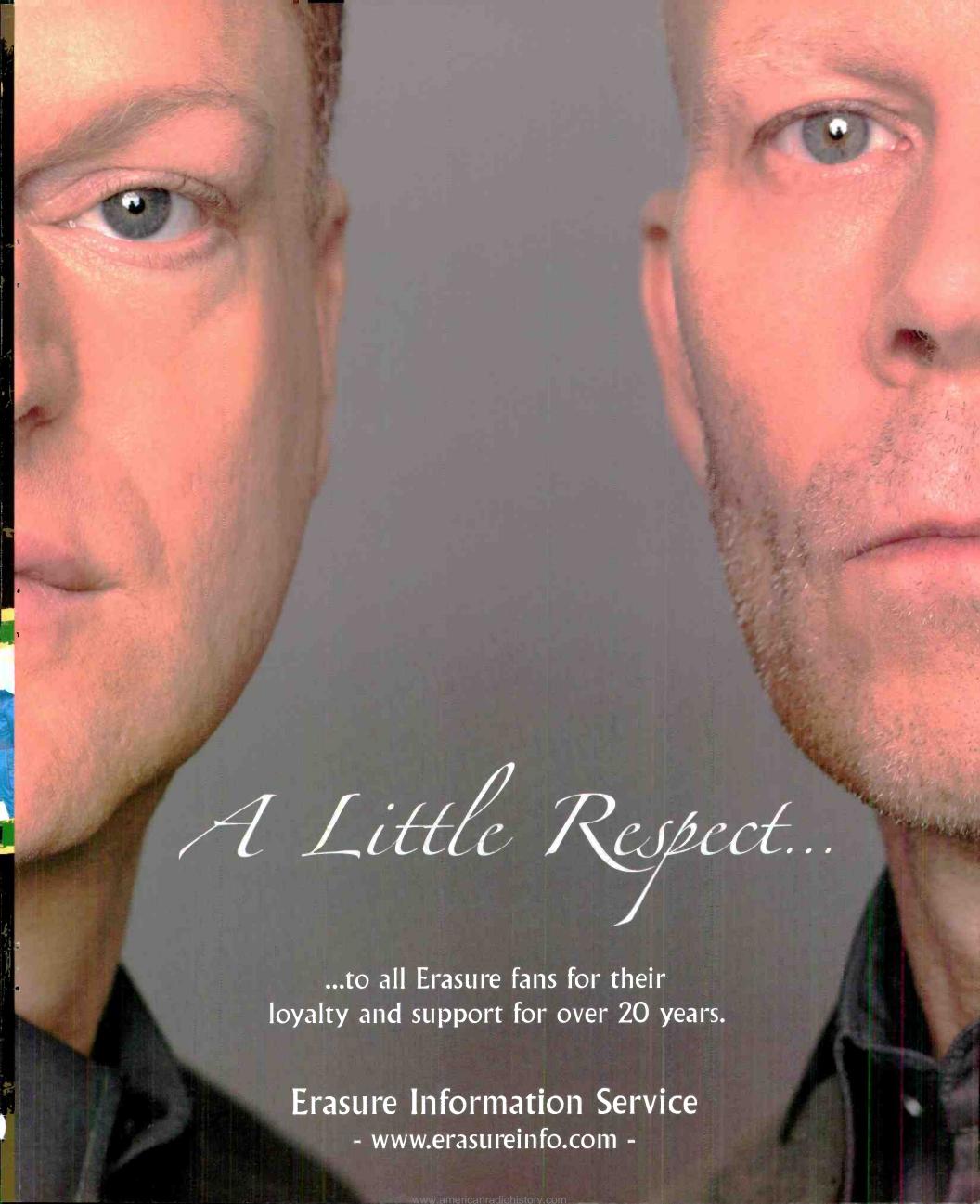
So what first spawned the idea for Erasure's gender-bending concerts? "When I first started working with Vince and doing live shows, I really got my bravado by going and watching drag queens in pubs around London," Bell says.

Past outings have found Erasure performing multiple-night stands in clubs and theaters, a strategy implemented by Podell, who has booked the band for the past 15 years. "They never really want to play bigger venues," the veteran agent says. "They don't want the pressure of overextending themselves and worrying that they didn't sell a house, or that the production wasn't big enough. They like comfortable things."

Notable Erasure residencies include eight consecutive nights at New York's Beacon Theatre in 1992, and 10 record-breaking gigs at Irving Plaza (now the Fillmore New York at Irving Plaza) in 2005. Combined, the 18 concerts grossed \$1,044,786 and drew more than 32,000 fans, according to Billboard Boxscore.

Veteran concert promoter Ron Delsener, who serves as chairman of Live Nation New York, says back-to-back nights have worked well for the duo. "Artists who can do the business should have a residency rather than packing up and going to the next town," Delsener says.

"With a residency," he adds, "they take on new fans and expand their audience. That's what Erasure is able to do."



Bringing Regional Mexican Music to the Forefront

Don't Miss This 3-Day Event Featuring:

Live Artist Performances • Valuable Networking Opportunities

Educational Sessions • The Billboard Q&A • Promotores Unidos Showcase

Special Awards Show

Premios Premmusa presented by Promotores Unidos

PANEL TOPICS INCLUDE

DJ Power
Shaping Music & Opinions
Mass Merchants vs. Indie Retailers
Licensing the Band

The Digital Connection
Phone and Internet

The Women of Regional Mexican featuring...JENNI RIVERA



BONUS PROGRAMMING

VOZ LATINA WEST MARKETING TO HISPANICS

Marketing to Mexican, Puerto Rican and Cuban Hispanics in the U.S.

Brand Panel Multicultural Marketing Program

The Power of Business en Español Keynote

OCTOBER 1-3, 2007
HILTON LOS ANGELES • UNIVERSAL CITY

BILLBOARD'S REGIONAL MEXICAN MUSIC SUMMIT is the ONLY event completely dedicated to the top selling genre of Latin music. Now in its 2nd year, this three-day summit will focus on the latest radio, touring, digital and publishing trends impacting today's Regional Mexican music industry. Gathering artists, record label executives, radio executives, concert promoters, retailers, managers, marketing and advertising executives, this must-attend event is the ultimate meeting and networking space for everyone involved with this lucrative sector of the Latin music business!



Register Today!



General Info: 646.654.4660 Registration: 646.654.4643 Sponsorships: 646.654.4648 Hotel: 818.506.2500

www.BillboardEvents.com



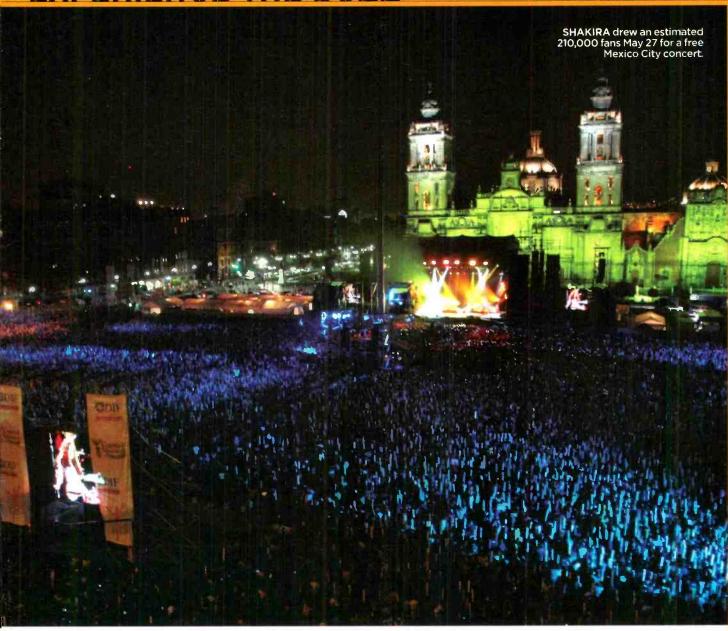












GOING TO THESOURCE

As The World's Top **Producer Of Latin** Music, Mexico Remains A Creative Wellspring **Despite Struggles** With Music Piracy

BY LEILA COBO

Mexico is at a crossroads.

The country that until just two years ago was consistently among the top 10 music markets in the world is suffering a dramatic decline in sales and value because of unrelenting piracy.

At the same time, it is experiencing one of its most creative and prolific periods, with labels signing and developing new talent at a pace not seen since the early 1990s.

"Mexico is a good example of renewed interest in A&R investment," IFPI Latin America regional director Raul Vázquez says. "We see that the companies, after a period of adjustment to retraction in the market, have gone back to invest in new talent, and we're seeing the new talent flourish."

Among that new talent is pop group RBD, a worldwide phenomenon created by Mexican network Televisa. But it also includes a recent slew of young faces, ranging from rock and punk bands like Allison, Panda, Zoe and Motel; pop groups that write their own material, like La Quinta Estación and Camilla, pop interpreters like Yuridia and Yahir; and a new generation of regional Mexican talent, like the late Valentín Elizalde and Lidia Avila.

"You breathe a musical, a creative air that you breathe in very few places," Sony/ATV Music Publishing VP Jorge Mejía says. "These artists are very in touch with what's happening in the world, and they're also innovating."

"There are many singer/songwriters, many groups who do their own music," Universal Music Mexico and Central America president Victor González adds. "It's no longer just about a pretty face and a good track. We are looking for more depth, more authenticity and permanence. And, above all, acts who take on music as a profession and a way of life."

Mexico has long been the top producer of Latin music in the world. Its status is fueled by a large population, which makes it self-sufficient, and an impressive media infrastructure that, for decades, has led it to produce and mass export all kinds of entertainment, from film and TV content to music, throughout Latin America and the world

Mexico's proximity to the United States also makes it a natural breeding ground for music that crosses borders and brings back revenue that can be reinvested (unlike Brazil, which is a bigger market, but has less of an export market for its Portuguese- continued on >>p51



MEXICO FACTS

POPULATION: 103.3 million AVERAGE EARNINGS: \$7,310 U.S.

CAPITAL: Mexico City POPULATION: 19.2 million

OFFICIAL LANGUAGE: Spanish

BROADBAND SUBSCRIPTIONS: 2.5 million representing 61% of total Internet subscriptions

MOBILE PHONE SUBSCRIBERS PER 100 PEOPLE: 54.4 (total number: 57,017,000); 92% are prepaid.

MUSIC FACTS

SALES AWARDS FOR ALBUMS: Diamond (released as of 2000): 500,000 units Platinum (released as of July 1, 2003): 100.000 units Gold (released as of July 1, 2003): 50,000 units

TOTAL PHYSICAL UNIT SALES 2006: 40.2 million units TOTAL PHYSICAL SALES REVENUE: \$357.1 million U.S. (retail)

TOP THREE BEST-SELLING DOMESTIC ALBUMS OF 2006:

- Yurldia, "La Voz de un Angel" (Sony BMG)
- Maná, "Amar Es Combatir" (Warner)
- 3 Luis Miguel, "Navidades" (Warner)

TOP THREE BEST-SELLING INTERNATIONAL ALBUMS OF 2006:

- Black Eyed Peas, "Monkey Business" (Universal)
- Shakira, "Oral Fixation" (Sony BMG)
- 3 II Divo, "II Divo" (Sony BMG)

MEDIA FACTS

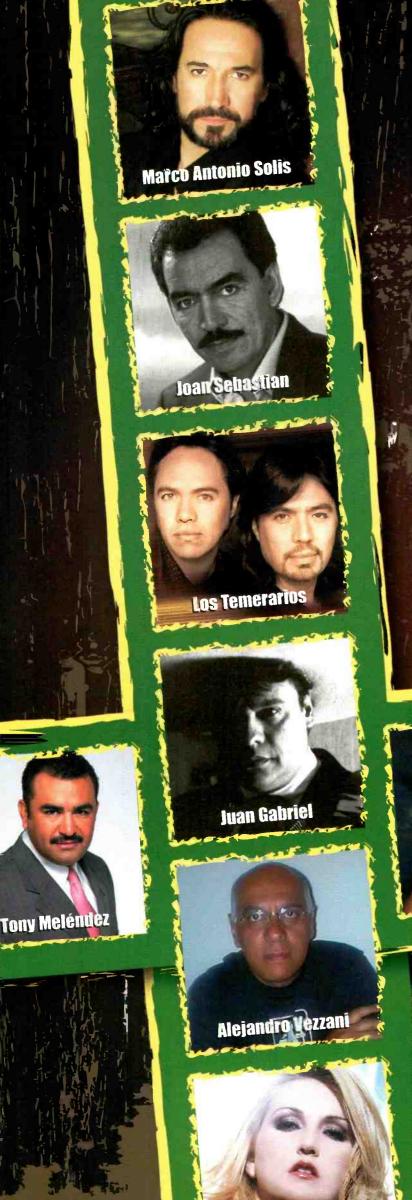
KEY NATIONWIDE RADIO STATIONS: XEQR (La Z) (grupero/tropical/salsa) XEJP (Stereo Joya) (Spanish ballads) XEPOP (Digital 99) (English and Spanish young acts)

XERC (English and Spanish young acts) XHFO (Universal Stereo) (Contemporary, English-language artists)

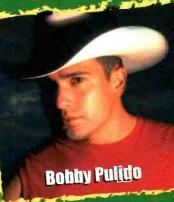
RETAIL FACTS

KEY BRICK-AND-MORTAR RETAILERS SPECIALISTS: Mixup, Central de Discos **DEPARTMENT STORES:**

Sanborn's, Grupo Liverpool, Grupo Wal-Mart KEY LEGITIMATE ONLINE RETAILERS Tarabu.com, Beon.com



ASCAP SALUDA A SUS GRANDES GRANDES DEL GÉNERO REGIONAL MEXICANO







Armando Larrinaga • California Show • Conjunto Sueño Norteño
Dario Miranda • Emilio Navaira • Fito Olivares • Gerardo Ramírez
Grupo Exterminador • Inesperado • Jaime y Los Chamacos • Jennifer Peña
José "Chema" Rodríguez y su Banda Alacranera • La Chuzma
José "Chema" Rodríguez y su Banda Alacranera • La Chuzma
Little Joe • Los Ausentes De Durango • Los Inquietos Del Norte
Little Joe • Los Ausentes De Durango • Los Terribles Del Norte
Los Poderosos Del Norte • Los Rieleros Del Norte • Los Terribles Del Norte
Los Tiranos Del Norte • Manuel Vargas • Michael Salgado • Oscar Rodríguez
Los Tiranos Del Norte • Manuel Vargas • Michael Salgado • Oscar Rodríguez
Pancho Barraza • Ramiro Villareal • Salomón Robles y Sus Legendarios
Teresita Mora-Arriaga • Voces Del Rancho



www.ascaplating.com

www.americanradiohistory.com

Alicia Villarea



from >>p49 language artists).

The U.S. connection has become increasingly important as the U.S. Latin population grows in numbers and clout. Today, the U.S. Latin market is the biggest for Spanish-language music in the world, but Mexico is its primary source of material.

However, Mexico has also seen its legitimate sales eroding. Between 2001 and 2006, the market dropped 38% in value, according to Mexico's Assn. of Record Producers (Amprofon).

By and large, the cause for the decline can be traced to piracy. Last year, according to the IFPI, there were 110 million counterfeit CDs sold in Mexico, which is one of the IFPI's top 10 priority countries for anti-piracy efforts.

Thanks to concerted campaigns between Amprofon and the Mexican government, coupled with lower prices and key releases, the Mexican market's downturn reversed between 2004 and 2005. But in 2006, the numbers plunged again, and so far this year, there has been a 20% drop in value and units compared with the same period last year.

We have a new enemy, which is Internet piracy," Amprofon director Fernando Hernández says, noting that last year, 1.7 billion tracks were downloaded illegally in Mexico. Although broadband penetration is still very low in that country, users have access via universities and Internet cafes

'So, you have young, middle-class consumers with purchasing power downloading the music for free," Hernández says.

The industry has responded by rallying in a series of anti-piracy raids in Internet cafes along with educational campaigns in schools and col-

leges. At the same time, two online digital stores are operating in Mexico since last year, Tarabú (owned by Televisa) and Bion (owned by telephone company Telmex).

But online digital sales are still negligible in the country. Where labels are seeing new and quickly growing revenue is in mobile sales, which now account for nearly 10% of net sales for some labels.

As Mexico navigates the transition from physical to digital, record labels have responded by upping their A&R efforts.

"It's a way of looking for hits," González says. "We have to find a way to move titles as opposed to units. More than ever, we have to think of finding niches and then grow toward the mainstream little by little."

This has been the path that rock acts like División Minúscula have taken. After a five-year hiatus, the group released "Defecto Perfecto," which has spent 40 weeks on Mexico's sales chart.

Universal's biggest growth in the last several months has been in the regional Mexican realm, where the label received an unexpected sales boost with the death of young banda singer Valentín Elizalde, who was shot dead after a concert late last year. Since then, close to 2 million copies of Elizalde titles have been sold, and now Universal is promoting his brother, "El Chico" Elizalde, and his former band, La Banda Guasaveña.



Regional Mexican music, in particular, is a lucrative genre because it allows labels the opportunity to sign acts for not much money in Mexico and then export them to the U.S. Latin market, where more than 65% of the Hispanic population is of Mexican descent and regional Mexican is the best-selling genre.

> However, regional Mexican music also tends to be the most-pirated in the market, which may be one reason why development of pop and rock acts has exploded in the past couple of years.

> "I think it has much to do with the Internet," Sony BMG Mexico president Miguel Trujillo says. "Young consumers are going into the Web to discover and explore."

> Whatever the reasons, a new crop of rock and pop acts has arrived, reminiscent in size and scope—though not in sound—to the wave seen in the late 1980s. A major difference, Trujillo says, is that "because of saturation in

the market, it is taking longer to develop acts."

For example, it took Sony BMG more than a year to develop Camilla. The same happened with Warner's Lu. Both are now top sellers with major export potential to the United States and the rest of the region.

Unlike the last wave of rock to come from Mexico, which was decidedly socially minded (think Café Tacuba, Molotov and Jaguares), this new crop has lighter, feel-good content. Nevertheless, Trujillo thinks U.S. Latin audiences will connect.

"There is a young consumer who wants to connect to his language and culture. Because, even though rock is not considered Hispanic culture, well, we also have our icons and we also have our youth."

It is not surprising, then, that in aiming for that market, Mexican labels rely on outlets like MTV Latin America, which Truiillo labels as vital.

"Once you show them an aggressive development plan, if it fits their format, they'll go to bat for you," he says.

The other vital vehicle is the Internet, which plays an increasingly important role in new-artist development, particularly in the rock and pop realm.

Even if broadband penetration is minimum, González says, the population that does have access is key.

"They are the trendsetters who pave the way," González says. Nevertheless, he adds, "We are also targeting that tween segment which is not that imbued in the Internet yet and who can still ask their parents for money to actually buy a CD."

In that realm, witness the local success of Hilary Duff and "High School Musical." Now, Universal is also banking on locally grown Danna Paola, who after becoming popular with a series of children's soap operas and albums will now release an EP aimed for the tween set.

"There are so many people doing so many great things in all the genres," Sony's Mejía says, "that it gives you hope about the future of our music.'

GREEN CARD

Mexico has

a musical.

creative air

you breathe

in very few

places.

A FESTIVE FORUM

The beach resort o' Huatulco in southwest Mexico hosts the Music for the Earth festival each May and the 13th edition of the event this year included such acts as Aleks Syntek, Zoe, Enanltos Verdes, Jumbo and Chetes.

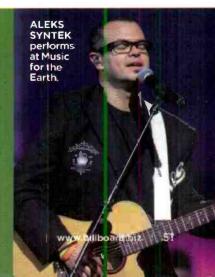
In addition to the festival's traditional pop and alternative roster, scientists, ecologists and artists gathered for chats and presentations about the protection of the ecosystem and the conservation of the

area's tropical forest.

Proceeds from ticket sa es and sponsorship are donated to Mexico's Universidad Nacional Autónoma, which organizes the event and its related projects.

The festival also served as the setting to announce the Huatulco Pact, which is part of president Felipe Calderán's proposed Environmental Plan for his tenure, which

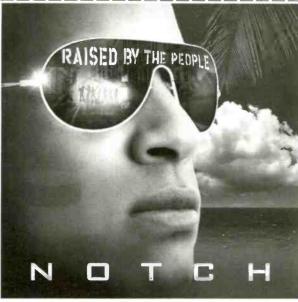
Music for the Earth is promoted by Biosphera Entertainment, which specializes in environment-friencly events, -Leila Cobo



140 N.W. 22 Avenue Miami, Florida 33125



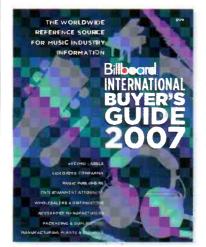
Tel: (305) 541-6686 Fax: (305) 642-2785



Multi-genre artist, NOTCH, is back as a solo artist with his new CD "Raised by the people" Notch, formally from the internationally popular group, Born Jamericans, crosses the border blending reggae, hip hop, alternative, pop and even acid jazz. With heavy marketing and promotion already established, this CD is bound to start a new wave of sound.

http://www.reyesrecords.com E-mail: reyesrecords@reyesrecords.com TODO EN MUSICA * EVERYTHING YOU NEED IN MUSIC

Your Definitive Source for Industry Information



INTERNATIONAL BUYER'S GUIDE:

Jam-packed with over 13,000 listings of key personnel and other information about every major and independent record company, video company, music publisher, digital music company and seller of products and services for the entertainment industry worldwide. A powerful tool.

\$179

ORDER ONLINE

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

BY MAIL:

Send payment plus \$9.95 S&H (\$14.95 Canada/\$24.95-international orders) with this ad to:

Billboard Directories P.O. Box 1515 North Hollywood, CA 91615-5158

Please add appropriate sales tax in CA, DC, FL, GA, IL, MD, MA, MN, MO, NJ, NY, OH, SC, TN, TX & CANADA.

Orders payable in U.S. funds only. All sales are final.

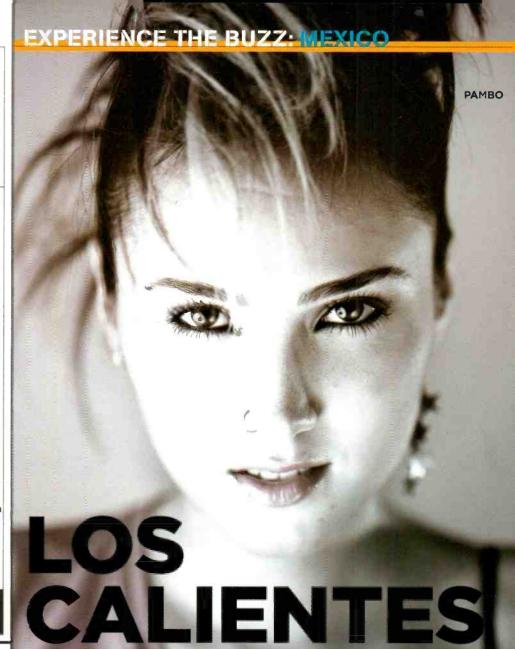
Also available on CD ROM or mailing labels, for info.

email: mwiesner@vnubuspubs.com

For advertising opportunities, call 800-223-7524 or email jserrette@billboard.com

A7DFULL

www america



DELUX

The Trjuana foursome has been around since 1998, but has made its biggest impact recently as part of Mexico's pop-punk wave. The band released its self-titled album on Verdad y Justicia/Ramper Records in 2004, joined the Vans Warped tour in 2005 and then was signed to Sony BMG. Since its March 27 release, second album "Entre la Guerra y el Amor" went to No. 5 on the sales chart compiled by Mexican trade group Amprofon. It was produced by Joe Marlett, who has worked with Blink-182 and Foo Fighters. The band toured the United States with fellow Mexican rockers Molotov and Zoe last summer, and is playing radio festivals in Mexico through the end of July.

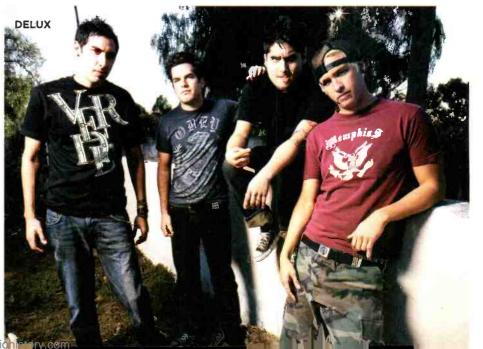
PAMBO

In A Steady Stream Of Notable New Mexican Acts,

Billboard Looks At 10 To Watch BY AYALA BEN-YEHUDA

After graduating from Mexico City's Fermatta music academy, the 21-year-old singer/song-writer performed showcases and was introduced by a friend to an A&R rep at Sony BMG. The label signed Pambo in 2006 and her debut album, "Pop Rocks," was released April 24 in Mexico and May 8 in the United States. The album counts on production from pop hitmaker Aureo Baqueiro and songwriting collaborations with Pambo's guitarist, Mariano, and Billy Mendez from rock band Motel. Pambo played several dates in Mexico in May. The label is working her single, "Tras Nubes," to radio.

continued on >>p54



26 CONCIERTOS EN 23 CIUDADES

Gracias a CHAF Enterprises y todo su equipo por el apoyo y a ti CHAYANNE por brindarnos la oportunidad de compartir "tu tiempo" en esta exitosa gira.

Que sigan llegando los exitos!!

De parte de tu familia de CMN.



cmrevents.com / 312.492.6424

www.americanradiohistorv.co



from >>p52

JESSE & JOY

On the strength of single "Espacio Sideral," the brother-and-sister acoustic pop duo from Mexico City scored a Mexican gold record for sales of more than 50,000 copies with their August 2006 Warner debut, "Esta Es Mi Vida." The two have opened for James Blunt and Sin Bandera. and performed a concert for 100,000 people in their hometown's zócalo in May. With their third single now in rotation in Mexico, Jesse & Joy have been promoting their album in the United States, where it got a March 27 release. They have done in-stores and appearances on "Despierta America" and MTV Tr3s, which featured them as a Descubre y Download act.

BENGALA

The Mexico City emo quintet released its self-titled debut on Universal Dec. 4 with some hefty rock endorsements. It was produced by Molotov's Paco Ayala and Tito Fuentes and mixed by Meme from Café Tacuba. The group has opened for Franz Ferdinand and the Killers, toured in Mexico with top indie groups Austin TV and Porter and played the Vive Latino festival in May for the second year in a row. The group is set to perform at the Latin Alternative Music Conference in New York this summer after a string of club dates in Mexico.

EL TRONO DE MEXICO

The six-piece duranguense band hails not from Chicago or Durango state but from Santo Tomás de los Plátanos in the state of Mexico. The group had its third indie album, "El Muchacho Alegre," picked up by Universal in November on the strength of several singles, including "Ganas de Volver Amar." A fourth album is due for a simultaneous U.S. and Mexico release

July 3. Single "Se Fue" is a top hit on regional Mexican radio network La Z. The group plans to tour the United States later in 2007.

PURPURA SUITE

The Guadalajara electro-rock trio takes its cues from Blondie and '80s new wave groups like Big Country. The group formed in late 2005 and spent last year recording demos and doing live shows in Guadalajara, Mexico City and Toluca before getting signed to EMI. The band's still-untitled debut album is due in September, with single "Suite" already in top 40 radio rotation. The album is produced by Ricardo Arreola, the bassist of elec-

XIMENA SARIÑANA

tro-pop sensation Belanova.

The daughter of director Fernando Sariñana and screenwriter Carolina Rivera has acted in a number of their films, including "Amar Te Duele," for which she also composed and sang three songs. The Berklee College of Music grad has a band, Feliz No Cumpleaños, and performs standards with a jazz trio in Mexico City. The electronic alt-jazz artist has been recording her debut album for Warner in Buenos Aires with Grammy Award-winning producer Tweety Gonzalez, who has worked with rock legends Gustavo Cerati and Fito Paez. The album is due in September or October.

PORTER

The success of the Guadalajara rock band's 2005 EP took the group and its small indie label, Tercer Piso, by surprise. There hadn't been a big promotional plan (or even artwork for the seven-song disc) in place when radio in Mexico City started playing it. The group spent the next year playing shows, selling CDs directly to fans and recording what would become "Atemahawke," its first full album. Tercer Piso is shipping 20,000 copies of the album nation-

PURPURA

SUITE

ally the third week of June and was finalizing terms of a joint venture with a bigger label as of press time. Single "Host of a Ghost" is in rotation on rock radio networks in Mexico.

Zugely Yassel Ibarra Cano graduated from local talent competitions and theater in her hometown of Ciudad Victoria in Tamaulinas state to record an album with EMI and join Joan Sebastián on tour in Mexico in 2003 as a duet singer. She signed to Sony BMG in 2005 and her next album, "Ni

> Una Lagrima," is due June 19. The 23year-old supplies a pop-friendly, modern-sounding grupero produced by Junior Cabral, who has worked with Intocable and Pepe Aguilar.

SUB-DIVISION Like its darkly rocking labelmate Zoe, the Mexico City quartet released an EP and then an album, "Blue Boy," on indie Noiselab last year. The release was supported by gigs and spins of the title track from the city's influential Reactor radio station. Sub-Division's Yamil Rezc is a producer who also drums for breakout singer/songwriter Chetes. The group's slurring vocalist Amira Baltezar sings in English, the preferred language for many groups on Noiselab. Sub-Division is now working on a second album set for release this fall and supplied the music for a short film, "Ver Llover," that went to Cannes this year.



CHICAGO'S PREMIER LATIN PROMOTIONS COMPANIES

" Industry leaders, BOTH Locally and Nationally"

experience.... vision... results!

A NEW ENDEAVOR BUILT ON DECADES OF EXPERIENCE LUIS ROSSI

MATT ROMERO







Event Marketing

- Expertise Across Multiple Generations (New Arrivals, 1st and 2nd Generation)
- Multi Bultural/Urban Inclusive Marketing
- Non-Traditional Marketing: Street Teams, Word-of-Mouth Advertising, Stealth Marketing, Etc.
- Experential Marketing: Brand Speci⁺c. Design + Implementation
- Major Sponsorship Activations
- Mobi e Marketing
- Brand Specific Music Strategy Development
- On Premise and Off Premise Promotons
- Marke: Research & Analysis
- Event Selection & Scheduling
- Budget Development
- Media Alliances (Web, Radio, TV, Print)
- Inhouse Creative-Radio, TV, Print
- Sweepstakes Promotions
- Web Based Lead Generation with over 100 000 email subscripers
- USA's _argest Nightclub Promoters Network
- Chicago's Largest Latino Nightc ub Promoter and Operator

BRINGING YOU TODAY'S TOP ARTISTS HOTTEST CLUB NIGHTS THE BIGGEST FESTIVALS

















































Some of our Clients























FOR MORE INFORMATION OR MEDIA KIT

Matt Romero mromero@vivamkt.com









From Active Promoters To World-Class Venues. Todav's Mexico Is A Top Destination For Touring Acts BY RAY WADDELL

year in Mexico, some expected names appear: Alejandro Sanz, Ricky Martin, Maná, Ricardo Arjona, Chayanne and Marco Antonio Solís.

But what may surprise those not familiar with this vital touring market are the other prominent names that did big business in Mexico: Robbie Williams, Roger Waters, Aerosmith, Coldplay, Depeche Mode and Hilary Duff.

"That says that this is an extremely healthy market for all different genres of music," says Michel Vega, VP and head of Latin music for the William Morris Agency. "This is particularly true for acts that have a strong catalog."

Ocesa Presents is the top promoter in Mexico. "We do everything, we've got a lot of different facilities," Ocesa GM George Gonzalez says. "We're what they like to call in the States 'vertically integrated.

So basically, as goes Ocesa so goes the Mexican touring market, and Ocesa is going gangbusters. "Last year was a record year for us, and we've been doing it for a lot of years here," Gonzalez says. "A lot of the same big tours you see come through the States come through Mexico, including the Rolling Stones and U2 last year."

Mexico also boasts a diversity of venues. The spectacular Auditorio Nacional in Mexico City makes the expected strong showing, but also on the list are outdoor speedway Foro Sol, the Palacio de los Deportes and Teatro Metropolitan in Mexico City, along with Estadio Tecnologica and Auditorio Coca-Cola amphitheater in Monterrey, and Arena VFG in Guadalajara.

"Mexico is a territory where with many acts you can do dozens of dates, particularly Spanish-language acts," Vega says. "We're seeing tours

When analyzing the top boxscores of the past that are a dozen or more markets. The venues are becoming more sophisticated, the ticketing systems are becoming more reliable, the options of viable promoters are increasing. It's very much a thriving and building market."

In addition to Ocesa, Showtime is one of the more active promoters in Mexico. There are also numerous local and regional promoters to partner with, and palanques (community events) provide performance opportunities for local and regional artists.

Vega says the Mexican touring market is constantly improving. "Every year there's a little more infrastructure on the production side. he says. "It used to be the only way you could get decent local production was [to go to Monterrey and Mexico City, but now we're seeing American companies popping up in places like Cancun."

Last year, Luis Miguel's remarkable 30-sellout stand at Auditorio Nacional made headlines, but the tour also broke ground by routing throughout Mexico.

We basically had a big, North American stadium production going from market to market in all these provinces throughout Mexico," Vega says. "We're pretty active in Mexico. I think we're probably the most active [agency] in terms of dealing with many different types of promoters and working with the national promoters in Mexico as well as the local promoters in the differ-

The Miguel tour made quite a statement. "That's one of the reasons we took the shot on Shakira," Gonzalez says, adding that Ocesa a May run after doing extremely well with the artist last October

"With Shakira on the second time around we did Mexico City again and sold out our big stadium, Foro Sol, 50,000 people," Gonzalez says. "In Monterrey, we went from the stadium to our amphitheater, a 17,000-seater, then we went to all secondary markets, football stadiums anywhere from 25,000 up to 45,000-50,000 people."

As for advice for artists looking to tour Mexico, in addition to a "great agent," Vega suggests artists should look beyond Mexico City and Monterrey. "There's a whole market in Mexico that for most artists is not exploited at all in terms of touring," he adds.

There are, obviously, some challenges. Among them is "having the artists and managers understand the cultural differences inherent in tourto pay more attention to production and routing," he continues. "Where it normally might take you eight hours to load in it might take you 12, depending on the venue and what type of local infrastructure they have. You have to really be careful who's handling the local production."

Gonzalez says the time is right for artists of all types to tour Mexico. "Right now the market is very strong," he says. "There's a lot of money and people are budgeting entertainment."

Which was not always the case, Gonzalez adds. "A lot of what we had to do in Mexico when we first started was train the public that we're going to be in their markets and I will give them the opportunity to spend their disposable income on entertainment," he says. "That becomes a lot easier when the economy is doing well, as



MIXED MEDIA

In Mexico, Broadcast TV And The Music Market Are Inextricably Linked BY LEILA COBO

When it comes to TV, Mexico is a country of two masters-Televisa and Azteca. The former is the grand dame of Latin-American TV, with a long history of creating musical talent.

The latter is the upstart that dared to compete against Televisa and notched a series of successes, including reality show "La Academia," which has spawned a series of top-selling artists, most recently Yuridia.

What makes these networks unusual is that developing musical talent is one of their defined business goals

For Televisa, in particular, music has been an integral part of its history. The network initially owned Melody, the pop label that signed artists like Christian Castro and Thalía. The latter artist used to be a member of Timbiriche, the Televisacreated group that at one point also included Paulina Rubio. Melody later became Fonovisa, which was sold to Univision

Today, Televisa has EMI Televisa, a joint-venture label with EMI Music. But independent from that, the network continues to actively foster musical endeavors.

Its most recently triumph is RBD, the group spawned from hit TV series "Rebelde." The group, coincidentally signed to EMI (at the time RBD was created, EMI Televisa did not exist



and Televisa pitched the group to several different labels), has been promoted endlessly via Televisa and related companies.

The network also has in place a 2-yearold division—Televisa Música-focused on promoting music. The division was created as a way to regain ground

lost when Televisa stopped airing its last purely music-driven show seven years ago. However, Televisa Música director Arturo Velasco says, "We are in the process of designing such a program. Not a reality show, but a music-format show

Beyond that, Televisa Música serves as the bridge between labels and the network. Artists on promotion go through Televisa Música to get booked on shows and at special events. Today, there are four to five shows per week that include mu-

Televisa Música each year also handpicks a few artists who get additional promotion on the network, not via commercials, but through 30-second to one-minute spots.

We are completely open," Velasco says. "What guides us is that the music is good and the artist is real. If that's the case,

Among other acts, Televisa is supporting Motel (Warner Bros.), singer/songwriter Gian Marco (unsigned), a new duo called BNK and Timbiriche, the pop group created by Televisa in the 1980s that is now planning a 25-year reunion.

Televisa's competition is TV Azteca, which also programs soap operas and entertainment shows. But its biggest competitive edge, musically speaking, has come from its reality shows, most notably "La Academia." The show is loosely based on Spain's "Operación Triuinfo" concept, where contestants are housed in an "academy" for the duration of the show

Past winners include Yuridia (Sony BMG) and Yahir (Warner Bros.), who have become two of Mexico's leading pop artists. thanks in part to "La Academia" tours supported by Azteca.

"If you give them an aggressive plan that has conviction. and, obviously, if the artist fits the format, they go to bat for you," Sony BMG Mexico president Miguel Trujillo says.

Mexico also is viewed as "a very important source of new talent," according to José Tillán, senior VP of music programming/talent strategy for MTV Networks Latin America and MTV Tr3s. For MTV Latin America, new and established talent is supported via multiple platforms, including video rotations, shows and off-air marketing events, resulting in local as well as regional successes.

Acknowledging the market's importance and the talent quality, Mexico has hosted the MTV Latin America Video Music Awards for the past two years.

Mexicano Hasta la Muerte!



Alejandro Fernández • Aleks Syntek • Ana Gabriel
Café Tacuba • Christian Castro • Joan Sebastian
José José • Juan Gabriel • Julieta Venegas
Kinky • Luis Miguel • Maná • Marco Antonio Solís
Molotov • Nortec Collective • Pablo Montero
Pastilla • Pedro Fernández • Pepe Aguilar
RBD • Rodrigo y Gabriela • Sin Bandera



26 lugares de actuación • 3,500 conciertos y eventos cada año Milliones de fanáticos • Booking: Rebeca Leon 323-930-5700









FOR BOOKING Hans Schafer, (818) 622-4087

FOR MUSIC PROGRAMMING Roberto Isaac, (818) 622-4073

FOR MORE INFO visit us at holamun2.com or call (888) mun2-411

All expressions in ONE place





where everything happens!

TALENTO CREATIVO DE

SESAC A la conquista de lo mejor y #1 en Regional Mexicano



CÉSAR DANIEL SERRANO "Es Cosa De Él" Graciela Beltrán

LALO RODARTE "Cada Vez Que Pienso En Ti"

Los Creadorez Del Pasito Duranquense de Alfredo Ramírez





CLAUDIA BRANT "Dime Quién Es" Los Rieleros Del Norte

Desde 1994 SESAC Latina ha sido la primera Sociedad especializada en el pago de derechos por ejecución pública en la música Latina.





WWW.ENTRENOSONLINE.COM



INCLUYE EL TEMA "CREE EN MI" HIMMO OFICIAL DEL EVENTO







420 Lincoln Foad Suite 246, Miam Beach, Fl 33139 USA.

Email: entrenos@spacemusicrecords.com Phone: 3C5.604.04.01 Fax: 305.604.04.14

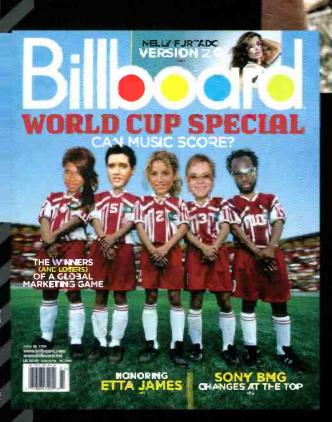
DISPONIBLE PRONTO EN TODAS LAS DISCOTIENDAS

COVERING LATIN



The Shins Will Change Your Life Plus

An Exclusiv JENNIFER LOPEZ On The First Spanish-Langua Album Of Her Career





onds Break Unprecedented Christian Tour Sponsor +97

ORDER BACK ISSUES AT WWW.ORDERBILLBOARD.COM

EXPERIENCE THE BUZZ



On The Eve Of This Year's Na Hoku Hanohano Awards, Billboard Looks At 10 Acts Making Waves On The Islands

BY CRAIG ROSEN

KEALI'I REICHEL

"Maluhia"

Panahele Productions

Proof positive of Keali'i Reichel's impact on the Hawaiian music scene was evident earlier this year when the RIAA certified his 1994 debut album, "Kawaipunahele," gold, becoming the first predominantly Hawaiian-language album to reach such great heights. Since then, Reichel's soothing mix of traditional Hawaiian vocals and American pop music has remained a force to be reckoned with, landing him support spots for Bonnie Raitt, Celine Dion and Sting, and taking him to such storied venues as Carnegie Hall and the Hollywood Bowl. "Maluhia," his holiday album, earned seven nominations for this year's Hoku Awards. Up next for Reichel is a concert DVD filmed in high definition with 5.1 surround sound, due in late summer or early fall.

KAUMAKAIWA KANAKA'OLE

"Welo"

Mountain Apple

The offspring of seven generations of hula tradition, Kaumakaiwa Kanaka'ole has made a name for himself by mixing that background with such contemporary sounds as pop and reggae. His debut album, "Ha'i Kupuna" picked up a Hoku Award. "Welo," his 2005 follow-up, incorporates cello, drums and harmonica with historic Hawaiian sounds.

HOKU ZUTTERMEISTER

"Aina Kupuna"

Kaleiola

One of the most acclaimed island releases of 2007, "Aina Kupuna" is Hoku Zuttermeister's long-awaited debut after earning a reputation opening for the Makaha Sons and other well-established Hawaiian acts. With a vocal style that ranges from a striking falsetto to a booming baritone, Zuttermeister draws on an island tradition that is literally in his blood. The album's opening track, "Nani Na Pali Hauliuli O Na Ko'olau," is a nod to his great-grandmother,

Kau'i Zuttermeister, who wrote "Na Pua Lei 'Ilima." Zuttermeister could be in the running for a Grammy Award nod next year. As Honolulu Star-Bulletin music critic John Berger wrote, he'd "represent Hawaii quite well."

MAKANA

"Different Game"

WorldSound

For the past two years, compilations featuring the "legends" and "masters" of Hawaiian slack key guitar have been honored with Grammys for best Hawaiian album of the year. Makana isn't on either of those albums, but he is considered the youngest living master of slack key guitar and part of a new breed of players making noise on the Islands. He has toured with Santana and Sting, and Metallica's Kirk Hammett has name-dropped him alongside Andres Segovia. Makana's 1999 self-titled debut album was named best world music album at the Hawai'i Music Awards and best CD by the readers of the Honolulu Weekly. His latest, "Different Game," on his own label, is available exclusively

through iTunes and showcases his acclaimed open-tuning slack key virtuosity as well as his comforting vocals.

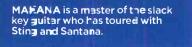
KAUKAHI

"Life in These Islands" One Hawaii

This quartet may have connections to some of Hawaii's greatest musical treasures—both past and present—but Kaukahi's debut album further reveals the group's own impressive talent. "Life in These Islands" earned six Hoku nominations, including

group, contemporary





Hawaiian album and song of the year. The album features the group's soothing harmonies as well as guest shots by Jack Johnson (on a cover of his "Constellations") and Amy Hanaiali'i Gilliom (who duets with Kaukahi's Barrett Awai on "Lei Ho'okahi"). Kaukahi's ukulele player/vocalist Walt Keale is a cousin of late Hawaiian music legend Iz Kamakawiwo'ole

AMY HANAIALI'I GILLIOM

"Generation Hawai'i"

Hanaiali'i Records

Amy Hanaiali'i Gilliom is Hawaii's answer to Bonnie Raitt or Sheryl Crow, due less to her sound than to the fact that she's a constant fixture on the Hoku nominees and winners list. This year is no different. Gilliom's Grammy-nominated effort tied vocal trio Na Palapalai's "Ka Pau Hae Hawai'i" for the most Hoku nominations this year with eight, including album, Hawaiian album, female vocalist, Hawaiian-language performance, favorite entertainer and song of the year. The classically trained Gilliom specializes in Ha'i, which is traditional Hawaiian singing

THE MAKAHA SONS

"Live at the Hawaii Theatre" (DVD)

Self-released, distributed by Sharlene Oshiro & Associates



It may seem strange for the Makaha Sons to remain "faces to watch" three decades after their inception, but their influence on Hawaiian music remains undeniable. As proof of their continuing involvement in new talent, the Makahas executive-produced Hoku Zuttermeister's debut, "Aina Kupuna." Originally known as Makaha Sons of Ni'ihau, the group shortened its moniker after Israel Kamakawiwo'ole went solo. Their catalog includes five Hoku Award-winning albums and the trio shows no signs of slowing down,

holding its annual Take a Walk in the Country concert June 16 at the Waikiki Shell with special guests Zuttermeister and Keali'i Reichel. Their latest release earned a Hoku nomination in the newly established music DVD of the year category.

GREEN CARD

GREEN HAWAII

More than four decades after Elvis Presley's famous starring role in "Blue Hawaii," singer/song-writer Jack Johnson is doing his part for a graen Hawaii. In 2003, Johnson co-founded the Ko≼ua Hawai'i Foundation, a nonprofit organization that and communities of Hawaii. Its programs include 'Aina in Schools, which aims to educate students about nutrition and environmentally friendly living, and 3R's School Recycling, which uses scngs and visual and performing arts to teach the importance of reducing, reusing and recycling. For more information, visit kokuahawaiifoundation.org

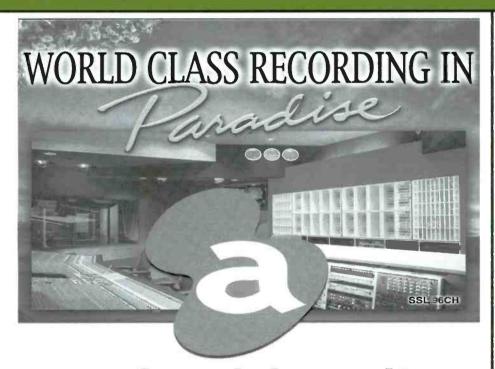
-Craig Resen

JOHN CRUZ

"Made of Music-The John Cruz Story" (DVD) Lilikoi Records

As evidenced in the 2006 film tracing his career, this Hawaiianborn singer/songwriter has earned accolades from such noted fellow musicians as Jackson Browne and Jack Johnson. John Cruz developed his chops on the East Coast, busking in the New York subways and performing in Greenwich Village bars and coffeehouses. At one point, his band used Carly Simon's barn as rehearsal space. That association led to a once-in-a-lifetime jam with Simon and President Bill Clinton. Returning to Hawaii, he released "Acoustic Soul" on his own Lilikoi label in 1996. A year later, the album took home two Hoku Awards. The accolades kept coming in 2005 when "Slack Key Guitar Volume 2," featuring his "Jo Bo's Night," won the first Grammy for Hawaiian music. "One of These Days," Cruz's first album in more than a decade, is due later this summer.





avex honolulu studios

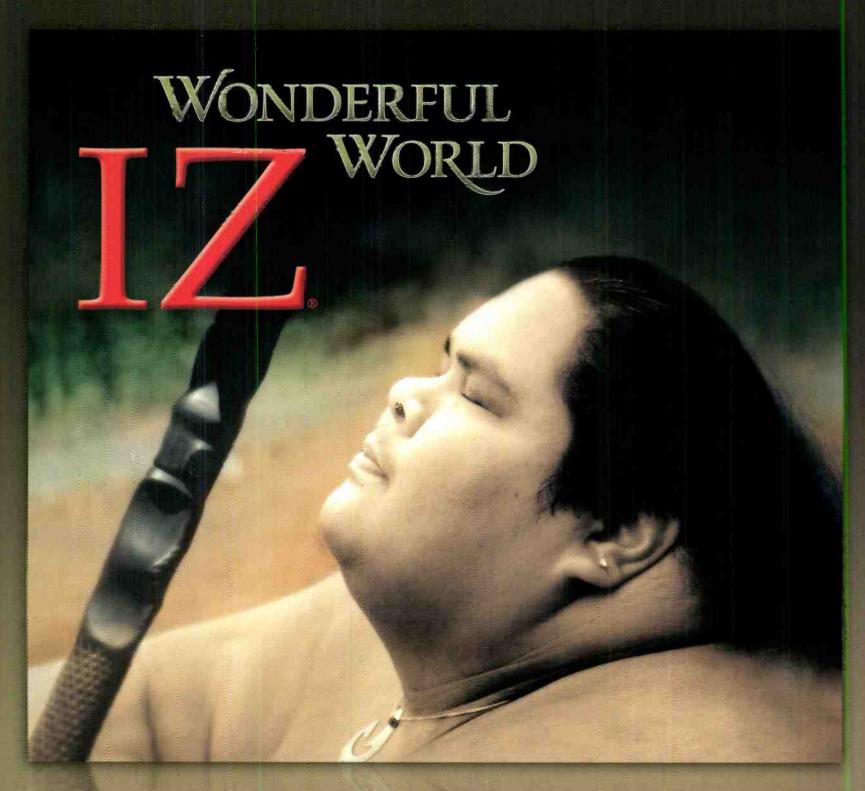
Congradulations... Hawaii Academy Of Recording Arts 30th Annual

Na Hoku Hanohano Awards

377 Keahole St. D-03 Honolulu, HI 96825 ph. 808 393-2021 www.avexhonolulustudios.com contact: Gaylord Kalani Holomalia



ISRAEL "IZ" KAMAKAWIWO OLE



Israel's intimate vocals with a full orchestra

The voice that touched the world

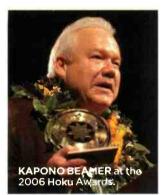
IN STORES JUNE 26TH

exclusively distributed by:

MOUNTAIN APPLE COMPANY · HAWAI`I · 1330 ALA MOANA EQULEVARD, SUITE 001 · HONOLULU, HAWAI`I 96814 PH. (808) 597-1838 · FX. (808) 597-1151 · TOLL-FREE 1-800-882-7088 · SALES: SHELLEY@MOUNTAINAPPLECOMPANY.COM

ISLAND TIME

Now In Its Third Decade, The Hoku Awards Celebrate Hawaii's Abundant Musical Talent



Long before the Recording Academy added a Hawaiian music category to the annual Grammy Awards in 2005, the Hawaii Academy of Recording Arts was honoring its own with the Na Hoku Hanohano Awards. On June 20, the annual fete, known as the Hokus, will celebrate its 30th anniversary at a new location, the Hawaii Convention Center. The awards will also introduce two new categories honoring the R&B/hip-hop album and music DVD of the year.

"It's important to our membership

for the awards to reflect what is happening musically in Hawaii and encourage its development," says Tim Mathre, a member of HARA's board of governors. "Rap and R&B have been very popular in Hawaii. The past few years more local musicians have created entire CDs in that style. This year we now have a category to reward them for their efforts. Also in the last few years, more local artists have created music DVDs, and we are happy to have a category now to include visual performance."

The Hokus were established primarily to honor the achievements of recordings created and produced by local residents, but it does honor nonresidents in the genre categories. This year, HARA plans to honor Don Ho and other Lifetime Achievement Award winners who have died in the last year. In addition, HARA is holding contests for an original song, and for artwork, that captures the theme Alohilohi Ka Lei Hoku: Celebrating 30 Years—The Stars of Distinction.

—Craig Rosen

ISRAEL KAMAKAWIWO'OLE

"Wonderful World" (due June 26) Bia Bov

Like Elvis, 2Pac and Eva Cassidy, Israel Kamakawi-wo'ole remains a strong seller a decade after his death. The hulking Hawaii singer, known to his fans as Iz, initially gained notice as a member of the Makaha Sons in the mid-'70s. Two decades later, he became one of Hawaii's most-loved solo artists, with his sweet vocals and deft ukulele skills. He gained notice on the mainland with his remarkable cover medley of "Over the Rainbow/What a Wonderful World," which has been heard on such TV shows as "ER" and on the big screen in "Meet Joe Black." Although Kamakawiwo'ole died in 1997, his music lives on. The forthcoming "Wonderful World" will feature Iz performances backed by newly recorded orchestrations.

JAKE SHIMABUKURO

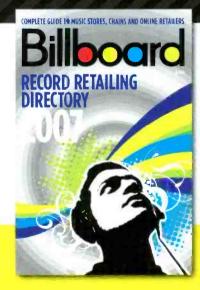
"Gently Weeps"

Hitchhike

The Eddie Van Halen of the ukulele, this Japan-born Hawaii resident started playing the instrument at age 4. Twenty-two years later, he landed a deal with Epic/Sony Music International. His latest release in the United States, issued by indie label Hitchhike, took its title from George Harrison's famed Beatles composition "While My Guitar Gently Weeps," which is the album's opening track. Jake Shimabukuro's solo uke version was given the thumbs up by Harrison's widow. Olivia, who met him backstage at a November 2006 performance with the Honolulu Symphony It has also earned him Hoku nominations. for favorite entertainer and instrumental album of the year. With his incredibly dexterous picking skills and charismatic stage presence, Shimabukuro is truly a uke box hero.



Your Definitive Source for Industry Information



RECORD RETAILING DIRECTORY:

The essential tool for those who service or sell products to the retail music community. With over 5,000 listings, this directory is the most comprehensive compilation of record retailers, featuring independent and chain store operations, chain headquarters, audiobook retailers and online retailers. Listings include: store names and addresses, owners, operators, phone and fax numbers, e-mail addresses, chain store planners and buyers, and store genre or music specialization. And its handy 6X9 inch format makes it easy to carry and easy to use. \$215

ORDER ONLINE

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

BY MAIL:

Send payment plus \$9.95 S&H (\$14.95 Canada/\$24.95 international orders) with this ad to:

Billboard Directories P.O. Box 1515 North Hollywood, CA 91615-5158

Please add appropriate sales tax in CA, DC, FL, GA, IL, MD, MA, MN, MO, NJ, NY, OH, SC, TN, TX & CANADA.

Orders payable in U.S. funds only. All sales are final.

Also available on CD ROM or mailing labels, for info.

email: michele.wiesner@nielsen.com

For advertising opportunities, call 800-223-7524 or email jserrette@billboard.com



Social networking star Colbie Caillat



British invaders, four decades on



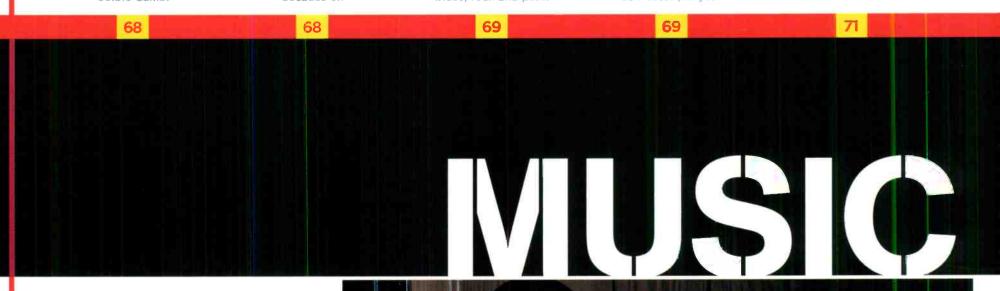
Country band stirs in blues, rock and punk



RANDY'S ROAD DOGS Randy Rogers Band's 250 dates per year



BONE BROKE BLUES White Stripes amp up attack on new album



R&B BY GAIL MITCHELL

COMING OFAGE

On His Third J Album, Mario Tackles Personal Issues With A **Host Of Superstar Producers**

Celebrating his 21st birthday in June, Mario is already dreaming about where he sees himself in the future.

"My biggest dream is to become heavy in commercial real estate—to sit back and watch my buildings go up," he says.

For now, the multiplatinum-selling artist will have to be content watching his new single, "How Do I Breathe," climb the Hot R&B/Hip-Hop Songs chart (at No. 26) and Hot 100 Airplay (No. 69). The Stargate-produced song is the lead track from Mario's new album, "Go," due Aug. 21.

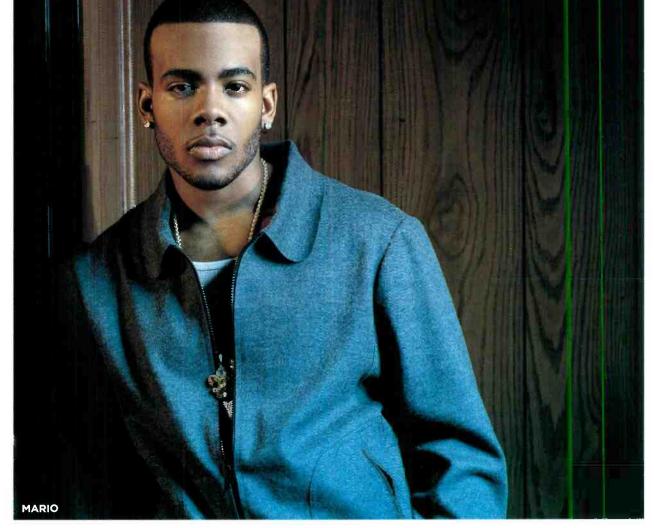
The project, his third for I Records, continues the teen-toadult transition Mario (whose last name is Barrett) began in late 2004 with the release of "Turning Point." That album's hallmark was the long-running R&B/pop crossover hit "Let Me Love You," produced by Scott Storch and co-written by Ne-Yo.

Ne-Yo is among the collaborators on "Go," having contributed the song "What's It Gonna Be" about a woman playing a guy at his own game. Additional producers and songwriters on the album include Akon, the Neptunes, Timbaland, Polow da Don and Sean Garrett. Under the banner of his production team the Nightriders, Mario also co-wrote several songs.

"This is an awesome time for us right now," Mario says when asked about his place amid such fellow R&B artists as Tank, Lloyd, Ne-Yo and Akon. "We're the next generation of Marvins, Stevies and Jackie Wilsons. It's friendly competition where we're unconsciously feeding off each other."

The more mature feel of "Go" underscores how much Mario has grown musically since those not-so-long ago teen idol days of early hits "Just a Friend 2002" and "Braid My Hair." "How Do I Breathe" espouses the timeless feel of "Let Me Love You," while the uptempo title track pumps an aggressively hot club beat. From there, Mario traverses the kiss-and-make-up route on "Lay in My Bed." One of his co-writes is possible second single "Kryptonite," which he calls a "passionate anthem about a 20-year-old trying to stay in a committed relationship."

The most surprising track is the introspective "Do Right," cowritten by Mario and produced by Akon. The song stems from a painful chapter in Mario's life that he has been reluctant to discuss: his mother's drug addiction. "I wanted to do something that would allow my fans to come a bit closer," he says. "I'm letting people know that I may have experienced some of the same things they have." So much so that he agreed to let MTV film a documentary based on his family life. The film exposes what was happening behind closed doors as Mario, the oldest of sev-



eral siblings, juggled a troubled home life in Baltimore while dreaming of a music career.

"This will provide a strong second wave for Mario's album and put him in another light," J VP of urban marketing Carolyn Williams says of the documentary, which is tentatively scheduled to air in late summer/early fall.

Mario has matured businesswise as well. In 2006, he sued former manager Troy Patterson and Patterson's Third Street Music Group to void an "oppressive" production deal (Billboard, Feb. 25, 2006). The complaint charged that under the contract Mario signed with Patterson—who discovered and later sheltered a minor Mario during his mother's bouts with drugs—the singer received only about \$50,000 from the sale of more than 3 million records. Those units generated about \$20 million for I Records. After Patterson filed a countersuit in April 2006, the dispute was settled in January 2007. Mario is presently managed by J. Erving of J. Erving Group.

Williams says the label's initial "Go" rollout will concentrate heavily on various digital initiatives. The key is getting song-downloading fans to, in her words, "buy into the album experience. We want his fans to be a fly on the wall as they watch the ins and outs of how an album comes to fruition."

Thus, a digital campaign is already under way with webisodes on marioreadysetgo.com that follow Mario as he records the album, visits radio stations and guests on MTV's "TRL" and BET's "106 & Park." A premium CD package will feature an exclusive ringtone remix of "How" with rapper Cassidy together with a blow-in card to download a host of other freebies. An iTunes premium will promote the album together with additional digital material that includes a Mario bonus track, "Hello." Produced by Harold Lilly and Jim Johnson, the track samples the System's "Don't Disturb This Groove.

A mobile fan club alerting members via secret messages about upcoming shows is also being established. Rounding out the campaign is a 20-date promo tour and Mario's spring/summer nonexclusive stint as the spokesmodel for South Pole clothing.

Now on the other side of personal and business issues, Mario declares he "definitely knows what I want and who I am. It's about creating a legacy. As I experience more things, I'll be able to relate more with people on a different level. Creating music for life; that's more important than anything

>>>PRINCE'S PLANET

Columbia has reteamed with Prince for the release next month of his new album, "Planet Earth." The label previously released his 2004 effort. "Musicology." Due July 24, "Planet Earth" will be led by the single "Guitar," which hit U.S. radio outlets June 11. The cut is also available free to any Verizon subscriber who participates in an online demo of its new Song ID music identification

-Jonathan Cohen

>>>'VICTORY' DELAYED

Originally due in March and then pushed to June, Chamillionaire's sophomore album, "Ultimate Victory," is now penciled in for a Sept. 18 release via Universal, J.R. Rotem produced the album's first official single, "Hip-Hop Police" featuring Slick Rick. which will be serviced to radio this month. Guests on "Ultimate Victory" include Busta Rhymes, Lil Wayne, UGK's Pimp C, Devin the Dude, Lloyd and Krayzie Bone.

-Jonathan Cohen

>>>COLE IN THE FALL

R&B vocalist Keyshia Cole is eveing a Sept. 18 release for her sophomore Geffen album, "Just Like You." The first single, "Let It Go," features Missy Elliott and Lil' Kim; a Benny Boomdirected video with cameos from those artists is in the works. Cole has also inked a deal with BET to air a second season of her reality show, "The Way It Is," which premiered last year. -Hillary Crosley

>>>THAT'S THE 'SPIRIT'

Broken Social Scene principal Kevin Drew will release a solo album, "Spirit If . . .," Sept. 18 via Arts & Crafts. The set will be the first in a series of releases from group members under the heading "Broken Social Scene Presents." Drew's project features songs he has recorded during the past two years with BSS contributors Ohad **Benchetrit and Charles** Spearin; it also boasts guest vocals from Feist.

-Jonathan Cohen

POP BY SUSAN VISAKOWITZ

Caillat's MySpace Magic

Online Popularity Leads To Record Deal, Goo Goo Dolls Tour

Check out Colbie Caillat's MySpace page and you'll find she has more than 130,000 friends and almost 13 million song plays, a feat mostly accomplished in barely more than half a year. More impressive, though, is that there wasn't

any major label marketing push behind Caillat's MySpace magic.

Caillat posted a demo track called "Bubbly" to the social networking site in September 2006. She was unsigned at the time and, in fact, would not start

label-shopping until months later. According to Universal Republic executive VP Avery Lipman, "She approached MySpace in an organic, almost naive way—as opposed to these acts that have a Web team and spend money on those automatic friend-generators. She was just a girl writing songs in her bedroom and putting them up on MySpace because that's a fun thing to do."

By the turn of the year, "Bubbly" had helped propel Caillat to the No. 1 unsigned artist spot on the site, a position she maintained for four straight months.

Caillat's manager Chad Jensen of Fitzgerald Hartley came onboard in December as things started taking off for the 21-yearold singer/songwriter. "The response to the demos was overwhelming. We had interest from every major and a lot of the labels in the U.K.," he says. "We decided to start recording a proper album [in] January while we continued looking for the right fit."

Universal Republic ultimately got the nod in March. "They assured us they liked things the way they were and weren't going to try to change it," Jensen says, "and that was very important to Colbie and her family."

And Caillat's family has a pretty good idea about how this whole thing works. The singer/songwriter's father, Ken Caillat, co-produced Fleetwood Mac's "Rumours" and "Tusk" albums and later ran his own label.

Lipman says, "We knew this project was surrounded with competent, quality people, and we almost felt like it wasn't our place to disturb the whole thing. That was the promise we made to her when we first met her, and it was the promise we stuck to as we went ahead. Our feeling was, why get in there and complicate things?"

The launch campaign created for Caillat is also uncomplicated. "It's just your basic discovery plan," Lipman says, "albeit one that's moving along rapidly."

Indeed, the charming, infectious "Bubbly" had a smashing start on Billboard's triple-A chart, debuting at No. 20, the highest entry on the chart this year and the best since the U2/Green Day collaboration "The Saints Are Coming" debuted at No. 10 last October. The track also looks primed to hit big at adult top 40, where it was among the most added songs its first week out.

When the label unveils Caillat's album, "Coco," July 17, it will have a "new and developing artist price," Lipman says. "Not the bottom, but a similar price to how we launched Amy Winehouse and Mika. You want to create a little excitement at retail."

And then there's touring. Jensen says the original plan was "to have Colbie do 25 shows on the West Coast in a van and then a few dates with Goo Goo Dolls, who happen to use the same booking agency. But at the last minute, the band that was scheduled to open for them for most of their summer tour backed out. We got the offer to do the entire tour and it took about 10 minutes to say, 'OK, sure.' "

With things speeding along, Caillat still doesn't have a proper Web site. My-Space will remain the artist's primary online hub.

"The past few weeks have just been a whirlwind," Caillat says. "I always thought I would just move to Hawaii and live the simple life—be a photographer. But I guess Hawaii will have to wait."

Global Pulse Tom FERGUSON tferguson@eu.billboard.com

Zombies, Alive Again

British Rock Band Announces 2008
Performances Of 40-Year-Old Album

British pop-rock group the Zombies' influence has far outlasted its short original recording life span of 1964-67.

Original members Rod Argent and Colin Blunstone have used the group name for recent work, including 2004 album "As Far As I Can See . .," released on Redhouse (United Kingdom) and Rhino/ Warner (United States), Now Blunstone and Argent have announced 2008 shows, with fellow surviving members Chris White and Hugh Grundy to be joined by new guitarist Keith Airey for shows March 7-8 at London's Shepherd's Bush Empire, performing the band's 1968 album "Odessey & Oracle." Released by CBS after the act's demise, it has become

a cult/critics' favorite. Sales of its various U.S. reissues in the Nielsen SoundScan era total 54,000.

"We're all constantly amazed by the interest in 'Odessey' after all this time," Blunstone says, "and thought it might be fun to commemorate its release 40 years ago by playing [it] live for the first time ever."

U.K. independent Ace reissued the remastered album on its Big Beat imprint in late May, with a U.S. release to follow June 26

Argent says the band aims to deliver a performance faithful to the original album. "Sadly," he adds, "[guitarist] Paul Atkinson is no longer with us [he died in 2004], but other than that, we'll attempt to put every detail in place."

The album's songs are published by Verulam Music. The Zombies are booked in the United Kingdom and Europe through Rhino Agency and elsewhere though TCI.

-Paul Sexton

LOCH NESS MONSTERS:

Scottish folk-rock band Runrig has surely earned the ultimate accolade—a beer brewed in its honor.

Black Isle Brewery, based in the Scottish Highlands, created its "Runrig Beer" to tie in with the band-organized Beat the Drum festival Aug. 18 on the banks of Loch Ness.

"It's quite an honor," says Mike Smith, manager of the act's own Aberdeen, Scotland-based Ridge Records label. "The brewery were very keen to be associated with the [show] and produced an organic ale to sell on their own Web site and at the concert."

The six-piece had good reason to quaff a celebratory pint in late May when new album "Everything You See" topped Denmark's IFPI/ Nielsen album charts and also reached the top 20 in Germany. The album is Runrig's 13th studio set. It was released May 14 in the United Kingdom by Ridge, in Denmark by Rec-Art, and in Germany, Austria

and Switzerland by Sony BMG. Resistencia will release it in Spain and Portugal.

There aren't any U.S. release plans, but Smith says Ridge has "signed a licensing deal with AAO Music to try to get our CDs into the North American market—they hope to release a compilation later in the year to test the waters."

In Europe, Runrig plays summer festivals ahead of an October-November tour. Booking is through the Agency Group; publishing is with Chrysalis Music. —Steve Adams



68 | BILLBOARD | JUNE 23, 2007

In 1997, Alabama was surrounded by a smaller group of hit bands: Diamond

Today the cycle appears to be on the uptick. Emerson Drive, which scored

Are Nashville labels trying to fill a void? After all, Alabama has retired, Dia-

Broken Bow Records GM Brad Howell, whose label is taking Crossin Dixon



COLE DEGGS & THE LONESOME

Five-piece band Cole Deggs & the Lonesome is fronted by Cole Deggs and comprises Cole's brother Shade on bass, brothers Jimmy and David Wallace on keyboards and lead guitar, respectively, and Florida native Brian Hayes, who is known as "the referee," on drums. The Deggs brothers grew up in Lake Jackson, Texas, while the Wallaces hail from Shreveport, La.

While Cole Deggs moved to Nashville 13 years ago as a songwriter, the others performed in various bands until they all hooked up a few years ago.

Cole Deggs says it took some time to shape the group's sound, which was influenced by the individual members' tastes including blues, rock, punk and country, "We didn't know exactly what we were," he says. "It took us a bunch of gigs to really get into the groove on what we wanted to do."

While the frontman co-wrote four songs on the album, he resisted the temptation to cut only his songs. "If this thing goes south, I don't want to be fully to blame," he says with a laugh.

First single "I Got More" is No. 26 on Billboard's Hot Country Songs chart, and the band's self-titled debut is due July 10.

Still early on in its touring career,



Cole Deggs says the band has played for eight people in Tyler, Texas, one night and 4,000 in Houston a few nights later. "When this thing's done. I want to say I played everywhere I could to get this thing done," he says. "You win them over one by one."

FLYNNVILLE TRAIN



Flynnville Train's members-lead vocalist Brian Flynn, lead guitarist Brent Flynn, bass player Tim Beeler, rhythm guitarist Jeremy Patterson and drummer Tommy Bales-have been playing Midwest fairs and festivals since 2001. But despite steady work and an independent album, the band was ready to hang it up. "We were very pleased how everything was going, but we were running out of funds," Patterson says. "There's only so much you can do in a region."

Enter Toby Keith, who got a copy of the band's album from producer Richard Young of the Kentucky HeadHunters. After flying the Muncie, Ind.-based band to Las

> Vegas for a showcase at his I Love This Bar club, Keith signed the band to his Show Dog Nashville label.

> Produced by the band, Young and David Barrick, the Aug. 28 release is a blend of country, blues, jazz and rock. "We knew if we got to work with Toby we'd get to be ourselves," Patterson says, "We played and produced every single

note on this album."

Time," peaked at No. 47 on Hot Country Songs in April, A second single, "Nowhere Than Somewhere," is at radio, and the band will tour with Keith this summer.

CROSSIN DIXON

Mississippi-based Crossin Dixon (above) is the result of a merger between two bands. "After competing against each other for five or six years we decided, 'If you can't beat 'em, join 'em,' " singer Jason Miller says with a laugh. In addition to Miller, the band includes guitarists Charles Grantham and Brandon Hyde and drummer Michael Bole. While Miller handles most lead parts, Grantham and Hyde also sing lead as well as background vocals.

The band got its break when a friend of Michael Knox, who produces Jason Aldean, saw the band open for Aldean in Huntsville, Ala. In turn, Knox brought it to Broken Bow, which is also Aldean's label.

Since the band had never pursued a recording contract, let alone recorded in a state-of-the-art studio, the process of putting a record out has been a learning experience. "It's all been quite a surprise," Miller says.

The band's first single, "Last Good

"We've just been playing honkytonks and clubs most of our lives."

> First single "Guitar Slinger" represents the band's fusion of country and Southern rock, or "aggressive country" as Miller describes it.

THE RANDY ROGERS BAND

Together for six-and-a-half years, the Randy Rogers Band has charted four singles on Hot Country Songs. But the roots country band's true measure of success is touring. "We'll stay out on the road and stay out on the road and stay out on the road," lead

singer Randy Rogers says, noting that the group plays 250 dates per year. "We love that aspect of it. We're an actual working American band."

And despite that the band carries his name. Rogers says. "We split the money evensteven." The group, which includes bassist Jon Richard-

son, drummer Les Lawless, guitarist Geoffrey Hill and fiddle player Brady Black, put out four independent albums before releasing the Radney Foster-produced "Just a Matter of Time" on Mercury Nashville in 2006.

The group will head back into the studio in September to record a second Mercury album. The band's goal, Rogers says, is to "make records that we believe in and that we can stand behind and leave behind. We want to leave behind 15-20 records—a whole life's work. That's our little mission statement as a group and as a family."

WHISKEY FALLS

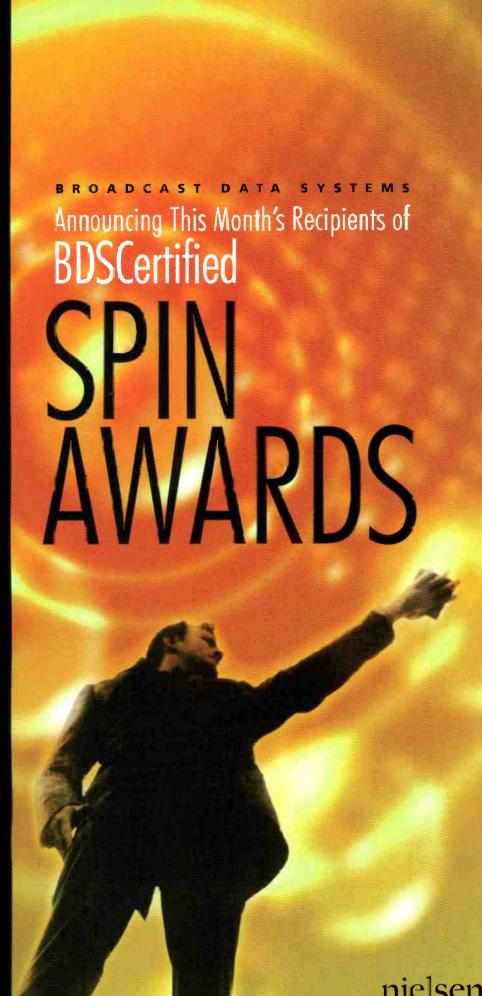
Music aside, Whiskey Falls has more backing for its business than most new acts do. Even before the group released its first single on Midas Records, "Last Train Running," it had already built a network of sponsors



and support. Aamco, the American Tailgater's Assn., Laborers' International Union of North America, the National Hod Rod Assn. and even NBC soap opera "Days of Our Lives" are all in the band's corner. That's not by chance, it's by design. The band wanted to bring everything it could to the table. "We realized the more we could do for ourselves, the more that we could help our record label, the more we could help our relationship with radio, the more we could give back to our fans," lead singer Seven Williams says.

Even though the band has been together for less than two years, it's a family, according to Williams. "We're like two sets of childhood brothers," he says. While Williams and Wally Brandt have been joined at the hip since they grew up. Damon Johnson and Buck Johnson (no relation) have a similar relationship. The band either together or separately wrote every song on its album, which it self-produced. ••••





TO EVERY SPIN AWARD WINNER)NGRATULATI(

www.odsonline.com

BDSCertified Spin Awards May 2007 Recipients:

600,000 SPINS

Hey Ya/ OutKast /LaFace/Zomba Family Affair/ Mary J. Blige /MCA The Game Of Love/ Santana Feat. Michel e Branch /Arista/RMG Push/ Matchbox Twenty /Lava

500.000 SPINS

Photograph/ Nickelback /Roadrunner/Lava/Atlantic Something Like That/ Tim McGraw /Curb
I'm Like A Bird/ Nelly Furtado /Dreamworks/Interscope Because Of You/ Kelly Clarkson /RCA/RNG One Thing/ Finger Eleven /Wind-Up

400,000 SPINS

How To Save A Life/ The Fray /Epic Lips Of An Angel/ Hinder /Universal Republic Over My Head (Cable Car)/ The Fray /Epic Are You Gonna Be My Girl/ Jet /Elektra/Atlantic Landslide/ The Dixie Chicks / Monument

300,000 SPINS

Waiting On The World To Change/ John Mayer / Aware/Columbia Before He Cheats/ Carrie Underwood /Arista/Arista Nashville Buttons/ Pussycat Dolls /A&M/Interscope It's Not Over/ Daughtry /RCA/RMG

200.000 SPINS

Don't Matter/ Akon /Konvict/Upfront/SRC/Universal Motown The Sweet Escape/ Gwen Stefani Feat. Akon /Interscope This Is Why I'm Hot/ Mims /Capitol
Glamorous/ Fergie Feat. Ludacris /Will.I.Fm/A&M/Interscope Leave The Pieces/ The Wreckers /Mavericl /Warner Bros./WRN
The World/ Brad Paisley /Arista Nashville
The Hand That Feeds/ Nine Inch Nails /Interscope Shortie Like Mine/ Bow Wow Feat. Chris Brown / Columbia Runaway Love/ Ludacris Feat. Mary J. Blige / Def Con II/IDJMG

100,000 SPINS

Buy U A Drank (Shawty Snappin')/ **T-Pain Feat. Yung Joc** /Konvict Muzik/Nappy Boy/Jive/Zomba Because Of You/ Ne-Yo /Def Jam/IDJMG Wasted/ Carrie Underwood /Arista/Arista Nashville Settlin'/ Sugarland /Mercury Settlin/ Sugarland / Mercury
Beer In Mexico/ Kenny Chesney / BNA
The Way I Live/ Baby Boy Da Prince / Universal Republic
Good Directions/ Billy Currington / Mercury
Stand/ Rascal Flatts / Lyric Street
Last Dollar (Fly Away)/ Tim McGraw / Curb
Girlfriend/ Avril Lavigne / RCA/RMG
Republic Nick Black / Poodry Nord / Nick Black / Nick Bla Rockstar/ Nickelback /Roadrunner/Lava/Atlantic Boston/ Augustana /Epic The Pot/ Tool /Tool Dissectional/Volcano/Zomba Alyssa Lies/ Jason Michael Carroll /Arista Nashville My Savior My God/ Aaron Shust /Brash Poppin'/ Chris Brown Feat. Jay Biz /Jive/Zomba More/ Matthew West /Universal South/EMI CMG Better Than Me/ Hinder /Universal Republic

50.000 SPINS

Makes Me Wonder/ Maroon 5 /A&M/Octore/Interscope

Makes Me Wonder/ Maroon 5 /A&M/Octore/Interscope
Like A Boy/ Ciara /LaFace/Zomba
Pop, Lock & Drop It/ Huey /Hitz Committee/Jive/Zomba
I Tried/ Bone Thugs-N-Harmony Feat. Axon /Full Surface/Interscope
Umbrella/ Rihanna Feat. Jay-Z /SRP/Def lam/IDJMG
Find Out Who Your Friends Are/ Tracy Lawrence /Rocky Comfort/CO5
Forever/ Papa Roach /El Tonal/Geffen
Get It Shawty/ Lloyd /The Inc./Universal Mctown
Home/ Daughtry /RCA/RMG
Summer Love/ Justin Timberlake /Jive/Zomba
What I've Done/ Linkin Park /Machine Shcp/Warner Bros.
Don't Make Me/ Blake Shelton /Warner B-os./WRN
Ticks/ Brad Paisley /Arista Nashville Don't Make Me/ Blake Shelton / Warner Bros. / WKN
Ticks/ Brad Paisley / Arista Nashville
Me And God/ Josh Turner / MCA Nashville
Startin' With Me/ Jake Owen / RCA
Paralyzer/ Finger Eleven / Wind-Up
Lucky Man/ Montgomery Gentry / Columbia
Party Like A Rockstar/ Shop Boyz / OnDeck/Universal Republic
Read My Mind/ The Killers / Island/IDJMG Read My Mind/ Ine Killers /Island/IDJMG
Little Wonders/ Rob Thomas /Walt Disney/Melisma/Atlantic
Wrapped/ George Strait /MCA Nashville
Wholly Yours/ David Crowder Band /sixs-eps/Sparrow/EMI CMG
Dig/ Incubus /Immortal/Epic Dig/ Incubus /Immortal/Epic
Look After You/ The Fray /Epic
I Need You To Love Me/ BarlowGirl /Fervent/Word-Curb
Not Ready To Make Nice/ Dixie Chicks /Columbia
This Fragile Breath (The Thunder Song)/ Tcdd Agnew /Ardent
Here I Am To Worship/ Phillips, Craig & Dean /Sparrow/EMI CMG
Pero Te Vas A Arrepentir/ K-Paz De La Sierra /Disa
Dueno De Ti/ Sergio Vega /Sony BMG Norte
Sillyworld/ Stone Sour /Roadrunner/Lava/Atlantic
Starlight/ Muse /Warner Bros.
Mientes Tan Bien/ Sin Bandera /Sony BMG Norte
Simple Man/ Shinedown /Atlantic Simple Man/ Shinedown /Atlantic It's About Time/ Littix /Maverick Smile (Just Want To Be With You)/ Chris Pice /Rocketown Hysteria/ Muse /Warner Bros It's A Heartache/ Trick Pony /Curb
Personal Jesus/ Marilyn Manson /Interscepe
Estoy A Punto/ Bronco /Fonovisa Here It Goes Again/ OK Go /Capitol

THEBILLBOARD REVIEWS

ALBUMS

MANDY MOORE

Wild Hope

Producer: John Alagia

Firm Music

Release Date: June 19

Having stepped out of the musical limelight to focus on her film career during the past several years. Moore returns with a slight twang in her voice and her emotions laid hare On "Wild Hope," the former bubble-gum star has traded in slick, catchy pop filler for more substantive, folkdriven material, all of which she co-wrote with Lori McKenna and the Weepies. The countrytinged "Extraordinary" finds Moore in a glass-half-full state of mind, while such songs as "Most of Me" and the stripped down, piano-led "Gardenia" offer a more intimate glimpse at her personal side. The strident "Slummin' in Paradise" and "Latest Mistake" boast radio-friendly choruses, and the steel quitar-backed "Can't You Just Adore Her?" recalls a folksy Sheryl Crow. The singer/ songwriter role seems a fitting departure for Moore, and "Wild

THE POLYPHONIC SPREE

Hope" incorporates enough

country, rock and pop sensibil-

ities to satisfy any ear.—JM

The Fragile Army Producers: various Release Date: June 19

On its third album, this "choral rock" collective is as outsized and bombastic as ever-and that's what we love about it. If the 24-member Spree's stock in trade is unapologetic overkill that would make Jeff Lynne and Todd Rundaren blush, the troupe's real virtues are buoyant melodies, dramatic arrangements and a conceptual spirit that, despite all the grandiloquent trappings, boils down to a concise and perfectly accessible message of positivity in the face of dark times. Mantras ("Justify all your phases/Keep the world quessing") soar in and out of such anthems as "Running Away," "Younger Yesterday," "The Championship" and the title track, while the Spree—now sporting military coveralls in place of the choir robes-touches on techno for "Light to Follow" and is generally a bit more streamlined in its approach. This is one military exercise we can get behind without reservation.-GG

CHRISETTE MICHELE

I Am

Producers: various

Def Jam

Release Date: June 19

In an industry that often promotes talentless pop stars over true artistry, Chrisette Michele-the singer/



BON JOVI

Lost Highway

Producers: John Shanks, Dann

Mercury Nashville

Release Date: June 19

Inspired by the crossover success of "Who Says You Can't Go Home," a No. 1 hit at country radio, Bon Jovi gives its open-hearted stadium rock a Nashville makeover. "Lost Highway" is a collection of carefully country-flavored, classic-sounding tunes emphasizing acoustic guitars and personal storytelling-from the regretful "Whole Lot of Leaving" and the breezy "Any Other Day" to the charming "Seat Next to You." Making new friends, the boys party-rock with Big & Rich ("We Got It Goin' On") and slow-dance with LeAnn Rimes on "Till We Ain't Strangers Anymore," an intimate duet. Old fans may gasp at the fiddles on the opening title track, and somewhere out there. Keith Urban will blush. But this is an exciting new chapter for Bon Jovi, one that started more than 20 years ago with the line, "I'm a cowboy/On a steel horse I ride."-SP

BRAD PAISLEY

5th Gear

Producer: Frank Rogers Arista Nashville

Release Date: June 19

After four studio albums and a

Christmas release, Paisley and longtime producer Rogers have it down: mix a big dose of Paisley's quirky humor with his wicked guitar playing, throw in a few introspective ballads and you've got a smash album. That's not to say Paisley's albums are formulaic. Rather, he knows the right buttons to push with his audience, "Online" may be the first country song about Internet chat rooms ("I grow another foot and I lose a bunch of weight everytime I log in"). Meanwhile, Carrie Underwood joins in on the gorgeous "Oh Love," while the Kung Pao Buckaroos (Little Jimmie Dickens, Bill Anderson and Vince Gill) guest on "Bigger Fish to Fry." First single "Ticks" has been a quick chart climber for Paisley, and "Mr. Policeman" and "Throttleneck" are barnburners that showcase his instrumental prowess.-KT

belted the vintage-style hooks on Jav-Z's "Lost Ones" and Nas' "Can't Forget About You"stands apart. More AC than poppy R&B, her classy debut lets her warm, scratchy vocals run the show. The meat of the album: serene, stripped-down piano ballads like the Babyfaceproduced "Your Joy" (an ode to her dad) and the John Legend-arranged "Love Is You" (think "Ordinary People"). The potatoes: jazzy numbers like "Let's Rock" and the Will.i.amcrafted "Be O.K." A bit on the slow side, "I Am" could have benefited from more youthful joints like the independentfemale anthem "Good Girl" and the cabaret-esque "Like a Dream." But refreshingly, Michele's game comes with no frills. The voice says it all. -CH

DONNIE

The Daily News

Producer: Steve "the

SoulThought Entertainment/ Imperial Records

Release Date: June 19

Soul music with substance. That's the creative MO of singer/songwriter Donnie. His critically acclaimed 2002 Motown debut, "The Colored Section," drew comparisons to consciousness-raising soul pioneers Stevie Wonder and Donny Hathaway. On this set, Donnie reveals there's more to his artistry than just channeling old-school R&B. Still not one to mince words, he tackles serious subjects that many others would shy away from: child molestation, suicide, Hurricane Katrina, the challenges of living in the 21st century. In Donnie's hands, these issues take on an urgency underscored by a vibrant, gospelinfused mix of soul, funk, rock. hip-hop and blues. Noteworthy tracks include the uplifting ode to change "If I Were You," the energetic "Over-the-Counter Culture" and the hardhitting title track. Though this isn't as easy a listen as "The Colored Section," those who spend time with the album will be rewarded.-GM

SHOP BOYZ

Rockstar Mentality

Producers: various Universal Motown

Release Date: June 19

In which three Atlanta car-shop kids score a big moshing, novelty hip-hop hit about partying like rock stars, a fantasy that primarily concerns golfing with Ozzy and repeatedly chanting "t-t-t-totally dude!" like Jeff Spicoli. Their debut album, seemingly too tossed-off to ever lose its Field Mob-style sense of fun, features plenty of gratifyingly goodnatured shout-and-fight boisterousness, a pinch of eerie reminiscence about their Bowens Homes 'hood, some heavily wah-wahed funk-metal that could be Fishbone in 1985 and assorted oddball snippets.

In two obligatory inoffensive crunk'n'b slowdowns girls even get mentioned. But give or take the smash single and its wellearned clones "Totally Dude" and "Rockstar Mentality." the most spirited moments concern the Shop Boyz' obvious true love. "My Car," spare and wobbly, dreams of Mazeratis, and the entirely unexpected early Beach Boys imitation "Rollin" appropriately documents a '64 Chevy.-CE

VARIOUS ARTISTS

Anchored in Love: A Tribute to June Carter Cash Producer: John Carter Cash Dualtone

Release Date: June 19

There are tribute records and then there's this heartfelt homage. "Everyone was related to her in heart John Carter Cash, the only son of Johnny Cash and June Carter Cash, says of the interesting mix of artists who participated. Rosanne Cash's heartfelt take on her stepmother's "Wings of Angels" and Elvis Costello's interpretation of "Ring of Fire." which favors June's version rather than her husband's, are among the many highlights. Ralph Stanley's haunting reading of "Will the Circle Be Unbroken" is outstanding, as is Emmylou Harris' take on "Song to John." Stellar duets

abound, including Sheryl Crow and Willie Nelson on "If I Were a Carpenter," Carlene Carter and Ronnie Dunn on "Jackson" and Patty Loveless with Kris Kristofferson on "Far Side Banks of Jordan."-KT

Geffen

LIFEHOUSE

Who We Are

Producers: Jude Cole. Lifehouse

Release Date: June 19

There's an episode of "The Simpsons" in which Lisa can be seen thumbing through a copy of "Non-Threatening Boys" magazine. This more or less describes Lifehouse during the early 2000s, when its single "Hanging by a Moment" became the anthem that could be at once ubiquitous and anonymous, "Who We Are" may spawn another hit of this ilk with "First Time," currently No. 10 at Adult Top 40. The majority of the album is similarly capable pop/rock, a triple-A version of what Bon Jovi would probably be doing if it hadn't gone country. Lifehouse certainly knows what keys sound the most rousing and where to put the dramatic guitar-reduction measures in its power ballads, but the group still hasn't figured out how to give them much personality.-JV

continued on >>p72

THE WHITE STRIPES

Icky Thump

Producer: Jack White Third Man/Warner Bros

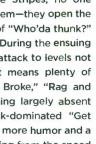
Release Date: June 19

A decade into their career, Jack and

Meg White remain at the top of their game. And on their seventh studio album as the White Stripes, no one seems more surprised by this than them-they open the record with a bemused declaration of "Who'da thunk?" on the burning, riff-heavy title track. During the ensuing 48 minutes, they amp up the guitar attack to levels not seen since 2003's "Elephant." That means plenty of electric blues-inspired rock ("Bone Broke," "Rag and Bone," "Catch Hell Blues")-something largely absent on 2005's somber piano- and folk-dominated "Get Behind Me Satan." Jack also mixes in more humor and a batch of new playful influences, ranging from the speed metal-ish "Little Cream Soda." to mariachi horns on the

cover of Patti Page's "Conquest," to the bagpipes of

"Prickly Thorn, Sweetly Worn." The Stripes have never



had so much fun.-BG

THEBILLBOARD REVIEWS

SINGLES

from >>p71

BOBBY HUTCHERSON

For Sentimental Reasons Producer: Richard Seidel

Kind of Rlue

Release Date: June 26 Even though the vibraphone is the quintessential instrument of tonal cool, most often musicians play hot, sprinkling sparks with the flint of blazing bebop and hot-chili Latin. But thankfully vibes maestro Hutcherson takes a strikingly differapproach on "For Sentimental Reasons." remarkably his first album as a leader in eight years. While Hutch swings on such tunes as "Don't Blame Me," his quieter romantic fare like the title track and Leonard Bernstein's "Somewhere" carries this 11song session of standards. The latter tune is rendered by the leader and pianist Renee Rosnes, who, given their collaborations in the SF Jazz Collective, proves to be understatedly simpatico in her support role. Throughout, less

RON CARTER

is more and beauty outshines

the velocity. Case in point, his

end-song solo muse through

"I'll Be Seeing You."-DO

Dear Miles

Producer: Ron Carter

Blue Note

Release Date: June 19

Bassist Ron Carter offers a tribute here to Miles Davis, in whose quintet he played on such crucial albums as "Miles Smiles" and "Live at the Plugged Nickel." Carter's got a quartet going for "Dear Miles," featuring pianist Stephen Scott, drummer Payton Crossley and percussionist Roger Squitero. The 10 tracks are a mix of tunes jazz fans readily associate with Davis, i.e., "Bag's

Groove" and Gil Evans' "Gone." and two Carter originals, "Cut and Paste" and "595." The album is a fond remembrance that swings most righteously, yet it's hardly a Miles rehash. Carter's quartet has its own voice-note Carter's wonderful bass sortie on "Stella by Starlight," and the soulful interplay between Carter and Scott on "My Funny Valentine." "Dear Miles" is a genuine tribute, in that it's all about what Carter learned from Davis.-PVV

SAVATH & SAVALAS

Golden Pollen

Producer: Scott Herren

Release Date: June 19

Savath & Savalas' Scott Herren, the same man behind electronica/hip-hop mishmash Prefuse 73, continues to pay homage to his Latin roots with his fourth album under the moniker. Herren is armed with loads of quitars and a variety of other stringed instruments, percussion and multiple lavers of dreamy vocals, forming the basis for an incredibly organic album. At its best, 'Golden Pollen" is graceful, intricately planned and divinely produced. "Ya Verdad" eminates emotion while remaining relaxed, while the subtle rhythm and arrangements on "Vidas Animades' and the glitchy heartbeat of "Croncreto" keep things fresh and upbeat. On occasion though, the set can be downright boring. The melody and vocal lines begin to blend with one another during the course of 16 tracks and the glacial pace may find impatient listeners running for

Herren's livelier works.-KH

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

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

album review copies to Jonathan

corresponding format.

THE BRAVERY

Time Won't Let Me Go (4:12)

Producer: Brendan O'Brien Writer: S. Endicott Publisher: not listed

Island

From the New Yorkhased rock outfit's second album, "The Sun and the Moon"—which launched at No. 24 on The Billboard 200—the Bravery's "Time Won't Let Me Go" is quite the paradox: a lyric infused with melancholic nostalgia, whispering of "all these precious moments you promised me would come in time/So where was I when I missed mine"—yet the pop instrumental palette inescapably lifts spirits, forcing requisite head bopping, with "ba ba pa ba...ba ba pa ba" to the end. With top 15 stripes at modern rock and climbing, the Bravery's "Time" to cross to top 40 is nigh.—MDP

HURRICANE

A Bay Bay (4:21)

Producer: Phunk Dawg Writers: E. Williams,

C. Doolev

Publisher: not listed Polo Grounds/J

Hurricane Chris' "A Bay Bay" has been heating up in his native Shreveport, La., and is now unraveling its melodic tentacles across the rest of the nation. A chorus laced with a child singing along in almost incomprehensible English adds the right amount of catchiness to a ditty about approaching the opposite sex. The chorus originated from a party chant hollered out for local DJ Hollywood Bay Bay, with Hurricane switching it up into a slang mantra. He raps, "Probably get drunk as a skunk and put the keys in the wrong car." Bless summer frivolity.—HC

TRIPLE-A

PAUL McCARTNEY

Dance Tonight (2:56)/Ever Present Past (2:54)

Producers: David Kahne,

Paul McCartney

Writer: P. McCartnev

Publisher: not listed

Hear/Concord

Paul McCartney was only a teenager when he wrote "When I'm Sixty-Four

for monumental 1967 release "Sat. Pepper's Lonely Hearts Club Band." Last year the former Beatle turned 64, and his grasp of melody remains supreme, the elasticity of his voice stunning. The impossibly simple "Dance Tonight," a relaxed pop song from new solo album "Memory Almost Full," features a carefree mandolin and long, nostalgic guitar notes. Also released to triple-A is the equally cheerful, but more personal "Ever Present Past," which reaches deeper, sending the lines "searching for the time that has gone so fast" over a bouncy vintage-rock groove that coniures McCartnev's rich musical past. Let's hope there is a song sitting in his drawer with the title

DAMIEN RICE

9 Crimes (3:40)

Producer: Damien Rice

Writer: D. Rice

Publisher: Warner/Chappell

"When I'm Eighty-Five."—SP

Heffa/Vector/WB

With the pressure of creating an album comparable to 2003's poignant, sensory "O," Damien Rice's sophomore effort "9" delves into new themes and sounds without forgoing the haunting elements and ghost-like resonance that defined the Dubliner's acoustic-folk roots. Launch single "9 Crimes" pairs lazy piano arpeggios and lingering cello. The simplicity of Rice's arrangements remains

AVRIL LAVIGNE

When You're Gone (4:00)

Producer: Butch Walker Writers: A. Lavigne, B. Walker

Publishers: various

RCA

Avril Lavigne's "Girlfriend" propelled the singer/songwriter to a lofty pedestal: The 22-year-old now has the most No. 1 top: 40 hits this decade at five and is the No. 2 artist in the 14-year history of Nielsen BDS, behind Mariah Carev's six chart-toppers, "When You're Gone," the second single from No. 1 album "The Best Damn Thing," shifts the pacing from the frenetic head-banging of "Girlfriend" to a pensive, piano-driven power ballad. A poignant videoclip adds to universality, featuring a husband leaving his pregnant wife for war, a senior who has lost his wife and a teen couple forbidden to be together. Splendid melody, visible message and ace solemn production add up to likelihood of another No. 1 pop peak.—CT

a true testament to the artist's indie roots-despite this track's appearance in, of all things, "Shrek the Third"-MDP

MINNIE DRIVER

Beloved (4:26)

Producer: Marc "Doc" Dauer Writers: M. Driver, M. Dauer Publisher: not listed

Zoë/Rounder

With her career thrust into first gear via FX cult hit "The Riches," Academy Award-nominated actress Minnie Driver returns in timely fashion with second musical venture "Seastories," a calming, thoughtful opus. Triple-A release "Beloved," written by Driver with producer Marc "Doc"

Dauer collaborating on melody (he also helmed 2004 debut "Everything I've Got in My Pocket"), features misty organic instrumentation, with guitars from Ryan Adams and a consummate pedal steel solo from Jonathan Grabott. Driver, who was signed as a singer to a development deal with Island before acting made her a namesake, offers convincing sonic solace with graceful softsell vocals and a devotional lyric. "Beloved" makes Sunday morn a little sunnier.-C7

NEW & NOTEWORTHY

COLBIE CAILLAT

Bubbly (2:53)

Producer: Mikal Blue Writers: C. Caillat, J. Reeves Publishers: Cocomarie/

Dancing Squirrel/INAFI Universal Republic

Colbie Caillat put "Bubbly" on MySpace last September and by early this year had shot up to the site's No. 1 unsigned artist spot, a position she maintained for four months. Universal Republic jumped onboard during that run and stuck with the charming track as the first single from a July LP. Something of a female Jack Johnson, Caillat's warm vocals along with a gentle acoustic arrangement effortlessly conjure the idyllic California she calls home. Gaining quick acceptance at triple-A, this sweet-without-beingsoppy tale of the first blush of new love is sure to enchant hot AC next.-SV

THE KILLERS

For Reasons Unknown (3:32)

Producers: Flood, Alan Moulder, the Killers

Writer: B. Flowers Publisher: not listed

Island

"But my heart/It don't beat the way it used to," a feverish Brandon Flowers laments in "For Reasons Unknown," the fourth single from the Killers' inexhaustible sophomore set "Sam's Town." Indeed, things have changed since the Las Vegas boys dumped Bowie for Springsteen, creating a hook-filled blockbuster that fuses new-wavey melodramas with epic Americana, Destined first for alternative radio, this synth-free rocker opens with ominous multitrack vocals and grinding fuzz guitars and builds to a huge pop chorus as Flowers dances on the edge of a relentlessly pumped groove. As indie heroes like Arcade Fire begin to reveal a crush on the Boss, the Killers' bombast appears visionary. If anything, Flowers' heart beats louder and bigger these days.-SP



LEGEND & CREDITS

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

CONTRIBUTORS: Hillary Crosley Chuck Eddy, Brian Garrity, Gary Graff, Katie Hasty, Clover Hope, Jill Menze, Gail Mitchell, Dan Ouellette Marc D. Pellegrino, Sven Philipp, Chuck Taylor, Ken Tucker, Philip Van Vleck, Susan Visakowitz, Jeff Vrabel

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

72 | BILLBOARD | JUNE 23, 2007



FEELING NO PAIN

>>Aside from collecting No. 1 slcts on The Billboard 200 and Top R&B/HIp-Hop Albums, T-Pain locks in first place on Rhythmic Airplay for an eighth straight week. That's the chart's longest run since Mariah Carey's "We Belon'g Together" ended a 10-week reign In August 2006.

INDIES ROW

Independent labels make more noise in area code 615. For the first time in more than 50 years, one Indie single follows another at No. 1 on Hot Country Songs, as Tracy Lawrence succeeds Emerson Drive (see Between the ullets, page 83)



FAMILY AFFAIR

The C ark Sisters, whose discography dates back to the 2-vearaold Hot Gospel Songs chart with "Blessed and Highly Favored." Their "Live recently No. 1 for two weeks on Top Gospel Albums.

GEALS: **Over the Counter**

GEOFF MAYFIELD gmayfield@billboard.com

McCartneyStillNeededAtAge64;T-PainReigns

You have the answer to that question you posed so mirthfully 40 years ago, Paul McCartney. Music fans still need you, and are willing to feed you at 64, as you realize the biggest sales week by any of your studio albums in Nielsen Sound-Scan history.



"Memory Almost Full," the first album in his much-heralded deal with Starbucks/Concord label Hear Music, fetches first-week sales of 161,000, good for No. 3 on The Billboard 200 behind career-best weeks for radio faves T-Pain and Rihanna.

From 1991 (when the big chart began using SoundScan data) through to "Memory," McCartney—who turns 65 June 18—has placed six studio albums on The Billboard 200. His best prior SoundScan week belonged to 1997 set "Flaming Pie," which began with 121,000 copies when it bowed at No. 2.

As a solo artist, McCartney has twice launched albums with SoundScan sums exceeding 200,000, the biggest belonging to the opener of live set "Back in the U.S. Live 2002," which clocked 224,000 during the holiday selling season of 2002. Retrospective set "Wingspan," which mingled solo hits with ones by his band Wings, began with 221,000 in 2001.

Of course, compilations by his other band, the Beatles, garnered even fatter frames, as six Fab Four titles have had bigger weeks than McCartney's solo works. Most notably their hits package "1" sold 1.3 million during Christmas week of 2000, and "Anthology 1"-on the heels of a multinight ABC documentary-began with 855,000 during Thanksgiving week of 1995.

The new album starts with 75% more sales than his last solo outing, "Chaos and Creation in the Backyard," which began with 92,000 at No. 6 in 2005.

A good chunk of the first-week sales for "Memory" come from Starbucks coffee shops. The chain says that the album's June 5 arrival marked the largest single-day total by any album in Starbucks history. A dissection of Sound-Scan's nontraditional sector suggests that Starbucks accounted for 47% of the record's first week.

THE KIDS ARE ALRIGHT: While Paul McCartney enjoys his day in the sun. two substantially younger artists hit their stride. T-Pain celebrates his first No. 1 on The Billboard 200 and Top R&B/Hip-Hop Albums while Rihanna registers her best sales week as she dents the big chart at No. 2.

T-Pain's "Epiphany" scans 171,000 copies, more than tripling the best week his freshman outing experienced in 2005. That set peaked at No. 8 on the R&B/Hip-Hop list and at No. 33 on The Billboard 200. Rihanna's 162,000-unit splash for "Good Girl Gone Bad" outdoes her prior-best debut, 115,000, that second album "A Girl Like Me" set 13 months ago. That record owned her previous best rank on The Billboard 200 (No. 5).

Both artists are riding huge summer singles. Rihanna's "Umbrella," which she performed June 3 at the MTV Movie Awards, has led The Billboard Hot 100 for three weeks

T-Pain's "Buy U a Drank (Shawty Snappin')," featuring Yung Joc, has been locked in at No. 1 for eight straight weeks on Rhythmic Airplay.

Billboard

DON'T STOP: Count me among the viewers who were upset by the series conclusion of HBO's "The Sopranos." Not by the ambiguity of its final scene, mind you, but by how James Gandolfini's character chose Journey over Tony Bennett when making a selection on the diner's jukebox.

Tony Soprano's pick for the last music heard on the eight-year series was the ubiquitous 1981 hit "Don't Stop Believin'." It came back to life in 2005 as the unlikely rally song for the Chicago White Sox on that team's way to a World Series win in the same year "Don't Stop" became the surprising choice to close an episode of MTV's teen-leaning "Laguna Beach" series. Following that "Laguna" placement, "Don't Stop" downloads posted weeks of 21,000 and 19,000, rising as high as No. 13 on Hot Digital Songs.

With all the hubbub over the "Sopranos" finale, including numerous mentions of the song in newspapers and on blogs, I'm eager to see how Journey's entry will fare on next issue's charts.

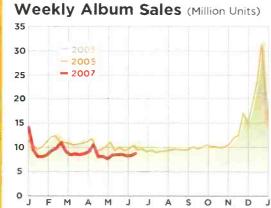
in Billboard the week of Jan. 11, 1964, and he reappears this week after a 24-year absence. Porter Wagonet, who has been performing since the 1940s, has his album chart span expanded to 43 years, five months and two weeks. Counting his run on the singles chart, his career chart span is extended to 52 years, seven months and three weeks.

>>Fred Eronson also has news of another artist who made his Billboarc albums chart debut in 1964. Paul McCartney collects his 33rd chart entry away from the Beatles with "Memory Almost Full." Of those 33 albums, 13 have landed in the top three of The Billboard 200, including "Memory."

Read Fred Bronson

Warket Watch A Weekly National Music Sales Report

weekiy O	IIII Jaies		
	ALBUM:	DIGITAL Albums*	DIGITAL Tracks
This Week	8,752,000	933,000	15,193,000
Last Week	8,310 000	899,000	14,886,000
Change	5.3%	3.8%	2.1%
This Week Last Year	9,541000	557,000	10,283,000
Change	-8.3%	67.5%	47.7%
*Digital album sales are	so counted within albu	m sales.	



Year-To-Date

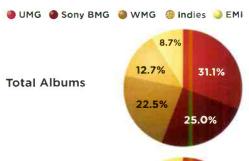
	2006	2007	CHANGE
OVERALL (INIT SALES		
Albums	241,218,000	202,524,000	-16.0%
Digital Tracks	24 7 ,829,000	370,313,000	49.4%
Store Singles	1,480,000	906,000	-38.8%
Total	490,527,000	573,743,000	17.0%
Albums w/TEA*	266,000,900	239,555,300	-9.9%
*Includes track equi to one album sale.	valent album sales (TEA)	with 10 track download	is equivalent
DIGITAL TR	ACKS SALES		
³06	247.8 m	nillion	

SALES BY ALBUM FORMAT

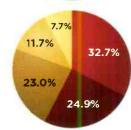
-,			
CD	227,215,000	181,359,000	-20.2%
Digital	12,956,000	20,567,000	58.7%
Cassette	632,000	163,000	-74.2%
Other	415.000	435,000	4 8%



Distributors' Market Share: 04/30/07-06/03/07



Current Albums



23 THE Billboard 200

WEEK 2 WEEK AGO WEEKS	ARTIST	Title	PEAK POSITIO	THIS	LAST WEEK 2 WEEK	SO EEKS N CHT	ARTIST	Title
OT SHOT T	# T-PAIN	Epiphany		51	28 2	-	GRETCHEN WILSON	One Of The Boys
	NIK KONVICT/NAPPY BOY/JIVE 08719/ZOMBA (18.98)						COLUMBIA (NASHVILLE) 89201/SBN (18.98) BEYONCE	
NEW 3	SRP DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad	2	12.12.14	37 3		COLUMBIA 90920" SONY MUSIC (18.98)	B'Day
NEW 1	PAUL MCCARTNEY MPL HEAR 10348 CONCDRO (18.98)	Memory Almost Full	Her third in less th		NEW	1	ZION CMG UNIVERSAL MOTOWN 009029/UMRG (13.98)	The Perfect Melody
- 2	R. KELLY JIVE 085 T ZOMBA (18.98)	Double Up	years giv		42 3	8 10	TIMBALAND MOSLEY BLACKGROUND, INTERSCOPE 008594* IGA (13.98)	Timbaland Presents Shock Value
1 3	MAROON 5 A&M OCTONE 008917/IGA (18.98)	It Won't Be Soon Before Long	singer a I	90	53 50	6 39	JOHN MAYER AWARE COLUMBIA 79019*/SONY MUSIC (18.98)	Continuum
NEW 1	DIC & DICH	n Raising Hell And Amazing Grace	chart hig		43 43	2 10	ALISON KRAUSS ROUNDER 610555 (17.98)	A Hundred Miles Or More: A Collection
2	LINKIN PARK	Minutes To Midnight	week (16	2,000).	49 50	0 13	LLOYD	Street Love
	MACHINE SHOP 44477/WARNER BROS (18.98) MARILYN MANSON	3		58	NEW		THE INC./UNIVERSAL MOTOWN 008554/UMRG (13.98) VARIOUS ARTISTS	Monterey International Pop Festiva
NEW 1	INTERSCOPE 009054/IGA (13.98) DADDY YANKEE	Eat Me, Drink Me				-	STARBUCKS 82972/RAZOR & TIE (22.98) MUSIQ SOULCHILD	
NEW 1	EL CARTEL/INTERSCOPE 008937/IGA (13.98)	El Cartel: The Big Boss		59	44 41	6 13	ATLANTIC 105404 AG (18.98)	Luvanmusio
11 13	GREATEST AMY WINEHOUSE GAINER UNIVERSAL REPUBLIC 008428/UMRG (10.98)	Back To Black	6	60	60 74	4 15	PLAIN WHITE T'S FEARLESS 000377 HOLLYWOOD (11.98)	Every Second Counts
NEW 1	THE POLICE A&M 009080 UME (19 98)	The Police	11 🗲 🐸	61	46 3	5 8	NINE INCH NAILS NUTHING INTERSCOPE 008764/IGA (17 98)	Year Zero
6 29	DAUGHTRY RCA 88860 RMG (18 98)	Daughtry	2 Trio revis	ite the 62	41 29	9 12	ELLIOTT YAMIN HICKORY 90019 (18.98)	Elliott Yamir
9 8	AVRIL LAVIGNE	The Best Damn Thing	top 20 fo	Ab. a	51 6	1 8	BUCKY COVINGTON	Bucky Covingtor
	RCA 03774/RM6 (18 98)		first time	since	54 5	100	SUGARLAND	
7 6	143/REPRISE 100313 WARNER BROS. (18.98)	Call Me Irresponsible	1986 with disc	· · · ·			MERCURY 007411 UMGN (13 98) JOSS STONE	Enjoy The Ride
- 2	JASON ALDEAN BROKEN BOW 7047 (17.98)	Relentless	retrospec	tive 65	40 4	5 12	VIRGIN 76268* (18.98) €	Introducing Joss Stone
8 32	CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts	(5,8,000)	66	45 41	8 26	GYM CLASS HEROES DECAYDANCE 886/FUELED BY RAMEN (13 98)	As Cruel As School Children
NEW 🗐	CHRIS CORNELL SURETONE/INTERSCOPE 008742/IGA (13.98)	Carry On	17	67	35 1	7 3	LIL BOOSIE, WEBBIE & FOXX TRILL 100454/ASYLUM (18 98)	Survival Of The Fittes
3 10 6	NE-YO	Because Of You	1	68	47 43	3 10	MARTINA MCBRIDE	Waking Up Laughing
	DEF JAM 008697*/IOJMG (13.98) DREAM THEATER		10	69	NEW		RCA NASHVILLE 03674/SBN (18.98) O.A.R.	Live From Madison Square Garder
NEW 1	ROADRUNNER 617992 (18.98) € FERGIE	Systematic Chaos	19		M		EVERFINE ATLANTIC 170108 AG (22 98) MIRANDA LAMBERT	
18 18	WILL I AM/A&M OCTONE 007490/IGA (13.98)	The Dutchess		70	50 4	1 6	COLUMBIA (NASHVILLE) 78932 SBN (18 98)	Crazy Ex-Girlfrienc
16 15	TAYLOR SWIFT BIG MACHINE 120702 (18 98)	Taylor Swift	13	A 71	59 69	9 19	NORAH JONES BLUE NOTE 74516 BLG (18 98) €	Not Too Late
3 3	OZZY OSBOURNE EPIC (15334 SUNY MUSIC (18 98)	Black Rain	Twenty-f		63 78	8 52	THREE DAYS GRACE JIVE 83504 ZOMBA (18.98)	One -)
NEW 1	BRUCE SPRINGSTEEN WITH THE SESSIC	NS BAND Live In Dublin	charting is also his		52 6	5 19	LILY ALLEN	Alright, Still
2 30 38	COLUMBIA 09582 SONY MUSIC (19 98) € ROBIN THICKE	The Evolution Of Robin Thicke	live cet is	the	62 7:	3 7	CAPITOL 75466 (12.98) THE RED JUMPSUIT APPARATUS	Don't You Fake I
	STAR TRAKIINTERSCOPE 006146*/IGA (13.98) CARL THOMAS		past 10 y	ears to			VIRGIN 62829 (12.98)	
NEW 1	UMBRELLA 970118/BUNGALO (15.98)	So Much Better	25 reach The board 200	Ctarts	74 79		CAPITOL NASHVILLE 77087 (18.98)	Love, Pain & The Whole Crazy Thing
4 3	YOUNG JEEZY PRESENTS U.S.D.A. COIC CORPORATE THUGZ/DEF JAM 008738*/IDJMG (10 98)	Summer: The Authorized Mixtape	with 31,0		77 7	5 75	THE FRAY EPIC 93931/SONY MUSIC (18.98) ⊕	How To Save A Life
0 20	VARIOUS ARTISTS EMVSONY BMG/UNIVERSAL/ZOMBA 88505/CAPITOL (18.98)	NOW 24	1	77	61 5	1 6	RUSH ANTHEM/ATLANTIC 135484/AG (18.98)	Snakes & Arrows
2 22 18	NICKELBACK ROADRUNNER 18300 (18.98)	All The Right Reasons	6	78	24 -	2	CIRCA SURVIVE EQUAL VISION 139 (14.98)	On Letting Go
7 15 5	BONE THUGS-N-HARMONY	Strength & Loyalty		79	55 55	2 6	FEIST CHERRYTREE POLYDOR INTERSCOPE 008819/IGA (10.98)	The Reminde
1 19 10	FULL SURFACE/INTERSCOPE 008209* IGA (13.98) AKON	Konvicted	2	80	64 70	6 72	JOSH TURNER	Your Mar
	VARIOUS ARTISTS			34			MCA NASHVILLE 004744/UMGN (13.98) JOE	
NEW 1	SIDEONEDUMMY 1331 (9 98)	arped Tour: 2007 Tour Compilation	31 A	81	48 5		JIVE 06704 ZOMBA (18.98) 30 SECONDS TO MARS	Ain't Nothing Like Me
NEW 1	POISON CAPITOL 93815 (18.98)	POISON'D!	32 Covers se	82	72 7	7 60	IMMORTAL 90992 VIRGIN (12.98) €	A Beautiful Lie
6 12 4	TANK BLACKGROUND/UNIVERSAL MOTOWN 008982/UMRG (13.98)	Sex Love & Pain	boasts th		66 12	29 29	THE BEATLES APPLE 79808* CAPITOL (18.98) ◆	Love
6 23 27	GWEN STEFANI INTERSCOPE 008099 IGA (13.98)	The Sweet Escape	band's ta Kiss, Dav		58 5	8	BLAKE SHELTON WARNER BROS. (NASHVILLE) 44488/WRN (18.98)	Pure BS
5 28 19	JUSTIN TIMBERLAKE	FutureSex/LoveSounds	Bowie, A	lice 85	67 70	0 44	BREAKING BENJAMIN	Phobia
8 5 3	JIVE 88062*/ZOMBA (18.98) THE USED	Lies For The Liars	Cooper, t		78 8	9 17	HOLLYWOOD 162607 (18 98) + RODNEY ATKINS	If You're Going Through Hel
	REPRISE 43309° /WARNER BROS (18 98) € TIM MCGRAW		the Rollin	la l			CURB 78945 (18 98) SOUNDTRACK	
7 25 11	CURB 78974 (18 98)	Let It Go	Stones.	87	39 3	4	GEFFEN 008898 IGA (13.98)	Shrek The Third
27 32	RASCAL FLATTS LYRIC STREET 165075 HOLLYWOOD (18.98)	Me And My Gang	4 1	88	73 10	00 119	TRACY LAWRENCE ROCKY COMFORT 90012 (12.98)	For The Love
39 13	SOUNDTRACK WALT DISNEY 861698 (18.98) €	Hannah Montana	2 1	89	81 8	2 61	BUCKCHERRY ELEVEN SEVEN 001/ATLANTIC (13.98)	1!
14 3	COUNDIDACK	Of The Caribbean: At World's End	14	90	56 4	0 3	THE BEACH BOYS CAPITOL 44964 (18.98)	The Warmth Of The Sur
3 13 4	WILCO	Sky Blue Sky	New York	91	76 9:	3 60	BILLY CURRINGTON	Doin' Somethin' Righ
	NONESUCH 131388* WARNER BROS (18 98) NELLY FURTADO	Loose		92	99 11	-	MERCURY 003T12 UMGN (13 98) LITTLE BIG TOWN	The Road To Here
36 51	MOSLEY GEFFEN 006300° IGA (13 98)						EQUITY 3010 (13.98) ELTON JOHN	
33 71	UNIVERSAL REPUBLIC 005390/UMRG (9.98)	Extreme Behavior	With 14 (93	88 8		CHRONICLES ROCKET/ISLAND/MERCURY 008661/UME (13.9	
31 18	FALL OUT BOY FUELED BY RAMENISLAND 008109.IDJMG (13.98)	Infinity On High	With 14,0 is not on	3-4	57 3	2 4	MEGADETH ROADRUNNER 618029 (18.98)	United Abominations
3 44 17	PINK LAFACE 8032D/ZOMBA (18.98) (1)	I'm Not Dead	act's bes	sales 95	101 10	7 63	TIM MCGRAW CURB 78891 (18.98)	Greatest Hits Vol 2: Reflected
NEW 3	LIL WYTE	The One And Only	week, bu	96	97 10	03 10	THE ALMOST. TOOTH & NAIL 52481/VIRGIN (12.98)	Southern Weathe
49 51	HYPNOTIZE MINDS 68619/ASYLUM (18.98) CORINNE BAILEY RAE	Corinne Bailey Rae	new char high. Las	t e	65 8		FANTASIA	Fantasia
	CAPITOL 66361 (12 98) TESLA		peaked a	t No.			J 78962/RMG (18.98) MODEST MOUSE	
NEW 1	TESLA ELECTRIC CO 001 (16,98)	Real To Reel	48 146 with		69 6		EPIC 86139* SONY BMG (18 98)	e Were Dead Before The Ship Even San
NEW 1	TIGER ARMY HELLCAT 80492* EPITAPH (13.98)	Music From Regions Beyond	in 2004.	99	89 9	2 95	BRAD PAISLEY ARISTA NASHVILLE 69642/SBN (18.98)	Time Well Wasted
2 26 5	BOBBY VALENTINO DTP/DEF JAM 007226*/IDJMG (13.98)	Special Occasion	(0)	300	85 8	8	MIMS CAPITOL 84824* (12.98)	Music Is My Savio
	REJECTS 189 GARY ALLAN	148 BUCKCHERRY 89 CI	RCA SURVIVE78 HRIS CORNELL17 HE COUNTDOWN	DAUGHTRW DIXIE CHICKS DREAM THEATER HILARY D JFF	.143 S/ 19 FEI .125 FEF VIC	RRY FARI ATELLITE IST RGIE FINTE FEE		DN 171,177 MIRANIOA LAMBERT 70 LUNY TUNES 81 LARRY THE 9.93 CABLE GUY 111 AVRIL LAVIGNE 13 TRACY LAWRENCE .88 JOHN LEGEND 184 JUN MAYEL 4 LIL BOOSE, WEBBIE & MARTIMA M

HOT 100 AIRPLAY TITLE ARTIST (IMPRINT / PROMOTION LABEL) BUY U A DRANK (SHAWTY SNAPPIN') T-PAHR FEAT YUNG JOG (KONVICT/NAPPY BOW JIVEZZOMBA) 26 20 21 LAST NIGHT DIDDY FEAT KEYSHIA COLE (BAD BOY/ATLANTIC) 2 10 UMBRELLA RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG) 27 21 21 GLAMOROUS FERGIE (WILL.I.AM/A&M/INTERSCOPE) 28 27 16 ROCK YO HIPS 3 11 PARTY LIKE A ROCKSTAR 29 18 20 DON'T MATTER AKON (KONVICT UPFRONT SRC UNIVERSAL MOTOWN) 5 9 SUMMER LOVE 30 32 9 WIPE ME DOWN LIL BOOSIE FEAT. FOXX & WEBBIE (TRILL ASYLUM/ATLANTIC) 15 4 BEAUTIFUL GIRLS 4 12 GET IT SHAWTY LLOYD (THE INC ALBAHERS. CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA 32 37 11 FIND OUT WHO YOUR FRIENDS ARE TRACY LAWRENCE (2004Y COMPONE OF COMP HOME 7 14 U + UR HAND WHAT I'VE DONE 34 51 3 HEY THERE DELILAH 11 MAKES ME WONDER 13 11 MAROON 5 (A&M/OCTONE/INTERSCUPE) 9 40 BEFORE HE CHEATS CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE) 6 19 GIVE IT TO ME TIMBALANO (MOSLEY BLACKGROUND/INTERSCOPE) SEXY LADY YUNG BERG FEAT, JUNIOR (YUNG BOSS/EPIC/KOCH) ANONYMOUS BOBBY VALENTING FEAT, TIMBALAND (DTP/DEF JAM/IDJMG) 35 40 8 11 13 POP, LOCK & DROP IT HUEY (HITZ CUMITTEE JIVE ZOMBA) 10 11 GIRLFRIEND AVRIL LANGUE ZOMBA) 37 33 12 TICKS BRAD PAISLEY (ARISTA NASHVILLE) 38 39 9 LIKE THIS KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA) 14 12 I TRIED BONE THUGS N HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE) 39 30 12 MOMENTS EMERSON DRIVE (MIDAS/NEW REVOLUTION) 4 BIG GIRLS DON'T CRY FERGIE (WILL LAM A&M INTERSCOPE OUTTA MY SYSTEM BIG THINGS POPPIN' (DO IT) BOW WOW (COLUMBIA) 15 LIKE A BOY CIARA (LAFACE ZOMBA) 9 LUCKY MAN MONTGOMERY GENTRY (COLUMBIA (NASHVILLE)) THE SWEET ESCAPE GWEN STEFANI FEAT. AKON (IN TERS BARTENDER T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA) 43 63 2 17 17 BECAUSE OF YOU NE-YO (DEF JAMIN IMP. 45 48 10 WRAPPED GEORGE STRAIT (MCA NASHVILLE) 23 16 PLEASE DON'T GO 46 55 5 GET ME BODIED 25 11 WHEN I SEE U 53 3 A BAY BAY HURRICANE CHRIS (POLD GROUNDS/J/RMG) 6 SAME GIRL 48 42 14 A WOMAN'S LOVE ALAN JACKSON IARI' TA NASH 6 TEACHME MUSIQ SOULCHILD (ATLANTIC)

THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT
0	1	10	# HOME 2 WKS DAUGHTRY (RCA/RMG)	山
0	3	11	MAKES ME WONDER MAROON 5 (A&M IOCTONE INTERSCOPE)	100 20
3	2	25	IF EVERYONE CARED NICKELBACK ROADRUN R ATLANTIC/LAVA)	仚
4	4	22	THE SWEET ESCAPE GWEN STEFANI FEAT. AKON (INTERSCOPE)	
5	5	26	BEFORE HE CHEATS CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	山
6	6	19	LITTLE WONDERS ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC)	ф
0	7	30	U + UR HAND PINK (LAFACE/ZOMBA)	山
8	9	26	SAY IT RIGHT NELLY FURTADO (MOSLEY GEFFEN)	由
9	8	28	IT'S NOT OVER DAUGHTRY (RCA RMG)	山
10	11	6	FIRST TIME LIFEHOUSE (GEFFEN)	仚
0	10	16	BETTER THAN ME HINDER (UNIVERSAL REPUBLIC)	
12	13	8	NEVER AGAIN KELLY CLARKSON (RCA RMG)	
13	12	52	HOW TO SAVE A LIFE.	由
0	16	9	GIRLFRIEND AVRIL LAVIGNE (RCA/RMG)	
15	23	6	HEY THERE DELILAH PLAIN WHITE T'S (HOLLYWOOD)	
16	15	20	GRAVITY JOHN MAYER (AWARE/COLUMBIA)	
0	20	11	(YOU WANT TO) MAKE A MEMORY BON JOVI (MERCURY/ISLAND/IDJMG)	ŵ
18	19	11	OTHER SIDE OF THE WORLD KT TUNSTALL (RELENTLESS/VIRGIN)	
10	22	14	UNDENIABLE MAT KEARNEY (AWARE/COLUMBIA)	
20	21	15	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA GYM CLASS HEROES (D: L47DAA CE/FUELED BY RAMENATLANTIC LAVA)	
21)	28	22	ROCKSTAR NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	仚
22	25	10	FACE DOWN THE RED JUMPSUIT APPARATUS (VIRGIN)	
23	24	20	LOOK AFTER YOU THE FRAY (EPIC)	山
24	26	9	GLAMOROUS FERGIE FEAT. LUOACRIS (WILL.I.AM/A&M/INTERSCOPE)	
25	2 7	15	THE KILL (BURY ME) 30 SECONDS TO MARS (IMMORTAL/VIRGIN)	

THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT
1	2	41	WAITING ON THE WORLD TO CHANGE 13 WKS JOHN MAYER (AWARE/COLUMBIA)	
2	3	34	HOW TO SAVE A LIFE THE FRAY (EPIC)	
3	4	11	EVERYTHING MICHAEL BUBLE (143 REPRISE)	*
4	1	35	CHASING CARS SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	
0	5	41	FAR AWAY NICKELBACK (ROADRUNNER, ATLANTIC/LAVA)	T
6	7	36	STREETCORNER SYMPHONY ROB THOMAS (MELISMA ATLANTIC)	Ľ
O	9	21	CHANGE KIMBERLEY LOCKE (CURB/REPRISE)	=
8	6	35	HURT CHRISTINA AGUILERA (RCA/RMG)	
9	8	51	PUT YOUR RECORDS ON CORINNE BAILEY RAE (CAPITOLT	1
10	11	8	THE SWEET ESCAPE GWEN STEFANI FEAT. AKON (INTERSCOPE)	
0	12	22	IRREPLACEABLE BEYONCE (COLUMBIA)	1
12	14	8	BEFORE HE CHEATS CARRIE UNDERWOOD (ARISTA ARISTA NASHVILLE/RMG)	
13	10	20	RAINCOAT KELLY SWEET (RAZOR & TIE)	
14	13	23	SUDDENLY I SEE KT TUNSTALL (RELENTLESS/VIRGIN)	1
15	16	5	HOME DAUGHTRY (RCA/RMG)	也
16	17	15	NEVER ALONE JIM BRICKMAN FEAT. LADY ANTEBELLUM (SLG)	
17	15	16	FOOLED AROUND AND FELL IN LOVE ROO STEWART (J/RMG)	
18	19	13	FEBRUARY SONG JOSH GROBAN (143/REPRISE)	th
19	18	19	MY LITTLE GIRL TIM MCGRAW (CURBIREPRISE)	th
20	20	9	LITTLE WONDERS ROB THOMAS (WALT DISNEY MELISMA/ATLANTIC)	th
a	21	12	ANYWAY MARTINA MCBRIOE (RCA NASHVILLE)	
22	23	4	MY WISH RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	
23	24	4	MAKES ME WONDER MAROON 5 (A&M/DCTONE/INTERSCOPE)	
24	22	16	IT'S NOT O'VER DAUGHTRY (RCA RMG)	
25	25	12	SAY IT RIGHT NELLY FURTADO (MDSLEY/GEFFEN)	

HOT DIGITAL SONGS.

34 5 MAKE ME BETTER
FABOLDUS FEAT. NE-YO (DESERT STORM

HIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	3	#1 3 WKS RIHANNA FEAT, JAY-Z (SRP) DEF JAM/10 JMG)	
2	2	3	PARTY LIKE A ROCKSTAR SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	
0	3	8	BIG GIRLS DON'T CRY FERGIE (WILL I AM/A&M/INTERSCOPE)	
0	11	10	HEY THERE DELILAH PLAIN WHITE T'S (HOLLYWOOD)	
5	4	7	MAKES ME WONDER MAROON 5 (A&M/OCTONE/INTERSCOPE)	
6	5	15	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT. YUNG JOC (KONVICT NAPPY BOY/JIVE/ZOMBA)	
0	30	5	REHAB AMY WINEHOUSE (UNIVERSAL REPUBLIC)	
8	6	15	GIRLFRIEND AVRIL LAVIGNE (RCA/RMG)	
0	-	1	LIP GLOSS LIL MAMA (JIVE ZOMBA)	
10	10	9	THNKS FR TH MMRS FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	
0	12	14	POP, LOCK & DROP IT HUEY HITZ COMMITTEE JIVE/ZOMBA)	
12	7	7	NEVER AGAIN KELLY CLARKSON (RCA RMG)	
13	13	8	SUMMER LOVE JUSTIN TIMBERLAKE JIVE ZOMBA)	
14		1	NOBODY'S PERFECT HANNAH MONTANA (WALT DISNEY)	
15	8	15	HOME DAUGHTRY (RCA/RMG)	
10		1	BARTENDER T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
17	16	9	I TRIED BONE (HUGS-N-HARMONY FEAT, AKON (FULL SURFACE/NTERSCOPE)	
18	17	39	BEFORE HE CHEATS CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	
39	15	19	GLAMOROUS FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)	
20	18	10	WHAT I'VE DONE LINKIN PARK (MACHINE SHOP/WARNER BROS.)	
æ1	19	23	THE SWEET ESCAPE GWEN STEFANI FEAT. AKON (INTERSCOPE)	
22	39	14	2 STEP UNK (BIG OOMP/KOCH)	
23	20	16	U + UR HAND PINK (LAFACE/ZOMBA)	
24	21	16	THIS IS WHY I'M HOT	
25	27	4	DO YOU KNOW? (THE PING PONG SONG) ENRIQUE IGLESIAS (UNIVERSAL LATINO INTERSCOPE)	

Į	WEE	LAS	S S	ARTIST (IMPRINT / PROMOTION LABEL)			
Ì	26	31	3	BIG THINGS POPPIN' (DO IT)			
				T.I. (GRAND HUSTLE ATLANTIC) GIVE IT TO ME			
	27	22	10	TIMBALAND (MOSLEY BLACKGROUND/INTERSCOPE)			
1	28	26	10	WE TAKIN' OVER DJ KHALED (TERROR SOUAD/KOCH)			
	29	25	5	WAIT FOR YOU ELLIOTT YAMIN (HICKORY)			
	30	32	10	GET IT SHAWTY LLOYD (THE INCLUNIVERSAL MOTOWN)			
	31	23	14	I'M A FLIRT R. KELLY OR BOW WOW FEAT TIL & T-PAIN! (COLUMBIA/JIVE/ZOMBA)			
	32	28	7	BECAUSE OF YOU NE-YO (DEF JAM/IDJMG)			
	33	40	5	LEAN LIKE A CHOLO DOWN A.K.A. KILO (SILENT GIANT/MACHETE)			
l	34	41	3	THE GREAT ESCAPE BOYS LIKE GIRLS (COLUMBIA)			
	35	45	7	LOST IN THIS MOMENT BIG & RICH (WARNER BROS. (NASHVILLE)/WRN)			
l	36	29	20	DON'T MATTER AKON (KONVICT UPPERONT SRC/UNIVERSAL MOTOWN)			
	37	24	20	THE WAY I LIVE BABY BOY DA PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUBLIC)			
	38	33	16	LAST NIGHT DIDDY FEAT KEYSHIA COLE (BAD BOY ATLANTIC)			
	39	9	3	YOU GIVE LOVE A BAD NAME BLAKE LEWIS (19)			
	40	38	13	TEARDROPS ON MY GUITAR TAYLOR SWIFT (BIG MACHINE)			
	41	35	21	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA PYM CLASS HERIOES (DECAYDANCE/FUELED BY RAMEN/ATLANTIC/LAVA)			
	42	37	13	CIARA (LAFACE/ZOMBA)			
- Applications	43	36	12	BETTER THAN ME MINDER (UNIVERSAL REPUBLIC)			
	44	43	38	FACE DOWN THE RED JUMPSUIT APPARATUS (VIRGIN)			
	45	44	21	IF EVERYONE CARED NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)			
I	46	47	10	STOLEN OASHBOARD CONFESSIONAL (VAGRANT/INTERSCOPE)			
	47	46	4	WORKING CLASS HERO GREEN DAY (REPRISE)			
	48	49	35	WALK IT OUT UNK (BIG ODMP KOCH)			
	49	14	3	THIS IS MY NOW JORDIN SPARKS (19)			
	50	-	1	IMPACTO DADDY YANKEE FEAT. FERGIE (EL CARTEL/INTERSCOPE)	1		

49 47 20 IF EVERYONE CARED 7 LOST IN THIS MOMENT

SH SH SE TITLE

THIS	AST WEEK	VEEKS N CHT	TITLE ARTIST (IMPRINT / PROMOTION, LABEL)	CERT
	25	50	THE WAY I ARE	2
50	-	1	TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)	
52	42	29	IT'S NOT OVER DAUGHTRY (RCA RMG)	
53	-	3	YOU KNOW I'M NO GOOD AMY WINEHOUSE FEAT GHOSTFACE KILLAH (UNIVERSAL REPUBLIC)	
54	63	7	ROCKSTAR NICKELBACK (ROADRUNNER)	
55	54	11	TICKS BRAD PAISLEY (ARISTA NASHVILLE)	
56	56	3	4 IN THE MORNING GWEN STEFANI (INTERSCOPE)	
57	53	12	ROCK YO HIPS CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE)	
58	48	12	BEAUTIFUL LIAR BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)	
59	58	5	ANONYMOUS BOBBY VALENTING FEAT. TIMBALAND (DTP/DEF JAM/IDJMG)	
50	51	30	SAY IT RIGHT NELLY FURTADO (MOSLEY/GEFFEN)	
(3)	57	38	FERGALICIOUS FERGIE (WILL LAM/A&M/INTERSCOPE)	
52	55	3	WIPE ME DOWN LIL BOOSIE FEAT FOXX & WEBBIE (TRILL/ASYLUM/ATLANTIC)	
63	68	2	ALL GOOD THINGS (COME TO AN END) NELLY FURTADO (MOSLEY GEFFEN)	
64	52	14	OUTTA MY SYSTEM BOW WOW FEAT. T-PAIN & JOHNTA AUSTIN (COLUMBIA)	
65	66	8	FOREVER PAPA RDACH (EL TONAL/GEFFEN)	
66	72	2	LIKE THIS KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)	
67	65	5	GOOD DIRECTIONS BILLY CURRINGTON (MERCURY)	
68	-	1	SHUT UP AND DRIVE RIHANNA (SRP DEF JAM IDJMG)	
69	50	43	SHE WILL BE LOVED MAROON 5 (OCTONE J RMG)	•
70	74	6	(YOU WANT TO) MAKE A MEMORY BON JOY! (ISLAND/MERCURY/IDJMG)	
71	67	17	GO GETTA YOUNG JEEZY FEAT R. KELLY (CORPORATE THUGZ/DEF JAM/IDJMG)	
72	71	32	IRREPLACEABLE BEYONCE (COLUMBIA)	
B	-	1	LIKE THIS MIMS (CAPITOL)	
74	61	2	SAME GIRL R. KELLY DUET WITH USHER (JIVE/ZOMBA)	
75	69	24	MY WISH RASCAL FLATTS (LYRIC STREET)	

A		W	ODERN ROCK	۰
WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	
0	1	10	WHAT I'VE DONE TOWKS LINKIN PARK (MACHINE SHOP/WARNER BROS	
0	2	21	FOREVER PAPA ROACH (EL TONAL/GEFFEN)	
3	3	4	TARANTULA THE SMASHING PUMPKINS (REPRISE)	
0	4	7	ICKY THUMP THE WHITE STRIPES (THIRD MAN/WARNER BROS.)	,
5	5	15	HEY THERE DELILAH PLAIN WHITE T'S (HOLLYWOOD)	
6	8	17	PARALYZER FINGER ELEVEN (WIND-UP)	
Ö	7	22	BREATH BREAKING BENJAMIN (HOLLYWOOD)	
8	9	7	CAPITAL G NINE INCH NAILS (NOTHING/INTERSCOPE)	
9	6	22	LAZY EYE SILVERSUN PICKUPS (DANGERBIRD)	
1	10	6	WORKING CLASS HERO GREEN DAY (REPRISE)	
0	11	12	THE BIRD AND THE WORM THE USED (REPRISE)	
.12	13	22	DIG INCUBUS (IMMORTAL/EPIC)	
13	12	13	TIME WON'T LET ME GO- THE BRAVERY (ISLAND/IDJMG)	
1	15	14	SAY THIS SOONER (NO ONE WILL SEE THINGS THE WAY I DO). THE ALMOST. (TOOTH & NAIL/VIRGIN)	
1	16	17	ALL THE SAME SICK PUPPIES (RMR/VIRGIN)	
16	19	5	THE HEINRICH MANEUVER INTERPOL (CAPITOL)	
17	17	47	FACE DOWN THE RED JUMPSUIT APPARATUS (VIRGIN)	CTPO.
10	21	3	SHE BUILDS QUICK MACHINES VELVET REVOLVER (RCA/RMG)	
19	14	10	HUMP DE BUMP RED HOT CHILI PEPPERS (WARNER BROS.)	,
20	18	34	FROM YESTERDAY 30 SECONDS TO MARS [IMMURTAL/VIRGIN]	
21	20	11	THNKS FR TH MMRS FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	
22	23	3	EVOLUTION KORN VIRGIN)	
23	25	5	SICK SICK SICK QUEENS OF THE STONE AGE (REKURDS REKURDS/INTERSCOPE)	
23	26	7	HEART SHAPED GLASSES (WHEN THE HEART GUIDES THE HAND) MARILYN MANSON (INTERSCOPE)	
25	22	9	YOUNG FOLKS PETER BJORN AND JOHN (ALMOSTGOLD/RED/COLUMBIA)	

POP Billboard

4	1	P	OP 100				
VEEK	ADT	WEEKS IN CHT	TITLE ARTIST (NAPRINT / PROMOTION LABEL)	FHIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	UMBRELLA	51	21	3	YOU GIVE LOVE A BAD NAME BLAKE LEWIS (19)
9	2	3	PARTY LIKE A ROCKSTAR	62	51	16	TEARDROPS ON MY GUITAR
ă	3		BIG GIRLS DON'T CRY	1	41	14	TAYLOR SWIFT (BIG MACHINE) BEAUTIFUL LIAR
7			FERGIE (WILL.I.AM/A&M/INTERSCOPE) MAKES ME WONDER			5	BEYONCE & SHAKIRA (MUSIC WORLO/COLUMBIA) IMPACTO
	4	11	MAROON 5 (A&M/OCTONE/INTERSCOPE) BUY U A DRANK (SHAWTY SNAPPIN')	54	68	55	DADDY YANKEE FEAT. FERGIE (EL CARTEL/INTERSCOPE) THIS IS MY NOW
9	5	16	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	55	-25	3	JORDIN SPARKS (19) WORKING CLASS HERO
6	6	15	GIRLFRIEND AVRIL LAVIGNE (RCA/RMG)	56	53	5	GREEN DAY (REPRISE) ROCK YO HIPS
7	7	W	SUMMER LOVE JUSTIN TIMBERLAKE (JIVE/ZOMBA)	57	55	9	CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE)
0	16	12	HEY THERE DELILAH PLAIN WHITE T'S (HOLLYWOOD)	58	92	13	YOU KNOW I'M NO GOOD AMY WINEHOUSE FEAT. GHOSTFACE KILLAH (UNIVERSAL REPUBLI
9	9	29	U + UR HAND PINK (LAFACE/ZOMBA)	59	-	1	SHUT UP AND DRIVE RIHANNA (SRP/DEF JAM/IDJMG)
10	8	15	HOME DAUGHTRY (RCA/RMG)	30	59	7	ALL GOOD THINGS (COME TO AN END) NELLY FURTADO (MOSLEY/GEFFEN)
11	70	19	GIVE IT TO ME TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	(31)	57	9	FOREVER PAPA ROACH (EL TONAL/GEFFEN)
12	14	10	THNKS FR TH MMRS FALL OUT BDY (FUELED BY RAMEN/ISLAND/IDJMG)	52	60	10	LIKE THIS KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)
13	11	40	BEFORE HE CHEATS	33	56	11	TICKS
13	39	12	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG) REHAB	64	61	5	BRAD PAISLEY (ARISTA NASHVILLE) ANONYMOUS
10	00	2	AMY WINEHOUSE (UNIVERSAL REPUBLIC) LIP GLOSS	35	58	3	WIPE ME DOWN
			LIL MAMA (JIVE/ZOMBA) GLAMOROUS				LIKE THIS
16	12	22	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE) NEVER AGAIN	56	77	5	MIMS (CAPITOL) SEXY LADY
17	13	8	KELLY CLARKSON (RCA/RMG)	(37)	76	5	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC) GOOD DIRECTIONS
18	15	1C	I TRIED BONE THUGS-N-HARMONY (FULL SURFACE/INTERSCOPE)	38	66	10	BILLY CURRINGTON (MERCURY)
19	20	16	POP, LOCK & DROP IT HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	69	70	5	FIRST TIME LIFEHOUSE (GEFFEN)
20	22	12	WAIT FOR YOU ELLIOTT YAMIN (HICKORY)	70	69	6	(YOU WANT TO) MAKE A MEMORY BON JOVI (MERCURY/ISLAND/IDJMG)
21	17	27	THE SWEET ESCAPE GWEN STEFANI FEAT. AKON (INTERSCOPE)	71		7	LITTLE WONDERS ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC)
22	23	10	WHAT I'VE DONE LINKIN PARK (MACHINE SHDP/WARNER BROS.)	72	67	25	THIS AIN'T A SCENE, IT'S AN ARMS RACE FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
23	18	19	LAST NIGHT DIDDY FEAT. KEYSHIA COLE (BAO BOY/ATLANTIC)	73	65	18	GO GETTA YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAMMDJING)
24	19	28	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA	74	62	2	SAME GIRL
26	85	2	GYM CLASS HEROES (DECAYDANCE/RUELED BY RAMEN/ATLANTIC/LAVA) NOBODY'S PERFECT	75	80	7	R. KELLY DUET WITH USHER (JIVE/ZOMBA) ICKY THUMP
26	24	2-	HANNAH MONTANA (WALT DISNEY) DON'T MATTER	76	83	28	THE WHITE STRIPES (THIRD MAN/WARNER BROS.) KEEP HOLDING ON
	1	-	BARTENDER	77	00		I NEED YOU
27			T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA) LIKE A BOY	Section 2	74	00	TIM MCGRAW WITH FAITH HILL (CURB) CANDYMAN
28	32	15	CIARA (LAFACE/ZOMBA) BECAUSE OF YOU	78	74	22	CHRISTINA AGUILERA (RCA/RMG) WASTED
29	27	12	NE-YO (DEF JAM/IDJMG)	79	73	1	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG) I DON'T WANNA STOP
30	36	4	DO YOU KNOW? (THE PING PONG SONG) ENRIQUE IGLESIAS (UNIVERSAL LATINO/INTERSCOPE)	80	72	5	OZZY OSBOURNE (EPIC)
31	26	1	THIS IS WHY I'M HOT	81)	061	10	WHO KNEW PINK (LAFACE/ZOMBA)
32	35	12	GET IT SHAWTY LLOYD (THE INC./UNIVERSAL MOTOWN)	82	93	4	BUBBLY COLBIE CAILLAT (UNIVERSAL REPUBLIC)
33	49	16	2 STEP UNK (BIG OOMP/KOCH)	83	0	3	TAMBOURINE EVE (AFTERMATH/FULL SURFACE/RUFF RYDERS/GEFFEN
34	31	13	BETTER THAN ME HINDER (UNIVERSAL REPUBLIC)	-	75	20	SMILE LILY ALLEN (CAPITOL)
35	29	21	IT'S NOT OVER DAUGHTRY (RCA/RMG)	85	68	2	CAN'T TELL ME NOTHING KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)
36	30	21	THE WAY I LIVE BABY BOY DA PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUBLIC)	86		4	MOMENTS EMERSON ORIVE (MIDAS/NEW REVOLUTION)
37	47	E	BEAUTIFUL GIRLS	87	2	1	TEENAGERS MY CHEMICAL ROMANCE (REPRISE)
38	34	22	SEAN KINGSTON (BELUGA HEIGHTS/EPIC) IF EVERYONE CARED	88		1	BEFORE IT'S TOO LATE (SAM AND MIKAELA'S THEME)
39	44		NICKELBACK (ROADRUNNER/ATLANTIC/LAVA) LEAN LIKE A CHOLO	89	91	4	PLEASE DON'T GO
40	40	18	DOWN A.K.A. KILO (SILENT GIANT/MACHETE) WE TAKIN' OVER	90	94	2	JOHNNY CASH
	and a	111	BIG THINGS POPPIN' (DO IT)	diam'r.			JASON ALDEAN (BROKEN BOW) LAST DOLLAR (FLY AWAY)
41	42		T.I. (GRAND HUSTLE/ATLANTIC) I'M A FLIRT	91	87	1)	TIM MCGRAW (CURB)
42	33	11	R. KELLY OR BOW WOW (COLUMBIA/JIVE/ZOMBA)	92	-	1	PAULA DEANDA FEAT. 80W WOW (ARISTA/RMG) SHE'S LIKE THE WIND
43	37	13	OUTTA MY SYSTEM BOW WOW FEAT. T-PAIN & JOHNTA AUSTIN (COLUMBIA)	93	81	22	LUMIDEE FEAT. TONY SUNSHINE (M > 1/TVT)
44	45	1	THE GREAT ESCAPE BOYS LIKE GIRLS (COLUMBIA)	94	-	4	A DIFFERENT WORLD BUCKY COVINGTON (LYRIC STREET)
45	48		4 IN THE MORNING GWEN STEFANI (INTERSCOPE)	95	79	5	STRAIGHT TO THE BANK 50 CENT (SHADY/AFTERMATH/INTERSCOPE)
46	5		THE WAY I ARE TIMBALANO (MOSLEY/BLACKGROUND/INTERSCOPE)	96	88	15	DOE BOY FRESH THREE 6 MARIA FEAT. CHAMILLIONAIRE (HYPNOTIZE MINDS/COLUME
	38	2	WHAT GOES AROUNDCOMES AROUND JUSTIN TIMBERLAKE (JIVE/ZOMBA)	97	99	3	THE BIRD AND THE WORM THE USED (REPRISE)
48	50	3	WHINE UP	93	84	20	LOST WITHOUT U ROBIN THICKE (STAR TRAK/INTERSCOPE)
49	52		LOST IN THIS MOMENT	99		1	PARALYZER
50		76	STOLEN	100		1	FIND OUT WHO YOUR FRIENDS AR
50	43	-	DASHBOARD CONFESSIONAL (VAGRANT/INTERSCOPE)			10	TRACY LAWRENCE (ROCKY COMFORT/CO5)

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

WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	PREDICT	WEEK	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	王
0	1	11	#1 SUMMER LOVE 2WKS JUSTIN TIMBERLAKE (JIVE/ZOMBA)	廿	26	23	16	BETTER THAN ME HINDER (UNIVERSAL REPUBLIC)	
2	2	18	U + UR HAND PINK (LAFACE/ZOMBA)	ŵ	27	25	24	IF EVERYONE CARED NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	1
3		10	UMBRELLA RIHANNA FEAT. JAY-Z (SRP/OEF JAM/IDJMG)	th.	28	26	28	WHAT GOES AROUNDCOMES AROUND JUSTIN TIMBERLAKE (JIVE/ZDMBA)	10
4	4	14	GIRLFRIEND AVRIL LAVIGNE (RCA/RMG)	ψ	29	31	8	WHAT I'VE DONE LINKIN PARK (MACHINE SHOP/WARNER BROS.)	1
	F	20	GIVE IT TO ME TIMBALAND (MDSLEY/BLACKGROUND/INTERSCOPE)	业	30	28	14	BECAUSE OF YOU NE-YO (DEF JAM/ID.MG)	仚
6	8	11	MAKES ME WONDER MAROON 5 (A&M/OCTONE/INTERSCOPE)		31	29	9	NEVER AGAIN KELLY CLARKSON (BCA/RMG)	
	6	9	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT, YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)		32	34	5	GET IT SHAWTY LLOYD (THE INC /UNIVERSAL MOTOWN)	
5	7	12	НОМЕ	1	33	36	5	4 IN THE MORNING GWEN STEFANI (INTERSCOPE)	10
9	10	-	BIG GIRLS DON'T CRY		34	37	4	THE WAY I ARE TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	
0	9	19	BEFORE HE CHEATS		35	33	16	THE WAY I LIVE BABY BOY DA PRINCE (UNIVERSAL REPUBLIC)	ī
n	17		CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG) BEAUTIFUL GIRLS		2	41	4	POP, LOCK & DROP IT HUEY (HITZ COMMITTEE/JIVE/ZDMBA)	
2	12	22	SEAN KINGSTON (BELUGA HEIGHTS/EPIC) CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA		37	38	7	DO YOU KNOW? (THE PING PONG SONG) ENRIQUE IGLESIAS (JNIVERSAL LATINO/INTERSCOPE)	
3	16	12	WAIT FOR YOU	ŵ	38	44	7	SEXY LADY YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC)	
4	13	23	ELLIOTT YAMIN (HICKORY) GLAMOROUS		39		1	REHAB AMY WINEHOUSE (UNIVERSAL REPUBLIC)	50
5	11	19	LAST NIGHT		40	35	15	BEAUTIFUL LIAR BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)	th
6	21	8	THNKS FR TH MMRS	ф	411	45	2	EASY	
7	15		FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG) I TRIED		42	47	2	PAULA DEANDA FEAT. BOW WOW (ARISTA/RMG) CLOTHES OFF	1
8	14	27	BDNE THUGS-N-HARMONY (FULL SURFACE/INTERSCOPE) THE SWEET ESCAPE	由	43	40	18	GYM CLASS HEROES (DECAYDANCE/FUELED BY RAMEN/ATLANTIC/LAVA) THIS IS WHY I'M HOT	
9	22	9	GWEN STEFANI FEAT. AKON (INTERSCOPE). LIKE A BOY	廿	4	45	3	MIMS (CAPITOL) LEAN LIKE A CHOLO	- 100
0	32	4	CIARA (LAFACE/ZOMBA) HEY THERE DELILAH	廿	45	43	15	STOLEN	-
21	20	28	PLAIN WHITE T'S (HOLLYWOOD) IT'S NOT OVER	並	46	39	25	SHE'S LIKE THE WIND	
2	27	6	WHINE UP		0	48	2	THE GREAT ESCAPE	
23	18	20	MAT DELUNA FEAT. ELEPHANT MAN (EPIC) DON'T MATTER	TÎT.	48	42	10	BOYS LIKE GIRLS (COLUMBIA) I'M A FLIRT	-
7	30	4	PARTY LIKE A ROCKSTAR	IAI	49	50	2	R. KELLY OR BOW WOW (COLUMBIA/JIVE/ZOMBA) WHO KNEW	th
· E	24	12	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC) OUTTA MY SYSTEM		60	49	2	PINK (LAFACE/ZOMBA) SHUT UP AND DRIVE	10
8 ma	Instre	m to	BOW WOW (COLUMBIA) o 40 stations are electronically monitored 24 hours data is used to compile the Pop 100.	s a day,			51123 113	RIHANNA (SRP/DEF JAM/IDJMG)	100

E	A.	SI	NGLES SALES
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	2	3	ONLY THE WORLD www. MANDISA (SPARROW)
2	1	3	LIKE THIS KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)
3			BEAUTIFUL LIAR BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
4	42	3	PARTY LIKE A ROCKSTAR SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
6	1	1	YOUR KISSES ARE WASTED ON ME THE PIPETTES (CHERRYTREE/INTERSCOPE)
0	19	3	UMBRELLA RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
7	6	20	UNTIL YOU COME BACK TO ME CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)
3		1	TONIGHT I HAVE TO LEAVE IT SHOUT OUT LOUDS (BUD FOX/MERGE)
9	11	18	LET ME SEE SOMETHING A.G. & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT)
10	8		LISTEN BEYONCE (MUSIC WORLO/COLUMBIA)
11	12	62	EVERY DAY IS EXACTLY THE SAME
12	7	[4	INSIDE OUT TEMAR UNDERWOOD (KINGS MDUNTAIN).
13	5	5	D-BOY JEDIAH FEAT. REDD EYEZZ (LCN)
14	14	3	OOH WEE AYANNA (ELESE)
15	17	15	ALL MY LIFE BILLY JOEL (COLUMBIA)
16	15	4	STACKS ON DECK PE.S.O. (LIV YA LIFE/SUGAR WATER)
		10	COUNTRY BOYZ BIG WYNN FEAT. GET COOL (W.E.M.G.)
18		1	HEART IT RACES ARCHITECTURE IN HELSINKI (POLYVINYL)
10	36	43	KOOL AID LIL' BASS FEAT. JT MONEY (PIPELINE)
20	4	19	THIS IS WHY I'M HOT MIMS (CAPITOL)
21	16	24	MADE TO LOVE TOBYMAC (FOREFRONT)
22	18	122	WE WILL BECOME SILHOUETTES/BE STILL MY HEART THE POSTAL SERVICE (SUB POP)
23	20	9	BOSSMAN DL (TRIPLEBEAM)
24	32	8	BRIANSTORM Arctic Monkeys (DOMINO)
25	26	19	FLATHEAD THE FRATELLIS (CHERRYTREE/DROP THE GUN/SLAND/INTERSCOPE)

☆ HITPREDICTOI	,
M HITCHOLOIGIOI	1
DATA PROVIDED BY promosquad	
See chart legend for rules and explanations. Yellow indica recently tested title, & indicates New Release.	ites
ARTIST Title LABEL (Score) Chart R	ank
POP 100 AIRPLAY	
ELLIOTT MAMIN Wait For You HICKORY (70.5)	13
FALL OUT BOY Thinks Fr Th Mmrs IDJMG (67.2)	16
CIARA Like A Boy ZDMBA (65.9)	19
PLAINSWITTE 5 Hey There Delilah HOLLYWOOD (79.5)	20
LINKIN PARK What I've Done WARNER BROS. (67.9)	29
GWEN STEFANI 4 In The Morning INTERSCOPE (66.1) RIHANNA Shut Up And Drive IDJMG (68.3)	33 50
NICKE BACK Rockstar LAVA (78.1)	30
30 SECONDS TO MARS The Kill (Bury Me) VIRGIN (65.0)	_
QUIETORIVE Time After Time EPIC (78.3)	_
ROB THOMAS Little Wonders ATLANTIC (74.4)	-
JC CHASEZ You Ruined Me zomba (72.3)	-
ADULT TOP 40	
LIFEH JUSE First Time GEFFEN (74.2)	10
HINDEH Better Than Me UNIVERSAL REPUBLIC (78.7)	11
BON JOV (You Want To) Make A Memory 10JMG (72.6)	17
NICKELBACK Rockstar IDJMG (74.3)	21
GWEN STEFANI 4 In The Morning INTERSCOPE (73.8)	-
OUIETORIVE Time After Time EPIC (71.1)	-
ADULT CONTEMPORARY	
EEYOUCE Irreplaceable coumbia (65.5)	11
KT TUNSTALL Suddenly I See virgin (71.5)	14
DAUG HTRY Home RMB (83.6)	15
JIM BRICKMAN FEAT, LADY ANTEBELLUM	16
Never Acone 3LG (71.7) JOSH GROBAN February Song REPRISE (71.8)	18
ROB THOMAS Little Wonders Atlantic (83.5)	20
BON OVI (You Want To) Make A Memory IDJMG (75.7)	_
MODERN ROCK	
☆ NIEE INCH NAILS Capital G INTERSCOPE (81.8)	-8
GREE 1 DAY Working Class Hero REPRISE (72.7)	10
THE LSED The Bird And The Worm REPRISE (68.5)	11
₩ INTERPOL The Heinrich Maneuver CAPITOL (65.8)	16
She Builds Quick Machines RMG (70.2)	18
MY CHEMICAL ROLL & Teenagers REPRISE (78.5)	27
MODEST MOUSE Missed The Boat EPIC (86.5)	35
The state of the s	40

Billboard R&B/HIP-HOP TOP

1	THIS	LAST	2 WEEKS	WHENS ON CHT		Title	CERT	PUSITION
	0	DEB	HOT.	1		Epi pha ny	_	1
	2	1	61	3	JIVE 08537/ZOMBA (18.98)	Double Up		1
	3	NE	H	1	SRP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad		1
2 1 3 1 1 1 1 1 1 1 1	4	NE	N		UMBRELLA 970118/BUNGALO (15.98)	So Much Better		4
Compound religion Comp	5	4	4	5	DEF JAM 008697*/IDJMG (13.98)	Because Of You		1
	6	2	1	3		Cold Summer: The Authorized Mixtape		1.
	7	3		4		Sex Love & Pain		13
1	8	7	9	13		Back To Black	•	7
	9	5	8	36		The Evolution Of Robin Thicke	-	-
1	10	NE	H	1		The One And Only		10
	11	9	6	5		Strength & Loyalty		٠
13	12	10	7	13		Luvanmusiq		1
	13	8	5	5	BOBBY VALENTINO	Special Occasion		i
15	14			3	LIL BOOSIE, WEBBIE & FOXX	Survival Of The Fittest		ï
10	15	12	10	30	AKON	Konvicted	2	2
17	16	14	12	13	LLOYD	Street Love		2
18	17	11	11	7	JOE	Ain't Nothing Like Me		1
19					FANTASIA			la la
20	75						3	-
1 19 24 11 11 12 12 13 12 13 12 13 13								
22 21 19 15 18 18 19 19 19 19 19 19					JIVE 88062*/ZOMBA (18.98)		-	21 21
23 20 17 17 3					CAPITOL 66361 (12.98)			3
24 18 22 17 GERALD LEVERT AIT (1938) BUCK IT REVOID 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1 1	22	21	19	13	MOSLEY/BLACKGROUNO/INTERSCOPE 008594*/IGA (13.98)	Timbaland Presents Shock Value		1
25 24 20 27 COUNT SEEZY COUNT	23	20	17	11	G-UNIT/INTERSCOPE 008030*/IGA (13:98)	Buck The World		-1
26 17 21 17 21 17 20 17	24	18	22	17	ATLANTIC 100341/AG (18.98)	In My Songs		1
27 23 18 10 PAUL WALL SWISHARDUSEASYTUMATLAINTO 191555/AG (18.98) Get Money Stay True 28 25 29 11 PAUL WALL SATTISTS	25	24	20	27	CORPORATE THUGZ/DEF JAM 007227*/IDJMG (13.98)	The Inspiration		(1
28 25 29 16 10 SWISHANDUSEASYLUMATIANTC 1915SAS (18.98) Get Money Stay free Warkson Warson W	26	17	21	13		Rich Boy		1
29 26 25 7 FULL CRIDICE 1978W VERTURE (17.98) We're About The Business 2 7 CHUCK BROWN We're About The Business 2 7 10 100 100 100 100 100 100 100 100 10	27	23	18	18		Get Money Stay True		T
30 22 27 12 12 JOSS STONE Introducing Joss Stone 4 31 30 34 11 MIMS Music is My Savior 2 32 28 35 32 BIRDMAN & LIL WANNE LIL WANNE LIL WANNE LIL WANNE AND JUELZ SANTANA When The North & South Collide 33 34 14 84 4 LIL WANNE AND JUELZ SANTANA When The North & South Collide 33 35 27 15 12 ELILIOTT YAMIN Eliliott Yamin 11 35 32 38 77 CIARA LAFACE 80338/70MBA (18 98) ⊕ Ciara: The Evolution 14 36 40 37 TAMIA LAFACE 80338/70MBA (18 98) ⊕ Ciara: The Evolution 14 37 31 31 5 DIPSET DIPLOMANS 3898/ROCH (17.98) DukeDaGod Presents Dipset: More Than Music, Vol. 2 38 34 40 20 PRETTY RICKY LAFACE 80338/70MBA (18.98) ⊕ Late Night Special 1 39 37 52 31 JOHN LEGEND 0.0 0.0 CULUMBN 80328/ROCH (17.98) DukeDaGod Presents Dipset: More Than Music, Vol. 2 40 47 44 13 BABALL & Music 19 BABALL &	28	25	29	11		NOW 24		1
31 30 34 11 MMS Capital Ballet Capi	29	26	25	7		We're About The Business		2
2	30	22	27	12		Introducing Joss Stone		4
32 28 35 32 BIRDMAN & LIL WAYNE 233 41 48 4 LIL WAYNE AND JUELZ SANTANA When The North & South Collide 33 34 17 15 12 ELLIOTT YAMIN 335 32 38 27 CIARA 35 32 38 27 CIARA 36 40 30 TAMIA 37 31 31 5 DIPSET DIPCINATS SSSSNOCH (17.98) DUKEDAGOD Presents Dipset: More Than Music, Vol. 2 38 34 40 20 PRETTY RICKY DIPCINATS SSSSNOCH (17.98) DUKEDAGOD Presents Dipset: More Than Music, Vol. 2 39 37 52 34 JOHN LEGEND 10 0.0 0.0 COLUMBN 80323/50NY MUSIC (18.98) 40 47 44 13 BBALL & MJG 28 38 85 12 MARQUES HOUSTON 11 JUGUNERSAL MOTOMO ROYSE/SUMRG (13.98) 41 33 28 12 MARQUES HOUSTON 12 JERUS HOUSEAR (13.98) Weteran 14 33 38 51 31 LIL BOOSIE 44 46 39 BAS SSSNOCH (17.98) PRETTY RICKY 38 34 40 50 PRETTY RICKY 39 37 50 34 JOHN LEGEND 40 47 44 13 BBALL & MJG 28 38 38 51 31 LIL BOOSIE 39 38 51 31 LIL BOOSIE 40 47 44 13 BAS	31	30	34	11		Music Is My Savior		2
33 41 48 4 LIL WAYNE AND JUELZ SANTANA When The North & South Collide 33 3 48 27 15 12 ELLIOTT YAMIN Elliott Yamin 11 11 15 32 38 27 CLARA (1995) (1	32	28	35	32		Like Father, Like Son		1,
34	33	41	48	4	LIL WAYNE AND JUELZ SANTANA	When The North & South Collide		33
Signature Sig	34	27	15	12	ELLIOTT YAMIN	Elliott Yamin		11
36 40 30 TAMIA PLUS 13784/IMAGE (15.98) Between Friends 1	35	32	38	27	CIARA	Ciara: The Evolution	=	ī
31 31 5 DIPSET DIPLOMATS \$899/KOCH (17.98) DukeDaGod Presents Dipset: More Than Music, Vol. 2 1 38 34 40 20 REFTY RICKY BLUESTAR/ATLANTIC 94603/AG (18.98) Late Night Special	36	40	1	38	TAMIA	Between Friends		,
38 34 40 20 PRETTY RICKY BUESTAR/AILANIIC 94693/AG (18.98) Late Night Special ● 1 39 37 52 34 JOHN LEGEND B. 0.0 J/COLUMBIA 80323/SONY MUSIC (18.98) Once Again 40 47 44 13 8BALL & MJG BAD 80Y S0JUTH/BAD 80Y 83970*/AG (18.98) Ridin High 4 41 33 28 12 MARQUES HOUSTON TUG (19.98) Veteran 1 42 39 33 13 DEVIN THE DUDE JPRINCERAL MOTOWN 007925/UMRG (13.98) Waitin' To Inhale 9 43 38 51 33 TRILL 80SAS/ASYLUM (18.98) Bad Azz 2 44 46 39 BABY BOY DA PRINCE EXCENSIVE (18.98) Across The Water 14 45 45 23 KRS-ONE & MARLEY MARL (17.98) Hip Hop Lives 23 46 35 46 ATHON THAMILTON MEROVINGIAN 002/IMPERIAL (17.98) Southern Comfort 13 47 43 41 TEN NOTORIOUS B.I.G. MUSIC (18.98) Greatest Hits 1 48 36 43 27 SOUNDTRACK MUSIC (18.98) Dreamgirls 1	37	31	31	5	DIPSET DukeDaGod Pr	esents Dipset: More Than Music, Vol. 2		1
39 37 52 34 JOHN LEGEND 6.0.0 J/COLUMBIA 80323/SONY MUSIC (18.98) Once Again 40 47 44 13 8BALL & MJG 8BALL & MJG 8BALL & MJG 8BAD BOY SOUTHBAD BDY 83970*/AG (18.98) Ridin High 4 41 33 28 12 MARQUES HOUSTON 7.10 G/UNIVERSAL MOTOWN 007925/UMRG (13.98) Veteran 42 39 33 13 DEVIN THE DUDE JPRINCERAL—ALDT 4 LIFE 8553/ASYLUM (17.98) Waitin' To Inhale 9 43 38 51 33 LIL' BOOSIE BABY BOY DA PRINCE 8BASY/ASYLUM (18.98) BAD BOY SOUTHWERSAL REPUBLIC 007608/UMR€ (13.98) Across The Water 14 45 45 23 KRS-ONE & MARLEY MARL Hip Hop Lives 23 46 45 45 23 KRS-ONE & MARLEY MARL Hip Hop Lives 23 47 43 41 BAD BOY 101830*/AG (18.98) Southern Comfort 13 48 36 43 7 SOUNDTRACK MUSIC WINGLAN (18.98) Greatest Hits 1 48 36 43 7 SOUNDTRACK MUSIC WINGLE (18.98) Dreamgirls 1 49 42 42 12 CRIME MOB CRUNN/GS UP/REPRISE 44298/WARNER 6ROS. (18.98) Hated On Mostly 16 50 49 74 ALANTO 94676/AG (18.99) PAJAM/GOSPO CENTRIC 87214/70MBA (18.98) PAJAM/GOSPO CENTRIC 87214/70MBA (18.98) PAJAM/GOSPO CENTRIC 87214/70MBA (18.98) PRESS Play 11 54 60 57 26 MARY J BLIGE MATRIARCH/GEFFEN 008576/IGA (13.98) Reflections (A Retrospective) 2 55 44 47 7 YOLANDA ADAMS	38	34	40	20	PRETTY RICKY	Late Night Special	•	1
40 47 44 13 8BALL & MJG BAD BOY SOUTH/BAD BDY 83970*/AG (18.98) 41 33 28 12 MARQUES HOUSTON TU G/UNIVERSAL MOTOWN 007925/UMRG (13.98) 42 39 33 13 DEVIN THE DUDE J PRINCE/RAP-A-LOT 4 LIFE 68563/ASYLUM (17.98) 43 38 51 33 LIL BOOSIE TRILL 88587/ASYLUM (18.98) BABY BOY DA PRINCE EXTREME/TAKE PO'UNIVERSAL REPUBLIC 007608/UMRG (13.98) ⊕ 46 35 45 ANTHONY HAMILTON SOUTHERN OF THE NOTORIOUS B.I.G. BAD BOY 101830*/AG (18.98) 47 43 41 THE NOTORIOUS B.I.G. BAD BOY 101830*/AG (18.98) BABY BOY DA PRINCE CRIME MOB CRUNK/GS UP/REPRISE 44298/WARNER BROS. (18.98) Hated On Mostly 10 MACY GRAY WILL ILMGEFFEN 008576/IGA (13.98) POPENSITE ■ 1 MACY GRAY WILL LIAMGEFFEN 008576/IGA (13.98) PRESS Play 1 MACY GRAY WILL LIAMGEFFEN 008576/IGA (13.98) PRESS Play 1 TO REPORT OF MARKET SPECIAL PROPERTY OF THE PRINCE PRESS Play 1 TO DEPART OF THE PRINCE PRESS Play 1 TO DEPART OF THE PRINCE PRESS Play 1 TO DEPART OF MARKET SPECIAL PRESS PLAY WILL LIAMGEFFEN 008576/IGA (13.98) REFIRECTIONS (A RETROSPECTIVE) 2 WOLANDA ADAMS The Rest Of Mas The Rest Of Mas The Rest Of Mas	39	37	52	34	JOHN LEGEND		•	
### SAG BY SOUTH/FAB BY 839/07/AG (18.98) ### ARQUES HOUSTON TUG./UNIVERSAL MOTOWN 007925/UMRG (13.98) ### ARQUES HOUSTON TUG./UNIVERSAL MOTOWN 007925/UMRG (13.98) ### Waitin' To Inhale ### Bad Azz ### Across The Water ### TILL 8585/ASYLUM (19.98) ### BAY BOY DA PRINCE EXTREME/TAKE FO/UNIVERSAL REPUBLIC 007608/UMRG (13.98) ★ Across The Water ### ### Across The Water ### Across Th	40		-	13	8BALL & MJG	Ridin High		
42 39 33 13 DEVIN THE DUDE JPRINCE/RAP-A-LOT 4 LIFE 68563/ASYLUM (17.98) Waitin' To Inhale 9 43 38 51 33 LIL' BOOSIE BABY BOY DA PRINCE EXTREMETAKE FO'/UNIVERSAL REPUBLIC 007608/UMR6 (13.98) ACross The Water 14 45 45 23 KRS-ONE & MARLEY MARL NOTHING HIP HOP Lives 23 46 35 46 ANTHONY HAMILTON SOuthern Comfort 13 47 43 41 THE NOTORIOUS B.I.G. BAD BOY 101830*/AG (18.98) Greatest Hits 1 48 36 43 27 SOUNDTRACK MUSIC WORLD/COLUMBIA 88953/SONY MUSIC (18.98) Dreamgirls 1 49 42 42 12 CRIME MOB CRUNKG'S IP/REPRISE 44298/WARNER BRDS. (18.98) Hated On Mostly 16 50 49 74 SOUNDTRACK ATLANTIC 94676/AG (18.98) V2 17 52 51 36 11 MACY GRAY WILL. 1AM/GEFFEN 008576//GA (13.98) Press Play 15 54 60 57 26 MARY J. BLIGE MATRIARCH/GEFFEN 008576//GA (13.98) Reflections (A Retrospective) 2 55 44 47 5 YOLANDA ADAMS	41				MARQUES HOUSTON			Ti I
43 38 51 33 LIL' BOOSIE TRILL 68587/ASYLUM (18.98) 44 46 39 BABY BOY DA PRINCE EXTREME/TAKE POYUNIVERSAL REPUBLIC 007608/UMR€ (13.98) ⊕ Across The Water 14. 45 45 23 KRS-ONE & MARLEY MARL Hip Hop Lives 23. 46 35 46 ANTHONY HAMILTON MEROVINGIAN 002/IMPERIAL (17.98) Southern Comfort 13. 47 43 41 THE NOTORIOUS B.I.G. BAD BOY 101830*/AG (18.98) Greatest Hits 1. 48 36 43 27 SOUNDTRACK MUSIC WORLD/COLUMBIA 88953/SONY MUSIC (18.98) Dreamgirls 1. 49 42 42 12 CRIME MOB CRIMK/GS UP/REPRISE 44298/WARNER BRDS. (18.98) Hated On Mostly 10. 50 49 74 SOUNDTRACK ATLANTIC 94676/AG (18.98) Tyler Perry's Daddy's Little Girls 4. 51 48 50 10 J MOSS PAJAM/GSPFD CENTRIC 87214/ZOMBA (18.98) Press Play 1. 52 51 36 11 MACY GRAY WILL. IAM/GEFFEN 008575/IGA (13.98) Press Play 1. 54 60 57 26 MARY J. BLIGE MARY J. BLIGE RATHARACH/GEFFEN 008512*/IGA (13.98) Reflections (A Retrospective) 2. 55 44 47 5 YOLANDA ADAMS					DEVIN THE DUDE			9
### ### ### #### #### ###############				-	LIL' BOOSIE			
## 15 ## 23 ## 24 ## 25 ## 24 ## 25 #					BABY BOY DA PRINCE	Acres The Weter		2
46 35 46 ANTHONY HAMILTON 47 43 41 THE NOTORIOUS B.I.G. BAD BOY 101830 '/AG (18.98) 48 36 43 27 SOUNDTRACK MUSIC WORLD/COLUMBIA 88953/SONY MUSIC (18.98) 50 49 74 SOUNDTRACK ATLANTIC 94676/AG (18.98) 51 48 50 10 J MOSS FALANTIC 94676/AG (18.98) 52 51 36 11 MACY GRAY WILL.I.AM/GEFFEN 008576/IGA (13.98) 53 49 2 MARY J. BLIGE 54 60 57 26 MARY J. BLIGE MARY J. BLIGE Reflections (A Retrospective) 55 44 47 5 YOLANDA ADAMS	-			FI	KRS-ONE & MARLEY MARL			
## 13		100		14	ANTHONY HAMILTON			
48 36 43 27 SOUNDTRACK DISJONATED SUBJECT STATES SOUNDTRACK SOUNDTRACK DISJONATED SUBJECT STATES SOUNDTRACK DISJONATED SUBJECT SUBJEC			-4		MEROVINGIAN 002/IMPERIAL (17.98)			
49 42 42 12 CRIME MOB CRIME MOB SOUNDTRACK ATLANTIC 94676/AG (18.98) 10 Tyler Perry's Daddy's Little Girls 4 8 50 10 J MOSS PAJAM/GOSPO CENTRIC 87214/ZOMBA (18.98) Tyler Perry's Daddy's Little Girls 4 17 Tyler Perry's Daddy's Little Girls 4 2 17 Tyler Perry's Daddy's Little Girls 4 3 50 10 J MOSS Tyler Perry's Daddy's Little Girls 4 51 48 50 10 J MOSS BIG 14 Tyler Perry's Daddy's Little Girls 5 1 36 11 MACY GRAY WILLIAM/GEFFEN 008576/IGA (13.98) BIG 14 Tyler Perry's Daddy's Little Girls 5 2 51 36 11 MACY GRAY WILLIAM/GEFFEN 008576/IGA (13.98) BIG 14 Tyler Perry's Daddy's Little Girls 4 50 10 J MOSS Tyler Perry's Daddy's Little Girls 5 2 51 36 11 MACY GRAY WILLIAM/GEFFEN 008576/IGA (13.98) Press Play 1 3 49 3 MARY J. BLIGE Tyler Perry's Daddy's Little Girls 4 50 10 J MACY GRAY WILLIAM/GEFFEN 008172*/IGA (13.98) Press Play 1 54 47 5 YOLANDA ADAMS			-		BAD BOY 101830*/AG (18.98)			
45 42 12 CRUNK/G'S UP/REPRISE 44298/WARNER BRDS. (18.98) Hated On Mostly 10 50 49 74 SOUNDTRACK Tyler Perry's Daddy's Little Girls 4 51 48 50 10 J MOSS PAJAM/GOSPO CENTRIC 87214/ZOMBA (18.98) V2 17 52 51 36 11 MACY GRAY WILL. JAW/GEFFEN 008576/IGA (13.98) BIG 14 53 49 24 DIDDY BAD BOY 83864/AG (18.98) Press Play 1 54 60 57 26 MARY J. BLIGE MATRIARCH/GEFFEN 008112*/IGA (13.98) Reflections (A Retrospective) 2 55 44 47 YOLANDA ADAMS The Rest Of Mas 8					MUSIC WORLD/COLUMBIA 88953/SONY MUSIC (18.98)		000	100 mg
50 49 74 ATLANTIC 94676/AG (18.98) Typer Perry's Daddy's Little Girls 51 48 50 10 J MOSS PAJAM/GOSPD CENTRIC 87214/ZOMBA (18.98) V2 17 52 51 36 11 MACY GRAY WILL.I.AM/GEFFEN 008576/IGA (13.98) BIG 14 53 49 24 DIDDY BAD BOY 83864/AG (18.98) Press Play 1 54 60 57 26 MARY J. BLIGE MATRIARCH/GEFFEN 008112*/IGA (13.98) Reflections (A Retrospective) 2 55 44 47 YOLANDA ADAMS The Rest Of Mark 8				12	CRUNK/G'S UP/REPRISE 44298/WARNER BRDS. (18.98)			1000
ST 46 SU 10 PAJAM/GOSPO CENTRIC 87214/ZOMBA (18.98) V2 17	1		54		ATLANTIC 94676/AG (18.98)			111
WILL.I.AM/GEFFEN 008576/IGA (13.98) BIG 14				10	PAJAM/GOSPO CENTRIC 87214/ZOMBA (18.98)	V2		
53 49 BAD BOY 83864/AG (18.98) Press Play 54 60 57 26 MARY J. BLIGE Reflections (A Retrospective) 2 55 44 47 YOLANDA ADAMS		51 3	36	11	WILL.I.AM/GEFFEN 008576/IGA (13.98)	BIG		14
MATRIARCH/GEFFEN 008112*/IGA (13.98) MATRIARCH/GEFFEN 008112*/IGA (13.98) The Boat Of Ma	53	H	19	24	BAD BOY 83864/AG (18.98)	Press Play	•	1=
	54	60 - 5	57	26	MATRIARCH/GEFFEN 008112*/IGA (13.98)	Reflections (A Retrospective)		2
	55	44 4	17	5.		The Best Of Me		9

WEEK	LAST	2 WEEKS AGO	WFFKS ON CHT	ARTIST IMPRINT & NUMBER & DISTRIBUTING LABEL (PRIDE)	Title	CERT.	
53	52	55		NE-YO DEF JAM 004934*/IDJMG (13.98)	In My Own Words		Ì
7	50	45	11	REDMAN DEF JAM 003309/IDJMG (13.98)	Red Gone Wild		
3	75	10	39	JAY-Z ROC-A-FELLA/DEF JAM 008045*/IDJMG (19.98) ⊕	Kingdom Come	2	
ə	56	37	3	CASHIS SHADY/INTERSCOPE 008810/IGA (5.98)	The County Hounds EP		
0	53	59	27	BRIAN MCKNIGHT WARNER BROS. 44468 (18.98)	Ten		
	78	65	NR.	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101		ı
2	7%	×	79	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13 98)	Tha Carter II		į
3	72	76	64	T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) ⊕	King		į
4	69	81		LUTHER VANDROSS LEGACY/EPIC/J 97700/SONY MUSIC/RMG (18.98)	The Ultimate Luther Vandross		
5	59	54	ð	BOW WOW COLUMBIA 87932/SONY MUSIC (18.98)	The Price Of Fame	۰	į
c	77	85		KIRK FRANKLIN FO YO SOUL/GDSPO CENTRIC 71019/ZOMBA (18.98)	Hero	•	į
7	68	58		LUDACRIS DTP/OEF JAM 007224/IDJMG (13.98)	Release Therapy		
3	58		36	UNK BIG 00MP 5973/KOCH (17.98)	Beat'n Down Yo Block		
9	55	4	3	K-RILEY ARISTAKRAT 01 (12.98)	Incredible!: The Life Of Riley		
0	63	69	88	CHRIS BROWN JIVE 82876/20MBA (18.98) ®	Chris Brown	2	
1	67	56	4	RICK JAMES STONE CITY 015 (15.98)	Deeper Still		
2	RE-EI	ITRY	8	VARIOUS ARTISTS MADACY SPECIAL PRODUCTS 52253/MADACY (13.98)	Forever Sou R&B		
3	57	64	7	NORMAN BROWN PEAK 30218/CDNCORD (18.98)	Stay With Me		
4	70	68	29	SNOOP DOGG DOGGYSTYLE/GEFFEN 008023*/IGA (13.98)	Tha Blue Carpet Treatment	•	
5	87	94	46	T-PAIN KONVICT/JIVE 73200/ZOMBA (18.98)	Rappa Ternt Sanga	•	

THIS WFF#	AST	WEEKS IN CHT	ARTIST IMPRINT & NUMBER / DISTRIBUTING LABEL	Title
0	2	32	BOB MARLEY MADACY SPECIAL PRODUCTS 52245/MADACY	Forever Bcb Marley
2	1	12	STEPHEN MARLEY 3HETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 008354/UMRG	Mind Control
			THE AGGROLITES -ELLCAT 80497/EPITAPH	Reggae Hit L.A.
4	3	92	DAMIAN "JR. GONG" MARLEY 3HETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 005416*/UMRG	Welcome To Jamrock
	7	67.	MATISYAHU DR/EPIC 97695*/SONY MUSIC	Youth
3	5		NOTCH DINCO POR CINCO 008970/MACHETE	Raised By The People
9	4	89	SEAN PAUL VP/ATLANTIC 83788*/AG	The Trinity
3	6	5	CULTURA PROFETICA LUAR 330012/MACHETE ⊕	Tribute To The Legend Bob Marley
3	9	83	BOB MARLEY AND THE WAILERS ISLAND/TUFF GONG 005723/UME/IDJMG	Africa Unite: The Singles Collection
0	8	7	ZIGGY MARLEY TUFF GONG 0001	Love Is My Religion
1	10	24	MATISYAHU ONE HAVEN/OR/EPIC 03374/SONY MUSIC ⊕	No Place To Be
2	11	7	NADINE SUTHERLAND EIGHT76 7152/C.E.D. ENTERTAINMENT	Call My Name
3	12	8	NATURAL VIBRATIONS NATURAL VIBRATIONS 0005	From ⊤he Heart
4	36-1	astr.	BUJU BANTON GARGAMEL 10014*	Too Bad
- 5	RE-E	NTRY	EASY STAR ALL-STARS EASY STAR 1014	Radiodread

BETWEEN THE BULLETS rgeorge@blilboard.com

T-PAIN'S ACE GIVES JIVE A PAIR

As "Epiphany" becomes T-Pain's first No. 1 duet album shared credit with Def Jam. set and pushes R. Kelly down a notch, Jive T-Pain and R. Kelly also grant Jive two alhas the top two on Top R&B/Hip-Hop Albums in the top five of The Billboard 200-

bams for the first time since 1399. It's also the first time separate titles under the Zomba umbrella placed back-to-back No. 1s since R. Kelly & Jay-Z's "Unfinished Business' followed Usher's "Confessions" in the Nov. 13, 2004, issue, although that



R&B/HIP-HOP Billboard

MEX	WEEK	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT	THIS	LAST	WEEKS	TITLE ARTIST (IMPRINT, PROMOTION LABEL)	HIT
1	1	19	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT. YUNG JOC (KONYICT/NAPPY BOY/JIVE/ZOMBA)	由	1	29	7	HOW DO I BREATHE MARIO (3RD STREET/J/RMG)	Û
2	2	32	PLEASE DON'T GO TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)		27	23	21	2 STEP UNK (BIG OOMP/KOCH)	th
3		15	WHEN I SEE U FANTASIA (J/RMG)	曲	28	27	13	OUTTA MY SYSTEM BOW WOW (COLUMBIA)	
		14	PARTY LIKE A ROCKSTAR SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	廿	29	43	3	BARTENDER T-PAIN FEAT. AKON (KONVICT/NAPPY BOŸ/JIVE/ZOMBA)	tir
5		13	TEACHME MUSIQ SOULCHILD (ATLANTIC)	ф	30	37	10	CAN U BELIEVE ROBIN THICKE (STAR TRAK/INTERSCOPE)	
6	10	1.0	UMBRELLA RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	位	311	32	6	DO YOU NE-YO (DEF JAM/IDJMG)	位
x			SAME GIRL R. KELLY DUET WITH USHER (JIVE/ZOMBA)	廿	1	33	18	MAKE YA FEEL BEAUTIFUL RUBEN STUDDARD (J/RMG)	
8	11	14	WIPE ME DOWN LIL BOOSIE FEAT. FOXX & WEBBIE (TRILL/ASYLUM/ATLANTIC)		33	39	3	TATTOO ALLIANCE FEAT. FA-8D (NCE/ASYLUM/ATLANTIC)	
g		19	GET ME BODIED BEYONCE (MUSIC WORLD/COLUMBIA)	th	34	28	17	LIKE A BOY CIARA (LAFACE/ZOMBA)	力
12		33	LOST WITHOUT U ROBIN THICKE (STAR TRAK/INTERSCOPE)	thr	111	41	9	DJ DON'T GERALD LEVERT (ATLANTIC)	
V	12	15	LIKE THIS KELLY ROWLAND FEAT. EYE (MUSIC WORLD/COLUMBIA)	位	36	40	5	AMUSEMENT PARK 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
2	8	20	POP, LOCK & DROP IT HUEY (HITZ COMMITTEE/JIVE/ZOMBA)		37	34	13	WHAT'S MY NAME BRIAN MCKNIGHT (WARNER BROS.)	
13	9	15	GET IT SHAWTY LLOYD (THE INC./UNIVERSAL MOTOWN)	位	38	52	į	SHAWTY PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	
D	16	8	BIG THINGS POPPIN' (DO IT) T.I. (GRAND HUSTLE/ATLANTIC)	廿	39	42	19	WE TAKIN' OVER DJ KHALED (TERROR SQUAD/KOCH)	43
1)	20	9	A BAY BAY HURRICANE CHRIS (POLO GROUNDS/J/RMG)	か	40	51	3	LET IT GO KEYSHIA COLE (A&M/INTERSCOPE)	
1	25	9	MAKE ME BETTER FABOLOUS FEAT. NE-YO (DESERT STDRM/DEF JAM/IDJMG)	立	41	49	5	CUPID SHUFFLE CUPID (ATLANTIC)	
17	21	14	ANONYMOUS BOBBY VALENTING FEAT. TIMBALAND (DTP/DEF JAM/(OJMG)	血	42	35	42	POPPIN' CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)	位
18	13	22	I'M A FLIRT R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)	並	43	30	23	IN MY SONGS GERALD LEVERT (ATLANTIC)	
1	19	23	IF I WAS YOUR MAN JOE (JIVE/ZOMBA)		44			SEXY LADY YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)	
20	23	12	UNTIL THE END OF TIME JUSTIN TIMBERLAKE (JIVE/ZOMBA)		45	31	10	DON'T MATTER AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
21	15	28	BUDDY MUSIQ SOULCHILD (ATLANTIC)	血	46	46	12,	I TRIED Bone Thugs-n-Harmony Feat. Akon (Full Surface/Interscope)	
(1)	24	9	TAMBOURINE EVE (AFTERMATH/FULL SURFACE/RUFF RYDERS/GEFFEN)		47	55	6	ANOTHER AGAIN JOHN LEGEND (G.O.O.D./COLUMBIA)	
23	18	27	ROCK YO HIPS CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE/WARNER BROS.)	立	48	38	46	TAKE ME AS I AM MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	业
24		19	BECAUSE OF YOU NE-YO (DEF JAM/IDJMG)	山山	49	66	3	CAN'T TELL ME NOTHING KANYE WEST (ROC-A-FELLA/DEF JAM/IDJMG)	
25	22	6	WALL TO WALL CHRIS BROWN (JIVE/ZOMBA)	th	(10)	53	17	STRUGGLE NO MORE (THE MAIN EVENT) ANTHONY HAMILTON, JAHEIM & MUSIQ SOULCHILD (ATLANTIC)	

	A i	40	- R&B/HIP-HOP
2	4	ŠĬ	TR&B/HIP-HOP NGLES SALES
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (JMPRINT / PROMOTION LABEL)
1	1	6	LIKE THIS KELLY ROWLAND FEAT, EVE (MUSIC WORLD/COLUMBIA)
0	2	19	UNTIL YOU COME BACK TO ME CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)
3	3	13	INSIDE OUT Temar underwood (kings mountain)
4	4	4	BEAUTIFUL LIAR BEYONCE & SHAKIRA (MUSIC WORLO/COLUMBIA)
5	7	10	COUNTRY BOYZ BIG WYNN FEAT, GET COOL (W.E.M.G.)
		4	STACKS ON DECK RE.S.O. (LIV YA LIFE/SUGAR WATER)
		3	OOH WEE AYANNA (ELESE)
8		12	WHAT BOYZ LIKE PIT & CROW (BLACK 8)
_			BOSSMAN DL (TRIPLEBEAM)
10	12		COME OVER CHERYL PEPSII RILEY (CPR)
11			UNTIL THE END OF TIME FREDDIE JACKSON (DRPHEUS)
12			CALL ON ME JANET & NELLY (VIRGIN)
13	6	Ξ	D-BOY JEDIAH FEAT. REDD EYEZZ (LCN)
14	-		UMBRELLA RIMANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
15			PARTY LIKE A ROCKSTAR SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
990	16		I'M ON IT LENARD FEAT, PAPA REU (CLEARVISION)
	15		LISTEN BEYONCE (MUSIC WORLD/COLUMBIA)
18	261	44	KOOL AID LIL BASS FEAT JT MONEY (PIPELINE)
19	99	9	GET TO THE MONEY REEC (BULLS EVE/FACE2FACE)
20	N.	4	TONIGHT (TONIGHT IS THE NIGHT) SILVA JAGUAR (SILVA JAGUAR/RPM CONSULTING)
21	=	15	I REMEMBER MELI'SA MORGAN (LU ANN/ORPHEUS)
22	10	13	GOT BUMP IN DA TRUNK SHELBY ST. JAMES FEAT. THE TRUTH (SHUGA SHACK)
23	13	3	CHECK ME OUT REMIX (DAMN I LOOK GOOD) B.A. BOY'S FEATURING YOUNG DRO & THE LAST MR. BIGG (REAL/BUNGALO)
24		1	STRAIGHT TO THE BANK 50 CENT (SHAOY/AFTERMATH/INTERSCOPE)
25	28	23	U SHOULDA SEEN HER ON MYSPACE JUD NESTER (ABSTRACT WORKSHOP)

A	F	? -	HYTHWIC AIRPLAY	
WEEK	LAST	WEEKS DN CHT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	II.
1	1	14	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	1
0	2	16	GET IT SHAWTY LLOYD (THE INC./UNIVERSAL MOTOWN)	8
3	3	8.,	PARTY LIKE A ROCKSTAR SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	1
4	5	14	POP, LOCK & DROP IT HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	
5	6		UMBRELLA RIMANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	1
3	9	5	BEAUTIFUL GIRLS SEAM KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	
7	4	16	ITRIED	1
3	7	20	BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE) OUTTA MY SYSTEM	1
5		20	ROCK YO HIPS	T.
-2000		10	CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE/WARNER BRDS.) I'M A FLIRT	- 11
-0	ä	13	R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIYE/ZOMBA) LIKE A BOY	-
		15	CIARA (LAFACE/ZOMBA) LEAN LIKE A CHOLO	1
*2		7	DOWN A.K.A. KILO (SILENT GIANT/MACHETE)	3
13		5	BARTENDER T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	1
14		10	SEXY LADY YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)	
15			SUMMER LOVE JUSTIN TIMBERLAKE (JIVE/ZDMBA)	
16		18	GIVE IT TO ME TIMBALAND (MDSLEY/BLACKGROUND/INTERSCOPE)	
17		7	LIKE THIS MIMS (CAPITOL)	
18	15	¥	BECAUSE OF YOU NE-YO (DEF JAM/IDJMG)	1
19	24	4	WALL TO WALL CHRIS BROWN (JIVE/ZOMBA)	1
÷0	20	20	GLAMOROUS	- 829
Ē1	324		FERGIE FEAT, LUDACRIS (WILL.I.AM/A&M/INTERSCOPE) MAKE ME BETTER LOCALITY OF THE PROPERTY OF	1
:2	17		PABOLOUS FEAT. NE-YD (DESERT STORM/DEF JAM/IDJMG) 2 STEP	- K
13			UNK (BIG OOMP/KOCH) ANONYMOUS	1
£4	28	5	BOBBY VALENTING FEAT. TIMBALAND (DTP/DEF JAM/IDJMG) CANDY KISSES	
		14	AMANDA PEREZ (UPSTAIRS) BIG THINGS POPPIN' (DO IT)	
35	27		T.I. (GRAND HUSTLE/ATLANTIC)	1

(A)		ΑI	OULT R&B
THIS	LAST	WEEKS ON CHT	TITLE ARTIST (IMPRINT / PROMOTION LASEL) AT PLEASE DON'T GO
1	1	36	GWKS TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)
2	2	34	LOST WITHOUT U ROBIN THICKE (STAR TRAK/INTERSCOPE)
3	3	21	IF I WAS YOUR MAN JOE (JIVE/ZOMBA)
(4)	7	15	WHEN I SEE U FANTASIA (J/RMG)
5	5	16	WHAT'S MY NAME BRIAN MCKNIGHT (WARNER BROS.)
6	8	19	MAKE YA FEEL BEAUTIFUL
7	4	23	RUBEN STUDDARD (J/RMG) BUDDY
- Parties		23	MUSIQ SDULCHILD (ATLANTIC) IN MY SONGS
0	10	12	GERALD LEVERT (ATLANTIC) TEACHME
5m	13	9	MUSIQ SOULCHILD (ATLANTIC) CAN U BELIEVE
11	11	17	ROBIN THICKE (STAR TRAK/INTERSCOPE) STRUGGLE NO MORE (THE MAIN EVENT)
and the same of			ANTHONY HAMILTON, JAHEIM & MUSIQ SOULCHILD (ATLANTIC) DJ DON'T
1	12	12	GERALD LEVERT (ATLANTIC)
13	9	43	TAKE ME AS I AM MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)
14	15	8	ANOTHER AGAIN JOHN LEGEND (G.O.O.O./COLUMBIA)
15	14	16	SIMPLE THINGS ELISABETH WITHERS (BLUE NOTE/VIRGIN)
16	17	5	DON'T MATTER AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
17	18	13	BECAUSE OF YOU NE.YO (DEF JAM/IDJMG)
18	25	3	IF I HAVE MY WAY CHRISETTE MICHELE (DEF JAM/IDJMG)
19	16	16	SHOO BE DOO (NO WORDS)
20	21	6	BLOCK PARTY CHUCK BROWN FEAT OJ KOOL (FULL CIRCLE/RAW VENTURE)
21	26	6	STAY WITH ME NORMAN BROWN (PEAK/CONCORD)
22	19	17	FORCE OF NATURE SUNSHINE ANDERSON (MUSIC WORLD)
23	20	12	2 PIECES CARL THOMAS (UMBRELLA/BUNGALO)
0	33	8	ANYTHING PATTI LABELLE FEAT. MARY MARY WITH KANYE WEST & CONSEQUENCE (UMBRELLA/BUNGALO)
(2)	40	3	ME TAMIA (PLUS 1/IMAGE)
			THE THE PARTY OF T

☆ HITPREDICTOR DATA PROVIDED BY promosquad. See chart legend for rules and explanations. Yellow indicates recently tested title, we indicates New Release. ARTIST/Title/LABEL/(Score) R&B/HIP-HOP AIRPLAY NTASIA When I See U RMG (82.3) INTASTA WHEN 1 SEE U. RMG (82.3) USIQ SOULCHILD leachme Atlantic (82.7) EYDNCE Get Me Bodied Columbia (71.3) ELLY ROWLAND FEAT. EVE Like This Columbia (83.8) Big Things Poppin' (Do #) Atlantic (71.9) UNG THINGS POPPIN (DO N) ATLANTE (71.0) RRICANE CHRIS A Bay Bay RMG (76.6) BOLOUS FEAT, NE-YO Make Me Better IDJMG (79.0) BBY VALENTINO Anonymous IDJMG (80.3) O How Do I Breathe RMG (83.9) N FEAT. AKON Bartender 20MBA (65.2) NE-YO DO YOU IDJMG (79.6) TREY SONGZ Wonder Woman ATLANTIC (94.0) ON Wonderful UNIVERSAL MOTOWN (65.6) TAMIA Can't Get Enough IMAGE (79.8) RHYTHMIC AIRPLAY SHOP BOYZ Party Like A Rockstar Universal Republic (70.7) CRIME MOB Rock Yo Hips Warker Bros. (67.7) FPAIN FEAT. AKON Bartender Zomba (66.5) CHRIS BROWN Wali To Wall Zomba (82.8) US FEAT. NE-YO Make Me Better IDJMG (70.0) VALENTINO Anonymous IDJMG (75.6) T. Big Things Poppin' (Do II) ATANTIC (68.0) The BONE THUGS-N-HARMONY FEAT. MARIAH CAREY & BOW WOW LII LOVE INTERSCOPE (79.4) KELLY ROWLAND FEAT. EVE LIKE This COLUMBIA (79.1) R. KELLY DUET WITH USHER Same Girl ZOMBA (79.3) MARIO How Do I Breathe RMG (83.9) NE-YO Do You IDJMG (71.0) ☆ BEYONCE Get Me Bodied Columbia (76.8)

ADULT R&B AND RHYTHHIC AIRPLAY: 71 adult R&B stations and 75 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2007 Nielsen Business Media, inc. and Nielsen SoundScan, inc. Hort 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 Thirk Fast LLT.

Billboard COUNTRY

HOT COUNTRY SONGS 4 4 41 FIND OUT WHO YOUR FRIENDS ARE Tracy Lawrence OO ROCKY COMFORT/C05 Emerson Drive GENTRY (A.TATE, S, TATE, D.BERG) Brad Paisley ARISTA NASHVILLE Montgomery Gentry ODLUMBIA TICKS (B.PAISLEY, K.LOVEL ACE, T.OWENS) Alan Jackson ARISTA NASHVILLE A WOMAN'S LOVE WRAPPED George Strait GOOD DIRECTIONS Billy Currington Big & Rich 8 9 9 9 10 11 I TOLD YOU SO Keith Urban Jake Owen ⊕ RCA 10 11 13 JOHNNY CASH JOHNNY CASH OF THE OF T Jason Aldean • BROKEN BOW 11 12 14 11 TEARDROPS ON MY GUITAR Taylor Swift 13 15 HIGH MAINTENANCE WOMAN 13 7 5 Toby Keith SHOW DOG Tim McGraw With Faith Hill GRAW, D.SMITH (D.C.LEE, T.LANE) Rodney Atkins © CURB THESE ARE MY PEOPLE 15 16 18 Bucky Covington O LYRIC STREET A DIFFERENT WORLD M. AMILLER D. OLIVER (M. NESLER, J. HANSON, T.MARTIN) GREATEST NEVER WANTED NOTHING MORE GAINER B.CANNON, K. CHESNEY (R. BOWMAN, C. STAPLETON) 16 15 17 2 € LYHID STILL Kenny Chesney BNA 37 - 2 Craig Morgan BROKEN BOW Kellie Pickler BNA 18 17 20 PO'DONNELL K STEGALL (M CRISWELL J LEATHERS) I WONDER B CHANCEY (K.PICKLER, C.LINOSEY, A MAYO, K.ROCHELLE) 19 18 19 Eric Church GUYS LIKE ME 20 19 21 19 W.KIRKPATRICK.LITTLE BIG TOWN (W.KIRKPATRICK,K.ROADS.P.SWEETK,FAIRCHILD,J.WESTBROOK) BECAUSE OF YOU Reba McEntire Duet With Kelly Clarkson R.MCENTIRE.TBROWN (K.CLARKSON,B. MODOY,D. HODGES) MCA NASHVILLE ALL MY FRIENDS SAY 21 20 22 20 22 25 31 Luke Bryan CAPITOL NASHVILLE 23 22 23 BRYAN, J. STEVENS, L. WILSON) J.STEVENS (L. ORIGINAL) HOW I FEEL LLC PRIDE (M. MCBRIDE, C. LINDSEY, A. MAYD, B. WARREN, B. WARREN) Martina McBride © RCA Jason Michael Carroll 24 24 27 24 LIVIN' OUR LOVE SONG 23 25 23 24 Cole Deggs And The Lonesome © COLUMBIA I GOT MORE 26 27 25 EVERYDAY AMERICA B.GALLIMORE, K.BUSH, J. NETTLES (J. NETTLES, K.BUSH, L. CARVER) 27 31 37 I WANNA FEEL SOMETHING 28 30 IF YOU'RE READING THIS Tim McGraw Clay Walker 32 33





Up 10.4 million



	THIS	LAST	2 WEEKS	WEEKS ON CHT	TITLE PRODUCER (SONGWRITER)	Artist	CERT.	PEAK
	31	33		9	MEASURE OF A MAN J.STDVER (R.FOSTER, G. SAMPSON)	Jack Ingram ● BIG MACHINE		31
	32	48	-		PROUD OF THE HOUSE WE BUILT T.BROWN,R.DUNN,K.BROOKS (R.OUNN,M.GREEN.T.MCBRIDE)	Brooks & Dunn ARISTA NASHVILLE		32
	33	30	32		DIRTY GIRL G.FUNDIS (R.RUTHERFORE,T.SHAPIRO)	Terri Clark BNA		-30
	34	34	35	12	FAMOUS IN A SMALL TOWN FLIDDELL, M. WRUCKE (M. AMBERT, THOWARD)	Miranda Lambert ● COLUMBIA		34
	35	35	40	7	ONE OF THE BOYS G.WILSON,J.RICH,M.WRIGHT (G.WILSON,H.RUTHERFORD.G.TEREN)	Gretchen Wilson ● COLUMBIA		35
	36	36	38		JUST MIGHT HAVE HER RADIO ON LREYNOLDS.T.TDMLINSON (T.TOMLINSON A. UNDERWOOD)	Trent Tomlinson • LYRIC STREET		36
	37	38			ANOTHER SIDE OF YOU M.WRIGHT,B.ROWAN (C.CFAMBERLAIN, J.JDHNSON)	Joe Nichols UNIVERSAL SOUTH		37
	38	43	44		LOST B.GALLIMORE,F.HILL (K.DIOGUARDI,M.ALLAN)	Faith Hill WARNER BROS./WRN		38
	39	41	41		SHE AIN'T RIGHT D.JOHNSON (N.THRASHER.M.OULANEY,W.MOBLEY)	Lee Brice ● ASYLUM-CURB		39
	40	47	55	,	FREE AND EASY (DOWN THE ROAD I GO) B.BEAVERS (R.HARRINGTON.R.JANZEN.B. BEAVERS, D. BENTLEY)	Dierks Bentley O CAPITOL NASHVILLE		40
	41	3 9	36		TENNESSEE J.LEVENTHAL,R.DEPOFI (J.HARP)	The Wreckers MAVERICK/WARNER BROS./WRN		33
	42	HOT DE	SHOT	1	LOVE ME IF YOU CAN T.KEITH (C.W.SEMAN,C.W.FSLIN)	Toby Keith SHOW OOG NASHVILLE		42
	43	46	46	6	YOU NEVER TAKE ME DANCING R.D.JACKSON,T.TRITT (R.MARX)	Travis Tritt CATEGORY 5		43
	44	45	45	11	DAISY B.GALLIMORE (D.TOLLIVER, A.SMITH.C. WARRIX)	Halfway To Hazard • MERCURY		43
	45	42	4	7	I'LL STAND BY YOU N.LYTHGOE,K.WARWICK,R.DURTIS (C.HYNDE,B.STEINBERG,T.KELLY)	Carrie Underwood • FREMANTLE/19		42
	46	40	39		SAY YES D.DRAKE,B.DECKER (B.JAMES,D.SCHLITZ,J.TURNER)	Dusty Drake ● BIG MACHINE		36
	47	44	47	5	SUNDAY MORNING IN AMERICA J.STEELE (K.ANDERSON,R.RUTHERFORD,J.STEELE)	Keith Anderson ARISTA NASHVILLE		44
	48	29	28		THAT KIND OF DAY D.HUFF.C.WISEMAN (S.BUXTON.J.STOVER, G.BARNHILL)	Sarah Buxton		26
	49	55	-		NOTHIN' BETTER TO DO D.HUFF (L.RIMES, D.SHEREMET D. BROWN)	LeAnn Rimes ● ASYLUM-CURB		49
	60	49	49		THIS IS MY LIFE M WRIGHT, PVASSAR (PVANSAR, T.OOUGLAS)	Phil Vassar • UNIVERSAL SOUTH		49
	61	51	50	5	LAST TRAIN RUNNING WE 3 KINGS.F.MYERS (S.WILLIAMS, W. BRANDT, B. BRANDT, F.J. MYERS)	Whiskey Falls ● MIDAS/NEW REVOLUTION		50
	62	50	52		THAT SCARES ME M.WRIGHT, J. NIEBANK (A. GÖRLEY, R. RUTHERFORD, G. TEREN)	Van Zant ⊙ COLUMBIA		48
	63	56	54	6	THE ONE IN THE MIDDLE J.SCAIFE (S.JOHNS.L.HUTTDN.J.SELLERS)	Sarah Johns BNA		53
	54	54	60		MEN BUY THE DRINKS (GIRLS CALL THE SHO	TS) Steve Holy © CURB		54
	55	53	53	13	MISSING YEARS A.S. MARTIN (PHOWELL.D. & 'BRIEN.D. GRAY)	Little Texas ● MONTAGE		45
>	56	NI	W		AS IF J. SHANKS (S. EVANS, H. LINDSEY, J. SHANKS)	Sara Evans		56
	57	52	48	11	YOU'RE GONNA LOVE ME B.CANNON (A.GDRLEY,B.SIMPSON)	Chris Young • RCA		48
	58	RE-E	NTRY		DAYS OF THUNDER B.JAMES (B.JAMES, A.MAYO)	Mark Wills • EQUITY		57
	59	NI	W	1	YOU SHOOK ME ALL NIGHT LONG B.KENNY, J.RICH (A. YOUNG, M. YOUNG, B. JOHNSON)	Big & Rich warner Bros./wrn		59
	60	58	56		GOD DON'T MAKE MISTAKES M. BRIGHT (A PETRAGLIA, HELINDSEY)	Jamie O'Neal O CAPITOL NASHVILLE		47

DAYA PROVIDED SE **☆ HITPREDICTOR** See chart legend for rules and explanations. Veltow indicates recently tested title. @ indicates New Release N Tough BROKEN SOW (8E.3) RENCE Find Out Who Your Friends Are ROCKY COMFORT (88.4) Another Side Of You UNIVERSAL SOUTH (94.5) NTEY Lucky Man COLUMBIA (94.7) THE FAITH HILL LOSI WARNER BROS. (82.9) STRAIT Wrapped MCA NASHVILLE (89.3) ARTINA MCBRIDE How I Feel Rea (84.3) 24 ASON MICHAEL CARROLL Livin' Our Love Song Arista Nashville (88.6) 25 TLEY Free And Easy (Down The Road I Go) CAPITOL NASHVILLE (94.1) 40 ☆ SUGARLAND Everyday America NEHCURY (78.9) I Need You CURB (95.4) NS | Wanna Feel Semething CAPITOL NASHVILLE (\$5.2) VALKER Fall ASYLUM-CURB (90.3) A Different World LYRIC STREET (76.7)

Don't miss another important

RadioandRecords.com

HITPREDICTOR: © 2007, Promosquad and HitPredictor are trademarks of Think Fast LLC

BETWEEN THE BULLETS wjessen@blllboard.com

LONG CLIMB ENDS LAWRENCE'S LONG GAP

With the longest climb (41 weeks) to No. 1 in the 17-year Nielsen BDS era, Tracy Lawrence's "Find Out Who Your Friends Are" gains 2.8 million impressions and jumps 4-1 on Hot Country Songs. The longest previous trip to the top was a 36-week trek by Steve Holy's "Brand New Girlfriend" in the Sept. 23, 2006, issue.

Lawrence's single replaces Emerson Drive's "Moments (No. 2), marking the first time in 57 years that one independently distributed label replaced another atop this chart. That hasn't



happened since Moon Mullican's "I'll Sail My Ship Alone" followed Hank Williams' "Why Don't You Love Me" in the spring of 1950.

For Lawrence, the new song is his eighth No. 1 and his first since "Time Marches On" logged three weeks at the top of the page in June 1996. The 11-year dry spell is the longest for any artist since Kenny Rogers' No. 1 "Buy Me a Rose" ended a 13-year drought in 2000. -Wade Jessen

ATIN Billboard

HOT LATIN SONGS... SEAR STATE OF THE 3 2 5 23

2 3 4 5

\$5 8 16 19

UN CH!	TITLE PRODUCER (SONGWRITER)	Artist IMPRINT / PROMOTION LABEL	PEAN	
	#1 DIMELO S.GARRETT, B. KIDD. E. IGLESIAS, C. PAUCAR (S. GARRETT, B. KIDD. E. IGLESIAS, L. GOMEZ ESCOLAR)	Enrique Iglesias INTERSCOPE /UNIVERSAL LATINO	1	
	IMPACTO Daddy S.STORCH (R.AYALA)	Yankee Featuring Fergie EL CARTEL /INTERSCOPE	2	
	OJALA M A SOLIS (M A SOLIS)	Marco Antonio Solis FONOVISA	3	
i	SI NOS QUEDARA POCO TIEMPO J GENTILE (Y HENRIQUEZ R ESPARZA-RUIZ)	Chayanne SONY BMG NORTE	1	
d	IGUAL QUE AYER LOS MAGNIFICOS (K.VASQUEZ, J.NIEVES, R.PINA)	R.K.M. & Ken-Y PINA /UNIVERSAL LATINO	3	
	DE TI EXCLUSIVO NOT LISTEO (H PALENCIA CISNEROS) La Arro	olladora Banda El Limon DISA /EDIMONSA	6	
	=00 V 0	1	Marie III	

5	4	5	n	LOS MAGNIFICOS (K. VAS QUEZ, J. NIEVES, R. PINA)	PINA /UNIVERSAL LATINO	TO STATE OF
6	6	20		DE TI EXCLUSIVO NOT LISTEO (H PALENCIA CISNEROS)	La Arrolladora Banda El Limon DISA /EDIMONSA	The same
0	12	25		ESO Y MAS J.SEBASTIAN (J.SEBASTIAN)	Joan Sebastian MUSART /BALBOA	
9	7	7		DAME UN BESO R.MUNOZ.R.MARTINEZ (VALENTINO)	Intocable EMI TELEVISA	
0	16	19		LLORARAS LOS MAGNIFICOS (K.VAZQUEZ.J.NIEVES)	R.K.M. & Ken-Y UNIVERSAL LATINO	St. Car
10	9	10		MIL HERIDAS A MACIAS (E PAZ)	Cuisillos MUSART BALBO	-
1	10	22		QUE ME DES TU CARINO J L GUERRA (J L GUERRA)	Juan Luis Guerra Y 440 EMI TELEVISA	
12	15	11		TODO CAMBIO M DOMM TEMAS (M DOMM, J. L. DRTEGA)	Camila SONY BMG NORTE	
13	27	26	19	GREATEST MI CORAZONCITO GAINER A SANTOS,L.SANTOS (A.SANTOS)	Aventura PREMIUM LATIN	1
				BELLA TRAICION	Belinda	i,

1	10	22		QUE ME DES TU CARINO J L GUERRA J L GUERRA)	Juan Luis Guerra Y 440 EMI TELEVISA	10
1	15	11		TODO CAMBIO M ODMM TEMAS (M ODMM, J.L. DRTEGA)	Camila SONY BMG NORTE	11
13	27	26	19	GREATEST MI CORAZONCITO GAINER A SANTOS, L.SANTOS (A.SANTOS)	Aventura PREMIUM LATIN	13
•	25	36		BELLA TRAICION K.DIOGUARDI,M.ALLAN (B.PEREGRIN,N.PEREGRIN,K. DIOGUARDI,M.ALLAN)	Belinda Emi televisa	14

36	BELLA TRAICION K. DIOGUARDI,M ALLAN (B. PEREGRIN, N. PEREGRIN, K. DIOGUARDI,M. ALLAN)	Belinda Emi televisa	14
6	ERES PARA MI J VENEGAS.C.LDPEZ (J VENEGAS.A.TIJOUX)	Julieta Venegas SONY BMG NORTE	5
4	BENDITA TU LUZ F.OLVERA,A GONZALEZ (F.OLVERA.S.VALLIN)	Mana WARNER LATINA	1
28	BASTA YA	Conjunto Primavera	17

0	22	28	BASTA YA NOT LISTED (NOT LISTED)	Conjunto Primavera FONOVISA	17
18	18	17	CADA VEZ QUE PIENSO EN TI A.RAMIREZ CORRAL (E.RODARTE)	Los Creadorez Del Pasito Duraguense De Alfredo Ramirez DISA /EDIMONSA	3
19	20	30	ES COSA DE EL L.E.PAYAN (C.D.SERRANO)	Graciela Beltran UNIVISION	6
20	14	24	SIENTE EL BOOM DEXTER DE GIANN ETITO EL BAMBINO.	Tito "El Bambino" Featuring Randy R ORTIZ DE LA GHETTO JOWELL DJ GIANN) EMI TELEVISA	14

24	23	18		Y SI VOLVIERA A NACER NOT LISTED IPSOSA)	Alegres De La Sierra	18
23	17	13	7	TORRE DE BABEL K.SANTANDER, D. BETANCOURT (K.SANTANDER)	David Bisbal Vale (UNIVERSAL L A TIND	10
22	11	14		THE WAY SHE MOVES ALTHIAM (FORTIZ, ALTHIAM)	Zion Featuring Akon CMG/UNIVERSAL MDTOWN	11
3	36	37	4	NO TE VEO NOT LISTED (NOT LISTED)	Casa De Leones WARNER LATINA	21





moves to the

21st Hot Latin Songs entry:

Alejandro Fernandez 24

	THIS	LAST	2 WEEKS AGO	WEEKS ON CHT	TITLE PRODUCER (SONGWRITER).	Artist	PEAK
ME I	26	28	48		HOY TENGO GANAS DE TI A.POSSE (M GALLARDO)	Ricardo Montaner	23
	27	31	33		POR AMARTE ASI O URBINA JRR.URBINA,R.AVITIA (E.REYES,A.MONTALBAN)	Alacranes Musical	27
	28	39	-		SERA M OOMM TEMAS (I CHESTER,R.MONTANER)	Sin Bandera SONY BMG NORTE	28
	29	47	_		AHORA QUE TE VAS A AVILA (PDOMINGUEZ VILLARRUBIA, J.L. VARGAS)	La 5A Estacion SONY BMG NORTE	29
	30	26	16		DETALLES LOS TIGRES DEL NORTE (N.HERNANDEZ)	Los Tigres Del Norte	4
ng	31	30	34		ME DUELE AMARTE K. CIBRIAN (TLENNOX, D. CRUZ SANCHEZ)	Reik SDNY BMG NORTE	30
07.	32	44	-		A TI SI PUEDO DECIRTE NOT LISTED (J. SAN ROMAN)	El Chapo De Sinaloa	32
	33	34	40		Y TODAVIA J.L. PAGAN (M.MATTOS. A. ELIAS)	Yolandita Monge	33
	34	32	32	14	BEAUTIFUL LIAR/BELLO EMBUSTERO STARGATE BINNOWLES S MEBARAK R. (BINNOWLES M.S ERIKSEN TEHERMANSEN A GHOSTI DEN	Beyonce & Shakira MUSIC WORLD/COLUMBIA /SONY BMG NORTE	10
•	35	48	~		LA FOTO SE ME BORRO E.GRESPO.R.CORA (E CRESPO.R.CORA)	Elvis Crespo	35
	36	29	31	10	COMO TE VA MI AMOR LOS HOROSCOPOS DE DURANGO (H.ZUNIGA)	Los Horoscopos De Durango	28
	37	37	42	1	QUE LLOREN M PESANTE (M.I. PESANTE)	Ivy Queen UNIVISION	10
ıms 💮	38	33	44		QUIZAS URBA (*FELICIANO)	Tony Dize	33
lei	39	21	29		DON'T MATTER	Akon KONVICT/UPFRONT/SRC /UNIVERSAL MOTOWN	2)
1	40	HOT DE	SHOT BUT	1	OJALA PUDIERA BORRARTE	Mana WARNER LATINA	40
ı a	41	35	27	li.		rel Bose Featuring Paulina Rubio	27
	42	N	W		Y SI TE DIGO J GAVIRIA, A MUNERA EASTMAN (J.E.GAVIRIA)	Fanny Lu Universal Latino	42
	43	RE-E	NTRY		AYUDAME CLOPEZ (C.SOROKIM.P.RUBIO)	Paulina Rubio UNIVERSAL LATINO	37
	44	50	_		MIRAME NOT LISTED (B.OANZA)	Jenni Rivera	44
	45	NI	W		LA CUMBIA DE LOS ABURRIDOS E.CABRA, A. HERANDEZ (R. PEREZ, E. CABRA)	Calle 13 SONY BMG NORTE	45
0.0	46	43		3	LO MEJOR DE TU VIDA A.PDSSE (A.A.BEIGBEDER CASAS, M.ALEJANDRO)	Alexandre Pires	43
ee S,	47	42	39		NO TE PIDO FLORES A MUNERA EASTMAN, J GAVIRIA (J. E. GAVIRIA)	Fanny Lu UNIVERSAL LATINO	16
at 's	48	38	E		DUELE (CRAZY) L. CERONI (L. DOSSIER, PBARRY, K.M. IBAR)	Kalimba SONY BMG NORTE	38
	49	41	45		LA LLAVE DE MI CORAZON JL GUERRA (J L GUERRA)	Juan Luis Guerra Y 440	1
	50	N	EW.	12.50		aturing Arcangel Y De La Ghetto	50
		Mil)			The second secon		

TOP LATIN ALBUMS

TE VOY A PERDER

000	TIIIO	LAST	2 WEEKS AGO	WCEHS N CHT	ARTIST Title IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK
ı	0	HOT :	SHOT BUT	1	DADDY YANKEE El Cartel: The Big Boss EL CARTEL/INTERSCOPE 008937/IGA (13 98)		1
	2	NE	W		ZION The Perfect Melody CMG/UNIVERSAL MOTOWN 009029/UMRG (13.98)		2
١	3	2	2		VICENTE FERNANDEZ Historia De Un Idolo DISCOS 605 07405/SONY BMG NORTE (16.98)		1
Ī	0	NE	W	1	YOLANDITA MONGE Demasiado Fuerte LA CALLE 330048/UG (13.98 CD/DVD) ⊕		4
I	5	1	1	3	ALACRANES MUSICAL Ahora Y Siempre		1
Ī	6	3	4	4	GREATEST MARCO ANTONIO SOLIS La Mejor Coleccion FONOVISA 353133/UG (10.98)		3
	7	4	3	37	LUNY TUNES & TAINY Mas Flow: Los Benjamins MAS FLOW 230013 MACHETE (15.98) ⊕		1.
Ì	8	5	6		AVENTURA K.O.B.: Live PREMIUM LATIN 20560/SDNY BMG NORTE (18.98 CD/DVD) ⊕		2
	0	10	15		LOS TUCANES DE TIJUANA La Mejor Coleccion De Corridos UNIVISION 371110/UG (10.98)		9
3	10	8	10		CALLE 13 Residente O Visitante SONY 8MG NORTE 03170 (16.98)		1
ı	11	6	g		MANA Amar Es Combatir WARNER LATINA 63661 (18.98) ⊕	2	T
	12	15	16		ROBERTO CARLOS Grandes Exitos DISCOS 605 08204/SONY BMG NORTE (14.98)		12
	13	13	13	35	VALENTIN ELIZALDE Vencedor UNIVERSAL LATINO 006611 (9.98) ◆	0	(1)
ı	14	7	8		JENNIFER LOPEZ Como Ama Una Mujer EPIC 78149/SONY BMG NORTE (18.98)		•
I	15	11	11	11	IVY QUEEN Sentimiento UNIVISION 311140/UG (13.98)	0	
	16	16	12		MIGUEL BOSE Papito WARNER LATINA 699903 (18.98)		6
College College	17	NE	w	1	ELVIS CRESPO Regreso El Jefe		17
ĺ	18	12	14	10	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS Greatest Hits Album Versions EMI TELEVISA 90331 (13.98)		7
Ì	19	_14	7		R.K.M. & KEN-Y Commemorative Edition PINA 008481/JUNIVERSAL LATINO (15.98 CD/DVD)		4
	20	9	5		JENNI RIVERA Mi Vida Loca FONOVISA 353001/UG (12.98)	0	2
1	21	17	17	56	DON OMAR King Of Kings VI 006662/MACHETE (15.98)	•	1
l	22	22	25		PATRULLA 81 En Concierto DISA 721049 (11.98)		22
	23	19	22		GRUPO BRYNDIS Solo Pienso En Ti DISA 721017 (10.98) ⊕		3
I	24	18	18		LOS CREADOREZ DEL PASITO DURAGUENSE DE ALFREDO RAMIREZ DISA 720982 (1198)		1
	25	20	32	1	CUISILLOS Mil Heridas MUSARI 3093/BALBOA (12.98)		15

THIS WEEK	LAST	2 WEEK	WEEKS ON CHT	ARTIST Title IMPRIET & NUMBER / DISTRIBUTING LABEL (PRICE)	CERT.	PEAK POSITIO
26	23	19		JUAN LUIS GUERRA Y 440 La Llave De Mi Corazon EMI TELEVISA 88392 (14 98)		1
27	24	26		BROUCO / LOS BUKIS / LOS TEMERARIOS B.B.T. 2 FONOVISA 353103/UG (10.98)		10
28	21	20	25	XTREME Haciendo Historia	0	13
29	30	44		LOS TERRIBLES DEL NORTE 30 Corridos: Historias Nortenas FREDCIE 1969 (9.98)		26
30	29	30		LOS CUATES DE SINALDA Puro Sierreno Bravo SDNY 3MG NORTE 04734 (11.98)	0	13
31	26	24		BANDA GUASAVENA Dedicado A Ti STARMEX 008840/UNIVERSAL LATINO (11.98)		11
32	37	43		CAMILA Todo Cambio SONY BMG NORTE 78272 (14.98)		32
33	25	21		CHAYANNE Mi Tiempo SONY EMG NORTE U5119 (16.98)		2
34	28	54		ALACRANES MUSICAL Linea De Oro		28
35	27	28		WISIN & YANDEL Pa'l Mundo MACHETE 561402 (15 98) ⊕	•	1
36	43	38	3	PACE JOSE JOSE Mis Duetos SETTER DISCOS 505 08595/SONY BMG NDRTE (14.98)		36
37	33	41		MONCHY & ALEXANDRA Exitos J & N 50191 SONY BMG NORTE (13.98)		11
38	32	29		LOS TIGRES DEL NORTE Detalles Y Emociones	0	2.
39	40	40		LOS (AMINANTES La Historia Lo Mas Chulo, Chulo, Chulo SONY BMG NORTE 05302 (12 98) +		2
40	34	31		MARCO ANTONIO SOLIS La Historia Continua Parte III FONO /ISA 353066/UG (12.98) €		1
41	31	33		VARIOUS ARTISTS WY Records Presents: Los Vaqueros WY 00 0010 MACHETE (13 98) +		2
42	41	61	23	EL CHAPO DE SINALOA La Noche Perfecta DISA *20802 (10 98)		22
43	46	51		R.K.M. & KEN-Y Masterpiece: Nuestra Obra Maestra PINA 270183/UNIVERSAL LATINO (15.98)		2
44	44	53		BRONCO / LOS BUKIS / LOS TEMERARIOS BBT FONO/ISA 352772 UG (10 98)		7
45	38	45		LOS HUMILDES VS. LA MIGRA Los Humildes Vs. La Migra BCI LATINO 41593/BCI (6 98)		38
46	52	23		FRANCISCO EL CHICO ELIZALDE De Un Elizalde Para Un Elizalde UNIVERSAL LATINO 009020 (11.98)		23
47	36	37		BET) QUINTANILLA Tragedias Reales De La Vida UNIVEION 311143/UG (12 98) ⊕		10
48	35	35		JULIETA VENEGAS Limon Y Sal SONY BMG NORIE 83425 (14 98) ®	0	
49	42	42		VALENTIN ELIZALDE Lobo Domesticado UNIVERSAL LATINO BOLLETO (11.98)		2
50	47	46	78	DADDY YANKEE Barrio Fino: En Directo EL CARTELINTER GOPE 007035/IGA (12.98) ⊕	•	1

PEAK	, , ,
6	
4	
2	
2	
3	
1	(
1	
5	
Ė	
4	Į,
1	
3	
3	
6	
1	
1	
6	
1	
1	
	J.
2	
1	-
2	_
	2

Billboard DANCE

LATIN AIRPLAY

)	C	P,

THIS	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	8	TU RECUERDO RICKY MARTIN FEAT. LA MARI DE CHAMBAD Y TOMN'Y TORRES (SONY BING NOR
5	5	TE VOY A PERDER ALEJANORO FERNANDEZ (SONY BMG NORTE)
6	4	ME MUERO LA 5A ESTACION (SONY BMG NORTE)
7.	6	ERES PARA MI JULIETA VENEGAS (SONY BMG NORTE)
8	7	QUE ME DES TU CARINO JUAN LUIS GUERRA Y 440 (EMI TELEVISA)
0	17	AHORA QUE TE VAS LA 5A ESTACION (SONY BMG NORIE)
10	16	SERA SIN BANDERA (SONY BMG NORTE)
11	9	OJALA MARCO ANTONIO SOLIS (FONOVISA)
12	10	HOY TENGO GANAS DE TI RICARDO MONTANER (EMI TELEVISA)

O LATIN ALBUMS

)	C)	
	4		ľ

		- " "
THIS	LAST	TITLE ARTIST (IMPRINT / PROMOTION, LABEL)
0		YOLANDITA MONGE DEMASIADO FUERTE (LA CALLE/UG)
2	1	MARCO ANTONIO SOLIS LA MEJOR COLECCION (FONOVISA/UG)
3	2	MANA AMAR ES COMBATIR (WARNER LATINA)
4	5	ROBERTO CARLOS GRANDES EXITOS (DISCOS 605/SONY BMG NORTE)
5	3	JENNIFER LOPEZ COMD AMA UNA MUJER (EPIC/SONY BMG NORTE)
	6	MIGUEL BOSE PAPITO (WARNER LATINA)
	4	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS GREATEST HITS ALBUM VERSIONS (EMI TELEVISA)
8	10	CAMILA TODO CAMBIO (SONY BMG NORTE)
9	7	CHAYANNE MI TIEMPO (SONY BMG NORTE)
10	11	JOSE JOSE MIS DUETOS (DISCOS 605/SONY BMG NORTE)
11	8	MARCO ANTONIO SOLIS LA HISTORIA CONTINUA PARTE III (FONDVISA/UG)
12	9	JULIETA VENEGAS LIMON Y SAL (SONY BMG NORTE)
13	14	LA 5A ESTACION EL MUNDO SE EQUIVOCA (SONY BMG NORTE)
14	12	RICKY MARTIN RICKY MARTIN: MTV UNPLUGGED (SONY BMG NORTE)
CONTRACT OF	The last	ANDREA BOCELLI

SHOT DANCE CLUB PLAY.

No.							
THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT & NUMBER / PROMOTION LABEL	THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT & NUMBER / PROMOTION LABELL
0	3	7	#1 QUE HICISTE 1 WK JENNIFER LOPEZ EPIC/SONY BMG NORTE PROMO	26	33	3	BECAUSE OF YOU NE-YO DEF JAM FROMO/IDJMG
2	2	12	YOU'RE THE ONE DNO MINDTRAIN PROMOJASTRALWERKS	27	13	13	READ MY MIND THE KILLERS ISLAND PROMO/IDJMG
3	4	7	4 IN THE MORNING GWEN STEFANI INTERSCOPE PROMO		28	4	I CAN'T WAIT DIANNE WESLEY DIVISION X PROMO/GOISSIP
(4)	6	E	ALL GOOD THINGS (COME TO AN END) NELLY FURTADO MOSLEY PROMO/GEFFEN	29	39	2	POWER MAKES ME WONDER PICK MARGON 5 A&M OCTONE /INTERSCOPE
(5)	17	5	RAPTURE 2007	30	32	4	CAN'T HELP MYSELF KACI CURB PROMO
6	L	7	ALL AROUND THE WORLD LIONEL RICHIE ISLAND PROMO/IDJMG	31	HOT DE	SHOT BUT	STAND BACK STEVIE NICKS REPR SE PROMO
7	16	5	MY DESTINY KIM ENGLISH NERVOUS PROMO	32	21	13	PEGATE RICKY MARTIN SCNY BMG NORTE PROMO
	1	10	I WANT YOUR LOVE JODY WATLEY AVITONE PROMO/PEACE BISQUIT	33	37	2	LOST AND FOUND DELERIUM NETTWERK PROMO
9	25	3	UMBRELLA RIHANNA FEATURING JAY-Z SRP/DEF JAM PROMO/10JMG	34	26	7	PUT YA BODY IN IT LOVE TATTOO FLY MUSIC IMPORT
10	17	6	CAN'T KEEP IT A SECRET JACINTA CHUNKY PROMO/MUSIC PLANT	35	27	8	DARK TERRITORY JUNKIE XL NETTWERK PROMO
11	1E	7	ALIVE TIM REX EXPERIMENT FEAT. GRAZIELLA REXHOUSE PROMO	36	38	3	I JUST DIED IN YOUR ARMS TONIGHT LEANA SWEDISH DIVA PROMO
12	15	4	ROLLERCOASTER ERIKA JAYNE RM RÉCORDS PROMO	37	Ni	EW	TIME SPEAKERBOX FEAT. MICHELLE SHAPROW TRACKWORKS PROMI
13	10	13	CHANGE KIMBERLEY LOCKE CURB PROMO	38	NEW		WHINE UP KAT DELUNA FEATURING ELEPHANT MAN EPIC PROMO
14	12	12	GLAMOROUS FERGIF FEAT. LUDACRIS WILL LAM/A&M PROMO/INTERSCCPE	39	NEW		LIKE A BOY CIARA LAFACE PROMO/ZOMBA
10	23	5	DO YOU KNOW? (THE PING PONG SONG) ENRIQUE IGLESIAS UNIVERSAL LATINO PROMO/INTERSO "E	40	NI	EW	HERE WITH YOU ROBBIE RUSSELL ADEVA PROMO
16	5	1:	HE'S ALIVE A GIRL CALLED JANE ISLAND PROMO/IDJMG	41	N	EW	YOU WON'T EVER LEAVE (EODIE BAEZ MIX TAFURI SWIRL PROMO
17	7	9	I COULD FALL IN LOVE WITH YOU ERASURE MUTE 9354	42	40	5	ROTATION RANDY FRIESS FEATURING VOLUTTERFLY HMSP PROMO
18	2C	6	WISH UPON A DOG STAR PERRY FARRELL'S SATELLITE PARTY COLUMBIA PROMO	43	36	8	IN THE CLOUDS UNDER THE INFLUENCE OF GIANTS ISLAND PROMO/IDJMG
19	8	10	FOREVER ALYSON PM MEDIA PROMO	-	31	19	MAKE IT HAPPEN MAYA AZUCENA KULT PROMO
20	18	6	CANDYMAN CHRISTINA AGUILERA RCA PROMO/RMG	45	34	13	WITH LOVE HILARY OUFF HOLLYWOOD PROMO
21	14	10	BEAUTIFUL LIAR BEYDNCE & SHAKIRA MUSIC WORLD PROMO/COLUMBIA	46	35	14	SPOTLIGHT AMADOR & CARRILLO FEAT, GEORGIA NICOLE MIDCHICO PRIMO PROF
22	22	7	BEAUTIFUL DAY MATT DAREY TWISTEO PROMO/KOCH	47	43	14	AUTOMATIC ULTRA NATE SILVER _ABEL PROMO/TOMMY BOY
23	29	3	DEFYING GRAVITY IOINA MENZEL REPRISE PROMO/WARNER BROS.	48	42	8	EVENLY LENNA DAUMAN 1434
24	24	10	ICE BOX OMARION T.U.G. PROMO/COLUMBIA	49	41	15	GIMME GIMME (DISCO SHIMMY) FRANKIE KNUCKLES NOICE! PROMO
25	30	4	QUE LLOREN IVY QUEEN UNIVISION PROMO	50	44	12	C'MON C'MON TRICKY BIZZNISS FEAT. TRIXIE REISS ESNTION SILVER PROMO
				2 440	811	1	Element set a la l

TROPICAL

11 ME DUELE AMARTE
REIK (SONY RMG MODELE)

13 BENDITA TU LUZ
MANA (WARNER LATINA)

		III () I ()/\tau_m
THIS WEEK	LAST	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
0	2	LA FOTO SE ME BORRO ELVIS CRESPO (MACHETE)
2	4	MI CORAZONCITO AVENTURA (PREMIUM LATIN)
3	3	LA MUJER QUE MAS TE DUELE ISSAC DELGADO FEAT. VICTOR MANUELLE (LA CALLE/UNIVISION)
0	5	DIMELO ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATIND)
5	9	EN EL AMOR JDE VERAS (J & N)
6	1	MAS QUE TU AMIGO TITO NIEVES (LA CALLE/UNIVISION)
7	10	IMPACTO DADDY YANKEE FEATURING FERGIE (EL CARTEL/INTERSCOPE)
0	12	QUE ME DES TU CARINO JUAN LUIS GUERRA Y 440 (EMI TELEVISA)
9	15	IGUAL QUE AYER R.K.M. & KEN-Y (PINA/UNIVERSAL LATINO)
10	24	CORTAME LAS VENAS TONO ROSARIO (UNIVERSAL LATINO)
W.	19	BELLA TRAICION BELINDA (EMI TELEVISA)
12	11	PASARELA DJ NELSON Y DALMATA (FLOW/UNIVERSAL LATINO)
13	16	DIME QUE FALTO ZACARIAS FERREIRA (J & N)
1	22	SOLO TU Y YO LIMI-T 21 (LA CALLE/UNIVISION)

TITLE ARTIST (IMPRINT / PROMOTION LABEL)

16 ANDREA BOCELLI
AMOR (SUGAR/VENEMUSIC/UNIVERSAL LATINO

	33	ARTIST (IMPRINT / PROMPTION LABEL)
Ŧ	1	AVENTURA K.O.B.: LIVE (PREMIUM LATIN/SONY EMG NORTE)
2	+	ELVIS CRESPO REGRESO EL JEFE (MACHETE)
3	3	JUAN LUIS GUERRA Y 440 La Llave de mi corazon (emi televisa)
	2	XTREME HACIENDO HISTORIA (LA CALLE/UG)
	4	MONCHY & ALEXANDRA EXITOS (J & N/SONY BMG NORTE)
9	6	TITO NIEVES CANCIONES CLASICAS DE MARCO ANTONIO SOLIS (LA CALLE/UG)
2	5	VARIOUS ARTISTS 30 BACHATAS PEGADITAS ILO NUEVO Y LO MEJOR 2007 (MOCK & ROLL/SONY BMG NORTE)
8	8	SPANISH HARLEM ORCHESTRA UNITED WE SWING (SIX DEGREES)
9	10	VARIOUS ARTISTS BACHATAHITS 2007 (J & N)
10	12	MARC ANTHONY SIGO SIENDO YO (SONY BMG NORTE)
11	9	FONSECA CORAZON (EMI TELEVISA)
12	13	EL GRAN COMBO DE PUERTO RICO ARROZ CON HABICHUELA (DISCOS 605/SONY BMG NORTE)
13	11	VARIOUS ARTISTS 40 BACHATAS PAL' PUEBLO (UNION)
14	15	VARIOUS ARTISTS 30 BACHATAS PEGADITAS; LO NUEVO Y LO MEJOR 2006 (MOCK & ROLL/SONY BING NORTE)
15	7	IBRAHIM FERRER

C		Ă	_BUIVIS _{TM}	
THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	5	# BJORK SWKS VOLTA ELEKTRA/ATLANTIC 135868/AG⊕	
2	10	31	THE COUNTDOWN SINGERS FOREVER DISCO MADACY SPECIAL PRODUCTS 52379/MADACY	
3	2	3	JOHNNY BUDZ & CATO K ULTRA.WEEKEND 3 ULTRA 1532	
	6	58	GNARLS BARKLEY ST. ELSEWHERE DOWNTOWN 70003*/ATLANTIC®	=
5		84	IMOGEN HEAP SPEAK FOR YOURSELF RCA VICTOR 72532	
ā,	4	9	TIESTO ELEMENTS OF LIFE MAGIC MUZIK 1515/ULTRA	
7	3	3	ERASURE LIGHT AT THE END OF THE WORLD MUTE 9355	
8	5	4	JOHNNY VICIOUS THRIVEMIX PRESENTS: DANCE ANTHEMS THRIVEDANCE 90760/THRIVE	
9	8	12	LCD SOUNDSYSTEM SOUND OF SILVER DFA 85114/CAPITOL	
10	9	30	DEPECHE MODE THE BEST OF DEPECHE MODE VOLUME 1 SIRE/MUTE/REPRISE 44256 WARNER BROS.	
11	N:	N	SOUNDTRACK OCEAN'S THIRTEEN WARNER SUNSET 147964/WARNER BROS.	
12	N:	N	ARMIN VAN BUUREN A STATE DF TRANCE 2007 ULTRA 1545	
13	11	83	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS. 49460*	
14	12	20	THE RIDDLER & TREVOR SIMPSON ULTRA.DANCE 08 ULTRA 1485	
15	16	5	NEWSBOYS GO: REMIXED INPOP 71394	
16	14	3	ATB TRILOGY WATER MUSIC DANCE 060717/VARESE SARABANDE	
17	13	14	AIR POCKET SYMPHONY AIRCHEOLOGY 83761*/ASTRALWERKS	
18	17	20	THE GOOD, THE BAD & THE QUEEN THE GOOD, THE BAD & THE QUEEN PARLOPHONE 73067/NRGIN. ◆	
19	18	68	CASCADA EVERYTIME WE TOUCH ROBBINS 75064	
20	NI	٧	MATTHEW DEAR ASA BREED GHOSTLY INTERNATIONAL 65	
21	19	19	VARIOUS ARTISTS FOREVER FREESTYLE RAZOR & TIE 89147	
22	15	3	VARIOUS ARTISTS MOTOWN REMIXED: VOL. 2 MOTOWN 008589/UME	
23	24	36	SCISSOR SISTERS TA-DAH UNIVERSAL MOTOWN 007499*/UMRG	
24	20	36	ENIGMA A POSTERIORI VIRGIN 69994	
25	21	20	DJ SKRIBBLE / VIC LATINO THRIVEMIXO3 THRIVEDANCE 90758/THRIVE	

A	DA	VCE	AIR	RPLAY.	
28 20 20 20 20 20 20 20 20 20 20 20 20 20	THI SEE	LE	MINADED / O	POMOTICAL	ADEI

A		D	ANCE AIRPLAY
THIS	LAST	WEEKS ON CHT	TITLE ARTIST IMPRINT & NUMBER / PROMOTION LABEL
1	4	4	#1 UMBRELLA TWK RIHANNA FEATURING JAY-Z SRP/DEF JAM/IDJMG
2	1	11	THE WORLD IS MINE DAVID QUETTA FEATURING JD DAVIS PERFECTO/LILTRA
3	2	15	CRY FOR YOU SEPTEMBER ROBB NS
4	3	10	REHAB AMY WINEHOUSE UNIVERSAL REPUBLIC
5	6	9	PUT 'EM UP EDUN ROBBINS
6	15	8	MAKES ME WONDER MAROON 5 A&M/OGTONE/INTERSCOPE
	5	13	WITH LOVE HILARY DUFF HOLLYWOOD
8	7	15	I CAN'T TAKE IT LOLA SOBE
9	**	6	SORRY KASKADE ULTRA
10	12	3	NEVER AGAIN KELLY CLARKSON FCA/RMG
11	10	14	CHANGES CHRIS LAKE FEATURING LAURA V ROBBINS
12	13	10	IN THE DARK TIESTO MAGIC MUZIK/ULTRA
13	*	5	FEEL TOGETHER BEN MACKLIN FEATURING TIGER LILY NER/DUS
14	24	2	WHINE UP KAT DELUNA FEATURING ELEPHANT MAN EPIC
		22	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN
16	8	15	THE CREEPS CAMILLE JONES SILVER LABEL/TOMMY 8 DY
17	19	4	ALL OF YOUR LOVE HELLOGDODBYE ORIVE-THRU/SANCTUARY
18	FE-E	NTRY	GLAMOROUS FERGIE FEAT. LUDACRIS WILL.I.AM/A&M/INTERSCOPE
19	20	3	GRACE KELLY MIKA CASABLANCA UNIVERSAL REPUBLIC
20	22	3	BECAUSE OF YOU NE-YO DEF JAM/IDJMG
21	8	12	BEAUTIFUL DAY MATT DAREY DAREY PRODUCTS/TWISTEE/kOCH
22	• 7	9	S.O.S. STONEBRIDGE STONEY BOY
23	4	14	READ MY MIND THE KILLERS ISLAND/ OJMG
24	21	5	SOUND OF FREEDOM BOB SINCLAR YELLOW
25	NE	W	ALL GOOD THINGS (COME TO AN END) NELLY FURTADO MCSLEY/GEFFEN

15 14 NUNCA HABIA LLORADO ASI
VICTOR MANUELLE DUET WITH DON DMAR (SONY BMG NORTE)

K	REGIONAL MEXICAN.							
WEEK	LAST	TITLE ARTIST (IMPRINT / PROMOTION LASEL)						
0	1	DE TI EXCLUSIVO LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)						
2	1	DAME UN BESO INTOCABLE (EMI TELEVISA)						
3	Ą	MIL HERIDAS Cuisillos (Musart, Balboa)						
0	8	ESO Y MAS JOAN SEBASTIAN (MUSART/BALBOA)						
5	4	CADA VEZ QUE PIENSO EN TI LOS CREADOREZ DEL PASITO DURAGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)						
6	10	BASTA YA CONJUNTO PRIMAVERA (FONOVISA)						
	5	ES COSA DE EL GRACIELA BELTRAN (UNIVISION)						
8	7	Y SI VOLVIERA A NACER ALEGRES DE LA SIERRA (EDIMAL/VIVA)						
9	15	OJALA MARCO ANTONID SOLIS (FONOVISA)						
10	9	LA NOCHE PERFECTA EL CHAPO DE SINALOA (DISA)						
0	13	POR AMARTE ASI ALACRANES MUSICAL (UNIVISION)						
12	6	DIME QUIEN ES LOS RIELERDS DEL NORTE (FONDVISA)						
13	11	DETALLES LOS TIGRES DEL NORTE (FONOVISA)						
4	16	A TI SI PUEDO DECIRTE EL CHAPO DE SINALOA (DISA)						
THE RESERVE								

רו	5	SICINAL IVIENICAN	ı
7		L	
WEE	WFF	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	
No.		VICENTE FEDNIANDEZ	

1	5	HISTORIA DE UN IDOLO (DISCOS 605/SONY BMG NORTE)
	1	ALACRANES MUSICAL AHORA Y SIEMPRE (UNIVISION/UG)
3	4	LOS TUCANES DE TIJUANA LA MEJOR COLECCION DE CORRIDOS (UNIVISION/UG)
4	5	VALENTIN ELIZALDE VENCEDOR (UNIVERSAL LATINO)
5	3	JENNI RIVERA MI VIDA LOCA (FONOVISA/UG)
6	9	PATRULLA 81 EN CONCIERTO (DISA)
P.	7	GRUPO BRYNDIS SOLO PIENSO EN TI (DISA)
8	6	LOS CREADOREZ OEL PASITO DURAGUENSE DE ALFREDO RAMII RECIO, RECIO MIS CREADOREZ (DISA)
9	8	CUISILLOS MIL HERIOAS (MUSART/BALBOA)
10	0	BRONCO / LOS BUKIS / LOS TEMERARIOS B.B.T. 2 (FONOVISA/UG)
71	4	LOS TERRIBLES DEL NORTE 30 CORRIDOS: HISTORIAS NORTENAS (FREODIE)
	3	LOS CUATES DE SINALOA PURO SIERRENO BRAVO (SONY BMG NORTE)
18		BANDA GUASAVENA DEDICADO A TI (SYARMEX/UNIVERSAL LATINO)
14	-2	ALACRANES MUSICAL LINEA DE ORO (OISA)
15	5	LOS TIGRES DEL NORTE DETALLES Y EMOCIONES (FONOVISA/UG)

14 ESE CONJUNTO PRIMAVERA (FONOVISA)

HIS OF WORLD Billboard

JAPAN							
I		-	ALBUMS				
١	WEEK	LAST	(SOUNDSCAN JAPAN) JUNE 12, 2007				
١	1	NEW	KANJANI EIGHT KJ2 ZUKKOKE DAI DASSOU (A) TEICHIKU				
	2	NEW	KANJANI EIGHT KJ2 ZUKKOKE DAI DASSOU (B) TEICHIKU				
١	3	5	ZARD GOLDEN BEST 15TH ANNIVERSARY (2CD) B-GRAM				
	4	NEW	ET-KING LOVE & SOUL (FIRST LTD VERSION) UNIVERSAL				
Ì	5	2	MARIYA TAKEUCHI DENIM WARNER				
	6	8	VARIOUS ARTISTS WHAT'S UP? HIPHOP GREATEST HITS V UNIVERSAL				
١	7	7	VARIOUS ARTISTS R35 SWEET J-BALLADS WARNER				
	8	10	KOBUKURO ALL SINGLES BEST (FIRST LTD EDITION) WARNER				
١	9	4	RIHANNA GOOO GIRL GONE BAO SRP/DEF JAM				
	10	1	BEAT CRUSADERS EPPOPMAKING (FIRST LTO VERSION) DEFSTAR				

	FRANCE							
	ALBUMS							
THUS	LAST	(SNEP/IFDP/TITE-LIVE) JUNE 12, 2007						
1	2	CHRISTOPHE WILLEM INVENTAIRE VOGUE						
2	1	CELINE DION D'ELLES COLUMBIA						
3	3	MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND						
4	4	FATAL BAZOOKA TAS VU UP						
	NEW	MARILYN MANSON EAT ME, DRINK ME INTERSCOPE						
6	NEW	TOKIO HOTEL SCREAM ISLAND						
7	8	CHRISTOPHE MAE MON PARADIS WARNER						
8	5	DANY BRILLANT HISTOIRE D'UN AMOUR COLUMBIA						
9	6	GREGORY LEMARCHAL OLYMPIA 2006 MERCURY						
10	7	KAMINI PSYCHOSTAR WORLD RCA						

		ITALY
		ALBUMS
THIS	LAST	(FIMI/NIELSEN) JUNE 11, 2007
1	3	MIGUEL BOSE PAPITO WARNER
2	NEW	DREAM THEATER SYSTEMATIC CHAOS ROADRUNNER
3	2	MICHAEL BUBLE CALL ME IRRESPONSIBLE REPRISE
4	NEW	BRUCE SPRINGSTEEN WITH THE SESSIONS BAND LIVE IN DUBLIN COLUMBIA
5	1	MAX PEZZALI TIME OUT ATLANTIC
6	4	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS
7	NEW	MARILYN MANSON EAT ME, DRINK ME INTERSCOPE
8	NEW	PAUL MCCARTNEY MEMORY ALMOST FULL HEAR
9	5	IRENE GRANDI IRENE GRANDI HITS ATLANTIC
10	RE	ELISA Sounotrack'96-'06 Sugar

		SWEDEN +
		SINGLES
THIS	LAST	(GLF) JUNE 8, 2007
17	10	PLAY IT FOR THE GIRLS DANNY SAUCEDO TOP TEN
2	2	TRUE BELIEVER E-TYPE UNIVERSAL
3	4	INGEN SOMMAR UTAN REGGAE MARKOOLIO ARIOLA
4	1	EN HANDIG MAN PER GESSLE CAPITOL
5	5	UMBRELLA RIHANNA FT. JAY-Z SRP/DEF JAM
		ALBUMS
16	NEW	DANNY HEART BEATS ARIOLA
2	NEW	SARAH DAWN FINER A FINER DAWN ROXY
3	NEW	PAUL MCCARTNEY MEMORY ALMOST FULL HEAR
4	1	MANS ZELMERLOW STAND BY FOR WARNER
5	2	OZZY OSBOURNE BLACK RAIN EPIC

ALBUMS				
THIS	LAST	(THE OFFICIAL UK CHARTS CO.) JUNE 10, 2007		
*	NEW	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM		
2	NEW	BIFFY CLYRO PUZZLE 14TH FLOOR		
	NEW	THE TWANG LOVE IT WHEN I FEEL LIKE THIS B UNIQUE/POLYDOR		
4	1	MAROON 5 IT WON'T BE SOON BEFORE LONG A&M/OCTONE/INTERSCOPE		
5	NEW	PAUL MCCARTNEY MEMORY ALMOST FULL HEAR		
6	4	AMY WINEHOUSE BACK TO BLACK ISLAND		
2	NEW	DIZZEE RASCAL MATHS & ENGLISH XL		
8	NEW	MARILYN MANSON EAT ME, DRINK ME INTERSCOPE		
	2	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.		
10	NEW	MUTYA BUENA REAL GIRL FOURTH & BROADWAY/ISLAND		

		ALBUMS
THIS	LAST	(ARIA) JUNE 10, 20
1	NEW	POWDERFINGER DREAM DAYS AT THE HOTEL EXISTENCE UNIVERSAL
2	1	PINK I'M NOT DEAD LAFACE/ZOMBA
3	2	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.
4	3	MICHAEL BUBLE CALL ME IRRESPONSIBLE REPRISE
5	4	MISSY HIGGINS ON A CLEAR NIGHT ELEVEN
6	NEW	XAVIER RUDD WHITE MOTH UMA
7	6	AVRIL LAVIGNE THE BEST CAMN THING RCA
8	5	MAROON 5 IT WON'T BE SOON BEFORE LONG A&M/OCTONE/INTERSCOPE
	NEW	MARILYN MANSON EAT ME, DRINK ME INTERSCOPE
10	18	MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND

		SPAIN
		ALBUMS
THIS	LAST	(PROMUSICAE/MEDIA) JUNE 13, 2007
	2	MIGUEL BOSE PAPITO WARNER
2	1	KIKO & SHARA UNA DE DOS SDNY BMG/PEP'S
3	NEW	BRUCE SPRINGSTEEN WITH THE SESSIONS BAND LIVE IN DUBLIN COLUMBIA
4	5	LA QUINTA ESTACION EL MUNDO SE EQUIVOCA SONY BMG
3	4	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.
6	6	RBD CELESTIAL (VERSAO EM ESPANHOL) VIRGIN
2	NEW	MARILYN MANSON EAT ME, DRINK ME INTERSCOPE
8	14	ROCIO JURADO LA COPLA SONY BMG
9	NEW	JAIME URRUTIA EN JOY DRO
10	3	ROSENDO EL ENDEMICO EMBUSTERO DRO

		SINGLES
THIS	LAST	(IRMA/CHART TRACK) JUNE 8, 2007
*	1	UMBRELLA RIHANNA FT. JAY-Z SRP/DEF JAM
2	2	DON'T MATTER AKON KONVICT/UPFRONT/SRC/UNIVERSAL
3	3	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA GYM CLASS HEROES DECAYDANCE/FULLED BY RAMEN
4	7	HERE (IN YOUR ARMS) HELLOGOODBYE DRIVE THRU
5	5	GIVE IT TO ME TIMBALAND FT. N. FURTADO/ J. TIMBERLAKE MOSLEY, BLACKGROUND/INTERSCOPE
		ALBUMS
	NEW	BRUCE SPRINGSTEEN WITH THE SESSIONS BANDLEVE IN DUBLIN COLUMBIA
2	NEW	DAMIEN DEMPSEY TO HELL OR BARBADOS COLUMBIA
T	NEW	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM
4	3	CASCADA EVERYTIME WE TOUCH ANDORFINE
5	1	JEFF BUCKLEY SO REAL SONGS FROM JEFF BUCKLEY COLUMBIA

		ALBUMS
WEEK	LAST	(MEDIA CONTROL) JUNE 12, 20
Ì.	1	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.
2	55	TOKIO HOTEL ZIMMER 483 ISLAND
3	2	WIR SIND HELDEN SOUNDSD CAPITOL
4	NEW	MARILYN MANSON EAT ME, DRINK ME INTERSCOPE
5	5	HERBERT GRONEMEYER 12 CAPITOL
6	4	NELLY FURTADO LOOSE MOSLEY GEFFEN
P	NEW	DREAM THEATER SYSTEMATIC CHAOS ROADRUNNER
8	7	MICHAEL BUBLE CALL ME IRRESPONSIBLE REPRISE
9	3	REVOLVERHELD CHAOSTHEDRIE COLUMBIA
10	8	SOUNDTRACK PIRATES OF THE CARRIBEAN 3 EMI

		CANADA 🔛
		- ALBUNIS
WEEK	LAST	(NIELSEN BDS/SOUNDSCAN) JUNE 23, 2007
1	NEW	RIHANNA Good Girl Gone Bao Srp/Def Jam/Universal
2	2	CLAUDE DUBOIS DUOS DUBOIS ZONE 3 SELECT
3	1	CELINE DION D'ELLES COLUMBIA ONY BMG
4	3	MICHAEL BUBLE CALL ME IRRESPONSIBLE 143/REPRISE/WARNER
5	4	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS /WARNER
6	NEW	PAUL MCCARTNEY MEMORY ALMOST FULL MPL/HEAR/CONCORD/UNIVERSAL
7	NEW	JEAN-PIERRE FERLAND CE SOIR LA GSI/SELECT
8	NEW	MARILYN MANSON EAT ME, ORINK ME INTERSCOPE/UNIVERSAL
9	5	MAROON 5 IT WON'T BE SOON BEFORE LONG A&M/DCTONE/UNIVERSAL
10	6	OZZY OSBOURNE BLACK RAIN EPIC/SONY BMG

		BRAZIL 👲
		ALBUNIS
THIS	LAST	(SUCESSO MAGAZINE) JUNE 13, 2007
1	1	IVETE SANGALO IVETE AO VIVO NO MARACANA UNIVERSAL
2	4	TONI BRAXTON THE BEST SO FAR BLACKGROUND
3	9	EDSON/HUDSON ROMANTICAS SOM LIVRE
4	3	BANDA CALYPSO VOL. 10 - ACELERDU MD
5	2	CESAR MENOTTI & FABIANO PALAVRAS DE AMOR - AO VIVO UNIVERSAL
6	8	VARIOUS ARTISTS PARAISO TROPICAL - INTERNACIONAL SOM LIVRE
7	5	ZEZE DI CAMARGO & LUCIANO RARIDADES SOM LIVRE
8	6	BANDA CALYPSO BANDA CALYPSO 100% SOM LIVRE
9	13	LINKIN PARK Minutes to Midnight Machine Shop/Warner Bros.
10	10	ANA CAROLINA/SEU JORGE ANA & JORGE SONY BMG

4	<u>'</u>	NEW ZEALAND**
		SINGLES
THIS	LAST	(RECORD PUBLICATIONS LTO.) JUNE 13, 2007
1	1	UMBRELLA RIHANNA FT, JAY-Z SRP/DEF JAM
2	2	BUY YOU A DRANK (SHAWTY SNAPPIN T-PAIN FT. YUNG JOC SONY BMG
3	3	BECAUSE OF YOU NE-YO DEF JAM
4	4	I TRIED Bone Thugs-N-Harmony Ft. Akon Polydor
5	5	DON'T MATTER AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN
		ALBUMS
1	1	HOLLIE SMITH LONG PLAYER SOUNDSMITH
2	2	LINKIN PARK MINUTES TO MIONIGHT MACHINE SHOP/WARNER BROS.
3	3	PINK I'M NOT DEAD LAFAGE/ZOMBA
4	5	AKON KONVICTED KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN
5	4	CHRISTINA AGUILERA BACK TO BASICS RCA

		EURO SoundScan
D	G	ITAL TRACKS
		(damining bedaring de
MEEK	AST	
T :		(NIELSEN SOUNDSCAN INTERNATIONAL) JUNE 23, 2 UMBRELLA
1	1	RIHANNA FT. JAY-Z SRP/DEF JAM MAKES ME WONDER (ALBUM VERSI
2	2	MARODN 5 A&M/DCTONE/INTERSCOPE
3	3	BEAUTIFUL LIAR BEYONCE & SHAKIRA MUSIC WORLD/COLUMBIA
4	15	DO YOU KNOW? (THE PING PONG SONG) ENRIQUE IGLESIAS UNIVERSAL LATINO/INTERSCOPE
5	7	REAL GIRL MUTYA BUENA 4TH & BROADWAY/ISLANO
6	4	THE GIRLS (RADIO EDIT) CALVIN HARRIS FLY EYE/COLUMBIA
7	5	CUPID'S CHOKEHOLD/BREAKFAST IN AMERIC
8	NEW	GYM CLASS HEROES DECAYDANCE/FUELED BY RAMEN/ATLANTIC/LAVA ICKY THUMP
		THE WHITE STRIPES THIRD MAN/WARNER BROS. HERE (IN YOUR ARMS)
9	8	HELLOGOODBYE DRIVE-THRU SAY IT RIGHT
10	9	NELLY FURTADO MOSLEY/GEFFEN
11	6	GRACE KELLY MIKA CASABLANDA/ISLAND
12	NEW	LIKE THIS KELLY ROWLAND FT. EVE MUSIC WORLD/COLUMBIA
13	10	WHAT I'VE DONE (ALBUM VERSION) LINKIN PARK MACHINE SHOP/WARNER BROS
14	NEW	HEAVYWEIGHT CHAMPION OF THE WORLO REVEREND AND THE MAKERS WALL OF SOUND
15	20	AMOR GITANO BEYONCE MUSIC WORLD/COLUMBIA
16	14	HOW TO SAVE A LIFE
17	11	THE FRAY EPIC RUBY
		KAISER CHIEFS B-UNIQUE/POLYDOR GIVE IT TO ME
18	13	TIMBALAND FT. N. FURTADO & J. TIMBERLAKE MOSLEY/BLACKGROUND/INTER
19	NEW	MIKA CASABLANCA/ISLAND
20	19	PURE INTUITION SHAKIRA EPIC

		FLANDERS 🚺
		SINGLES
WEEK	LAST	(ULTRATOP/GFK) JUNE 13, 200
1	2	DANS JE DE HELE NACHT MET MIJ LAURA LYNN ARS
2	1	KVRAAGETAAN FIXKES EXCELSIOR
3	18	SO MANY WAYS DEAN ARIOLA
4	13	UMBRELLA Rihanna FT. Jay-z Srpidef Jam
5	3	YOU DON'T KNOW MILOW HOMERUN
		ALBUMS
1	1	NATALIA Everything & more ariola
2	2	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP WARNER BROS.
3	4	CLOUSEAU VONKEN & VUUR CAPITOL
4	3	GABRIEL RIOS ANGELHEAD MEGA DISC
5	6	MICHAEL BUBLE CALL ME IRRESPONSIBLE REPRISE

	ARGENTINA 🔤							
	ALBUMS							
THIS	LAST	(CAPIF) JUNE 5, 2007						
1	1	VARIOUS ARTISTS PATITO FEO EMI						
2	2	MANA AMAR ES COMBATIR WARNER MUSIC						
3	NEW	VARIOUS ARTISTS HIGH SCHOOL MUSICAL PERSON UNIVERSAL						
4	4	TEENANGELS TEENANGELS SONYBMG/CMG/RGB						
5	5	RICARDO MONTANER LAS MEJORES CANCIONES DE						
6	NEW	MEGADETH UNITED ABOMINATIONS ROADRUNNER						
7	NEW	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.						
8	6	LA VELA PUERCA EL IMPULSO UNIVERSAL						
9	9	ASHLEY TISDALE HEADSTRONG WARNER BROS.						
10	7	CHAYANNE MI TIEMPD SONY BMG						

Billocard ALBUNS 23 2007

EUROCHARTS

EURO

		SINGLE SALES
THIS	LAST	EUROCHARTS ARE COMPILEO BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. JUNE 13, 2007
1	1	UMBRELLA Rihanna ft, Jay-z SRP/DEF JAM
2	3	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN
	2	BEAUTIFUL LIAR BEYONCE & SHAKIRA MUSIC WORLD/COLUMBIA
•	4	GIVE IT TO ME TIMBALAND FT. N. FURTADO/ J. TIMBERLAKE MOSLEY/BLACKGROUND/INTERSCOPE
	6	DOUBLE JE Christophe Willem vogue
6	5	GIRLFRIEND AVRIL LAVIGNE RCA
	9	REAL GIRL MUTYA BUENA FOURTH & BROADWAY/ISLAND
	7	MAKES ME WONDER MAROON 5 A&M/OCTONE/INTERSCOPE
	10	PRINCESS NZH HEBEN
	8	NOW OR NEVER MARK MEDLOCK COLUMBIA
	30	THE GIRLS CALVIN HARRIS COLUMBIA
12	17	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA GYM CLASS HEROES DECAYDANCE/FULLED BY RAMEN/ATLANTIC/LAVA
13	12	EIN STERN (DER DEINEN NAMEN TRAGT) D.J OETZI/NIK P POLYDOR
14	13	THE SWEET ESCAPE GWEN STEFANI FT. AKON INTERSCOPE
15	11	GRACE KELLY MIKA CASABLANCA/ISLAND

-	ALBUMS				
THIS	LAST	JUNE 13, 2007			
1	1	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.			
2	NEW	MARILYN MANSON EAT ME, DRINK ME INTERSCOPE			
3	NEW	PAUL MCCARTNEY MEMORY ALMOST FULL HEAR			
4	5	MICHAEL BUBLE CALL ME IRRESPONSIBLE REPRISE			
5	NEW	BRUCE SPRINGSTEEN WITH THE SESSIONS BAND LIVE IN DUBLIN COLUMBIA			
6	4	MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND			
2	NEW	DREAM THEATER SYSTEMATIC CHAOS RDADRUNNER			
8	3	NELLY FURTADO LOOSE MOSLEY/GEFFEN			
	2	MAROON 5 IT WON'T BE SOON BEFORE LONG A&M/OCTDNE/INTERSCOPE			
10	NEW	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM			
uni	6	AMY WINEHOUSE BACK TO BLACK ISLAND			
12	NEW	BIFFY CLYRO PUZZLE 14TH FLOOR			
TE	77	TOKIO HOTEL ZIMMER 483 ISLAND			
14	9	WIR SIND HELDEN SOUNDSO CAPITOL			
15	NEW	THE TWANG LOVE IT WHEN I FEEL LIKE THIS B UNIQUE/POLYOOR			

-		RADIO AIRPLAY nicken
THIS	LAST	RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL JUNE 13, 2007
1	1	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN
2	5	UMBRELLA RIHANNA FT. JAY-Z SRP/POLYDOR
2	2	THE SWEET ESCAPE GWEN STEFANI FT. AKON INTERSCOPE
4	3	MAKES ME WONDER MAROON 5 OCTONE/A&M/INTERSCOPE
	4	WHAT GOES AROUNDCOMES AROUND JUSTIN TIMBERLAKE JIVE/ZOMBA
6	6	GIVE IT TO ME TIMBALAND FT. NELLY FURTADD MOSLEY/BLACKGROUND/INTERSCOPE
	7	BEAUTIFUL LIAR BEYONCE & SHAKIRA COLUMBIA
8	11	HOW TO SAVE A LIFE THE FRAY EPIC
9	9	WHAT I'VE DONE LINKIN PARK MACHINE SHOP/WARNER BROS.
10	10	CUPID'S CHOKEHOLD (GIRLFRIEND) GYM CLASS HEROES ATLANTIC
17	8	GRACE KELLY MIKA GASABLANGA/ISLAND
12	12	RUBY KAISER CHEIFS B-UNIQUE/POLYDOR
-	13	RELAX, TAKE IT EASY MIKA CASABLANCA/ISLAND
14	15	DOUBLE JE Christophe willem vogue
15	14	AMERICA RAZORLIGHT VERTIGO

Data for week of JUNE 23, 2007 | For chart reprints call 646.654.4633

		O		
	1	JA	NZZ	
THIS	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT
1	1	6	MICHAEL BUBLE OWKS CALL ME IRRESPONSIBLE 143/REPRISE 100313/WARNER BROS.	
2	MARITA	W	VARIOUS ARTISTS WE ALL LOVE ELLA: CELEBRATING THE FIRST LADY OF SONG VERVE 008833/VG	
3	2	4	PINK MARTINI HEY EUGENE! HEINZ 3	
a	12	32	THE BBC BIG BAND ORCHESTRA BIG BANDS: MUSIC FROM THE WAR YEARS MADACY SPECIAL PRODUCTS 52249/MADACY	
5	3	3	MICHAEL BRECKER PILGRIMAGE WA 3095/HEADS UP	
6	4	6	THE PUPPINI SISTERS BETCHA BOTTOM DOLLAR VERVE 008409/UG	
7	6	38	DIANA KRALL FROM THIS MOMENT ON VERVE 007323/VG	
8	9	7	JANE MONHEIT SURRENDER CONCORD 30050	190000
9	7	19	HARRY CONNICK, JR. OH, MY NOLA COLUMBIA 88851/SDNY MUSIC	
46	8	3	CHICK COREA AND BELA FLECK THE ENCHANTMENT CONCORD 30253	
31	5	3	AMEL LARRIEUX LOVELY STANDARDS BLISSLIFE 00003	
12	10	86	CHRIS BOTTI TO LOVE AGAIN: THE DUETS COLUMBIA 77505/SONY MUSIC ®	•
13	13	7	JOSHUA REDMAN BACK EAST NONESUCH 104252/WARNER BROS.	
14	14	5	THE BAD PLUS PROG HEADS UP 3125	
15	17	39	MADELEINE PEYROUX HALF THE PERFECT WORLD ROUNDER 613252	
16	16	81	MICHAEL BUBLE CAUGHT IN THE ACT 143/REPRISE 49444/WARNER BROS. ⊕	
17	15	13	PAT METHENY / BRAD MEHLDAU DUARTET NONESUCH 104188/WARNER BROS.	
18	11	16	RANDY CRAWFORD & JOE SAMPLE FEELING GOOD PRA 60207	
19	19	5	KEREN ANN KAREN ANN METRO BLUE 85103/BLG	
20	NI	EW	SARA GAZAREK RETURN TO YOU NATIVE LANGUAGE D967	
21	18	58	NAT KING COLE THE VERY BEST OF NAT KING COLE CAPITOL 59324	
22	NI	EW	ELLA FITZGERALD LOVE, ELLA VERVE 003925 VG	
23	NI	W	TORD GUSTAVSEN TRIO BEING THERE ECM 008757/UNIVERSAL CLASSICS GROUP	
24	N	EW	JEAN LUC PONTY THE AGATAMA EXPERIENCE KOCH 4233	
25	20	3	PONCHO SANCHEZ RAISE YOUR HAND CONCORD PICANTE 30149/CONCORD	
AT E	10	32		10/8
	4	r C I		31 X

		C	LASSICAL.			
Name of Street,	4	7	LASSICAL EM	×		
THIS	LAST	WEEKS ON CWI	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	GERT		
1	1	22	4 YO-YO MA 16 WKS APPASSIONATO SONY CLASSICAL 02668/SONY BMG MASTERWORKS			
2	3	40	JOSHUA BELL VOICE OF THE VIOLIN SONY CLASSICAL 97779/SONY BMG MASTERWORKS			
3	5	36	STING SONGS FROM THE LABYRINTH DG 007220/UNIVERSAL CLASSICS GROUP			
4	4	5	LANG LANG/ORCHESTRE DE PARIS (ESCHENBACH) BEETHOVEN: PIANO CONCERTOS NOS. 1 & 4 DG /UNIVERSAL CLASSICS GROUP			
5	2	2	GLENN GOULD BACH: GOUBERG VARIATIONS: ZENIPH RE-PERFORMANCE SONY CLASSICAL GOSSOSONY BING MASTERWORKS			
	9	37	ANDRE RIEU THE HOMECOMING! DENON 17613/SLG	Ĭ		
	8	5	EMERSON STRING QUARTET/ LEON FLEISHER BRAHMS: STRING QUARTETS/PIANO QUINTET DG 008718/UNIVERSAL CLASSICS GROUP			
8	7	5	CHANTICLEER AND ON BATTH PEACE: A CHANTICLEER MASS WAPNER CLASSICS 146064/WARNER STRATEGIC MARKETING			
9	12	22	LANG LANG BRAGON SONGS DG 008233/UNIVERSAL CLASSICS GROUP ®			
10	6	2	STEVE NIEVE & MURIEL TEODORI WELDOME TO THE VOICE DG 008745/UNIVERSAL CLASSICS GROUP			
11	11	22	ANNA NETREBKO RUSSIAN ALBUM DG 008153/UNIVERSAL CLASSICS GROUP			
12	10	19	LIBERA ANGEL VOICES EMI CLASSICS 70523/BLG			
13	21	2	JON NAKAMATSU/ROCHESTER PHILHARMONIC ORCHESTRA (TYZIK) GERSHWIN: PIANO CONCERTO IN PIRHAPSODY IN BLUECUBAN OVERTURE HARMONIA MUNCH 807441			
14	15	61	THE 5 BROWNS NO BOUNDARIES RCA RED SEAL 78719/SONY BMG MASTERWORKS ®			
15	14	10	JOSHUA BELL THE ESSENTIAL JOSHUA BELL SONY CLASSICAL 07416/SONY BMG MASTERWORKS			
16	18	17	STING THE JOURNEY & THE LABYRINTH: THE INVISIC OF JOHN DOWLAND DG 008448UNIVERSAL CLASSICS GROUP ①			
17	13	16	SOUNDTRACK THE PAINTED VEIL OG 008254/UNIVERSAL CLASSICS GROUP			
18	20	23	VARIOUS ARTISTS PAUL MCCARTNEY'S ECCE COR MEUM EMI CLASSICS 70424/BLG			
19	19	25	LORRAINE HUNT LIEBERSON WITH THE BOSTON SYMPHONY ORCHESTRA (LEVINE) LORRAINE HUNT LIEBERSON SINGS PETER LIEBERSON: NERUDA SONGS NONESUCH 79854WARNER BROS			
20	22	11	KRONOS QUARTET GÜRECKI: STRING QUARTET NO. 3 SONGS ARE SUNG NÖNESUCH 104380/WARNER BROS.			
21	RE-E	NTR	DAWN UPSHAW & ANDALUCIAN DOGS GOLIJOV: AYRE, BERIO: FOLKSONGS DG GOATAZ UNIVERSAL CLASSICS GROUP			
22	RE-E	RTR*	DAWN UPSHAW/ATLANTA SYMPHONY ORCHESTRA (SPANO) GOLIJOV: AINADAMAR: FOUNTAIN OF TEARS DG 006429/UNIVERSAL CLASSICS GROUP	20(31)		
23	RE-E	NTET	ANDRE RIEU THE FLYING DUTCHMAN DENON 17570/SLG	111		
24	25	46	POLYPHONY (LAYTON) WHITACRE: CLOUDBURST AND OTHER CHORAL WORKS HYPERION 67543/HARMONIA MUNDI			
25	17	67	RENEE FLEMING SACRED SONGS DECCA 005193/UNIVERSAL CLASSICS GROUP	Ti		

WEEK	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	7	#1 NORMAN BROWN 4 WKS STAY WITH ME PEAK 30218/CONCORD
2	2	34	GEORGE BENSON & AL JARREAU GIVIN' IT UP MONSTER 2316/CONCORD
3	6	19	DAVE KOZ AT THE MOVIES CAPITOL 11405
4	3	3	PAUL TAYLOR LADIES: CHOICE PEAK 30223/CDNCORD
5	4		SIMPLY RED STAY SIMPLYRED.COM 89935
6	5	30	KENNY G IM IN THE MOOD FOR LOVE. THE MOST ROMANTIC MELODIES OF ALL TIME ARISTA 82690 RM.
7	7	37	BONEY JAMES SHINE CONCORD 30049
8	8	11	KIM WATERS YOU ARE MY LADY SHANACHIE 5147
9			ACOUSTIC ALCHEMY THIS WAY NARADA JAZZ 65124/BLG
10	15	88	HERBIE HANCOCK POSSIBILITIES HEARTHANCOCK 70013/VECTOR
11	9		STREETWIZE SEXY LOVE SHANACHE 5152
12	11	10	JEFF LORBER HEHAD A HAT BLUE NOTE 55611/BLG
13	10	15	PAUL BROWN & FRIENDS WHITE SAND PEAK 30147/CDNCORD
14	13	7	KEIKO MATSUI MOYO SHOUT! FACTORY 10479/SONY MUSIC
15	12	7	ANDRE WARD CRYSTAL CITY HUSH 959/ORPHEUS
16	17	50	PETER WHITE PLAYIN FAVOURITES LEGACY/COLUMBIA 94992/SCNY MUSIC
17	14	3	HIROSHIMA
18	21	72	LITTLE TOKYO HEADS UP 3123 KENNY G THE ESSENTIAL KENNY G LEGACY/ARISTA 75487/R N.G
19	16	27	NINA SIMONE REMIXED & REIMAGINED LEGACY/RCA 01280/RNG
20	RE-E	BTRY	MINDI ABAIR LIFE LESS ORDINARY GRP 005222/VG
21	19	11	BEN TANKARD LET'S GET QUIET:THE SMOOTH JAZZ EXPERIENCE VERITY 05233/ZOMBA
22	REE	NTAY	MEDESKI SCOFIELD MARTIN & WOOD OUT LOUGEN INGIRE TO 01
23	REFE	NTHY	WAYMAN TISDALE way upi rendezyous 5118
2 4	RE-E	MTRY	FOURPLAY X BLUEBRD 86399/RCA VICTOR
25	25	14	DOWN TO THE BONE THE BEST OF DOWN TO THE BONE NARAOA JAZZ 82164/BLG

		ΓΟΙ	
-	4	C	LASSICAL CROSSOVER
WEEK	LAST	WEEKS ON CHT	ARTIST TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	31	JOSH GROBAN 26 WKS AWAILE 143/REPRISE 44435/WARNER BRDS.
2	2	29	IL DIVO SIEMPRE SYCO/COLUMBIA 02673/SONY MUSIC
3	3	73	IL DIVO ANCORA SYCO/CDLUMBIA 76914/SONY MUSIC
4	4	71	ANDREA BOCELLI AMORE SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP
5	5	31	ANDREA BÖCELLI UNDER THE DESERT SKY SUGAR/DECCA 007831/UNIVERSAL CLASSICS GROUP
6	l	68	ANDREA BOCELLI AMOR SUGAR/VENEMUSIC 006144/UNIVERSAL LATINO
7		18	MORMON TABERNACLE CHOIR ORCHESTRA AT TEMPLE SQUARE (JESSOP) SHOWTIME! MUSIC OF BROADWAY AND HOLLYWOOD I/VO JAMON TABERNACLE CHOIR 4973811
8	8	34	JUANITA BYNUM & JONATHAN BUTLER 608PEL GOES CLASSICAL FLOW 1894/MARANATHA!
9	9	83	SOUNDTRACK PRIDE & PREJUDICE DECCA 005620/UNIVERSAL C_ASSICS GROUP
10	10	13	HAYLEY WESTENRA CELTIC TREASURE DECCA 008560/UNIVERSAL CLASSICS GROUP
m	11	36	SARAH BRIGHTMAN
12	12	74	DIVA: THE SINGLES COLLECTION NEMO STUDIO/ANGEL 73671/BLG CHLOE WALKING IN THE AIR MANHATTAN 42961/BLG
13	- 1	3	SOUNDTRACK LA VIE EN ROSE ODEON/EMI CLASSICS 67822/BLG
14	14	62	MORMON TABERNACLE CHOIR THEN SINGS MY SOUL MORMON TABERNACLE CHOIR 70036
15	15	81	JOHN WILLIAMS/YO-YO MA/ITZHAK PERLMAN
16	13	39	MEMOIRS OF A GEISHA (SOUNDTRACK) SONY CLASSICAL 74708/SONY BMG MASTERWORKS VITTORIO
17	19	87	WITTORIO POLYDOR/DECCAMUSIC FOR A BETTER WORLD 007307/UNIVERSAL CLASSICS GROUP MORMON TABERNACLE CHOIR MORMON TABERNACLE CHOIR
18	25	44	LOVE IS SPOKEN HERE MORMON TABERNACLE (HDIR 0017 SOUNDTRACK THE DA VINCI CODE DECCA 006479/UNIVERSAL CLASSICS GROUP
19	16	22	THE STRING QUARTET TRIBUTE UNINHIBITEO: THE STRING QUARTET TRIBUTE TO HINDER VITAMIN 9449
20	24	87	BOND EXPLOSIVE: THE BEST OF BOND MBO/DECCA 0047-8/ JNIVERSAL CLASSICE GROUP ®
21	21	13	VARIOUS ARTISTS STRUNG OUT ON THREE DAYS GRACE: THE STRING QUARTET TRIBUTE VITAMIN 9144
22	18	24	GLENN DANZIG BLACK ARIA II EVILIVE 2097/MEGAFORCE
23	20	84	HAYLEY WESTENRA ODYSSEY DECCA 005440/UNIVERSAL CLASSICS GROUP
24	HE-E	NTRY	THE TEN TENORS HERE'S TO THE HEROES RHINO 63674
25	NE-E	HTRY	ANDIAMO LOVE, FROM ITALY DENON 17643/SLG

CHARTS LEGEND

ATRETUINE OF PARKET

ool of U.S. music merchants by Nielsen es data compiled from a comprehesive pool of U.S. music merchants by Niels nidScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen indScan from a national subset of core stores that specialize in those genres.

Albums with the greatest sales gains this week



GREATEST GG Where included, this award indicates the title with the chart's largest unit increase.

PACE Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices.

after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available.

DualDisc available.

cD/DVD combo available. indicates vinyl LP is available. Pricing and vinyl LP

SINGLESTOFARIS

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.

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. 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 20 weeks and rank below No. 15, 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 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 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 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 20 weeks and rank below No. 15 (No. 20 for Rhythmic Airplay and Modern Rock) or if they have been on the chart for mor Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts for more than 52 weeks and rank below No. 10.

SINGLES SALES CHARTS
The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/HIp-Hop stores by Nielsen Soundscan.

Singles with the greatest sales gains.

CONFIGURATION

© CD single available. ① Digital Download available. ② DVD single available. ① Vlnyl Maxi-Single available. ② Vlnyl Maxi-Single available. ② CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

If 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.hltpredictor.com

piled from a national sample of reports from club D.Is.

Titles with the greatest club play increase over the previous week.

AWARD CERT LEVELS

ALBUM CHARTS
Recording industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). RIAA certification for net shipment of 1 million units (Platinum). RIAA certification for net shipment of 10 million units (Diamond). Numeral within Platinum or Diamond symbol Indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. Certification for net shipments of 100,000 units (Oro). Certification of 200,000 units (Platino).

■ RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numeral 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

DVD SALES/VHS SALES/VIDEO RENTALS

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, a of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

ALBUNS

0	9 P	OP CATALOG.	
w. X	EKS	ARTIST	Ī,
WE	LAST WEEK	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	inen
1	2 12	3 WKS ITS TIME 143/REPRISE 48946/WARNER BROS. (18.98) ⊕	E
2	5 16	GREATEST HITS GEFFEN 001714/IGA (16.98) PINK FLOYD	E
3	1 15	DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	4
4	3 14	SONGS ABOUT JANE A&M/OCTONE 650001*/IGA (18.98)	E
5	4 37	THE BEATLES SGT. PEPPER'S LONELY HEARTS CLUB BAND APPLE 46442*/CAPITOL (18.98/12.98)	4
6	6 12	9 KELLY CLARKSON BREAKAWAY RCA 64491/RMG (18.98)	1
7	11 11	2 GREATEST ORIGINAL BROADWAY CAST RECORDING GAINER WICKED DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP (18.98)	1
8	7 ,20	THE REACH BOVS	E
9	10 65	BOB SEGER & THE SILVER BULLET BAND	E
10	9 22	GREATEST HITS CAPITOL 30334 (16.98) BON JOVI	
11	13 78	CHUSS ROAD MERCURY 526013/UME (18.98/11.98) AC/DC	4
		BACK IN BLACK LEGACY/EPIC 80207*/SUNY MUSIC (18.98) (2)	
12	8 27	[HYBRID THEORY] WARNER BROS. 47755 (18.98/12.98)	<
112	14 15	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)	
9	19 33	GREATEST HITS CURB 77978 (18.98/12.98)	E
15	21 11	IN BETWEEN DREAMS JACK JUMNSUIVERUSHFIKE/UNIVERSAL REPUBLIC 004149"/UMRG (13.98)	E
16	12 114	FEELS LIKE TUDAY LYRIC STREET 165049/HULLYWUUU (18.98)	Z
17	25 71	O JOURNEY JOURNEY'S GREATEST HITS LEGACY/COLUMBIA 85889/SONY MUSIC (18.98/12.98)	4
18	28 59	TOM DETTY AND THE HEARTRDEAKEDS	4
19	18 54	CREEDENCE CLEARWATER REVIVAL	
20	15 89	BOB MARLEY AND THE WAILERS	<
21	16 68	EGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONGASLAND 548904/JIME (13.98/8.98) € QUEEN	E
22	20 16	LOSH CRORAN	E
\vdash	-	CREED	
23	23 10	NODAH IONES	
24	17 27	CDME AWAY WITH ME BLUE NOTE 32088*/BLG (17.98)	4
25	24 18	FALLEN WIND-UP 13063 (18.98)	E
26	30 8	HARMFUL IF SWALLUWED COMEDY CENTRAL 0017 (16.98 CD/DVD) +	
27	26 43	8 DEF LEPPARD VAULT GREATEST HITS 1980-1995 MERCURY 528718/UME (18.98/11.98)	Z
28	HOT SHO	PLAIN WHITE T'S ALL THAT WE NEEDED FEARLES\$ 30072 (13.98)	
29	29 34	3 THE BEATLES 1 APPLE 29325/CAPITOL (18.98/12.98)	4
30	22 79	METALLICA	<
31	27 /13	TORY KEITH	E
32	32 23	BON JOVI	4
33		THE BABY EINSTEIN MUSIC BOX ORCHESTRA	1
34	49 12	BABY EINSTEIN: LULLABY CLASSICS BUENA VISTA 861085/WALT DISNEY (7 98) LYNYRD SKYNYRD	1
		THE DOORS	
35	36 34	HALL HENDRY	E
36	40 21	EXPERIENCE HENDROX THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/JUME (18.98/12.99)	
37	49 6	NUMBER ONES POLYDOR/UNIVERSAL 003777/UME (13.98 CD/DVD) ⊕	
38	37 18	EARLY DAYS & LAFTER DAYS: THE BEST OF LED ZEPPELIN VOLUMES UNE AND TWO ATLANTIC 83619/46 (19.96)	
39	35 17	THE DEFINITIVE COLLECTION UNIVERSAL MUTOWN/UTV 066164/UME (18.98)	
40	46 1 2	RAMON AYALA Y BANDA MACHOS ARRIBA EL NORTE, ARRIBA EL SUR FREDDIE 1837 (16.98)	
41	RE-ENT	CELTIC WOMAN CELTIC WOMAN MANHATTAN 60233/BLG (18.98)	
42	39 1	GENESIS	-
43	33 2	THE POLICE	E
44	47 12	THE KILLERS	E
45	48 11	GEORGE STRAIT	E
		SOUNDTRACK	
46	31 1	PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL WALT DISNEY 860089 (18.98 CO)	1
47	45 9	IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC (18.98) ®	
	RE-ENTE	SUBLIME GASOLINE ALLEY/MCA 111413/UME (18.98/12.98)	E
48	Section 2	BONE THICK-N DARROND	
49	35 8	BONE THUGS-N-HARMONY GREATEST HITS RUTHLESS 25423 (18.98) SUGARLAND	

FOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The 3 liboard 200 or re-Issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billiboard 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. Pages 100 and 100 percent of the Secretary S

	TO	P		
	D	GITAL		
i his Week	LAST WEEK WEEKS ON CHT	ARTIST Title	RANKING	CERT
1	1 3	MAROON 5 It Won't Be Soon Before Long	5	
2	NEW	PAUL MCCARTNEY Memory Almost Full MPL/HEAR /CONCORD	3	
3	€ 13	AMY WINEHOUSE Back To Black UNIVERSAL REPUBLIC /UMRG	10	•
4	NEW	RIHANNA Good Girl Gone Bad SRP/DEF JAM /IDJMG	1	
5	5 4	LINKIN PARK Minutes To Midnight MACHINE SHDP /WARNER BROS. ⊕		
6	NEW	MARILYN MANSON Eat Me, Drink Me INTERSCOPE //GA	4	
7	NEW	BIG & RICH Between Raising Hell And Amazing Grace WARNER BROS. (NASHVILLE) /WRN	6	
8	8 29	DAUGHTRY Daughtry RCA /RMG	12	2
9	NEW	T-PAIN Epiphany KONVICT/NAPPY BOY/JIVE /ZOMBA	H	
10	NEW	CHRIS CORNELL Carry On SURETONE/INTERSCOPE /IGA	17	
11	3 3	BLAKE LEWIS Blake Lewis (EP) (Digital Exclusive)	7-	
12	4 2	R. KELLY JIVE /ZOMBA Double Up		
13	RE-ENTRY	JOHN MAYER Continuum AWARE/COLUMBIA /SONY MUSIC		
14	7 3	SOUNDTRACK Pirates Of The Caribbean: At World's End		
15	2 3	JORDIN SPARKS Jordin Sparks (EP) (Digital Exclusive)	3	

THI3 WEEK	LAST WEEK WEEK3 ON CHT	ARTIST Title	BB 200 RANKING	CERT
1	NEW	PAUL MCCARTNEY Memory Almost Full MPL/HEAR 30348/CONCORD	3	
2	NEW	VARIOUS ARTISTS Vans Warped Tour: 2007 Tour Compilation SIDEONEDUMMY 1331	31	
3	NEM	DREAM THEATER Systematic Chaos ROADRUNNER 617992 €	19	
<u>o</u> j	6 13	AMY WINEHOUSE Back To Black UNIVERSAL REPUBLIC 008428/UMRG	10	
	1 3	MAROON 5 It Won't Be Soon Before Long A&M/OCTONE 008917/IGA	5	
6	YEW	BRUCE SPRINGSTEEN WITH THE SESSIONS BAND Live In Dublin COLUMBIA 09582/SONY MUSIC €	23	
7	NEW	AARON SHUST Whispered And Shouted BRASH 0033	151	B
8	5 6	MICHAEL BUBLE Call Me Irresponsible 143/REPRISE 100313/WARNER BROS.	14	
	2 29	DAUGHTRY Daughtry RCA 88860/RMG	12	C
410	NEW	O.A.R. Live From Madison Square Garden EVERFINE/ATLANTIC 170108/AG	69	
11	NEW	MARILYN MANSON Eat Me, Drink Me INTERSCOPE 009054/IGA	В	
12	NEW	CHRIS CORNELL Carry On SURETONE/INTERSCOPE 008742/IGA	17	
13	8	WILCO Sky Blue Sky NONESUCH 131388*/WARNER BRDS. ⊕	41	
14	9 4	LINKIN PARK Minutes To Midnight MACHINE SHOP 44477/WARNER BROS. ⊕		
15	23 2	THE BEATLES Sgt. Pepper's Lonely Hearts Club Band		ä



(%	9)\	D SALES.			100
THIS	LAST	AGNEENS	TITLE LABEL / DISTRIBUTING LABEL & NUMBER (PRICE)	Principa Performers	CERT.	RATING
1	ME		HANNIBAL RISING THE WEINSTEIN COMPANY/GENIUS PRODUCTS 80240 (29 93)	Gaspard Ulliel/Gong LI		F
-	1	2	APOCALYPTO TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMEN 50646 (23.98)	Rudy Youngbiood/Dalia Hernandez		F
2		3	PAN'S LABYRINTH NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 10717 (28 98)	Sergi Lopez/Maribel Verdu		4
	6	ŝ	NIGHT AT THE MUSEUM 20TH CENTURY FOX 2241717 (29.98)	Ben Stiller/Carla Gugino		+
0	4	3	STOMP THE YARD SONY PICTURES HOME ENTERTAINMENT 16042 (28.98)	Meagan Good/Ne-Yo		PG-13
6	5	5	EPIC MOVIE 20TH CENTURY FOX 2243858 (29.989)	Kai Penn/Acam Campbell		PG:13
-	3	5	LETTERS FROM IWO JIMA WARNER HOME VIDEO 111292 (34 98)	Ken Watanabe/Kazunari Ninomiya		12
8	7	-9	PIRATES OF THE CARIBBEAN: DEAD MAN'S CHEST WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTA NMEN 40989 (29.98)	Johnny Depp/Orlando Bloom		PG 13
-	9	5	DREAMGIRLS DREAMWORKS HOME ENTERTAINMENT/PARAMOUNT HOME ENTERTAINMENT 347824 (29 98	Jamie Foxx/Beyonce Knowles	ı	PG-13
100	10	65	PIRATES OF THE CARIBBEAN: THE CURSE OF THE BLACK PEARL WALT DISNEY HOME ENTERTAINMENT BUENA VISTA HOME ENTER AINMENT 31663 (19.98)	Johnny Depp/Geoffrey Rush		PG-13
57	14	-0	HAPPY FEET WARNER HOME VIDEO 112092 (28.98)	Animated		15
12	12	4	MUSIC AND LYRICS WARNER HOME VIDEO 111282 (28.98)	Hugh Grant/Drew Barrymore		PG-11
13	38	1		eonardo DiCaprio/Jennifer Connelly		Si.
44	11	4	BECAUSE I SAID SO UNIVERSAL STUDIOS HOME VIDEO 61032270 (29.98)	Diane Keaton/Mandy Moore		PG-18
15	19	6	DEJA VU TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 50661 (29.98)	Denzel Washington/Val Kilmer		PS-11
16	23	2	CASINO ROYALE MGM HOME ENTERTAINMENT/SONY PICTURES HOME ENTERTAINMENT 14E59 (28.98)	Daniel Craig/Eva Green		PE-13
17	24	6	PLANET EARTH: THE COMPLETE SERIES BBC VIDEO/WARNER HOME VIDEO 2938 (79 98)	David Attenborough	1	-53
18	17	3	THE FOUNTAIN WARNER HOME VIOEO 28376 (27.98)	Hugh Jackman/Rachel Weisz		PC-13
19	20	18	SHREK 2 DREAMWORKS HOME ENTERTAINMENT/PARAMOUNT HOME ENTERTAINMENT 90871 (19.98)	Mike Myers/Eddie Murphy	H	
20	81	w	THE CLOSER: THE COMPLETE SECOND SEASON WARNER BROS. TELEVISION/WARNER HOME VIDEO 111317 (39.9B)	Kyra Sedgewick/J.K. Simmons		BR
21	18	3	ARTHUR AND THE INVISIBLES THE WEINSTEIN COMPANY/GENIUS PRODUCTS 80171 (28.98)	Freddie Highmore/Mia Farrow		76
22	8	2	[SCRUBS]: THE COMPLETE FIFTH SEASON TOUCHSTONE TELEVISION/BUENA VISTA HOME ENTERTAINMEN 53154 (33.98)	Zach Braft/Sarah Chalke		118
23	26	6	THE QUEEN MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 52081 (29.98)	Helen Mirren/Michael Sheen		P6-13
24	40	7	SMOKIN' ACES UNIVERSAL STUDIOS HOME VIDEO 61032266 (29.98)	Ben Affleck/Jason Bateman		n
25	RE-E	MIRY	THE SECRET PRIME TIME PRODUCTIONS 001 (34.98)	Various Artists	E	41
						15

C	A		V DVD SALES
THIS	LAST	WEEKS ON CHART	TITLE LABEL/DISTRIBUTING LABEL & NUMBER (PRICE)
1	5	6	PLANET EARTH: THE COMPLETE SERIES BBC VIDEO/WARNER 2938 (79.98)
2		BW	THE CLOSER: THE COMPLETE SECONO SEASON WARNER BROS. TELEVISION/WARNER 111317 (39.98)
-	1	2	[SCRUBS]: THE COMPLETE FIFTH SEASON TOUCHSTONE TELEVISION/BUENA VISTA 53154 (39.98)
4	3	2	WWE: WRESTLEMANIA 23 WWE /GENIUS PRODUCTS 94620 (44.98)
9	184	KIRT	GILMORE GIRLS: THE COMPLETE SIXTH SEASON WARNER BROS, TELEVISION/WARNER 76247 (59.98)
	4	2	AFRO SAMURAI FUNIMATION 07962 (19.98)
	6	2	ROOTS WARNER BROS TELEVISION/WARNER 114485 (59.98)
8	16	11	THE SIMPSONS: THE COMPLETE NINTH SEASON 20TH CENTURY FOX 2239041 (49.98)
	2	2	THE OC: THE COMPLETE FOURTH SEASON WARNER BROS. TELEVISION/WARNER 115380 (59.98)
10	7	3	MARTIN: THE COMPLETE SECONO SEASON HBO 93653 (29.98)
85		EW	THE BACKYAROIGANS: MOVERS & SHAKERS NICK JR./PARAMOUNT 851324 (16.98)
12	10	40	TOM AND JERRY'S GREATEST CHASES WARNER 65306 (9.98)
13	RE I	NTRY	GILMORE GIRLS: THE COMPLETE FOURTH SEASON WARNER BROS, TELEVISION/WARNER 59436 (59.98)
14	HE E	SVTRY	HIGH SCHOOL MUSICAL: ENCORE EDITION WALT DISNEY BUENA VISTA 49549 (26.98)
15	**	8	24: SEASON TWO 20TH CENTURY FOX 2007929 (69.98)
16	RE E	NTRY	GILMORE GIRLS: THE COMPLETE FIFTH SEASON WARNER BROS TELEVISION/WARNER 70686 (59.98)
17	T E	7	THE OC: THE COMPLETE THIRO SEASON WARNER BROS. TELEVISION/WARNER 76230 (69.98)
18	1~	48	THE OFFICE: SEASON ONE NBC/UNIVERSAL STUDIOS 61028506 (29.98)
19	12	27	24: SEASON ONE 20TH CENTURY FOX 2005416 (59 98)
20	2=	16	FIREFLY: THE COMPLETE SERIES 20TH CENTURY FOX 2008929 (49 98)
21	FE-I	NTRY	THE SIMPSONS: THE COMPLETE EIGHTH SEASON 20TH CENTURY FDX 22 M491 (49.98)
22	RE-I	INTRY	GILMORE GIRLS: THE COMPLETE THIRD SEASON WARNER BROS. TELEVISION/WARNER 70054 (59.98)
22	06.	MTRY	GILMORE GIRLS: THE COMPLETE SECOND SEASON

VO		VI	DEO RENTALS	16			
THIS	WEEK	WEEKS ON CHT	TITLE LABEL/ DISTRIBUTING LABEL	RATING			
1	1	2	# APOCALYPTO 2 WKS TOUCHSTONE HOME VIDEO BLUEVA VISTA HOME ENTERTAINMENT	R			
2	2	2	EPIC MOVIE 20TH CENTURY FOX	FG: 13			
3	NE		HANNIBAL RISING THE WEINSTEIN COMPANY/GENIUS PRODUCTS	1			
4	3	4	BECAUSE I SAID SO UNIVERSAL STUDIOS HOME VIDEO	PG-13			
	6	:6:	DEJA VU TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT	Figure			
6	5	4	MUSIC AND LYRICS WARNER HOME VIDED	FG-13			
		6	NIGHT AT THE MUSEUM 20TH CENTURY FOX	PG			
	8	3	STOMP THE YARD SONY PICTURES HOME ENTERTAINMENT	FG-13			
	0	T	PAN'S LABYRINTH NEW LINE HOME ENTERTAINMENT/WARNER HOME VIOEC	1			
10	9	4	CATCH & RELEASE SONY PICTURES HOME ENTERTAINMENT	FG-13			
Provides	Provides by Home Essentials. © 2007 Rentrack Corporation. All Rights Reserved.						
25 25	is #	WEEKS BO	ENTALS CENTRAK (SSERT	LING SHI			
王等	WE		MANUFACTURER PS2: SPIDER-MAN 3	RA			
1	1	5	SWKS ACTIVISION				
2	NE	W	X360: SHADOWRUN MICROSOFT	M			
3	9	6	X360: SPIDER-MAN 3 ACTIVISION				
4	3	12	PS2: GOD OF WAR II SONY COMPUTER ENTERTAINMENT				
E	5	2	PS2: PIRATES OF THE CARIBBEAN: AT WORLD'S ENO DISNEY INTERACTIVE				
6	6	3	PS2: SHREK THE THIRD ACTIVISION				
7	4	2	X360: PIRATES OF THE CARIBBEAN: AT WORLO'S END DISNEY INTERACTIVE	T			
8	ME	W	X360: FORZA MOTORSPORT 2 MICROSOFT				
168	7	8	WII: SUPER PAPER MARIO NINTENDO	-			
THE PAR			X360: COMMAND & CONQUER 3: TIBERIUM WARS				
10	8	4	ELECTRONIC ARTS	1			

JUN 23 2007

- A.		10	SATSEEKERS®	
THIS	LAST	WFFKS ON CHT	ARTIST LABEL & NUMBER / DISTRIBUTING LABEL (PRICE)	Title
1		27	#1 BOYS LIKE GIRLS 2WKS COLUMBIA 05572/SONY MUSIC (11.98)	Boys L ke Girls
2	MOT DE	allur BLT	BLACK LIGHT BURNS 1 AM:WOLFPACK 40079/AORENALINE (16.98)	Cruel Melody
3	2	23	EMERSON DRIVE MONTAGE 90088 MIDAS (13.98)	Countrified
4	4	18	PETER BJORN AND JOHN ALMOSTGOLD 002* (12 98)	Writer's Block
5	3	25	COLD WAR KIDS DOWNTOWN 70009 (13.98)	Robbers & Cowards
6	6	31	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98)	The Poison
7	9	27	GREATEST RED GAINER ESSENTIAL 10807 (12.98)	End Of Silence
8	13	10	SICK PUPPIES RMR 89752/VIRGIN (12.98)	Dressed Up As Life
9	NI	EV	PELICAN HYDRA HEAD 62310 (13.98)	City OI Echoes
10	5	3	CASHIS SHADY/INTERSCOPE 008810/IGA (5.98)	The County Hounds EP
11	-0	5	ROBERTO CARLOS DISCOS 605 08204/SONY BMG NORTE (14.98)	Grandes Exitos
12	7	36	UNK	Beat'n Down Yo Block
ത	-9	3	BIG 00MP 5973/K0CH (17.98) DOWN A.K.A. KILO	The Definition Of An Ese
14	-	EV	SILENT GIANT 388010/MACHETE (16.98 CD/DVD) € ICED EARTH	Overture Of The Wicked (EP)
15		21	THE KOOKS	Inside In / inside Out
16			VIRGIN 50723/ASTRALWERKS (14.98) RODRIGO Y GABRIELA	Rodrigo Y Gabriela
2013		28	ATO 21557 (13.98) ⊕ SHELLAC	
17		EW	TOUCH AND GO 303* (15.98) KAMELOT	Excellent Italian Greyhound
18	N		STEAMHAMMER 95902/SPV (17.98) SECONDHAND SERENADE	Ghost Opera
19	12	13	GLASSNOTE 63020/EAST WEST (13.98)	Awake
20	11	38	SAY ANYTHING DOGHOUSE/J 71805/RMG (11.98)	Is A Real Boy
21	50	84	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself
22	21	43	CARTEL THE MILITIA GROUP/EPIC 83850/SONY MUSIC (15.98	Chroma
23	16	8	CUISILLOS MUSART 3893/BALBOA (12.98)	Mil Heridas
24			STEVE IVEY MADACY CHRISTIAN 52776/MAOACY (13.98)	Best Of Bluegrass Gospel
25	N		TURF TALK 3030 2010/SICK WIO' IT (17.98)	West Coast Vaccine (Cure)
26	24	25	ROCCO DELUCA & THE BURDEN IRONWORKS 165 (12.98)	l Trust You To Kill Me
27	17	20	XTREME LA CALLE 340011/UG (13.98)	Haciendo Historia
28	25	12	LOS TERRIBLES DEL NORTE	30 Corridos: Historias Nortenas
29	23	15	LOS CUATES DE SINALOA	Puro Sierreno Bravo
30	31	5	SONY BMG NORTE 04734 (11.98) CAMILA	Todo Cambio
31		EW	SONY BMG NORTE 78272 (14.98) NEUROSIS	Given To The Rising
32		EW	NEUROT 050* (16.98) LOUDON WAINWRIGHT III	Weirdos: Music From And Inspired By The Film Knocked Up
			CONCORD 30301 (18.98) THE JOHN BUTLER TRIO	
33		11	JARRAH ATLANTIC 101649/AG (13.98) JOHNNY VICIOUS	Grand National
34	18	4	THRIVEDANCE 90760/THRIVE (19.98) BATTLES	ThriveMix Presents: Dance Anthems
35	29	2	WARP 156* (15.98) JANET PASCHAL	Mirrored
36		W	GAITHER MUSIC GROUP 42720 (17.98)	The Best Of Janet Paschal: From The Homecoming Series
37	28	€	THE PUPPINI SISTERS VERVE 008409/UG (13.98)	Betcha Bottom Dollar
38	N	W	THE AGGROLITES HELLCAT 80497/EPITAPH (13.98)	Reggae Hit L.A.
39	45	11	COBRA STARSHIP DECAYDANCE 089/FUELED BY RAMEN (13.98)	While The City Sleeps, We Rule The Streets
40	41	4	THE AVETT BROTHERS RAMSEUR 2716 (12.98)	Emctionalism
41	37	6	PURENRG FERVENT/WORD-CURB 887017/WARNER BROS. (7.98	pureNRG
: 42	38	12	EL CHAPO DE SINALOA DISA 720802 (10.98)	La Noche Perfecta
43	49	9	33MILES INO/COLUMBIA 05834/\$ONY MUSIC (11.98)	33Miles
44	34	11	LOS HUMILDES VS. LA MIGRA BCI LATINO 41593/BCI (6:98)	Los Humildes Vs. La Migra
(4.5)	RE-I	NTRY	PARAMORE FUELED BY RAMEN 076 (13.98)	All We Know Is Falling
46	N	W	SULLIVAN TOOTH & NAIL 86029 (13 98)	Cover Your Eyes
47	47	3	FRANCISCO EL CHICO ELIZALDE UNIVERSAL LATINO 009020 (11.98)	De Un Elizalde Para Un Elizalde
46	30	7	NORMAN BROWN	Stay With Me
	36	4	FUNERAL FOR A FRIEND	Tales Don't Tell Themselves
50	35	7	MIGHT/ATOM/ATLANTIC 136060/AG (13.98) BEBEL GILBERTO	Momento
	90		ZIRIGUIBOOM/CRAMMEO DISCS 1133/SIX DEGREES (16.98)
THE	\$1	VE		ING & ENTERING

com

GILMORE GIRLS: THE COMPLETE FIRST SEASON

24 32 WARNER BROS TELEVISION/WARNER 32261 (59.98)

THE OFFICE: SEASON TWO
NBC /UNIVERSAL STUDIOS 61030378 (49.98)

SINGLES & TRACKS

Billboard

SONG INDEX

Chart Codes: C\$ (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs); POP (Pop 100 S

71 2 STEP (Top Quality BMI) H100 24; POP 33: RBH 27 4 IN THE MORNING (Harajuku Lover Music, ASCAP/Pirate Ship Music, ASCAP) H100 65; POP 45

ASCAP/Firate Ship Music. ASCAP) H100 65. POP 45

A
AHORA QUE TE VAS (Emi Musical S A. de C V.) LT 29
ALL GOOD THINGS (COME TO AN END) (Nestar Pub-

ALL GOOD THINGS (COME TO AN END) (Neistar Pub-ishing, ASCAPVinginia Beach, ASCAP WIB WIS-ISAP BMG Songs, ASCAP/Dania Handt Muzik, SSAC/EM April ASCAP), HUMBM, H100 86 POP 60 ALL MY FRIENDS SAY (Murrah Music Corporation, BM/House Of Full Circle, BM/Full Circle, BM/Black in The Saddle, ASCAP/Groove Puppy Music, ASCAP) CS

23. AMUSEMENT PARK (50 Cent Music, ASCAP/Universal Music Corporation, ASCAP/Sydney B 8,700 Music Corporation, ASCAP/Lin And And Borlo, ASCAP/Lin, And And Borlo, ASCAP/Lin, And Andro Androna Music, BMI/Prifico Music, BMI/Prifico Music, BMI/Prifico Para Sea Adultina Sea (1988) A BMI/Prifico Music, B

POP 64: PBU 17
ANOTHER AGAIN (John Lagend Publishing, BM/UCherry
River BM/Prease Gimme My Publishing, BM/UCherry
Blackwood BM/Homeschool Publishing, BM/Ump
Paco Neurs: BM/Pans Surra Music, BMI), H. BRH 47
ANOTHER SIDE OF YOU (Dimensional Songs Of the
Ryoll BM/HEM) Blackwood, BM/WCCR BMI), HL. CS

APARENTEMENTE (Baby Records Music, BMVGood
Ouality Publishing, BMI) LT 50

Duality Publishing, BMI) II 50 ships assay with the AS IF (Careers BMI) Music Publishing, BMV Gingerdog Songs BMI Raylene Music, ASCAP/Mis Music, ASCAP/Mis Music, ASCAP/John Shanis Music, ASCAP/Mis Music, ASCAP/Doble Acuarela Songs, ASCAP:Warner Chappell Music Spain S.A., SGAE) II 43

BARTENDER (Zomba Songs BMI/Nappy Boy Publishing, RMI/Famous, ASCAP/Byefall Music, ASCAP). HL/WBM.

HL, H100 43, POP 37
BEAUTIFUL LIAR/BELLO EMBUSTERO (B-Day Pub-

BEAUTIFUL LIAR/BELLU EMBUSTERIO/ATV Tunes.
IIShing ASACP/EMI April, ASCAP/Sony/ATV Tunes.
ASCAP/Armanda Chost Buske, Music Group Limited.
BMM/an Dench Music, BMM/Sony/ATV Music UK, PRS),
H. H10 GF 1: 73 4, PD S3, RBH 79
BECAUSE OF YOU (FMI April, ASCAP/Smelly Song,
ASCAP/Dwight Frye Music, BWM/Smells Like Metal,
SOCAN/EMI Blackwood, BMM), HL, CS 22
BECAUSE OF YOU (Super, Sayin Publishing, BMM/Zomba
Songs, BMM/Sony/ATV Tunes, ASCAP/EMI April,
ASCAP) HLWBM, H10 D2 SP OP 29, BRH 24
BEFORE HE CHEATS (That Little House, ASCAP/Mighty
Underdog ASCAP/Sony/ATV Cross Keys, ASCAP), HL

)f Clark And Kent Music, POP 88 (Son Of Reverend Bill Music, rtHouse, BMVEMI Blackwood, ASCAP), HL, LT 14 Virgin ASCAP) HI BELLA TRAICION BMI/Mattern Ball Music, ASCAP), HL, LT 14

BENDITA TU LUZ (Tulum, ASCAP/WB Music, ASCAP/Vallingto Songs, BMV/Careers-BMG Music Pub-

ASCAP/Atlancalo Songs, BM/Careers-BM/G Music Pro-lishing BM/LT 16

BETTER THAN ME (EMI Blackwood, BM/Minder Music, BM/High Buck Pubishing, BM/I), HL. H100 51, PO B BIG GRIBS DON'T CRY (Headprone-Junkie Publishing, ASCAP/Gad Songs, ASCAP/H100 4, POP 3
BIG THINGS POPPIN (DD II) (Crown Cibe Publishing, BM/Warner-Tam-guie Publishing, BM/Fresh is The World BM/I) WBM H100 Z POP 41; B8H 14

THE BIRD AND THE WORM (The Used Movement Music, BM/EMI Blackwood, BM/), HL, POP 97

BLOCK PARTY (Sony/ATV Tunes, ASCAP/Lite Print, ASCAP/One-Hil Publishing, ASCAP/Screen Gerns-EMI, RMIII, HL, RBH 62

ASCAP) HL RBH 89

BREATHLESS (Global Talent Publishing, PRS/Songs Of Windswept Pacific, BM/Marcelicious Music, SESAC)

BBH 70
BUBBLY (Cocomarie Music, BM/Dancing Squirrel.
ASCAP/INAFi Music, ASCAP) POP 82
BUDDY (Soulchild, ASCAP/Universal Music Corporation
ASCAP/A: 3009 Publishing, ASCAP/Kai Guinn,
BM/Guinn Style, BM/Bug Music, ASCAP/Kenix.

BMV/Sugar Biscuit ASCAPI RBH 21
BUY U A ORANK (SHAWTY SNAPPIN') (Nappy Boy Publishing, BMI/Zomba Songs, BMI/Granny Man Publishing, BMI/Mekhi Music, BMI/Basement Funk South ASCAP), WBM, H100 3, POP 5; RBH 1 C

CADA VEZ QUE PIENSO EN TI (Sony/ATV Discos.

ASCAP JLT 18

CAME O'DWN (Mya Davis Music, ASCAP/Reonna Music, ASCAP/Warner-tameriane Publishing, BM/Raigh Worley in Publishing Designee, BM/LesmaSnogs, BM/Fwo Turf-Enuft BM/EM Blackwood, BM/J) HL/WBM, BBH 63

CANDYMAN (Xina Music, BM/Career-siMG/Lesiner), BM/Suck in Publishing, BM/Suck in The Throat, ASCAP/Famous, ASCAP/F LAWAM APP 78

74
CLAP ON (Go N Hard Publishing, ASCAP/All My Publishing, BM/Granny Man Publishing, BM/Valorzo Malhis Publishing Designee, BM/I BBH 98
COFFEE SHOP (Granny Man Publishing, BM/MAIII)
Meth Masis, EM/Malorzo Mathis Publishing Designee, BM/20820 Music Publishing, ASCAP/WE Music, ASCAP/Inde Virliness Music, ASCAP/Publishing, BM/Marge II Pitchard Music, EM/Warner Chappell, BM/I)
Masis, 4814 Fig. 18 (Fig. 18)

WBM RBH 60
COME OVER (Money in My PJ's Music Publishing,
ASCAP)Ausound Music, ASCAP) RBH 87
COMO TE VA MI AMOR (SGAE, ASCAP) LT 36
COUNTRY BOYZ (Wynn Music Publishing, ASCAP) RBH

CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA

POP 24
CUPID SHUFFLE (The Only Cupid Publishing,
ASCAP/Artist Publishing Group West, ASCAP/Top Quali-D

DAISY (EMI Blackwood, BMI/Tolliver Mountain, BMI/to-ing BMI/myentor DI The Wheel, ASCAP), HL, CS 44 DAME UN BESO (Ser-Ca, BMI), IT 8 DAYS OF THUNGER (Somy/ATV Cross Keys, ASCAP Dimensional Music Of 1091, ASCAP/Careers-BMIS Music Publishing, BMI/Silverkiss, BMI), HL/WBM.

O-BOY (Thug Passion Publishing, ASCAP) RBH 96
OFTALLES (Once Rios S.A. de C.V/TN Ediciones, BMI) LT

30
ETI EXCLUSIVO (Editora Arpa Musical, BMI) LT 6
A DIFFERENT WORLD (Nashwistaville, BMI/NEZ,
BMI/Sony, ATV Acuff Rose, BMI/Chaylynn,
BMI/Sony, ATV Tiee, BMI/Chaylynn,
BMI/Sony, ATV Tiee, BMI/Chaylynn,
BMI/Sony, ATV Tiee, BMI/Chaylynn,
BMI/Sony, ATV Tiee, BMI/Chaylynn,
BMI/Sony, ATV Jniversal Music Corporation, ASCAP/Mem CAP/EMI Blackwood, BMI/Prano Wire

pherslield, ASCAP/EMI Blackwood, BMV/Harno wire Music, BMI), HL, CS 33

J DONT (Songs Oi Universal, BM/Divided, BMV/Ramal BM/May Publishing Company, BM/Marner-Tamerlane Publishing, BMI, HL/WBM, RBH 35

OOE BOY FRESH (Relinoise Publishing, BMI/Music, Resources, BMI/Chamilliary Camp Music, ASCAP/Universal Music Corporation, ASCAP), H. POP 96

DONT MATTER (Byellal Music, ASCAP/Framous, ASCAP Lawsongs, BM/Mothing HII Music, BMI), HL, H100 33; LT 39, POP 26, BBH 45

DO YOU (Super Sayin Publishing, BM/Zomba Songs, BM/Lobb Basta, ASCAP/IPA Allen Boy Publishing, BM/Lobb Basta, ASCAP/IPA Bland Boy Publishing, BM/Lobb Basta, BM/Lo

DD YOU KNOW? (THE PING PONG SONG)/DIMELO (1eam S Dot Publishing, BMVHifco Music, BMi/Dot-Ianaire Publishing, BMV/Songs Of Universat, BMi/Enrique Iglesias, ASCAP/E**MI** April, ASCAP) H100 30, UT 1, POP

30

DREAMIN' (Young Jeezy Music Inc., BM/Jermaine Jackson Publishing Designee, ASCAP/Andrew Harr Publishing Designee, ASCAP/Bug, BM/Pure Delite, BM/Bilsum, BM/EM Blackwood, BM/Jobete Music, ASCAP), URBURGE (ASCAP).

HL, RBH 85

DUELE (CRAZY) (Metrophonic, ASCAP/Universal Music Corporation, ASCAP/BMG Songs, ASCAP) LT 48

Corporation, ASCAP/BMG Songs, ASCAP / Lindon

E

EASY (Danya Handz Muzik, SESAC/WBM Music, SESAC/B14 Music, BMI/Morienita Publishing, ASCAP / foung Lord, MMI/Janier Combs Publishing, BMI/EMI Blackwood, BMI, Money Mack, BMI/Wamer-Tamertane Publishing, BMI/, BMI/MW MORE / BMI/MW MI/MW MORE / BMI/MW MORE / BMI/W MORE / BMI/MW MORE / BMI/W MORE / BMI/MW MORE / BMI/W MORE / BMI

BMI), HL/WBM, POP 92

ERES PARA MI (Manzano, BMI/Emi Musical S.A. de
C V./Wairen Chappell Educes Musicals) LT 15

ES COSA DE EL (Editiona De Ideas, ASCAP) LT 19

ESO Y MAS (Juliantla Musical, ASCAP/Edimusa, ASCAP)

CT EVERYDAY AMERICA (Jennifer Nettles, ASCAP/Dirkpit, BM: Snrw/ATV Cross Keys, ASCAP/Big Alpha Writer Group, ASCAP). HL. CS 27 EVERTYTHING (I'm The Last Man Standing, SDCAN/Warn er Ctrappell, SDCAN/Warn Jahn Music, BM/Sony/ATV Songs, BM/Songs Of Universal, BM/Almost October Songs, BM/S, HL/WBM, H100 99

FALL (MXC, ASCAP/Still Working For The Woman, ASCAP/ICG, ASCAP/Dimensional Songs Of The Knoll, BMI/E Ticket, BMI/API Country Music, BMI/Cherry Rive BMI/EMI Blackwood, BMI/Share Minor, BMI), CLM/HL

CS 30

FAMOUS IN A SMALL TOWN (Sony/ATV Songs BM/Mashville Star, BM/Waisky, ASCAP), HL, CS 34

FIND OUT WHO YOUR FRIENDS ARE (Sony/ATV Acuff Rose, BM/Lavender Zoo Music, BM/Lavens (More), BM/Lavens (Sony/ATV Acuff Rose, BM/Lavender Zoo Music, BM/Lavens (Sony/ATV Acuff Rose, BM/Lavender Zoo Music, BM/Lavens (Songs, BM/), HLW9M CS 1, H100 61, POP 100

FIRST TIME (G-Chills, BM/Leseth Music, BM/) H100 83.

FIRST TIME (G-CHRIS) DATA ASCAP/Soullinga.
FORCE OF NATURE (Tru Luv, ASCAP/Soullinga.
ASCAP/Intersect. BMI) RBH 92
ASCAP/Intersect. BMI) RBH 92
ASCAP/Intersect. BMI) RBH 92 ASSAPINOTING mit, ASSAY (ASSAY) H100 64; POP 61 FOREVER (Was La Cucaracta, ASCAP) H100 64; POP 61 FREE AND EASY (DOWN THE ROAD I GO) (Home With The Armadillo, BMI/Big White Tracks, ASCAP) CS

GET IT SHAWTY (J Lack Music, ASCAP/J Pat Publishing, ASCAP/FMI April, ASCAP/Rv Love Music, ASCAP/I Refv

GET IT SHAWTY (J. Lack Music, ASCAP/II Pall Publishin ASCAP/EMI ASCAP/BL yow Music, ASCAP/UR/ Music, ASCAP/IShmoot Musik, BMI/Young Goldie, BMI/Wanne-Tamerane Publishing, BMI) HL/WBM, H100 19, PQP 32, PBH 13 GET ME BODIE (B. Bay Publishing, ASACP/Universal Tunes, SESAC/Songs Of Universal, SESAC/Team S Dot Publishing, BMI/Hitz Music, BMI/Songs Of Windoxey Publishing, BMI/FII Dackwood, BMI/Angela Beyunce, ASCAP/EMI ASCAP/Songa WMP, ASCAP/Music World, ASCAP/Monaz Ronza, SESAC), HL, H100 73 RBH 10

RBH 10
GIRLFRIEDD (Avril Lavigne, SOCAWAlmo Music,
ASCAP/Kasz Money Publishing, ASCAP/Koball Music,
Publishing, ASCAP), HL, H100 7: P0P 6
GIVE IT TO ME (Virginia Beach, ASCAP/WB Music,
ASCAP/Roman Tunes, BM/Zomba Enterprises,

HL/MBM Pop 73
G00D DIRECTIDNS (Murrah Music Corporation.
BM/MCasile Street Music, ASCAP/Large Opportunity
Music ASCAP C5.7 H100.55; PDP 86
H16 GRAET ESCAPE (Martin Lohnson Music,
ASCAP Mayray Malone, ASCAP/Dimensional Music O1091 ASCAP/Chary Lane, ASCAP/EM Backwood,
BMI/Rephtian Music, BMI/EMI April, ASCAP), HL. H100

GUYS LIKE ME (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 20

HEY THERE DELILAH (So Happy Publishing, ASCAP)

H100.6 PQP.8
HIGH MAINTENANCE WOMAN (SKS3 Music, BM/TIm-othy Wilson, BM/Darny Simpson, BMI) CS 1.3
HOME (Surface Pretty Deep Ugly Music, BM/Careers-BM/6 Music Publishing, BMI), WBM, H100 11; PQP 10 H000 FIGGA (Alanzo Maiths Publishing Designee) RBH

HOW DO I BREATHE (Sony/ATV Songs, BM/EMI April, ASCAP/Stellar Songs. ASCAP) HL, rBH 26
HOW I FEEL (Delemmava, BMJ/Moonscar Music,
BMI-Liftle Blue Typewrite Music, BMJ/Bucky And Clyde
ASCAP I he flue Autuers, ASCAP) CS 24
HOY TENGO GANAS OE TI (Screen Gems-EMI,
BMLSCAE BMILLT 26

Music, ASCAP/Black Lion, ASCAP/Inderdog East Sonus, BMI/Junig BMI). H. BBH 73 IF I WAS YOUR MAN (Sonu/ATV Tunes, ASCAP/EMI April aSCAP) ist. Borns, ASCAP/Water Music Pub-lighting, ASCAP), ist. Brown SCAP, Water Music Pub-lighting, ASCAP), ist. Brown SCAP, Water Music Pub-lighting, ASCAP/Bucky And Clyde, ASCAP), H.L. CS Dec. Autuers, ASCAP/Bucky And Clyde, ASCAP), H.L. CS

ICKY THUMP (Peppermint Stripe Music, BMI) H100 87.

POP 75

DON'T WANNA STOP (Monowise Limited, ASCAP/EMI Virgilli ASCAP), HL. H100 89, POP 80

IF EVERYONE CARED (Warner-Tamerlane Publishing, BMI/Arm Your Ditto, SOCAM/EZO-G, SOCAM/Black Diesel SOCAM Black Adder Music, SOCAM), WBM.

1 GOT MORE (Hope-N-Cal, BMV/Sexy Tractor, BMV/Cal IV Entertainment, BM/Universal Music Corporation. ASCAP/Memphersfield, ASCAP), HL, CS 26 GUAL QUE AYER (Water, ASCAP/Sony/ATV Discos,

ASCAPILT 5

FUL STAND BY YOU (Hynde House of Hits, ASCAP/Cive Burks, ASCAP/Jerk Awake, ASCAP/Tom Kelly, ASCAP,EMI April, ASCAP; HL, CS 45

MA FLIRT, STAGAS, SESAC/Serinot, ASCAP/R Kelly, BMI/Zomba Songs, BM/Wamer-lamertane Publishing.

PM ON IT (Lenard & Destiny Publishing, ASCAP) RBH

INPACTO (Los Cangris, ASCAP) H100 56; LT 2, POP 54
MPACTO (Los Cangris, ASCAP) H100 56; LT 2, POP 54
MTHROWED (Paul Wall, ASCAP/28 Kingpins Publishing,
ASCAP/WB Music, ASCAP/Shaniah Cymone Music,
ASCAP/EM Anni ASCAP/Sasajamba Music, ASCAP/EM
ANCAP, HLWBM, RBH 94
HKED YOU (Caeers-BMG Music Publishing, BM/VPervous Werm Music, BM/VFamus, ASCAP/Ed And Lucille
Songs, ASCAP, HLWBM, C51 4, H100 71; POP 77
IN MY SONGS (Divided, BM/VFamal, BM/VAsyr, Publishing Chrystope, BM/MStroet, Emerican Publishing Chrystope,

BMI) CS 9, H100 79

17 RIED 1 # 1 Assassin Muzik, ASCAP/sti8 jacket Muzik, ASCAP/sti8 jacket Muzik, ASCAP/sti8 jacket Muzik, ASCAP/fish Hussic, ASCAP/fish Music, ASCAP/fish Music, ASCAP/fish Music, ASCAP/Fish Music, ASCAP/Fish Distribution Dale Songs, ASCAP), HL H100 16: POP 18: RBH 46

17 S NOT OVER Curtace Pietry Deep Ugly Music, BMI/G Wall Music, ASCAP/Warne-Tamerlaine Publishing, BMI/Floating Leal, BMI/EMI Agril, ASCAP), HL/WBM, H100 46: POP 35

I WANNA FEEL SDMETHING (Careers-BMG Music

JOHNNY CASH (WB Music, ASCAP/Warner-Tamerlane Publishing, BMI/Writers Extreme, BMI), WBM, CS 11:

Publishing, Browner and Control of the Hold of the Hol

KEEP HOLOING ON (Avril Lavigne, SOCAN/Almo Music ASCAP/Kasz Money Publishing, ASCAP/Kobalt Music Publishing, ASCAP/TCF, ASCAP) POP 76

LA CUMBIA DE LOS ABURRIDOS (Rene Perez. BMI/Eduardo Cabra, BMI) LI 45 LA FOTO SE ME BORRO (FlashMusic Publishing, BMI Son, ATV Latin, BMI LT 35
LA LLAVE OE MI CORAZON (El Conuco, BMI/Redom),

LAST OOLLAR (FLY AWAY) (Big Love Music. BMI)

H100 98 PDP 91

LAST MIGHT JUSIN Combs Publishing, ASCAP/EMI
April ASCAP/2 Daughters Music, StSAC/Christian
Combs Publishing, StSAC Foray Music, SESAC/Marsis
Music, BMI/Lanie Combs Publishing, BMI/EMI Blackwood, BMI) H100 31 POP 23

LAST TRAIN RUNNING (One Mad King Publishing,
ASCAP/Frank Myers Music, BMI/Sixteen Stars, BMI) CS

LEAN LIKE A CHOLO (Mistica Music, BMI/Flossy.

LEAN LIKE A CHOLO (Mistica Music. Mis/Hossy)
ASCAP, HOU 38, PDP 39
LEAVING TONIGHT (Super Sayin Publishing,
BMI/Zomba Sorgs, BMI/Sounds Of Da Red Drum,
ASCAP/Sio Gray Music. ASCAP/Jobete Music.
ASCAP) With, BBH 59
LET IT GO (She Wirole It, ASCAP/SM Agril.
ASCAP/Most Confusion. ASCAP/EMI Agril.
ASCAP/Most Confusion. ASCAP/EMI Agril.
ASCAP/Rost Confusion. ASCAP/EMI Agril.
ASCAP/Rost Confusion. ASCAP/EMI Agril.
ASCAP/Rost Confusion. ASCAP/EMI Agril.
ASCAP/Rost Universal Music. Comparation. ASCAP/Royalby Rightings, ASCAP/Bootleggers Stop. ASCAP/UniversalLIVE A BOY (Universal Music. Comparation. ASCAP/Royalby Rightings, ASCAP/Bootleggers Stop. ASCAP/UniversalSESAC/Christopher Mathew. BMI/Hitton Music,
SESAC/Christopher Mathew. BMI/Hitton Music,
BMI/Czeke International Music. BMI/Revolutionary Jazz
Garil. BMI/Gritess, BMII). HL H100.32: POP 28. RBH
34.

RBH 52 GOIL WHILE ASSON THE RESEARCH STATE BY THE BROWN THE BROWN

9 LO MEJOR OE TU VIOA (EMI Blackwood, BMI) LT 46 LOST (A'Stuff, RMI/JRIO LOUR BUCKS, ASCAP/Matzon, Ball

Music, ASCAP/ArtHouse Entertainment, ASCAP/Art For Art's Sake Music, ASCAP) CS 38 INTHIS MOMENT (EMI April, ASCAP/Romeo Cowboy Music, ASCAP/WB Music, ASCAPI, HL/WBM,

COWDOY MUSIC, ASCAPTIVE MUSIC, ASCAPTOS-CS 8; H100 36, POP 49 LOST WITHOUT U (I Like Em Thicke, ASCAP/Dos-

DiaglesAfrice, ASCAP, POP 98, RBH 11 L LOVE ME IF YOU CAN (Big Loud Shirt Industries, ASCAP Muser, Of Windswept, ASCAP Songs of Bud Dog, ASCAP Maltern, ASCAP (Songs of Bud Dog, ASCAP Maltern, ASCAP) CS 42 LUCKY MAN (Cereer-SMG Muser Publishing, BivtiPier vous Worm Music, BWIEMI April, ASCAP New Sea Gayle, ASCAP), HL/WBM, CS 4, H100 G8

MAKE YA FEEL BEAUTIFUL (N. 22nd Publishing, ASCAP/Cherry Lane, ASCAP/Super Savin Publishing,

ASCAP/Chery Lane. ASCAP, Super Soyin Publishing. BMI/Zonba Songs. BMI). HL/WBM. RBH 32 ME (Shep in Sheb. ASCAP/Almo Music. ASCAP/Universal Music. Corporation. ASCAP). HL. RBH 64 MEASURE OF a MAN (Universal-PolyGram International. ASCAP/Spunker Songs. ASCAP/Passing Stranger. ASCAP/Spunker Songs. ASCAP/Passing Stranger. ASCAP/Spunker Songs. ASCAP/Passing Stranger. ASCAP/Spunker Songs. ASCAP/Passing Stranger. ASCAP/Songs (U combustion Music. ASCAP/Music of Windswept. ASCAP/No Such Music, SOCAN), HL. CS 31.

MEN BUY THE DRINKS (GIRLS CALL THE SHOTS)

ASCAP) CS 55
MOMENTS (Graviton Music, SESAC/Camiyal Music
Group, SESAC/WB Music, ASCAP), WBM, CS 2, H100

MONEY IN THE BANK (Swizz Beatz, SESAC/Universal MONEY IN THE BANK (SWIZ Beatz, SESAC/Universal Tunes SESAC/Songs Of Universal. SESAC/Maybeazy Music. BMI Carlisle Young Music, ASCAP/God Heat Fettertamment, SESAC/Universal. Songs Of Polygarm International, BMI/Ustin Combs Publishing, ASCAP/Emil April. ASCAP/Big Doppa Mistic. ASCAP/Sheek Luchion Publishing, ASCAP/LarelWop Publishing, ASCAP/Panirois Publishing, ASCAP/LarelWop Publishing, ASCAP/Panirois Publishing, ASCAP/Lorious K.H. M. BMI/Universal Music. BMI/Warner-Tameriane Publishing, BMI/Den Angeleile Music, BMI/EM Blackwood, BMI/Sa-Vette Music. BMI/Universipell Music, BMI/May Baylis Music Company, ASCAP/Chappell & Co. ASCAP/Excuse-Mod Music. ASCAP/Sony/ATV Tunes. ASCAP). HLWBM. BBH 68

MDRE THAN FRIENDS (Lyric Masters 911 Publishing. SESAC/Universal Lingo, ASCAP/Notting Hill.

SESAC/Universal Lingo. ASCAP/Noting Hill. ASCAP/Bocar. ASCAP) Rels and MAY Prayas Publish Ing. BM/V 2nd Lones Music. BM/V Prayas Publish Ing. BM/Varner-Tamerlane Publishing. BM/V 2rill Enter-prises. ASCAP/Ny Own Chil Music. BM/VEMI Black-wood. BM/Carrival Beats. ASCAP/Universal Music. Corporation. ASCAP/Ruthless Attack Muzick. ASCAP). HL, RBH 56

NENA (EMI Virgin Songs, BMI) LT 41 NEVER AGAIN (Smetly Songs, ASCAP/EMI April, ASCAP/Jimmy Messer Music, ASCAP/WB Music,

ASCAP) HLWBM, H100 17, POP 17
NEVER WANTED NOTHING MORE (Sony/ATV Tree,
ASCAP/Allew Sea Gavie, ASCAP/Son Of A

ASCAP/Illiotic ASCAP), WBM, RBH 75 NOBODY'S PERFECT (Walt Disney, ASCAP) H100 28;

NO TE PIDO FLORES (Universal Music Corporation. ASCAP | IT 47
NO TE VEC (Not Listed IT 21
NOTHIN' BETTER TO D0 (Cuts Songs, ASCAP/Lucky in Luve, ASCAP/Annely Pet Society Publishing, ASCAP/Kobalt Nusic Publishing, ASCAP/Kobalt Nusic Publishing, ASCAP/Grey Ink Music, ASCAP/Franam Music Administration, ASCAP) (S49)

OH YEAH (WORK) (Prince Of Crunk Publishing, BM/8th Grade Music Publishing, BM/EMI Blackwood, BMI/How Ya Lux Dat Music, ASCAP/EMI April. ASCAP/Nothing Date Songs, ASCAP/LI August, Music Publishing, BMI/Ben Hill Tiper Music, ASCAP/Cookies And Milik, ASCAP/Heay On The Grind Entergament Publishing, BMI/Swizole Music, BMM, HL, RBH 99
0.1414 (Crims, SCRAP)-17.

UJALA (Crisma, SESAC) (T.3 OJALA PUOIERA BORRARTE (Tulum, ASCAP) LT 40 THE ONE IN THE MIDDLE (WB Music, This Is Hir. ASCAP/Somy/ATV Cross Keys, ASCAP/This Is Hir. ASCAP/Magid Musiang, BIMFuriky Junk Music, ASCAP, HZWBAL, CSS.

5 53 ony/ATV Cross Keys. : Music, ASCAP/Univi

PARALYZER (Finger Eleven, SOCAN/Renfield, ASCAP) H100 97, P0P 99 H100 97, POP 99 PARTY LIKE A ROCKSTAR (Preciate That Music. BMI/Cereal And Milk Publishing, ASCAP/Peaches Chil-dren Publishing, ASCAP/EMI April, ASCAP), HL, H100 7

HBH 2
POP LOCK & DROP IT (Huey Records Music,
ASCAP/DiAndre Smith, ASCAP/DelHiTz Muzik,
ASCAP/Notling Hill Music, BMI) H100 9, POP 19, RBH
12

POR AMARTE ASI (WR Music ASCAP/Frami ASCAP)

PROUD OF THE HOUSE WE BUILT (Sony/ATV Tree, BMI/Showbily Music, BM/Warner-Tamerlane Publishing, BMI/Showbily Music, BM/Warner-Tamerlane Publishing, BMI/Sycamore Caryon Music, BM/Tum Me On Music, BMI/Sill Warring For The Man Music, BMI/CG, BMI), HL/WBM, CS 32
PUSH IT BABY (Diamond Blue Smith Publishing, BMI/Blue) Sar Publishing, BMI/Blue) Carrol Diamond Publishing, BMI/The Nickel Publishing, BMI/Silverplatinum/2k Publishing, BMI/Music Royale, BMI) RBH 93

QUE LLOREN (IQ Publishing, BMI) LT 37 QUE ME DES TU CARINO (El Conuco, BMI/Redomi, QUIZAS (WY Publishing, BMI) LT 38

0

REHAB (EMI Blackwood, BMI), HL, H100,10, P0P 14
ROCK VD HIPS LI Werks Publishing, ASCAP/Royal
Throne Publishing, ASCAP/Royal
ASCAP/RC, Masterbece Publishing, ASCAP/Right Noie
Entertailment, ASCAP/Aloc Migraine Music. ASCAP/EMI
April, ASCAP), HL, H100,40, F0P 57, RBH 2, SCAP/EMI
April, ASCAP), HL, H100,40, F0P 57, RBH 2, SCAP/EMI

(Zomba Songs, BMVR.Kelly, BMVEinnor, lous, ASCAP/BIG JAMES, ASCAP), 100 44, POP 74, RBH 7 4, POP 74, RBH 7 SCAP/Dimensional Music Of 1091, , ASCAP/Pick Them Taters, sss Keys, ASCAP/Slage Three Music, ASCAP). CLM/HLL CS 46 SCAP/Famous, ASCAP) IT 28 frist Publishing, ASCAP/I Wani Mine 7EMI Upart Catalog, BMI), HLWBM,

SHE'S LIKE THE WINO (Plainview Diner, BMI/Very Tony

SHOO BE DOO (NO WORDS) (Happy Mei Boopy's Cocktait Lounge And Music, BMVZomba Songs.

HL, WBM. RBH 86 SHUT UP ANO ORIVE (Songs Of Universal, BM/Bayjur Beat, BM/Be Music, ASCAP/Warner-Tamerlane Publish ing, BMI) HL, WBM, H100, 88, POP 59

I NUS UUEDARA POLO TIEMPO (III.) RBH 51 ST ASCAP/Sony/ATV DISCOS. ASCAP/Tanus. ASCAP/Sony/ATV DISCOS. ASCAP/Tanus. ASCAP/III. ASCAP/

Coycles in the same property of the Corporation of Co

BMV/Songs Of Thortch, BMV/Fox Ridge Music, BMI), WBM, CS 10 H100 93 STOLEN (Hey, Did She Ask About Me? Music, ASCAP/Universal Music Corporation, ASCAP), HL, H100

66, POP 50 STRAIGHT TO THE BANK (50 Cent Music, ASCAP/Universal Music Corporation, ASCAP/Shugar Dimond, BM/WB Music, ASCAP/Aint Nuthin Goin On But Funk-

TAKE ME AS I AM (Nam Tim Productions, ASCAP/Ezeke International Music, BM/Hitco Music, BM/Songs Of Windswept Pacific, BM/Universal Music Corporation, ASCAP/Bottogepers Stop, ASCAP/Hotto South, ASCAP/Bottogepers Stop, ASCAP/Hitco South, ASCAP/Songs Of Universal BM/H, HL, BBH 48

TAMBOURINE (Blindie Prockwell, ASCAP/Switz Beatz, SSSAC/Inversal Tunes, SSSAC/Farm Stop Philishing, BM/Hitco Music, BM/Universal Music Corporation, ASCAP/HIL HI 00, 70, PD 83, BBH 22

TATTOD (2 Way Street Publishing, ASCAP/Erry Hornes Music Publishing, ASCAP/BM, PBH 33

TEACHME (Universal Music Corporation, ASCAP/Latif Music Publishing, ASCAP/ASCAP, BM/HIL B

TEARDROPS ON MY GUITAR (Sony/ ATV Timber. SESAC/Hillsboro valley, SESAC/Sony/ATV Tree, BMI/Taylor Swift Music, BMI), HL, CS 12; H100 42; POF

52 TEENAGERS | Blow The Doors Off The Jersey Shore TELL ME WHAT WE'RE GONNA DO NOW (RMG-

14T WE'RE GUNNA DU NOW (pivo-II/EMI Blackwood, BMI/Soundtron Tunes, et Music, BMI/Hilliace Music, BMI/Sense-ongs O' Universal, BMI), HL/WBM, RBH 72 (Barehot And Starry Eyed Music, IV) Tree BMI), HL, CS 41 ROCR (Sony/ATV Discos, ASCAP/WB TE VOY A PEROER

Music, ASCAP1 LT 25
THAT KIND OF DAY (Were Going To Maui, BM/Hits And Smashes Music, ASCAP/2820 Music, BM/Zomba Enterprises ASCAP/Good Country Mornin', ASCAP/Green City, SESAC/Green Wilderness, CESACPI BUILD HIGH MEDIA C

Enterprises ASCAP/Code Office (1) SEAG/Green Wilderness, SESAC/BPJ, BMI), WBM, CS 48 SEAG/BPJ, BMI), WBM, CS 48 SEAG/BPJ, BMI), WBM, CS 48 SEAG/BPJ, BMI), WBM, CS 48 SEAG/BMI, SEAG/BMI,

Softcore &MI S. T., ATV Songs, BMI), HL, POP 72

THIS IS MY LIFE (Phylyrester Music, ASCAP/Words & Music, ASCAP/Sony/ATV Tree, BMI/Torndouglasmusic BMI) HL, CS 50 THIS IS MY NOW (19 Entertainment Limited, BMI) H100 THIS IS WHY I'M HOT (Shawn Mims, BMI/The Blackout Legacy ASCAP/Muzikii State Of Mindz.

Data for week of JUNE 23, 2007

Brain ASCAP), HL US 15, H100 94
THIS AIN'T A SCENE, IT'S AN ARMS RACE (Chicago X

ASCAP/Scholields, ASCAP/BMG-Careers, BM/BMG Songs, ASCAP/Heav, On The Grind Enlergament Publishing, BM/Lil Juzel Music Publishing, BM/Songs 01 TVT, BM/Lil Jon 00017 Music, BM/Warrer Chappeil, PRS/Reak Da Sneak Publishing Designee, BM/Curvin Music, BM/Ining, BM), WBM, H100 29, PDP 31 THNKS FR 14 MMRS (Sony/ATV Songs, BM/Curvin Music, BM/Ining, BM), WBM, H100 29, PDP 31 TIKKS (EM, ABM), H100 14; PDP 12 TICKS (EM, ABM), H100 14; PDP 12 TICKS (EM, ABM), ASCAP/Carelland, ASCAP/Songs 01 Bud Dog ASCAP/TAISING, ASCAP/Music 01 Windowedt, ASCAP), HL, CS 3, H100 48, PDP 63 A TI SI PUEDD DECIRTE (Edimonsa, ASCAP/Siempre, ASCAP), HL, CS 3, H100 48, PDP 63 A TI SI PUEDD DECIRTE (Edimonsa, ASCAP/Siempre, ASCAP), HL, CS 3, H100 48, PDP 63 A TI SI PUEDD DECIRTE (Edimonsa, ASCAP/Siempre, ASCAP), HL, CS 3, H100 48, PDP 63 A TI SI PUEDD DECIRTE (Edimonsa, ASCAP/Siempre, ASCAP), HL, CS 3, H100 48, PDP 63 A TI SI PUEDD DECIRTE (Edimonsa, ASCAP/Siempre, ASCAP), HL, CS 3, H100 48, PDP 63 A TI SI PUEDD DECIRTE (Edimonsa, ASCAP/Siempre, ASCAP), HL, CS 3, H100 48, PDP 63 A TI SI PUEDD DECIRTE (Edimonsa, ASCAP/Siempre, ASCAP), HL, CS 3, H100 48, PDP 63 A TI SI PUEDD DECIRTE (Edimonsa, ASCAP/Siempre, ASCAP), HL, CS 3, H100 48, PDP 63 A TI SI PUEDD DECIRTE (Edimonsa, ASCAP), HL, CS 4, H100 48, PDP 63 A TI SI PUEDD DECIRTE (Edimonsa, ASCAP), HL, CS 4, H100 48, PDP 63 A TI SI PUEDD DECIRTE (Edimonsa, ASCAP), HL, CS 4, H100 48, PDP 63 A TI SI PUEDD DECIRTE (Edimonsa, ASCAP), HL, CS 4, H100 48, PDP 63 A TI SI PUEDD DECIRTE (Edimonsa, ASCAP), HL, CS 4, H100 48, PDP 63 A TI SI PUEDD DECIRTE (Edimonsa, ASCAP), HL, CS 4, H100 48, PDP 63 A TI SI PUEDD DECIRTE (Edimonsa, ASCAP), HL, CS 4, H100 48, PDP 63 A TI SI PUEDD DECIRTE (Edimonsa, ASCAP), HL, CS 4, H100 48, PDP 63 A TI SI PUEDD DECIRTE (Edimonsa, ASCAP), HL, CS 4, H100 48, PDP 63 A TI SI PUEDD DECIRTE (Edimonsa, ASCAP), HL, CS 4, H100 48, PDP 63 A TI SI PUEDD DECIRTE (Edimonsa, ASCAP), HL, CS 4, H100 48, PDP 63 A TI SI PUEDD DECIRTE (Edimonsa, ASCAP), HL, CS 4, H100 48, PDP 63 A TI SI PUEDD DEC

Blackwood, BMI) LI 23 TOUGH (Steel Wheels, BMI/Curb Songs, ASCAP), WBM.

CS 18

UMBRELLA (Songs Of Peer, ASCAP/March 9th Publish-ing, ASCAP/2082 Music Publishing, ASCAP/Suga Wuga, BMI/Carter Boys Publishing, ASCAP/EMI Apnf, ASCAP), HL, H100 1, PDP 1: RBH 6

UNTIL THE END UP TIME (IRONTRIA IUNE).

ASCAP/Zomba Enterprises. ASCAP/Vignia Beach.
ASCAP/WB Music. ASCAP/WB/mare-Tamertane Publishing. BW/Danja Handz Muzik. ES-SAC/WBM Music.
ES-AC/WBROFF SESAC). WBM. RBH 20
UNTIL YOU COME BACK TO ME 'Gswandi Music.
BMI Stone Agapa Music. BACK PI BBH 76
U + UR HAND (EMI Blackwood. BM/Pirk Inside Publishing. BW/Maratone AB, STIM/Robati Music. Publishing. ASCAP/Rasz Money Publishing. ASCAP). HL, H100
15. POP 9

VALENTINE (Universal Lingo, ASCAP/Notting Hili, ASCAP/Young Goldie, BMI/Aragorn Songs, ASCAP/Hale Yeah, SESAC/Peertunes, SESAC), HL. RBH 65

WALL TD WALL (The Royalty Network, BMI/Team S Dot Publishing BMI/Hitro Music BMI/Songs Of Windswan

THE WAY I LIVE (Extreme Entertainment New Orleans
Publishing Compa/Trill Productions, ASCAP) H100 45

-POP 40, RBH 39 **WHAT BOYZ LIKE** (Black Eight Music Publishing, BMI) RBH 88
WHAT GOES AROUNO...COMES AROUNO (Tennman

WHEN I SEE U (Breakthrough Creations, ASCAP/EMI April, ASCAP/S.M.Y., ASCAP/Sony/ATV Tunes. Agril, ASCAP/S.M.Y., ASCAP/Sony/ATV Tunes, ASCAP/Buse North. SCANASony/ATV Music Publish-ing Carada. SICAN/Wayne Writers. ASCAP/J. Sewell Publishing, ASCAP/Golden The Super Kid Music. ASCAP, HL. H10154 RBH 3 WHINE UP (Copyright Control/AIO Publishing, ASCAP/J Sewell Publishing, ASCAP/Genersleeves. FAS) H100 7 Sewell Publishing. ASCAP/Genersleeves. FAS) H100 7

POP 48
WHO KNEW (EMI Blackwood, BMVPink Inside Publishing, BMI/Marlatone AB, STIM/Kobalt Music Publishing, ASCAP Kasz Money Publishing, ASCAP), HL, POP 81
WIPE ME DOWN (Till Productions, ASCAP), HOO ASCAP, ASCAP) Mouse On Tha Wack, ASCAP) H100 47: POP 65: RBH 9
A WOMAN'S LOVE (WB Music, ASCAP/Yee Haw.

ASCAPI WBM CSS 1+100-82
WONDERFUL (Super Saym Publishing, BM/Zomba
Songs BM/Products Of The Streets ASCAP/A Grand
Jam Muss SESAC Sumphu, ASCAP), WBM, RBH 58
WONDER WOMMAN (Aprils Soy Muzik BBW/Warmerlamerlane Publishing, BM/Danja Handz Muzik,
SESAC/WBM, Muss. CSSAC/Nb Quincydence Music
Publishing, BM/Whorth Avenue, ASCAP/EMI April,
ASCAP/Una Waffae, ASCAP, HL/WBM, RBH 54
WORKING CLASS HERO (Lenono, BMf) H100-63; PDF
56

WRAPPED (Tiltawhirl, BMVBruce Robison, BMVCarnival Music Group, SESAC) CS 6; H100 B1

YOU AINT KNOW (Money Mack, BM/Young Money Publishing, BM/Warner/amerlane Publishing, BM/Soot Storch Music, ASCAP/TVT Music, ASCAP), WBM, RBH

YOU GIVE LOVE A RAD NAME (Ron, lovi Publishing YOU NEVER TAKE ME DANCING (Chi-Boy, ASCAP) CS

43
YOU'RE GONNA LOVE ME (Songs Of Combustion
**Audic ASCAP: Music Of Windswept, ASCAP/Mr. Noise (YOU WANT TO) MAKE A MEMORY (Bon Jovi Publish

Ing, ASCAP/Universal-Polyuram International, ASCAP/Sony/ATV Tunes, ASCAP/Aggressive, ASCAP/Kobalt Music Publishing, ASCAP), HL, H100 **84**: Y SI TE DIGO (Universal Musica Unica BMI/New World

Y SI VOLVIERA A NACER (Cultura Urbana Publishing, Y TODAVIA (EMI Blackwood, BMI/SACEM, BMI/Amoelias, BMI) LT 33

CHARTS LEGEND on Page 88

90 | Go to www.billboard.biz for complete chart data

Billbeard

MARKETPLACE

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

HELP WANTED

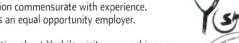
Yoshi's jazz club and restaurant in Oakland, CA, is seeking an experienced booking agent to be the second person in their jazz booking team, to be responsible for booking Yoshi's Oakland as well as Yoshi's San Francisco which is opening this fall.

Must have extensive booking experience and solid working knowledge of jazz and other music. While Jazz will always be our focus, we will be branching out into other genres such as world music, blues, R & B, and triple A. Successful candidate will work closely with the Artistic Director to book 2 clubs, 12 miles apart. Duties could also include arranging artist accommodations and transportation and related clerical tasks.

Yoshi's, considered to be one of the finest jazz clubs in the US, is a world-class jazz club booking music 7 nights a week with 2 shows per night. For the last 20+ years, Yoshi's has brought most every major jazz artist to the San Francisco Bay Area, as well as the best of up and coming talents.

Please submit your résumé to Peter Williams at: Yoshi's, 510 Embarcadero West, Oakland, CA 94607 or peter@yoshis.com. NO CALLS PLEASE

> Compensation commensurate with experience. Yoshi's is an equal opportunity employer.



For more information about Yoshi's, visit www.yoshis.com

Become a part of Starbucks Coffee Company now!

We are looking for a buying manager with experience in the entertainment industry in addition to good supply chain experience, most notably in procurement. This job contributes to Starbucks success by managing a team of 1 senior buyer and 1 buyer, and by ensuring consistent sources of supply while meeting cost, schedule, service and quality requirements. This person would lead efforts to identify opportunities to improve costs, lead times, service and quality and consistently model and act in accordance with Starbucks guiding principles.

Summary of Experience

Partnership development (7 years)

- Summary of Experience
 Partnership development (7 years)
 Purchasing in a manufacturing, consumer goods, distribution or service environment (7 years)
 Supplier qualification and negotiations (7 years)
 Working with automated procurement and inventory control systems (7 years)
 Managing multiple purchasing functions (3 years)
 Cross-functional team participation
 Experience in Entertainment Procurement (preferred)

Please email me your résumé at <u>eemerson@starbucks.com</u> and we can set up a follow up interview and discussion of the position.



STATE UNIVERSITY OF **NEW YORK COLLEGE AT ONEONTA**

Assistant Professor — Music Dept. Full-time, tenure track, two yr. initial appointment, begins August 2007.

See http://www.oneonta.edu/admin/humres/employment for full details.

SUNY

Oneonta is an EEO/AA/ADA employer. Contact: barstorss@oneonta.edu Please reference Box BB, #1060-T

VOLUNTEERS NEEDED

Interested in volunteering at the most important music industry upcoming events?

HOLLYWOOD AND GAMES SUMMIT

June 25-27, 2007 Hollywood, CA.

For more information please contact Courtney Marks cmarks@billboard.com 646-654-4652

PROFESSIONAL SERVICES

CD . DVD . VINYL MANUFACTURING

D.J. 12" VINYL PROMO

100 12" VINYL \$799.00 Additional LP's: \$1.30 each 500 12" VINYL \$1,279.00 REORDER \$710.00

1000 12" VINYL \$1.889.00 REORDER - \$1319.00 PACKAGES INCLUDE: WHITE JACKET w/ HOLE = Mx STERING = FULL PROCESSING =
TEST PRESSINGS = 2-COLOR LABELS (stock backgr=und) = SHRINKWRAP = QUICK TURN AROUND



1-800-468-9353 www.discmakers.com/bb

Call today for

your free catalog!

) DISC MAKERS'



DUPLICATION REPLICATION

CHECK OUT OUR CURRENT SPECIALS:

1000 CDs - \$999 308 1000 PROMO CD PACK . \$55 1000 DVDs . \$1499

FOR OVER 35 YEARS!

sale of t-shirts and itunes. Please

TRUSTED EXPERIENCE

NWW.CRYSTALCLEARCDS.COM • 1-800-E80-0073

DJ SERVICES

Flawless Entertainment DJ's

Worlds Greatest DJs Weddings, Bar Mitzvahs Corporate Events Clubs, Live Shows Private Events And Much More

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

CALL US TODAY AND ASK ABOUT THE BILL BOARD CLASSIFIEDS INTRODUCTORY OFFER FOR NEW ADVERTISERS! 1-800-223-7524 or jserrette@billboard.com

INVESTORS WANTED

Investor/s wanted for marketing campaign of Coffee Novelty Song "Java Jitterô".

Outrageously funny music/reality video ready for release via Youtube, and itunes distribution of song in place. The artist performed the song on Fox Five News a few months ago. Need \$15,000 for prominent NYC internet marketing/PR firm. This is a chance to be involved in one of the most original projects around today. Repayment from contact 917-626-3060 for info.

LEGAL SERVICES

Call attorney Jeffery Leving 312-356-DADS or visit

www.dadsrights.com

MUSIC MERCHANDISE

BUY DIRECT AND SAVE!

While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50t, Your choice from the most extensive listings available.

For free catalog call (609) 890-6000. Fax (609) 890-0247 or write Scorpio Music, Inc.
P.O.Box A Trenton, N.J. 08691-0020
email: scorpiomus@aol.com

T-SHIRTS

Looking for Rock T-shirts? You've found 'em! BACKSTAGE FASHION

Worldwide Distributors of Licensed: **ROCK & NOVELTY T-SHIRTS,** STICKERS, PATCHES, FLAGS & MORE!

Check out our website catalog:

www.backstage-fashion.com

or call for a free price list/flyer (dealers only):

800-644-ROCK

(outside the U.S. - 928-443-0100)

DJ Drama's DramaFour Days at SXSW

And Britney Stands Up Ne-Yo

All in 60 Seconds



TO WATCH FRESH WEBISODES, GO TO BILLBOARD.COM/SIXTY



To sponsor this exclusive original video content call 646.654.4616

Billboard.

EXPERIENCE THE BUZZ

RECORD COMPANIES: RCA Music Group promotes Jennifer Fowler to VP of digital marketing and Rani Hancock to senior VP of A&R administration and operations. Fowler was senior director of digital marketing at J/Arista Records, and Hancock was VP in the same department.

Universal Music Group expands its Global Digital Initiatives unit with the appointments of Daniel Kruchkow and Ezra Doty to senior VPs. Kruchkow was VP of digital media and e-commerce at Island Def Jam Music Group, and Doty was VP of network sales at Waterfront Media

Buena Vista Music Group elevates Alison Koerper to director of publishing administration. She was senior manager. Walt Disney Records promotes Dasha Smith to VP of prod-

uct development. She was executive director.









PUBLISHING: BMI names Hanna Pantle assistant VP of corporate and media relations. She was executive director.

Universal Music Publishing Group names Andrew Jenkins executive VP of international. He was BMG Music Publishing president of international.

EMI Music Publishing ups Michele Shpetner to VP of music services licensing. She was senior director.

Cherry Lane Music Publishing promotes Tim Joyce to coordinator of videogames, sports and advertising music. He was marketing assistant.

DIGITAL: iTunes Japan appoints Keith Cahoon to the newly created position of director. He was CEO at Tower Records Japan.

Ecast names Charles King publishing director of its music division. He was a rights clearance specialist at Northern California Public Broadcasting.

MEDIA: CMT appoints Suzanne Norman to the newly created position of senior VP of strategy and business operations. She was VP of finance.

RELATED FIELDS: Kidz Bop in New York promotes Sandi Hemmerlein to VP of marketing. She held the same title at Razor & Entertainment, parent company of Kidz Bop.

MediaLINK names Don Spielvogel VP of sales. He was VP of sales and marketing at Lightyear Entertainment.

-Edited by Mitchell Peters

GOODWORKS

The Angel Ball 2007 touches down Oct. 29 at the New York Marriott Marquis. Hosted by songwriter/philanthropist Denise Rich and others, the fifth Angel Ball benefits the G&P Foundation for Cancer Research. This year's event will honor BET Networks chairman/CEO Debra L. Lee, among others. Patti LaBelle, Clive Davis, Kimora Lee and Russell Simmons have been past honorees. For info, go to gandp.org.

BACK TOGETHER AGAIN

Boston-based trio Dispatch is reuniting to raise money and awareness for the situation in Zimbabwe. The three-piece will play New York's Madison Square Garden July 13-15 under the banner Dispatch: Zimbabwe. The band will donate 100% of the proceeds to Zimbabwe charities that aid in fighting disease, famine and social injustice in the African country. The three shows are sold out.

BACKBEAT



SONGWRITERS HALL OF FAME AWARDS

it was another memorable night at the Songwriters Hall of Fame Awards ceremony, held June 7 at the Marriott Marquis in New York to honor the d lives of composers and lyricists who create popular music

ABOVE LEFT: From eft are actress/singer Idina Menzel, poet/singer/composer Rod McKeen, Johnny Mercer Award recipient Dolly Parton and Songwriters Hall of Fame chairman Hall David.

Stephanie Horst rapper/producer Kanye West, Billiboard account manager Charles Perez and Little Anthony & the Imperials lead vocalist _ittle Arthony

BELOW From left are inductee Michael Masser; Don Kirshner, recipient of the Ane Olman Publisher Award for Lifetime Achievement in the Mu Industry Songwriters Hall of Fame chairman Hal David and inductees Don Black, Irving Burgie and Bobby Weinstein.









INSIDE TRACK: GREEN EDITION

KT TUNSTALL GIVES SOMETHING BACK TO THE EARTH

KT Tunstall, the John Butler Trio, Pearl Jam. Guster, Jomez and others use biodiesel fuel for their touring trucks and buses. "I've been changing my lifestyle so that I can be as responsible as possib e," Tunstall tells Track. "I've had some success. Hike to give something back "

Tunstall, a Live Earth artist, adds that her sophomore album, "Drastic Fantastic" (due Sept. 18 from Virgin), will be as carbon neutral as possible, using 100% recycled paper. The artist's London home is also undergoing an eco-transformat on, with a new studio and loft extension being made of reclaimed wood, sheep's wool wall insulation and solar panels.

Tunstall, who partnered with ecofriendly beauty brand Origins last veat. has been environmentally aware since day one. "It's a safety valve for me, "she says. "Artists can be accused of jumping on a bandwagon-a bandwagon they don't really care a ship about.

"I care about the environment," she adds. "So, I do what I can to make a difference, to bring about change."

Looking ahead to her July 7 Live Earth performance at New Jersey's Giants Stadium, Tunstall is hopeful that the worldwide, seven-concert event will empower people. "It has nothing to do with politics," she says, "The planet needs a sense of correctiveness. What each one of us



does to it has an effect." Power to the people, indeed.









The largest country music party in the world, the Country Music Assn.'s annual CMA Music Festival Took place June 4-10 in Nashville, bringing fans and stars together for a week of events and activities.

ABOVE LEFT: Reba McEntire, left, and Kelly Clarkson perform at the nightly theid at LP Field in downtown Nashville, PHOTO: COURTESY OF JOHN RUSSELL/

ABOVE: Big & Rich perform at LP Field, PHOTO: COURTESY OF JOHN RUSSELL/COUNTRY

LEFT: Duo Moatgomery Gentry answer questions from fans during GAC Presents CMA Celebrity Close Up at Nashville's Ryman Auditorium. ⇒ното, соцятьсу ОР JIM

BELOW: The FIAA has certified Taylor Swift's self-titled debut album platinum. The country artist was surprised with a platinum plaque during the CMA Music Festival. The presentation took place at the Big Machine Records booth so Swift could share the moment with ans. From left are RIAA senior director of artist and industrications John Henkel, Swift, Billboard executive editoryassociate publisher Tamara Conniff and Big Machine Records president Scott Borchetta. Photo: COURTESY OF JOE





JOHN BUTLER'S EPIPHANY

The John Butler Trio and other acts are participating in Clif Bar's eco-centric GreenNotes program (see Making the Brand, page 30). JBT leader John Butler tells Track he had an epiphany about six months ago. In a meeting with management, Butler recalls saying, "We need to stop bullshitting around. We need to make the tour as environmentally sustainable as possible." Butler adds that it goes beyond being politically left or right. "It's about common sense, about wanting to do the right thing," he says. "You



don't have to be an environmentalist to care. It's about respect." Butler is not alone in his way of thinking. He points to acts like Pearl Jam, Guster, Red Hot Chili Peppers and the Police, who he proudly notes are doing their part to raise green awareness. If given the opportunity, Butler believes most musicians would participate in endeavors that pave the way to a greener planet. "Most artists are aware and conscious of what needs to be done," he adds. "Every effort makes a change."





Copyright 2007 by Nielsen Business Media, Inc. All rights reserved. No part of this publication may be reproduced, stored in any retrieval system or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording or otherwise, without the prior written permission of the publisher MAGAZINE (ISSN 0006-2510; USPS 056-100) is published weekly except for the first week in January by Nielsen Business Media, Inc., 770 Broadway, New York, NY. 10003-9595. Subscription rate: annual rate, Continental U.S. \$299.00. Continental Europe 229 pounds. Billiboard, Tower House, Sovereign Park, Market Harborough, Leicestershire, England LETG 9ER Registered as a rewspaper at the British Post Office. Japan 109,000 yer. Periodicals postage paid at New York, NY., and at additional mailing offices. Postmaster: Please send changes of address to Billiboard, P.O. Box 151:8, North Hollywood, NY. 1056-5188. Current and back copies of lalliboard are available on microfilm from Krawa Microform, Route 100, Milliboard, P.O. Box 151:8, North Hollywood, NY. 1056-60 reverse vibric preprints contact: Nancy M. Rothman, nrothmane of setereprints contact: Nancy M. Rothman, nrothmane of setereprints contact: Nancy M. Rothman, nrothmane for setereprints contact: Nancy M. Rothman of the M. 12. Vol. 119 Issue 25. Printed in the U.S. A. For group subscription information, call 646-654-5863. For subscription information, call 800-562-2706 (outside U.S. 818-487-4582) or e-mail billboard especiments.



Mobile Entertainment Live! (formerly MECCA) brings together the best and brightest from the wireless and entertainment industries to debate and discuss the barriers separating the mobile world from the rest of the digital universe. Find out what the future will hold for the mobile entertainment business at this one-day conference - the official mobile entertainment event of CTIA-The Wireless Association, guided by Billboard's global editorial team and an advisory board on industry experts.

Don't miss your chance to be a part of this unique event featuring interactive interviews with key industry influencers, a full exhibit floor, and structured networking opportunities with top executives from companies representing mobile music, gaming, TV, video, animation, messaging, marketing, social networking, and more!



Register Today!



General Info: 646.654.4660 Registration: 646.654.4643 Sponsorships: 646.654.4613 www.BillboardEvents.com

CORPORATE SPONSORS





MEDIA SPONSORS







CTIA WIRELESS I.T. & Entertainment 2007

A Department of CTIA-The Wireless Association

CTIA WIRELESS I.T. & Entertainment 2007, the largest wireless dataevent in the industry, truly embodies the ever-changing, dynamic andinnovative world of wireless data in Enterprise and in Entertainment.

Register New! www.ctia.org.wirelessIT

Oct 23-25, 2007 | Moscone Center, San Fransisco

GO GREEN!



PaperFoam® trays were used in UMe's Ecopak™ packaging for "The Millennium Collection" CD series and in NBC Universal's "Eureka Season One" DVD package. Both releases also use recycled board. PaperFoam® is a natural, renewable material that is paper-recyclable and bicdegradable when composted. Eureka DVD available in stores July 3rd.

Concern about packaging's effects on the environment is growing. We know you're seeking answers. That's why Shorewood Packaging has created greenchoice™, an initiative that is designed to provide you with a resource for environmental solutions for packaging, print and P.O.P. display products. It's a complex topic - with no right or wrong answers. It involves a series of choices, each with a different impact on the environment.

Our goal is to provide you with solutions so that you can make the choice that is best for your products, your business - and our world.

We are committed to working with you to create a greener tomorrow. Call us today and let's get started. Our "green" tool box includes choices for:

- Paper and paperboard both virgin and recycled choices that are renewable, recoverable, recyclable and biodegradable when composted
- Inks & ccatings offset inks formulated with renewable vegetable oil-based components
- Alternative materials PaperFoam® CD/CVD trays available and more choices on the horizon
- Design "green" right sizing, fewer pieces, sustainable materials
- Environmentally conscious supply chain-smart ways to minimize your carbon footprint
- Third-party programs tree planting, recycling, carbon credits

INTERNATIONAL (A) PAPER



Shorewood Packaging

www.shorewoodpackaging.com

greenchoice..

The Choice is Yours

Environmental Solutions for Packaging & Displays from Shorewood Packaging

New York 212 371 1500 | Los Angeles 310 280 1700 | London +44 20 3008521