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# Billboard

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Touring,  
Contracts,  
Digital Strategies  
And More

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- DIY Tour
- Brand Your Band

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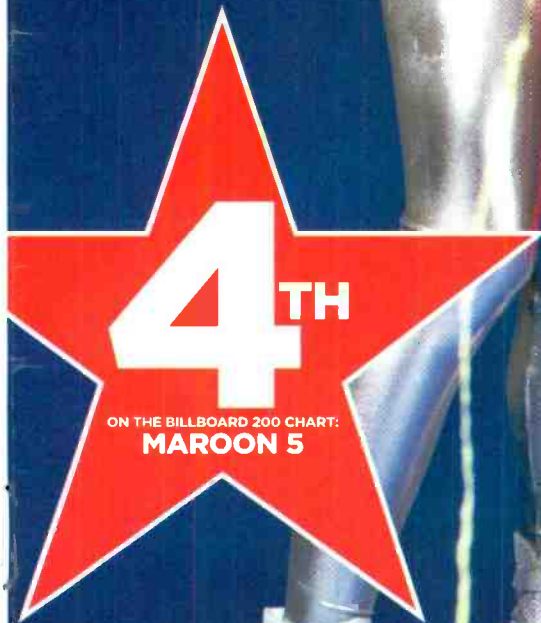
EXCLUSIVE

# OUT WITH A BANG

The First Word On  
**THE DONNAS'**  
Return To Indie  
Land And Their  
Explosive New Album

>P.15

**PLUS**  
LATIN LAWSUIT  
Tip Of A  
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ON THE CHARTS

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ON THE COVER: LOCATION: PHANTOM FIREWORKS, RIALTO, CA. STYLING BY JESSICA PASTER FOR MAGNET. L.A. MAKEUP BY GLORIA ELIAS FOR BEAUTY & PHOTO USING GHI LIEKURA COSMETICS. MAKEUP ASSISTANT: LINDA WHANG. HAIR BY TAMARA MCNAUGHTON FOR BUNBLE & BUMBLE/CELESTINE. ALLISON: TOP AND TIGHTS BY H&M; BRETT: TOP BY DIESEL; JEANS BY TSUBU; NECKLACE BY H&M; CHLOE: TOP BY FOREVER 21; LEGGINGS BY ROMEO & JULIET; NECKLACE BY RUMBLE; HEART BRACELET BY GAS BLOUX; MAYA: SWEATSHIRT BY PETER POPOVITCH; SKIRT BY LEVIS; LEGGINGS BY AMERICAN APPAREL; NECKLACE & BRACELET BY SPEAR. THIS PAGE: ROCK: CHRISSY PIPER; THE TRAVELING WILBURYS: NEAL PRESTON; LIL NAMA: COURTESY OF JIVE RECORDS; THE AVETT BROTHERS: CRACKERFARM; BONAROO: ERIN PARKER.

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ON THE COVER: The Donnas, from left: Allison Robertson, Brett Anderson, Torry Castellano and Maya Ford. Photographed for Billboard by Patrick Fraser.

360 DEGREES OF BILLEBOARD

## HOME FRONT

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#### THE JADED INSIDER

Who rocked at Bonnaroo and who fell flat? Visit [jadedinsider.com](http://jadedinsider.com) for the full scoop.



### Events

#### MOBILE ENTERTAINMENT LIVE

This one-day conference features interactive interviews with key industry influencers, a full exhibit floor and structured networking opportunities. More at [billboardevents.com](http://billboardevents.com).

#### REGIONAL MEXICAN

This three-day summit—the 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 [billboardevents.com](http://billboardevents.com) for details.

#### TOURING

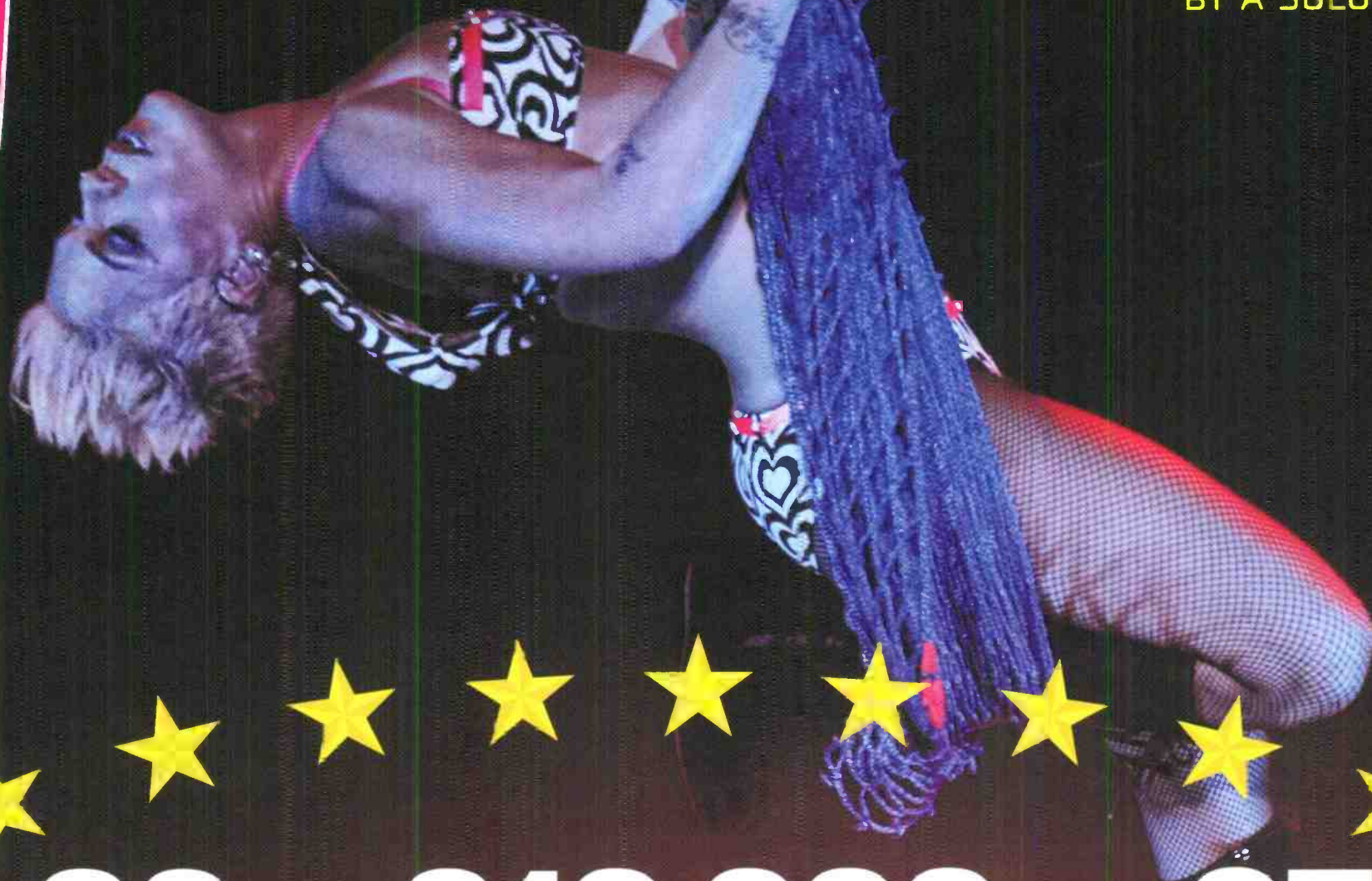
Billboard's Touring Conference & Awards will feature panels, networking opportunities and an awards reception targeting promoters, agents, venues, managers, sponsors and production professionals. See [billboardevents.com](http://billboardevents.com).



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*a message from*  
**TONY BRUMMEL**

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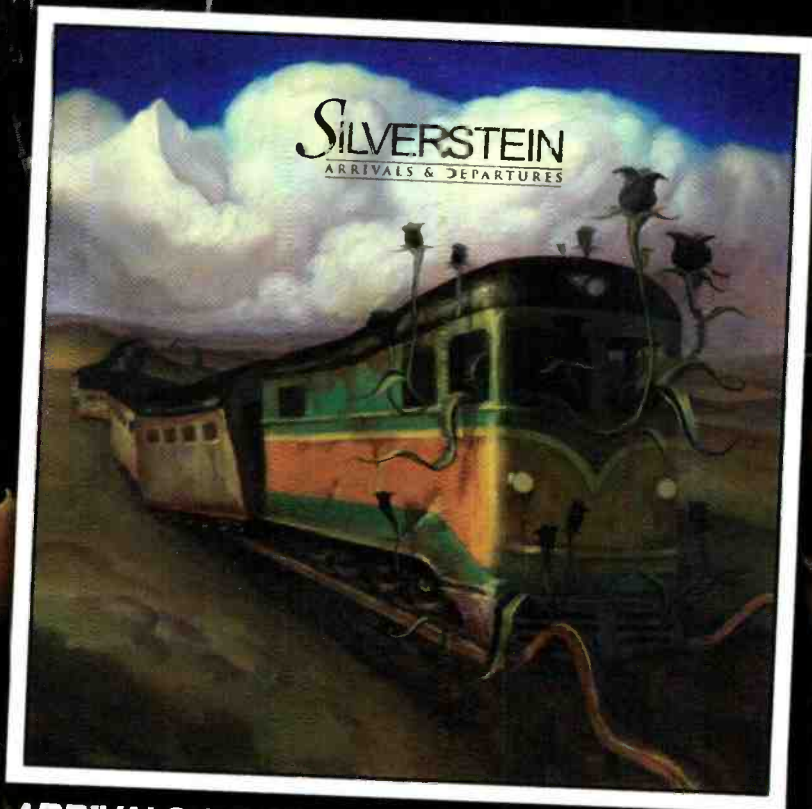
Most importantly, you guys have always been genuine to your fans and to yourselves. This is something that has always hyper-motivated Victory's staff, past and present, to go over and beyond the call of duty for you. It is also why you sell more records with each release. This is an admirable and noteworthy accomplishment in 2007. It is something that we are all very proud to be a part of.

Thank you for inspiring all of us. If I could go to the store and buy a "can of Silverstein" it would be the first thing I would do every day.

Your Biggest Fan,

*Tony*

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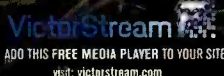
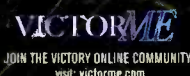
**ARRIVALS & DEPARTURES - IN STORES JULY 3rd**

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★ How can **SILVERSTEIN** debut in the top 20, without any network TV appearances? No commercial radio play? No Video Airplay? No Magazine Covers?

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PHOTO BY JOEY LAWRENCE



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Reissued Wilburys top  
global charts



**ANTI-ALBUM ASH**  
Irish band switches to  
singles-only schedule



**THE PITBULL PUSH**  
TVT defines strategy  
for Latin rapper



**AVETTS' ALCHEMY**  
Roots trio's road-based  
business model



**DOMINO THEORY**  
Behind the hot U.K.  
indie's transformation

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**>>> QUINCY  
JONES HITS  
BRANDING  
HIGH NOTE**

Composer/producer Quincy Jones is launching a slate of lifestyle and digital media products via a new joint venture with the Robert Thorne Co. The new company, called Quincy Jones Enterprises, also has hired management company the Firm to help develop new film and TV projects. The team will pursue deals with suppliers and retailers in professional and consumer audio; coffee-table and how-to book publishing; clothing and accessories; grooming; home decorating; and educational materials. The digital media endeavor is anchored by quincyjones.com, future site of Quincy's Vault, an online archive of unreleased audio, video, photos and outtakes documenting Jones' work.

**>>> APPLE  
RESPONDS  
TO EC**

Apple has met its June 21 deadline by responding to the European Commission's antitrust concerns over the pricing of its iTunes online music store. Officials will now study the response before ruling on whether further action is needed. Universal Music Group has been granted a further extension, until June 29, to reply to the same concerns. The EC sent its objection to Apple and the four music majors in April.

# UP FRONT



**LATIN** BY AYALA BEN-YEHUDA

## SPENDS FOR LATIN SPINS

**A Lawsuit Shines The Spotlight On Radio Payola**

Nearly a decade after a payola scandal shook the Latin music world, a lawsuit filed by a former Fonovisa VP of promotion has many in the industry saying that enough is enough—but that without stronger enforcement, the practice will remain the price of doing business.

Daniel Mireles alleges in a wrongful-termination suit filed in Los Angeles that he was fired after he refused to keep bribing dozens of PDs. Mireles alleges he received \$720,000 between January and May 2006 to give to PDs after it was laundered by a third-party promotion company calling itself Chelsea Rose.

In the suit, Mireles says he was investigated for suspected payola in the '90s, when two Fonovisa executives pleaded guilty to payola-related charges. Along with the label itself, which was convicted of a tax violation in the case, the three parties together paid nearly \$1 million

in fines and one exec received two years' probation.

Attorneys for Mireles and Fonovisa parent Univision Communications declined requests for comment.

Mireles' lawsuit, filed in November and recently

brought to light in Billboard sister publication Radio & Records, has raised eyebrows in the Latin music world, not so much over the allegations themselves, but that they have been publicly voiced.

Payola, Latin managers and label representatives consistently tell Billboard, is widespread and affects all genres of Latin music equally—though, they insist, it is hardly limited to Latin radio.

After then-New York Attorney General Eliot Spitzer looked into payola and settled with all four major-label groups and several large radio chains in 2005, a subsequent FCC investigation resulted in a consent decree signed by Clear Channel, CBS, Entercom and Citadel this year. The radio companies agreed to reform their practices in dealing with indie promoters, and to devote a certain number of hours

to independent or unsigned acts.

However, Spitzer's investigation did not specifically target Latin stations or Latin labels.

Unlike the trips and favors that Spitzer exposed, payola in the Latin market is largely a cash business that mirrors what happens across Latin America, where "they just tell you upfront how much it is," says one Latin label owner who asked not to be named.

When he protested a Tijuana programmer's price of \$5,000 for two spins per day for a month, the label owner says he was told, "Believe me, I have plenty of groups begging me to play them, and they pay me more."

While some in the industry say that actual pay-for-play still happens, others say the model has changed. Today, at least one insider claims, labels pay aboveboard for promo spots, with the tacit understanding that the money will also be applied to a certain number of spins.

Regardless of the system utilized, the consensus is that paying will get a track the entrée into radio and movement into top spots. Later, research will determine how long the track stays at the top.

An independent Latin publisher says Latin labels are particularly beholden to album sales spurred by radio success, since they've been slower than their mainstream counterparts to embrace alternative revenue streams like mobile, digital and licensing for film and TV.

That's especially true in the regional Mexican format, the top-selling Latin subgenre, which is populated by many small labels and stations but dominated by powerhouses like Fonovisa.

Five of the top 15 songs on Billboard's regional Mexican airplay chart this week are by Fonovisa artists; acts signed to Disa and Univision Records, which like Fonovisa fall under Univision Music Group, occupy another six spots.

Radio consultant Luis Villareal, VP of McVay Media's Hispanic division, believes that as with indecency on the airwaves, Latin stations have been able to duck the attention of regulators. But with Mireles' allegations coming out in the post-Spitzer era, there could be "added pressure for some heads to roll."

Villareal says Latin radio won't get its fair share of the advertising pie unless it plays by the same rules as the general market. And a cleanup would be welcome by many others in the genre, over which payola is seen as having a chokehold. "Make it a level playing field and let the music succeed," one label exec says.

But with competition for airplay fierce, few seem to believe change will actually happen. "If people are willing to pay . . . [programmers] are willing to receive," the label owner says. "They all have their price." ♦♦♦

*Additional reporting by Leila Cobo in Miami and Jackie Madrigal in Los Angeles.*

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>>> **CRÜE SUES**

Mötley Crüe has filed a lawsuit against Carl Stubner, a manager who represents Crüe drummer Tommy Lee, seeking more than \$20 million in damages. The suit alleges that Stubner, who serves as CEO of Sanctuary Artist Management, devised a "self-serving scheme" that promoted disastrous reality TV shows and took Lee away from touring with the band. The band seeks damages for lost earnings, lost profits and diminished brand value. Also named as defendants are Sanctuary Group and Sanctuary Artist Management. In a statement, Sanctuary Artist Management said, "Mr. Stubner and Sanctuary will vociferously defend this lawsuit, which is utterly and entirely without merit or basis."

>>> **LUCKY PREPS DENIM TOUR**

Rock'n'roll-rooted and vintage-inspired Lucky Brand Jeans kicks off its Denim Highway Tour June 26 at its corporate office in Vernon, Calif., with a live performance by Mexico's Kinky. The bus will then trek across the United States, visiting universities, summer hot spots and music festivals.

>>> **WMG PARTNERS CORDLESS, RYKODISC**

Warner Music Group is partnering its digital label Cordless with Rykodisc, a move intended to give Cordless artists access to Rykodisc's staff and distribution while enhancing Rykodisc's digital offerings. As part of the restructuring, Kill Rock Stars founder Slim Moon has been named senior director of A&R and artist development for Rykodisc. He was named A&R executive with Warner imprint Nonesuch last year.



THE TRAVELING WILBURYS

GLOBAL BY MARK SUTHERLAND

# DAD-ROCK DEBUT

## Wilburys Travel To Top Of Charts Around The World

LONDON—Dads across the globe have united to return the Traveling Wilburys to chart success on the back of huge Father's Day sales.

"The Traveling Wilburys Collection" (Rhino), which compiles the two albums by the supergroup featuring Bob Dylan, Jeff Lynne, Tom Petty and the late George Harrison and Roy Orbison, scored five No. 1 debuts around the world. The package, which also includes bonus tracks and a DVD, hit the top spot in the United Kingdom, Ireland, Australia, New Zealand and Norway, and debuted in the top 10 in the United States, Denmark, Germany and Spain and on Billboard's European Top 100 Albums chart.

In the United Kingdom the compilation moved more than 110,000 copies in week one, according to the Official U.K. Charts Co., knocking Rihanna from the top and eclipsing first-week sales for Bon Jovi's "Lost Highway."

The original albums, 1988's "Traveling Wilburys, Vol. 1" and 1990's amusingly titled follow-up "Traveling Wilburys, Vol. 3," had modest U.K. chart peaks of No. 16 and No. 14, respectively. In the United States, the original issues climbed respectively to No. 3 and No. 11. Both were consistent catalog sellers before their deletion a decade ago.

"We anticipated a top five record," says Dan Chalmers, London-based VP of Rhino U.K.-International. "But Bon Jovi was a big challenge for us. Once we saw the first midweek on Tuesday was No. 1, we responded to demand and invested more money in TV advertising, which paid off with 30,000 sales across the weekend."

Rob Campkin, head of music for U.K. retailer Virgin Megastores, puts the sales surge down to a mixture of pent-up demand, the lure of additional

DVD and audio content, and clever, Father's Day-targeted marketing.

"For the last 10 years, we've had fans of Dylan, the Beatles, ELO, Tom Petty and Roy Orbison asking for it in-store," Campkin says. "So there was no risk of us underestimating demand. It was good that they put it out for Father's Day to coincide with the extra footfall in-store, but any week of the year it would still have done well."

That's borne out by the album's performance in Australia, where it shipped gold (35,000 units) in its first week, despite Father's Day not being due Down Under until Sept. 2. Sydney-based Warner Music Australia VP of marketing and promotions Mark Ashbridge says a further marketing campaign is planned around that date.

"We expect this to go right through until Christmas for us," says Gavin Ward, Sydney-based managing director of the 200-store Leading Edge retail chain, noting its sales were also at full price: \$27 Australian (\$23) for the standard edition, \$32 Australian (\$27) for the deluxe.

In the States, the album's achievements were only slightly more modest, debuting on The Billboard 200 at No. 9 with sales of 77,000, according to Nielsen SoundScan. It also claimed the Top Digital Albums throne for the week and arrived at No. 2 on Top Internet Albums.

Rhino Entertainment VP of marketing Sig Sigworth believes the boxed-set-style packaging of the deluxe edition increased its draw as a perfect Father's Day gift. "When you look at the demographic of these artists individually and collectively, it's certainly a male-skewing demo," he says. "And giving a package like this is better than just giving a single CD. It's something special." ■■■

*Additional reporting by Christie Eliezer in Melbourne, Paul Pomfret in London and Susan Visakowitz in New York.*

# UPFRONT

LICENSING BY KEN TUCKER

# Tunes In The Forecast

**BILLBOARD EXCLUSIVE**

## The Weather Channel Enters The Record Business

It's almost as familiar as the Weather Channel's (TWC) man-on-the-beach, Jim Cantore: the music that plays in the background six times per hour during the network's signature "Local on the 8s."

This fall, Billboard has learned, two packages

of that music will be available to consumers when Nashville-based Midas Records releases "The Weather Channel Presents: Best of Smooth Jazz" and "Best of Instrumental Classic Rock." While licensing details and track listings are still being worked out, music played on the channel includes such acts as Pink Floyd, Eric Clapton, Nancy Wilson and Trey Anastasio. Though the 25-year-old network has previously licensed items ranging from apparel to weather radios to umbrellas, this marks the first time it has entered the licensed-entertainment category.

The move is the brainchild of TWC VP of licensing and merchandising Shari Pace and Ken Markman, a principal with KKM Global Brand Strategies, the licensing agency for TWC.

The music has long been a source of interest for viewers. "People have been writing in for years to ask where they can get the songs," Pace says, noting that the network publishes monthly playlists on its Web site.

But TWC waited for the right opportunity before it expanded its brand into the record business. "There's been some demand built up over the years, and that's a good foundation for us to launch on," Pace says.

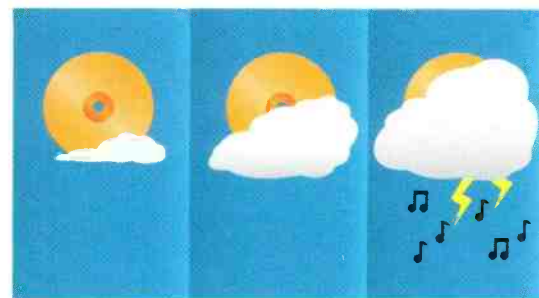
Nashville-based entertainment marketing and artist management firm the Consortium, which was called in to connect TWC with a label partner, identified client Midas.

Robert Morrison, head of sales and operations for the Koch-distributed label, says the music will be available via traditional retailers plus several non-traditional outlets with whom TWC is already working.

Consortium partner Mike Martinovich says the albums, tentatively scheduled for mid-September release, will be marketed a number of ways, including utilizing the crawl that appears across the bottom of the TV screen during "Local on the 8s."

While details are still being worked out, the releases are also expected to be marketed through point-of-purchase tie-ins with other TWC-licensed products as well as through the network's radio and online divisions.

The network, which reaches 93 million U.S. households, plans to release additional music packages in the future. ■■■



# HOME FRONT

360 DEGREES OF BILLBOARD

## MAULDIN, ATLANTIC UNITE FOR SCREAM STAR JV

A new joint venture between music impresario Michael Mauldin and Atlantic Records called Scream Star Entertainment topped headlines at the What Teens Want Conference, held June 18-19 in New York.

The Scream tour, a multi-act hip-hop bill headlined by T.I. and Ciara, is the first project under the initiative. Also on the Scream lineup are Young Joc, Lloyd and T-Pain.

Mauldin's Mauldin Brand Agency will produce and market the 24-city trek, which is expected to stop in Chicago, New York, Atlanta, Miami, Detroit, Baltimore and Washington, D.C.

a producer, record executive and entrepreneur. In 1995, he became the first African-American president at Columbia Records, heading its black music division. He is also the father of Jermaine Dupri, president of Island Records' Urban Music division.

Now in its seventh installment, What Teens Want explores opportunities for marketing and advertising to teenagers using music, film, TV, sports and media. Attendance for the latest edition of the day-and-a-half-long event—which is hosted by Adweek, Brandweek, Mediaweek, Billboard, The Hollywood Reporter and Nielsen Entertainment, and presented by the N—grew to a new high of 350. ■■■

**“...Oh, the sweet smell of success”**

**[Handle With Care]**

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>>> **FERGIE TO  
REP CANDIE'S**

Iconix Brand Group has tapped Fergie for its Candie's brand fall 2007 ad campaign, encompassing print, TV and online. The junior Candie's brand—available exclusively at Kohl's department stores—is prominently featured in the music video of Fergie's "Big Girls Don't Cry." Footage from the video makes up the TV spot, while the print component features stills taken during the video shoot.

>>> **GORFAINE/  
SCHWARTZ, IMG  
TEAM**

The Gorfaine/Schwartz Agency, a leading talent agency for composers, songwriters and music supervisors in film and TV, has entered a strategic alliance with IMG Artists, a performing arts management and booking specialist, to cross-promote each other's acts. Under terms of the deal, Gorfaine/Schwartz will help place IMG's classical roster in film and TV projects, while IMG will help Gorfaine/Schwartz composers explore touring opportunities for their music.

>>> **BROOKLYN  
VENUE TO  
LAUNCH WITH  
PATTI SMITH**

New York-based indie concert promoter the Bowery Presents has tapped Patti Smith and her band to help launch the Sept. 4 opening of its newest venue, the Music Hall of Williamsburg. The 550-capacity hall in Brooklyn, N.Y., will occupy the former space of Northsix in the Williamsburg neighborhood.

Compiled by Chris M. Walsh. Reporting by Ayala Ben-Yehuda, Leo Cendrowicz, Todd Martens, Michael Paoletta and Mitchell Peters.

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# UPFRONT

GLOBAL BY MARK SUTHERLAND

## CD RIP?

**U.K. Rock Act Ash Embraces Singles-Only Deal**

LONDON—Northern Irish rock group Ash is predicting the imminent demise of the album format as it switches to a singles-only release schedule for its next deal. And other acts may soon follow the band's lead.

"Weird things are happening with the album," Ash frontman Tim Wheeler says. "People are giving them away at live shows or as free gifts with newspapers. It's time to try something different."

Ash has a reputation as a singles act, having scored 17 top 40 U.K. hits since 1995. It has also enjoyed five consecutive top 10 albums, two of them No. 1s. Despite regular touring, Ash has struggled for U.S. success, with career sales of slightly more than 170,000 albums, according to Nielsen SoundScan.

The band releases its fifth full-length album, "Twilight of the Innocents," July 2 on Infectious Records via Warner in the United Kingdom, with a U.S. release scheduled for early 2008. It's the final album in the current deal, and band manager Stephen Taverner of Out There Management says the next contract will be structured around delivery of a set number of tracks during a defined period of time. Releases will be scheduled year-round, with the band's official Web site playing a crucial role in marketing directly to the fan base.

"It's going to be a full-time job," Taverner says. "But there won't be the intense pressure you get with a traditional album release. The label will be able to spread the cost—and the risk."

Once sufficient singles—likely to be available on 7-inch vinyl as well as downloads—have been issued, a compilation CD will be released.



ASH

Taverner does not rule out doing a deal with another label, but the band hopes to continue its longstanding relationship with Warner Bros. U.K. managing director Korda Marshall, who is enthused at the prospect of doing things differently. "I've worked with Tim since he was 15," Marshall says. "Ultimately, we'll back up his creative talent and work with the band on different ways of releasing the music."

The pioneering deal is believed to be the first of its kind for an established artist, although Wheeler is convinced

it won't be the last. Radiohead, which is currently without a deal, is on record as saying it wants to get away from the restrictions of the album format, but has yet to decide how its new material will be released. Media reports that dance act Faithless is about to embrace a similar business model have been denied by the band's U.K. publicist.

But Creation Records founder Alan McGee, who recently folded his Poptones label in favor of concentrating on artist management, says Wheeler's vision is "absolutely right."

"The way music's consumed now has changed," McGee says. "MP3s have made it about the song again. Unless you're over 35, you don't put a CD on. You get your iPod and pick out individual tracks."

Melanie Armstrong, product manager of music for U.K. market-leading brick-and-mortar retailer HMV, concedes that digital technology makes it "inevitable" that some bands will pursue digital-led models.

"However, I don't believe this heralds the start of some kind of a mass movement away from albums," she adds. "Ash have always tended to do their own thing, and this certainly won't hurt their progressive credentials or their PR profile, though the impact on their commercial potential may be a different matter."

Taverner denies the move is a gimmick aimed at attracting publicity for the band's new record.

"It's a very serious change in the way Ash do business," he says. "Somebody has to have the balls to try and change things, because the industry can't carry on the way things are." ■■■

## GLOBAL NEWSLINE

>>> **IFPI GERMANY  
HITS DOWNLOADERS**

The German arm of the IFPI says it has taken criminal action against 25,000 illegal music downloaders from January through May this year. The labels body says it has successfully forced 5,000 people per month to pay compensation. A team of 90 investigators, funded by the IFPI and employed by Hamburg-based rights tracking company ProMedia, manually search the Net to track down users of illegally downloaded music. In turn, these users' Internet protocol addresses are forwarded by IFPI Germany to the public prosecutor's office, which brings charges under German copyright law. The IFPI then offers to settle out of court. An IFPI spokesman says the settlement can be "between a few hundred and several thousand euros," although an estimate of the total amount yielded to date isn't available. IFPI Germany chairman Michael Haentjes says every downloader so far has settled.

—Wolfgang Spahr

>>> **MULTIPLATINUM MELUA**

U.K.-based singer/songwriter Katie Melua's sophomore album "Piece by Piece" heads a new batch of European sales awards from Brussels-based pan-European independent labels body Impala. The album, released in September 2005 on U.K. indie Dramatico, scored a "multiplatinum" award recognizing shipments across Europe of more than 3.5 million units. The second-highest-selling album on Impala's list is German rapper Fler's "NDW 2005" (Aggro Berlin), which qualifies as double-platinum with shipments of 1 million units. The only single on the list is British folk-pop duo Nizlopi's "JCB Song" (FDM Records), which

garners a platinum award for 500,000 shipments. The list included two diamond awards (250,000 shipments), nine gold (100,000) and 23 silver (30,000). Impala inaugurated the awards in November 2006 to recognize independent trade shipments, including download sales, across Europe. —John Hayward

>>> **EU INVESTIGATES  
MUSIC PLAYERS**

The European Union has launched a research study into the health risks posed by personal music players. The study, by the EU Scientific Committee on Emerging and Newly Identified Health Risks, will aim to identify acceptable levels of noise, "taking into account the intensity, length and number of exposures to users of personal music players and mobile phones with the same function." It will also look at potential risks posed by other gadgets including mobile phones, with a particular focus on how such devices can affect users' hearing. Although the results of the study—due to be completed by March 2008—will not directly affect legislation, it will examine whether current EU laws and European standards offer enough protection. —Leo Cendrowicz

>>> **WINEHOUSE'S  
MOJO WORKING**

Amy Winehouse, the Stooges and Joy Division are among the names on U.K. music monthly magazine MOJO's annual Honours List. The winners were revealed at a gala at the Brewery in east London, which saw short-lived pioneering post-punk outfit Joy Division given an award for outstanding contribution to music. Alice Cooper, Ozzy Os-

bourne, Ike Turner, the Doors and the Stooges were among others picking up various "lifetime achievement"-style honors. Contemporary winners included Arcade Fire (best live act), the Good, the Bad & the Queen (best album) and Winehouse (song of the year). Presenters included the Clash's Mick Jones, Slash, Nick Cave and Oasis' Noel Gallagher. The awards are voted for by MOJO readers and the U.K. monthly music magazine's editorial team. —Mark Sutherland

>>> **ECHO KLASSIK  
WINNERS NAMED**

The German record industry has announced the winners of its annual classical awards, Echo Klassik, to be presented Oct. 21 during a gala at the Philharmonie venue in Gasteig, near Munich. The 21-category event is organized by trade group the German Phono Academy. The award for the best-selling classical work of the year will be presented to Russian soprano Anna Netrebko for her "Russian Album" (Deutsche Grammophon/Universal). Spanish soprano Montserrat Caballé will receive the lifetime achievement Echo, while other winners in key categories include Elina Garanca and Simon Keenlyside, named female and male singer of the year, respectively, for "Aria Cantilena" (ODE/Note 1 Musikvertrieb) and "Tales of Opera" (SCL/Sony BMG). Apart from Netrebko's sales-based category, the awards are decided by an academy-selected industry jury. A delayed telecast will air on public broadcaster ZDF at 10 p.m. on the night of the gala. —WS



NETREBKO

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# BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$4,195,223 (45,260,797 pesos) \$92.69/\$13.90	TIMBIRICHE Auditorio Nacional, Mexico City, May 30-June 9	91,456 99,000 10 shows	CIE
2	\$2,941,495 (\$3,157.79 Canadian) \$112.70/\$66.13	TIM MCGRAW & FAITH HILL General Motors Place, Vancouver, June 16-17	29,047 31,059 two shows	Live Nation
3	\$2,375,328 \$91.75/\$67.75/ \$51.75	TIM MCGRAW & FAITH HILL Qwest Center, Omaha, Neb., June 5-6	27,709 32,355 two shows	Live Nation
4	\$2,314,006 \$70/\$50	SASQUATCH MUSIC FESTIVAL: BJÖRK, BEASTIE BOYS & OTHERS The Gorge, George, Wash., May 26-27	39,361 14,000 two shows	Live Nation
5	\$1,733,097 \$71.75/\$57.75/ \$51.75	KENNY CHESNEY, SUGARLAND, TAYLOR SWIFT Pizza Hut Park, Frisco, Texas, June 16	24,608 sellout	The Messina Group/AEG Live
6	\$1,454,842 (\$1,609.23 Canadian) \$99.45/\$35.71	CIRQUE DU SOLEIL'S 'DELIRIUM' Credit Union Centre, Saskatoon, Saskatchewan, May 10-13	21,069 36,874 six shows	Live Nation, Cirque du Soleil
7	\$1,432,515 \$91.75/\$67.75/ \$51.75	TIM MCGRAW & FAITH HILL Xcel Energy Center, St. Paul, Minn., June 8	16,692 sellout	Live Nation
8	\$1,354,339 (4,159,646 pesos) \$74.89/\$16.28	BLUE MAN GROUP Luna Park, Buenos Aires, June 7-17	40,989 42,950 15 shows	CIE
9	\$1,322,393 \$49.50	ROCK ON THE RANGE: ZZ TOP, EVANESCENCE & OTHERS Crew Stadium, Columbus, Ohio, May 19	26,715 sellout	AEG Live
10	\$1,314,442 \$76.50/\$38.50	KENNY CHESNEY, SUGARLAND, TAYLOR SWIFT C.W. Mitchell Pavilion, The Woodlands, Texas, June 14-15	28,080 two sellouts	Live Nation, The Messina Group/AEG Live
11	\$1,151,472 \$244/\$34	REVENTON SUPER ESTRELLA: JENNIFER LOPEZ, JAGUARES & OTHERS Verizon Wireless Amphitheater, Irvine, Calif., June 2	15,017 sellout	Live Nation
12	\$998,284 \$90.75/\$66.75	TIM MCGRAW & FAITH HILL Tacoma Dome, Tacoma, Wash., June 14	11,555 13,752	Live Nation
13	\$996,582 (\$1,063.91 Canadian) \$79.50/\$49.50	GWEN STEFANI, AKON, LADY SOVEREIGN General Motors Place, Vancouver, June 15	14,503 15,156	Live Nation
14	\$991,242 \$76.75/\$38.75	KENNY CHESNEY, SUGARLAND, PAT GREEN Verizon Wireless Amphitheater, Seima, Texas, June 17	19,332 sellout	Live Nation, The Messina Group/AEG Live
15	\$970,182 (\$1,717.060) \$121.77/\$115.01	ROGER WATERS Point Theatre, Dublin, May 14	8,280 sellout	Alken Promotions
16	\$944,919 \$89.75/\$65.75/ \$49.75	TIM MCGRAW & FAITH HILL EnergySolutions Arena, Salt Lake City, June 11	11,289 12,049	Live Nation
17	\$939,298 (\$991.206 Canadian) \$79.50/\$49.50	GWEN STEFANI, AKON, LADY SOVEREIGN Pengrowth Saddledome, Calgary, Alberta, June 13	13,957 sellout	Live Nation
18	\$931,218 \$105/\$55	CHAYANNE American Airlines Arena, Miami, April 20	12,256 sellout	Cardenas Marketing Network
19	\$908,724 \$94.50/\$25	JAM'N 94.5 SUMMER JAM: LUDACRIS, BOW WOW & OTHERS Tweeter Center, Mansfield, Mass., June 2	19,900 sellout	Live Nation
20	\$878,349 \$125/\$39.50	CIRQUE DU SOLEIL'S 'DELIRIUM' Arena at Gwinnett Center, Duluth, Ga., June 8-9	9,276 10,950 three shows	Live Nation, Cirque du Soleil
21	\$874,964 (\$929,998 Canadian) \$79.50/\$49.50	GWEN STEFANI, AKON, LADY SOVEREIGN Rexall Place, Edmonton, Alberta, June 12	12,637 13,715	Live Nation
22	\$859,645 \$150/\$110/\$95/ \$75	JERRY SEINFELD Colosseum at Caesars Palace, Las Vegas, June 8-9	8,196 two sellouts	Caesars Palace, Concerts West/AEG Live
23	\$843,017 (\$426,410) \$98.85/\$79.08	ELTON JOHN, THE STORIES Odyssey Arena, Belfast, Northern Ireland, June 1	8,511 sellout	Alken Promotions
24	\$826,489 (\$892.922 Canadian) \$75.50/\$49.50	GWEN STEFANI, AKON, LADY SOVEREIGN Bell Centre, Montreal, May 29	12,540 13,268	Live Nation
25	\$824,527 \$98.50/\$38.50	STEVIE NICKS, CHRIS ISAAK Chastain Park Amphitheatre, Atlanta, June 4-6	9,007 13,312 two shows	Live Nation
26	\$819,001 (\$608,520) \$80.75	LIONEL RICHIE Point Theatre, Dublin, May 24-25	10,142 two sellouts	Alken Promotions
27	\$810,731 \$89.75/\$65.75	TIM MCGRAW & FAITH HILL Rose Garden, Portland, Ore., June 13	9,531 9,516	Live Nation
28	\$772,628 (8,491,350 pesos) \$100.09/\$22.75	TIMBIRICHE Auditorio Coca-Cola, Monterrey, Mexico, June 14-15	17,395 29,950 two shows	CIE
29	\$753,637 \$79.50/\$29.50	GWEN STEFANI, AKON, LADY SOVEREIGN Nikon Jones Beach Theater, Wantagh, N.Y., May 20	13,417 13,362	Live Nation
30	\$743,714 \$79.50/\$47.50	KEITH URBAN, THE WRECKERS Staples Center, Los Angeles, June 16	11,733 sellout	Goldenvoice/AEG Live
31	\$738,406 (\$373,245) \$89.03/\$69.24	MEAT LOAF, MARION RAVEN Odyssey Arena, Belfast, Northern Ireland, May 31	9,005 sellout	Aiken Promotions
32	\$719,585 \$225/\$50	BON JOVI Coliseo de Puerto Rico, Hato Rey, Puerto Rico, June 8	12,397 13,680	Jose Dueño Presents, Lollypop Entertainment Group
33	\$711,714 (\$76,768 Canadian) \$95.50/\$55.50	GWEN STEFANI, AKON, LADY SOVEREIGN John Labatt Centre, London, Ontario, June 7	9,048 9,214	Live Nation
34	\$709,981 \$107.50/\$33	CIRQUE DU SOLEIL'S 'DELIRIUM' Scottrade Center, St. Louis, May 4-6	9,757 14,035 three shows	Live Nation, Cirque du Soleil
35	\$678,575 \$125/\$39.50	CIRQUE DU SOLEIL'S 'DELIRIUM' San Diego Sports Arena, San Diego, May 23-25	8,524 10,500 three shows	Live Nation, Cirque du Soleil

## LITTLE STEVEN'S UNDERGROUND GARAGE

# GARAGE ROCK



CHRISTIAN SLATER in the 1990 film 'Pump Up the Volume.'

Somewhere in the earliest part of the 21st century, it became obvious that a profound paradigm shift had taken place in the relationship of rock'n'roll and music licensing. With the end of the rock era (1965-1994) the rules began changing just as fast as the technology.

During the height of the rock era, if one of your songs was used in a TV commercial, your career was on the way out. And after the late '60s, hit singles weren't even cool again until the '80s.

But now the opposite is almost true. If you don't have a song in a TV commercial your career is over. I'm exaggerating slightly but you get the point.

And a hit single that actually sounds like rock'n'roll? We should all live long enough to see that again.

So in 2002, while I was meeting with various sponsors for my "Underground Garage" radio show, I'd take the extra time with the ad agencies to try and convince them to use more up-and-coming bands in their TV spots.

My three simple reasons did convince a few.

One, a big star is going to overwhelm your brand. I remember Beyoncé doing a commercial, but who cares what the product was? Two, it's cheaper. For the tens of millions spent on Beyoncé, you get 30-60 new bands. Band, master, song, all in. And third, it's a hip thing to do, and it's a good thing to do. The fans of the band will appreciate it and never forget it. It might help break a new artist and you get the credit, and much more brand recognition for all the right reasons. "Did you see that cool new band in the Coke commercial?" type stuff.

Also helping the indie world these days, and always has, is movies. "Spider-Man" just became super-important, using up-and-comers and indie tracks for its soundtrack, a refreshing and unusual move for a major flick.

I don't know who started it—Allen Moyle's "Pump Up the Volume" with Christian Slater comes to mind—but it's good for the movies and good for the music world, which, now more than ever, must rely on the synergy of strangers.

See you on the radio. ....

## COOLEST GARAGE SONGS

TITLE	ARTIST / LABEL
1	<b>SOME OTHER GUY</b> THE HENCHMEN / ITALY RECORDS
2	<b>CODE FUN</b> BLACK TIE REVIEW / GEARHEAD RECORDS
3	<b>SHE'S MY GIRL</b> THE SHAKE / RAINBOW QUARTZ
4	<b>RENTACROWD</b> THE LEN PRICE 3 / WICKED COOL
5	<b>DANNY SAYS</b> FOO FIGHTERS / CBGB FOREVER
6	<b>DANCE THE GO-GO</b> THE BREAKERS / FUNZALO
7	<b>ICKY THUMP</b> THE WHITE STRIPES / WARNER BROS.
8	<b>BELIEVE</b> THE CONTRAST / RAINBOW QUARTZ
9	<b>HERO OF NINETEEN EIGHTY THREE</b> PEACHFUZZ / TEENACIDE
10	<b>WEAPON OF CHOICE</b> BLACK REBEL MOTORCYCLE CLUB / RCA

## COOLEST GARAGE ALBUMS

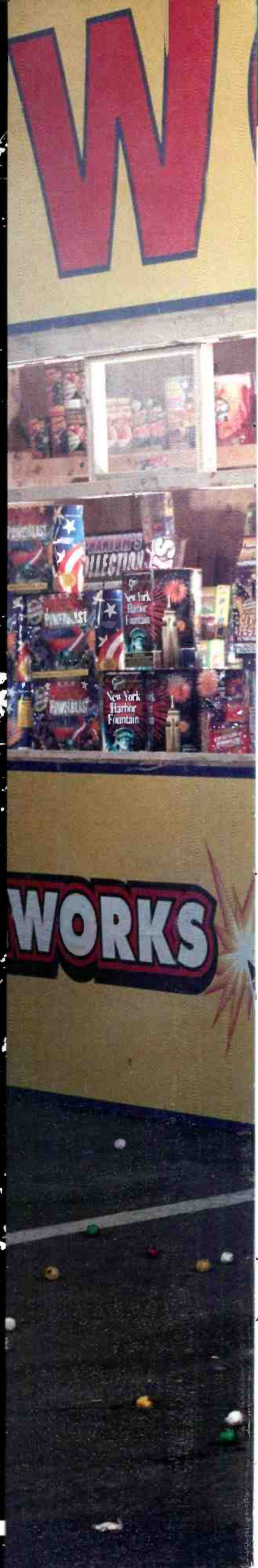
TITLE	ARTIST / LABEL
1	<b>ICKY THUMP</b> THE WHITE STRIPES / WARNER BROS.
2	<b>BABY 81</b> BLACK REBEL MOTORCYCLE CLUB / RCA
3	<b>THE WEIRDNESS</b> THE STOOGES / VIRGIN
4	<b>CBGB FOREVER</b> VARIOUS ARTISTS / CBGB FOREVER
5	<b>YOURS TRULY, ANGRY MOB</b> KAISER CHIEFS / UNIVERSAL
6	<b>GLITTER IN THE GUTTER</b> JESSE MALIN / ADELINE
7	<b>THE MOONEY SUZUKI</b> HAVE MERCY / ELIXIA
8	<b>HERE FOR A LAUGH</b> THE BREAKERS / FUNZALO
9	<b>RENTACROWD</b> THE LEN PRICE 3 / WICKED COOL
10	<b>CATCH YOUR SNAP</b> PEACHFUZZ / TEENACIDE

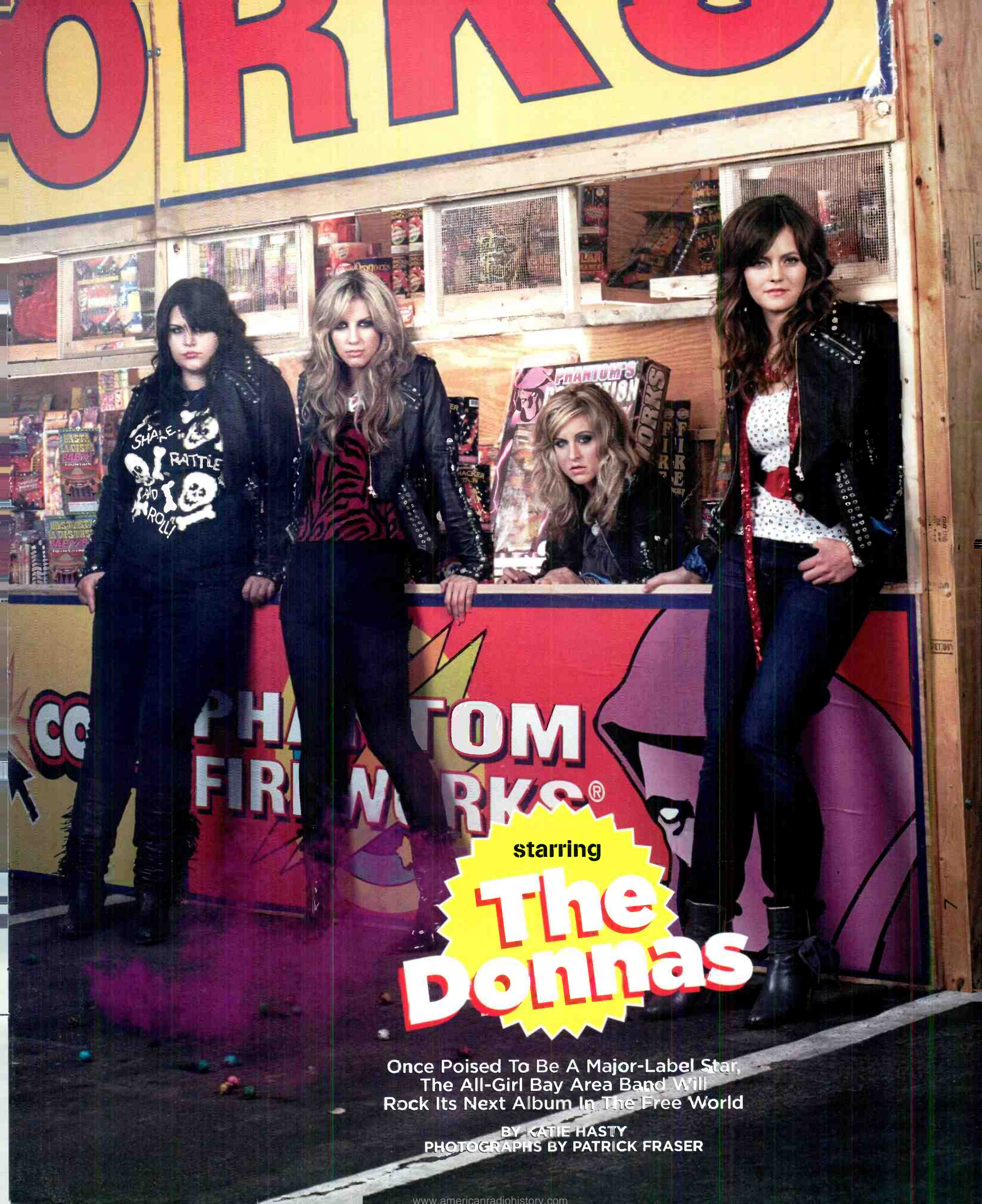
\*New York-based Wicked Cool Records is created and headed by Little Steven Van Zandt.



# independents' day

Indie acts are topping the charts more than ever before, while their labels innovate their way to market share gains—now 20 percent and still growing—becoming more attractive to former major label artists and new, major talents. With an indepth look at indie darlings and dealmakers, digital strategies and market-share data, Billboard's Independents' Day has arrived. Let the music ring.





starring  
**The Donnas**

Once Poised To Be A Major-Label Star,  
The All-Girl Bay Area Band Will  
Rock Its Next Album In The Free World

BY KATIE HASTY  
PHOTOGRAPHS BY PATRICK FRASER

Allison had butterflies in her stomach before they met that day, but, after leaving nothing unsaid, felt better. She cried briefly in the car ride over, scared that her best wasn't good enough, mourning the end of an era, but then also relieved to know she didn't have to impress anybody but her friends. Torry flanked her, easily turning Allison's spirits around: "Don't say that you can't do better! Of course you can!" Brett drank wine and studied the menu, confident that nobody did anything wrong—people grow apart, people break up. Maya was happily humming the George Michael tune "Freedom"—ironically, a song about staying together.

On a very cold day in New York in early 2006, the Donnas—singer Brett Anderson, bassist Maya Ford, drummer Torry Castellano and guitarist Allison Robertson—met for dinner with their now-ex, Atlantic. After a day of meetings, both sides conceded that they wanted different things from their relationship.

The quartet of women had been playing together since middle school and had become as notorious for their punk-rock attitude and raucous onstage presence as for their metaltinged rock. They signed to California-based Lookout Records directly out of high school, releasing four records that, combined, sold more than 110,000 copies by the time they signed to Atlantic in mid-December 2001—shortly after they'd turned drinking age.

But after two Atlantic albums and more than 500,000 sales later, their partnership with the major label came to an end.

According to the group, it was the best meal they ever had with Atlantic. "We were all full of good food, having good conversation. You could tell that everyone loosened up—that things were over and that it was so right," Robertson says. "But, hey, we're still friends. It was for the best." Atlantic picked up the tab for dinner. The band announced the split on a fan message board in May.

Determined to move on, the Donnas have embarked on a new era in their career. In a joint venture with Redeye Distribution, the group has started its own label to release its currently untitled effort in mid-September.

"Whatever formula we were in wasn't working for us, so now we're carving out a new formula. After 14 years and a few other deals, I guess this makes it the new-new-new-new formula," Anderson says with a laugh. Ford adds: "This is what everyone has been waiting for."

**'I DON'T WANNA GO TO SCHOOL NO MORE, SO/RADIO RADIO. GIMMIE GIMMIE.'**

—Lyrics From 'Gimmie My Radio'

In 1997, after having released a handful of raw singles through Bay Area indie labels, the Donnas signed with Lookout under the management of Joey Minkes and label co-owner Molly Neuman. The first of its four punk- and metal-influenced rock'n'roll albums was 1998's "American Teenage Rock 'n' Roll Machine"; the last was 2001's "The Donnas Turn 21." It was the latter album that earned the group its first Billboard chart ink on Heatseekers and Top Independent Albums, selling 4,000 copies in its first week.

The Donnas were poised to break to the next level, much like another well-known, former pop-punk Lookout band: Green Day. After making two albums for the indie in the early '90s, Green Day signed with Reprise, which would later release the blockbuster "Dookie." Green Day had sold only about 80,000 records before making the leap, so by comparison the Donnas



FORD



CASTELLANO

seemed well-poised. Indeed, the Donnas were in search of commercial success on a grander scale than they felt Lookout could provide: they desired a label that was experienced with, and had the resources for, breaking new talent on commercial radio, TV and beyond.

"We knew we had something a lot bigger on our hands and that what we wanted to happen next couldn't happen at a label of Lookout's size," Neuman says. "The girls dream of arenas and knew they wanted to be on the radio. They wanted to be on MTV."

"When we were in high school, we were never cool and we wrote songs about it. We were like, 'We don't wanna come to your stupid party anyway.' And that was our first fan base—some people related to that. When things picked up for us, we realized we wanted to throw our own party. [Signing] was a way we could get heard and invite everyone," Anderson says.

Castellano adds, "We wanted to be on the radio. We'd still love to. We didn't expect MTV and radio to happen immediately, but we were ready for it."

The group negotiated with labels and ultimately chose Atlantic in 2001 under the direction of A&R reps Nick Casinelli and Mary Gormley. The appeal of the Donnas was immediate, Casinelli says, who was moved to work with the group after checking out one of its gigs. The Donnas were a commanding presence onstage and, more important, were ambitious offstage, insisting that they knew "who they were and what they wanted."

"Like any group coming from a very indie-minded background, it was a struggle signing them because they were so fiercely independent," Casinelli says. "Their big thing was that no matter what they did, they did it together and they did it their way. No one player would stick out and be 'the star.' All the photos and videos shot together, the interviews together, everything was as a group. . . . They wouldn't be done-up or looking like anybody they weren't."

This was a group that was cutting its teeth with covers of Shonen Knife and riot grrls the Muffs at a time when other young girls swooned over the Whitney Houston/Kevin Costner match-up in "The Bodyguard." The band signed on the dotted line for Atlantic the same year Backstreet Boys moved millions of "Black & Blue" and Alicia Keys, Janet Jackson and Jennifer Lopez dominated the singles charts.

Ultimately, Atlantic's deal "was the least Big Brothery," Anderson says. "They had one of the smallest advances, but that's because of how much control we knew we would be given. When we heard other labels' initial pitches, it was like, 'So, how about you drop your instruments and we'll come up with a choreographed dance for you to do?'" Atlantic was like, "Yes, of course you may headbang."

The group's Atlantic debut, 2002's "Spend the Night," bowed atop the Heatseekers tally while its sassy single, "Take It Off," made some headway at radio, peaking at No. 17 on Billboard's Modern Rock chart. (It was later added to PlayStation 2's "Guitar Hero" repertoire.) The album has gone on to sell 424,000, according to Nielsen SoundScan.

The band posed for magazine covers, performed on "Saturday Night Live" and "TRL" and "did everything right, press-wise," says former Atlantic/Donnas publicist Nick Stern, who now runs 7-10 Music and manages DIY kings Clap Your Hands Say Yeah. "The Donnas were a press dream. They wouldn't say no to anything unless it was something raunchy, like a 'Playboy' spread or taking off their clothes for Maxim."

"They were a little hesitant at first to license or synch their music to anything because it was important to them that they don't push away their fan base, like it might've hurt their credibility," Atlantic Records Group senior VP Kevin Weaver says. Weaver spearheaded efforts to insert the Donnas' music into commercials (the 2006 Nissan Xterra), film ("Mean Girls"), videogames ("MVP Baseball 2003") and TV (theme song for the 2006 Winter Olympics U.S. Women's Snowboarding Team). "But after they saw the value and exposure it brought them, they started embracing almost anything that I presented. They'd skip out on girlie stuff, like maxi pads and shampoo spots, just because they didn't want to come off as just a girl band or a band that's pretty good. . . . for a girl."

"We want anybody of any age to listen to us," Anderson says. "And if I was a 13-year-old boy in middle school, I wouldn't go around telling people I listen to a band that did a tampon commercial."

**'IT'S TIME TO TEAR IT UP. . . /I NEED ANOTHER HIT BEFORE I'M DONE/SO DON'T WAIT UP FOR ME'**  
—Lyrics From 'Don't Wait Up For Me'  
(Forthcoming)

For a multitude of reasons, the Donnas' October 2004 release "Gold Medal" fell flat. To date, the set has moved only 87,000 copies, though it bowed at No. 76 on The Billboard 200. Lead single "Fall Behind Me" topped out at No. 29 on the Modern Rock chart. "Gold Medal" sold 79,000 in its first 12 months, whereas "Spend the Night" moved more than 360,000 in its first year.

From 2003 to 2004, Atlantic underwent a number of changes because of Time Warner's spinoff of Warner Music Group to a new group of investors. The band saw a new lineup of personnel by the time it was working on "Gold Medal."

"No matter who was working there, everyone was working their hardest for us. Still, though—and I know everyone says this—if you join a major, a few months later it'll be like a new company," Castellano says.

"We ended 'Spend the Night' on a high note because of its real pop visibility and a pop fan base. But that's a transient fan base—they love it and then leave it. They're not going to be lifelong fans," Neuman says. She also mentions that the release came out on the still-experimental CD/DVD DualDisc format, which may have put off fans.

"We all knew they wanted more pop out of us, but we didn't feel capable of being any more poppy than we already were. They would want pop, but we didn't know who it was we should

PREVIOUS SPREAD: LOCATION: PHANSONG/FIREWORKS; RIALTO, CA. STYLING BY JESSICA PASTER; FOR MARNET: LA. MAKEUP BY GLORIA ELIAS-FOEHLER; FOR BEAUTY & PHOTO USING: (CLOCKWISE FROM TOP LEFT) MARISSA HARRIS, MAEVE BROWNE, AND ANNE-KATHLEEN; TIGHTS BY AMERICAN APPAREL; TORRY: TOP BY ROBIN; NECKLACE BY GAS BILOUX; BRETT: TANK BY HENI; CARP BY DIESEL; JEANS BY ERNEST; NECKLACE BY HANICHOLO.





ROBERTSON



ANDERSON

**‘Whatever formula we were in wasn’t working for us, so now we’re carving out a new formula.’**

—SINGER BRETT ANDERSON

be sounding like,” Robertson says.

“‘Gold Medal’ was a little more artistic, something a little different, and it just wasn’t accepted in the way that we wanted it to be, from a commercial perspective. It fell in between pop and rock formats and, in a changing radio marketplace, it just didn’t come at the right time,” Minkes says. “It’s always been a challenge for female bands to get on rock radio, and it’s harder for a label to work a record that doesn’t do well at radio right away.”

“We thought we were going to have a massive hit, we expected it to be bigger” than “Spend the Night,” Weaver says.

Despite a well-received run touring with Maroon 5 in early 2005, sales increased only slightly on the road. It became clearer that the Donnas were in a rut with Atlantic. The foursome had fulfilled its two-record contract, with an option for a third. The band started on the next album, though the label cut back the advance; ultimately, the Donnas never recouped on their Atlantic deal. In negotiations, Atlantic was willing to fund an album with a crossover hit, extending the amount of time required for the Donnas to write one. After writing three or four tunes without finding common ground, the band declined and the label passed.

“There were no bad words. Not one bridge is burned,” Minkes says. “We weren’t a horror story, we just had to part ways.”

“We had to go with our gut. We still could be with the label, but it wasn’t right for anyone,” Ford says. “We could’ve worked and worked for a pop single, but then it probably wouldn’t have gotten played on the radio anyway.”

**‘WE’RE OVER, I’M DONE/YEAH, IT’S TIME TO HAVE SOME REAL FUN.’**

—Lyrics From ‘It’s On The Rocks’

To say Redeye wanted the Donnas is an understatement. The decade-old, Haw River, N.C., distribution company’s release roster has included Public Enemy, Nick Lowe, Gern Blandsten Records, the Mars Volta and Pulp. In the days leading up to getting the June 19 deal memo in place—Minkes gives special

credit to the Donnas’ attorney, Grubman Indursky partner Kenny Meiselas—Redeye bear out a couple of other serious contenders for the Donnas’ next album with old-school enthusiasm and dedication.

“From our standpoint, they’re a crowning jewel,” Redeye co-owner/label manager Glenn Dicker says.

Redeye “were on us before they even heard the record. When Molly first put the feelers out like, ‘Hey, maybe we need a partner,’ they were all over us. They knew our history and were excited about us as a band,” Castellano says.

Having signed on for the joint venture, the Donnas face wanting widespread attention as an independent entity.

“Luckily for us, after more than a dozen years, there’s already a lot of name recognition, audio recognition, visual . . . We have something, a notoriety, to work off of already, and now we can launch what we want on any different avenue,” Neuman says.

It is the Donnas brand that the group must now bank on to propel it into mainstream success. Dicker acknowledges as much. “The initial idea kicked around to promote the record is to really work with their pre-existing fan base and give them more,” he says.

Even though the band entered talks with other majors after its departure from Atlantic, the group ultimately wanted more control and profits from its records. Whereas the band earned only royalties (16%, according to Minkes) at Atlantic, the Donnas’ new Redeye deal guarantees a 50/50 split from sales, plus co-ownership of the masters and a record-to-record contract. Redeye’s deal is for North America, leaving the Donnas to choose international distributors.

The new album’s sound isn’t a major departure from what the band has played before. Produced by Jay Ruston, who has helmed the boards for acts including Jars of Clay, Meat Loaf and the Polyphonic Spree, the set is chock-full of big singalong choruses, fat ’80s guitar licks and an upbeat pace. With not a ballad to be found, it mixes glam-rock with punk and pop, inspired by the band’s rekindled love for Def Leppard and Billy Idol, according to Ford.

Two of the songs originally written before the split from

Atlantic made the final cut for the album: “Wasted” and “Here for the Party.” The former bouncy, dance-rock anthem still boasts a blistering solo and even a key change, but would also fit nicely into a mix of the current crop of British garage-rock acts like the Fratellis, the Kooks or Louis XIV. “Here for the Party” plays exactly as one would imagine a song of that title to sound, with a Joan Jett-like call to arms, nah-nah-nahs, oh-yeahs and big, billowing guitar riffs.

The group has already begun streaming “Don’t Wait Up for Me” via MySpace; the song appropriately opens with the sound of a stadium-sized crowd cheering as the crew encourages the object of its affections to “loosen up/drain a cup” as the electric guitars chug to the rhythm of clapping hands.

Writing-wise, “I wouldn’t say we did much of anything different after leaving Atlantic, though it helped that we had more time than we’ve ever had before to write it. It was very liberating not to have a deadline,” Ford says. The final track list was whittled down from 30 songs, written in more than a year, to 13. “We’ve always loved bands like Cinderella and [Mötley] Crüe, but we also always enjoyed pop music,” Ford says. “We haven’t deliberately moved in any direction.”

On “Girl Talk,” the group returns to one of its earliest forms in sound and sentiment, as Anderson growls, “You’ve been talking trash again/Oh no/Don’t pretend you’re not my friend . . . Shut up/Show me what you’re made of.” “What Do I Have to Do” opens sounding like the intro to the White Stripes’ “Blue Orchid” before Robertson’s heavily distorted wail kicks in while Castellano tears a page from Kiss’ “Rock and Roll All Nite” book of cowbell.

Ford particularly likes “What Do I Have to Do,” one of the album’s fastest tracks, containing the lyric, “I’m being way too nice/you’re being cold as ice.” “It’s about this guy who was torturing me,” Ford says. “It was a good way to get the whole thing off my chest. We all need a little turbulence in our life.”

Robertson has the opportunity in nearly every track to show off her chops, with solos abundant and her mix upfront. The group appropriately closes the album with “When the Show Is Over,” the closest the record gets to a song about heartbreak, with a sad descending melody and a simple closure of solo guitar. “But I’m still all alone/when the show is over,” Anderson laments.

The band plans to aggressively court college radio, to turn the video campaign for its first single viral and to continue reaching out to fans through its message boards, MySpace blog and other online social networks. Minkes hints at an animated series based on the girls—they are working with Tomorrow’s Brightest Minds, which worked on two of the Donnas’ previous videos—and plan to reach out for placement with sites like iTunes and Yahoo.

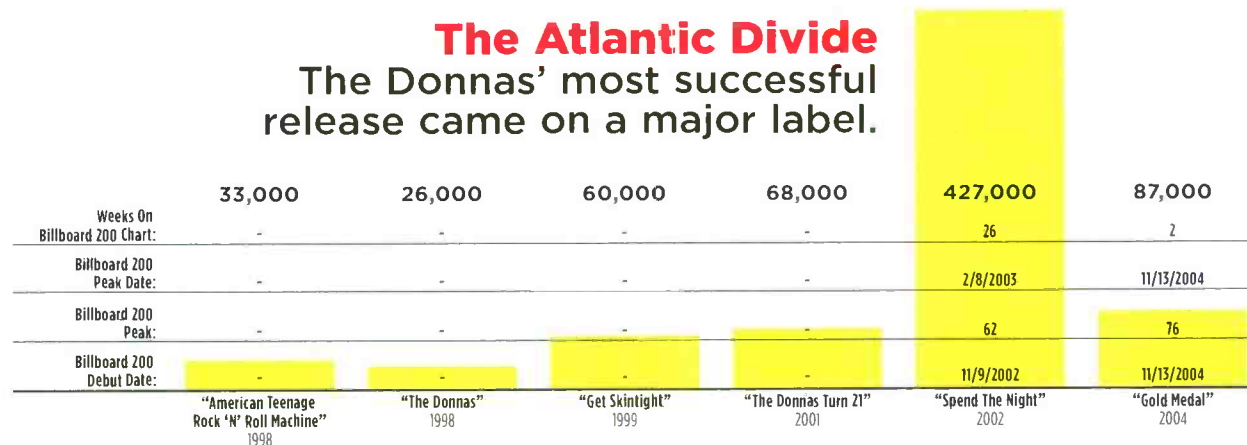
The band is preparing for an aggressive touring schedule this fall with help from longtime agent William Morris. “That was our original love anyway,” Castellano says. “We may have been in a lot of magazines and we pride ourselves on putting out good records, but we win over the most hearts at our live set.”

“It’s like all along the way we’ve been collecting these powers and upgrading,” Anderson says. “Starting our own label is the ultimate upgrade. Size-wise, there was a glass ceiling at Lookout, so we tried to get higher. When we went to Atlantic, we thought that we could reach the top, shoot the moon.”

Now the band is back in indie land, new deal in hand and with new sets of expectations.

“We’ve always been a wild card, being girls and being rock’n’roll,” Anderson says. “But now, if people don’t buy our record, we’ll at least know we did what we wanted.”

**The Atlantic Divide**  
The Donnas’ most successful release came on a major label.



THIS SPREAD: MAVA: SWEATSHIRT BY PETER POPOVICH; SKIRT BY LEVI’S; LEGGINGS BY AMERICAN APPAREL; NECKLACE & BRACELET BY SPEAR; ALLISON: TOP AND TIGHTS BY H&M; TORRY: TOP AND VEST BY FOREVER 21; LEGGINGS BY ROMEO & JULIET; NECKLACE BY RUMBLEFISH; BRETT: TOP BY FOREVER 21; NECKLACE BY HAN CHOI.



# Billboard's Carefully Curated Look At The Best Of What The Indie World Has To Come In 2007

# Little Labels, Major Releases

## THE ART OF THE HUSTLE

Latin Indie Rapper Pitbull Works Overtime For Major-Label Results  
BY LEILA COBO

Successful artists need a relentless streak, and that's exactly what has fueled rapper Pitbull's quick rise to fame.

Four years and two studio albums with indie TVT later, the artist continues to be a world-class self-promoter. Ahead of the fall release of a new album, "Boatlift," his life is one of perpetual motion: weekly visits to DJs, nonstop appearances and performances and mixtapes stashed in the back seat of his Mercedes, readily available to hand out at any opportunity.

With a weekly TV show ("La Esquina" on mun2) and an endless stream of collaborations (from Lil' Jon and Jim Jones to Ken-Y and Gloria Estefan), Pitbull might seem almost ubiquitous to some. But that, he contends, is what you need to stand out as an indie artist looking to reach different audiences.

"We're as aggressive as we can," says Pitbull, who cites mixtapes and the Internet (he has 600,000 friends on his MySpace site) as basic promotional tools. "We can't spend as much money as a major label, but you can be more creative and more innovative and think out the box more."

Pitbull (real name Armando Christian Perez) is a Cuban American (born in the United States to Cuban parents), bilingual and vested in his roots. He raps mostly in English, albeit with healthy doses of Spanish. His fair skin and light green eyes defy the stereotype of what a rapper should look like, but his sound and persona appeal to lovers of

urban music, whether they be African American, white or Latin.

This unusual blend is an asset to Pitbull in an increasingly bilingual and multicultural world. But it also presents obstacles for him and his label.

"It can be challenging in that at radio you have to work many different formats to connect with the consumers," TVT executive VP Paul Burgess says. "His pan-appeal across the board is really the great strength of Pitbull as an artist and as a brand. And I don't think we've capitalized on that to its full extent."

TVT will attempt to do that with "Boatlift," a collection of dance, urban and pop-leaning tracks.

Not to be confused with "El Mariel," released last October (El Mariel is the name of the boatlift that brought hundreds of thousands of Cubans to the United States in the 1980s), "Boatlift" is an eminently urban album sung mostly in English, save for the track "Pregúntale."

Ironically, "El Mariel" was also more urban than Latin, but the Spanish-language title threw fans, retailers and radio off track, as did the single "Ay Chico," an English track with a single Spanish-language phrase. Compared with Pitbull's debut, "M.I.A.M.I.," which has sold 606,000 copies in the United States, according to Nielsen SoundScan, "El Mariel" has shifted 203,000.

Now, acknowledging the need for clarity, he's gone for an English title. And TVT, acknowledging the need for a unified push, is working with a more defined strategy.

"The singles we're leading with will not be particularly Latin songs," Burgess says. Already, the track "Sticky Icky," produced by Lil' Jon and featuring Jim Jones, has been leaked to radio, creating heavy buzz in the urban market. But first single "Go Girl," a

catchy track featuring Young Boss and Trina, won't street until the end of June.

"So, TVT hasn't officially been behind the launch of a single and a video and a campaign yet," Burgess says. "With the muscle of the label, we'll hopefully see it explode it in radio."

With its catchy refrains, it's conceivable that "Go Girl" will make it onto top 40 radio. After all, Burgess says, although Pitbull is a hip-hop artist and a great rhymer, he also has great pop appeal.

Pitbull himself says his biggest records are club tracks like "Culo," "Shake" and "Ay, Chico."

Indeed, his beginnings hark back to club culture, when his friend Lil' Jon—already signed to TVT—would allow him to get onstage and freestyle during his shows.

It was there that he caught the eye of Brian Leach, then head of A&R for TVT (and now president of Jive Records). By that time, Pitbull had already visited, without results, every major and indie Latin and mainstream label in the market. What finally sold Leach was hearing the unsigned Pitbull interviewed on New York's R&B/hip-hop station WQHT (Hot 97) two nights in a row.

"It wasn't the talent; it was the hustle," Pitbull says with a laugh. The talent, he says, would evolve, crystallizing in overwhelmingly catchy songs like his first single, "Culo," which didn't appear on any of Billboard's Latin charts. But that song, and others like it, quickly gained a following with urban fans. Eventually, propelled by the evolution of the Latin rhythmic format, multiple Pitbull songs, most in English (save for "Dime," featuring Frankie J and Ken-Y), garnered chart ink.

The fact that Pitbull often took it upon himself to distribute the singles directly to programmers no doubt

PITBULL: EDMOND LOUIS; AESOP ROCK; CHRIS PIPER



## All Eyes On Aesop

**Definitive Jux's Top-Selling Rapper Lightens Up**  
BY MICHAEL D. AYERS

As an MC and beat producer, Aesop Rock has always been associated with a dark kind of art. But his outlook is less bleak on his fourth record, "None Shall Pass," due Aug. 28 via Definitive Jux.

"Many of the songs involve this sort of warped yet positive reflection on growing up," says Aesop Rock, who turned 30 last year. "The things that were fun to me as a kid were nothing like what's fun to me now, and I guess that's where some of the interesting stuff comes into play. The vibes get strange, only because the times were strange in hindsight."

Aesop Rock is Definitive Jux's best-selling artist and one of the more revered names in independent hip-hop, having shifted 307,000 copies of three full lengths and two EPs in the United States, according to Nielsen SoundScan. "This is the biggest record we've put out," label co-founder Amaechi Uzoigwe says. "People have a very strong connection towards him, and they want to see him win."

Several other factors have contributed to Aesop Rock's new, lighter mood, including his collaboration with longtime hero, Mountain Goats principal John Darnielle.

"He is a lyric-heavy writer, as am I," Aesop Rock says. "He puts a lot of time into what he writes, and stresses the importance of a well-crafted line."

Definitive Jux plans to tie all the marketing aspects to the central themes of this record, with San Francisco-based artist Jeremy Fish collaborating on the artwork and videos. "Even the press photos will mean something," Uzoigwe says. "Everything will have a connection and hopefully take Aesop to the next level."

In light of the expectations of his label and his past success, Aesop Rock says he's consciously trying to avoid themes of "braggadocio" this time around. "For me a lot of that seemed out of my system this time around, or maybe just not important to this record," he says. "I have this constant feeling of there being so much uncharted land in the world of hip-hop."

And though he's already working on more music, the prerelease jitters are still there. "One day I wake up and present this all to the world. It's a strange feeling," he says. "I am confident that the product is pretty good, but unfortunately that doesn't count for shit in the nerves department."

helped his cause.

"He's an excellent, excellent self-promoter," says DJ Laz of WPOW (Power 96) Miami, one of the first stations to play Pitbull. "Whether he's pushing a Latin album or a new hip-hop album, his nickname should have been 'grind.' He did not take no for an answer."

However, Laz says, what finally made Pitbull work were his songs. "Whether we're doing a Hispanic festival or a completely urban, hip-hop festival, he knows how to rock."

For Pitbull, his duality is a sign of the times, and a forecast of the future.

"When you've got Beyoncé doing a Spanish record, that shows you the power of our community," Pitbull says. "So, being bilingual and doing the music I do will make all the sense in the world three years from now. [Right now] I'm the only one fluent in English and Spanish. There's going to be plenty more to come. But I want to show the label how I can juggle and tap dance between different cultures."





## TAKING THE NEXT STEP

Cult Favorite Animal Collective Jumps To Domino BY TODD MARTENS

When experimental indie rock act Animal Collective scored an underground hit with its 2005 album "Feels," the band didn't exactly expect larger labels to come courting.

The Collective's psychedelic atmospheres seemed right at home on adventurous U.K. indie FatCat, a small label that was well-suited to deal with the group's shifting lineup, as well as its insistence on playing largely unrecorded material live. But court it did, and Animal Collective spent nine days meeting with nine different labels.

"Everyone did kind of smirk," says manager Brian De Ran with Leg Up Management. "We figured we would talk to everyone, but didn't think anyone would go for everything."

But Domino Records was happy to oblige, and will release Animal Collective's "Strawberry Jam" Sept. 4. It comes after three years of steady growth for the group. "Feels" has sold 43,000 units, an improvement over 2004's "Sung Tongs" (27,000), according to Nielsen SoundScan.

Even with a new deal, Animal Collective has maintained a great deal of independence, so much so that De Ran did not find out until January that band principal Noah Lennox would be releasing an album under his Panda Bear alter ego in March of this year. The latter came out on Paw Tracks, which the act continues to maintain

separate from Domino (see story, page 26).

"As we began talking with the band about working together, they were very upfront about the myriad of permutations in which Animal Collective-related releases could come at a moment's notice," Domino U.S. head Kris Gillespie says.

After completion of "Strawberry Jam," guitarist Josh "Deakin" Dibb announced he'd be taking some time off from the group, but stresses he is still very much a member.

"It's essential to us," Dibb says of the group's ever-shifting roster. "People come and go."

Dibb and David Portner are responsible for the more guitar-heavy sound of "Strawberry Jam." If "Feels" saw Animal Collective moving away from the avant-folk world, the new album is even more aggressive in its atmospheric rock approach, as every melodic crevice is packed with an assortment of ideas.

"It's heavy and driving and forceful in a way that I feel like 'Feels' was not," Dibb says. "Sonically, that album was much more gentle. We wanted this to be a lot more electronic."

Animal Collective has been touring as a three-piece this spring, and has already moved on from the "Strawberry Jam" material.

"They're playing the record that will come out in 2009," De Ran says. "The audience is their guinea pig."



## Stand By Your Fans

New Pornographers Offer Early Streaming For New Album BY JILL MENZE

For today's rockers, staying ahead of the digital curve is hard enough, let alone when your album leaks online three months before its street date.

For Matador Records, one solution to the problem is its Buy Early Get Now campaign, which is designed to reward consumers who pre-order the album by offering an instant MP3 stream as well as exclusive extras.

The latest project to receive Buy Early Get Now attention is "Challengers," a new album from Canadian rock combo the New Pornographers. The set became available June 8 for streaming to fans who signed up online or at participating retailers, with the physical disc then shipped or picked up in-store on the album's Aug. 21 street date.

"The fact is, the hype is happening as soon as the record has been recorded; it's not happening three months later," Matador GM Patrick Amory says. He adds that Matador plans on implementing this strategy for all its high-profile releases. (Past participating acts include Yo La Tengo, the Ponys and Pavement.)

Matador is also stepping up its content offerings through the program. For "Challengers," this means there are two editions of the album: standard and executive. The former includes three B-sides and early access to show tickets, while the latter will ultimately include two extra discs of B-sides, a complete live show, photos and videos.

The bonus discs are initially blank, and consumers are instructed to burn the content onto the CDs as it becomes available in the months following the album's release. "This allows us to, from a marketing point of view, keep the record going after release week because we can essentially build up this sort of fan club of people we can then work with to get extras," Amory says.

"Challengers" will also be the first New Pornographers album marketed toward group member Neko Case's ever-growing audience. Case, who has built a considerable fan base with her alt-country solo work, lends her vocals to two tracks on the album, "Go Places" and the stripped-down ballad "Challengers."

The set is the follow-up to 2005's "Twin Cinema," the band's most successful album to date. It peaked at No. 44 on The Billboard 200 and No. 5 on Top Independent Albums.

For a fall tour that begins in September, New Pornographers will utilize a "supercharged" lineup with oft-absent members Case and Dan Bejar.

## Move The Crowds

Chiodos Signs Autographs Until The Last Fan Leaves

Chiodos works hard for the money, and it's paying off in advance of the Sept. 4 release of its next Equal Vision album, "Bone Palace Ballet."

The post-hardcore group's focus on fan interaction has helped propel it onto the Vans Warped tour and Billboard's charts. Its 2006 release, "All's Well That Ends Well," reached a career-best No. 3 on Billboard's Top Heatseekers chart and No. 164 on The Billboard 200. It has sold 159,000 copies in the United States, according to Nielsen SoundScan.

On last year's Warped, the Davison, Mich., natives stuck around after every show for autograph signings, and they plan to do it again this year once the tour kicks off June 29 in Pomona, Calif.

"We sign every day because we just love meeting people," frontman Craig Owens says. "It goes anywhere from an hour to four hours, until the last kid's done."

Influenced by such veterans as Saves the Day and At the Drive-In, Chiodos' music jumps from a heavy mash-up of metal and punk one minute to electronic blips and keyboard textures the next.

The band is holed up at a Lexington, Ky., studio recording "Bone Palace Ballet" with producer Casey Bates. About 11 songs are complete, and demos are already posted on Chiodos' MySpace page.

In addition to fostering the burgeoning career of Chiodos, the Equal Vision roster boasts other up-and-coming bands such as Circa Survive, whose latest release, "On Letting Go," peaked at No. 24 on The Billboard 200 and No. 2 on Top Independent Albums. Coheed and Cambria and Armor for Sleep were picked up by the majors after initially meeting breakout success with Equal Vision.

According to director of marketing Tom Mullen, Equal Vision is focusing its efforts on text messaging, ringtones, merchandise, TV ads and a massive pre-order campaign throughout Warped, rewarding fans who sign up with a free T-shirt. —JM



## NASHVILLE STAR SCALES DOWN

Yearwood's Indie Debut Due In Late '07  
BY DEBORAH EVANS PRICE

With the chart-topping success of singer/songwriter Jack Ingram and platinum-selling newcomer Taylor Swift, Big Machine Records has been cruising along quite nicely. But in signing Trisha Yearwood, the Nashville-based indie shifts into a higher gear.

"It is a dream come true," Big Machine president Scott Borchetta says of signing Yearwood. "She's one of the best singers on the planet. She knew that I had the desire for her to be here and when she was able to close up shop [at MCA Records], we came to an agreement pretty quick."

Yearwood is equally excited about her relationship with Big Machine. "'Independent' used to be sort of a dirty word in this town," she says. "If you weren't on a major label, you didn't have a lot of chance to succeed. It's completely different now. Big Machine has become a major player in less than two years and that's pretty impressive."

Big Machine, which is distributed by Universal, launched in September 2005. "We had to get everything together, get the team solidified, go to work and be attractive to someone like Trisha," Borchetta says. "We've been very fortunate that we were successful early and were able to make the kind of noise that would appeal to her."

Yearwood says she was rooting for Borchetta when Big Machine launched, "but I wanted to see what he would do before I would consider jumping on that ship. You just can't deny the success that they're having and it made me really take a serious look."

Yearwood has known Borchetta for years. They first met in



the '80s when she was a receptionist for MTM Records and he was working at the label in promotion. Later he was at MCA and helped propel her first single, "She's in Love With the Boy," to No. 1 on Billboard's Hot Country Songs chart.

The artist hoped to issue a hits package with new material on MCA during the fourth quarter, but Universal Music Group Nashville executives opted not to proceed with that plan. So instead, she's in the studio with longtime producer Garth Fundis working on her Big Machine debut.

"We've gotten 10 songs recorded," Yearwood says. "We were thinking the release date would be in '08, but now we're pretty sure we're going to be hitting the fourth quarter of '07."

After 15 years on a major label, Yearwood is excited about her future on an independent. "The Internet has changed the way we do business dramatically," she says, "and I think independents are a little bit more able to roll with it. Huge conglomerates move slower. It's hard to change the way they've done business for 50 years. Independents have the flexibility to say 'How do you want to do business?' That makes it very appealing to artists."

If Spoon actually delivers a hit, Merge will be prepared. "Ga Ga Ga Ga Ga" comes four months after the wildly successful sophomore effort from labelmate Arcade Fire, "Neon Bible," and is primed to surpass the sales of "Gimme Fiction," which has sold 164,000 units in the United States, according to Nielsen SoundScan.

But whereas Arcade Fire is indie-to-the-core, turning down licensing opportunities and mobile initiatives, Spoon is more open to traditional music biz maneuvers. The band allowed Jaguar to use "I Turn My Camera On" (from "Gimme Fiction") in a commercial, and "Ga Ga Ga Ga Ga" will mark the first time Merge will dip into the ringtone market.

Licensing was a smart move, manager Ben Dickey says, since it gave the band "a little safety net." Daniel notes that "Ga Ga Ga Ga Ga" contains the work of nearly 13 guest musicians, the most ever in Spoon's career, and a luxury that could not have been afforded in the past. The band also sprung for grander expenditures such as hiring Jon Brion (Aimee Mann, Kanye West) for some of the new album's production.

"Ga Ga Ga Ga Ga" leaked to the Web in mid-May, and Merge has since added a 12-track, 22-minute EP to first pressings of the album. Daniel notes it's mostly "demos of songs that never really went anywhere," but insists that it "sounds cool on the EP."

As Spoon has grown, Daniel notes, so has the pressure to provide bonus material to retailers. "It's the value-add," he says. "We were never asked for it before the last record. I don't think it really has anything to do with us. I think it's more about retail record sellers now who want help. We're happy to give them help."

The band's gradual build has attracted the attention of many an outside label, but Daniel is not easily swayed.

"We were approached heavily by some heavy hitters who did not walk delicately," Daniel says. "All it boils down to is this: I still think Merge is the best situation for us. I like the guerrilla aspect of eight people in an office building in North Carolina putting out your record. It feels real."

—TM

## The Kings—And Queen—Of Underground Soul

Fresh From Backing Winehouse,  
Dap-Kings Reunite With Sharon Jones  
BY GAIL MITCHELL

The names Sharon Jones and the Dap-Kings may not immediately ring a bell. But the group's sizzling mix of soul and funk sure does.

It's the Dap-Kings' organic, Stax-influenced sound that sharply flavors half the music on Amy Winehouse's "Back to Black" album, including hit singles "Rehab" and "I'm No Good." The eight-member band also backed Winehouse on the singer/songwriter's recent U.S. tour.

And of late, producers like Mark Ronson and Kanye West have swung through the Bushwick neighborhood of Brooklyn, N.Y., to work in the all-analog Daptone Studio.

Meanwhile, Rufus Wainwright, Lou Reed and They Might Be Giants have tapped the soulful rasp of Jones—reminiscent of Mavis Staples and Etta James—into service.

The core of this growing mainstream awareness is the combustible pairing of Jones and the Dap-Kings. Another sample of their meaty brand of soul and funk can be heard on the Carolina-distributed Daptone Records release "100



Days, 100 Nights," due July 31. Its predecessor, 2005's "Naturally," has sold 15,000 units in the United States, according to Nielsen SoundScan.

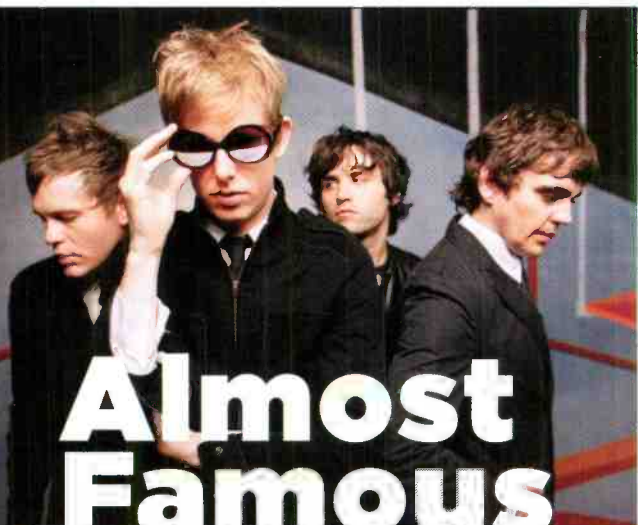
Founding member Gabriel Roth says the original material on "100 Days, 100 Nights" more closely captures the group's raw sound. "We're not trying to dig into clichés of the past, which can be a pitfall for someone working in a traditional genre. With more rootsy R&B and a gospel influence, this record gets a lot closer than the last one."

Relentless touring stateside and overseas is responsible for the group's resonating musicianship, as is the members' 11-year association. It was 1996 when Augusta, Ga.-to-Brooklyn transplant Jones began vocalizing on records by Desco Records' house band, the Soul Providers (now called the Dap-Kings).

Earlier, Jones honed her chops doing studio backup work, opening for R&B acts and singing in wedding bands and at church. During a slow period in the late '80s, she served as a corrections officer at Rikers Island. But music is her true calling.

"I've been singing for as long as I can remember," says Jones, who grew up listening to Aretha Franklin, Motown and Stax. "I do this so people can hear some real, live music."

After gigging as the house band for ESPN's *Espy Awards* in July, the Dap-Kings will reunite with Jones for an October tour. "We're grateful for the outside collaborations, but we don't want to dilute our own work until it becomes the pop sound on the radio," Roth says. "We're just trying to make a few good, honest records."



After Scoring Its Biggest Hit, Spoon  
Is Ready For The Big Time

Late-blooming indie rock band Spoon had its biggest success five albums into a decade-plus career with 2005's "Gimme Fiction," and an energized fan base is already teed up for "Ga Ga Ga Ga Ga," due July 10 via Merge.

The album serves as a bit of a crash course for those still discovering the band. Through 10 songs and 36 minutes, "Ga Ga Ga Ga Ga" plays out like a condensed primer on the band's history. Opener "Don't Make Me a Target" delivers the choppy guitar/keyboard minimalism that has been Spoon's trademark, while "You Got Yr. Cherry Bomb" and "Finer Feelings" are effortless slices of retro, soul-tinged pop.

Elsewhere, "Eddie's Raga" offers jerky, Clash-inspired guitars, and "The Ghost of You Lingers" is little more than vocals and keyboard atmospheres, showing off the band's experimental tendencies.

"We just wanted it to be the most hardcore, solid Spoon record we could make," frontman Britt Daniel says. "We had some other songs, but I just felt like these 10 songs were hit after hit."

# Thinking Big

## Nikki Sixx Wants The World To Know About His New Book, Album

Following the success of tell-all autobiography "The Dirt" in 2001, it stands to reason someone from '80s rock act Mötley Crüe would eventually attempt a publishing encore. Bassist Nikki Sixx will deliver his on Sept. 18, when he releases "Heroin Diaries: A Year in the Life of a Shattered Rock Star" via MTV/VH1 Pocket Books, a division of Simon & Schuster.

The book pairs diary entries written during a struggle with drugs in the mid-'80s with modern-day commentary from Sixx and those around him. Thoughts and reminiscences with exes, bandmates, record biz execs and family members are all presented through Sixx's drug-induced haze.

Sixx found the diaries in storage, and spent years compiling them for the book. Looking back, he sees them more as a commentary on the record business than a portrait of a lurid rock'n'roll lifestyle.

"We have managers and record company people saying that there was this massive machine, and nobody was willing to take it off the road and fix the broken wheel," he

says. "It would have cost them money. It was more important to keep the business rolling than confronting me. I was left out there to die. 'Hey, let him shoot up, and don't ruffle his feathers. I want my 15%.' That's how it works."

A portion of the proceeds from the book will go to Sixx's charity, Running Wild in the Night, a fund-raising initiative for Covenant House California, which aids struggling youth. "Heroin Diaries" will be accompanied with what Sixx calls "a soundtrack," an album of songs inspired by the book and recorded with his band Sixx:AM.

The latter will be released by Sixx's management firm, Allen Kovax's Eleven Seven Music, and distributed via Warner Music Group's indie pipeline the Alternative Distribution Alliance. While Eleven Seven has an upstreaming agreement with Atlantic, Kovac says there are no long-term plans to bring the album—which ranges from straight-ahead Crüe-styled rockers to heavily orchestrated rock productions—into the

Warner system.

Sixx, however, certainly has blockbuster ambitions. "I really like the concept of keeping things on the street and then taking them out of the ballpark," he says. "I like starting it virally and working with MySpace and spreading it from the Internet. The goal is you end up at 'Oprah,' and it's all for the common good of spreading this book out there."

If it reaches such mainstream heights, Sixx is fully aware that many fans will be more drawn to the "Behind the Music"-like tales of the book rather than the intimate look at a junkie caught up in a music industry machine.

"You have to be drawn to the car race because you think there's going to be a car crash," he says. "So if that's what it takes, fine. If people want to read this book to see how fucked up my life was, and to see how many drugs I took, and to read about my crazy sexcapades, then fine."

But in the end, every time the book sells, it's going to put money into a bank account to keep some kids off the street." —TM



PR BROWN

## Best Of The Rest

### AUG. 21:

**As I Lay Dying, "An Ocean Between Us" (Metal Blade)**  
The San Diego metalcore band blew up with 2005's "Shadows Are Security," which has sold 260,000 copies in the United States. Singer Tim Lambesis says the new album is more diverse than its predecessor but "also quite a bit faster-paced."

### AUG. 28:

**Lil' Mo, "Pain & Paper" (Honeychild Entertainment)**  
Former Elektra R&B singer Lil' Mo launches her own label with the new "Pain & Paper," which is led by the Jim Jones-featuring single "Sometimes." The set also includes a guest turn from rapper Fabolous and a cover of Shirley Murdock's "Husband."

### VHS or Beta, "Bring On the Comets" (Astralwerks)

The Louisville, Ky., band ditches its instrumental disco schtick for shiny, big-sounding modern rock with a new wave edge, at times resembling the Killers. Members of My Morning Jacket guest on a few tracks.

### SEPT. 11:

**Pinback, "Autumn of the Seraphs" (Touch & Go)**  
"It seems a bit more like a band is playing than any of the other" albums, Pinback's Rob Crow says. That all-in spirit is felt best on

propulsive opener "From Nothing to Nowhere," while "Good to Sea" is the kind of bedroom indie rock Pinback fans have come to love.

### SEPT. 25:

**Iron & Wine, "The Shepherd's Dog" (Sub Pop)**  
Making good on his desire to craft a "more playful" record, Sam Beam here touches on West African highlife ("House by the Sea") and down-home country rock ("The Devil Never Sleeps"). The hand-clap-aded single "Boy With a Coin" is due July 10.

### Arch Enemy, "Rise of the Tyrant" (Century Media)

Swedish death metal kingpin Arch Enemy promises songs about "the pain and losses we cause each other" on its eighth studio album. "This album will crush you, and the vocals are mean all the way," singer Angela Gossow says.

### Bettye LaVette/Drive-By Truckers, "The Scene of the Crime" (Anti-)

Anti-resurrected soul veteran Bettye LaVette in 2005 with "I've Got My Own Hell to Raise." This fall, her stern soul interpretations will be spiked with some Southern rock thanks to backing by Drive-By Truckers on an album featuring covers of Willie Nelson and Elton John.

### OCT. 9:

**Mannheim Steamroller, "Christmas Song" (American Gramophone)**  
Since 1991, Mannheim Steamroller's multiple Christmas albums have sold more than 16.4 million units in the United States. The new-age-meets-pop act, the brainchild of Chip Davis, returns with a collection of holiday tunes chosen by its legion of fans.

### Beirut, "The Flying Cup Club" (Ba Da Bing!)

The offbeat indie folk of Zach Condon is the centerpiece of Beirut, whose "Gulag Orkestar" was one of 2006's cult hits, having scanned 42,000 units. For its follow-up, Condon and his band decamped to Albuquerque, N.M., to record. "I like the idea of every song sounding like a different band," he says.

### NOVEMBER TBA:

**Little Big Town, TBA (Equity Music Group)**  
In 2005, Little Big Town resurfaced on indie Equity Music Group for the release of its first album since 2002. Though the band had worked with major Monument Records in the past, "The Road to Here" propelled it to mainstream success, selling more than 1 million units. An as-yet-untitled follow-up arrives in November.

### ALSO DUE:

**JUNE 26:** Tomahawk, "Anonymous" (Ipëcac) /// Nick Lowe, "At My Age" (Yep Roc) /// Juliana Hatfield, "White Broken Line" (Ye Olde)

**JULY 3:** Silverstein, "Arrivals and Departures" (Victory) /// Pastor Troy, "Tool Musiq" (SMC/Money & Power)

**JULY 10:** Bad Religion, "New Maps of Hell" (Epitaph) /// Gogol Bordello, "Super Taranta" (Side One Dummy) /// The Gourds, "Noble Creatures" (Yep Roc) /// Ben Jelen, "Ex-Sensitive" (Custard)

**JULY 24:** Silverchair, "Young Modern" (ILG) /// Hanson, "The Walk" (3 Car Garage)

**AUG. 7:** Okkervil River, "Stage Names" (Jagjaguwar) /// Architecture in Helsinki, "Places Like This" (Polyvinyl) /// Billy Joe Shaver, "Everybody's Brother" (Music World/Compadre) /// Magnolia Electric Co., "Sojourner" (Secretly Canadian) /// Drowning Pool, "Full Circle" (Eleven Seven) /// Throwdown, "Venom & Tears" (Trustkill) /// Greg Brown, "Yellow Dog" (Earthwork)

**AUG. 14:** Fog, "Ditherer" (Lex) /// Junior Senior, "Hey Hey My My Yo Yo" (Rykodisc)

**AUG. 21:** Caribou, "Andorra" (Merge) /// Earlimart, "Mentor Tormentor" (Majordomo) /// Minus the Bear, "Planet of Ice" (Suicide Squeeze)

**AUG. 28:** Aceyalone, "Lightning Strikes" (Decon) /// Swayzak, "Some Other Country" (!K7) /// Liars, "Liars" (Mute)

**SEPT. 4:** Ben Lee, "Ripe" (New West)

**SEPT. 11:** Grand National, "A Drink and a Quick Decision" (Recall) /// Joe Henry, "Civilians" (Anti-) /// The Good Life, "Help Wanted Nights" (Saddle Creek) /// The Go! Team, "Proof of Youth" (Sub Pop) /// Shout Out Louds, "Our Ill Wills" (Merge)

**SEPT. 18:** Thurston Moore, "Trees Outside the Academy" (Ecstatic Peace) /// Kevin Drew, "Spirit If . . ." (Arts & Crafts)

**SEPT. 25:** Jose Gonzalez, "In Our Nature" (Mute)

**OCT. 9:** Robert Pollard, "Coast to Coast Carpet of Love" and "Standard Gargoyle Decisions" (Merge) /// Robert Wyatt, "Comicopera" (Domino)

**OCT. 23:** Fiery Furnaces, "Widow City" (Thrill Jockey) . . .

# Charles Caldas

The CEO of Merlin—the indies' new digital licensing agency—takes a break from fighting for parity with the majors to talk online sorcery with Billboard.



When Charles Caldas pulled Merlin out of his hat at this year's MIDEM trade fair, the message that accompanied it was magic to the ears of the independent music community. The new digital licensing agency says it will empower the indies as the "virtual fifth major," banding the worldwide independent community together on a scale never seen before.

In the six months since the announcement, Caldas and his family have uprooted from his native Melbourne, Australia, to London to drive ahead his vision.

Few industry executives know the issues confronting the indies better than Caldas. Prior to his relocation, he was at the helm of Shock Entertainment Group, which claims to be Australia's largest independent music and entertainment distributor, employing more than 100 staffers.

He has also served as a board member of the Worldwide Independent Network, the Australian Recording Industry Assn. and the Australian Independent Music Assn. (AIM)—and fought back from a life-threatening illness.

With Merlin scheduled to be up and running by the end of June, he will now aim to bring the same magic touch to its quest for equality with the major labels on such Web 2.0 services as YouTube.

real focus in the short term is getting the organization properly built.

**You've also had some personal challenges. A few years ago, you took a break from the industry and left Shock. What was behind that decision?**

I had been at Shock for 15 years, which is a long time for any industry. In the music industry, it's probably a ridiculously long time. On a personal level, I felt it was time to reassess where I was, where I wanted to be. That whole period coincided with a brief illness that I had. But for me it was time to step out and reflect. And 15 years seemed like a good enough milestone to do that.

**Your illness was a lot worse than that—it was a spinal infection.**

I was hospitalized for a while and on antibiotics for a long time. In retrospect, it allowed me to hone in on all the areas that I've been more and more interested in—the new-media area, the changing metrics of distribution, the challenges for the independent sector.

**You helped build one of Australia's most successful music companies. What were the key elements in that success?**

At its heart, it has always been driven by the people in the company who work with the music. The company started at a time when independent labels didn't have very effective paths to market within Australia. The growth just came because there were a lot of passionate people who really believed in what they did. Other than that, it was about running a sensible business. It's a reasonably extraordinary story. When it started, there were six people in a smoky sunroom. It's now a company which controls quite a lot of the market.

**If you were a betting man and going to put money into the music industry, what would be the safest return?**

I would bet on the fact that the independent sector will continue to grow.

**Why did you set up Merlin? Do the indies really get a raw deal currently?**

The path to market for all record companies has changed remarkably quickly. There also seems to be a growing divide in terms of the value of copyrights that independents attract and the fact that you have very large corporations announcing massive deals with major labels and nothing in the independent sector. The independent sector is very large collectively, but it is very scattered, very disparate, and there is no really effective mechanism by which services that are looking to license product can actually engage with that sector.

**What are the goals of the service?**

Short term, to get the organization properly incorporated. We've appointed an interim board that I'm working with, which consists of nine people from around the world. It's going to be a nonprofit organization, owned by its members, governed by an elected board of independent rights holders from around the world. A year down the track, we'd like to be established as a clear central point for the independents' rights holders to use in a way that they see fit. Beyond the short term, it is to start looking at some targets in terms of the companies we feel should be engaging in a more positive way

with the independent sector. Certainly the broad goal would be to actually have a vehicle that can speak on behalf of the global independent sector, because none exists at the moment.

**How will Merlin be financed?**

The first year's financing has come from [European indie trade group] Impala. Impala had a [partial] settlement with Warner based on some market concessions in terms of a potential merger [with EMI Group]. It's very encouraging that a body like that, which has a strong history of protecting its members rights, has actually identified Merlin as a body that they want to support.

**If the Warner-EMI merger does not happen, will that upset funding?**

From where I sit, no. We need to be clear that the decision to fund Merlin via Impala was made by Impala. But our aim is to become funded by our own activity as quickly as possible. My aim is to have a self-sufficient organization that is cost-effective for its members to use, that's transparent, that is operating in a way that benefits the entire community.

**Impala's deal with Warner caused friction, with U.K. labels Ministry of Sound and Gut splitting with AIM in protest.**

**Are the indies now all on the same page?**

I think so. I feel very arm's length from that. To me, that was a local issue. As much as Merlin has been mentioned as a recipient of some of the funds of that settlement, I don't think it changes the role that Merlin plays. Certainly, no one I've spoken to is questioning Merlin in light of that deal.

**How does Merlin intend to compete on a level playing field with the four majors?**

On a global basis the independent community is about 30% of the market. It's very easy for a new service that is looking to license music for a new kind of online usage to go to Universal and tie up a quarter of the world's repertoire in one conversation. The independent sector is far harder to engage. It's a basic business proposition that says, "If there's a central entry point and it's easy to engage with the sector through one point rather than thousands, then hopefully those efficiencies can result in deals which follow through to the membership."

**In January, you announced a deal with Shawn Fanning's Snocap that would allow artists and labels to sell MP3 downloads from their MySpace pages. Are any other deals in the pipeline?**

Nothing at this point in time. The

**“We'd like to be established as a clear central point for the independents' rights holders to use in a way that they see fit.”**

## Party On

Indie-Centric U.K. Festival Returns To U.S. Shores

As U.K.-based All Tomorrow's Parties proved from 2002 to 2004, breaking an indie-focused, artist-curated festival this side of the Atlantic isn't easy. Already a successful, multiday music event in England, ATP failed to win over an American audience, just as the Coachella and Bonnaroo music fests were taking off.

But this summer ATP will try again, albeit with a little help from the Pitchfork Music Festival. For the opening day of the July 13-15 event in Chicago, ATP is collaborating with Pitchfork to present its Don't Look Back series, which features artists performing acclaimed cult and underground albums in their entirety. The bill includes live performances of Sonic Youth's "Daydream Nation," GZA/Genius' "Liquid Swords" and Slint's "Spiderland."

With a Friday ticket price of \$15, the show has already sold out, and ATP founder Barry Hogan appears to have taken a successful first step in resurrecting his brand stateside. "We didn't want to go crazy with it the first time," Hogan says. The ATP name disappeared in America after 2004's Modest Mouse-curated fest on the Queen Mary cruise ship-turned-hotel in Long Beach, Calif. "We wanted to start slow."

After putting its stamp on Pitchfork's festival in July, ATP will host additional Don't Look Back summer dates



This year's ATP bill includes a live performance of SONIC YOUTH'S 'Daydream Nation'

in Los Angeles, San Francisco and New York with Sonic Youth, Slint, Girls Against Boys and the Melvins.

As for future ATP festival plans in the United States, Hogan says something could materialize within the next 15-18 months. "The plan is for ATP to be back on the map for 2008," he assures.

ATP made its American debut in 2002 in Los Angeles, showcasing such acts as Pearl Jam's Eddie Vedder, Television, Sleater-Kinney, Wilco, Iggy Pop & the Stooges, the Flaming Lips, Deerhoof and the Shins. L.A.-based Goldenvoice co-promoted the shows in 2003 and 2004. But even with such recognizable acts on each bill, ATP lost money two of three years.

When ATP launched in 2000 in the United Kingdom, though, "people were into the idea and willing to go with the flow with some of the bands they didn't know," Hogan says. "There may be 10 or 15 bands you've never heard of, but you might walk away loving a few."

Erik Carter, who books Deerhoof and others with the Kork Agency, agrees that many U.S. fans approach festivals differently than overseas. "Everybody [in America] is all about the headliner," Carter says.

The key to reviving ATP in the States would be to come up "with a really strong lineup to get people familiar with the concept, then get to a point where we can experiment" and bring more underground artists, Hogan says, adding that a cost-effective ticket price is also important. "One of the reasons Pitchfork works in Chicago is because the ticket price is so cheap. People are willing to pay \$25 and take a chance on some of the bands they might not have heard of. They feel like they're getting value for their money." —Mitchell Peters



RAY WADDELL

## Charting A Path

Avett Brothers Travel Their Own Independent Road

**T**he Avett Brothers have chosen a fiercely independent career path that other indie acts that don't fit into a perfect niche should take note of. The tactics they've settled on—comprising a boutique label, endurance-test touring and fiery performances that recruit loyalists one show at a time—go a long way toward leveling the playing field.

Musically, the North Carolina-based trio blends rootsy instrumentation, revival-meeting intensity, sibling harmonies, ambitious themes and catchy melodies with the odd screaming guitar solo and a pervasive rock attitude. Brothers Scott (banjo) and Seth Avett (guitar), with bassist Bob Crawford, have forged a brilliant onstage alchemy and an effective business model that is now starting to pay off.

The brothers began their musical journey in the hardcore rock and punk worlds. "At that time we felt that if you play somewhere one day someone's just going to show up and say, 'Hey, here's a bunch of money, let's take some pictures of you and you're on your way,'" Scott Avett says, calling from a tour bus somewhere between a stop at the Wakarusa Festival in Lawrence, Kan., and the next gig in Pittsburgh.

"By the time that all got chewed up and spit out," Scott continues, "we

kind of took an overzealous attitude of, 'Nobody wants to help us, so let's just do this.' "

So the band created Avett Brothers Inc. in 2002. "We don't know any other way to do it," Scott says. "Bob, our bass player, booked our first tour, a three-week-long run up the East Coast, over to Chicago and into the Midwest. We just day by day pushed it, pushed it, pushed it."

Not that they didn't give the "system" a shot. "We had meetings with large labels where the person we played for in the conference room would sit there and say, 'I think you're great and all, but I have no idea where you guys fit into some radio category.' We realized quickly that that was another obstacle that we would have to overcome," Scott says.

In 2003 the band signed to manager Dolph Ramseur's Ramseur Records, where the Avett Brothers and the members' various side projects pretty much make up the label roster. "We really partnered up [financially] right down the middle, and it works really well with us," Scott says. "We really just share responsibilities and I'm starting to be convinced that when you're going independent it means find one guy, one label, one band per label, and get out there and you both focus on it."

Veteran agent Paul Lohr of New Frontier Touring, instrumental in



breaking the Dixie Chicks before that trio moved to Creative Artists Agency, began booking the Avett Brothers in 2003. Lohr set out to make the brothers a solid hard-ticket act in major markets, and now they're seeing their best sales ever.

Lohr says the Avetts are putting up their best numbers "specifically in markets where they have performed four or more times, as their success is commensurate with the number of appearances in each market." He adds that an AB show is similar philosophically to a Grateful Dead show. "They never play the same show twice, they let the mood and environment dictate the content, and they let the passion of the moment take the song where it will, so that there is a very real, very personal

## Five DIY Touring Tips

What Your Band Needs To Know Before Hitting The Road

**D**eveloping bands must be in control of their own destiny when it comes to playing live. Yet before a booking agent comes onboard, they will want to know a band has a budding fan base. An act, therefore, needs to be proactive in its quest to become a professional touring unit. These five tips can help.

■ **WEIGH THE PROS AND CONS** of tour support from the label, financial or otherwise. A band has to pay it back, so it's best not to start off in the hole if such a luxury can be avoided. "But if you're starting at the DIY level, and you have a deal with an independent label and the label is able to give you a little support—buy or rent you a van, pay for your meals—you should probably take it," says Tim Borrer of the Agency Group (Sounds of the Underground). "This is hard work."

■ **RENT A VAN**, and invest in a Global Positioning System and AAA membership. If the band is far enough along to warrant a contract rider—and some clubs will scoff at baby-band demands—be realistic about what's on it. William Morris agent Kirk Sommer (the Killers,

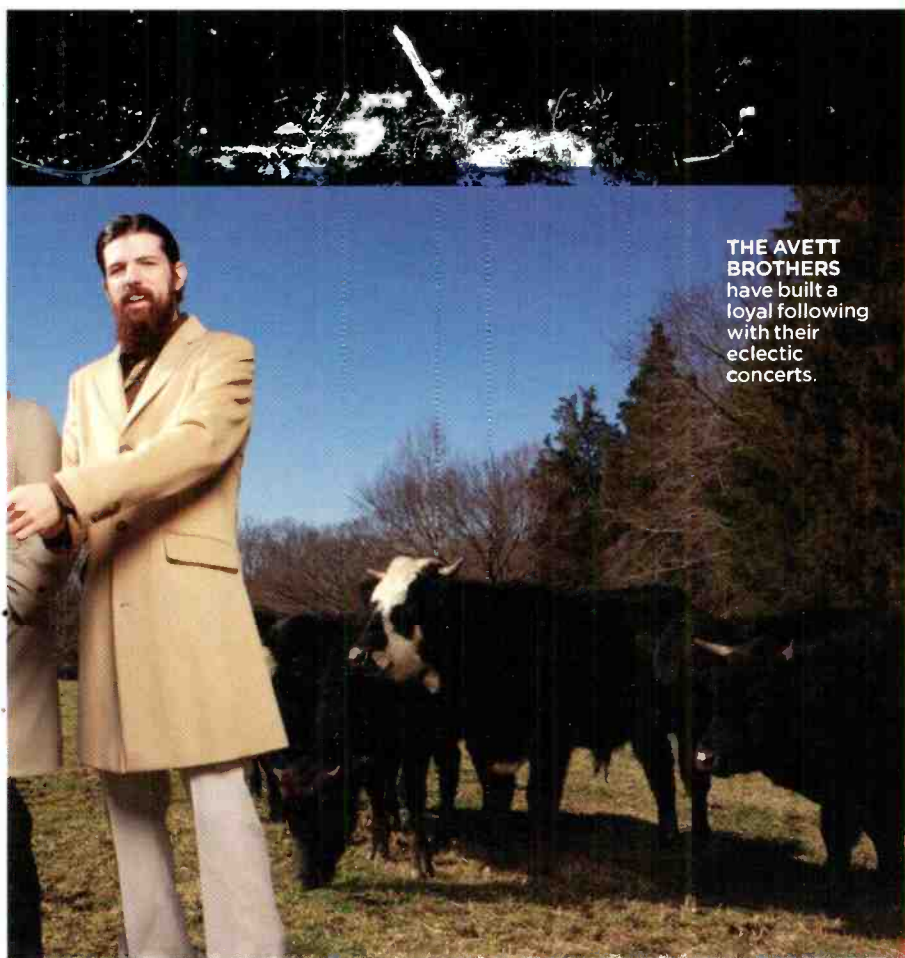
Paolo Nutini) offers this advice: "Request packaged goods with shelf life and clean socks on your rider." Beyond that, Sommer advises, "Change your oil once a week, play each show as if it were your last, actively engage your fans at the merch booth until the lights are out, hold the drummer accountable for all accounting."

■ **STAY LOCAL**, and create an online story before expanding into new markets. A band must inspire passion in its backyard before truly embracing its rock'n'roll dreams. "This allows you to stay in school or work," says Kevin Lyman, president of 4fini Productions (Vans Warped, Taste of Chaos).

And all of this local work can—and should—be done before a bona fide booking agent ever comes onboard. "I have this band, the High Strung, that booked their own tours and







**THE AVETT BROTHERS** have built a loyal following with their eclectic concerts.

interpretation for each fan attending.”

Capacities range from 450 at Starr Hill in Charlottesville, Va., to a sellout of 2,700 at the North Carolina Museum of Art in Raleigh. Lohr says the Avetts sold 850 tickets—with another 150 comps—at the Fillmore at Irving Plaza in New York.

Scott is feeling the heat the band is generating. “All of a sudden we’re seeing these rooms in obscure places like Lancaster, Pa., on a Sunday night and it’s slammed,” he says. “That’s a good sign. We’ve worked hard for it, and it makes the shows just a much better exchange.”

Lohr adds, “We still have work to do in markets they haven’t been able to play as much, but they should have much of that under their belts by the end of 2007.”

Asked what he has learned about the self-guided path, Scott muses, “I am reminded constantly that we have taken a little bit longer than it would take if we had a big machine behind us, but if you get that success and that reward too quickly and you don’t have the substance to back it up, you really set yourself up for an extremely stressful career, at least in the beginning. You’ve got a lot of catching up to do. For us, we’ve covered our ground, we’ve paid attention to our songs, put everything we have into the art and the craft, and from there the business stuff has come along, and we always had faith that it would.”

**.biz** For 24/7 touring news and analysis, see [billboard.biz/touring](http://billboard.biz/touring).

did over 250 dates a year for two years straight before I picked them up,” says agent Andrew Colvin at Ground Control Touring.

■ **Make friends in each city, and bring along some CLEANING SUPPLIES.** Most young bands are prepared to rough it—sleeping on floors, in vans, etc.—but always remember what your mama taught you. “Sleep on the floor of the person who seems the most excited about your band, if you do not have to drive that night,” says Tony Brummel, president of Chicago’s Victory Records. “If they feed you, do the dishes and clean their house the next morning. Stay in touch with this person and make them your personal evangelist in that market.”



■ For key festival or tour bookings, **GET REQUESTS IN EARLY**—and often. The festival market seems to get bigger every year, and this affords new opportunities to young bands. “We like to save a handful of spots on all our festivals for indie bands that are booking themselves,” says Charles Attal, partner in C3 Presents (Lollapalooza, Austin City Limits Festival). “We get thousands of inquiries, so it is difficult to stay on top of every one, but the ones that are persistent have a better shot.” And don’t be afraid to lend a helping hand. “Last year at Lolla we had a local band in Chicago called Musical Outfits that even offered to help flier Chicago,” Attal says. “We put them on.” —RW

# 6

## Questions With Christian Bernhardt By Mitchell Peters

When Christian Bernhardt moved to the United States to finish his law degree, the German-born owner of Emeryville, Calif.-based Kork Agency admits, “I didn’t even know what a booking agency was.”

But with the help of a friend in 1997, Bernhardt began booking shows for little-known noise-rock bands in Minneapolis and was hooked. Now, more than six years after moving to Northern California and founding the Kork Agency, Bernhardt oversees two North American offices, eight employees and a diverse roster of nearly 175 artists, many of them indie.

With such clients as Aesop Rock, . . . And You Will Know Us by the Trail of Dead, Atmosphere, Beirut, CocoRosie, Deerhoof, the Gossip, Mates of State, Of Montreal, Peaches, Sage Francis and Xiu Xiu, among others, Kork has between 10 and 30 tours on the road at any given time. And while Bernhardt describes the small to midsize venues Kork traffics in as “completely clogged,” he says he still turns a profit while maintaining his independence.

### Have declining album sales changed the way indie artists tour?

More and more bands realize that touring, if done right, can create quite a bit of income aside from record sales. The point of touring originally was to promote your record. But it has shifted to make money as well.

### So then how has booking bands changed since you first started?

Nowadays there are way too many small bands out there that want to get on the road. When I started booking, the rule was—at least for the size of bands I booked—that you started booking about two months in advance. Now you need to start placing holds and reserving venues some eight months in advance . . . It’s completely clogged up. It’s insane that I have to book a 300-capacity-room tour six months in advance. Maybe the answer would be that venues refuse to book certain acts further out than four months in advance.

### Does Kork only book acts that are signed to a record label?

No. I used to, only because we needed the support of the label to make it work. Since the Internet has become such a strong force, we occasionally take on bands that don’t have a label, but have strong label interest . . . There are also bands we book that aren’t established yet. We pick them up because we have a feeling they will go places, and because we know that once the band’s record is out they’re going to get swooped up by the Agency Group or William Morris [Agency].

### As the owner of a boutique booking agency, is competing with larger agencies a major challenge?



Giant companies like William Morris and [Creative Artists Agency] are swimming in our pond where we fish for bands. They didn’t used to do that. Acts that were unsigned were completely not of interest to them. But they see a band like Arcade Fire, who two years ago played for 27 people a night, co-headlining Coachella. They realize they need to have a closer ear to the ground as well.

### What would stop a buzzing band on Kork’s roster from moving to a larger booking agency?

I strongly believe that [larger agencies] can’t offer much more at all. Bands think that once they’re with a big agency, they’ll get great support slots for larger bands. That’s not true. Nowadays, large bands are very particular with who they want to take out. They want the hot, young bands and it doesn’t matter whose roster they’re on.

It’s kind of disgusting nowadays with younger bands, because they want to go to the top right away. They think whoever waves the biggest check is going to be the best bet. But it’s just not true. It’s really a bummer because the pressure on us smaller agencies is becoming bigger and bigger.

### Is there a place for an indie-rock package tour, à la Taste of Chaos or Warped?

Generally, Taste of Chaos or Warped tour attracts a very young audience, and that’s where I assume the money is. For indie-rock bands, the audience is slightly older—and from my experience, more broke. So it’s harder to generate enough money to make it work.



ARCTIC MONKEYS are the flagship band for Domino Recording, founded by LAURENCE BELL, inset.



## The Domino Effect

Indie Label Finds Acts To Match BY LARS BRANDLE

With a roster that includes two of Britain's biggest breakout bands of the last five years, Domino Recording lately has been making success look easy. But when it launched, hit records were the last things on the label's agenda.

Today's achievements are a far cry from the day in 1993 when founder Laurence Bell launched the label, aided by a £5,000 (\$9,340) government grant. Back then, Domino wasn't even intended as a home for British talent—it launched as a U.K. licensee for U.S. albums by such alternative acts as Sebadoh, Royal Trux, Pavement and Elliott Smith, and soon became a byword for noncommercial, lo-fi rock.

But after guiding Franz Ferdinand to global stardom and turning Arctic Monkeys into the U.K. scene's first genuine rock phenomenon since Oasis' mid-'90s heyday, Domino is one of Britain's highest-profile indies. It has sold millions of CDs and become accustomed to winning major plaudits.

How did this transformation happen? Bell says the label's "Road to Damascus" moment came in the late '90s when it refocused its A&R. "We've always provided a home to an eclectic bunch of people who choose to do things in different ways, but wanted to find more artists who shared the same ambition we did—that were willing to give it their all."

Domino director John Dyer points to the signing of U.K. band Clinic in 1999 as a key A&R moment. Although

Clinic has had little commercial impact, "they were feted by bands like Radiohead," he recalls, "and supported them on [a U.S.] tour. That created a real frisson in the American industry, helping put Domino on the map over there."

Bell says, "Nearly 10 years ago, we stopped [just] licensing music from America to sign groups for the world from the U.K.—music which culturally sat with the label, which we could send back out to the world."

At roughly the same time, he adds, the company began using leading London-based promotion company Anglo Plugging—which then represented Oasis, Fatboy Slim, Paul Weller and the Beautiful South—for some of its releases. "To get on a radio playlist, you need a company that regularly gets results at commercial radio and [public top 40 station] Radio 1," Bell says. "If you can't afford to have someone running your own departments, you need to outsource that."

Anglo national radio/TV plugger Dylan White gives credit to Franz Ferdinand, which signed with Domino in 2003, for "getting the records right, which made our job easier." But there was still work to be done to establish the band at mainstream radio.

"We had to build Franz up a step at a time—Xfm, Radio 1 and then commercial radio. Commercial radio didn't pay any attention to what label they were on—they were more interested in the fact that we were bringing them the band,

because our name hopefully makes people pay attention," White says. "We had Franz doing live events for stations that usually play Robbie Williams and who'd never had a Domino record in their lives before."

The Franz Ferdinand signing also saw the label change tactics at retail, HMV rock/pop buyer John Hirst says. "Their representatives actually came in and presented the album to retail on its own—pretty much the first time they'd done that for an individual Domino release," he says. "Prior to that, they'd tended to present key releases for the quarter. That put a huge focus on the album, which, combined with the buzz that was already building, helped to create real excitement in-store."

White recalls a conversation with Bell the night Franz Ferdinand won the Mercury Music Prize. "I said, 'Now's your chance—sign another act like this and you'll be the Creation Records of the '00s.'"

When Bell did sign that act, however, Anglo was not tasked with securing the same maximum exposure it had attained for Franz Ferdinand.

"The Arctic Monkeys came under a lot of pressure to play the media game and if they'd been signed to a major label, [the major] might have tried to force their hand," White says. "But Laurence does things the way bands want them done, so he needed a well-respected and experienced plugging company who could say 'no' to things."

The media-shy Bell is reluctant to discuss Domino's business side, saying he gets "more excited talking about the groups and signings." And the label has several new signings for Bell to enthuse about: New York-based experimental rock act Animal Collective (see story, page 20), Lightspeed Champion (a spinoff from U.K. band Test Icicles), Leeds-based alternative rock/pop band Wild Beasts and veteran singer/songwriter Robert Wyatt.

After its recent windfall, the label is supplementing its London and New York offices by opening one in Singapore in March. "We wanted to be proactive in a region most people tend to ignore," Bell says. The Singapore operation, headed by marketing manager Nikki Mahmood Chee, handles sales, distribution and marketing on U.K.-sourced Domino releases in Singapore, Malaysia and Indonesia, and coordinates license deals elsewhere.

The New York office, headed by label director of A&R Kris Gillespie, coordinated April's North American release of Arctic Monkeys' sophomore album, "Favourite Worst Nightmare." Warner Bros. handled marketing/sales support, while the Alternative Distribution Alliance (United States) and Outside (Canada) distributed. The album debuted at No. 7 on The Billboard 200; sales stand at 100,000 units, according to Nielsen SoundScan.

Domino's North American licensing arrangement with Epic on Franz Ferdinand will continue beyond the band's third album. "We're very happy with that," Bell says. "They sold more than 1 million with the first record [in the United States] and [went] gold with the second. It's a good, healthy relationship which we aren't looking to undo."

According to data compiled by the Official U.K. Charts Co. for labels body the BPI, Domino had a 0.9% domestic market share in singles and albums volumes during 2006. Its share hadn't merited a mention in the BPI's annual statistical handbook until 2004, when it took 0.5% of both formats.

Martin Mills, chairman of leading London-based indie Beggars Group, identifies key elements that fueled Domino's success. "Firstly," he says, "building up a company based on great music over a period of 10 years. And then the huge risk of signing Franz Ferdinand, which I think Laurence mortgaged his house to do. Anyone who puts their neck on the block to that extent for something they believe in deserves huge respect."

Bell wouldn't confirm the mortgage story but adds, "We would never sign something just because we thought they'd be successful. There's some sort of connection in signing with a company where you can talk to the people who run it and own it. It's a lot more tangible."

Additional reporting by Mark Sutherland and Tom Ferguson in London.

## Rags To Riches

Domino's Key Releases

Domino Recording launched in 1993 with single and album releases by alt-rock band God's Eye. To date, the company has released 193 albums in the United Kingdom, the latest being Clinic's "Funf" on June 18. Here are the key albums that dot the Domino story.



CLINIC, "CLINIC" (1999)

The signing of Liverpool, England's Clinic with this album, compiling its first three EPs, represented a watershed in Domino's A&R sensibilities. "Ultimately," Domino director John Dyer says, "a reason why Franz [Ferdinand] and Arctic Monkeys are on the label is because [label founder] Laurence [Bell] got involved with a band like Clinic."



FRANZ FERDINAND, "FRANZ FERDINAND" (2004) With a slew of radio-friendly hits, the

Scottish alternative rock band's debut was a spectacular international success, and U.K. critics awarded it the Mercury Music Prize. More than 1 million copies have been sold in the United States through Epic.



ARCTIC MONKEYS, "WHATEVER PEOPLE SAY I AM, THAT'S WHAT I'M NOT" (2006)

Rarely has a debut carried such expectations—and lived up to it. In the United Kingdom, the Official U.K. Charts Co. logged first-week

sales of 363,735 copies, making it the fastest-selling debut in British chart history. BRIT, Ivor Novello and Mercury honors were added bonuses.



ARCTIC MONKEYS, "FAVOURITE WORST NIGHTMARE" (2007)

If the second Franz Ferdinand album stalled commercially, this was the record that showed Domino could strike twice. A dream start with first-day U.K. sales of 85,000 saw the "second-album syndrome" bypassed with a No. 1 bow. This time, America also tuned in. It opened at No. 7 on The Billboard 200, well up from its predecessor's No. 24 peak.

## Growth Out Of Guadalajara

### A Family-Run Label's International Breakthrough

Seven years after transforming from a local cassette-manufacturing concern, Three Sound Records in Guadalajara, Mexico, has established itself as a self-distributed label with its first international superstar: four-time Billboard Latin Music Award winner Mariano Barba.

In the late '90s, when CD sales began to cut into its tape business, the company put its expensive machinery to use by allowing aspiring artists to pay to record demos.

After seeing an ad in the local paper, a romantic banda songwriter named Mariano Barba came in to record, Three Sound director general Ramon Fernandez says.

"He had all the characteristics: young, handsome, talented, a good singer, he composed and played guitar well, and had stage presence," Fernandez recalls.

Barba put out three albums on Three Sound between 2002 and 2005. With the help of hired promoters, his label worked each on a local, then state, then national level. Three Sound opened an office in Bell Gardens, Calif., in 2003, and secured its own

stateside distribution through Ritmo Latino and Discotecas Linda, years before it released Barba's hit "Aliado del Tiempo."

To promote at radio, "we had to knock on doors, but we came with a lot of [information]," Fernandez says. "No. 1 in Guadalajara, No. 1 in Mexico City, No. 1 in Celaya, No. 1 in Guanajuato."

KBUE Los Angeles PD Pepe Garza—who started playing Barba's music four years ago after seeing a TV promo for him in Guadalajara—credits Three Sound with establishing key relationships in the United States, such as then-promoter/manager Martin Fabian, to pave the way for Barba's stateside breakthrough.

Three Sound keeps costs down by

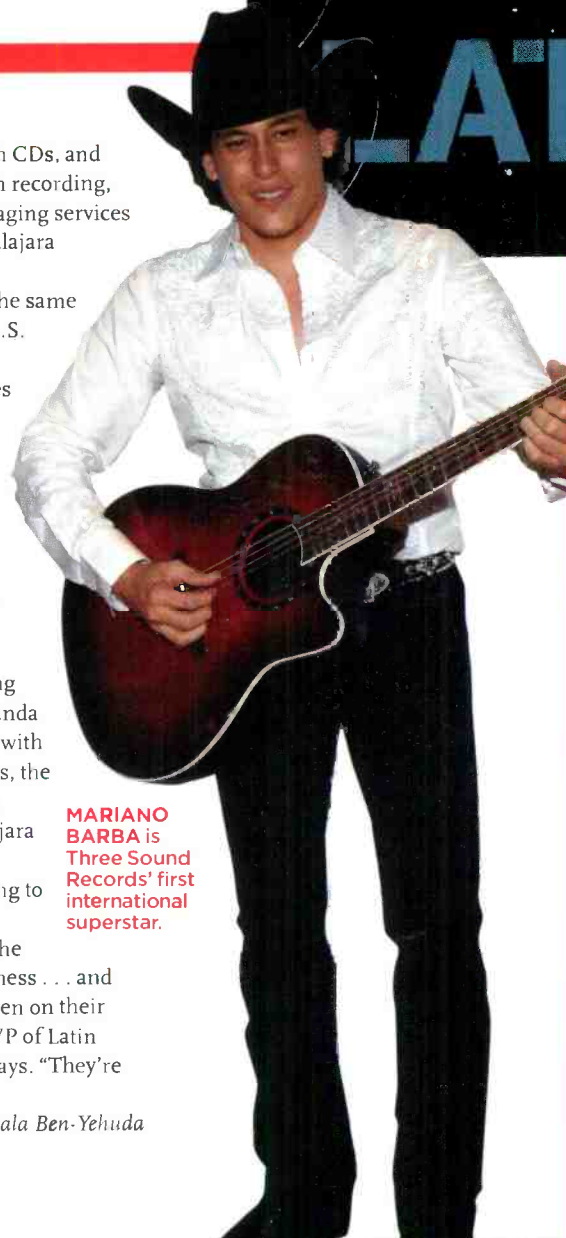
manufacturing its own CDs, and provides top-to-bottom recording, engineering and packaging services for clients at its Guadalajara headquarters.

It is still owned by the same three businessmen, U.S. residents Adnan Mohammed and James Smith and Raimundo Sanchez in Mexico. But the day-to-day operations are led by Fernandez, his sister Martha Fraile and her husband Oscar Fraile.

The label's roster includes more than a dozen artists, including the up-and-coming Banda Astilleros. In keeping with Barba's path to success, the company still services new songs to Guadalajara programmers first.

Rather than licensing to a major, Three Sound "worked on learning the industry and the business . . . and trying to make it happen on their own," BMI assistant VP of Latin music Delia Orjuela says. "They're breaking the mold."

—Ayala Ben-Yehuda



MARIANO BARBA is Three Sound Records' first international superstar.

**EN LA RED:** For 24/7 coverage of the Latin music world, Billboard has partnered with MSN. For a complete roundup in Spanish, go to [Billboard.Latino.MSN.com](http://Billboard.Latino.MSN.com).

## MP3s For Mexico

By launching Mexico's first legal MP3 store, digital music site Beon.com and Mexican independent label Noiselab are wagering that indie music fans will pay for convenience and portability rather than illegally download if given the choice.

Since Beon opened its Noiselab-branded MP3 store April, the offerings have grown to 250 tracks at 13 pesos (\$1.20) each, with more than 600,000 songs



ZOE

from Mexican and international indie labels licensed to Noiselab expected to be added by year's end.

In a region where broadband use is growing but where iTunes has yet to penetrate—and where protected Windows Media Audio downloads have had limited impact due to cost, copy protection not present on MP3s and problems using credit cards online—"piracy is the big competition," says Ariel Solorio, multimedia systems manager at Beon parent Grupo Sanborns.

The partnership between Beon and Noiselab also stands to benefit from the two companies' respective assets. Grupo Sanborns is one part of a telecom and retail empire controlled by tycoon investor Carlos Slim Helu and his family. Noiselab is an A&R tastemaker that puts out cutting-edge Mexican groups like Zoe.

Going digital with a big partner means that "instead of looking for one Zoe, we'll find 30-40 bands," Noiselab owner Hector Mijangos says. Noiselab can promote the Beon store at concerts it books and on the label's "in-d" show on Exa TV.

—ABY

## LEILA COBO



# Nacional Anthems

A Scrappy Latin Alternative Label Finds Its Own Way To Thrive

People tend to associate Latin alternative music with indie labels, but that wasn't always the case.

When the Latin Alternative Music Conference (LAMC)—taking place July 10-14 in New York—started eight years ago, a wealth of major Latin alternative releases was the basis for optimism on the sales and radio prospects for the genre. With the passage of time, those prospects haven't materialized as expected.

There is not a single commercial U.S. radio station devoted to Latin rock or alternative music, and major sales numbers have only come when those "alt" acts conquer radio with more mainstream sounds.

Yet the Latin alternative scene has sustained itself in other, less traditional ways.

Witness Nacional Records, the label created by LAMC founder Tomás Cookman.

The scrappy label has thrived, thanks to its reliance on alternative revenue streams and its independent way of doing business.

Nacional is profitable, with plans to increase its staff from 10 to 20 by year's end. Costs are kept down thanks to tight artist relationships and vertical integration: Nacional owns its own publishing and houses its own management (though being signed to either is not mandatory).

Cookman, who at one point was a drummer for a punk band,

COOKMAN



gained experience—and a familiarity with labels' inner workings—while managing such acts as Los Fabulosos Cadillacs.

"I felt a lot of acts really didn't get the support," Los Angeles-based Cookman says. "I also felt, 'Why are the three to five labels that exist the only option?' It's really hard to be a pop label, a rap label, a tropical label all at once."

Cookman's acts include Aterciopelados, Nortec Collective and Pacha Massive, a group he signed straight out of LAMC (it won the conference's 2006 Battle of the Bands).

Aside from record sales, synch licenses provide a primary revenue source, facilitated by publishing and management sharing space under one roof.

Likewise, Cookman works with his artists to keep costs down and budgets realistic.

As a result, "Our acts, if they sell

25,000 copies, they'll make more money for us than on a big label selling 100,000," he says.

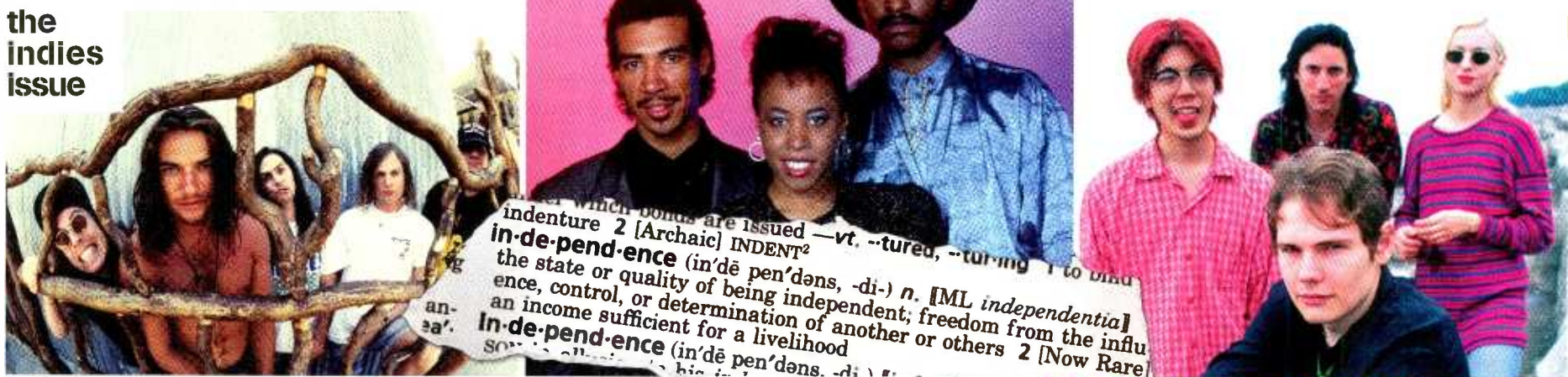
Though record sales were already in decline when Nacional started operating, the rise of digital distribution and the Internet proved to be crucial to the label's development and its targeting of specific audiences.

For example, although Nacional is distributed by Warner's Alternative Distribution Alliance, which ensures placement with indie retailers, retail itself has been "a challenge," Cookman says. "You can pay all this money to be in a retail program, then go to a store and not find it there. With digital you don't have those issues."

Still, Nacional continues to grow.

"Many of the greatest labels, like Atlantic, Def Jam or Roadrunner, all came from the same frame of mind. That's where I see Nacional going," Cookman says. "This is not meant to be a little boutique thing. And there should be other labels. This market screams for it."

**biz** For 24/7 Latin news and analysis, see [billboard.biz/latin](http://billboard.biz/latin).



In different ways, from left, UGLY KID JOE, CLUB NOUVEAU and THE SMASHING PUMPKINS have all operated on the cusp between indie and major labels.

ED CHRISTMAN



# Defining A Sector

As The Industry Shifts, So Does The Formula

**W**hat constitutes an independent label? The answer depends on whom you ask. And it can change, depending on why or when you ask. And oh, yeah, even within the independent community, not all players agree on the answer.

In 1989 when I joined Billboard, the answer was a lot simpler. Nowadays, it's muddled.

Back then, according to Billboard, if a label—regardless of who owned it—was sold to retail accounts by one of the six major distribution companies, it was regarded as a major, and everything else was an independent. That designation was influenced by the philosophy that any label sold by major distribution company salesmen has an inherent advantage with accounts over those that independent distribution companies handled. That's because the major-label distribution companies are better-staffed and often provide most of the big-selling hits that drive store traffic as well as spending the most cooperative advertising dollars.

So when **Chris Blackwell** still owned Island Records, it was a major because it was distributed by WEA, and then PolyGram, which ultimately acquired the label. But Tommy Boy—then 50%-owned by Warner Music Group (WGM)—was independent because the label sold most of its titles directly to large accounts and used independent distribution for smaller accounts. But when it released the occasional title like **Club Nouveau** through Warner Bros., those sales were counted as part of WEA's market share.

When Nielsen SoundScan launched in May 1991, it followed the same formula as Billboard, although that might have had more to do with bar codes than a philosophy. Within each bar code are certain numbers that identify a company, and in the early days of SoundScan it was probably easy to identify each major's titles. SoundScan then designated every other label as the "other" category, which

the industry recognizes as "indie."

That formula is still used today. This wouldn't be such an issue if the world hadn't changed since 1989, when the only times independent and majors interacted was when a major bought one.

But then Sony Music broke the mold when it acquired 50% of indie wholesaler Important in April 1991, which then became known by the name of its label, Relativity. Its distribution company would become known as Relativity Entertainment Distribution—soon

confusing. In 1992 PolyGram started ILS, or Independent Label Sales, while EMI bought Virgin and inherited Caroline. The following year, WGM started the Alternative Distribution Alliance (ADA), and in 1994 BMG started BIG, or BMG Independent Group.

But that wasn't all. WGM bought 49% of Sub Pop, and Matador hooked up with Capitol and put some of its acts through the major with others still at indie distribution. Also, EMI's distribution company at the time, CEMA, did

the rage over at RED. Also, majors and indies started doing joint ventures on artists and even label deals. In short, you have a mess—at least as to how it applies to the indie definition.

After all, indie is practically a brand, and a genre of music too—something so-called true independents trade off on. Even artists play that game. I remember learning at a concert that the featured group had an album in the can and had just signed to Warner Bros. The plan, however, called for the album to come out through an indie, with the next release planned for Warner Bros. Of course, that didn't stop the band from bragging onstage that it will always be an indie band.

company is still touted as the top independent in the country.

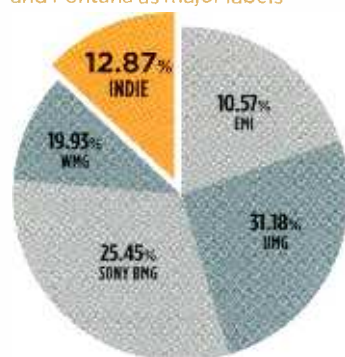
Of course, the definition can still change. When the American Assn. of Independent Music began, it touted ownership as the deciding factor—meaning labels like Wind-up, Roadrunner and Hollywood fall into the indie category even though a major distributes them. But now that WGM has bought a 72% stake in Roadrunner, newly appointed AAIM president **Rich Bengloff** says the indie definition should be based on who owns and controls the label's masters. In this instance Roadrunner founder and chairman **Cees Wessels** does, so Roadrunner is an independent.

Along the way, Nielsen SoundScan has learned there is more than one way to skin a cat, and its market-share numbers reflect that. So in addition to including ADA and its peers as part of "other" (i.e., indie) market share in one set of data (see chart B), in 1997 Nielsen also began providing an entirely separate set of data including those companies under their corporate majors (see chart A). To confuse matters even more, as of the week ending June 10, for the first time since SoundScan began, Caroline was excluded from the first set of data because its sales force has been let go and the EMI Music Marketing team is now selling Caroline's labels. But the sales that the Caroline sales force accumulated before June 10 will remain in the indie market share for the remainder of the year.

In the wake of that change, the accompanying pie charts show the two ways Nielsen SoundScan presents its market-share data: both by so-called "true" indie standards and by the definition Billboard uses. But even that's not the full story. So I'm also providing a third pie graph (see chart C), illustrating Bengloff's completely unrelated definition—and where indies actually wind up with a bigger slice than any of the majors.

## How Big Is Independent Music's Piece Of The Pie?

A. Alternate Nielsen SoundScan definition, classifying ADA, RED and Fontana as major labels



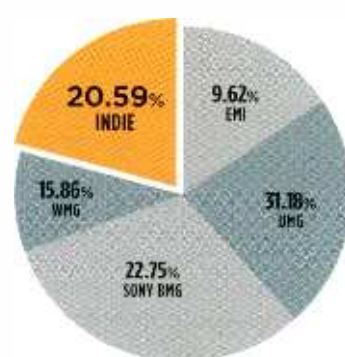
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shortened to RED, when Sony took over total ownership.

Immediately, some other independents said Important was no longer an indie because of Sony's involvement. They also said its distributed labels enjoyed the safety net of credit protection because RED adopted its parent distribution company's policy of assuming credit risk for its labels. This is in contrast to true independents, which—it was explained to me—are entrepreneurs who work without any safety net and just get by on their ears, guile and good old-fashioned know-how.

Things would get even more

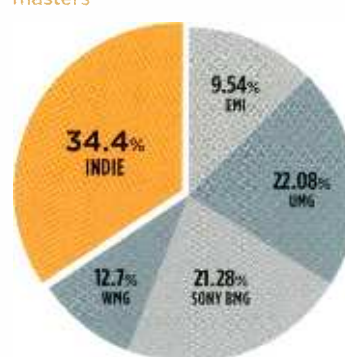
B. Billboard's definition, classifying ADA, RED and Fontana as indies



fulfillment (i.e., pick, pack and ship) for indie rap label Priority, but the label remained in the independent camp because it had its own sales force. But when EMI bought 50% of Priority in 1996, EMI insisted that the label's market share be counted as part of the major.

Meanwhile, Mercury distributed its **Ugly Kid Joe** record through RED, and other majors started putting their baby bands through their own independent distribution companies. Before long, **the Smashing Pumpkins** moving from Caroline to Virgin initiated an upstreaming trend that, at the turn of the century, would become all

C. Broad definition, based on who owns and controls the label's masters



SOURCE: Nielsen SoundScan

On the other hand, I remember when **Steve Gottlieb** said TVT wasn't an independent because he sold directly to accounts just like a major. Of course, now he claims TVT is the top independent label in the country. Other independents each have their own definition. When **Michael Koch** ran a private company, he was a true independent, neither like RED or ADA, each owned by a major; nor like Navarre. As a publicly traded company, Navarre has access to financial resources unavailable to Koch. When Koch was bought by a public company, his indie definition conveniently changed: His

## What's In Store

### Small Retailers Find Creative Ways To Weather The Storm

#### A WEB RETAILER GETS PHYSICAL **Dusty Groove America (Chicago)**

While some worry that the Internet is pushing record stores out of business, Chicago's Dusty Groove America found the Web to have quite the opposite effect. The retailer went from Web portal to brick-and-mortar storefront during the course of five years.

Launched as an online mail-order destination in 1996 for fans of avant-jazz, underground hip-hop and world music, Dusty Groove was such a local hit that owner Rick Wojcik opened a walk-up window for pickups. Continued traffic at the window eventually forced Wojcik to open a full-fledged store in 2001, despite the fact that Dusty Groove still

does more than 90% of its business online.

"We had that [window] because we used to only be open two days per week," Wojcik says. "But we have people working through the middle of the night here, and decided to just keep the store open longer. That's essentially eliminated the need today for the take-out window."

Wojcik reports that of the 10% of customers who reside in Chicago, half of them walk in the door having already placed a hold on an item online. "So many of the brick-and-mortar purchases are informed by the Web site on a daily basis," Wojcik says. "If we put up a lot of product on a Tuesday night, the store will be really busy on Wednesday."

And the heavily curated stock—Wojcik says Dusty Groove stocks about 10,000 titles at any given time—is now taking matters further into its own hands. Seeing major labels trim the staffs and output of reissue divisions, Dusty Groove launched its own label in conjunction with Universal, Wojcik says. This summer, the jazz, funk and soul titles will be available nationally via Infinity Entertainment Group.

—Todd Martens



Chicago's Dusty Groove America went from Web portal to brick-and-mortar in the space of five years.

#### LESS IS MORE

**Other Music (New York)** When Other Music became one of the first brick-and-mortar indies to open an online MP3 digital download store, it decided to stay true to the premise of its logo instead of taking advantage of the Internet's virtual shelf space. "iTunes has a ton of stuff and eMusic is indie-focused," says Josh Madell, co-owner of New York-based Other Music. "but we are cherry-picking titles. Our online store is curated the way a local indie shop is." When Tower's lower Manhattan store operated across the street, the indie store excelled at carrying music that the superstore didn't. So far, Other Music's site sells about 5,000 albums, letting it feature left-of-center titles that might not get coverage on the bigger sites.

—Ed Christman

#### A VINYL NICHE

**Criminal Records (Atlanta)** Many indie sellers are reporting an increase in a niche product that can't easily be uploaded. In Atlanta, Criminal Records owner Eric Levin goes one better. "Turntables used to be a nice item for us," he says, "but now we are stocking turntables dozens at a time and we keep them upfront." So far this year, vinyl music sales have increased 20% at Criminal. It also sells other product lines, including magazines, comic books and coffee. "It's a very exciting time to be a niche retailer," Levin says, "because there is a lot of money in the niche."

—EC

#### RETRO REFURBISHING

**Fingerprints (Long Beach, Calif.)** If you want to spend \$300-\$500 on a decent new automatic turntable nowadays, be prepared for a shock. You can't, at least not easily. Most electronics superstores carry cheap automatic turntables for about \$120, or non-auto DJ turntables. But Fingerprints has solved the dilemma. A former employee scavenges turntables from thrift stores and eBay and refurbishes them with abundantly available generic needles. "We can keep turntables priced for below \$100 bucks, which is a good entry level for someone trying to get started in vinyl," Fingerprints owner Rand Foster says.

—EC

#### ALL AGES

**Grimey's New & Preloved Music (Nashville)** "There is no reason for kids to come to record stores anymore, so we try to give them compelling reasons to come," Grimey's co-owner Doyle Davis says. The store specializes in indie music and has a big vinyl presence. In fact, it has a vinyl store-within-a-store. In-store performances are frequently scheduled in—and below—the space as well. In the building's basement, co-owner Mike Grimey runs a club heavy on Americana acts, many of which are carried up above. "The good thing is, if kids can't go to the club we do a lot of in-stores, so they can see bands live here," Davis says.

—EC

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## Indie Labels Rethinking Strategies For Web Exposure

Independent labels have a new message for companies that have been streaming their music videos online free of charge: Pay up.

After years of supplying content to likes of AOL, Yahoo and MySpace gratis in the name of publicity, many independent labels are rethinking that strategy.

Indies are now becoming increasingly vocal that they want to share in the revenue generated by ad-supported digital media services.

"There is a lot of ad revenue being generated by these companies around our content," Epitaph Records co-founder Dave Hansen says. "The revenue-sharing model is the big explosion right now. We're trying to figure out how to get deals in place."

The shift on how to approach ad-supported Web services comes as the major labels have turned extracting revenue from portals, social networks and viral video hubs into standard practice.

"Right now when a video is played on Yahoo or AOL or MTV or YouTube there is a deal with each of the four majors where they get money for it. They have a direct license. My group does not have a direct license—yet," says Richard Bengloff, president of indie trade group the American Assn. of Independent Music (AAIM).

"Yet" being the key word. Bengloff and executives at indie labels say that is about to change.

"We're planning to defend our rights," Bengloff says. "We are going to become a lot more aggressive in terms of protecting our revenue streams."

He declined to elaborate further.

Radar Research analyst Aram Sinnreich notes that—if properly organized—independent labels represent a formidable negotiating block.

# From Promo To

"All of these distributors are benefiting from 'long tail' content. So they want the indie content. If the majors have established a boilerplate licensing relationship that involves revenue sharing and the indies go en masse [to the service] and say, 'We want the same deal the majors are getting or else you don't get our content,' that is a significant threat."

If this all sounds like shades of the major labels, which have used the specter of litigation to press digital services into giving up pieces of their ad revenue, it should.

Recent years have seen the major labels not hesitate to sue ad-supported digital services that don't license and share revenue with them—including MySpace, Bolt and Grouper.

Indie executives see a parallel between the current environment and the early days of MTV. Back then, the majors pressed the network into agreeing to lucrative licensing deals that continue to this day, but the indies never managed to ink similar accords. They were content to settle for the promotional value—a decision that has haunted them ever since. They want to avoid similar mistakes this time.

But not long ago, such talk from the indies would have been unheard-of. Historically, independent artists and labels have viewed the Web primarily as marketing and promotion platforms.

"These forms of distribution are more important to the indies than they are to the majors because they have shown to be affordable and effective alternatives to endcap promotions and buying your way into a clear channel playlist and buying your way on to MTV," Sinnreich says.

That's not the only benefit. Ad-supported media also provide value as a bandwidth provider to many indies that can't afford to stream content directly from their own sites. In fact, the rise of portals and social networks enabled many labels to cut back on the amount of content they were offering on their own pages.

But indies say even with those inherent benefits, they can't

afford to wait any longer in seeking participation in the ad-revenue of Web sites that stream their content.

With the shelf space increasingly squeezed at large chains and mass merchants and the number of independent retail outlets dwindling—sinking from some 7,000 in 1991 to roughly 2,000 today, according to AAIM estimates—finding new sources of revenue is important to the indie sector.

"These [technologies] are wonderful things for the independent community and independent artists. But we need to monetize that now. That is the next phase for us, which has to happen quickly for our financial health," Bengloff says.

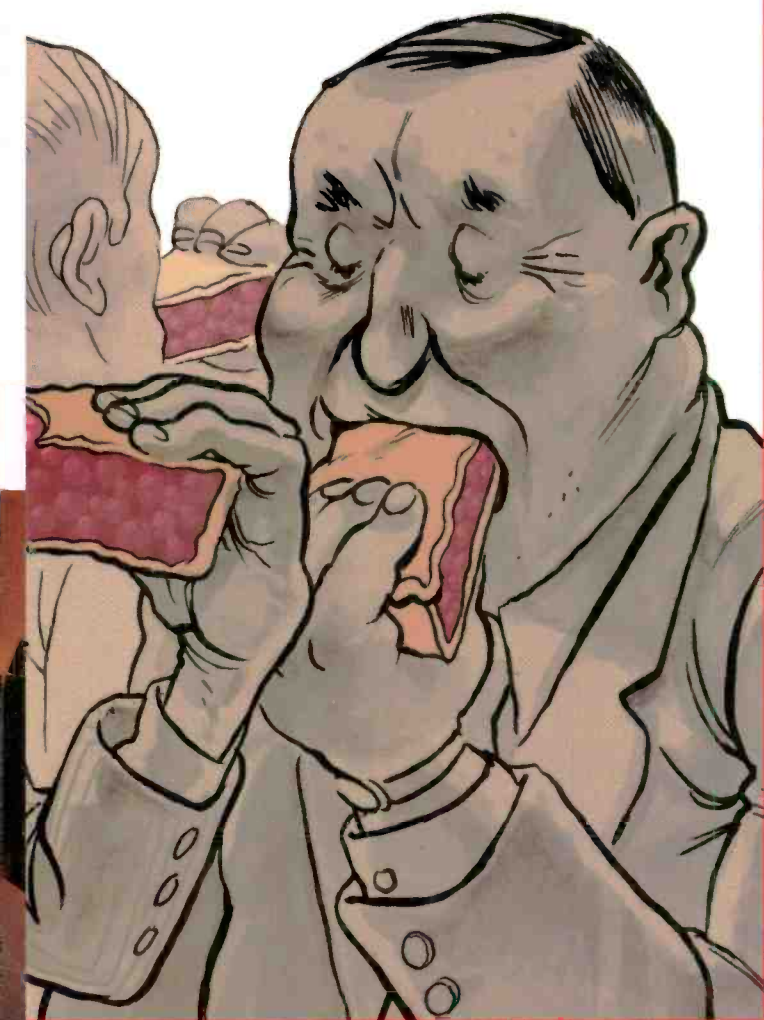
So far the only places on the Web where indies collect money are through download and subscription retailers like iTunes, eMusic and Rhapsody (which operate on a wholesale model), and Internet radio services (which are subject to government-regulated noninteractive radio licenses).

Even there independents are becoming more aggressive in collecting. Some indie labels have become increasingly feisty in their negotiations with digital retailers like eMusic, griping over the pricing models of the bulk download retailer and privately threatening to pull content if they didn't see a better cut of revenue.

Meanwhile, in the contentious debate over Web radio rates, the AAIM has been quick to point out the importance and value of independent music content to webcasters, noting that indie music accounted for 37% of nonterrestrial radio play in 2006, according to data from SoundExchange.

By comparison, indie labels held a 13.1% overall, first-quarter U.S. music market share, according to Nielsen SoundScan. Add in independently owned labels distributed through major label distribution companies (see Retail Track, page 28) and that number is closer to 30% market share, AAIM estimates.

But that's a market share that comprises more than 1,800 labels, according to the AAIM. Establishing formal licensing



# Payday

relationships between ad-supported services and that many labels is no small task.

"The issue for the indies is how do you get those deals done," Hansen says. "You are talking about a lot of small companies out there."

Some digital download retailers, most notably iTunes, have been willing to work directly with indies in establishing content licensing agreements. But not all companies are. The mobile sector to date has been less willing to do so, opting instead to require indies to have their distribution handled by an aggregator.

That's why groups like the AAIM, which represents 121 labels, are looking to flex their collective muscle with digital services by attempting to negotiate licenses with them on a mass level.

The group has made strides in that direction, recently inking a deal with Snocap that covers the sale of MP3 downloads through MySpace and other Snocap partners.

But it remains a work in progress.

The good news, Sinnreich says, is that the majors have done the important bushwacking in establishing the industry norms.

"I don't think there is going to be a continuing silo separating majors from indies," he says. "All it takes is one class lawsuit to change that. And I don't think it will even come to that."

Hansen says that indies are just starting getting their arms around the issue now.

"If you talked to marketing people at major labels six months before they had all these deals they would have been giving music away for free too," he says. "People who were trying to develop and market artists were seeing a promotional value. But business affairs and corporate said, 'Stop doing that, this should be a revenue stream.' We're struggling with that internally, with the strategies and philosophies. There's a learning curve." —Brian Garrity

# 6 Questions

## TuneCore's Jeff Price On New Approaches To Digital Distribution

### By Brian Garrity

Independent artists and labels today have a variety of low-cost, low-commitment options for making their music available for sale online. Among the companies leading the trend is TuneCore, the new digital distribution service from spinART Records president Jeff Price. TuneCore users pay a one-time setup fee of 99 cents per track as well as 99 cents per store in addition to a \$9.98 annual maintenance fee to get their music on the likes of iTunes, Rhapsody, eMusic, Napster, Yahoo Music Unlimited and Sony Connect. All profits from the sale of a song go back to the copyright owner. In slightly more than a year of operation TuneCore has facilitated more than \$1.7 million in download transactions and the service counts Tapes 'N Tapes, Frank Black, Ricky Skaggs, Ziggy Marley, Secondhand Serenade, Izzy Stradlin and Mark Eitzel among its thousands of users. TuneCore's model has also attracted the attention of Guitar Center, which in December made a strategic investment in the company, the size of which was not disclosed. Billboard recently caught up with Price to discuss the future of digital distribution for indies.

#### Why partner with Guitar Center?

They have 300 stores and are responsible for somewhere between 40%-50% of all U.S. domestic gear and equipment sales . . . And they have a reported active customer base of somewhere between 15 [million]-25 million customers. Every single one of those people is a potential TuneCore customer.

#### You've been a vocal critic of the traditional digital distributor/aggregator model. Why?

The aggregators say, "If you use us, you need to give us rights to the master recordings, exclusively for a set period of time and term in a digital format, and every time that music sells, we're going to take a percentage of that revenue." Why in the world should I be paying [an aggregator] an unlimited amount of money as a distribution fee when they don't have any of that overhead or service or functionality of

a physical distributor? That makes absolutely no sense.

#### But for that they provide value through distribution and marketing support.

Aggregators release as many as 3,000 albums per month. How in the world does one actively market and promote 3,000 albums in a month? . . . Even if they could market and promote me, when I hire someone to market and promote, I pay them a flat fee.

#### But isn't TuneCore doing essentially the same thing?

TuneCore is a service model. We're taking no rights . . . You get 100% of the revenue, and a nonexclusive agreement, and you can cancel at any time. And you get 24/7 access to the money that you've generated.

#### So do indie artists still need labels?

The label's job is to try and get music

into the pipelines where people will see it and hear it. That's what their marketing and promotion is. But if you could get into that pipeline yourself, what do you need them for? You now have vehicles that enable you to do that on a mass level: Pandora, Last.fm, YouTube. And to those who say, "Yeah, but you need a label to do this," the response is an artist named Kelly . . . He put up a video on YouTube for a song he wrote called "Shoes." And the thing virally took off. He probably spent a couple hundred bucks on making the video. He had over 30 million views. He used TuneCore to get his album into iTunes. I think he paid us \$14 or \$15. In three weeks he sold over 106,000 copies of the song. Three weeks. That's more than any spinART record has sold in 18 years.

#### That's not a ringing endorsement of the label business, especially from someone who runs one.

That's why I founded TuneCore . . . There was an album [spinART] released, and we lost our shirts on it. And it really upset me, not only because we failed the artist and because it didn't work, but because everyone on the service side made money. It occurred to me that the poster place, the manufacturing place, even the publisher, the video production house, the post office on postage, the jiffy envelope place. They all made money off of us. And I was like, it didn't matter how well we did or didn't do, they still got paid for their service. . . .



## Modernizing Merch Selling Digital And Mobile Content At The Gig

Unsigned and indie artists for years have sold CDs and tapes from their merch table at live gigs to earn a little extra scratch while on the road.

How '90s, right? Where's the digital download? How about a ringtone?

There is perhaps no more important moment for an unknown act to make an impact than at the point of initial discovery—which almost always means at a live gig. Until recently, the only way to capitalize on this digitally was for bands to announce their MySpace profile and hope fans would visit later.

Not anymore. A handful of new companies now offer digital DIY resources to savvy artists interested in converting the live experience into an opportunity for profit and promotion.

One that's been commanding a decent degree of attention lately is DiscRevolt. The company provides artists with customized prepaid cards that fans can redeem for MP3 downloads on its Web site. Here's how it works: Artists buy in bulk a set of cards that they can design with their own custom artwork and text. Each card has a unique redemption code and holds 15 credits. Participating artists then upload their music in MP3 format to their profile on the DiscRevolt site, which can also accommodate a bio, contact info and artwork. Bands can either sell or give away these cards to fans, who use the redemption code to download individual tracks—one credit per track.

Where pressing CDs generally costs on average of \$1 per disc—excluding cover art and booklets—DiscRevolt prices range from 100 cards for \$99 (99 cents each) to 1,000 cards for \$450 (45 cents each). Larger bulk orders can run as low as 25 cents per card.

There are no further per-track costs for tracks downloaded from the site. Artists pocket the cash they make by selling the cards individually—typically between \$5 and \$10. And even kids without a credit card can buy them.

With MySpace's Snocap-run MyStore, meanwhile, unsigned artists are charged 39 cents for a 99-cent song, a credit card is needed, and transactions have to wait until the fan returns home after the show.

"As the world moves to downloads, the artists who are making a living at live shows are getting lost," DiscRevolt VP of business development Joe Kirk says. "That is the moment a fan is most willing to give their money to an artist."

DiscRevolt is in beta mode, and counts some 2,000 acts as customers, including FictionPlane, fronted by Sting's son and currently the opening act on the Police's reunion tour.

But what about mobile phones? While cards are great to bring home and redeem for downloads, mobile devices with Internet connectivity allow for an even more immediate interaction. Imagine an unsigned artist announcing a shortcode from the stage so fans could send a message for more information about the band—or for free and paid musical content.

That's a platform, though, largely out of reach for the unsigned and indie act. Carrier-run music download services like those from Sprint and Verizon Wireless don't deal with individual indie labels, let alone unsigned artists, for either full-song downloads or ringtones.

Artists can bypass the operator, but it's expensive. Registering a shortcode that will work with all U.S.



DiscRevolt provides artists with customized prepaid download cards that fans can redeem for MP3s on its Web site.

wireless operators costs \$500 per month, and that doesn't even take into account negotiating the billing relationship and facilitating the hosting and delivery of content.

But other options are available. The MyxerTone service from mVisible provides online tools for artists to create their own ringtones and wallpaper applications for mobile phones. It also hosts the content for artists on its site, and provides a shortcode service called MyxerCodes.

All artists in the program share the same shortcode (69937, or "myxer") but each ringtone or wallpaper they're selling (or giving away) has its unique code. The services do not support full-song downloads for mobile phones.

Though all Myxer services are free to artists, the company keeps 70% of each sale, whether from a mobile phone or downloaded from its Web site. Myxer then sends participating acts monthly payments (the remaining 30%) and a full report on all traffic and activity.

Artists who want to sell their content must be members of the company's MyxerIndie program, which verifies that artists own the rights to the content, and also offers such services as a short message service contact list tool.

Neither DiscRevolt nor MyxerTone are alone in offering these kinds of services (see sidebar). But undiscovered artists seeking a digital strategy should remain wary of which services they give their money. Companies—digital or otherwise—seeking to prey on the hopes of unknown artists desperate for a shot at fame and fortune have never been scarce. Still, as the digital transition continues, selling CDs out of the van just isn't going to cut it.

—Antony Bruno

**.biz** For 24/7 digital news and analysis, see [billboard.biz/digital](http://billboard.biz/digital).

## 6 Ways To Sell

A look at some key resources available for artists to convert a live event into a digital opportunity.

### REDEEMABLE DOWNLOAD CARDS

**Dropcards:** Operates almost exactly like DiscRevolt, complete with custom art/text, but cheaper—50 cents per card for 100 to 25 cents per card for 5,000. Credits can't be used to download other artists' music, though.

**Digimusicard:** Developed primarily for retail stores, but can be used at concerts as well. Cards are redeemable for full albums only, not just tracks, and are far more expensive—the starter kit charges \$700 for 500 cards.

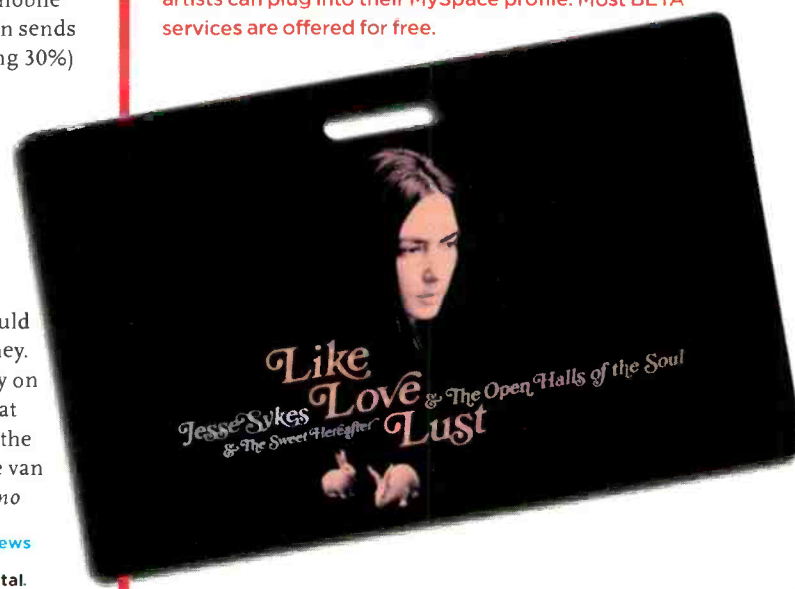
**Ki-Bi:** A redeemable download card for mobile phones. Instead of typing in a code, the card emits a different audio tone for each product sold, which the over-the-air service recognizes when the card is held to the phone's mouthpiece. Pricing information is not available.

### RINGTONES

**MySpace/AT&T Mobile Music Studio:** Artists with MySpace profiles can sell ringtones on their profile page for the AT&T Wireless network. Artists submit their music to AT&T, which verifies rights and creates the properly formatted ringtone. Artists get 25% of proceeds.

**Phone Sherpa:** Provides ringtone and wallpaper creation tools, and hosts content that can be sold via MySpace, personal Web sites or other online destinations. Does not support short message service. Artists get 30% of all sales less processing fees.

**BETA Records:** Provides online marketing and sales services to artists, including a ringtone "widget" that artists can plug into their MySpace profile. Most BETA services are offered for free.



## Get A Load Of This

Memorex has begun distributing new MP3 players preloaded with indie music. Through a deal with the Independent Online Distribution Alliance, IRIS and Magnatune, the devices feature songs from such acts as Dressy Bessy, Honeycut and Electric Frankenstein that users can integrate into their existing collections.

Music discovery is a key element of the Memorex player, which also includes software from MusicIP that creates dynamic playlists based on users' moods. Simply pick the mood and the MyDJ mode will build a playlist from the songs stored on the device.

The 4 GB model costs \$120 and is available today.

—AB



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**A**n indie label executive called me recently, frustrated with the effect that contracts between major publishers and artists have on his company. The contracts essentially prevented some acts from signing with the label because the artists, as songwriters, wouldn't be paid a publishing advance unless their albums were released through a major. After exploring the issue with publishers and lawyers, it seems that the solution may lie with artists' lawyers.

Koch Records president **Bob Frank** tried to sign some artists who no longer have major label deals but are still under contract to major publishers. Koch holds about 0.63% of the U.S. market share, according to Nielsen SoundScan, and is the largest indie distributed by an indie. This roughly equals more than \$50 million in annual sales—nearly as much as many of the individual labels at the major record groups, he adds.

But major publishers only pay artist/songwriters their advances when a certain number of their songs are released on qualified albums, i.e., albums that fall within

## Rewording Publishing Deals

Artists And Indie Labels Need Broader Definitions

the definitions set out in the contract. Qualified albums are typically defined, in part, as those albums released by a qualified label, which is normally defined as a major label. And therein lies the problem: the definition of a major label.

Although major publishers don't publicly discuss their contract terms, the reasons for these provisions are well-known in the legal community. A major publisher needs to recoup advances. It has a better chance to recoup advances, goes conventional wisdom, when the artist's album is released through a major label because a major has a strong distribution, sales, promotion and

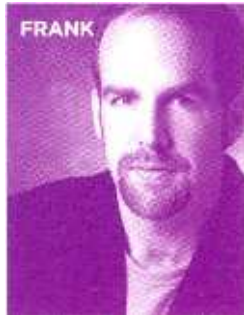
marketing network, as well as funds to break a record and pay royalties to the publisher.

"Just because a label is distributed by a major doesn't mean that they're necessarily going to have the wherewithal to do that job," Frank says. "There's basically a line drawn in the sand in

many of these agreements, which is not working for us or for any big independents."

The contract terms vary from publisher to publisher, contract to contract. Legal sources provided some examples.

One publishing contract requires the songs to be on an album released by "a major U.S.



FRANK

label owned" by one of the big four (Universal, Sony BMG, Warner Music, EMI) and distributed by one of those companies' major distribution networks. Under this deal, Mandelbaum says, an artist wouldn't receive an advance for records distributed through RED, the Alternative Distribution Alliance, Fontana or Caroline since they aren't the groups' "major distribution networks."

Another deal defines a major label as one that is wholly owned and distributed by one of the major distributors "or any other record company deemed major" by the publisher. This definition at least allows the artist's lawyer to argue that a particular label should be acceptable.

Frank argues that the contract could define a major by market share as verified by Nielsen SoundScan. He suggests a minimum market share of 0.25%.

Another contract requires the album to be released by any label distributed by one of the four major groups and that the label sold at least 500,000 units through normal U.S. retail channels within one year prior to the artist's expected release. Mandelbaum says he typically

negotiates a lower sales-based definition of 250,000 units.

Frank argues that album units shouldn't be the only benchmark; digital downloads and master ringtones should also be counted.

Koch artist **Unk** has sold more than 200,000 records, Frank says. "The marketplace has shifted. We'll end up selling a few million ringtones and a few million downloads. The product mix of what we sell has changed dramatically, especially with hip-hop and novelty songs."

**Tim Mandelbaum** of Selve, Mandelbaum & Mintz in New York says that these contract provisions are negotiable. So does this mean that artists' lawyers are fine with how publishers define major labels?

"We all used to be," he says. "But now [this position] has moved seismically in the past three years because the major labels aren't always where the action is. There are a variety of smaller labels, like Koch and TVT, that have become viable as entities that know how to market product in this new [digital] business model."

**biz** For 24/7 legal news and analysis, see [billboard.biz/legal](http://billboard.biz/legal).



MICHAEL PAOLETTA

## Use Every Channel

Five Ways To Turn Your Band Into A Brand

**Skye**, former lead singer of British act **Morcheeba**, records for digital label Cordless Recordings. Last year, the singer's solo debut, "Mind How You Go," arrived to critical acclaim. In the months since, Skye's experience has proved an object lesson for indie artists aiming to build a marketable brand.

One lesson of her success is that artists need to integrate seamlessly with brand partners. In Skye's case, her music is more suited to a TV drama than a rough-and-tumble videogame. So in January, the album's lead single, "Love Show," was heard on ABC's "Grey's Anatomy." As a result, the song went from selling zero downloads the week before the TV airing to selling 3,000 for the week ending Jan. 28. In the same week, "Mind How You Go" experienced a 190% increase in sales.

This is the type of activity that helps build an artist's foundation, Beggars Group North America CEO **Lesley Bleakley** says. "Because mainstream radio has never been there for us [indies], a connection like this can be crucial." As record sales continue to decline, artists, managers and label execs must find and use every channel at their disposal to get an artist's music heard. For indie acts looking to build their respective brands, we offer these additional guidelines to consider:

### Nurture multiple impressions.

Rock band **Point One**—whose new album "Unlucky Stars" streeted May 22 via Wenzl Hopper/Adrenaline Music Group—has partnered with JVC Mobile for a multiplatform campaign. The group's CD cover has a starring role on Broadway

where it is featured on JVC's eight-foot, 3-D billboard in New York's Times Square. As part of the deal, the billboard is accompanied by a print and online campaign. JVC Mobile GM of marketing **Chad Vogelsong** puts the online and print media buy at a couple of

million dollars. The Times Square billboard has a higher value, he says, due to the millions of people who see it on a daily basis. The group's music is also featured on JVC's Web site. "Whether it's online, mobile or experiential components, multiplatform is key," says **Ryan Schinman**, founder of entertainment marketing company Platinum Rye Entertainment.



SKYE

### Let real life work in your favor.

Rock band **Whitestar** is starring in its own VH1 reality show, "The Rock Life," which debuts Aug. 6. The act's second album, "Fillith Tillith," arrives Aug. 28 from Fontana-distributed MTV Music. "If the show blows up, then hopefully the band blows up, and we sell music and concert tickets," says Sanctuary Management's **Blain Clausen**, who oversees the band's career. But be careful, Schinman warns: "While reality TV offers great exposure, very rarely does the artist have final say or creative control."

### Be professionally aggressive.

Find the right ad campaign, TV show or film and aggressively court the music supervisors or music producers, says Bleakley, whose company has done just that with "Someone to Drive You Home," the just-released debut album from Rough Trade act **the Long Blondes**. "Everyone wants the new thing," Bleakley adds. Which helps explain why the label sent the British band's

CD to film and TV music supervisors and agency creatives, resulting in numerous requests to see the band live.

**Know when to say "no."** Today, Skye's "Love Show" is featured in an ad campaign for Nivea. But everything in moderation, she says: "I don't think it's cool to put your songs to anything and everything." Skye recently declined a healthy offer from McDonald's. The reason? It wasn't appropriate for Skye and her brand.

**Don't be greedy.** Sure, music has a value and needs to be treated as such. But as Vogelsong says, "Not every company has a \$100 million marketing budget." So, he looks for bands that are hungry, and then puts together a package that is to everyone's benefit. "It's not about banging the corporate brand or ad agency with one deal," Shinman says, "but about building a good relationship that goes a long way."

**biz** For 24/7 branding news and analysis, see [billboard.biz/branding](http://billboard.biz/branding).

## REVENGE OF THE INDIE

Save for hip-hop and the assorted compilation, there was a time when independently distributed titles rarely reached the top 10 of The Billboard 200. It wasn't too long ago, in fact, that Jimmy Buffett was the independent community's sole representative at the top of the big tally. Those days appear long gone. Last year, six indie-distributed titles reached the top 10, and six have already scored big in 2007.

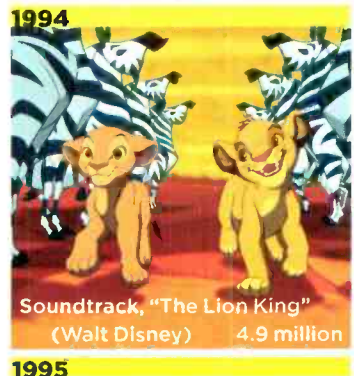
### Indie Titles Debuting In The Top 10 Of The Billboard 200 (2000-2007)

- 2000**  
Snoop Dogg & Tha Eastsidaz, "Snoop Dogg Presents Tha Eastsidaz"  
De La Soul, "Art Official Intelligence: Mosaic Thump"  
Three 6 Mafia, "When the Smoke Clears—Sixty 6, Sixty 1"
- 2001**  
Jim Johnston, "World Wrestling Federation: WWF The Music Volume 5"  
Kurupt, "Space Boogie: Smoke Oddessey"  
Snoop Dogg & Tha Eastsidaz, "Duces 'N Trayz—The Old Fashioned Way"
- 2002**  
Jimmy Buffett, "Far Side of the World"
- 2003**  
Dashboard Confessional, "A Mark, a Mission, a Brand, a Scar"
- 2004**  
Various Artists, "Vans Warped Tour 2004 Compilation"  
Taking Back Sunday, "Where You Want to Be"  
213, "The Hard Way"
- 2005**  
Bright Eyes, "I'm Wide Awake, It's Morning"  
Ying Yang Twins, "U.S.A.: United State of Atlanta"  
Dane Cook, "Retaliation"  
Jim Jones, "Harlem: Diary of a Summer"
- 2006**  
Hawthorne Heights, "If Only You Were Lonely"  
B.G., "The Heart of Tha Streetz, Vol. 2 (I Am What I Am)"  
Atreyu, "A Death Grip on Yesterday"  
Thom Yorke, "The Eraser"  
Iron Maiden, "A Matter of Life and Death"  
Jim Jones, "Hustler's P.O.M.E. (Product of My Environment)"
- 2007**  
The Shins, "Wincing the Night Away"  
Arcade Fire, "Neon Bible"  
Elliott Yamin, "Elliott Yamin"  
Bright Eyes, "Cassadaga"  
Jason Aldean, "Relentless"  
DJ Khaled, "We the Best"



### Top-Selling Indie Releases (1994-2006)

YEAR - ARTIST - TITLE - LABEL - SALES THAT YEAR



**1994**  
Soundtrack, "The Lion King" (Walt Disney) 4.9 million

**1995**  
Bone Thugs-N-Harmony, "E. 1999 Eternal" (Ruthless/Relativity) 2 million

**1996**  
Bone Thugs-N-Harmony, "E. 1999 Eternal" (Ruthless/Relativity) 2.5 million

**1997**  
Bone Thugs-N-Harmony, "The Art of War" (Ruthless/Relativity) 1.4 million

**1998**  
Various Artists, "Jock Jams 4" (Tommy Boy) 813,000

**1999**  
Everlast, "Whitey Ford Sings the Blues" (Tommy Boy) 2 million

**2000**  
Baha Men, "Who Let the Dogs Out" (S-Curve/Artemis) 2.4 million

**2001**  
Mannheim Steamroller, "Christmas Extraordinaire" (American Gramophone) 1.37 million

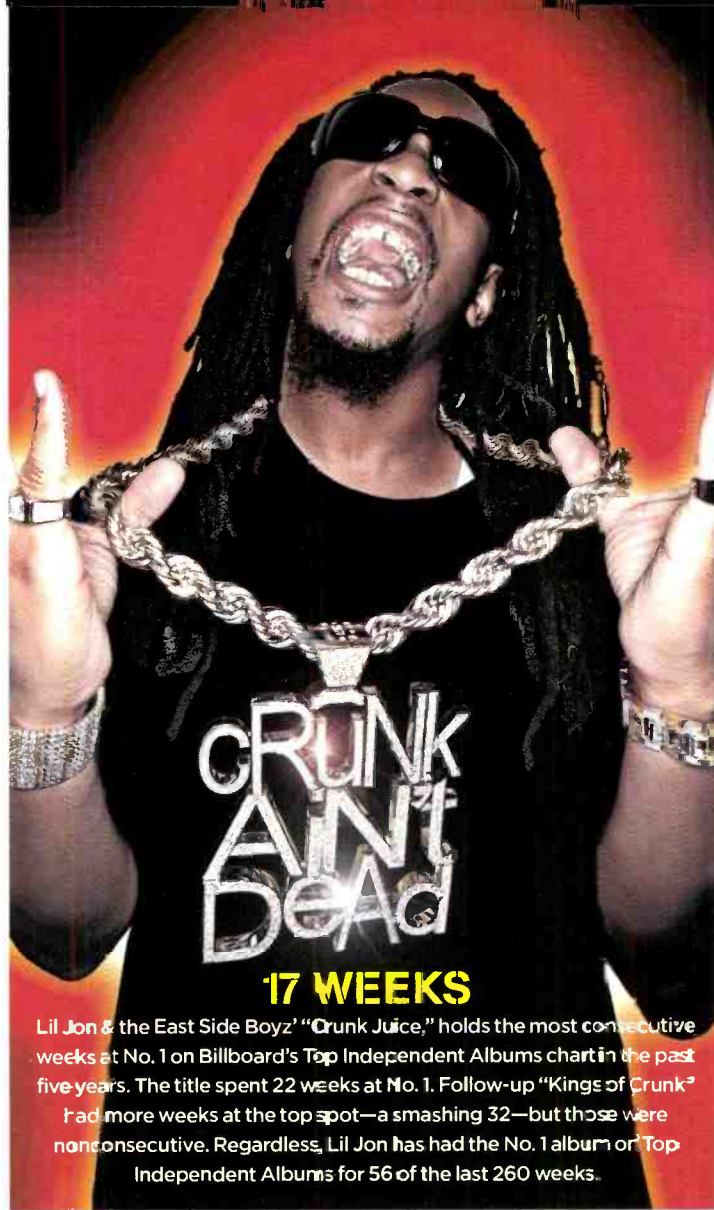
**2002**  
Default, "Fallout" (TVT) 711,000

**2003**  
Lil Jon & the East Side Boyz, "Kings of Crunk" (BME/TVT) 1.37 million

**2004**  
Lil Jon & the East Side Boyz, "Crunk Juice" (BME/TVT) 1.42 million

**2005**  
Lil Jon & the East Side Boyz, "Crunk Juice" (BME/TVT) 946,000

**2006**  
Little Big Town, "The Road to Here" (Equity) 674,000



CRUNK AIN'T DEAD

17 WEEKS

Lil Jon & the East Side Boyz' "Crunk Juice," holds the most consecutive weeks at No. 1 on Billboard's Top Independent Albums chart in the past five years. The title spent 22 weeks at No. 1. Follow-up "Kings of Crunk" had more weeks at the top spot—a smashing 32—but those were nonconsecutive. Regardless, Lil Jon has had the No. 1 album of Top Independent Albums for 56 of the last 260 weeks.

7 of 8

Independent market share has increased in seven of the last eight years.

Market share in 1999: 16.05%  
Year to date 2007: 20.57%

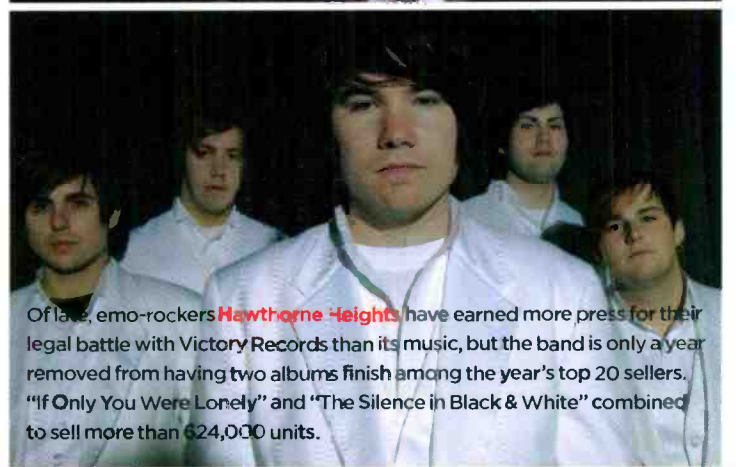
415K

Jason Aldean, Tracy Lawrence, Little Big Town The indie world is more than a little bit country in 2007, as albums from Jason Aldean, Tracy Lawrence and Little Big Town have combined to sell more than 415,000 units this year. All three are among the top 10-selling indie titles this year.

## DIY Data The Top 10 Isn't Just For Major-Label Acts Anymore. Here, A Look At How Indie Acts Have Asserted Their Chart Dominance by Keith Caulfield and Todd Martens

118K

It landed on the chart in February, but the Shins' "Wincing the Night Away" still holds the top first-week indie sales of the year, with 118,000. But it has some tough challengers on the horizon (see page 18).



Mannheim Steamroller has failed to finish with one of the top 10-selling indie titles of the year only three times in the past decade—1999, 2000 and 2006. But the act's "Christmas Extraordinaire" finished in the year-end top five from 2001 to 2003. And, last year's absence should be short-lived—a new Mannheim Steamroller set is due this fall.

Of late, emo-rockers Hawthorne Heights have earned more press for their legal battle with Victory Records than its music, but the band is only a year removed from having two albums finish among the year's top 20 sellers. "If Only You Were Lonely" and "The Silence in Black & White" combined to sell more than 624,000 units.

3

## AND COUNTING

So far this year, three indie titles have sold more than 250,000 units. The Shins and Arcade Fire hold the top two spots, with Elliott Yamin a fast-rising third. His self-titled album spent three weeks in a row at No. 1 on the indie chart, the most consecutive weeks of any title this year.



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**Adonis A.D. Shropshire  
NU SOUTH MUSIC GROUP**

SPECIAL FEATURE

# BRYAN- MICHAEL COX

AWARD-WINNING  
SONGWRITER AND  
PRODUCER ON TOP OF  
THE HITMAKING GAME

STARS

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# MR. BRYAN-MICHAEL COX

*AMONG THE MUSIC INDUSTRY'S MOST TALENTED SONGWRITER/PRODUCERS*

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BRYAN-MICHAEL COX IS UNSTOPPABLE  
AS A HIT SONGWRITER, PRODUCER—  
AND NOW A RECORD EXEC

# A RELENTLESS CREATIVE DRIVE

BY JIM BESSMAN

It's looking like another banner year for hitmaking songwriter/producer Bryan-Michael Cox. ■ Cox, who ranked as *Billboard's* No. 1 R&B/hip-hop producer of 2006 on the strength of nine charting hits, returned from this year's Grammy Awards with honors for best R&B song as co-writer of Mary J. Blige's "Be Without You." He shared the songwriting award with Blige, Jason Perry and Johna Austin. ■ That marked his third Grammy in as many years, following his recognition last year for co-producing Mariah Carey's "The Emancipation of Mimi," the Grammy winner for best contemporary R&B album, and in 2005 for co-producing Usher's "Confessions," also a Grammy winner as best contemporary R&B album.

But with a work ethic that leaves his peers awestruck, the prolific Cox is hardly resting on his laurels.

Cox is now developing the label Beatfactory with longtime associate Christopher Hicks. Among the acts affiliated with Beatfactory are hip-hop artist Q, Amey, female trio Bella, male group Dirty Rose and former Destiny's Child member LeToya Luckett.

Cox is also busy with his new film company World on Lock, which is involved in Chris Brown's forthcoming holiday film "This Christmas," and a joint venture with Warner/Chappell enabling Cox to sign new songwriters.

He's also set to produce the grown-up boy band featured on the new VH1 reality series "Man Band," while serving as a cast member in the next installment of MTV's "Making the Band."

And then there are his latest songwriting and production endeavors (some for his

own Black Baby production company), now including activities on behalf of such artists as Brown, Austin, Whitney Houston, Gwen Stefani, Omarion, Mya, Avant, Amerie, Musiq, City High's Claudette Ortiz, Jessica Simpson, Marques Houston, Toni Braxton and the Pussycat Dolls' Nicole Scherzinger.

"He's very in tune to what's now," says Jermaine Dupri, who helped Cox gain recognition with Jagged Edge and Usher projects for Dupri's So So Def label. "It's just that simple, because a lot of produc-

ers today aren't."

Recently taking time to cram a phone interview into his fully booked work and travel schedule, Cox says, "I just wrote a song for Celine Dion and Natasha Ramos"—in one week. "But I really don't know any other way," he says of his pace. "Once you start—and once your dream comes true—you don't want to lose it. So it's work, work, work."

Then again, as SESAC/New York writer/publisher relations VP Trevor Gale says, "Music is his life."

"He's done it since he was a little kid," Gale says of Cox, who regularly sweeps the performing rights organization's major awards. "And he's not like other people who made it just by using drum machines and samples," Gale adds.

"Here's a guy who's classically trained and can play piano like a master. He can sit down and play Beethoven for you, and he really understands the art of composition and the structure of songs."

Gale says the song "Circles," recorded by Marques Houston, is a good example of Cox's style.

"As soon as you hear it you have to stop what you're doing and listen because of the keyboards and the melody and harmony and the way the song moves and grows and develops. It's really well-done, as opposed to just being a drone and beat and groove, and that approach is what makes him so successful and why people come and say, 'I want one of those, too'—especially if they're a singer."

Then there's **continued on >>p42**

**'Cox has a superior understanding of melody and harmony.'**

—TREVOR GALE, SESAC



# **Bryan- Michael Cox**

*Musician Songwriter Producer*

***When you play, people move.***

***When you write, people sing.***

***When you produce, people listen.***

***The people have spoken.***

***Thank you for the music.***

*Congratulations*

***From Craig Kallman, Julie Greenwald,***

***And The Atlantic Records Family***





JOHNTA AUSTIN, left, and BRYAN-MICHAEL COX at the latter's birthday party Dec. 10 in Atlanta.

from >>p40 Cox's relentless drive.

"He just keeps working," Gale says. "I sometimes tell him, 'Pace yourself.' But his drive, along with that talent and expertise as a musician, is what has helped him be as successful as he is—and will continue to be for many, many years to come."

Cox has wanted to be a producer, even, as he says, "before I knew what production meant."

Born to a "very musical family" in Miami and raised in Houston, Cox says, "I was always one of the kids ripping open the album and cassette tapes to read the credits and see who wrote and played what." Cox says he had "albums and things before I had food. Music was always the remedy for what wasn't positive in our lives at the time."

Cox grew up as an only child, though he did have step-siblings after his mother remarried.

"She worked in the oil industry in Houston, but her dream was to play the flute," he says. "She was a phenomenal flautist, but she got pregnant with me and put all her energy into raising her son—and everything else on the back burner. But her love and passion for music seeped on down to me."

Cox recalls he was always attracted to the piano and started playing at age 5. "My grandmother put me in lessons early," he says. "She had one in her house, and I'd bang on it for hours and hours. She said she'd turn this noise into some music."

But Michael Jackson's "Thriller" album gave him another music avenue.

"It really attracted me to production early," he says. "Everybody was so entranced with Michael Jackson, and I was, too. I looked on the back of the album and realized that two names were credited: one name on the front, Michael, and on the back on the bottom before the Epic logo and the other stuff, 'Produced by Quincy Jones for Quincy Jones Productions.'

"And then I started paying attention. 'This guy must be just as important or more important than the artist because they singled him out,' and my little brain put it together that he was the one who orchestrated it."

Cox then observed similar relationships between Earth, Wind & Fire and Maurice White, and Guy and Teddy Riley.

"That's what made me—Guy's first album and the whole New Jack Swing movement," Cox says. "I was young, in fourth or

fifth grade, but I recall that movement and me wanting to be a producer. I didn't know what it encompassed, but I realized that's what I wanted to do."

Cox was barely a teenager when he met Houston studio owner/producer Preston Middleton, who was working with the girl group that would eventually become Destiny's Child.

"He showed me around the studio, and I got my feet wet playing on tracks—then I met [producer/songwriter] Greg Curtis," Cox says. "He wrote 'Just a Prayer Away' for Yolanda Adams and 'Love' for Keyshia Cole last year and opened his home to me and taught me everything about making music—all the equipment to make records and the basics of pop song structure."

"I was in 12th grade and took that information and did a demo for Destiny's Child—they were just called Destiny then—and

**'Just give me the key to the studio so I can learn. You don't have to pay me.'**

—BRYAN-MICHAEL COX, AGE 19

it hit me like a ton of bricks. I'd had little groups and wanted to be an artist, then went in the studio with Beyoncé and Kelly [Rowland], and it opened up my whole view and made me realize I wanted to produce records for a living."

Those first Destiny's Child demos went unreleased, and after graduating high school and enrolling at the University of Houston, Cox says his personal life went "haywire." When Curtis moved to Los Angeles, Cox went to study music in Atlanta, where "a lot of black music was popping."

"I was walking on campus [at Clark Atlanta University], it was raining like crazy, and I was broke and had no umbrella and was getting drenched," he says. "I looked at a dry spot under a tree and saw a flier that said, 'If you're looking for bangin' beats, call the Noontime hit men.' It had all the [Noontime Music] producers—Teddy Bishop, Jazze Pha, J-Dubb, etc.—and I started call-

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We send our love and respect to  
someone who can do it all!

Here's to you Bryan-Michael!

Clive Davis, Barry Weiss  
And all your friends at the  
RCA Music Group and Zomba Label Group



From left, **BRYAN-MICHAEL COX**, **MARIAH CAREY** and **JERMAINE DUPRI** party it up in 2005 at Monroe's Bar in West Hollywood.

ing the number like crazy and finally [Noontime partner] Chris Hicks called back and we had a meeting."

From that meeting evolved an unpaid internship. "I'm 19 now, telling Trevor [Gale] I moved to Atlanta to make something happen and that I'm interning at Noontime," Cox says. "He put me in contact with his friend, a shaker and mover, Jaha Johnson, who happened to be in Atlanta for three weeks with L.A. Reid at LaFace."

They set up a meeting, "but I'd never been outside the diameter of the school," says Cox. "I knew where Peachtree was but didn't know it was the longest street in Atlanta. It took me three-and-a-half hours to walk there."

Now Cox's manager and VP of A&R at J Records, Johnson was close with Noontime partner Henry "Noonie" Lee. "He called Noonie and said I was a hard worker and developing fast," Cox says. "I had told Noonie, 'Just give me the key to the studio so I

can learn. You don't have to pay me.' Jazze Pha and J-Dubb gave me pointers, and I developed myself as a producer, and when Jaha called Noonie it was like a validation for Noonie, who then wanted to sign me with a production deal. It gave me a little money—and my real quest started.

"Chris Hicks connected me with [R&B band] Jagged Edge, which was down at Noontime, and we sat down and started writing songs," Cox says.

Hicks recalls, "He came on [for] the [album from R&B act] Ideal and produced 'Get Gone.'" The song became Cox's first hit as a songwriter and producer. Hicks says it "was clearly an indicator of what was to come with Jagged Edge's 'J.E. Heartbreak' album and its hit 'He Can't Love U.'" Jagged Edge was signed to Dupri's So So Def label.

"When they were making demos for their second album, I

would listen and say, 'Who did the track?' " Dupri says. "They'd say, 'This lil' guy at Noontime that nobody knows yet—you should get to know him.' So we hooked up and hit it off, and I think him being around So So Def really gave him a front-row seat of what writing hits feels like."

"Working with Jermaine and with Noontime accelerated me real fast," Cox says. "With Jermaine I was able to learn simplicity. Before I would try to put everything I had into a track, all kinds of different sounds. That was the way I learned. Jermaine taught me that it's not really about all the junk you can put in a track but about the song, the melody. If people can sing along to it, that's what makes a great pop record. That was the best teaching I could get, working with Jermaine Dupri."

Now younger artists speak of Cox with the same reverence.

"My experience with Bryan has been one of my favorite working environments thus far," says Chris Brown, for whom Cox co-wrote the hit "Say Goodbye" and helped produce the self-titled debut album from which it came.

Marques Houston says, "He's one of the most down-to-earth and coolest writer/producers to work with, someone you can vibe with in the studio who's open to all your ideas and not creatively stubborn."

Cox's special talent, according to Jaha Johnson, is both "a blessing and a curse."

"A lot of other talented producers do party and club records that get immediate attention," Johnson says, "but it's the ballads that Bryan does that actually tip the scale and sell the albums—and stay there and not go away."

"He works as hard now as he did 10 years ago and puts the same care about his craft and the state of the music industry into his work as when he first got started," Hicks says. "That's really impressive when he's had as much success as he's had. I'm not getting out of business with him, that's for sure."

That business, big as it is, is only growing.

"Every year I try to do something new," Cox says. "It's just different-sounding stuff, and I think it's a natural evolution. I work every day and pray to God to continue to be creative and surround myself with creative people, and that's what keeps me creative."

# CONGRATULATIONS

*bryan-michael cox*

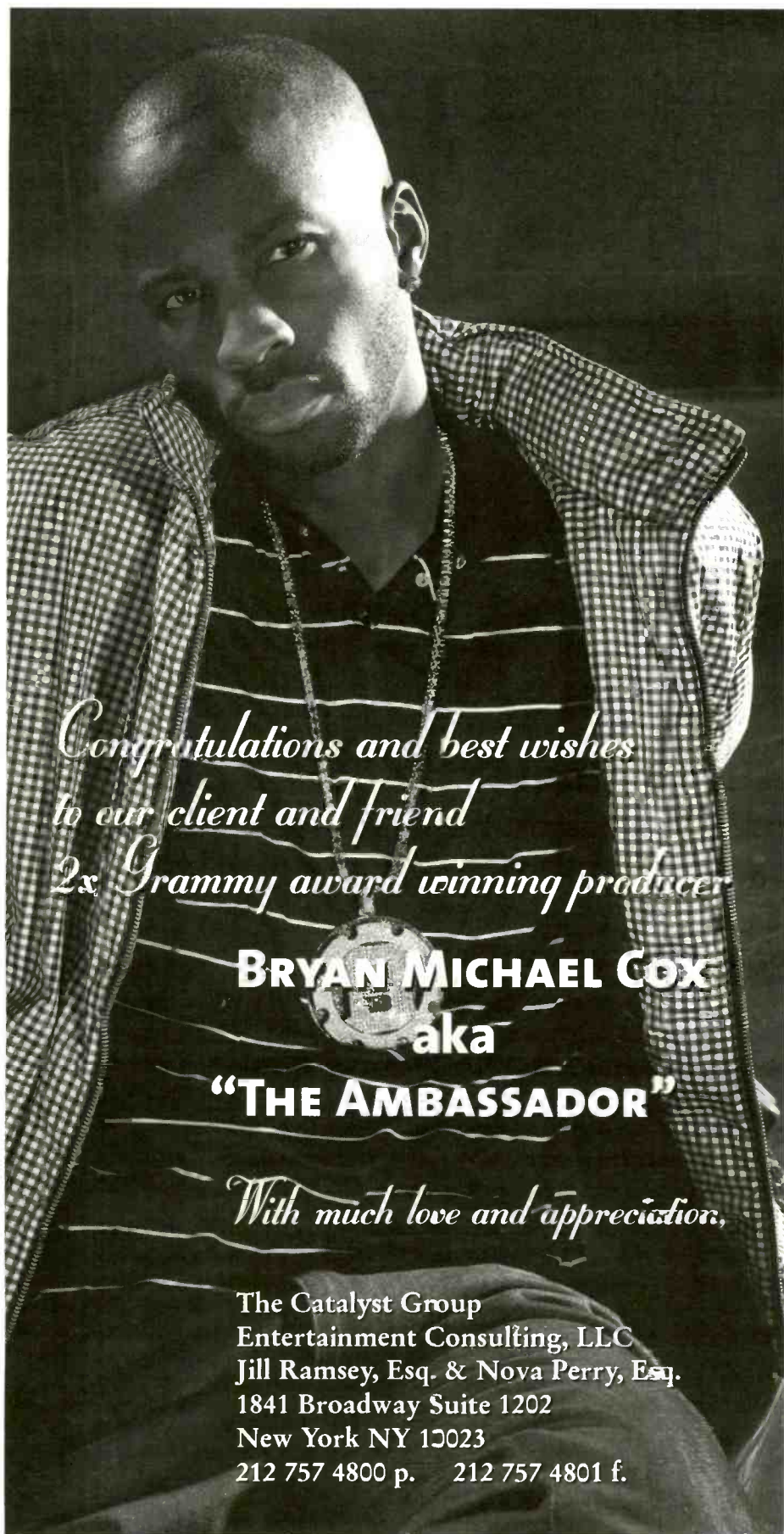
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# 'MAKING SURE THE SONGS ARE RIGHT'

BRYAN-MICHAEL COX ON HIS HITMAKING CRAFT



CHARLEY PRIDE, left, presents a Grammy Award to BRYAN-MICHAEL COX, co-writer of best R&B song 'Be Without You.'

When Bryan-Michael Cox took home his third Grammy Award this year as co-writer of Mary J. Blige's hit it was just one more confirmation that he is one of the top songwriter/producers in the music industry today. Cox recently reflected on his career and craft with Billboard.

**What has been your biggest challenge in your career so far?**

The biggest challenge, especially back when I started, is breaking through when you're not proven, but you have some good stuff. A lot of A&Rs don't take chances. They go to the Billboard [charts] and look at the top 10 and they want whoever produced those 10 spots—they want them to work on their projects. That was a big challenge early on for me in my career, to fight through the A&R game.

**And from the creative standpoint?**

Just trying to make sure every day that the songs are right. If you're writing with someone or just producing, making sure that the marriage is right so people see your vision—making them see it is a smash if you believe it is.

**Speaking of collaborating, what kind of experiences have you had dealing with artists?**

I've come to find that with veteran artists that I've dealt with in the past that you'd think would be more diva-like, they're actually very, very humble about coming into the studio and finishing a song. I've actually had more issues with new artists than veteran artists because labels are hot on them right now, and they think they're big shit.

**What about working with the labels?**

A lot of times it's a good experience—it's always good when you get paid. But I've had experiences where it gets frustrating. I'm working on a particular project at a particular label, and there are issues in making the president see what I see and get behind it. And to have to keep going back

and changing a record when we're already at the peak—that part of the game is frustrating when you're trying to get your artist out.

**How did you get your songs heard by the right people?**

Through Noontime [Music]. Chris Hicks and Noonie [Henry "Noonie" Lee] and Ryan Glover and Terry Ross being out there aggressively shopping our songs. They went out and did what they did, and with Jermaine [Dupri] hanging out, that tipped the ante, working with him. And he took me everywhere with him. So, it happened organically. I didn't have to beat the pavement in that respect.

**What are your views on the state of pop songwriting today, in the context of new copyright opportunities and perils?**

There are so many ways I could answer. Music went through a slump, with companies merging and the industry shrinking. So that's one thing. Another is the quality of music. In the late '90s, the music industry got raped. All those over-the-top production deals that never came through—the \$20 million, \$30 million deals with no product put out—pimped the music industry.

As a result of that, the music industry started shrinking. Now [the record companies have] got a stronghold on how much money we can really make in the music business. So [being a] songwriter/producer is definitely where you have to go if you want to make money.

But because of the shrinking there are fewer labels to work with, and that means fewer artists come out.

continued on >>p46



**Bryan—Your exceptional  
talent is only  
surpassed by your  
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**Wishing you many more  
years of success!**

**Thanks for being part  
of our family.**

# Dear Bryan,

It is difficult for me, even as a writer, to express the respect and appreciation I have for the wonderful talent that lies inside of you. I feel especially privileged to have worked side by side with you for all of these years. You have come a long way and if your present hints to your future, then the industry will toast to you for many years to come. Above all of this, it is my extreme pleasure to call you...friend.

Your friend forever,

## Johnta

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JOHNNY AUSTIN

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from >>p44

So, it's become slim pickings out there. That's one aspect. The other is that if you are successful as an artist/producer, you can become a target for random people putting claims on your records.

Anybody can put a claim on your record and hold up your money. I put a record out, and a guy in Nebraska can put a claim on it. It stops your paper, and that happens a lot.

I don't steal music. Most songwriters don't steal. But people out there put claims out, and you have to settle out of court because it costs more to fight it. So, it's another red flag we have to be careful about: people who come after you regardless.

### In your opinion, what is the best thing about the music business today?

Music is one big circle. The best thing about it today is the creativity that people are exuding to change things. Timbaland and what he did with Justin Timberlake was a great moment, and the resurgence that Mary J. Blige had. And the young producers coming up, like my man Butter producing Rich Boy's new single. Polow Da Don making a mark. Young producers are coming in making their mark and changing the game.

I'm still young myself, but I've been in the business since I was a teenager. The youth are coming up and taking note and understanding the history. At one point people didn't give a damn about the history, but now kids are wanting to go back to it, to making quality music—and that's the most exciting thing about the business now.

In the midst of the industry shrinking, the good shit is outweighing the bullshit.

### And the worst thing about the music business?

The fact that it's shrinking, No. 1. Then underdeveloped artists are putting things out there, but it's only one hit record, and they can't do an album. They have an easily digestible, catchy hook on one record, but the album's not selling because [the rest of it is] terrible. We got to get back to the business of developing artists.

### What do you know now that you wish you knew when you started out?

Man, there are so many things. I wish I'd known that I should have broken an artist first. Look at Rich Harrison, who broke Amerie before he had a huge hit with other people. A different kind of respect comes with breaking an artist. Produc-

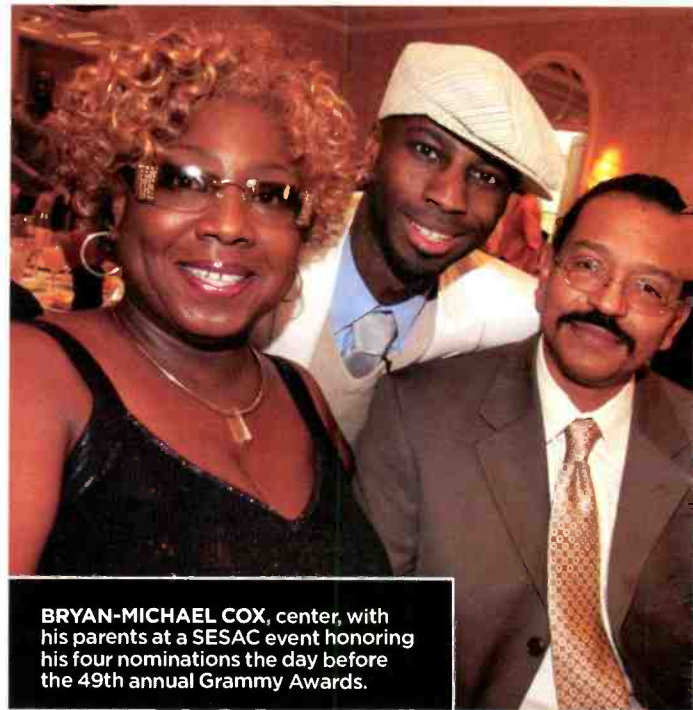
ers like me or Rodney Jerkins make one or two hits for a lot of people, but now I'm aggressively pursuing breaking an artist.

I'm just finalizing my deal with LeToya [Lockett] to take her to new heights, and I'm working with Claudette Ortiz and Dirty Rose and rap artist Doughboy and girl group Bella.

And I produced nine songs for Chris Brown's album and hopefully shaped what it's going to be. So now I'm in the business where I shape an artist as opposed to write hit records—and I learned that watching Jermaine Dupri, too, because he broke Kris Kross.

### What advice do you have for young songwriters?

No. 1, quality over quantity. A lot of people say, "I write 10 songs a week," but one good song



**BRYAN-MICHAEL COX**, center, with his parents at a SESAC event honoring his four nominations the day before the 49th annual Grammy Awards.

over 10 wack songs could be the difference of your life changing. So know where you are. Don't tell me you're the hottest producer/songwriter ever and build yourself so high, and I play your CD and it's not that good. Whereas if you have potential versus someone just hyping me up and then it was wack. Keep your feet to the pavement, man.

I work all day—the work never stops. Some people—I don't—live and die by a record. I'm worried about what the next one is. Sure, I produced this and that, but what's the next one? I can't live and die by these records.

I love being on the charts somewhere three, four, five times—opening up the Billboard. I've been on the charts six years straight almost. What do I do to keep that momentum? That's what motivates me every day.

—Jim Bessman

# SESAC HONORS COX

### Reach Global Tunes.

Cox also won awards for Chris Brown's "Say Goodbye" with co-writer Kendrick Dean (Babyboys Little Publishing, Noontime South, WBM Music, the Dean's List, December First Publishing Group), Bow Wow's "Shortie Like Mine" featuring Brown (Songs in the Key of B, Noontime South, WBM Music) and other songs.

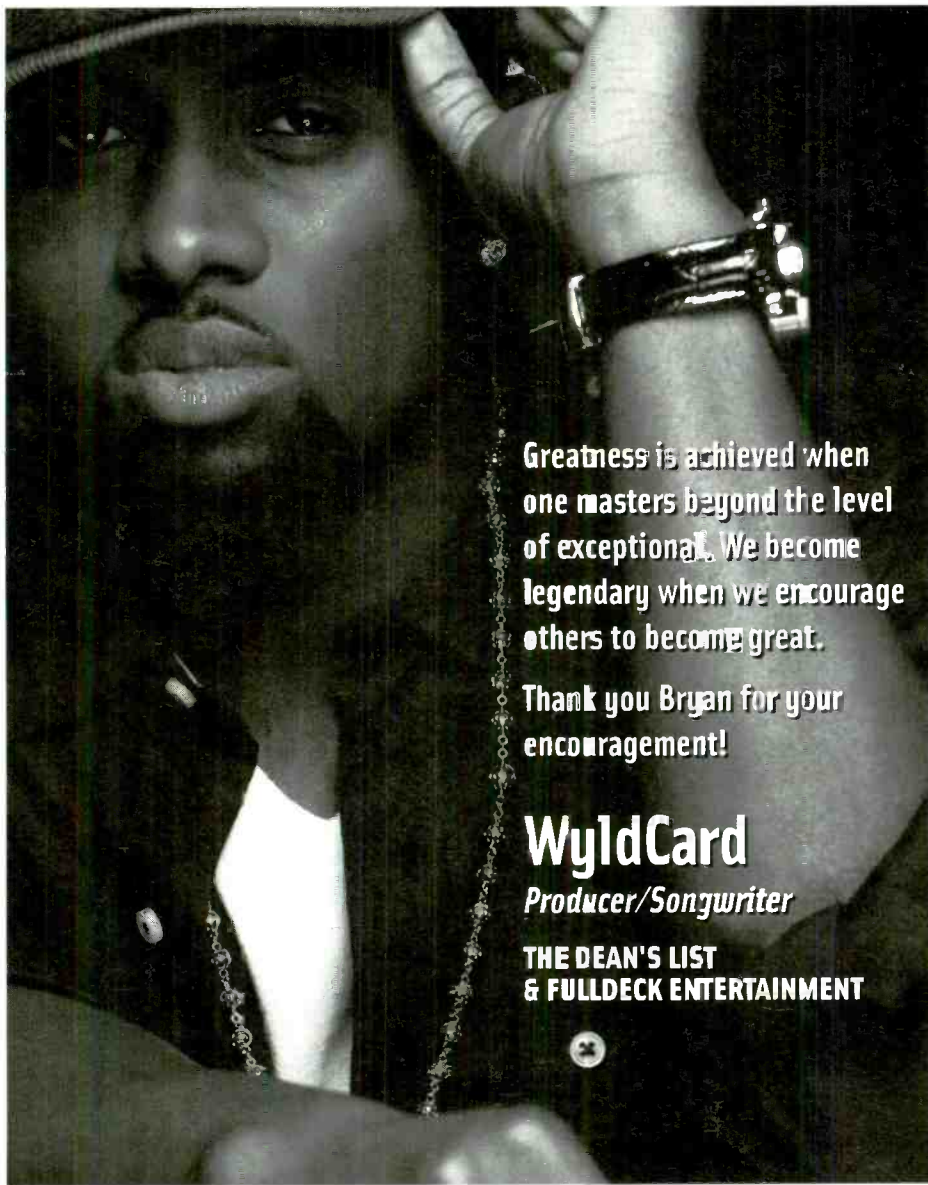
Hills was honored as co-writer of Nelly Furtado's "Promiscuous" and Justin Timberlake's "SexyBack" and "My Love" (Danjahandz Muzik, WBM Music).

The awards recognize songwriters, publishers and producers of the top SESAC songs in all genres played on American radio and TV.

—Susan Butler

At SESAC's annual music awards May 10 in New York, Bryan-Michael Cox shared the songwriter of the year award with Nate "Danjahandz" Hills.

The song of the year award went to Cox and Jason Perry for Mary J. Blige's "Be Without You," published by Babyboys Little Publishing, Noontime South, WBM Music, Jason's Lyrics and



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Thank you Bryan for your encouragement!

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*Producer/Songwriter*

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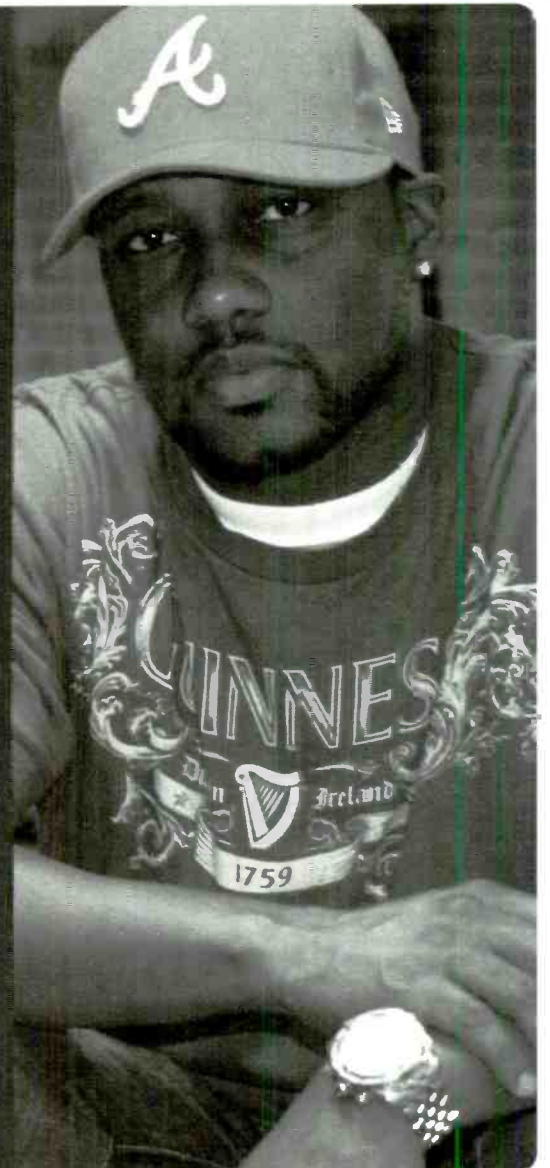
Bryan,  
Congratulations on your outstanding achievement in music! You've been like a little brother to me and I hope musically, I've contributed to your growth as you have influenced me. Your impeccable talent for songwriting has brought you unparalleled success in such a short time and should serve as a testament of your impending longevity in this business!

I wish you continued success in every endeavor of your life.

All the best,

**Teddy Bishop**

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**LIL MAMA'S BIG PLAN**  
 'Lip Gloss' rap teen readies her full-length



**HUEY AND THE NEWS**  
 Newcomer pops, locks and drops his album



**CUPID'S ARROW**  
 R&B artist shoots for post-'Shuffle' success



**HIGH-STAKES SINGLE**  
 'Sober': A rebound for Kelly Clarkson?



**TOBY ON TOP**  
 Keith's 'Big Dog Daddy' enters at No. 1

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# MUSIC

**ROCK** BY MIKAEL WOOD

## FINDING A VOICE

The Click Five Aims To Click Again, With A New Singer

If the Click Five had sold more copies of its debut album, the band might be in an even trickier position than it is now. Modest sales, Atlantic Records head of A&R Andy Karp says, are precisely what enabled the Click Five to survive the departure of original lead singer Eric Dill, who left the Boston-based power-pop act last year during preproduction for the follow-up to 2005's "Greetings From Imrie House."

"The band had achieved a good deal of success," Karp says, pointing to "Imrie House" sales of 333,000 copies, according to Nielsen SoundScan. "But they hadn't really become a household name" by the time Dill exited to pursue a solo career (see sidebar). "That allowed us to make the change in a little bit of a vacuum. We weren't at an 'N Sync level, where if Justin Timberlake leaves, you don't know what to do."

Bassist Ethan Mentzer says the Click Five knew exactly what to do: find a new frontman. "We either had to deal with this or lose what we'd established," he says. "And the four of us"—Mentzer, guitarist Joe Guese, keyboardist Ben Romans and drummer Joey Zehr—"really wanted to keep making music together."

Their talent search began (and ended) where the band was born, at Boston's Berklee College of Music. "The guys are pretty connected to the Berklee scene," Click Five manager Wayne Sharp says. "So many talented kids go to school there that it seemed like the logical place to start looking." After a few rounds of auditions, Berklee music-business professor Jeff Dorenfeld, an old pal of Sharp's, recommended the group take a look at 20-year-old Kyle Patrick.

"They checked my stuff out on MySpace and gave me a call," Patrick recalls. "We got together and jammed on some Tom Petty tunes and all got along really well."

"The rest of the band loved him," Karp says. "So I flew up to Boston and went to a rehearsal and thought he was great. He stood out."

New lineup intact, the group set about finishing what's become "Modern Minds and Pastimes," the Click Five's sophomore disc, set for release June 26. During the two years since "Imrie House," Mentzer says, he and his bandmates had written upwards of 70 tunes. (One of them, "I Live for the Day"—a Desmond Child co-write—ended up on Lindsay Lohan's "A Little More Personal [Raw]"). Though it still adheres to the Click Five formula—"rocking guitars, cool synth parts, catchy melodies and big harmonies," according to Patrick—"Modern Minds" is a bit moodier than the debut. Lead single "Jenny" and opener "Flipside" recall the post-grunge fuzz-rock of



THE CLICK FIVE

Weezer circa "Pinkerton," while "Happy Birthday" features loads of pop-metal guitar squall.

"It's not as much about having fun and being young," Sharp says. "But they're two years older now. They've been around the world and had relationships and been through a lot." Patrick's lower, raspier voice has also altered the band's sound. "I'm not here to mimic anyone," the singer says. "I'm here to do my own thing and make the songs new and fresh."

Karp and Sharp agree that introducing Patrick to the band's audience has been and will continue to be a crucial part of promoting "Modern Minds." "Any attempt to sneak in a new singer would blow up in our faces," the manager says. In May, the group premiered a popular documentary series, "The Band Behind the Band," on YouTube, while a small-venue "fan appreciation" tour last month afforded opportunities to meet fans face to face.

"From the feedback we're getting, people are happy to see us again," Mentzer says. "And they're happy to see us happy onstage. We've spent a lot of time talking to fans, and some of them have said they think the chemistry is actually better now than it was before."

### ERIC DILL'S NEXT STEP

Eric Dill may have left the Click Five, but he hasn't left his old label home. Atlantic head of A&R Andy Karp is at work with Dill—who has relocated to Los Angeles and is also acting—on a solo album Karp expects to hit stores in early 2008. "Eric's looking to go in a harder, more alternative-sounding direction," says Karp, who compares the material to fellow singer/actor Jared Leto's band 30 Seconds to Mars. So far, Dill's written with Kara DioGuardi and Dave Hooges (formerly of Evanescence), and Karp says he hopes to get Dill in the studio later this summer. As for whether the label will market Dill as a former member of the Click Five, Karp says it plans to let the music determine the approach. "Our goal is to feel as authentic as possible."

—MW

## LATEST BUZZ

### >>>IF WE CAN BE BLUNT...

James Blunt, who came out of nowhere to score multiplatinum success with his 2005 debut album "Back to Bedlam," has set a Sept. 18 release date for its follow-up. The Custard/Atlantic set "All the Lost Souls" will be preceded July 23 by the single "1973." A number of the tracks have been part of Blunt's set for months, including "I Really Want You," "Same Mistake" and "Annie."

—Jonathan Cohen

### >>>WITH 'BELLS' ON

U.K. electronica duo Underworld is eyeing an October release for its next studio album, "Oblivion With Bells." A track list has yet to be announced, nor has a label; the group parted ways with longtime label V2 after the release of the 2003 best-of "1992-2002." In the midst of a world tour, Underworld will play three U.S. shows in September.

—Jonathan Cohen

### >>>CASH SURPRISE

Universal on July 24 will release "The Great Lost Performance," a Johnny Cash show from 1990 found in the vaults. The set was taped July 27, 1990, at the Paramount Theatre in Asbury Park, N.J., and features duets with wife June Carter Cash ("Jackson," "The Wreck of Old '97") and singer Lucy Clark ("What Is Man," "Forty Shades of Green").

—Jessica Letkemann

### >>>BOB KNOWS BEST

Robert Pollard has launched the Happy Jack Rock Records Single Series in conjunction with two new albums that will be released Oct. 9 via Merge. The 7-inch vinyl singles will be issued every month for a year, beginning June 22 with "Rud Fins" b/w "Piss Along You Bird." Each A-side will be a song from either upcoming albums "Standard Gargoyle Decisions" or "Coast to Coast Carpet of Love," while the B-side will be a non-album cut.

—Jonathan Cohen

HIP-HOP BY MARIEL CONCEPCION

# Life Beyond 'Lip Gloss'

## Pint-Sized MC Lil Mama Has A Big Future Planned

When Lil Mama was 13 years old, the pint-sized rapper had a chance meeting with R&B/hip-hop WQHT (Hot 97) New York DJ Enuff and uninhibitedly insisted he play one of her records on his show.

"She was pressing me to play her record. Picture that—a 13-year-old putting pressure on me," the DJ

says. He told her she should return when she was a little older, and Mama, born Niatia Kirkland, did just that.

Three years later at age 16, Mama asked her father, who managed her and ran an indie label out of their Brooklyn, N.Y., neighborhood (she was also raised in Harlem), to take her to meet the influential DJ again. "We met up, and she played some joints for me," Enuff says. "One of the tracks was called 'Lip Gloss.' The record was poppy, but I knew it had crossover appeal. It was straight fire, so I played it."

Fast forward to today, and the 5-foot-2-inch MC, now 17, has not only landed herself a major record deal with Jive Records, but she's also wrapping up her debut album, "Voice of the Young People," which is set to arrive in September. (An official date had not been confirmed at press time.) She signed with Jive in January, after "Lip Gloss"—originally released on the Familiar Faces label, run by her father, who goes by the name True—was already picking up radio spins in the Northeast. The catchy single has been steadily climbing the Billboard charts ever since: This week, it's No. 10 on The Billboard Hot 100, and has sold 176,000 digital copies, according to Nielsen SoundScan.

Mama's unrelenting approach not only led her to get "Lip Gloss" onto the airwaves, but also to record an unofficial verse on an instrumental to Avril Lavigne's hit track "Girlfriend." After sending the recording to Lavigne's offices, which the rocker chick loved at first listen, Lavigne decided to make it the official "Girlfriend" remix. The partnership marked the first time Lavigne has collaborated with another artist on a video.

Ask Mama what prompted her to drop rhymes over the track, and she'll say matter-of-factly, "I

just liked the song, so I got up on it."

According to Jive Records president of black music Mark Pitts, the young MC's brazenness is undoubtedly part of her charm. "[Mama] has such a presence it just makes you believe in her. She's an entertainer, and she has no fears, no shyness. You can't be mad at that."

Starting this month, Mama will embark on a mall and college/high school tour, as well as make TV and radio appearances. Meanwhile, Mama's marketing team will focus its efforts on online strategies that target younger consumers, print ads, branded promotional merchandising and aggressive publicity campaigns.

The rest of the album features production from Swizz Beatz, Cool & Dre and Green Lantern, and covers topics ranging from family life and teen pregnancies to "everything else that people go through, no matter what age," Mama says.

So far the album doesn't feature any artist collaborations. "I just want the world to get a chance to understand who I am before anything," Mama says. "But the album is not wrapped up as of yet, so if I work with anyone it'll be someone that complements where I'm going with it."

The next single, "Put It Down (Make It Hot)," is a "midtempo club banger" that Mama feels will further confirm her rap skills. "I know hip-hop, and I know 'Lip Gloss' is a hot song," Mama says, "but I also know 'Lip Gloss' is nothing like the rest of my songs, the way I just take and spit about life. You can't really judge an artist until their second single."

Enuff says, "Mama is young but she spits. 'Lip Gloss' was all young-spirited and candy-coated, but once people hear the rest of her album, they will be able to see her true talents."

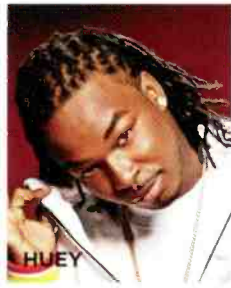


LIL MAMA

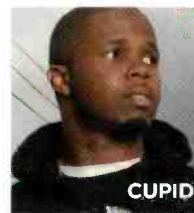
## NEW KIDS IN TOWN First The Single, Now The Album

Lil Mama is not the only developing urban artist who will try to convert success on the singles charts into album sales in coming months. Here are other budding artists who hope to build on their initial splash:

**Huey:** "When you think of a dance record today," Jive Records president of black music Mark Pitts says, Huey's "Pop, Lock and Drop It" is "the first song that comes to mind." The St. Louis rapper's debut single is No. 16 on the Hot R&B/Hip-Hop Songs chart after 31 weeks and has sold 716,000 digital copies. Follow-up single "When I Hustle" enters the chart this week at No. 85. His debut album, "Notebook Paper," was released June 19. Along with Lil Mama, Huey is one of the new artists for whom Jive launched its Next Generation program earlier this year. The initiative focuses on securing ad campaigns, specifically those targeting a younger fan base, and on branded promotional products. Next Generation will also include a mall/college/high school tour, interactive and user-friendly online competitions, and TV appearances.



**Cupid:** The 24-year-old Lafayette, La.-bred artist has been climbing the charts with his two-step-friendly regional hit, "Cupid Shuffle," which entered the Hot R&B/Hip-Hop Songs chart five weeks ago and has worked its way to No. 34. The track has also sold 28,000 digital copies. Atlantic Records A&R executive Aaron Bay Schuck, who was responsible for signing Cupid, says an essential part of promoting the artist and his debut album on Asylum, "Time for a Change" (an official release date has not been set yet), is to create songs that cost-effectively work pop and urban formats.



"We saw what Cupid was able to do with no budget, so we didn't go to a Timbaland. Instead, we found a great resource in his longtime producer Mr. Phat," Schuck says. "Now, with major-label support, there shouldn't be a reason why we can't do what Cupid did on his own and more."

**Shop Boyz:** The Atlanta trio is set to "host listening events all over the States and perform on

summer jam stages across the country," says Elise Wright, Universal senior VP of urban music. Their rock-leaning rap single "Party Like a Rockstar" is No. 4 on the Hot R&B/Hip-Hop Songs chart and No. 2 on The Billboard Hot 100 and has sold 689,000 digital copies. Their debut album, "Rockstar Mentality," dropped June 19 on Universal. This summer, Shop Boyz are part of the Mountain Dew-sponsored 30-city arena Ball4Real Streetball tour.

**Hurricane Chris:** The 18-year-old rapper's catchy and repetitious single, "A Bay Bay," inspired by a DJ named Hollyhood Bay Bay from his native Shreveport, La., hood, is No. 14 on the Hot R&B/Hip-Hop Songs chart after eight weeks. To market the self-proclaimed leader of the "ratchet" dance movement and his as-yet-untitled debut album (a release date hasn't been set), Polo Ground Records president Bryan Leach says the label plans on taking a more economical marketing route. "We wanted to develop him from the ground up, starting with the streets," Leach says. "So instead of renting a tour bus we cut a deal with an RV company for a year, wrapped it with Hurricane posters on both sides and hit the road." They also shot nine webisodes, which are available on Hurricane's MySpace page, and have started on a national school tour. —MC

# THE BILLBOARD REVIEWS

## ALBUMS

### ROCK

#### GRAND NATIONAL A Drink and a Quick Decision

Recall

Producer: *Grand National*  
Release Date: *June 19*

▶ This U.K. duo barely blipped the radar here with its 2004 debut, "Kicking the National Habit," a sublime, catchy mélange of the Police's rhythmic pop, New Order's dance-driven rock and the Bee Gees' knack for melody. "A Drink and a Quick Decision" is more diverse, touching on the homespun feel of "Tusk"-era Fleetwood Mac on lovelorn laments like "Joker and Clown" and conjuring intriguing disco/rave hybrids like "By the Time I Get Home There Won't Be Much of a Place for Me" and the churning "Close Approximation." The Police resemblance remains, but the group has found a way to put a more original spin on it with such tracks as the gently zooming "Weird Ideas at Work," "New Space to Throw" (complete with chicken scratch guitar and synths) and opener "Reasons to Hide In," which sounds like an indie rocker's idea of "Saturday Night Fever."—JC

#### THE CLICK FIVE Modern Minds and Pastimes

Producer: *Mike Denneen*  
*Atlantic*  
Release Date: *June 26*

▶ Twenty-seven years ago, the J. Geils Band proclaimed "Love Stinks." But fellow Bostonians in the Click Five apparently never got the word. Despite a few buoyant moments, the quintet's sophomore album is an emotional wasteland of broken hearts, unrequited affection, tortured souls, confused minds and such flip-floppy revelations as "It we stay together/it could get worse/Then again it could get better." But this is still a pop band at heart, and one that has a new singer (Kyle Patrick, a somewhat weightier frontman than predecessor Eric Dill) and a wider sonic palette from which to draw. There are forays into '80s-style electro pop ("Addicted to Me") theatrical modern rock à la Panic! at the Disco ("When I'm Gone") and prototypical power balladry ("The Reason Why"). It's more derivative than distinctive, but it definitely keeps you bopping while their hearts is breaking.—GG

#### BRYAN FERRY

Dylanesque

Producers: *Rhett Davies, Bryan Ferry*  
*Virgin*

Release Date: *June 26*

★ Can there be more of an antithesis to Bob Dylan than Bryan Ferry, at least when it comes to singing? Ferry's mellifluous tenor and predilection toward smooth,

#### BEASTIE BOYS

The Mix-Up

Producers: *Beastie Boys*  
*Capitol*

Release Date: *June 26*

Since 1992's "Check Your Head," the Beastie Boys have made a habit of sneaking little instrumental nuggets into their hip-hop records, and given the Boys' genetic inability to stay in one place for too long, it was probably only a matter of time before they indulged those proclivities on a full album of new material. Composed of low-end-heavy jams that reference the Meters, tropicalia, '70s funk and porn music (sometimes all at once) and zero words, "The Mix-Up" is thematically sound and feels like a comprehensive piece instead of a self-indulgent scheme. There are moments of thick, bona fide groove (the down-and-dirty "Off the Grid" chief among them). But stylistic aspirations aside, with the Beastie name on the cover, it's hard to listen without (sub)consciously seeking out the places where rhymes could go.—JV



moody arrangements sits far afield from Dylan's craggy vocals and raw stylings. And that, of course, is what makes the Roxy Music frontman such an intriguing interpreter of Dylan's work. This 11-song enterprise, recorded in just a week with his touring band, is more hit than miss, faltering on a chunky, pedestrian take of "The Times They Are A-Changin'" and the somnolent "Make You Feel My Love." But it shines on a loose, ringing rendition of "Simple Twist of Fate," an ambient, Celtic-tinged version of "Gates of Eden" and an energized "If Not for You" with electronic "enhancements" by Brian Eno. All told, Ferry makes Dylan's hard reign pretty easy to listen to.—GG

### JAZZ

#### THE NELS CLINE SINGERS

Draw Breath  
Producer: *Jeff Gauthier*  
*Cryptogramophone*  
Release Date: *June 26*

★ Outside of the West Coast's in-the-know jazz scene, Nels Cline is best-recognized for commanding the lead guitar chair in Wilco. There he weaves and embellishes; here, he dreams, drones, relentlessly rocks and deliciously resonates with quiet lyricism. Of course, all this is achieved sans vocalists, with Cline's top-drawer trio featur-

ing bassist Devin Hoff and drummer Scott Amendola giving voice to the leader's expressive tunes and excursions. The simpler fare is best, such as the opening beauty "Caved-In Heart Blues," the 3/4 time "The Angel of Angels" and the quiet acoustic twins "Recognize I" and "Recognize II." Brawny rockers also rule, including the jagged "Attempted" and the play-it-loud "Confection." Less effective are the expansive avant improvis, which suffer from editing. Case in point: the populsive "Mixed Messages," which detours from Cline's riveting guitar spectacle with a pocket of tiptoe playing.—DO

### LATIN

#### LOS RIELEROS DEL NORTE

Ven y Dime  
Producers: *Los Rieleros del Norte*  
*Fonovisa*

Release Date: *June 26*

▶ Topping its best-selling studio album to date is a tall order for any group, but the latest release from Los Rieleros del Norte may do just that. The norteño outfit is coming off the success of "Dime Quien Es," a single from its last album that stayed at No. 1 on Billboard's Regional Mexican Airplay chart for nine weeks this spring. The group is at its best when it makes sweetly nostalgic melodies

sound fresh, as on "Pena en Cuesta Arriba," a bittersweet standout, and single "Un Juego," both from regional Mexican hitmaker Ramon Gonzalez Mora, who contributes five tracks. Pemo Gonzalez's saxophone is never employed to sappy use here, and a danceable tempo nicely offsets vocalist Daniel Esquivel's wistful delivery.—ABY

### BLUEGRASS

#### KING WILKIE

Low Country Suite  
Producer: *Jim Scott*  
*Zoe/Rounder*

Release Date: *June 26*

★ After two years of touring in support of 2004's "Broke," bluegrass traditionalist act King Wilkie found renewed inspiration listening to country rock and the sounds of Nick Drake, Nico and Leonard Cohen. The Virginia sextet hasn't abandoned its roots, as evidenced by the straight-up bluegrass of "Wrecking Ball," but it has embraced a more sophisticated and introspective approach with "Low Country Suite." Songwriters Reid Burgess, John McDonald and Ted Pitney explore their dark sides on lovely, melancholy tracks like "Oh My Love" and "The Raising of the Patriarchs." And while "Broke" bursts with the raw energy of banjo and mandolin, the material here unfurls more deliberately. Relaxed

charmers "Angeline" and "Captivator" demonstrate how adeptly King Wilkie has fused elements of country rock, pop and folk to achieve a sound a wider audience can appreciate.—AC

### BLUES

#### TINSLEY ELLIS

Moment of Truth

Producer: *Tinsley Ellis*  
*Alligator*

Release Date: *June 26*

▶ In the last five years, no one has released more consistently excellent blues albums than Atlanta's Tinsley Ellis, and his latest project once again validates his status. Ellis produced the disc, penned nine of the 11 tunes, sings like a man possessed and wields a mean lead guitar from start to finish. His sidemen are in the pocket, his original material is solid, and Ellis' performance shows sublime confidence and grit: Check his guitar work on the midtempo "Freeway Soul." In a more ferocious vein, both "Somebody" and his cover of "I Take What I Want" find Ellis and guitar in suborbital mode.—PVV

### CHRISTIAN

#### DANIEL KIRKLEY

Let Love Win

Producers: *Matt Bronleewe, Mark Hammond*  
*Centricity Records*

Release Date: *May 21*

continued on >>p52

#### RYAN ADAMS

Easy Tiger

Producer: *Jamie Candiloro*  
*Lost Highway*

Release Date: *June 26*

Adams' latest creation most closely

resembles 2005's double-disc "Cold Roses" featuring the Cardinals, only with a sharper band and more concise songs. Producer Candiloro maintains a fairly hands-off approach with these raw, country-tinged tracks and pushes Adams' howls, falsettos and murmurs to the front of the mix. This is mostly for the best, considering, after a year of writing and editing, he's pumped out some beautiful lyrics, particularly on the pensive closer "I Taught Myself How to Grow Old" and "Everybody Knows." Beyond a gorgeous duet with Sheryl Crow on "Two," the breezy, minimal "These Girls" is a refreshing throwback to Adams' "Heartbreaker" days. This "Tiger" is fairly tame, but that's OK: The only glaring gaffe is "Halloween Head," with its overblown vocal delivery and self-deprecation in the form of Halloween's Eve clichés.—KH



#### BAD BRAINS

Build a Nation

Producer: *Adam Yauch*  
*Megaforce*

Release Date: *June 26*

As one of the pioneering bands of

the '80s hardcore scene, Bad Brains built their reputation on fusing angst-ridden punk with reggae. With their original lineup back in order and Beastie Boy Adam Yauch in the producer's chair, the group gives it a go again after a long studio hiatus on "Build a Nation." Singer H.R.'s off-kilter vocal track on "Give Thanks and Praises" is paired with Dr. Know's raw, thrashing riffs, and there's a sense of brewing urgency that explodes all over songs such as the 56-second "Pure Love" and the raucous "Send You No More Flowers." Alongside the aggression and fury are chilled-out dubs, with H.R. touting peace on "Natty Dreadlocks 'Pon the Mountaintop" and "Peace Be Unto Thee." A welcome return from a band that still doesn't sound quite like anybody else.—JM



# THE BILLBOARD REVIEWS

## SINGLES

from >>p51

▶ At a time when some Christian music insiders have been complaining about the dearth of new male solo artists, along comes a guy who is grabbing the industry by the ears. Daniel Kirkley's voice is a rich, powerful instrument that is drawing comparisons to Josh Groban. This South Carolina native double-majored in pre-med and classical voice, and that vocal training has obviously given him superb command of his instrument. First single "My New Dawn" is a gorgeous ballad to which Kirkley brings just the right amount of panache without going over the top. Penned by Nichole Nordeman, the title track is a hopeful prayer for a better world. "Sacred Moment" is a beautiful love song from a Christian perspective that is among the album's many highlights. When he abandoned medicine for music, the world may have lost a great doctor, but Christian music gained its next major star.—DEP

### NEW & NOTEWORTHY

#### PEGI YOUNG

**Pegi Young**

**Producer:** Elliot Mazer  
Warner Bros.

**Release Date:** June 26

Pegi Young has been harmonizing in husband Neil's band for decades, but this self-titled release, which takes its cues from the gentler, more countrified corners of his oeuvre, is the first of her career. These 12 songs (six of which are originals) all travel in well-trodden love and heartache territory, but only really get moving when she ditches clichéd rhymes ("dance"/"romance" on the blooze boogie "I Like the

Party Life"). The best moments employ either Ben Keith's steel guitar or a decent loping rock-ish shuffle ("Hold On," written by Will Jennings and Joe Sample) to lift Young's light, clear voice. And as you may have guessed, Neil's guitar is present throughout, which is never a bad thing.—*JL*

### VITAL REISSUES

#### LOVE

**The Blue Thumb**

**Recordings**

**Producer:** Arthur Lee  
Hip-O Select

**Release Date:** June 26

★ An unexpected treat for fans of Arthur Lee and Love in the form of a 3-CD limited-edition set. Love's three albums for Elektra ("Love," "Da Capo" and "Forever Changes") made Lee's multiracial Los Angeles group the '60s' most overlooked master. Disc one of this package, "Out Here," was originally a Blue Thumb two-LP set culled from the Elektra-exit set "Four Sail" sessions, and its 17 tracks show Lee and his new Love band continuing to probe new frontiers in rock, from the concise, melodious rockers "I'll Pray for You" and the Hendrix/Sly Stone-influenced "Stand Out" to two unfettered 12-minute jams. Disc two, "False Start," is tighter; 10 first-rate songs, highlighted by the gospel-tinged "Keep On Shining" and Lee/Hendrix collaboration "The Everlasting First." Disc three, all previously unreleased live performances from a 1970 tour of England, features a funky-up "My Little Red Book" and lengthy versions of unheralded "Four Sail" tunes like "Singing Cowboy" and "August." An essential package.—*WR*

### POP

#### MIKA

**Love Today (3:25)**

**Producers:** Greg Wells,  
Mika, Jodi Marr

**Writer:** Mika

**Publishers:** Mika-Punch,  
Irving, BMI  
Casablanca

★ Mika's "Grace Kelly"—the most appealing, playful would-be hit of the year and a top 10 debut in 26 nations—was snubbed by American radio, and yet the artist is consistently selling out live stateside, a case in point of the Web's muscle amid FM's out-of-touch menu of weary, soundalike hip-hop/pop collaborations. Already, second single "Love Today" has sold 83,000 downloads here (on top of 300,000 of "Grace"), pointing to widespread exposure via previous release in the United Kingdom. The song's manic, falsetto bravado may be a stretch to conquer mainstream—less frenetic, singable "Relax, Take It Easy" is a more ideal relaunch pad for Mika—however, exposure on TV's "So You Think You Can Dance" and "Good Morning America," as well as use in upcoming NBC and Verizon Wireless ad campaigns should spread the "Love." Top 40, going to sit this one out, too, or join the cool kids this time?—*CT*

#### KATHARINE MCPHEE

**Love Story (3:08)**

**Producer:** Danja

**Writers:** N. Hills, K.  
DioGuardi, C. Ellis

**Publishers:** various  
RCA

2006 "American Idol" runner-up Katharine McPhee projected a big brawny voice on TV and yet debut "Over It" reached a tepid No. 29 on The Billboard Hot 100. Follow-up "Love Story" again digs at the root of the dilemma: a mega-talented vocalist aligned with ill-fitting material. Both tracks are generously catchy and clever, but pushing popper McPhee toward R&B/rhythmic is far from the

big-ballad brand that prompted millions of votes on the show. Warning label: 2007 winner Jordin Sparks won with the same tableau as McPhee. Will the label also transition the latter from what comes naturally, alienating the fan base? Now is the time for lessons to be learned. Meanwhile, we're still waiting for McPhee to release a song befitting her talent that will connect fans who put faith in a voice we have yet to hear on record.—*CT*

### R&B

#### YUNG BERG FEATURING JUNIOR

**Sexy Lady (3:48)**

**Producer:** R. Holladay

**Writers:** various

**Publishers:** Draw First/  
Want Mine/EMI Uniart  
Yung Boss/Koch/Epic

▶ Yung Berg, aka the Prince of Chi, experienced woe in his early musical career: Originally signed by the dark man DMX, Berg's parents sent him to boot camp, blowing his advance money and leaving him to find a new label base. Epic has opened its doors, adding Berg to its new young, talented urban lineup, alongside Sean Kingston and Kat Deluna, and the result is the club-friendly, "Diamonds Are Forever"-sampling "Sexy Lady." The hook is catchy, al-

#### KELLY CLARKSON

**Sober (3:48)**

**Producer:** David Kahne

**Writers:** K. Clarkson, A. Eubanks,  
J. Messer, C. McEntire

**Publishers:** various  
RCA

With the hullabaloo blurring Kelly Clarkson's traditionally tabloid-free image surrounding command of her music for upcoming third CD "My December" against alleged reproach of label boss Clive Davis, stakes are monumental for second single "Sober." Previous "Never Again," while a top 10 download, got a rare sniff of disinterest from top 40, peaking at No. 21 on Pop 100 Airplay—perhaps because of its unnervingly hostile ramrod of a lyric. "Sober" is a better bet to propel the pop queen back to the top with affecting downtempo velocity, a doleful message of overcoming temptation and a vocal inflamed with convincing pensive emotion. Radio has a strong historic ally in Clarkson's might to ignite the airwaves. Hopefully, "Sober" will reintoxicate her deserved stance as a staple act, leaving label politics where they belong: behind closed doors.—*CT*



though singer Junior sounds more like one of your buddies after a couple of rounds at the bar, as Berg rhymes smooth on Young Bosses' production. Berg's lyric is hardly profound and content is rather typical, describing how he likes a woman's diva style, unmentionables in the bedroom and designer shoes. Regardless, "Sexy Lady" is an appealing track and a refreshing attempt to build upon hip-hop's current party-friendly stance, instead of sad, staid, violent

content. (R.I.P. Stack Bundles.) That certainly works in Berg's favor.—*CP*

### COUNTRY

#### BROOKS & DUNN

**Proud of the House We Built (3:07)**

**Producers:** Tony Brown,  
Ronnie Dunn, Kix Brooks

**Writers:** R. Dunn, M. Green,  
T. McBride

**Publishers:** various  
Arista Nashville

▶ Brooks & Dunn persistently deliver well-written songs that speak to the heart of the American experience. Whether the topic is faith, fun or family, they create songs their audience can see themselves in. In the beautiful uptempo "Proud of the House We Built," the duo celebrates love triumphing over life's daily struggles. Ronnie Dunn offers a passionate vocal performance, bringing to life this heartfelt lyric about a man who endured storms but is proud of the life he's forged with family. Such poignant sentiments are usually reserved for ballads, but "House" intertwines an inspiring lyric with searing guitars and a soaring melody. It's the first single from Brooks & Dunn's forthcoming Arista set; the guys again lead with a winner.—*DEP*

#### JOHN MAYER

**Dreaming With a Broken Heart (4:07)**

**Producers:** John Mayer, Steve  
Jordan

**Writer:** J. Mayer

**Publisher:** not listed  
Aware/Columbia

John Mayer's crown as the solo king of adult radio is adding gleam with each sequential step. Insurmountable success of Grammy Award-winning "Waiting On the World to Change," which has sold more than 1 million downloads, successively surmounted acclaim at top 40, adult top 40 and AC. The third single from "Continuum" is his most beautiful composition yet, bewitchingly simple with piano and acoustic instrumentation and a clever chronicle of loneliness: "When you're dreaming with a broken heart/Waking up is the hardest part/Wondering was she really here/No she's not, cause she's gone." Another bull's-eye from that rare singer/songwriter who has proved to be a cinch for success.—*CT*



## LEGEND & CREDITS

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

**CONTRIBUTORS:** Ayala Ben-Yehuda,  
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Katie Hasty, Jessica Letkemann, Jill  
Menze, Dan Ouellette, Charles Perez,  
Wayne Robins, Chuck Taylor, Philip  
Van Vleck, Jeff Vrbel

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

corresponding format.

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

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

# THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



## CASTING CALL

>> CBS' June 10 Tony Awards kudecast—which featured a rousing performance from the night's big winner, "Spring Awakening"—yields a 183% increase for the show's cast album (No. 96 on The Billboard 200, No. 1 on Top Cast Albums). Overall cast album volume is up 25% this week.

## WIDE LOAD

>> Ray D. Mercer becomes only the second artist in the history of Top Comedy Albums to log three top 10 titles in the same week. His "Double Wide" sets place at Nos. 7, 8 and 9. In 2004, Eddie Izzard also landed three top 10s at once.



## 'BELIEVE' IT

>> Not only does placement of Journey's "Don't Stop Believin'" on the "Sopranos" finale pump that hit's biggest digital sales week (see Between the Bullets, page S6), it also stirs a 111% gain for "Greatest Hits" on Top Pop Catalog Albums (17-2).

# CHART BEAT

>> One question people ask Fred Bronson all the time is, "How is Fantasia doing?" This week in Chart Beat he answers that query by pointing out she rises to No. 2 on Hot R&B/Hip-Hop Songs, matching the highest position she has ever reached on this survey.

>> Last week, when Brad Paisley's "Ticks" (Arista) fell 2-3, it looked like it would be the first song to peak at No. 2 in the last 43 weeks. But this week the song reverses course and leaps 3-1, leaving 2007 without a single solitary single peaking at No. 2.

Read Fred Bronson every week at [billboard.com/fred](http://billboard.com/fred).

Billboard

# CHARTS



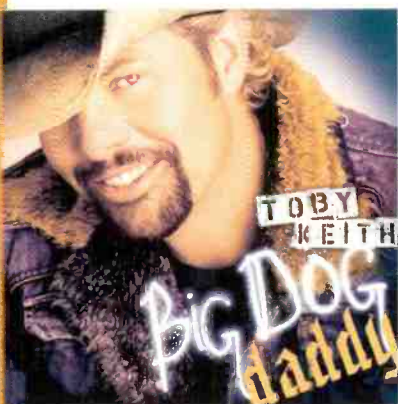
## Over the Counter

GEOFF MAYFIELD [gmayfield@billboard.com](mailto:gmayfield@billboard.com)

# Keith's 'Big Dog' Tames Charts; We're Fab, Again

As Toby Keith surveys his latest chart accomplishments, I bet he'd sign off on some sage wisdom I heard in my younger and skinnier days.

"Any man worth his salt has been fired at least once" were encouraging



words I heard from a usually gruff college professor. Keith just might buy into that as he earns his fifth No. 1 on Top Country Albums and his third No. 1 on The Billboard 200. All of those triumphs have occurred since 1999, when he got dropped by his original label, Mercury.

Keith found new career momentum with his 2000 DreamWorks debut, "How Do You Like Me Now?!" A

string of multiplatinum albums put him on camera in TV ads with baseball All-Star Mike Piazza as he sold out concerts and grabbed the spotlight on "60 Minutes II."

His new "Big Dog Daddy" nets 204,000 copies in its first week as it becomes the first chart-topping set for Keith's own Show Dog label.

Keith's first Show Dog album almost rang the bell on the country list and the big chart last year but was the victim of bad timing. "White Trash With Money" started with an even larger week than his new set—330,000 copies—but it arrived in stores the same day as Rascal Flatts' "Me and My Gang," which rang up the biggest Nielsen SoundScan week of 2006 with 722,000 units.

Consequently, "White Trash" had to settle for No. 2 on The Billboard 200 and Top Country Albums. The label charted again with the soundtrack to Keith's film debut, "Broken Bridges."

"Big Dog" becomes top dog in the same week the album's second single, "Love Me If You Can," emerges as Keith's 41st top 40 entry on Hot Country Songs. Of those, 33 reached the top 10, with 15 going all the way to No. 1.

All but three of those 15 chart-toppers

happened after Keith left Mercury.

He made release-week stops on "The Tonight Show With Jay Leno" and "Jimmy Kimmel Live." To truly appreciate the celebrity he has accomplished since 2001, when "Pull My Chain" became Keith's first No. 1 country album, check out his eclectic TV slate for his new set's second week in stores: "The View," "The Early Show" and "The Colbert Report."

**YEAH, YEAH, YEAH:** If you feel like trying on a Nehru jacket or checking out a black-light poster, that case of '60s nostalgia may have something to do with the fact that there are three Beatles-related titles in the top 15 of this issue's Billboard 200.

With a modest second-week decline of 33.6%, Paul McCartney holds at No. 3 with "Memory Almost Full." The late George Harrison is represented by a new Traveling Wilburys compilation that enters at No. 9, while John Lennon is remembered at No. 15 by charitable album "Instant Karma: The Amnesty International Campaign to Save Darfur."

The Lennon tribute owns two different slots on Top Digital Albums (Nos. 4 and 14). The better seller is the ver-

sion found at iTunes. With 11 additional songs, that account-specific edition is tracked separately (10,000 copies); sales of a special edition may only be merged with those of the original when no more than six songs are added.

If sales from those two versions could be combined, "Instant Karma" would be No. 1 on Top Digital Albums. On The Billboard 200, those additional sales would have placed "Instant Karma" at No. 12, rather than No. 15.

So, where's Ringo? He has a hits album due Aug. 28.

**HOUSEKEEPING:** Starting with last week's issue, Billboard lists Interscope-Geffen-A&M/Octone as distributing label for all the imprints in the house that Jimmy Iovine built. Previously, we simply credited Interscope in that field. On our sales charts, the entity is abbreviated as IGA.

Last week also saw Nielsen SoundScan move market share for Caroline-distributed albums to EMI Music Marketing. Consequently, by longstanding Billboard and SoundScan definition, titles from Caroline are no longer considered to be independently distributed and thus no longer qualify for Top Independent Albums.

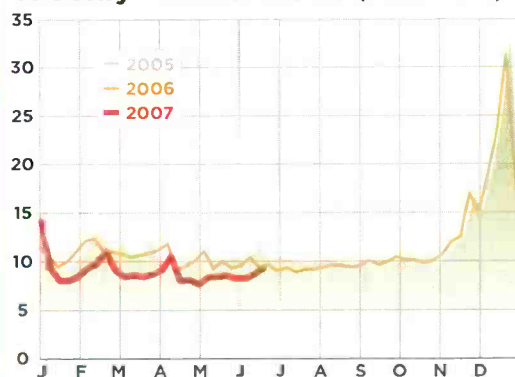
## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	9,587,000	966,000	15,540,000
Last Week	8,752,000	933,000	15,150,000
Change	9.5%	3.5%	2.6%
This Week Last Year	10,406,000	554,000	10,894,000
Change	-7.9%	74.4%	42.6%

\*Digital album sales are also counted within album sales.

### Weekly Album Sales (Million Units)



### Year-To-Date

	2006	2007	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	251,624,000	212,111,000	-15.7%
Digital Tracks	258,724,000	385,810,000	49.1%
Store Singles	1,733,000	939,000	-45.8%
Total	512,081,000	598,860,000	16.9%
Albums w/TEA*	277,496,400	250,692,000	-9.7%

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

### ALBUM SALES

'06	251.6 million
'07	212.1 million

### SALES BY ALBUM FORMAT

CD	237,027,000	189,956,000	-19.9%
Digital	13,509,000	21,532,000	59.4%
Cassette	657,000	168,000	-74.4%
Other	431,000	455,000	5.6%

For week ending June 17, 2007. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

nielsen  
SoundScan

	2006	2007	CHANGE
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### YEAR-TO-DATE SALES BY ALBUM CATEGORY

Current	154,516,000	126,823,000	-17.9%
Catalog	97,108,000	85,288,000	-12.2%
Deep Catalog	67,631,000	60,088,000	-11.2%

### CURRENT ALBUM SALES

'06	154.5 million
'07	126.8 million

### CATALOG ALBUM SALES

'06	97.1 million
'07	85.3 million

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



LEGEND FOR HOT 100 AIRPLAY LOCATED BELOW CHART. HOT DIGITAL SONGS: Top selling paid download songs compiled from Internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both the Billboard Hot 100 and Pop 100. ADULT TOP 40/ADULT CONTEMPORARY/MODERN ROCK: 82 adult top 40 stations, 98 adult contemporary stations and 71 modern rock stations are electronically monitored 24 hours a day, 7 days a week. See Chart Legend for additional rules and explanations. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY  
**nielsen BDS**

SALES DATA COMPILED BY  
**nielsen SoundScan**

# Billboard HOT 100

JUN 30 2007

## HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	15	#1 BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
2	2	11	UMBRELLA RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	
3	3	12	PARTY LIKE A ROCKSTAR SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	
4	5	5	BEAUTIFUL GIRLS SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	
5	4	10	SUMMER LOVE JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
6	7	10	HOME DAUGHTRY (RCA/RMG)	
7	9	12	MAKES ME WONDER MAROON 5 (A&M/OCTONE/INTERSCOPE)	
8	6	13	GET IT SHAWTY LLOYD (THE INC./UNIVERSAL MOTOWN)	
9	10	41	BEFORE HE CHEATS CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	
10	8	15	U + UR HAND PINK (LAFACE/ZOMBA)	
11	15	5	BIG GIRLS DON'T CRY FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
12	11	20	GIVE IT TO ME TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	
13	12	14	POP, LOCK & DROP IT HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	
14	25	6	MAKE ME BETTER FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	
15	21	12	WHEN I SEE U FANTASIA (J/RMG)	
16	20	17	PLEASE DON'T GO TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	
17	13	12	GIRLFRIEND AVRIL LAVIGNE (RCA/RMG)	
18	18	26	THE SWEET ESCAPE GWEN STEFANI FEAT. AKON (INTERSCOPE)	
19	22	7	SAME GUEL R. KELLY DIRT WITH USHER (JIVE/ZOMBA)	
20	23	7	TEACHME MUSHO SOULCHILD (ATLANTIC)	
21	14	13	I TRIED BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)	
22	17	16	LIKE A BOY CIARA (LAFACE/ZOMBA)	
23	30	10	WIPE ME DOWN LIL BOOSIE FEAT. FOXX & WEBBIE (TRILL/ASYLUM/ATLANTIC)	
24	34	4	HEY THERE DELILAH PLAIN WHITE T'S (HOLLYWOOD)	
25	43	3	BARTENDER T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	

1,074 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Billboard Hot 100.

## ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	11	#1 HOME DAUGHTRY (RCA/RMG)	★
2	2	12	MAKES ME WONDER MAROON 5 (A&M/OCTONE/INTERSCOPE)	
3	3	26	IF EVERYONE CARED NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
4	4	23	THE SWEET ESCAPE GWEN STEFANI FEAT. AKON (INTERSCOPE)	
5	7	31	U + UR HAND PINK (LAFACE/ZOMBA)	☆
6	5	27	BEFORE HE CHEATS CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	☆
7	6	20	LITTLE WONDERS ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC)	☆
8	10	7	FIRST TIME LIFEHOUSE (Geffen)	☆
9	8	27	SAY IT RIGHT NELLY FURTADO (MOSLEY/Geffen)	☆
10	9	29	IT'S NOT OVER DAUGHTRY (RCA/RMG)	☆
11	11	7	BETTER THAN ME HINDER (UNIVERSAL REPUBLIC)	
12	15	7	HEY THERE DELILAH PLAIN WHITE T'S (HOLLYWOOD)	☆
13	14	0	GIRLFRIEND AVRIL LAVIGNE (RCA/RMG)	
14	12	9	NEVER AGAIN KELLY CLARKSON (RCA/RMG)	
15	17	-2	(YOU WANT TO) MAKE A MEMORY BON JOVI (MERCURY/ISLAND/DJMG)	☆
16	21	23	ROCKSTAR NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
17	19	-5	UNDENIABLE MAT KEARNEY (AWA/CELEBRITY)	
18	18	-2	OTHER SIDE OF THE WORLD KT TUNSTALL (RELENTLESS/VIRGIN)	
19	20	-6	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA GYM CLASS HEROES (RELENTLESS/VIRGIN)	
20	22	-1	FACE DOWN THE RED JUMPSUIT APPARATUS (VIRGIN)	
21	33	2	BIG GIRLS DON'T CRY FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
22	27	3	DIG INCUBUS (IMMORTAL/EPIC)	
23	29	2	BEFORE IT'S TOO LATE (SAM AND MIKAELA'S THEME) GOD GOOD DOOLS (WARNER BROS.)	
24	32	3	WHAT I'VE DONE LINKIN PARK (MACHINE SHOP/WARNER BROS.)	
25	31	3	REHAB AMY WINEHOUSE (UNIVERSAL REPUBLIC)	

## ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	42	#1 WAITING ON THE WORLD TO CHANGE JOHN MAYER (AWA/CELEBRITY)	★
2	2	35	HOW TO SAVE A LIFE THE FRAY (EPIC)	
3	4	36	CHASING CARS SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	
4	3	12	EVERYTHING MICHAEL BUBLE (143/REPRISE)	☆
5	5	42	FAR AWAY NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
6	6	37	STREETCORNER SYMPHONY ROB THOMAS (MELISMA/ATLANTIC)	☆
7	7	22	CHANGE KIMBERLY LOCKE (CURB/REPRISE)	
8	8	36	HURT CHRISTINA AGUILERA (RCA/RMG)	
9	10	9	THE SWEET ESCAPE GWEN STEFANI FEAT. AKON (INTERSCOPE)	
10	9	52	PUT YOUR RECORDS ON CORINNE BAILEY RAE (CAPITOL)	☆
11	12	9	BEFORE HE CHEATS CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	
12	15	6	HOME DAUGHTRY (RCA/RMG)	☆
13	13	21	RAINCOAT KELLY SWEET (HAZOR & TIE)	☆
14	11	23	IRREPLACEABLE BEYONCE (COLUMBIA)	☆
15	14	24	SUDDENLY I SEE KT TUNSTALL (RELENTLESS/VIRGIN)	☆
16	16	16	NEVER ALONE JIM BRICKMAN FEAT. LADY ANTEBELLUM (SLG)	
17	17	17	FOOLED AROUND AND FELL IN LOVE ROD STEWART (J/RMG)	
18	18	14	FEBRUARY SONG JOSH GROBAN (143/REPRISE)	☆
19	20	10	LITTLE WONDERS ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC)	☆
20	21	13	ANYWAY MARTINA MCBRIDE (RCA NASHVILLE)	
21	19	20	MY LITTLE GIRL TIM MCGRAW (CURB/REPRISE)	☆
22	23	5	MAKES ME WONDER MAROON 5 (A&M/OCTONE/INTERSCOPE)	
23	22	5	MY WISH RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	
24	24	17	IT'S NOT OVER DAUGHTRY (RCA/RMG)	
25	25	13	SAY IT RIGHT NELLY FURTADO (MOSLEY/Geffen)	

## HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	4	#1 UMBRELLA RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	
2	2	4	PARTY LIKE A ROCKSTAR SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	
3	3	9	BIG GIRLS DON'T CRY FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
4	4	11	HEY THERE DELILAH PLAIN WHITE T'S (HOLLYWOOD)	
5	5	8	MAKES ME WONDER MAROON 5 (A&M/OCTONE/INTERSCOPE)	
6	6	-6	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
7	8	-6	GIRLFRIEND AVRIL LAVIGNE (RCA/RMG)	
8	7	6	REHAB AMY WINEHOUSE (UNIVERSAL REPUBLIC)	
9	9	2	LIP GLOSS LIL MAMA (JIVE/ZOMBA)	
10	10	-0	THNKS FR TH MMRS FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	
11	-1	15	POP, LOCK & DROP IT HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	
12	12	3	NEVER AGAIN KELLY CLARKSON (RCA/RMG)	
13	-	1	MAKE ME BETTER FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	
14	13	3	SUMMER LOVE JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
15	13	2	BARTENDER T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
16	23	5	DO YOU KNOW? (THE PING PONG SONG) ENRIQUE IGLESIAS (UNIVERSAL LATIN/INFERNO)	
17	13	40	BEFORE HE CHEATS CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	
18	14	2	NOBODY'S PERFECT HANNAH MONTANA (WALT DISNEY)	
19	22	15	2 STEP UNK (BIG DUMP/KOCH)	
20	13	20	GLAMOROUS FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)	
21	-	19	DON'T STOP BELIEVIN' JOURNEY (LEGACY/COLUMBIA)	
22	20	11	WHAT I'VE DONE LINKIN PARK (MACHINE SHOP/WARNER BROS.)	
23	17	10	I TRIED BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)	
24	25	4	BIG THINGS POPPIN' (DO IT) T.I. (GRAND HUSTLE/ATLANTIC)	
25	15	15	HOME DAUGHTRY (RCA/RMG)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	30	-1	GET IT SHAWTY LLOYD (THE INC./UNIVERSAL MOTOWN)	
27	21	24	THE SWEET ESCAPE GWEN STEFANI FEAT. AKON (INTERSCOPE)	
28	23	-7	U + UR HAND PINK (LAFACE/ZOMBA)	
29	29	3	WAIT FOR YOU ELLIOTT YAMIN (HICKORY)	
30	24	-7	THIS IS WHY I'M HOT MIMS (CAPITOL)	
31	28	-1	WE TAKIN' OVER DJ KHALED (TERROR SQUAD/KOCH)	
32	34	4	THE GREAT ESCAPE BOYS LIKE GIRLS (COLUMBIA)	
33	33	3	LEAN LIKE A CHOLO DOWN A.K.A. KIL0 (SILENT GIANT/MACHETE)	
34	27	-1	GIVE IT TO ME TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	
35	32	3	BECAUSE OF YOU NE-YO (DEF JAM/IDJMG)	
36	51	2	THE WAY I ARE TIMBALAND FEAT. KERI HILSON (MOSLEY/BLACKGROUND/INTERSCOPE)	
37	40	14	TEARDROPS ON MY GUITAR TAYLOR SWIFT (BIG MACHINE)	
38	35	3	LOST IN THIS MOMENT BIG & RICH (WARNER BROS. NASHVILLE)/WRN)	
39	36	21	DON'T MATTER AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
40	31	15	I'M A FLIRT R. KELLY OR BOY WOW FEAT. T.I. & T-PAIN (COLUMBIA/JIVE/ZOMBA)	
41	37	21	THE WAY I LIVE BABY BOY DA PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUBLIC)	
42	47	5	WORKING CLASS HERO GREEN DAY (REPRISE)	
43	54	5	ROCKSTAR NICKELBACK (ROADRUNNER)	
44	42	14	LIKE A BOY CIARA (LAFACE/ZOMBA)	
45	38	17	LAST NIGHT DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	
46	58	2	SHUT UP AND DRIVE RIHANNA (SRP/DEF JAM/IDJMG)	
47	-	6	ICKY THUMP THE WHITE STRIPES (THIRD MAN/WARNER BROS.)	
48	-	-	TAMBOURINE FACE (AFTERMATH/FULL SURFACE/RUFF RIDERS/Geffen)	
49	14	33	FACE DOWN THE RED JUMPSUIT APPARATUS (VIRGIN)	
50	43	13	BETTER THAN ME HINDER (UNIVERSAL REPUBLIC)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
31	41	22	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA GYM CLASS HEROES (RELENTLESS/VIRGIN)	
32	45	22	IF EVERYONE CARED NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	
33	56	4	4 IN THE MORNING GWEN STEFANI (INTERSCOPE)	
34	48	35	WALK IT OUT UNK (BIG DUMP/KOCH)	
35	46	11	STOLEN DASHBOARD CONFESSONAL (VAGRANT/INTERSCOPE)	
36	55	12	TICKS BRAD PAISLEY (ARISTA NASHVILLE)	
37	-	-	WHINE UP KAT DELUNA FEAT. ELEPHANT MAN (EPIC)	
38	61	39	FERGALICIOUS FERGIE (WILL.I.AM/A&M/INTERSCOPE)	
39	73	2	LIKE THIS MIMS (CAPITOL)	
40	57	13	ROCK YO HIPS CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE)	
41	53	4	YOU KNOW I'M NO GOOD AMY WINEHOUSE FEAT. GHOSTFACE KILLAH (UNIVERSAL REPUBLIC)	
42	62	4	WIPE ME DOWN LIL BOOSIE FEAT. FOXX & WEBBIE (TRILL/ASYLUM/ATLANTIC)	
43	39	4	YOU GIVE LOVE A BAD NAME BLAKE LEWIS (19)	
44	52	31	IT'S NOT OVER DAUGHTRY (RCA/RMG)	
45	56	8	LIKE THIS KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)	
46	70	7	(YOU WANT TO) MAKE A MEMORY BON JOVI (ISLAND/MERCURY/IDJMG)	
47	-	1	END OF THE LINE TRAVELING WILBURYS (WILBURY/RHINO)	
48	58	13	BEAUTIFUL LIAR BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)	
49	60	3	SAY IT RIGHT NELLY FURTADO (MOSLEY/Geffen)	
50	-	1	I NEED YOU TIM MCGRAW WITH FAITH HILL (CURB)	
51	-	1	HANDLE WITH CARE TRAVELING WILBURYS (WILBURY/RHINO)	
52	-	1	TEENAGERS MY CHEMICAL ROMANCE (REPRISE)	
53	65	9	FOREVER PAPA ROACH (EL TONAL/GEFFEN)	
54	59	6	ANONYMOUS BOBBY VALENTINO FEAT. TIMBALAND (DTP/DEF JAM/IDJMG)	
55	67	6	GOOD DIRECTIONS BILLY CURRINGTON (MERCURY)	

## MODERN ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	11	#1 WHAT I'VE DONE LINKIN PARK (MACHINE SHOP/WARNER BROS.)	★
2	3	5	TAUNTULA THE SMASHING PUMPKINS (REPRISE)	☆
3	4	8	ICKY THUMP THE WHITE STRIPES (THIRD MAN/WARNER BROS.)	☆
4	2	22	FOREVER PAPA ROACH (EL TONAL/GEFFEN)	
5	5	16	HEY THERE DELILAH PLAIN WHITE T'S (HOLLYWOOD)	☆
6	6	18	PARALYZER FINGER ELEVEN (WIND-UP)	☆
7	8	8	CAPITAL G NINE INCH NAILS (NOTHING/INTERSCOPE)	☆
8	7	23	BREATH BREAKING BENJAMIN (HOLLYWOOD)	
9	9	23	LAZY EYE SILVERSUN PICKUPS (DANGERBIRD)	
10	10	7	WORKING CLASS HERO GREEN DAY (REPRISE)	☆
11	11	13	THE BIRD AND THE WORM THE USED (REPRISE)	☆
12	14	15	SAY THIS SOONER (NO ONE WILL SEE THINGS THE WAY I DO) THE ALMOST (TOOTH & NAIL/VIRGIN)	
13	13	14	TIME WON'T LET ME GO THE BRAVERY (ISLAND/IDJMG)	
14	15	18	ALL THE SAME SICK PUPPIES (RMR/VIRGIN)	
15	12	23	DIG INCUBUS (IMMORTAL/EPIC)	☆
16	16	6	THE HEINRICH MANUEVER INTERPOL (CAPITOL)	☆
17	18	4	SHE BUILDS QUICK MACHINES FACE REVEOLVER (RCA/RMG)	☆
18	17	48	FACE DOWN THE RED JUMPSUIT APPARATUS (VIRGIN)	☆
19	21	12	THNKS FR TH MMRS FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
20	22	4	EVOLUTION KORN (VIRGIN)	
21	27	5	TEENAGERS MY CHEMICAL ROMANCE (REPRISE)	☆
22	26	7	SUPERMASSIVE BLACK HOLE MUSE (WARNER BROS.)	
23	23	6	SICK, SICK, SICK QUEENS OF THE STONE AGE (RECORDED RECORDS/INTERSCOPE)	
24	28	4	NEVER TOO LATE THREE DAYS GRACE (JIVE/ZOMBA)	☆
25	30	4	FAR BEHIND SOCIAL DISTORTION (TIME BOMB)	

JUN 30 2007 POP Billboard

POP 100

Main POP 100 chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, and HMT PREDICT.

POP 100: The top 100 pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems...

POP 100 AIRPLAY

POP 100 AIRPLAY chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, and HMT PREDICT.

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

HOT SINGLES SALES

HOT SINGLES SALES chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST, and HMT PREDICT.

HIT PREDICTOR

HIT PREDICTOR table with columns: ARTIST/TITLE, Chart Rank, and POP 100 AIRPLAY.



# Billboard R&B/HIP-HOP

JUN 30 2007

## TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	#1	1	<b>FABOLOUS</b> DESERT STORM/DEF JAM 008162*/IDJMG (13.98)	From Nothin' To Somethin'	1	
2	NEW	1	<b>DJ KHALED</b> TERROR SQUAD 4229/KOCH (17.98)	We The Best	2	
3	2	1	<b>R. KELLY</b> JIVE 09537/ZOMBA (18.98)	Double Up	1	
4	1	2	<b>T-PAIN</b> KONVICT NAPPY BOY/JIVE 08719/ZOMBA (18.98)	Epiphany		
5	NEW	1	<b>EDDIE LEVERT SR. &amp; GERALD LEVERT</b> ATLANTIC 199612/AG (18.98)	Something To Talk About		
6	3	2	<b>RIHANNA</b> SRP/DEF JAM 008968*/IDJMG (13.98)	Good Girl Gone Bad		
7	NEW	1	<b>DMX</b> RUFF RYDERS/DEF JAM 008988/IDJMG (13.98) ⊕	The Definition Of X: Pick Of The Litter		
8	5	4	<b>NE-YO</b> DEF JAM 008697*/IDJMG (13.98)	Because Of You	1	
9	8	7	<b>GREATEST GAINER</b> AMY WINEHOUSE UNIVERSAL REPUBLIC 008428/UMRG (10.98)	Back To Black	7	
10	7	3	<b>TANK</b> BLACKGROUND/UNIVERSAL MOTOWN 008982/UMRG (13.98)	Sex Love & Pain	1	
11	6	2	<b>YOUNG JEEZY PRESENTS U.S.D.A.</b> CORPORATE THUGZ/DEF JAM 008738*/IDJMG (10.98)	Cold Summer: The Authorized Mixtape		
12	9	5	<b>ROBIN THICKE</b> STAR TRAK/INTERSCOPE 006146*/IGA (13.98)	The Evolution Of Robin Thicke		
13	4	2	<b>CARL THOMAS</b> UMBRELLA 970118/BUNGALO (15.98)	So Much Better		
14	12	10	<b>MUSIQ SOULCHILD</b> ATLANTIC 105404/AG (18.98)	Luvanmusiq		
15	13	8	<b>BOBBY VALENTINO</b> DTP/DEF JAM 007226*/IDJMG (13.98)	Special Occasion	1	
16	11	9	<b>BONE THUGS-N-HARMONY</b> FULL SURFACE/INTERSCOPE 008209*/IGA (13.98)	Strength & Loyalty		
17	14	6	<b>LIL BOOSIE, WEBBIE &amp; FOX</b> TRILL 100454/ASYLUM (18.98)	Survival Of The Fittest		
18	15	12	<b>AKON</b> KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98)	Konvicted	2	
19	10	2	<b>LIL WYTE</b> HYPNOTIZE MINDS 68619/ASYLUM (18.98)	The One And Only	10	
20	16	14	<b>LLOYD</b> THE INC./UNIVERSAL MOTOWN 008554/UMRG (13.98)	Street Love		
21	18	13	<b>FANTASIA</b> J 78962/RMG (18.98)	Fantasia		
22	20	15	<b>JUSTIN TIMBERLAKE</b> JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds	3	
23	17	8	<b>JOE</b> JIVE 06704 ZOMBA (18.98)	Ain't Nothing Like Me	1	
24	19	16	<b>BEYONCE</b> COLUMBIA 90920* SONY MUSIC (18.98)	B'Day	3	
25	21	19	<b>CORINNE BAILEY RAE</b> CAPITOL 66361 (12.98)	Corinne Bailey Rae	3	
26	50	49	<b>PACE SETTER</b> SOUNDTRACK ATLANTIC 94676/AG (18.98)	Tyler Perry's Daddy's Little Girls	4	
27	21	18	<b>GERALD LEVERT</b> ATLANTIC 100341/AG (18.98)	In My Songs		
28	22	21	<b>TIMBALAND</b> MOSLEY/BLACKGROUND/INTERSCOPE 008594*/IGA (13.98)	Timbaland Presents Shock Value		
29	23	20	<b>YOUNG BUCK</b> G-UNIT/INTERSCOPE 008030*/IGA (13.98)	Buck The World		
30	28	25	<b>VARIOUS ARTISTS</b> EMI/SONY BMG/UNIVERSAL ZOMBA 88505/CAPITOL (18.98)	NOW 24		
31	29	26	<b>CHUCK BROWN</b> FULL CIRCLE 15/RAW VENTURE (17.98)	We're About The Business		
32	NEW	1	<b>CRUNCHY BLACK</b> HYPNOTIZE MINDS 187196/ASYLUM (17.98)	From Me To You	32	
33	27	23	<b>PAUL WALL</b> SWISHAHOUSE/ASYLUM/ATLANTIC 101555/AG (18.98)	Get Money Stay True		
34	25	24	<b>YOUNG JEEZY</b> CORPORATE THUGZ/DEF JAM 007227*/IDJMG (13.98)	The Inspiration	1	
35	30	22	<b>JOSS STONE</b> VIRGIN 78268* (18.98) ⊕	Introducing Joss Stone		
36	26	17	<b>RICH BOY</b> ZONE 4/INTERSCOPE 008556*/IGA (10.98)	Rich Boy	3	
37	32	28	<b>BIRDMAN &amp; LIL WAYNE</b> CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son		
38	34	27	<b>ELLIOTT YAMIN</b> HICKORY 90019 (18.98)	Elliott Yamin		
39	31	30	<b>MIMS</b> CAPITOL 84824* (12.98)	Music Is My Savior		
40	NEW	1	<b>DIRTY</b> J PRINCE/RAP-A-LOT 4 LIFE 225148/ASYLUM (17.98)	The Art Of Storytelling	40	
41	NEW	1	<b>KEITH SWEAT</b> SHOUT! FACTORY 310477/SONY MUSIC (13.98)	Sweat Hotel Live	41	
42	39	37	<b>JOHN LEGEND</b> G.O.O.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again		
43	33	19	<b>LIL WAYNE AND JUELZ SANTANA</b> STARZ 6303/BGD (14.98)	When The North & South Collide	33	
44	38	34	<b>PRETTY RICKY</b> BLUESTAR/ATLANTIC 94603/AG (18.98)	Late Night Special	1	
45	35	28	<b>CIARA</b> LAFACE 03336/ZOMBA (18.98) ⊕	Ciara: The Evolution		
46	36	40	<b>TAMIA</b> PLUS 1 3784/IMAGE (15.98)	Between Friends	9	
47	46	35	<b>ANTHONY HAMILTON</b> MERVINGIAN 002/IMPERIAL (17.98)	Southern Comfort		
48	51	48	<b>J MOSS</b> PAJAM/GOSPO CENTRIC 87214/ZOMBA (18.98)	V2...	17	
49	48	36	<b>SOUNDTRACK</b> MUSIC WORLD/COLUMBIA 88953/SONY MUSIC (18.98)	Dreamgirls		
50	47	43	<b>THE NOTORIOUS B.I.G.</b> BAD BOY 101830*/AG (18.98)	Greatest Hits		
51	56	52	<b>NE-YO</b> DEF JAM 004934*/IDJMG (13.98)	In My Own Words		
52	77	79	<b>MARY J. BLIGE</b> MATRIARCH/GEFFEN 005722*/IGA (13.98/8.98)	The Breakthrough	3	
53	45	4	<b>KRS-ONE &amp; MARLEY MARL</b> KOCH 4109 (17.98)	Hip Hop Lives	23	
54	54	60	<b>MARY J. BLIGE</b> MATRIARCH/GEFFEN 008112*/IGA (13.98)	Reflections (A Retrospective)		
55	42	39	<b>DEVIN THE DUDE</b> J PRINCE/RAP-A-LOT 4 LIFE 68563/ASYLUM (17.98)	Waitin' To Inhale	9	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	60	53	<b>BRIAN MCKNIGHT</b> WARNER BROS. 44468 (18.98)	Ten	4	
57	43	38	<b>LIL' BOOSIE</b> TRILL 68587/ASYLUM (18.98)	Bad Azz	2	
58	44	46	<b>BABY BOY DA PRINCE</b> EXTREME TAKE FO/UNIVERSAL REPUBLIC 007608/UMRG (13.98) ⊕	Across The Water	14	
59	53	54	<b>DIDDY</b> BAD BOY 83864/AG (18.98)	Press Play	1	
60	55	44	<b>YOLANDA ADAMS</b> ELEKTRA/ATLANTIC 156604/AG (18.98)	The Best Of Me	9	
61	61	78	<b>YOUNG JEEZY</b> CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101	1	
62	43	42	<b>CRIME MOB</b> CRUNK/GS UP/REPRISE 44298/WARNER BROS. (18.98)	Hated On Mostly	10	
63	43	47	<b>8BALL &amp; MJG</b> BAD BOY SOUTH/BAD BOY 83970*/AG (18.98)	Ridin High		
64	41	33	<b>MARQUES HOUSTON</b> T.U.G./UNIVERSAL MOTOWN 007925/UMRG (13.98)	Veteran		
65	64	69	<b>LUTHER VANDROSS</b> LEGACY/EPIC/J 97700/SONY MUSIC/RMG (18.98)	The Ultimate Luther Vandross		
66	RE-ENTRY	18	<b>ELISABETH WITHERS</b> BLUE NOTE 68171/BLG (17.98)	It Can Happen To Anyone	32	
67	37	31	<b>DIPSET</b> DIPLOMATS 5898/KOCH (17.98)	DukeDaGod Presents Dipset: More Than Music, Vol. 2	5	
68	72	9	<b>VARIOUS ARTISTS</b> MADACY SPECIAL PRODUCTS 52253/MADACY (13.98)	Forever Sou R&B	88	
69	67	68	<b>LUDACRIS</b> DTP/DEF JAM 007224/IDJMG (13.98)	Release Therapy	2	
70	63	72	<b>T.I.</b> GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) ⊕	King	1	
71	52	51	<b>MACY GRAY</b> WILL.I.AM/GEFFEN 008576*/IGA (13.98)	BIG	14	
72	66	77	<b>KIRK FRANKLIN</b> FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero		
73	NEW	1	<b>LIL' BOOSIE</b> TRILL 94063 (14.98)	Street Is Mine	73	
74	58	75	<b>JAY-Z</b> ROC-A-FELLA/DEF JAM 008045*/IDJMG (19.98) ⊕	Kingdom Come	2	
75	73	57	<b>NORMAN BROWN</b> PEAK 30218/CONCORD (18.98)	Stay With Me	11	

For a complete listing of the Hot R&B/Hip-Hop Albums, check out [www.billboard.com](http://www.billboard.com)

## TOP BLUES ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	2	25	<b>#1</b> STEVIE RAY VAUGHAN AND DOUBLE TROUBLE LEGACY/EPIC 81511/SONY MUSIC	The Real Deal: Greatest Hits Vol. 1	
2	1	7	<b>JOAN ARMATRADING</b> 429 17625/SLG	Into The Blues	
3	4	21	<b>KENNY WAYNE SHEPHERD</b> REPRISE 49294*/WARNER BROS. ⊕	10 Days Out: Blues From The Backroads	
4	3	2	<b>MUDDY WATERS, JOHNNY WINTER, &amp; JAMES COTTON</b> LEGACY/EPIC 07283/SONY BMG	Breakin' It Up, Breakin' It Down	
5	5	47	<b>JOE BONAMASSA</b> PREMIER ARTISTS 60282	You & Me	
6	3	24	<b>DION</b> DIMENSIONAL THE ORCHARD 82960/RAZOR & THE	Bror x In Blue	
7	11	4	<b>JIMMY THACKERY AND THE DRIVERS</b> TELARC BLUES 83661/TELARC	Solid Ice	
8	3	67	<b>THE DEREK TRUCKS BAND</b> COLUMBIA 92844/SONY MUSIC	Songlines	
9	1	53	<b>KEB' MO'</b> ONE HAVEN/EPIC 77621/RED INK	Suitcase	
10	7	19	<b>RUTHIE FOSTER</b> BLUE CORN 70602	The Phenomenal Ruthie Foster	
11	RE-ENTRY	11	<b>BUDDY GUY</b> LEGACY/SILVERTONE 81967/ZOMBA ⊕	Can't Quit The Blues	
12	11	11	<b>KOKO TAYLOR</b> ALLIGATOR 4915	Old School	
13	3	9	<b>JOHN MAYALL AND THE BLUESBREAKERS</b> EAGLE 20104	In The Palace Of The King	
14	2	5	<b>MARIA MULDAUR</b> STONY PLAIN 1319	Naughty Bawdy & Blue	
15	RE-ENTRY	15	<b>SUSAN TEDESCHI</b> VERVE FORECAST 005111/VG	Hope And Desire	

BETWEEN THE BULLETS [rgeorge@billboard.com](mailto:rgeorge@billboard.com)

## FABULOUS FABOLOUS AT NO. 1

Rapper Fabolous lives up to his name with his first No. 1 on Hot R&B/Hip-Hop Albums. His fourth CD, "From Nothin' to Somethin'," opens at No. 2 with 159,000 on The Billboard 200, his best standing on that chart. Three years ago, his "Real Talk" racked up 179,000 units in its first week, but his best Nielsen SoundScan frame came when "Street Dreams" opened at 185,000 in 2003.



DJ Khaled's "We the Best" is No. 2 on R&B/Hip-Hop and No. 1 on Top Independent Albums; 79,000 units puts him at No. 8 on the big board. Other notable R&B bows belong to Eddie & Gerald Levert (No. 5) and a hits package from DMX (No. 7). Amy Winehouse (No. 9, up 19%) lands the Greatest Gainer with her sixth straight increase at the core-store panel.

—Raphael George

# JUN 30 2007 R&B/HIP-HOP Billboard

**HOT R&B/HIP-HOP AIRPLAY™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	20	<b>#1 BUY U A DRANK (SHAWTY SNAPPIN')</b>	T-PAIN FEAT. YUNG JOE (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
2	3	16	WHEN I SEE U	FANTASIA (J/RMG)	☆
3	2	17	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
4	4	15	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	☆
5	6	14	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/DJMG)	☆
6	5	14	TEACHME	MUSIQ SOULCHILD (ATLANTIC)	☆
7	8	15	WIPE ME DOWN	LIL' BOOSIE FEAT. FOXX & WEBBIE (TRILL/ASYLUM/ATLANTIC)	☆
8	7	15	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/DJMG)	☆
9	11	16	LIKE THIS	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)	☆
10	9	20	GET ME BODIED	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
11	10	34	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
12	14	9	BIG THINGS POPPIN' (DO IT)	T.I. (GRAND HUSTLE/ATLANTIC)	☆
13	15	10	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)	☆
14	13	16	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)	☆
15	12	21	POP LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	☆
16	17	16	ANONYMOUS	BOBBY VALENTINO FEAT. TIMBALAND (DTP/DEF JAM/DJMG)	☆
17	18	13	UNTIL THE END OF TIME	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
18	19	22	TAMBOURINE	EVE (AFTERMATH/FULL SURFACE/RUFF Ryders/Geffen)	☆
19	18	23	I'M A FLIRT	R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)	☆
20	21	16	WALL TO WALL	CHRIS BROWN (JIVE/ZOMBA)	☆
21	20	16	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
22	21	16	DO YOU	NE-YO (DEF JAM/DJMG)	☆
23	24	8	HOW DO I BREATHE	MARIO (3RD STREET/J/RMG)	☆
24	25	28	BUDDY	MUSIQ SOULCHILD (ATLANTIC)	☆

**HOT R&B/HIP-HOP AIRPLAY™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	38	7	SHAWTY	PLIES FEAT. T-PAIN (SLIP-N-SLIDE/ATLANTIC)	☆
2	27	28	ROCK YO HIPS	CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE/WARNER BROS.)	☆
3	28	14	IF I WAS YOUR MAN	JOE (JIVE/ZOMBA)	☆
4	31	11	LET IT GO	KEYSHIA COLE (IMAN/GEFFEN)	☆
5	30	11	CAN U BELIEVE	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
6	31	24	BECAUSE OF YOU	NE-YO (DEF JAM/DJMG)	☆
7	32	27	2 STEP	UNK (BIG OOMP/KOCH)	☆
8	33	14	TATTOO	ALLIANCE FEAT. FA-BD (NCE/ASYLUM/ATLANTIC)	☆
9	34	6	CUPID SHUFFLE	CUPID (ATLANTIC)	☆
10	34	10	DJ DON'T	GERALD LEVERT (ATLANTIC)	☆
11	36	6	AMUSEMENT PARK	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	☆
12	37	28	OUTTA MY SYSTEM	BOW WOW (COLUMBIA)	☆
13	44	9	SEXY LADY	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)	☆
14	39	19	MAKE YA FEEL BEAUTIFUL	RUBEN STUDDARD (J/RMG)	☆
15	40	37	WHAT'S MY NAME	BRIAN MCKNIGHT (WARNER BROS.)	☆
16	42	18	LIKE A BOY	CIARA (LAFACE/ZOMBA)	☆
17	42	24	IN MY SONGS	GERALD LEVERT (ATLANTIC)	☆
18	43	43	POPPIN'	CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)	☆
19	44	51	HOOD FIGGA	GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
20	45	47	ANOTHER AGAIN	JOHN LEGEND (G.O.D./COLUMBIA)	☆
21	46	19	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
22	47	47	TAKE ME AS I AM	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
23	48	39	WE TAKIN' OVER	DJ KHALED (TERROR SQUAD/KOCH)	☆
24	49	13	I TRIED	BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)	☆
25	49	4	CAN'T TELL ME NOTHING	KANYE WEST (ROC-A-FELLA/DEF JAM/DJMG)	☆

**ADULT R&B™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	37	<b>#1 PLEASE DON'T GO</b>	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
2	2	35	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
3	3	16	WHEN I SEE U	FANTASIA (J/RMG)	☆
4	4	22	IF I WAS YOUR MAN	JOE (JIVE/ZOMBA)	☆
5	5	17	WHAT'S MY NAME	BRIAN MCKNIGHT (WARNER BROS.)	☆
6	6	20	MAKE YA FEEL BEAUTIFUL	RUBEN STUDDARD (J/RMG)	☆
7	7	24	BUDDY	MUSIQ SOULCHILD (ATLANTIC)	☆
8	8	13	TEACHME	MUSIQ SOULCHILD (ATLANTIC)	☆
9	8	24	IN MY SONGS	GERALD LEVERT (ATLANTIC)	☆
10	10	10	CAN U BELIEVE	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
11	11	10	DJ DON'T	GERALD LEVERT (ATLANTIC)	☆
12	12	9	ANOTHER AGAIN	JOHN LEGEND (G.O.D./COLUMBIA)	☆
13	13	18	STRUGGLE NO MORE (THE MAIN EVENT)	ANTHONY HAMILTON, JAHHEM & MUSIQ SOULCHILD (ATLANTIC)	☆
14	14	44	TAKE ME AS I AM	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
15	15	18	SIMPLE THINGS	ELISABETH WITHERS (BLUE NOTE/VIRGIN)	☆
16	16	18	IF I HAVE MY WAY	CHRISTIE MICHELE (DEF JAM/DJMG)	☆
17	17	4	ME	TAMIA (PLUS 1/IMAGE)	☆
18	18	6	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
19	19	10	2 PIECES	CARL THOMAS (UMBRELLA/BUNGALD)	☆
20	20	7	BLOCK PARTY	CHUCK BROWN FEAT. DJ KOOL (FULL CIRCLE/RAW VENTURE)	☆
21	21	7	STAY WITH ME	NORMAN BROWN (PEAK/CONCORD)	☆
22	22	4	BECAUSE OF YOU	NE-YO (DEF JAM/DJMG)	☆
23	23	2	HOW DO I BREATHE	MARIO (3RD STREET/J/RMG)	☆
24	24	18	FORCE OF NATURE	SUNSHINE ANDERSON (MUSIC WORLD)	☆
25	25	13	CUPID SHUFFLE	CUPID (ATLANTIC)	☆

**HOT R&B/HIP-HOP SINGLES SALES™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	7	<b>#1 LIKE THIS</b>	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)	☆
2	2	1	GET MY WEIGHT UP	BIGG FACE (IV EWEA ENTERTAINMENT/FACE2FACE)	☆
3	3	4	OOH WEE	AYANNA (ELESE)	☆
4	4	5	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)	☆
5	5	20	UNTIL YOU COME BACK TO ME	CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)	☆
6	6	6	D-BOY	JEDIAH FEAT. REDD EYEZ (LCN)	☆
7	7	11	STACKS ON DECK	P.E.S.O. (LIV YA LIFE/SUGAR WATER)	☆
8	8	11	COUNTRY BOYZ	BIG WYNN FEAT. GET COOL (W.E.M.G.)	☆
9	9	7	COME OVER	CHERYL PEPSII RILEY (CPR)	☆
10	10	14	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)	☆
11	11	10	BOSSMAN	DL (TRIPLEBEAM)	☆
12	12	20	GET TO THE MONEY	REC (BULLS EYE/FACE2FACE)	☆
13	13	4	CHECK ME OUT REMIX (DAMN I LOOK GOOD)	B.A. BOYS FEAT. YOUNG DRO & THE LAST MR. BIGG (REAL/BUNGALD)	☆
14	14	15	TONIGHT (TONIGHT IS THE NIGHT)	SILVA JAGUAR (SILVA JAGUAR/RPM CONSULTING)	☆
15	15	37	UNTIL THE END OF TIME	FREDDIE JACKSON (ORPHEUS)	☆
16	16	18	LISTEN	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
17	17	2	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	☆
18	18	1	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
19	19	1	WHAT BOYZ LIKE	PIT & CROW (BLACK 6)	☆
20	20	1	WHEREVER	TRUEFUL (FRENCH ROYALTY/STREETSPACE)	☆
21	21	22	GOT BUMP IN DA TRUNK	SHELBY ST. JAMES FEAT. THE TRUTH (SHUGA SHACK)	☆
22	22	1	HELLO	SCOTT STONE (FEATHERSTONE/FACE2FACE)	☆
23	23	1	BUSSA MOVE	STEVE AUSTIN FEAT. TUM TUM (YMC)	☆
24	24	16	I'M ON IT	LENARD FEAT. PAPA REU (CLEARVISION)	☆
25	25	15	COME CLOSE	3D (BODY HEAD)	☆

**RHYTHMIC AIRPLAY™**

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	15	<b>#1 BUY U A DRANK (SHAWTY SNAPPIN')</b>	T-PAIN FEAT. YUNG JOE (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
2	2	3	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	☆
3	3	13	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)	☆
4	4	10	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/DJMG)	☆
5	5	6	BEAUTIFUL GIRLS	SEAN KINGSTON (BELUGA HEIGHTS/EPIC/KOCH)	☆
6	6	15	POP, LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	☆
7	7	11	I TRIED	BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)	☆
8	8	6	BARTENDER	T-PAIN FEAT. AKON (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
9	9	12	ROCK YO HIPS	CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE/WARNER BROS.)	☆
10	10	8	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
11	11	21	OUTTA MY SYSTEM	BOW WOW (COLUMBIA)	☆
12	12	11	LEAN LIKE A CHOLO	DOWN A.K.A. KILO (SILENT GIANT/MACHETE)	☆
13	13	16	LIKE A BOY	CIARA (LAFACE/ZOMBA)	☆
14	14	11	SEXY LADY	YUNG BERG FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)	☆
15	15	14	I'M A FLIRT	R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)	☆
16	16	8	LIKE THIS	MIMS (CAPITOL)	☆
17	17	21	MAKE ME BETTER	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/DJMG)	☆
18	18	20	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
19	19	1	WALL TO WALL	CHRIS BROWN (JIVE/ZOMBA)	☆
20	20	25	ANONYMOUS	BOBBY VALENTINO FEAT. TIMBALAND (DTP/DEF JAM/DJMG)	☆
21	21	18	BIG THINGS POPPIN' (DO IT)	T.I. (GRAND HUSTLE/ATLANTIC)	☆
22	22	18	BECAUSE OF YOU	NE-YO (DEF JAM/DJMG)	☆
23	23	6	CANDY KISSES	AMANDA PEREZ (UPSTAIRS)	☆
24	24	2	A BAY BAY	HURRICANE CHRIS (POLO GROUNDS/J/RMG)	☆
25	25	18	2 STEP	UNK (BIG OOMP/KOCH)	☆

## ☆ HITPREDICTOR

DATA PROVIDED BY promosquad

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

A/B/T/S/T(L)/B(LABEL)/(Score) Chart Rank

**R&B/HIP-HOP AIRPLAY**

FANTASIA When I See U RMG (82.3) 2  
 TANK Please Don't Go UNIVERSAL MOTOWN (84.0) 3  
 SHOP BOYZ Party Like A Rockstar UNIVERSAL REPUBLIC (80.3) 4  
 MUSIQ SOULCHILD teachme ATLANTIC (82.7) 6  
 FABOLOUS FEAT. NE-YO Make Me Better IDJMG (79.0) 9  
 KELLY ROWLAND FEAT. EVE Like This COLUMBIA (83.8) 10  
 T.I. Big Things Poppin' (Do It) ATLANTIC (71.0) 13  
 HURRICANE CHRIS A Bay Bay RMG (76.6) 14  
 BOBBY VALENTINO Anonymous IDJMG (80.3) 17  
 T-PAIN FEAT. AKON Bartender ZOMBA (65.2) 22  
 NE-YO Do You IDJMG (79.6) 23  
 MARIO How Do I Breathe RMG (83.9) 24

☆ KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM Let It Go GEFFEN (66.4) 29

**RHYTHMIC AIRPLAY**

SHOP BOYZ Party Like A Rockstar UNIVERSAL REPUBLIC (70.7) 2  
 T-PAIN FEAT. AKON Bartender ZOMBA (65.5) 8  
 ☆ JUSTIN TIMBERLAKE Summer Love ZOMBA (84.0) 10  
 FABOLOUS FEAT. NE-YO Make Me Better IDJMG (70.0) 17  
 CHRIS BROWN Wall To Wall ZOMBA (82.8) 19  
 T.I. Big Things Poppin' (Do It) ATLANTIC (68.0) 21  
 BONE THUGS-N-HARMONY FEAT. MARIAN CAREY & BOW WOW Love INTERSCOPE (79.4) 26  
 KELLY ROWLAND FEAT. EVE Like This COLUMBIA (79.1) 27  
 R. KELLY DUET WITH USHER Same Girl ZOMBA (79.3) 30  
 MARIO How Do I Breathe RMG (83.9) 31  
 DJ KHALED FEAT. T.I., AKON, RICK ROSS, FAT JOE, LIL WAYNE, WE TAKIN' OVER KOCH (73.0) 36  
 NE-YO Do You IDJMG (71.0) 39  
 ☆ KEYSHIA COLE FEAT. MISSY ELLIOTT & LIL KIM Let It Go GEFFEN (66.9) -  
 ☆ AMY WINEHOUSE Rehab UNIVERSAL REPUBLIC (73.4) -  
 BEYONCE Get Me Bodied COLUMBIA (76.8) -  
 TANK Please Don't Go UNIVERSAL MOTOWN (83.8) -

ADULT R&B AND RHYTHMIC 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. HOT R&B/HIP-HOP SINGLES SALES: This data is used to compile Hot R&B/Hip-Hop Singles chart. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2007, Promosquad and HitPredictor are trademarks of Think-Fact LLC.

See below for complete legend information

## HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	3	6	<b>#1</b> Ticks Progers (B. Paisley, K. Lovelace, T. Owens)	<b>Brad Paisley</b> ARISTA NASHVILLE	1	1
2	1	4	FIND OUT WHO YOUR FRIENDS ARE Lawrence, J. King (C. Beathard, E. Hill)	Tracy Lawrence ROCKY COMFORT/CORB	1	1
3	4	6	LUCKY MAN Wright, Rutherford (D. C. Lee, D. Turnbull)	Montgomery Gentry COLUMBIA	1	1
4	6	8	WRAPPED Brown, G. Strait (B. Robison)	George Strait MCA NASHVILLE	4	4
5	2	1	MOMENTS Leo, T. Gentry (A. Tate, S. Tate, D. Berg)	Emerson Drive MIDAS/NEW REVOLUTION	1	1
6	8	9	LOST IN THIS MOMENT Rich, B. Kenny (K. Anderson, R. Clawson, J. D. Rich)	Big & Rich WARNER BROS./WRN	6	6
7	7	3	GOOD DIRECTIONS Chamberlain (L. Bryan, R. Thibodeau)	Billy Currington MERCURY	1	1
8	9	10	I TOLD YOU SO Huff, K. Urban (K. Urban)	Keith Urban CAPITOL NASHVILLE	8	8
9	5	5	A WOMAN'S LOVE Krauss (A. Jackson)	Alan Jackson ARISTA NASHVILLE	5	5
10	10	11	STARTIN' WITH ME Ritchey (J. Owen, K. Marvell, J. Ritchey)	Jake Owen RCA	10	10
11	11	12	JOHNNY CASH Knox (J. Rich, V. McGehe, R. Clawson)	Jason Aldean BROKEN BOW	11	11
12	12	13	TEARDROPS ON MY GUITAR Chapman (T. Swift, L. Rose)	Taylor Swift BIG MACHINE	12	12
13	17	3	<b>GREATEST GAINER</b> NEVER WANTED NOTHING MORE Cannon, K. Chesney (R. Bowman, C. Stapleton)	Kenny Chesney BNA	13	13
14	14	2	I NEED YOU Gallimore, T. McGraw, D. Smith (D. C. Lee, T. Lane)	Tim McGraw With Faith Hill CORB	14	14
15	15	15	THESE ARE MY PEOPLE Hewitt (R. Rutherford, D. Berg)	Rodney Atkins CORB	15	15
16	16	15	A DIFFERENT WORLD Miller, D. Oliver (M. Nesler, J. Hanson, T. Martin)	Bucky Covington LYRIC STREET	16	16
17	18	17	TOUGH Morgan, P. Donnell, K. Stegall (M. Criswell, J. Leathers)	Craig Morgan BROKEN BOW	17	17
18	19	18	I WONDER Chancey (K. Pickler, C. Lindsey, A. Mayo, K. Rochelle)	Kellie Pickler BNA	18	18
19	20	19	GUYS LIKE ME Joyce (E. Church, D. Ruttan)	Eric Church CAPITOL NASHVILLE	19	19
20	13	7	HIGH MAINTENANCE WOMAN Keith (T. Keith, T. Wilson, D. Simpson)	Toby Keith SHOW DOG NASHVILLE	1	1
21	22	25	BECAUSE OF YOU McEntire, T. Brown (K. Clarkson, B. Moody, D. Hodges)	Reba McEntire Duet With Kelly Clarkson MCA NASHVILLE	21	21
22	21	20	A LITTLE MORE YOU Kirkpatrick, Little Big Town (W. Kirkpatrick, K. Roads, P. Sweet, K. F. McHilo, J. Westbrook)	Little Big Town EQUITY	20	20
23	24	24	HOW I FEEL McBride (M. McBride, C. Lindsey, A. Mayo, B. Warren, B. Warren)	Martina McBride RCA	23	23
24	23	21	ALL MY FRIENDS SAY Stevens (L. Bryan, J. Stevens, L. Wilson)	Luke Bryan CAPITOL NASHVILLE	22	22
25	27	31	EVERYDAY AMERICA Gallimore, K. Bush, J. Nettles (J. Nettles, K. Bush, L. Carver)	Sugarland MERCURY	25	25
26	25	23	LIVIN' OUR LOVE SONG Gehman (J. M. Carroll, G. Mitchell, T. Galloway)	Jason Michael Carroll ARISTA NASHVILLE	23	23
27	26	27	I GOT MORE Wright, Rutherford (J. Collins, R. Rutherford)	Colt Deggs And The Lonesome COLUMBIA	25	25
28	28	28	I WANNA FEEL SOMETHING Beathard, K. Beard, T. Adams (D. C. Lee, T. Lane)	Trace Adkins CAPITOL NASHVILLE	28	28
29	29	21	IF YOU'RE READING THIS Clark (T. McGraw, B. Warren, B. Warren)	Tim McGraw CORB	21	21
30	32	48	PROUD OF THE HOUSE WE BUILT Brown, R. Dunn, K. Brooks (R. Dunn, M. Green, T. McBride)	Brooks & Dunn ARISTA NASHVILLE	30	30

As album bows at No. 1 on The Billboard 200 and Top Country Albums, second single from "Big Dog Badly" continues to climb.

New single marks this chart's fastest climb since September, when Keith Urban's "Once in a Lifetime" jumped 16-0 in third chart week.

Roomie duos lead single waves military theme, drawing 610,000 audience impressions at four monitored stations.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
31	30	32	FALL K. Stegall (C. Mills, S. Lemaire, S. Minor)	Clay Walker ASYLUM-CORB	30	30
32	31	33	MEASURE OF A MAN Stover (R. Foster, G. Samps Jr)	Jack Ingram BIG MACHINE	31	31
33	42	-	LOVE ME IF YOU CAN Keith (C. Wiseman, C. Wallin)	Toby Keith SHOW DOG NASHVILLE	33	33
34	40	47	FREE AND EASY (DOWN THE ROAD I GO) Beavers (R. Harrington, R. Janzen, B. Beavers, D. Bentley)	Dierks Bentley CAPITOL NASHVILLE	34	34
35	34	34	FAMOUS IN A SMALL TOWN Liddell, M. Wrucke (M. Lambert, T. Howard)	Miranda Lambert COLUMBIA	34	34
36	37	38	ANOTHER SIDE OF YOU Wright, B. Rowan (C. Chamberlain, J. Johnson)	Joe Nichols UNIVERSAL SOUTH	36	36
37	33	30	DIRTY GIRL Fundis (R. Rutherford, T. Shapiro)	Terri Clark BNA	30	30
38	36	36	JUST MIGHT HAVE HER RADIO ON Reynolds, T. Tomlinson (T. Tomlinson, A. Underwood)	Trent Tomlinson LYRIC STREET	36	36
39	35	35	ONE OF THE BOYS Wilson, J. Rich, M. Wright (G. Wilson, R. Rutherford, D. Teren)	Gretchen Wilson COLUMBIA	35	35
40	39	41	SHE AIN'T RIGHT Johnson (N. Thrasler, M. D. J. Laney, W. Mobley)	Lee Brice ASYLUM-CORB	39	39
41	38	43	LOST Gallimore, F. Hill (K. Odoguardi, M. Allan)	Faith Hill WARNER BROS./WRN	38	38
42	43	46	YOU NEVER TAKE ME DANCING R. D. Jackson, T. Tritt (R. Marx)	Travis Tritt CATEORY 5	42	42
43	47	44	SUNDAY MORNING IN AMERICA Steele (K. Anderson, R. Rutherford, J. Steele)	Keith Anderson ARISTA NASHVILLE	43	43
44	44	45	DAISY Gallimore (D. Tolliver, A. Smith, C. Warrick)	Halfway To Hazard MERCURY	43	43
45	45	42	I'LL STAND BY YOU Lytthgoe, K. Warwick, R. Curtis (C. Hynde, B. Steinberg, T. Kelly)	Carrie Underwood FREMANTLE/19	42	42
46	49	55	NOTHIN' BETTER TO DO Huff (L. Rimes, D. Sheremet, D. Brown)	LeAnn Rimes ASYLUM-CORB	46	46
47	41	39	TENNESSEE Leventhal, R. Depoff (J. Harp)	The Wreckers MAVERICK/WARNER BROS. WRN	33	33
48	51	51	LAST TRAIN RUNNING We 3 Kings, F. Myers (S. Williams, W. Brandt, B. Brandt, F. J. Myers)	Whiskey Falls MIDAS/NEW REVOLUTION	48	48
49	50	49	THIS IS MY LIFE Wright, P. Vassar (P. Vassar, T. Douglas)	Phil Vassar UNIVERSAL SOUTH	49	49
50	54	54	MEN BUY THE DRINKS (GIRLS CALL THE ST-O-TS) Miller (A. Smith, A. Underwood)	Steve Holy CORB	50	50
51	53	56	THE ONE IN THE MIDDLE Scaife (S. Johns, L. Hutton, J. Sellers)	Sarah Johns BNA	51	51
52	56	-	AS IF Shanks (S. Evans, H. Lindsey, J. Shanks)	Sara Evans RCA	52	52
53	52	50	THAT SCARES ME Wright, J. Niebank (A. Gorbey, R. Rutherford, G. Teren)	Van Zant COLUMBIA	48	48
54	58	-	DAYS OF THUNDER James (B. James, A. Mayo)	Mark Wills EQUITY	54	54
55	48	29	THAT KIND OF DAY Huff, C. Wiseman (S. Buxton, J. Stover, G. Barnhill)	Sarah Buxton LYRIC STREET	28	28
56	55	53	MISSING YEARS S. Martini (Phowell, D. D. Brien, D. Gray)	Little Texas MCINTAGE	45	45
57	RE-ENTRY	9	ONE MORE GOODBYE Foster (R. Rogers, C. Ingersoll)	Randy Rogers Band MERCURY	53	53
58	HOT SHOT DEBUT	1	NINETEEN Chemay (J. Steele, G. Nicholson, T. Hambridge)	Waycross DREAMCATCHER	58	58
59	RE-ENTRY	2	FLIP-FLOP SUMMER Cannon, K. Chesney (B. James)	Kenny Chesney BNA	59	59
60	NEW	1	TANGLED UP Stroud, B. Currington (B. Currington, A. Mayo, J. Lindsey)	Billy Currington MERCURY	60	60

### HITPREDICTOR

DATA PROVIDED BY PROMOSQUAD

See chart legend for rules and explanations. \* follow indicates recently tested title, ☆ indicates New Release

ARTIST/Title/LABEL/Score	Chart Rank	ARTIST/Title/LABEL/Score	Chart Rank	ARTIST/Title/LABEL/Score	Chart Rank
<b>COUNTRY</b>					
BRAD PAISLEY Ticks ARISTA NASHVILLE (85.1)	1	KELLIE PICKLER I Wonder BNA (84.8)	18	JACK INGRAM Measure Of A Man BIG MACHINE (78.2)	32
MONTGOMERY GENTRY Lucky Man COLUMBIA (94.7)	3	REBA MCENTIRE DUET WITH KELLY CLARKSON Because Of You MCA NASHVILLE (93.3)	21	☆ TOBY KEITH Love Me If You Can SHOW DOG NASHVILLE (83.4)	33
GEORGE STRAIT Wrapped MCA NASHVILLE (89.3)	4	MARTINA MCBRIDE How I Feel RCA (83.3)	23	DIERKS BENTLEY Free And Easy (Down The Road I Go) CAPITOL NASHVILLE (94.1)	34
JAKE OWEN Startin' With Me RCA (88.2)	10	SUGARLAND Everyday America MERCURY (78.9)	25	MIRANDA LAMBERT Famous In A Small Town COLUMBIA (75.7)	35
☆ KENNY CHESNEY Never Wanted Nothing More BNA (80.5)	13	JASON MICHAEL CARROLL Livin' Our Love Song ARISTA NASHVILLE (88.6)	26	JOE NICHOLS Another Side Of You UNIVERSAL SOUTH (94.5)	36
TIM MCGRAW WITH FAITH HILL I Need You CORB (95.4)	14	TRACE ADKINS I Wanna Feel Something CAPITOL NASHVILLE (85.2)	28	TRENT TOMLINSON Just Might Have Her Radio On LYRIC STREET (75.9)	38
RODNEY ATKINS These Are My People CORB (75.0)	15	TIM MCGRAW If You're Reading This CORB (94.8)	29	FAITH HILL Lost WARNER BROS. (82.9)	41
BUCKY COVINGTON A Different World LYRIC STREET (76.7)	16	☆ BROOKS & DUNN Proud Of The House We Built ARISTA NASHVILLE (82.7)	30		
CRAIG MORGAN Tough BROKEN BOW (88.3)	17	CLAY WALKER Fall ASYLUM-CORB (90.3)	31		

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## 'TICKS' KEEPS PAISLEY'S STREAK TICKING

BETWEEN THE BULLETS [w.jessen@billboard.com](mailto:w.jessen@billboard.com)

Brad Paisley crowns Hot Country Songs for the eighth time as "Ticks" collects 32.5 million audience impressions and tops 3-1. The clever lyrics and Paisley's deadpan delivery helped make this his second-fastest sprint to No. 1 (16 weeks). He reached No. 1 in 15 weeks with his first chart-topper, "He Didn't Have to Be," in 1999. The new track is Paisley's fourth consecutive non-holiday chart-topper, a streak last achieved by Tim McGraw from October 2003 through December 2004.



"Ticks" introduces Paisley's sixth set, titled "5th Gear," which should arrive at No. 1 next issue on Top Country Albums. His 2006 holiday release, "Brad Paisley Christmas," produced five chart entries that peaked between Nos. 41 and 55.

His new No. 1 single pads Arista Nashville's lead as the label with the most weeks atop the chart so far this year (seven), followed by Curb (five) and Mercury (four).

—Wade Jessen

# JUN 30 2007 LATIN Billboard

## HOT LATIN SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	1	8	<b>#1</b> DIMELO 7 WKS GREATEST GAINER	Enrique Iglesias Imprnt: Universal Latino	1
2	11	10	8	GREATEST GAINER QUE ME DES TU CARINO	Juan Luis Guerra Y 440 EMI TELEVISION	2
3	3	5	9	OJALA	Marco Antonio Solís	3
4	10	9	12	MIL HERIDAS	Cuisillos	4
5	2	3	10	IMPACTO	Daddy Yankee Featuring Fergie	2
6	7	12	15	ESO Y MAS	Joan Sebastian	6
7	8	7	13	DAME UN BESO	Intocable	7
8	13	27	10	MI CORAZONCITO	Aventura	8
9	5	4	22	IGUAL QUE AYER	R.K.M. & Ken-Y	3
10	4	2	19	SI NOS QUEDARA POCO TIEMPO	Chayanne	1
11	6	6	6	DE TI EXCLUSIVO	La Arrolladora Banda El Limón	6
12	9	16	7	LLOORARAS	R.K.M. & Ken-Y	9
13	21	36	5	NO TE VEO	Casa De Leonés	13
14	12	15	1	TODO CAMBIO	Camila	11
15	17	22	6	BASTA YA	Conjunto Primavera	15
16	14	25	4	BELLA TRACION	Belinda	14
17	25	24	4	TE VOY A PERDER	Alejandro Fernandez	17
18	19	20	11	ES COSA DE EL	Graciela Beltran	6
19	24	23	21	Y SI VOLVIERA A NACER	Alegres De La Sierra	18
20	15	8	16	ERES PARA MI	Julieta Venegas	5
21	20	14	16	SIENTE EL BOOM	Tito "El Bambino" Featuring Randy	14
22	27	31	6	POR AMARTE ASI	Alacranes Musical	22
23	32	44	3	A TI SI PUEDO DECIRTE	El Chapo De Sinaloa	23
24	22	11	9	THE WAY SHE MOVES	Zion Featuring Akon	11
25	23	17	4	TORRE DE BABEL	David Bisbal	10



With a 25% audience gain, Guerra gets ready to match the No. 1 status earned by his last entry. He has led this chart with four different songs.



Casa de Leonés' "No Te Veo" rises on Latin Rhythm (No. 3) and Hot Latin Songs. Act's self-titled debut hit stores June 19.



El Chapo's hit posts the chart's largest gain, with audience up 29%. The song also scoots into Regional Mexican's top 10 (14-9).

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	33	34	4	Y TODAVIA	Yolanda Monge	26
27	29	47	3	AHORA QUE TE VAS	La 5A Estacion	27
28	40	-	2	OJALA PUDIERA BORRARTE	Mana	28
29	26	28	19	HOY TENGO GANAS DE TI	Ricardo Montaner	23
30	28	39	5	SERA	Sin Bandera	28
31	42	-	2	Y SI TE DIGO	Fanny Lu	31
32	44	50	3	MIRAME	Jenni Rivera	32
33	38	33	7	QUIZAS	Tony Dize	33
34	31	30	7	ME DUELE AMARTE	Reik	30
35	45	-	2	LA CUMBIA DE LOS ABURRIDOS	Calle 13	35
36	37	37	19	QUE LLOREN	Ivy Queen	10
37	39	21	12	DON'T MATTER	Akon	21
38	36	29	11	COMO TE VA MI AMOR	Los Horoscopos De Durango	28
39	46	43	4	LO MEJOR DE TU VIDA	Alexandre Pires	39
40	43	-	7	AYUDAME	Paulina Rubio	37
41	35	48	3	LA FOTO SE ME BORRO	Elvis Crespo	35
42	50	-	2	APARENTEMENTE	Yaga Y Mackie Featuring Arcangel Y De La Ghetto	42
43	NEW	NEW	1	LAGRIMAS DEL CORAZON	Grupo Morco De Durango	43
44	NEW	NEW	1	TU RETIRADA	Christian Castro	44
45	NEW	NEW	1	YO TE QUIERO	Wisn & Yandel	45
46	RE-ENTRY	RE-ENTRY	18	UN IDIOTA COMO YO	Duelo	8
47	41	35	8	NENA	Miguel Bose Featuring Paulina Rubio	27
48	30	26	16	DETALLES	Los Tigres Del Norte	4
49	RE-ENTRY	RE-ENTRY	19	MANDA UNA SENAL	Mana	1
50	48	38	3	DUELE (CRAZY)	Kalimba	38

## TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	2	<b>#1</b> DADDY YANKEE	El Cartel: The Big Boss	1	1
2	3	2	11	VICENTE FERNANDEZ	Historia De Un Idolo	1	1
3	6	3	5	MARCO ANTONIO SOLIS	La Mejor... Coleccion	3	3
4	5	1	4	ALACRANES MUSICAL	Ahora Y Siempre	1	1
5	2	-	2	ZION	The Perfect Melody	2	2
6	4	-	2	YOLANDA MONGE	Demasiado Fuerte	4	4
7	8	5	26	AVENTURA	K.O.B.: Live	1	1
8	7	4	30	LUNY TUNES & TAINY	Mas Flow: Los Benjamins	1	1
9	11	6	13	MANA	Amar Es Combatir	2	1
10	9	10	6	LOS TUCANES DE TUJANA	La Mejor... Coleccion De Corridos	9	9
11	10	8	8	CALLE 13	Residente O Visitante	1	1
12	26	23	13	<b>GREATEST GAINER</b>	JUAN LUIS GUERRA Y 440	1	1
13	14	7	12	JENNIFER LOPEZ	Como Ama Una Mujer	1	1
14	18	12	11	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	Greatest Hits Album Versions	7	7
15	13	13	10	VALENTIN ELIZALDE	Vencedor	1	1
16	22	22	9	PATRULLA 81	En Concierto	16	16
17	16	16	13	MIGUEL BOSE	Papito	6	6
18	17	-	2	ELVIS CRESPO	Regreso El Jefe	17	17
19	12	15	6	ROBERTO CARLOS	Grandes Exitos	12	12
20	15	11	12	IVY QUEEN	Sentimiento	1	1
21	32	37	7	CAMILA	Todo Cambio	21	21
22	21	17	17	DON OMAR	King Of Kings	1	1
23	20	9	11	JENNI RIVERA	Mi Vida Loca	2	2
24	23	19	12	GRUPO BRYNDIS	Solo Pienso En Ti	3	3
25	19	14	4	R.K.M. & KEN-Y	Commemorative Edition	4	4

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	24	18	20	LOS CREADORES DEL PASTO	Rocio, Rocio Mis Creaciones	1	1
27	29	30	19	LOS TERRIBLES DEL NORTE	30 Corridos: Historias Nortenas	26	26
28	38	32	12	LOS TIGRES DEL NORTE	Detalles Y Emociones	2	2
29	27	24	18	BRONCO / LOS BUKIS / LOS TEMERARIOS	B.B.T. 2	10	10
30	25	20	9	CUISILLOS	Mil Heridas	15	15
31	35	27	14	WISN & YANDEL	Pa'l Mundo	1	1
32	30	29	16	LOS CUATES DE SINALOA	Puro Sierrero Bravo	13	13
33	54	48	16	<b>PACE SETTER</b>	TITO NIEVES	23	23
34	28	21	26	XTRME	Haciendo Historia	13	13
35	33	25	10	CHAYANNE	Mi Tiempo	2	2
36	45	38	11	LOS HUMILDES VS. LA MIGRA	Los Humildes Vs. La Migra	36	36
37	34	28	16	ALACRANES MUSICAL	Linea De Oro	28	28
38	40	34	16	MARCO ANTONIO SOLIS	La Historia Continua... Parte III	13	13
39	36	43	10	JOSE JOSE	Mis Duetos	36	36
40	39	40	11	LOS CAMINANTES	La Historia... Lo Mas Chulo, Chulo	2	2
41	31	26	16	BANDA GUASAVEÑA	Dedicado A Ti	11	11
42	37	33	19	MONCHY & ALEXANDRA	Exitos	11	11
43	44	44	11	BRONCO / LOS BUKIS / LOS TEMERARIOS	BBT	7	7
44	41	31	12	VARIOUS ARTISTS	WY Records Presents: Los Vaqueros	1	1
45	47	36	10	BETÓ QUINTANILLA	Tragedias Reales De La Vida	10	10
46	42	41	14	EL CHAPO DE SINALOA	La Noche Perfecta	22	22
47	55	39	3	VARIOUS ARTISTS	30 Bachatas Pegacitas: Lo Nuevo Y Lo Mejor 2007	39	39
48	49	42	20	VALENTIN ELIZALDE	Lobo Domesticado	7	7
49	48	35	14	JULIETA VENEGAS	Limon Y Sal	8	8
50	65	65	6	ANDREA BOCELLI	Amor	2	2

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	46	52	4	FRANCISCO EL CHICO ELIZALDE	De Un Elizalde Para Un Elizalde	23	23
52	61	58	10	RAMON AYALA Y SUS BRAVOS DEL NORTE	30 Corridos: Historias Nortenas	16	16
53	51	50	10	LOS BUKIS	30 Recuerdos	6	6
54	57	49	10	RICKY MARTIN	Ricky Martin: MTV Unplugged	1	1
55	67	61	5	JOSE ALFREDO JIMENEZ	Tesoros De Coleccion: 30 Grandes Canciones	55	55
56	53	54	12	VARIOUS ARTISTS	30 Corridos: Muy Perrones	24	24
57	52	45	17	LOS TEMERARIOS	Linea De Oro	45	45
58	43	46	16	R.K.M. & KEN-Y	Masterpiece: Nuestra Obra Maestra	2	2
59	60	51	4	BANDA MACHOS	A Pesar De Todo...	48	48
60	50	47	7	DADDY YANKEE	Barrio Fino: En Directo	1	1
61	59	57	12	ANA GABRIEL	La Reina Canta A Mexico	9	9
62	58	66	5	GRUPO BRYNDIS	Remezclados Y Remasterizados	58	58
63	64	-	2	ALACRANES MUSICAL	30 Exitos De Coleccion	63	63
64	71	60	13	RICARDO MONTANER	Las Mejores Canciones Del Mundo	23	23
65	66	56	16	ALACRANES MUSICAL	La Mejor... Coleccion	16	16
66	56	55	41	LA 5A ESTACION	El Mundo Se Equivoca	13	13
67	68	53	18	RBD	Celestial	13	13
68	RE-ENTRY	RE-ENTRY	2	ALEXANDRE PIRES	Un Idolo	68	68
69	RE-ENTRY	RE-ENTRY	14	PEPE AGUILAR	Enamorado	16	16
70	62	67	4	TIERRA CALI	Enamorado De Ti: Edicion Especial	34	34
71	RE-ENTRY	RE-ENTRY	7	EL GRAN COMBO DE PUERTO RICO	Arroz Con Habichuela	21	21
72	RE-ENTRY	RE-ENTRY	1	LA ARROLLADORA BANDA EL LIMON	Para Ti Exclusivo: Desde Arandas, Jal. En Vivo	72	72
73	RE-ENTRY	RE-ENTRY	35	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ	From Kumbia Kings To Kumbia All Starz	2	2
74	RE-ENTRY	RE-ENTRY	13	ALACRANES MUSICAL	Linea De Oro	33	33
75	70	62	14	LOS HOROSCOPOS DE DURANGO	Desatados	4	4

# LATIN

LATIN AIRPLAY		
POP		
THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	<b>DIMELO</b> ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
2	1	<b>SI NOS QUEDARA POCO TIEMPO</b> CHAYANNE (SONY BMG NORTE)
3	3	<b>TODO CAMBIO</b> CAMILA (SONY BMG NORTE)
4	5	<b>TE VOY A PERDER</b> ALEJANDRO FERNANDEZ (SONY BMG NORTE)
5	8	<b>QUE ME DES TU CARINO</b> JUAN LUIS GUERRA Y 440 (EMI TELEVISIA)
6	9	<b>AHORA QUE TE VAS</b> LA SA ESTACION (SONY BMG NORTE)
7	17	<b>OJALA PUDIERA BORRARTE</b> MANA (WARNER LATINA)
8	6	<b>ME MUERO</b> LA SA ESTACION (SONY BMG NORTE)
9	10	<b>SERA</b> SIN BANDERA (SONY BMG NORTE)
10	12	<b>HOY TENGO GANAS DE TI</b> RICARDO MONTANER (EMI TELEVISIA)
11	4	<b>TU RECUERDO</b> RICKY MARTIN FEAT. LA MARI DE CHAMBAO Y TOMMY TORRES (SONY BMG NORTE)
12	1	<b>OJALA</b> MARCO ANTONIO SOLIS (FONOVISIA)
13	7	<b>ERES PARA MI</b> JULIETA VENEGAS (SONY BMG NORTE)
14	3	<b>ME DUELE AMARTE</b> REIK (SONY BMG NORTE)
15	4	<b>TORRE DE BABEL</b> DAVID BISBAL (VALE/UNIVERSAL LATINO)

LATIN ALBUMS		
POP		
THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	<b>MARCO ANTONIO SOLIS</b> LA MEJOR... COLECCION (FONOVISIA/UG)
2	1	<b>YOLANDITA MONGE</b> DEMASIADO FUERTE (LA CALLE/UG)
3	3	<b>MANA</b> AMAR ES COMBATIR (WARNER LATINA)
4	5	<b>JENNIFER LOPEZ</b> COMO AMA UNA MUJER (EPIC/SONY BMG NORTE)
5	7	<b>A.B. QUINTANILLA III PRESENTS KUMBIA KINGS</b> GREATEST HITS ALBUM VERSIONS (EMI TELEVISIA)
6	6	<b>MIGUEL BOSE</b> PAPITO (WARNER LATINA)
7	4	<b>ROBERTO CARLOS</b> GRANDES EXITOS (DISCOS 605/SONY BMG NORTE)
8	8	<b>CAMILA</b> TODO CAMBIO (SONY BMG NORTE)
9	9	<b>CHAYANNE</b> MI TIEMPO (SONY BMG NORTE)
10	11	<b>MARCO ANTONIO SOLIS</b> LA HISTORIA CONTINUA... PARTE III (FONOVISIA/UG)
11	10	<b>JOSE JOSE</b> MIS DUETOS (DISCOS 605/SONY BMG NORTE)
12	12	<b>JULIETA VENEGAS</b> LIMON Y SAL (SONY BMG NORTE)
13	15	<b>ANDREA BOCELLI</b> AMOR (SUGAR/VEVEMUSIC/UNIVERSAL LATINO)
14	14	<b>RICKY MARTIN</b> RICKY MARTIN: MTV UNPLUGGED (SONY BMG NORTE)
15	17	<b>RICARDO MONTANER</b> LAS MEJORES CANCIONES DEL MUNDO (EMI TELEVISIA)

RHYTHM		
THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	3	<b>IMPACTO</b> DADDY YANKEE FEATURING FERGIE (EL CARTEL/INTERSCOPE)
2	2	<b>IGUAL QUE AYER</b> R.K.M. & KEN-Y (PINA/UNIVERSAL LATINO)
3	5	<b>NO TE VEO</b> CASA DE LEONES (WARNER LATINA)
4	7	<b>SOLA</b> HECTOR "EL FATHER" (V/MACHETE)
5	3	<b>SIENTE EL BOOM</b> TITO "EL BAMBINO" FEATURING RANDY (EMI TELEVISIA)
6	4	<b>LLORARAS</b> R.K.M. & KEN-Y (UNIVERSAL LATINO)
7	12	<b>MI CORAZONCITO</b> AVENTURA (PREMIUM LATIN)
8	10	<b>PEGAO</b> WISIN & YANDEL FEATURING LOS VAQUEROS (WY/MACHETE)
9	5	<b>THE WAY SHE MOVES</b> ZION FEATURING AKON (CMG/UNIVERSAL MOTOWN)
10	9	<b>DON'T MATTER</b> AKON (KONVIC/UPFRONT/SRC/UNIVERSAL MOTOWN)
11	13	<b>QUE LLOREN</b> IVY QUEEN (UNIVISION)
12	11	<b>APARENTEMENTE</b> YAGA Y MACKIE FEAT. ARCANGEL Y DE LA GHETTO (LA CALLE/UNIVISION)
13	13	<b>QUIZAS</b> TONY DIZE (WY/MACHETE)
14	13	<b>DALE PA' TRA (BACK IT UP)</b> NOTCH (CINCO POR CINCO/MACHETE)
15	15	<b>LOS INFIELES</b> AVENTURA (PREMIUM LATIN)

RHYTHM		
THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	<b>DADDY YANKEE</b> EL CARTEL: THE BIG BOSS (EL CARTEL/INTERSCOPE/IGA)
2	2	<b>ZION</b> THE PERFECT MELODY (CMG/UNIVERSAL MOTOWN/UMRG)
3	3	<b>LUNY TUNES &amp; TAINY</b> MAS FLOW: LOS BENJAMINS (MAS FLOW/MACHETE)
4	4	<b>CALLE 13</b> RESIDENTE D VISITANTE (SONY BMG NORTE)
5	5	<b>IVY QUEEN</b> SENTIMIENTO (UNIVISION/UG)
6	7	<b>DON OMAR</b> KING OF KINGS (V/MACHETE)
7	6	<b>R.K.M. &amp; KEN-Y</b> COMMEMORATIVE EDITION (PINA/UNIVERSAL LATINO)
8	8	<b>WISIN &amp; YANDEL</b> PA' MUNDO (MACHETE)
9	9	<b>VARIOUS ARTISTS</b> WY RECORDS PRESENTS: LOS VAQUEROS (WY/MACHETE)
10	10	<b>R.K.M. &amp; KEN-Y</b> MASTERPIECE: NUESTRA OBRA MAESTRA (PINA/UNIVERSAL LATINO)
11	11	<b>DADDY YANKEE</b> BARRIO FINO: EN DIRECTO (EL CARTEL/INTERSCOPE/IGA)
12	15	<b>NOTCH</b> RAISED BY THE PEOPLE (CINCO POR CINCO/MACHETE)
13	16	<b>CALLE 13</b> CALLE 13 (WHITE LION/SONY BMG NORTE)
14	12	<b>KINTO SOL</b> LOS HIJOS DEL MAIZ (UNIVISION/UG)
15	43	<b>VARIOUS ARTISTS</b> DON OMAR PRESENTA: EL PENTAGONO (V/MACHETE)

REGIONAL MEXICAN		
THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	3	<b>MIL HERIDAS</b> CUISILLOS (MUSART/BALBOA)
2	2	<b>DAME UN BESO</b> INTOCABLE (EMI TELEVISIA)
3	1	<b>DE TI EXCLUSIVO</b> LA ARROLLADORA BANDA EL LIMON (DISA/EDIMONSA)
4	4	<b>ESO Y MAS</b> JOAN SEBASTIAN (MUSART/BALBOA)
5	6	<b>BASTA YA</b> CONJUNTO PRIMAVERA (FONOVISIA)
6	8	<b>Y SI VOLVIERA A NACER</b> ALEGRES DE LA SIERRA (EDIMAL/VIVA)
7	7	<b>ES COSA DE EL</b> GRACIELA BELTRAN (UNIVISION)
8	11	<b>POR AMARTE ASI</b> ALACRANES MUSICAL (UNIVISION)
9	14	<b>A TI SI PUEDO DECIRTE</b> EL CHAPO DE SINALOA (DISA)
10	5	<b>CADA VEZ QUE PIENSO EN TI</b> LOS CREADORES DEL PASTO DURAGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)
11	9	<b>OJALA</b> MARCO ANTONIO SOLIS (FONOVISIA)
12	10	<b>LA NOCHE PERFECTA</b> EL CHAPO DE SINALOA (DISA)
13	12	<b>DIME QUIEN ES</b> LOS RIELEROS DEL NORTE (FONOVISIA)
14	17	<b>MIRAME</b> JENNI RIVERA (FONOVISIA)
15	15	<b>ESE</b> CONJUNTO PRIMAVERA (FONOVISIA)

REGIONAL MEXICAN		
THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	<b>VICENTE FERNANDEZ</b> HISTORIA DE UN IDOLO (DISCOS 605/SONY BMG NORTE)
2	2	<b>ALACRANES MUSICAL</b> AHORA Y SIEMPRE (UNIVISION/UG)
3	3	<b>LOS TUCANES DE TIJUANA</b> LA MEJOR... COLECCION DE CORRIDOS (UNIVISION/UG)
4	4	<b>VALENTIN ELIZALDE</b> VENCEDOR (UNIVERSAL LATINO)
5	6	<b>PATRULLA 81</b> EN CONCIERTO (DISA)
6	5	<b>JENNI RIVERA</b> MI VIDA LOCA (FONOVISIA/UG)
7	7	<b>GRUPO BRYNDIS</b> SOLO PLENTO EN TI (DISA)
8	8	<b>LOS CREADORES DEL PASTO DURAGUENSE DE ALFREDO RAMIREZ</b> RECIO, RECIO MIS CREADORES (DISA)
9	11	<b>LOS TERRIBLES DEL NORTE</b> 30 CORRIDOS: HISTORIAS NORTEÑAS (FREDDIE)
10	15	<b>LOS TIGRES DEL NORTE</b> DETALLES Y EMOCIONES (FONOVISIA/UG)
11	10	<b>BRONCO / LOS BUKIS / LOS TEMERARIOS</b> B.B.T. 2 (FONOVISIA/UG)
12	9	<b>CUISILLOS</b> MIL HERIDAS (MUSART/BALBOA)
13	12	<b>LOS CUATES DE SINALOA</b> PURO SIERRERO BRAVO (SONY BMG NORTE)
14	19	<b>LOS HUMILDES VS. LA MIGRA</b> LOS HUMILDES VS. LA MIGRA (BCI LATINO/BCI)
15	14	<b>ALACRANES MUSICAL</b> LINEA DE DRO (DISA)

# Billboard DANCE

JUN 30 2007

HOT DANCE CLUB PLAY					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)		
1	1	2	<b>#1 ALL GOOD THINGS (COME TO AN END)</b> N.W.A. NELY FURTADO MOSLEY PROMOS/GEFFEN		
2	3	4	<b>4 IN THE MORNING</b> GWEN STEFANI INTERSCOPE PROMO		
3	3	5	<b>RAPTURE 2007</b> IQ MADE PROMO		
4	3	4	<b>UMBRELLA</b> RIHANNA FEATURING JAY-Z SRP/DEF JAM PROMO/IDJMG		
5	5	5	<b>MY DESTINY</b> KIM ENGLISH NERVOUS PROMO		
6	3	4	<b>ALL AROUND THE WORLD</b> LIONEL RICHIE ISLAND PROMO/IDJMG		
7	2	7	<b>ROLLERCOASTER</b> ERIKA JAYNE RM RECORDS PROMO		
8	3	7	<b>CAN'T KEEP IT A SECRET</b> JACINTA CHUNKY 9007/MUSIC PLANT		
9	5	8	<b>QUE HICISTE</b> JENNIFER LOPEZ EPIC/SONY BMG NORTE PROMO		
10	1	10	<b>YOU'RE THE ONE</b> ONO MINDTRAIN PROMO/ASTRALWERKS		
11	8	11	<b>ALIVE</b> TIM REX EXPERIMENT FEAT. GRAZIELLA REHOUSE PROMO		
12	6	12	<b>DO YOU KNOW? (THE PING PONG SONG)</b> ENRIQUE IGLESIAS UNIVERSAL LATINO PROMO/INTERSCOPE		
13	7	13	<b>I WANT YOUR LOVE</b> JODY WATLEY AVITONE PROMO/PEACE BISQUIT		
14	3	14	<b>CHANGE</b> KIMBERLEY LOCKE CURB PROMO		
15	4	15	<b>DEFYING GRAVITY</b> IDINA MENZEL REPRISE PROMO/WARNER BROS.		
16	1	16	<b>I COULD FALL IN LOVE WITH YOU</b> ERASURE MUTE 9354		
17	1	17	<b>FOREVER</b> ALYSON PM MEDIA PROMO		
18	3	18	<b>MAKES ME WONDER</b> MARDON 5 A&M/OCTONE /INTERSCOPE		
19	2	19	<b>STAND BACK</b> STEVIE NICKS REPRISE PROMO		
20	4	20	<b>BECAUSE OF YOU</b> NE-YO DEF JAM PROMO/IDJMG		
21	3	21	<b>HIS ALIVE</b> A GIRL CALLED JANE ISLAND PROMO/IDJMG		
22	7	22	<b>CANDYMAN</b> CHRISTINA AGUILERA RCA PROMO/RMG		
23	5	23	<b>QUE LLOREN</b> IVY QUEEN UNIVISION PROMO		
24	5	24	<b>I CAN'T WAIT</b> DIANNE WESLEY DIVISION X PROMO/GOSSIP		
25	7	25	<b>WISH UPON A DOG STAR</b> PERRY FARRELL'S SATELLITE PARTY COLUMBIA PROMO		

HOT DANCE AIRPLAY					
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)		
1	1	5	<b>#1 UMBRELLA</b> RIHANNA FEATURING JAY-Z SRP/DEF JAM/IDJMG		
2	2	12	<b>THE WORLD IS MINE</b> DAVID GUETTA FEATURING JD OAVES PERFECTO/ULTRA		
3	3	3	<b>CRY FOR YOU</b> SEPTEMBER ROBBINS		
4	6	9	<b>MAKES ME WONDER</b> MARDON 5 A&M/OCTONE/INTERSCOPE		
5	11	11	<b>REHAB</b> AMY WINEHOUSE UNIVERSAL REPUBLIC		
6	5	10	<b>PUT 'EM UP</b> EDU ROSA		
7	4	7	<b>NEVER AGAIN</b> KELLY CLARKSON RCA/RMG		
8	8	16	<b>I CAN'T TAKE IT</b> LOLA SOBE		
9	9	7	<b>SORRY</b> KASKADE ULTRA		
10	3	6	<b>FEEL TOGETHER</b> BEN MACKLIN FEATURING TIGER LILY NERVOUS		
11	7	14	<b>WITH LOVE</b> HILARY DUFF HOLLYWOOD		
12	5	2	<b>ALL GOOD THINGS (COME TO AN END)</b> NELY FURTADO MOSLEY/GEFFEN		
13	10	4	<b>BECAUSE OF YOU</b> NE-YO DEF JAM/IDJMG		
14	2	11	<b>IN THE DARK</b> TIESTO MAGIC MUZIK/ULTRA		
15	15	15	<b>CHANGES</b> CHRIS LAKE FEATURING LAURA V ROBBINS		
16	4	16	<b>WHINE UP</b> KAT DELUNA FEATURING ELEPHANT MAN EPIC		
17	7	17	<b>ALL OF YOUR LOVE</b> HELLOGOODBYE DRIVE-THRU/SANCTUARY		
18	8	6	<b>GLAMOROUS</b> FERGIE FEATURING LUDACRIS WILL I.A.M./A&M/INTERSCOPE		
19	4	19	<b>GRACE KELLY</b> MIKA CASABLANCA/UNIVERSAL REPUBLIC		
20	21	13	<b>BEAUTIFUL DAY</b> MATT DAREY DAREY PRODUCTS/TWISTED/KOCH		
21	16	16	<b>THE CREEPS</b> CAMILLE JONES SILVER LABEL/TOMMY BOY		
22	NEW	22	<b>FEELS LIKE HOME</b> MECK FEATURING DINO FREE2AIR/V-THE		
23	22	10	<b>S.O.S.</b> STONEBRIDGE STONEY BOY		
24	NEW	24	<b>HIGHER STATE OF CONSCIOUSNESS 2007</b> WINK STRICTLY RHYTHM		
25	NEW	25	<b>I THINK I'M FALLING IN LOVE</b> LUCAS PRATA ULTRA		

# HITS OF THE WORLD



## JAPAN SINGLES

THIS WEEK	LAST WEEK	(SOUNDSCAN JAPAN)	JUNE 19, 2007
1	NEW	MY GENERATION/UNDERSTAND	YUI SONY
2	NEW	KIMINI SHIKA KIKOENAI (FIRST LTD VERSION)	DREAMS COME TRUE UNIVERSAL
3	3	SUIREN-KA	SHONAN NO KAZE TOY'S FACTORY
4	5	AI UTA	GREEN UNIVERSE
5	1	YOROKOBI NO UTA (FIRST VERSION/DVO)	KAT-TUN J-STORM
6	2	YOROKOBI NO UTA	KAT-TUN J-STORM
7	NEW	FONO-SUKOPU (FIRST LTD VERSION)	SUGASHIKAO BMG FUNHOUSE
8	NEW	LOVIN' YOU (CD+DVD)	TOHOSHINKI AVEX TRAX
9	NEW	OMAE ROTATION GIRL	GROUP-DAMASHII NI KOU SHIBASAKI GA KIDON
10	7	ASHITA HARERU KANA (FIRST LTD VERSION)	KEISUKE KUWATA VICTOR

## FRANCE SINGLES

THIS WEEK	LAST WEEK	(SNEP/IFOP/TITE-LIVE)	JUNE 19, 2007
1	NEW	DE TEMPS EN TEMPS	GREGORY LEMARCHAL MERCURY
2	1	DOUBLE JE	CHRISTOPHE WILLEM VDGUE
3	2	PRINCESS	NZH HEBEN
4	3	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN
5	5	UBERS ENDE DER WELT - READY SET GO	TOKIO HOTEL ISLAND
6	6	ARE U READY?	PAKITO PAN'ULM
7	4	SEXY GIRL	CLARA MORGANE COLUMBIA
8	8	FUNNY BEAR	FUNNYBEAR M6 INTERACTIONS
9	7	JSUIS BLANC	KAMINI RCA
10	13	RIEN QUE DU BONHEUR	CHARLOTTE AUX FRAISES M6 INTERACTIONS

## ITALY SINGLES

THIS WEEK	LAST WEEK	(FIMI/NIELSEN)	JUNE 18, 2007
1	1	VASCO EXTENDED PLAY	VASCO ROSSI CAPITOL
2	NEW	RELAX TAKE IT EASY	MIKA CASABLANCA/ISLAND
3	9	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM
4	4	BEAUTIFUL LIAR	BEYONCE & SHAKIRA COLUMBIA
5	3	PARLAMI D'AMORE	NEGRAMARO SUGAR
6	NEW	FRESCO	DANIELE BATTAGLIA SOLO MUSICA ITALIANA
7	2	ADRENALINA	FINLEY CAPITOL
8	5	BRUCI LA CITTA'	IRENE GRANDI ATLANTIC
9	NEW	MELODY AND THE TYRANNY	VELVET REVOLVER RCA
10	7	LA GIUNGLA DEGLI ANIMALI	BEBE LILLY NEW

## SWITZERLAND SINGLES

THIS WEEK	LAST WEEK	(MEDIA CONTROL)	JUNE 19, 2007
1	1	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM
2	3	BEAUTIFUL LIAR	BEYONCE & SHAKIRA COLUMBIA
3	2	NOW OR NEVER	MARK MEDLOCK COLUMBIA
4	4	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN
5	9	DEAR MR. PRESIDENT	PINK LAFACE/ZOMBA

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	BON JOVI LOST HIGHWAY ISLAND
2	1	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.
3	2	RIHANNA GOOD GIRL GONE BAD SRP/DEF JAM
4	NEW	QUEENS OF THE STONE AGE ERA VULGARIS INTERSCOPE
5	3	BASCHI FUERS VOLK UNIVERSAL

## UNITED KINGDOM SINGLES

THIS WEEK	LAST WEEK	(THE OFFICIAL UK CHARTS CO.)	JUNE 17, 2007
1	1	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM
2	13	ICKY THUMP	THE WHITE STRIPES THIRD MAN/WARNER BROS.
3	9	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS INTERSCOPE
4	18	LIKE THIS	KELLY ROWLAND COLUMBIA
5	2	REAL GIRL	MUTYA BUENA FOURTH & BROADWAY/ISLAND
6	3	THE GIRLS	CALVIN HARRIS COLUMBIA
7	4	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA	GYM CLASS HEROES DECADE/DANCE/FUELED BY RAVE/ATLANTIC/LAVA
8	5	BEAUTIFUL LIAR	BEYONCE & SHAKIRA COLUMBIA
9	NEW	NEVER AGAIN	KELLY CLARKSON RCA
10	6	HERE (IN YOUR ARMS)	HELLOGOODBYE DRIVE THRU

## AUSTRALIA SINGLES

THIS WEEK	LAST WEEK	(ARIA)	JUNE 17, 2007
1	1	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM
2	2	GIRLFRIEND	AVRIL LAVIGNE RCA
3	4	CANDYMAN	CHRISTINA AGUILERA RCA
4	3	GLAMOROUS	FERGIE FT. LUDACRIS WILL.I.A.M.&M/INTERSCOPE
5	5	GRACE KELLY	MIKA CASABLANCA/ISLAND
6	6	NEVER AGAIN	KELLY CLARKSON RCA
7	7	LEAVE ME ALONE (I'M LONELY)	PINK LAFACE/ZOMBA
8	9	20 GOOD REASONS	THIRSTY MERC WEA
9	8	MAKES ME WONDER	MAROON 5 A&M/OCTONE/INTERSCOPE
10	NEW	OPINIONS WON'T KEEP YOU WARM AT NIGHT	KISSCHASY BPA

## SPAIN SINGLES

THIS WEEK	LAST WEEK	(PRDMSICAE/MEDIA)	JUNE 20, 2007
1	1	LOS RAPEROS NUNCA NUEREN	SHOTTA BOA MUSIC
2	2	GUARDAME UN SECRETO	COOPER ELEPHANT
3	3	HIMNO OFICIAL DEL SEVILLA FC	EL ARREBATO CAPITOL
4	5	DEJANDONOS LLEVAR	CHLOE WARNER
5	7	SILENT WORDS	PEOPLE ART BIT
6	9	AL FINAL DE LA PALMERA	RAFA GONZALEZ-SERNA UNIVERSAL
7	6	DESTINATION CALABRIA	ALEX GAUDINO FT. CRYSTAL WATERS DATA
8	4	FEEL	J. LOUIS FT. MANNI MATINEE/HOUSE WORKS
9	10	CUATRO CANCIONES	LOS RONALDOS SUBTERFUGE RECORDS
10	8	BONDEM II	MIKEL MOLINA JOHN JACOBSEN BIT

## FINLAND SINGLES

THIS WEEK	LAST WEEK	(YLE)	JUNE 20, 2007
1	NEW	KUMMITUSJUNA	KOTTILOLISUUS MEGAMANIA/JOHANNA KUSTANUS
2	NEW	KUOLEMAANTUOMITUT	CMX HEROES
3	NEW	24H	ISO H RAHINA
4	15	SATUKIRJAN SANKARI	YO POKO
5	NEW	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM

THIS WEEK	LAST WEEK	ALBUMS
1	1	ARI KOIVUNEN FUEL FOR THE FIRE EPIC
2	2	KRISTIAN MEURMAN ENSIASKELEET RCA
3	10	AMY WINEHOUSE BACK TO BLACK ISLAND
4	5	STURM UND DRANG LEARNING TO ROCK HWIC
5	4	SONATA ARCTICA UNIA NUCLEAR BLAST

## GERMANY SINGLES

THIS WEEK	LAST WEEK	(MEDIA CONTROL)	JUNE 19, 2007
1	1	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM
2	2	NOW OR NEVER	MARK MEDLOCK COLUMBIA
3	9	VAYAMOS COMPANEROS	MARQUESS WARNER
4	4	DEAR MR. PRESIDENT	PINK LAFACE/ZOMBA
5	3	EIN STERN (DER DEINEN NAMEN TRAGT)	D.J. OETZI/NIK P POLYDOR/UNIVERSAL
6	NEW	RELAX TAKE IT EASY	MIKA CASABLANCA/ISLAND
7	5	GIVE IT TO ME	TIMBALAND FT. N. FURTTADO & J. TIMBERLAKE MOSLEY/BLACKGROUND/INTERSCOPE
8	8	HEUL DOCH	LAFEE CAPITOL
9	6	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN
10	7	(YOU WANT TO) MAKE A MEMORY	BON JOVI ISLAND

## CANADA SINGLES

THIS WEEK	LAST WEEK	(NIELSEN BDS/SOUNDSCAN)	JUNE 30, 2007
1	1	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM UNIVERSAL
2	2	BIG GIRLS DON'T CRY	FERGIE WILL.I.A.M.&M/INTERSCOPE/UNIVERSAL
3	3	MAKES ME WONDER	MAROON 5 A&M/OCTONE/INTERSCOPE/UNIVERSAL
4	6	(YOU WANT TO) MAKE A MEMORY	BON JOVI MERCURY/ISLAND/UNIVERSAL
5	4	PARALYZER	FINGER ELEVEN WIND-UP
6	5	BEFORE HE CHEATS	CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE/SONY BMG
7	7	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN/UNIVERSAL
8	9	SUMMER LOVE	JUSTIN TIMBERLAKE JIVE/SONY BMG
9	8	GIVE IT TO ME	TIMBALAND FT. N. FURTADO & J. TIMBERLAKE MOSLEY/BLACKGROUND/INTERSCOPE/UNIVERSAL
10	10	EVERYTHING	MICHAEL BUBLE 143/REPRISE/WARNER

## MEXICO SINGLES

THIS WEEK	LAST WEEK	(BIMSA)	JUNE 19, 2007
1	1	MIGUEL BOSE	PAPITO WARNER
2	4	CAMILA	TODD CAMBIO SONY BMG
3	2	LINKIN PARK	MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.
4	6	LOLA	ERASE UNA VEZ EMI TELEVISION
5	5	AVRIL LAVIGNE	THE BEST DAMN THING RCA
6	3	MAROON 5	IT WON'T BE SOON BEFORE LONG A&M/OCTONE/INTERSCOPE
7	11	PEDRO INFANTE	50 ANOS Y SUS GENEROS WARNER
8	7	VARIOUS ARTISTS	THE ANNUAL COMPILATION 2007 WARNER MUSIC/MAS
9	17	BJORK	VOLTA WELLS/HART/ONE LITTLE INDIAN
10	22	DIVISION MINUSCULA	DEFECTO PERFECTO UNIVERSAL

## POLAND SINGLES

THIS WEEK	LAST WEEK	(ZWI.ZEK PRODUCENTOW AUDIO VIDEO)	JUNE 15, 2007
1	2	ANNA MARIA JOPEK	ID IZABELIN
2	1	KASIA NOSOWSKA	UNISEXBLUES OL
3	6	JUSTYNA STECZKOWSKA	DAJ MI CHWILE S.O.S
4	4	NELLY FURTADO	LOOSE MOSLEY/GEFFEN
5	7	VARIOUS ARTISTS	RMF FM NAJLEPSZA MUZYKA PO POLSKU IZABELIN
6	16	RIHANNA	GOOD GIRL GONE BAD SRP/DEF JAM
7	3	LADY PANK	STRACH SIE BAC SONY BMG
8	5	BEBE LILLY	MDJ SWIAT SONY BMG
9	8	KROLICZEK TITOU	MOJA PIERWSZA PLYTA WARNER
10	49	DREAM THEATER	SYSTEMATIC CHAOS ROADRUNNER

## EURO DIGITAL TRACKS

THIS WEEK	LAST WEEK	(NIELSEN SOUNDSCAN INTERNATIONAL)	JUNE 30, 2007
1	1	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM
2	4	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS UNIVERSAL LATINO/INTERSCOPE
3	2	MAKES ME WONDER (ALBUM VERSION)	MAROON 5 A&M/OCTONE/INTERSCOPE
4	3	BEAUTIFUL LIAR	BEYONCE & SHAKIRA MUSIC WORLD/COLUMBIA
5	15	AMOR GITANO	BEYONCE MUSIC WORLD/COLUMBIA
6	7	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA	GYM CLASS HEROES DECADE/DANCE/FUELED BY RAVE/ATLANTIC/LAVA
7	NEW	NEVER AGAIN	KELLY CLARKSON RCA
8	12	LIKE THIS	KELLY ROWLAND FT. EVE MUSIC WORLD/COLUMBIA
9	8	ICKY THUMP	THE WHITE STRIPES THIRD MAN/WARNER BROS.
10	NEW	ADOLESCENTES	KIKO & SHARA SONY BMG
11	11	GRACE KELLY	MIKA CASABLANCA/ISLAND
12	10	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN
13	6	THE GIRLS (RADIO EDIT)	CALVIN HARRIS FLY EYE/COLUMBIA
14	13	WHAT IVE DONE (ALBUM VERSION)	LINKIN PARK MACHINE SHOP/WARNER BROS.
15	17	RUBY	KAISER CHIEFS B-UNIQUE/POLYDOR
16	5	REAL GIRL	MUTYA BUENA 4TH & BROADWAY/ISLAND
17	20	PURE INTUITION	SHAKIRA EPIC
18	NEW	ANY DREAM WILL DO	LEE MEAD REALLY USEFUL/POLYDOR
19	19	RELAX TAKE IT EASY	MIKA CASABLANCA/ISLAND
20	9	HERE (IN YOUR ARMS)	HELLOGOODBYE DRIVE THRU

## WALLONIA SINGLES

THIS WEEK	LAST WEEK	(ULTRATOP/GFK)	JUNE 20, 2007
1	1	GRACE KELLY	MIKA CASABLANCA/ISLAND
2	2	DESTINATION CALABRIA	ALEX GAUDINO FT. CRYSTAL WATERS DATA
3	NEW	DE TEMPS EN TEMPS	GREGORY LEMARCHAL MERCURY
4	3	DOUBLE JE	CHRISTOPHE WILLEM VOGUE
5	15	RELAX TAKE IT EASY	MIKA CASABLANCA/ISLAND

THIS WEEK	LAST WEEK	ALBUMS
1	2	FRANCIS CABREL L'ESSENTIEL 1977-2007 COLUMBIA
2	1	CELINE DION DELLES COLUMBIA
3	4	MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND
4	5	FATAL BAZOOKA TAS VU UP
5	3	CHRISTOPHE WILLEM INVENTAIRE VOGUE

## HUNGARY SINGLES

THIS WEEK	LAST WEEK	(MAHASZ)	JUNE 15, 2007
1	1	MINDEN MOST KERDODIK EL	AKOS FEHER SONY BMG
2	2	MAGYARORSZAG	EGYESULT HANGOK SONY BMG
3	3	FELSZEREM	DJ BRUCKMANN INTERKOMZMO
4	3	I FOUND YOU	AXWELL FT. MAX'C SULFURIC
5	4	LOVE IS GONE	DAVID GUETTA & CHRIS WILLIS VIRGIN

THIS WEEK	LAST WEEK	ALBUMS
1	NEW	DREAM THEATER SYSTEMATIC CHAOS ROADRUNNER
2	1	BERECZKI ZOLTAN & SZINETAR DORA MUSICAL DUETT EMI
3	3	NELLY FURTADO LOOSE MOSLEY/GEFFEN
4	5	VARADI ROMA CAFE ISTEN HOZOTT A CASALBAN SONY BMG
5	8	LINKIN PARK MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS.

## EUROCHARTS

### SINGLE SALES

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
		EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. JUNE 20, 2007		
1	1	UMBRELLA	RIHANNA FT. JAY-Z SRP/DEF JAM	
2	2	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN	
3	3	BEAUTIFUL LIAR	BEYONCE & SHAKIRA MUSIC WORLD/COLUMBIA	
4	NEW	DE TEMPS EN TEMPS	GREGORY LEMARCHAL MERCURY	
5	4	GIVE IT TO ME	TIMBALAND FT. N. FURTADO/ J. TIMBERLAKE MOSLEY/BLACKGROUND/INTERSCOPE	
6	25	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS INTERSCOPE	
	5	DOUBLE JE	CHRISTOPHE WILLEM VOGUE	
8	10	NOW OR NEVER	MARK MEDLOCK COLUMBIA	
9	37	ICKY THUMP	THE WHITE STRIPES THIRD MAN/WARNER BROS	
10	8	MAKES ME WONDER	MAROON 5 A&M/INTERSCOPE	
11	9	PRINCESS	NZH HEBEN	
12	NEW	RELAX TAKE IT EASY	MIKA CASABLANCA/ISLAND	
13	6	GIRLFRIEND	AVRIL LAVIGNE RCA	
14	35	VAYAMOS COMPANEROS	MARQUESS WARNER	
15	13	DEAR MR. PRESIDENT	PINK LAFACE/ZOMBA	

### ALBUMS

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
		RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. JUNE 20, 2007		
1	NEW	BON JOVI	LOST HIGHWAY ISLAND	
2	1	LINKIN PARK	MINUTES TO MIDNIGHT MACHINE SHOP/WARNER BROS	
3	10	RIHANNA	GOOD GIRL GONE BAD SRP/DEF JAM	
4	NEW	TRAVELING WILBURYS	THE TRAVELING WILBURYS COLLECTION RHINO	
5	NEW	QUEENS OF THE STONE AGE	ERA VULGARIS INTERSCOPE	
6	6	NELLY FURTADO	LOOSE MOSLEY/GEFFEN	
7	6	MIKA	LIFE IN CARTOON MOTION CASABLANCA/ISLAND	
8	4	MICHAEL BUBLE	CALL ME IRRESPONSIBLE REPRISE	
9	5	BRUCE SPRINGSTEEN WITH THE SESSIONS BAND	LIVE IN DUBLIN COLUMBIA	
10	NEW	THE POLICE	THE POLICE A&M	
11	3	PAUL MCCARTNEY	MEMORY ALMOST FULL HEAR/UNIVERSAL	
12	2	MARILYN MANSON	EAT ME. DRINK ME INTERSCOPE	
13	11	AMY WINEHOUSE	BACK TO BLACK ISLAND	
14	9	MAROON 5	IT WON'T BE SOON BEFORE LONG A&M/INTERSCOPE	
15	7	DREAM THEATER	SYSTEMATIC CHAOS ROADRUNNER	

### RADIO AIRPLAY

THIS WEEK	LAST WEEK	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	1	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN	
2	5	UMBRELLA	RIHANNA FT. JAY-Z SRP/POLYDOR	
3	4	MAKES ME WONDER	MAROON 5 A&M/INTERSCOPE	
4	3	THE SWEET ESCAPE	GWEN STEFANI FT. AKON INTERSCOPE	
	8	HOW TO SAVE A LIFE	THE FRAY EPIC	
6	6	GIVE IT TO ME	TIMBALAND FT. NELLY FURTADO MOSLEY/BLACKGROUND/INTERSCOPE	
7	5	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE JIVE/ZOMBA	
8	7	BEAUTIFUL LIAR	BEYONCE & SHAKIRA COLUMBIA	
	10	CUPID'S CHOKEHOLD (GIRLFRIEND)	GYM CLASS HEROES DECADE/DANCE/ULLEBY BY RAMEN ATLANTIC/LAVA	
10	11	GRACE KELLY	MIKA CASABLANCA/ISLAND	
11	9	WHAT I'VE DONE	LINKIN PARK MACHINE SHOP/WARNER BROS	
12	13	RELAX, TAKE IT EASY	MIKA CASABLANCA/ISLAND	
13	14	DOUBLE JE	CHRISTOPHE WILLEM VOGUE	
14	18	LAST NIGHT	P. DIDDY FT. KEYSHIA COLE BAD BOY/ATLANTIC	
15	12	RUBY	KAISER CHEIFS B-UNIQUE/POLYDOR	

### TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	1	1	#1 THE ALMOST.	BEAUTY FROM PAIN: 1.1 INPOP 1387/EMI CMG	
2	2	12	SUPERCHICK(K)	SOUTHERN WEATHER TOOTH & NAIL 2481/EMI CMG	
3	7	6E	GREATEST GAINER ALAN JACKSON	PRECIOUS MEMORIES ACR/ARISTA NASHVILLE 80281/PROVIDENT-INTEGRITY	
4	3	1E	TÖBYMAC	(PORTABLE SOUNDS) FDFRONT 0379/EMI CMG	
5	6	7E	FLYLEAF	FLYLEAF A&M/OCTONE 650005/GA	
6	9	3E	CHRIS TOMLIN	SEE THE MORNING SIXSTEPS/SPARROW 2828/EMI CMG	
7	10	12	THIRD DAY	CHRONOLOGY: VOLUME ONE: 1996-2000 ESSENTIAL 10838/PROVIDENT-INTEGRITY	
8	10	37	VARIOUS ARTISTS	WOW HITS 2007 WORD-CURB/PROVIDENT-INTEGRITY 7196/EMI CMG	
9	8	1E	RELIANT K	FIVE SCORE AND SEVEN YEARS AGO GOTE/EM/CAPITOL 0592/EMI CMG	
10	13	9E	CASTING CROWNS	LIFESONG BEACH STREET/REUNION 10770/PROVIDENT-INTEGRITY	
11	4	4	UNITED	ALL OF THE ABOVE HILLSONG AUSTRALIA/INTEGRITY 4174/PROVIDENT-INTEGRITY	
12	11	4E	RED	END OF SILENCE ESSENTIAL 10807/PROVIDENT-INTEGRITY	
13	14	37	SKILLET	COMATOSE ARDENT/SRE/LAVA 2546/PROVIDENT-INTEGRITY	
14	17	3E	JEREMY CAMP	BEYOND MEASURE BEC 3723/EMI CMG	
15	16	4E	VARIOUS ARTISTS	THREE WOODEN CROSSES WORD-CURB 886582	
16	15	61	MAT KEARNEY	NOTHING LEFT TO LOSE AWARE/COLUMBIA/INPOP 1380/EMI CMG	
17	15	11	J MOSS	V2... PAJAM/GOSPO CENTRIC 87214/PROVIDENT-INTEGRITY	
18	20	3E	NEWSBOYS	GO INPOP 1383/EMI CMG	
19	27	1E	VARIOUS ARTISTS	WOW HYMNS PROVIDENT-INTEGRITY/EMI CMG 887145/WORD-CURB	
20	5	2	AARON SHUST	WHISPERED AND SHOUTED BRASH 0033/WORD-CURB	
21	19	2	JON MCLAUGHLIN	INDIANA ISLAND 008106/DJMG	
22	24	6E	MERCYME	COMING UP TO BREATHE INO 3872/PROVIDENT-INTEGRITY	
23	30	8E	THIRD DAY	WHEREVER YOU ARE ESSENTIAL 10795/PROVIDENT-INTEGRITY	
24	21	6	RUSH OF FOOLS	RUSH OF FOOLS MIDAS 0150/EMI CMG	
25	23	2	JOSLING GROVE CHORAL SOCIETY	THOMAS KINKADE: AMAZING GRACE MADACY CHRISTIAN 52765/MADACY	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
26	26	15	VARIOUS ARTISTS	GLORY REVEALED: THE WORD OF GOD IN WORSHIP REUNION 10823/PROVIDENT-INTEGRITY	
27	33	38	MARK SCHULTZ	BROKEN & BEAUTIFUL WORD-CURB 886570	
28	47	13	JOHNNY CASH	CASH: ULTIMATE GOSPEL COLUMBIA (NASHVILLE)/LEGACY 00739/PROVIDENT-INTEGRITY	
29	51	25	SWITCHFOOT	OH: GRAVITY SPARROW/COLUMBIA 0113/EMI CMG	
30	25	89	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/PROVIDENT-INTEGRITY	
31	34	11	VARIOUS ARTISTS	SONGS 4 WORSHIP: SHOUT TO THE LORD: SPECIAL EDITION INTEGRITY 19404/TME LIFE	
32	RE-ENTRY		NICHOLE NORDEMAN	RECOLLECTION: THE BEST OF NICHOLE NORDEMAN SPARROW 88635/EMI CMG	
33	RE-ENTRY		LEELAND	SOUND OF MELODIES ESSENTIAL 10812/PROVIDENT-INTEGRITY	
34	35	17	ANBERLIN	CITIES TOOTH & NAIL 3673/EMI CMG	
35	36	48	UNDEROATH	DEFINE THE GREAT LINE SOLID STATE/TOOTH & NAIL 2658/EMI CMG	
36	36	10	33MILES	33MILES INO 4171/PROVIDENT-INTEGRITY	
37	HOT SHOT DEBUT		AYIESHA WOODS	INTRODUCING AYIESHA WOODS GOTE 2966/EMI CMG	
38	41	7	BUILDING 429	IRIS TO IRIS WORD-CURB 887093	
39	4E	2	MICHAEL W. SMITH	STAND REUNION 10109/PROVIDENT-INTEGRITY	
40	44	37	JONNY LANG	TURN AROUND A&M 007517/PROVIDENT-INTEGRITY	
41	2E	2	THE CROSS MOVEMENT	HISTORY: OUR PLACE IN HIS STORY CROSS MOVEMENT 30024/PROVIDENT-INTEGRITY	
42	22	75	VARIOUS ARTISTS	OPEN THE EYES OF MY HEART INO/EPIC 3649/PROVIDENT-INTEGRITY	
43	RE-ENTRY		BIG DADDY WEAVE	EVERY TIME I BREATHE FERVENT 886530/WORD-CURB	
44	32	11	NICOLE C. MULLEN	SHARECROPPER'S SEED: VOLUME 1 WORD-CURB 887144	
45	RE-ENTRY		VARIOUS ARTISTS	WHAT I LOVE ABOUT SUNDAY WORD-CURB 887172	
46	49	40	SELAH	BLESS THE BROKEN ROAD - THE DUETS ALBUM CURE 78944/WORD-CURB	
47	RE-ENTRY		HILLSONG	MIGHTY TO SAVE: LIVE HILLSONG AUSTRALIA/COLUMBIA 4038/PROVIDENT-INTEGRITY	
48	RE-ENTRY		ERNE HAASE & SIGNATURE SOUND	GET AWAY JORDAN GAITHER MUSIC GROUP 2700/EMI CMG	
49	RE-ENTRY		VARIOUS ARTISTS	WOW WORSHIP (AQUA) WORD-CURB/EMI CMG/SONY BIVG 10814/PROVIDENT-INTEGRITY	
50	42	11	FAMILY FORCE 5	BUSINESS UP FRONT PARTY IN THE BACK MAVERICK/MONO VS STEREO/GOTE 9139/EMI CMG	

### TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
1	2	6	#1 VARIOUS ARTISTS	THE GRAND FINALE: ENCOURAGE YOURSELF EMI GOSPEL 84547	
2	1	2	RICHARD SMALLWOOD WITH VISION	JOURNEY: LIVE IN NEW YORK VERITY 62226/ZOMBA	
3	4	20	VARIOUS ARTISTS	WOW GOSPEL 2007 VERITY/WORD-CURB/EMI CMG 02499/ZOMBA	
4	5	11	J MOSS	V2... PAJAM/GOSPO CENTRIC 87214/ZOMBA	
5	3	10	THE CLARK SISTERS	LIVE... ONE LAST TIME EMI GOSPEL 81094	
6	6	2	JONATHAN BUTLER	BRAND NEW DAY MARANATHA 971902	
7	7	75	JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301	
8	9	90	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA	
9	8	6	YOLANDA ADAMS	THE BEST OF ME ELEKTRA/ATLANTIC 158604/AG	
10	12	56	TYE TRIBBETT & G.A.	VICTORY LIVE! INTEGRITY GOSPEL/COLUMBIA 77526/SONY MUSIC	
11	14	2	GREATEST GAINER VARIOUS ARTISTS	GUITAR WALK GOSPEL WORSHIP INTEGRITY GOSPEL/INTEGRITY/GOSPO CENTRIC/ZOMBA/COLUMBIA 85935/SONY MUSIC	
12	13	8	MAVIS STAPLES	WE'LL NEVER TURN BACK ANTI- 88630/EPITAPH	
			AYIESHA WOODS	INTRODUCING AYIESHA WOODS GOTE 2966	
14	10	2	THE CROSS MOVEMENT	HISTORY: OUR PLACE IN HIS STORY CROSS MOVEMENT 30024	
15	11	11	NICOLE C. MULLEN	SHARECROPPER'S SEED: VOLUME 1 WORD-CURB 887144/WARNER BROS.	
16	15	10C	MARY MARY	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC	
17	20	37	FRED HAMMOND	FREE TO WORSHIP VERITY 85990/ZOMBA	
18	HOT SHOT DEBUT		JERARD WOODS	I WAITED FOUND SOUND 3022	
19	16	30	PATTI LABELLE	THE GOSPEL ACCORDING TO PATTI LABELLE UMBRELLA 970109/BUNGALD	
20	21	38	JUANITA BYNUM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL FLOW 1894/MARANATHA	
21	17	32	KIRK FRANKLIN	SONGS FROM THE STORM: VOLUME 1 FO YO SOUL/GOSPO CENTRIC 88401/ZOMBA	
22	32	45	LE CRAE	AFTER THE MUSIC STOPS REACH 30021/CROSS MOVEMENT	
23	27	37	SMOKIE NORFOL	LIFE CHANGING EMI GOSPEL 33347	
24	26	58	NICOLE C. MULLEN	REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 86569/WARNER BROS.	
25	23	16	REV. TIMOTHY WRIGHT & THE NEW YORK FELLOWSHIP MASS CHOIR	JESUS. JESUS. JESUS MQM JEG 5967/KOCH	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
26	13	11	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	THE GRAND FINALE: ENCOURAGE YOURSELF EMI GOSPEL 84547	
27	24	13	BISHOP T.D. JAKES AND THE POTTER'S HOUSE MASS CHOIR	LIVE IN KENYA: GRACE: THE KENYA EXPERIENCE DEXTERITY SOUNDS 103420/RHINO	
28	23	32	BISHOP PAUL S. MORTON	STILL STANDING TEHILLAH 6528-LIGHT	
29	25	19	BISHOP G.E. PATTERSON	HAVING CHURCH WITH THE SAINTS: VOLUME 1 PODIM 2506	
30	22	14	THE MCCLURKIN PROJECT	WE PRAISE YOU GOSPO CENTRIC 69697/ZOMBA	
31	30	87	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 94893/SONY MUSIC	
32	33	81	BYRON CAGE	AN INVITATION TO WORSHIP GOSPO CENTRIC 71281/ZOMBA	
33	29	34	KELLY PRICE	THIS IS WHO I AM GOSPO CENTRIC 88167/ZOMBA	
34	36	7	WILLIAM MURPHY III	THE SOUND: LIVE IN ATLANTA M3M 8020	
35	37	99	HEZEKIAH WALKER & LFC	20/85 THE EXPERIENCE VERITY 62829/ZOMBA	
36	31	4	THE RANCE ALLEN GROUP	CLOSEST FRIEND TYSOOT 984157/TAISE'S	
37	19	18	DEWAYNE WOODS & WHEN SINGERS MEET	INTRODUCING DEWAYNE WOODS & WHEN SINGERS MEET QUIET WATER/VERITY 85333/ZOMBA	
38	45		TAMELA MANN	THE LIVE EXPERIENCE TILLYMANN 101	
39	48	4	DAVID MANN	MR. BROWN'S GOOD OL' TIME CHURCH TILLYMANN 100	
40	38	58	DONALD LAWRENCE PRESENTS THE TPI-CITY SINGERS	FINALE: ACT TWO EMI GOSPEL 54835	
41	43	36	DEITRICK HADDON	7 DAYS TYSOOT/VERITY 88166/ZOMBA	
42	35	9	ONITSHA	CHURCH GIRL STILL WATERS 00024/HIDDEN BEACH	
43	46	9	FLAME	OUR WORLD: FALLEN CROSS MOVEMENT 30026	
44	41	53	VARIOUS ARTISTS	THE VERY BEST OF PRAISE & WORSHIP LEGACY/VERITY 81605/ZOMBA	
45	40	14	MARY ALESSI & FRIENDS	WHEN WOMEN WORSHIP MIAMI LIFE SOUNDS 0001	
46	NEW		116 CLIQUE	13 LETTERS REACH 8006	
47	RE-ENTRY		MICAH STAMPEY	A FRESH WIND: THE SECOND SOUND... LEVITICAL 91C9	
48	42	15	TRAMAIN HAWKINS	I NEVER LOST MY PRAISE: LIVE GOSPO CENTRIC 85332/ZOMBA	
49	RE-ENTRY		THE MIGHTY CLOUDS OF JOY	MOVIN' EMI GOSPEL 67322	
50	42	73	VARIOUS ARTISTS	WOW GOSPEL 2006 EMI CMG/WORD-CURB 75160/ZOMBA	

# CHARTS LEGEND

## ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.  
● Albums with the greatest sales gains this week.

**GREATEST GAINER** Where included, this award indicates the title with the chart's largest unit increase.

**PAGE SETTER** Where included, this award indicates the title with the chart's biggest percentage growth.

**HEATSEEKER GRADUATE** Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

### PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. ⓐ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. ⓑ DualDisc available. ⓐ CD/DVD combo available. \* indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

## SINGLES CHARTS

### RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Airplay, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.  
● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

### RECURRENT RULES

Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Songs for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below No. 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Songs are removed from the Adult Top 40, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below No. 15 (No. 20 for Rhythmic Airplay and Modern Rock) or if they have been on the chart for more than 52 weeks and rank below No. 10.

### SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.  
● Singles with the greatest sales gains.

### CONFIGURATIONS

ⓐ CD single available. ⓑ Digital Download available. ⓒ DVD single available. ⓓ Vinyl Maxi-Single available. ⓔ Vinyl single available. ⓕ CD Maxi-Single available. Configurations are not included on all singles charts.

### HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listeners and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential, although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

### DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.  
● Titles with the greatest club play increase over the previous week.

## AWARD/CERTIFICATION 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). ⓑ Certification of 400,000 units (Multi-Platino).

### SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). 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 or longform videos.

### DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

See below for complete legend information.

# JUN 30 2007 ALBUMS

TOP INDEPENDENT™					CERT
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	
1	NEW	1 WK	DJ KHALED	WE THE BEST TERROR SQUAD 4229/KOCH (17.98)	
2	1	3	JASON ALDEAN	RELENTLESS BROKEN BOW 7047 (17.98)	
3	2	2	VARIOUS ARTISTS	VANS WARPED TOUR 2007 TOUR COMPILATION SIDEONEDUMM 1331 (9.98)	
4	5	13	ELLIOTT YAMIN	ELLIOTT YAMIN HICKORY 90019 (18.98)	
5	7	20	TRACY LAWRENCE	FOR THE LOVE ROCKY COMFORT 90012 (12.98)	
6	8	89	LITTLE BIG TOWN	THE ROAD TO HERE EQUITY 3010 (13.98)	
7	9	4	SOUNDTRACK	ONCE CANNASBACK/SONY MUSIC SOUNDTRAX 10586/COLUMBIA (13.98)	
8	23	9	JOHNNY CASH	IC: JOHNNY CASH SUN/MADACY SPECIAL PRODUCTS 52550/MADACY (13.98 CD/DVD) ⓐ	
9	10	99	JASON ALDEAN	JASON ALDEAN BROKEN BOW 7657 (12.98)	■
10	4	2	TIGER ARMY	MUSIC FROM REGIONS BEYOND HELLCAT 80492*/EPITAPH (13.98)	
11	11	15	VARIOUS ARTISTS	#1 HITS OF THE 50S AND 60S MADACY SPECIAL PRODUCTS 52251/MADACY (13.98)	
12	18	5	PINK MARTINI	HEY EUGENE! HEINZ 3 (18.98)	
13	6	3	CIRCA SURVIVE	ON LETTING GO EQUAL VISION 139 (14.98)	
14	13	22	VARIOUS ARTISTS	FOREVER SOUL R&B MADACY SPECIAL PRODUCTS 52253/MADACY (13.98)	
15	16	9	THE COUNTDOWN SINGERS	FOREVER 80S MADACY SPECIAL PRODUCTS 52381/MADACY (13.98)	
16	NEW		VARIOUS ARTISTS	REGGAE GOLD 2007: TREASURE OF THE CARIBBEAN VP 1789* (16.98 CD/DVD) ⓐ	
17	20	19	EMERSON DRIVE	COUNTRIFIED MONTAGE 90088/MIDAS (13.98)	
18	37	3	VARIOUS ARTISTS	FOREVER COUNTRY MADACY SPECIAL PRODUCTS 52383/MADACY (13.98)	
19	27	9	BOB MARLEY	FOREVER BOB MARLEY MADACY SPECIAL PRODUCTS 52245/MADACY (13.98)	
20	3	2	TESLA	REAL TO REEL TESLA ELECTRIC CO. 001 (16.98)	
21	31	63	BULLET FOR MY VALENTINE	THE POISON TRUST/KILL 74 (13.98) ⓐ	
22	32	7	KENNY ROGERS	KENNY ROGERS MADACY SPECIAL PRODUCTS 52554/MADACY (13.98)	
23	7	6	ELLIOTT SMITH	NEW MOON KILL ROCK STARS 455* (18.98)	
24	15	15	ARCADE FIRE	NEON BIBLE MERGE 3 15* (14.98)	
25	21	26	SILVERSUN PICKUPS	CARNAVAS DANGERBIRN 009* (11.98)	
26	35	5	VARIOUS ARTISTS	HITS OF THE 70S MADACY SPECIAL PRODUCTS 52389/MADACY (13.98)	
27	25	21	THE SHINS	WINNING THE NIGHT AWAY SUB POP 705* (15.98)	
28	36	13	VARIOUS ARTISTS	CELTIC FAVORITES MADACY SPECIAL PRODUCTS 52247/MADACY (13.98)	
29	19	4	THE NATIONAL	BOXER BEGGARS BANQUET 252/BEGGARS GROUP (15.98)	
30	22	10	BRIGHT EYES	CASSADAGA SADDLE CREEK 103* (13.98)	
31	49		THE BBC BIG BAND ORCHESTRA	BIG BANDS: MUSIC FROM THE WAR YEARS MADACY SPECIAL PRODUCTS 52249/MADACY (13.98)	
32	28	4	THE COUNTDOWN SINGERS	FOREVER DISCO MADACY SPECIAL PRODUCTS 52379/MADACY (13.98)	
33	NEW		STRUNG OUT	BLACKHAWKS OVER LOS ANGELES FAT WRECK CHORDS 721 (13.98)	
34	33	9	RED	END OF SILENCE ESSENTIAL 10807 (12.98)	
35	29	15	PETER BJORN AND JOHN	WRITER'S BLOCK ALMOSTGOLD 002* (12.98)	
36	38	99	DANE COOK	RETALIATION COMEDY CENTRAL 0034 (18.98 CD/DVD) ⓐ	2
37	NEW		JAMES BROWN	GODFATHER OF SOUL MADACY SPECIAL PRODUCTS 53048/MADACY (13.98)	
38	24	4	TIM ARMSTRONG	A POET'S LIFE HELLCAT 80491/EPITAPH (13.98 CD/DVD) ⓐ	
39	44	27	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA ATO 21557 (13.98) ⓐ	
40	30	23	COLD WAR KIDS	ROBBERS & COWARDS DDWNTDWN 70009 (13.98)	
41	NEW		ORLANDO POPS ORCHESTRA	ANDREW LLOYD WEBBER MADACY SPECIAL PRODUCTS 52355/MADACY (13.98)	
42	39	45	HELLOGOODBYE	ZOMBIES! ALIENS! VAMPIRES! DINOSAURS! DRIVE-THRU 83645 (11.98)	
43	NEW		THE COUNTDOWN SINGERS	FILM FAVORITES MADACY SPECIAL PRODUCTS 52387/MADACY (13.98)	
44	NEW		THE 101 STRINGS ORCHESTRA	GOD BLESS AMERICA MADACY SPECIAL PRODUCTS 52914/MADACY (13.98)	
45	17	2	AARON SHUST	WHISPERED AND SHOUTED BRASH 0033 (13.98)	
46	34	4	JOHNNY BUDZ & CATO K	ULTRA.WEEKEND 3 ULTRA 1532 (19.98)	
47	NEW		PIG DESTROYER	PHANTOM LIMB RELAPSE 6717* (15.98)	
48	RE-ENTRY		TOM JONES	YOURS TRULY MADACY SPECIAL PRODUCTS 52558/MADACY (13.98)	
49	50	4	MICHAEL BRECKER	PILGRIMAGE WA 30859/HEADS UP (18.98)	
50	RE-ENTRY		CRAIG MORGAN	LITTLE BIT OF LIFE BROKEN BOW 7797 (18.98)	

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical albums ordered through internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. TOP DIGITAL: Release sold as a complete album bundle through digital download service(s). BILLBOARD.BIZ CHART: See Chart Legend for rules and explanations. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SALES DATA  
COMPILED BY  
nielsen  
SoundScan

TASTEMAKERS™					CERT
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	
1	NEW	1 WK	QUEENS OF THE STONE AGE	ERA VULGARIS RECORDS/RECORDS INTERSCOPE 009039/IGA	
2	NEW		TRAVELING WILBURYS	THE TRAVELING WILBURYS COLLECTION WILBURY 167804/RHINO ⓐ	
3	NEW		FABOLOUS	FROM NOTHING TO SOMETHIN DESERT STORM/DEF JAM 008162/IDJMG	
4	NEW		VARIOUS ARTISTS	INSTANT KARMA: THE AMNESTY INTERNATIONAL CAMPAIGN TO SAVE DARFUR WARPIER BROS. 156028	
5	14		AMY WINEHOUSE	BACK TO BLACK UNIVERSAL REPUBLIC 008428/UMRG	●
6	2	2	T-PAIN	EPIPHANY KDNVCT/NAPPY BOY/JIVE 08719/ZO/BA	
7	7	5	WILCO	SKY BLUE SKY NONESUCH 131388*/WARNER BROS. ⓐ	
8	4	3	R. KELLY	DOUBLE UP JIVE 08537/ZO/BA	
9	3	2	PAUL MCCARTNEY	MEMORY ALMOST FULL MPL/HEAR 30348/CN/CD	
10	10	5	LINKIN PARK	MINUTES TO MIDNIGHT MACHINE SHOP 44477/WARNER BROS. ⓐ	
11	1	2	MARILYN MANSON	EAT ME. DRINK ME INTERSCOPE 009054/IGA	
12	13	4	MAROON 5	IT WON'T BE SOON BEFORE LONG A&M/OCTONE 008917/IGA	
13			DJ KHALED	WE THE BEST TERROR SQUAD 4229/KOCH	
14	9	4	OZZY OSBOURNE	BLACK RAIN EPIC 05334/SONY MUSIC	
15	8	2	RIHANNA	GOOD GIRL GONE BAD SRP/DEF JAM 008968*/IDJMG	

TOP WORLD™					CERT
THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	
1	1	20	CELTIC WOMAN	15 WEEKS A NEW JOURNEY MANHATTAN 75110/BLG	●
2	3	33	VARIOUS ARTISTS	CELTIC FAVORITES MADACY SPECIAL PRODUCTS 52247/MADACY	
3	2	7	ANGELIQUE KIDJO	DJIN DJIN STARBUCKS 82967/RAZOR & TIE	
4	37		RODRIGO Y GABRIELA	RODRIGO Y GABRIELA ATO 21557 ⓐ	
5	6	16	THE STARLITE SINGERS	IRISH FAVORITES MADACY SPECIAL PRODUCTS 52835/MADACY	
6	5	11	CEU	CEU URBAN JUNGLE/HEAR/STARBUCKS 361129/SIX DEGREES	
7	9		VARIOUS ARTISTS	IRISH TENDERS MADACY SPECIAL PRODUCTS 52839/MADACY	
8	8	30	LOREENA MCKENNITT	AN ANCIENT MUSE QUILMAN ROAD/VERVE 007920/VG	
9	7	8	BEBEL GILBERTO	MOMENTO ZIRIGUIBOCM CRAMMED OISC 1133/SIX DEGREES	
10	11	2	12 GIRLS BAND	SHANGHAI MANHATTAN 78957/BLG	
11	15	27	VARIOUS ARTISTS	RHYTHMS DEL MUNDO: CUBA APE VISION/UNIVERSAL MUSIC TV/HIP-D 007891/UME	
12	10	5	DUNGEN	TID BITAR KEMADO 052	
13	12	21	GIPSY KINGS	PASAJERO NONESUCH 79959/WARNER BROS.	
14	RE-ENTRY		IBRAHIM FERRER	MI SUENO WORLD CIRCUIT/NONESUCH 139068/WARNER BROS.	
15	14	14	HAYLEY WESTENRA	CELTIC TREASURE DECCA 008560/UNIVERSAL CLASSICS GROUP	

TOP COMEDY ALBUMS FROM: .biz					CERT
THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / DISTRIBUTING LABEL)	
1	1	11	MORNING CONSTITUTIONS	LARRY THE CABLE GUY (JACK/WARNER BROS. (NASHVILLE)/WRN)	
2	2	99	RETALIATION	DANE COOK (COMEDY CENTRAL)	
3	6	2	BLUE COLLAR COMEDY TOUR: TRUCKLOAD SALE	VARIOUS ARTISTS (JACK/WARNER BROS. (NASHVILLE)/WRN)	
4	11		KING OF THE MOUNTAINS	RODNEY CARRINGTON (CAPITOL NASHVILLE)	
5	38		STRAIGHT OUTTA LYNWOOD	WEIRD AL YANKOVIC (WAY MOBY/VOLCANO/ZO/BA)	
6	5	16	15 DEGREES OFF COOL	BILL ENGVALL (JACK/WARNER BROS. (NASHVILLE)/WRN)	
7			DOUBLE WIDE: VOL. 3	ROY D. MERCER (CAPITOL NASHVILLE)	
8	12	2	DOUBLE WIDE: VOL. 1	ROY D. MERCER (CAPITOL NASHVILLE)	
9	—	1	DOUBLE WIDE: VOL. 2	ROY D. MERCER (CAPITOL NASHVILLE)	
10	7	71	BEYOND THE PALE	JIM GAFFIGAN (COMEDY CENTRAL)	
11	8	38	EL MAS CHINGON	GEORGE LOPEZ (OGLD COMEDY/OGLD)	
12	—	53	BLUE COLLAR COMEDY TOUR: ONE FOR THE ROAD	VARIOUS ARTISTS (JACK/WARNER BROS. (NASHVILLE)/WRN)	
13	11	60	THE CARNEGIE HALL PERFORMANCE	LEWIS BLACK (COMEDY CENTRAL)	
14	15	71	YOU CAN'T FIX STUPID	RON WHITE (IMAGE)	
15	9	10	THE 5TH ANNUAL END OF THE WORLD TOUR	CHRISTOPHER TITUS (COMEDY CENTRAL)	



# MUSIC VIDEO

## TOP MUSIC VIDEOS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.
1	1	2	<b>#1</b> LIVE IN DUBLIN COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 10139 (19.98 CD/DVD)	Bruce Springsteen With The Sessions Band	
2	2	134	<b>GREATEST HITS</b> WIND-UP VIDEO/SONY BMG VIDEO 13103 (13.98 CD/DVD)	Creed	
3	5	105	<b>FAREWELL I TOUR: LIVE FROM MELBOURNE</b> RHINO HOME VIDEO 70423 (29.98 DVD)	Eagles	
4	8	20	<b>A NEW JOURNEY: LIVE AT SLANE CASTLE, IRELAND</b> MANHATTAN/EMM MUSIC VIDEO 75106 (19.98 DVD)	Celtic Woman	2
5	6	13	<b>LIVE! THE LIGHT IT UP TOUR</b> JIVE/IMAGE ENTERTAINMENT 3616 (19.98 DVD)	R. Kelly	
6	9	25	<b>GET READY: THE DEFINITIVE PERFORMANCES 1965-1972</b> HIP-O VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 007422 (14.98 DVD)	The Temptations	
7	13	225	<b>PULSE</b> COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 54171 (24.98 DVD)	Pink Floyd	8
8	3	2	<b>A POET'S LIFE</b> HELLCAT/EPITAPH VIDEO 80491 (13.98 CD/DVD)	Tim Armstrong	
9	12	12	<b>ROCKET MAN: NUMBER ONES</b> CHRONICLES/ROCKET/ISLAND/MERCURY/UMC/UNIVERSAL MUSIC & VIDEO DIST. 038660 (13.98 CD/DVD)	Elton John	
10	10	15	<b>ELVIS LIVES: THE 25TH ANNIVERSARY CONCERT</b> SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44759 (19.98 DVD)	Elvis Presley	
11	19	195	<b>LED ZEPPELIN</b> ATLANTIC VIDEO/WARNER MUSIC VISION 70198 (29.98 DVD)	Led Zepplin	
12	11	180	<b>PAST, PRESENT &amp; FUTURE</b> Geffen Home Video/Universal Music & Video Dist. 001041 (13.98 CD/DVD)	Rob Zombie	
13	27	76	<b>CROSSROADS GUITAR FESTIVAL (2 DISC SET)</b> WARNER STRATEGIC MARKETING/WARNER MUSIC VISION 70378 (5.98 DVD)	Eric Clapton	8
14	21	32	<b>UNDER THE DESERT SKY</b> SUGAR/DECCA/UNIVERSAL MUSIC & VIDEO DIST. 007831 (25.98 CD/DVD)	Andrea Bocelli	
15	12	173	<b>THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS</b> ELEKTRA RHINO HOME VIDEO/WARNER MUSIC VISION 73932 (18.98 CD/DVD)	Pantera	
16	22	188	<b>LIVE AT DONINGTON</b> EPIC MUSIC VIDEO/SONY BMG VIDEO 58963 (14.98 DVD)	AC/DC	6
17	14	12	<b>CRYSTAL VISIONS... THE VERY BEST OF STEVIE NICKS</b> REPRISE MUSIC VIDEO/WARNER MUSIC VISION 101885 (25.98 CD/DVD)	Stevie Nicks	
18	29	41	<b>ELVIS: '68 COMEBACK SPECIAL</b> RCA/SONY BMG VIDEO 70505 (19.98 DVD)	Elvis Presley	
19	25	106	<b>QUEEN: LIVE AT WEMBLEY STADIUM '86</b> HOLLYWOOD MUSIC VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 162404 (19.98 DVD)	Queen	
20	24	116	<b>FAMILY JEWELS</b> EPIC MUSIC VIDEO/SONY BMG VIDEO 58843 (19.98 DVD)	AC/DC	
21	26	40	<b>ELVIS: ALOHA FROM HAWAII</b> RCA/SONY BMG VIDEO 70507 (19.98 DVD)	Elvis Presley	
22	17	60	<b>CELTIC WOMAN</b> MANHATTAN/EMM MUSIC VIDEO 44604 (19.98 DVD)	Celtic Woman	
23	30	161	<b>GREATEST HITS 1978-1997</b> COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 56032 (14.98 DVD)	Journey	14
24	18	30	<b>LIVE AT THE GREEK</b> COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 02290 (14.98 DVD)	Il Divo	
25	15	21	<b>VENCEDOR</b> UNIVERSAL LATINO/UNIVERSAL MUSIC & VIDEO DIST. 006611 (9.98 CD/DVD)	Valentin Elizalde	

## MTV VIDEOCLIPS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	7	<b>#1</b> UMBRELLA RIHANNA FEATURING JAY-Z SRP/DEF. JAM/IDJMG	
2	1	3	<b>BIG THINGS POPPIN' (DO IT)</b> T.I. GRAND HUSTLE/ATLANTIC	
3	3	6	<b>REHAB</b> AMY WINEHOUSE UNIVERSAL REPUBLIC	
4	4	7	<b>BUY U A DRANK (SHAWTY SNAPPIN')</b> T-PAIN FEAT. YUNG JOC KOVIC/NAPPY BOY/JIVE/ZOMBA	
5	9	9	<b>WHAT I'VE DONE</b> LINKIN PARK MACHINE SHOP/WARNER BROS.	
6	5	14	<b>BEFORE HE CHEATS</b> CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE/RMG	
7	8	3	<b>AMUSEMENT PARK</b> 50 CENT SHADY/AFTERMATH/INTERSCOPE	
8	19	8	<b>HOME</b> DAUGHTRY RCA/RMG	
9	11	4	<b>LIP GLOSS</b> LIL MAMA JIVE/ZOMBA	
10	7	4	<b>SAY THIS SOONER (NO ONE WILL SEE THINGS THE WAY I DO)</b> THE ALMOST, TOOTH & NAIL/VIRGIN	
11	13	4	<b>THE GREAT ESCAPE</b> BOYS LIKE GIRLS COLUMBIA	
12	6	9	<b>WE TAKIN' OVER</b> DJ KHALED TERROR SQUAD/KOCH	
13	RE-ENTRY		<b>THNKS FR TH MMRS</b> FALL OUT BOY FUELED BY RAMEN/ISLAND/IDJMG	
14	15	4	<b>GOLDEN SKANS</b> KLAXONS RINSE/DGC/GEFFEN	
15	16	4	<b>PARTY LIKE A ROCKSTAR</b> SHOP BOYZ ONDECK/UNIVERSAL REPUBLIC	
16	21	2	<b>HEY THERE DELILAH</b> PLAIN WHITE T'S HOLLYWOOD	
17	20	6	<b>(YOU WANT TO) MAKE A MEMORY</b> BON JOVI MERCURY/ISLAND/IDJMG	
18	N.W.		<b>MAKE ME BETTER</b> FABOLOUS FEAT. NE-YO DESERT STORM/DEF. JAM/IDJMG	
19	12	2	<b>WORKING CLASS HERO</b> GREEN DAY REPRISE	
20	24	6	<b>NEVER AGAIN</b> KELLY CLARKSON RCA/RMG	
21	25	4	<b>ALL GOOD THINGS (COME TO AN END)</b> NELLY FURTADO MOSLEY/GEFFEN	
22	10	11	<b>MAKES ME WONDER</b> MAROON 5 A&M/OCTONE/INTERSCOPE	
23	14	3	<b>BIG GIRLS DON'T CRY</b> FERGIE WILL.I.AM/A&M/INTERSCOPE	
24	N.W.		<b>WIPE ME DOWN</b> LIL BOOSIE FEAT. FOXX & WEBBIE TRILL/ASYLUM/ATLANTIC	
25	22	2	<b>LIKE THIS</b> KELLY ROWLAND FEAT. EVE MUSIC WORLD/COLUMBIA	

## VIDEO MONITOR

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	3	RIHANNA FEAT. JAY-Z	UMBRELLA
2	2	3	CARRIE UNDERWOOD	BEFORE HE CHEATS
3	3	3	T-PAIN FEAT. YUNG JOC	BUY U A DRANK (SHAWTY SNAPPIN')
4	4	3	T.I.	BIG THINGS POPPIN' (DO IT)
5	5	3	AMY WINEHOUSE	REHAB
6	6	3	LIL MAMA	LIP GLOSS
7	7	3	ALMOST	SAY THIS SOONER (NO ONE WILL SEE THINGS THE WAY I DO)
8	8	3	LINKIN PARK	WHAT I'VE DONE
9	9	3	KLAXONS	GOLDEN SKANS
10	10	3	BOYS LIKE GIRLS	THE GREAT ESCAPE

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	3	EMERSON DRIVE	MOMENTS
2	2	3	BIG & RICH	LOST IN THIS MOMENT
3	3	3	BRAD PAISLEY	TICKS
4	4	3	RASCAL FLATTS	STAND
5	5	3	KEITH URBAN	I TOLD YOU SO
6	6	3	ALAN JACKSON	A WOMAN'S LOVE
7	7	3	BUCKY COVINGTON	A DIFFERENT WORLD
8	8	3	KELLIE PICKLER	I WONDER
9	9	3	TAYLOR SWIFT	TEARDROPS ON MY GUITAR
10	10	3	RODNEY ATKINS	THESE ARE MY PEOPLE

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	3	COMMON	THE GAME
2	2	3	EVE	TAMBOURINE
3	3	3	RIHANNA FEAT. JAY-Z	UMBRELLA
4	4	3	FANTASIA	WHEN I SEE U
5	5	3	MUSIQ SOULCHILD	TEACHME
6	6	3	FABOLOUS FEAT. NE-YO	MAKE ME BETTER
7	7	3	TANK	PLEASE DON'T GO
8	8	3	AMY WINEHOUSE	REHAB
9	9	3	BEYONCE	GET ME BODIEO
10	10	3	CORINNE BAILEY RAE	I'D LIKE TO

# LAUNCH PAD

JUN 30 2007

## TOP HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title
1	23	2	<b>#1</b> BOYS LIKE GIRLS COLUMBIA 05572/SONY MUSIC (11.98)	Boys Like Girls
2	HOT SHOT DEBUT		<b>FAIR TO MIDLAND</b> SERJANT STRIKE/UNIVERSAL REPUBLIC 008996/LMRG (9.98)	Fables From A Mayfly: What I Tell You Three Times Is True
3	3	24	<b>EMERSON DRIVE</b> MONTAGE 90088/MIDAS (13.98)	Countrified
4	6	62	<b>GREATEST GAINER</b> BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98) (+)	The Poison
5	NEW		<b>STRUNG OUT</b> FAT WRECK CHORDS 721 (13.98)	Blackhawks Over Los Angeles
6	7	23	<b>RED</b> ESSENTIAL 10807 (12.98)	End Of Silence
7	4	13	<b>PETER BJORN AND JOHN</b> ALMOST GOLD 002* (12.98)	Writer's Block
8	8	11	<b>SICK PUPPIES</b> RMR 89752/VIRGIN (12.98)	Dressed Up As Life
9	16	23	<b>RODRIGO Y GABRIELA</b> ATO 21557 (13.98) (+)	Rodrigo Y Gabriela
10	5	25	<b>COLD WAR KIDS</b> DOWNTOWN 70009 (13.98)	Robbers & Cowards
11	13		<b>DOWN A.K.A. KILO</b> SILENT GIANT 388010/MACHETE (16.98 CD/DVD) (+)	The Definition Of An Ese
12	NEW		<b>CRUNCHY BLACK</b> HYPNOTIZE MINDS 187196/ASYLUM (17.98)	From Me To You
13	NEW		<b>PIG DESTROYER</b> RELAPSE 6717* (15.98)	Phantom Limb
14	12	37	<b>UNK</b> BIG OOMP 5973/KOCH (17.98)	Beat'n Down Yo Block
15	11		<b>ROBERTO CARLOS</b> DISCOS 605 08204/SONY BMG NORTE (14.98)	Grandes Exitos
16	20	39	<b>SAY ANYTHING</b> DOGHOUSE/J 71805/RMG (11.98)	...Is A Real Boy
17	-		<b>BLACK LIGHT BURNS</b> I AM WOLFPACK 40079/AOREALINE (16.98)	Cruel Melody
18	22	44	<b>CARTEL</b> THE MILITIA GROUP/EPIC 83850/SONY MUSIC (15.98)	Chroma
19	30	4	<b>CAMILA</b> SONY BMG NORTE 78272 (14.98)	Todo Cambio
20	24	2	<b>STEVE IVEY</b> MADACY CHRISTIAN 52776/MADACY (13.98)	Best Of Bluegrass Gospel
21	21	25	<b>IMOGEN HEAP</b> RCA VICTOR 72532 (11.98)	Speak For Yourself
22	27		<b>THE PUPPINI SISTERS</b> VERVE 008409/VG (13.98)	Betcha Bottom Dollar
23	19	14	<b>SECONDHAND SERENADE</b> GLASSNOTE 83020/EAST WEST (13.98)	Awake
24	28	13	<b>LOS TERRIBLES DEL NORTE</b> FREDDIE 1969 (9.98)	30 Corridos: Historias Nortenas
25	NEW		<b>BLUE SCHOLARS</b> MASSLINE 012/RAWKUS (15.98)	Bayani
26	15	22	<b>THE KOOKS</b> VIRGIN 50723/ASTRALWERKS (14.98)	Inside In / inside Out
27	26	26	<b>ROCCO DELUCA &amp; THE BURDEN</b> IRONWORKS 165 (12.98)	I Trust You To Kill Me
28	41		<b>PURENRG</b> FERVENT/WORD-CURB 887017/WARNER BROS. (7.98)	pureNRG
29	35		<b>BATTLES</b> WARP 156* (15.98)	Mirrored
30	23	3	<b>CUISILLOS</b> MUSART 3893/BALBOA (12.98)	Mil Heridas
31	0	1	<b>CASHIS</b> SHADY/INTERSCOPE 008810/IGA (5.98)	The County Hounds EP
32	RE-ENTRY		<b>LEELAND</b> ESSENTIAL 10812 (13.98)	Sound Of Melodies
33	33	12	<b>THE JOHN BUTLER TRIO</b> JARRAH/ATLANTIC 101649/AG (13.98)	Grand National
34	29	16	<b>LOS CUATES DE SINALOA</b> SONY BMG NORTE 04734 (11.98)	Puro Sierreno Bravo
35	RE-ENTRY		<b>RYAN SHAW</b> ONE HAVEN/COLUMBIA 70574/RED INK (12.98)	This Is Ryan Shaw
36	RE-ENTRY		<b>TITO NIEVES</b> LA CALLE 330022/UG (13.98)	Canciones Clasicas De Marco Antonio Solis
37	27	21	<b>XTREME</b> LA CALLE 340011/UG (13.98)	Haciendo Historia
38	44	2	<b>LOS HUMILDES VS. LA MIGRA</b> BCL LATINO 41593/BCL (6.98)	Los Humildes Vs. La Migra
39	7	2	<b>SHELLAC</b> TOUCH AND GO 303* (15.98)	Excellent Italian Greyhound
40	34	5	<b>JOHNNY VICIOSO</b> THRIVEDANCE 90760/THRIVE (19.98)	ThriveMix Presents: Dance Anthems
41	39	2	<b>COBRA STARSHIP</b> DECAYOANCE 089/FUELED BY RAMEN (13.98)	While The City Sleeps, We Rule The Streets
42	NEW		<b>JOHN DOE</b> YEP ROG 2141 (15.98)	A Year In The Wilderness
43	32	2	<b>LOUDON WAINWRIGHT III</b> CONCORD 30301 (18.98)	Strange Weirdos: Music From And Inspired By The Film Knocked Up
44	NEW		<b>MOE.</b> FATBOY 6647 (15.98)	Warts & All Volume V
45	9	2	<b>PELICAN</b> HYDRA HEAD 82310 (13.98)	City Of Echoes
46	43	0	<b>33MILES</b> INO COLUMBIA 05834/SONY MUSIC (11.98)	33Miles
47	48	3	<b>NORMAN BROWN</b> PEAK 30218/CONCORD (18.98)	Stay With Me
48	BEV		<b>AYIESHA WOODS</b> GOTEE 72966 (12.98)	Introducing Ayesha Woods
49	42	3	<b>EL CHAPO DE SINALOA</b> DISA 720802 (10.98)	La Noche Perfecta
50	NEW		<b>ARMIN VAN BUUREN</b> ULTRA 1545 (19.98)	A State Of Trance 2007

**THIS WEEK ON: BREAKING & ENTERING**  
 With his debut "Raised by the People," reggaeton/dancehall singer Notch notches the No. 12 spot on Billboard's Top Latin Rhythm Albums chart. Discover developing artists making their inaugural chart runs each week in Breaking & Entering on billboard.com.

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

**2 PICES** (Mike City, BMI/Notting Hill Music, BMI) RBH 67  
**3 STEP** (Top Quality, BMI) H100 27; POP 32; RBH 32  
**4 IN THE MORNING** (Haruki Lovers Music, BMJ/WB) H100 61; POP 42

**A**

**AHORRA QUE TE VAS** (Ere Musical S.A. de C.V.) LT 27  
**ALL GOOD THINGS (COME TO AN END)** (Neistar Publishing, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/BMG Songs, ASCAP/Dana Handz, Muzik, SESAC/EMI April, ASCAP), HL/WB/M: H100 97; POP 75  
**ALL MY FRIENDS SAY** (Mirah Music Corporation, BMI/Heise of Full Circle, BMI/Full Circle, BMI/Back In The Saddle, ASCAP/Groove Puppy Music, ASCAP) CS 24  
**AMUSEMENT PARK** (50 Cent Music, ASCAP/Universal Music Corporation, ASCAP/Sydney B & 700 Music Club, ASCAP/Lit Ani And Roro, ASCAP), HL RBH 36  
**ANDYMOUS** (Ezekiel International Music, BMI/Hito Music, BMI/McIntosh and Breen, BMI/Target Joints, SESAC/Universal Tunes, SESAC/Bootleggers Stop, ASCAP/Universal Music Corporation, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Royal Court Music, ASCAP/Jerome Harmon Productions, BMI) H100 53; POP 70; RBH 17

**B**

**ANOTHER AGAIN** (John Legend Publishing, BMI/Cherry River, BM/Pleasure Gimme My Publishing, BMI/Hito Music, BMI/Homeschool Publishing, BMI/Omp Pops Music, BMI/Kama Song Music, BMI), HL, RBH 45  
**ANOTHER SIDE OF YOU** (Dimensional Songs Of The Knoll, BMI/EMI Blackwood, BMI/WCCB, BMI), HL CS 36  
**APARENTEMENTE** (Baby Records Music, BMI/Good Quality Publishing, BMI) LT 42  
**AS IF** (Careers-BMG Music Publishing, BMI/Gingerdog Songs, BMI/Rylene Music, ASCAP/WB Music, ASCAP/Ignacio Sandoval Music, ASCAP), WB/M: CS 52  
**AUDAMARE** (WB Music, ASCAP/Doble Acuarca Songs, ASCAP/Warner Chappell Music Spain S.A., SGAE) LT 40

**B**

**BARTENDER** (Zomba Songs, BMI/Nappy Boy Publishing, BMI/Famous, ASCAP/BYEALMI Music, ASCAP), HL/WB/M: H100 17; POP 26; RBH 20  
**BASTA YA** (Nat 'E', BMI) H100 15  
**BAY BAY** (Polo Grounds Songs, BMI/EMI Blackwood, BMI), HL H100 85; RBH 14  
**BEAUTIFUL GIRLS** (Jonathan Rotem Music, BMI/Southside Independent Music, BMI/Eyes Above Water, ASCAP/Reluga Heights Music, BMI/FredmyBabez, ASCAP/Almo Music, ASCAP/Sony/ATV Cross Keys, BMI), HL H100 37; POP 29; RBH 53  
**BEAUTIFUL LIAR BELLO EMBUSTERO** (B-Day Publishing, ASCAP/EMI April, ASCAP/Sony/ATV Cross Keys, BMI/Amanda Ghosi Bucks Music Group Limited, BMI/Tan Dench Music, BMI/Sony/ATV Music UK, PRS), HL H100 74; POP 59; RBH 83  
**BECAUSE OF YOU** (EMI April, ASCAP/Smiley Songs, ASCAP/Dwight Frye Music, BMI/Smells Like Metal, SESAC/EMI Blackwood, BMI), HL CS 21  
**BECAUSE OF YOU** (Super Savin Publishing, BMI/Zomba Songs, BMI/Sony/ATV Music, ASCAP/EMI April, ASCAP), HL/WB/M: H100 23; POP 31; RBH 31  
**BED** (20/20 Music Publishing, ASCAP/Hico South, ASCAP/Famous, ASCAP), HL RBH 66  
**BEFORE HE CHEATS** (That Little House, ASCAP/Mighty Underdog, ASCAP/Sony/ATV Cross Keys, ASCAP), HL H100 14; POP 13

**B**

**BELLA TRACION** (Son Of Reverend Bill Music, BMI/Suit, BMI/Anthology, BMI/EMI Blackwood, BMI/Arizon, BMI), HL/WB/M: H100 79; RBH 22  
**BETTER THAN ME** (EMI Blackwood, BMI/Indie Music, BMI/High Buck Publishing, BMI), HL H100 52; POP 41  
**BIG GIRLS DON'T CRY** (Headphone Junkie Publishing, ASCAP/Gid Songs, ASCAP) H100 3; POP 2  
**BIG THINGS POPPIN' (OO IT)** (Crown Club Publishing, BMI/Warner-Tamerlane Publishing, BMI/West Is The Word, BMI), WB/M: H100 25; POP 38; RBH 12  
**BLACK PARTY** (Sony/ATV Tunes, ASCAP/Life Print, ASCAP/One Hit Publishing, ASCAP/Scream Gems-EMI, BMI), HL RBH 77  
**BOSSMAN** (D Wayne Clark Publishing, BMI) RBH 98  
**BOY LOOKA HERE** (StreetRich Music, BMI/Miy Die Starts Tomorrow, BMI/Songs Of Universal, BMI/QB Gold, ASCAP), HL RBH 99  
**BREATHLESS** (Global Talent Publishing, PRS/Songs Of Universal Pacific, BMI/Marcelous Music, SESAC) RBH 73  
**BUBBLI** (Cocoonaire Music, BMI/Dancing Squirrel, ASCAP/INAFI Music, ASCAP) POP 81  
**BUDDY** (Southchild, ASCAP/Universal Music Corporation, ASCAP/HIC 1030 Publishing, ASCAP/Karl Gunn, BMI/Gunn Style, BMI/Buy Music, ASCAP/Xenix, BMI/Sound Disc, ASCAP) RBH 25  
**BUY U A DRINK (SHAWTY SNAPPING)** (Nagay Boy Publishing, BMI/Zomba Songs, BMI/Granny Man Publishing, BMI/Mehki Music, BMI/Basement Funk South, ASCAP), WB/M: H100 4; POP 6; RBH 1

**C**

**CAME DOWN** (Mia Davis Music, ASCAP/Reonna Music, ASCAP/Warner-Tamerlane Publishing, BMI/Ralph Worley Jr. Publishing Designee, BMI/LeShon Music, BMI/Two Tuff Entertainment, BMI/EMI Blackwood, BMI), HL/WB/M: RBH 65  
**CANDYMAN** (Olina Music, BMI/Careers-BMG Music Publishing, BMI/Stuck In The Throat, ASCAP/Famous, ASCAP), HL/WB/M: POP 98  
**CANT TELL ME NOTHING** (Please Gimme My Publishing, BMI/EMI Blackwood, BMI/Tompson Publishing, BMI), HL RBH 50  
**CAN U BELIEVE** (I Like Em Thicke, ASCAP/EMI April, ASCAP), HL RBH 30  
**CAN U WERK WIT DAT** (We Fixx Music At, ASCAP) RBH 87  
**CLOTHES OFF!** (Epileptic Caesar Music, ASCAP/EMI April, ASCAP/Mayday Malone, ASCAP/Dimensional Music Of 1091, ASCAP/Replian, BMI/EMI Blackwood, BMI/WB Music, ASCAP/Warner-Tamerlane Publishing, BMI), HL/WB/M: H100 44; POP 29  
**COFFEE SHOP** (Granny Man Publishing, BMI/Maiki-Meiki Music, BMI/Alonzo Mathis Publishing Designee, BMI/20/20 Music Publishing, ASCAP/WB Music, ASCAP/Uncle Wilmes Music, ASCAP/Pelone, BMI/Rags II Richard Music, BMI/Warner Chappell, BMI), WB/M: RBH 82  
**COME OVER** (Money In My P's Music Publishing, ASCAP/Around Music, ASCAP) RBH 88  
**COMO TE VA MI AMOR** (S.G.A.E., ASCAP) LT 38  
**COUNTRY BOYZ** (Wynn Music Publishing, ASCAP) RBH 95  
**CRANK DAT SOULJA BOY (SUPERMAN)** (Element 9 Entertainment, ASCAP) RBH 59  
**CUPS D' SHOCKED OLD BREAKFAST IN AMERICA** (Almo Music, ASCAP/Dedicate, ASCAP), HL H100 43; POP 28  
**CUPID SHUFFLE** (The Only Cupid Publishing, ASCAP/Artist Publishing Group West, ASCAP/Top Quality, BMI) RBH 34

**D**

**DAISY** (EMI Blackwood, BMI/Tolliver Mountain, BMI/Invincible, BMI/Inventor Of The Wheel, ASCAP), HL CS 44  
**DAME UN BESO** (Ser-Ca, BMI) LT 7  
**DAYS OF THUNDER** (Sony/ATV Cross Keys, ASCAP/Dimensional Music Of 1091, ASCAP/Careers-BMG Music Publishing, BMI/Silverliss, BMI), HL/WB/M: CS 54  
**D-BOY** (Thug Passion Publishing, ASCAP) RBH 92  
**DETTALLES** (Once Rios S.A. de C.V./IN Ediciones, BMI) LT 81  
**DE EXCLUSIVO** (Editora Arpa Music, BMI) LT 11  
**A DIFFERENT WORLD** (Nastislatvile, BMI/NEZ, BMI/Sony/ATV Acuff Rose, BMI/Chayton, BMI/Sony/ATV Tree, BMI/Gold Watch, BMI), HL CS 16; H100 81; POP 94  
**DIRTY GIRL** (Universal Music Corporation, ASCAP/Membership, ASCAP/EMI Blackwood, BMI/Piano Wire, ASCAP) BMI) HL CS 37  
**DJ DONT** (Songs Of Universal, BMI/Divided, BMI/Ramal, BMI/Narr Publishing Company, BMI/Warner-Tamerlane Publishing, BMI), HL/WB/M: RBH 35  
**DONT MATTER** (Beylali Music, ASCAP/Famous, ASCAP/Lawsongs, BMI/Notting Hill Music, BMI), HL H100 36; LT 37; POP 35; RBH 46  
**DO YOU** (Super Savin Publishing, BMI/Zomba Songs, BMI/Jolo Beats, ASCAP/The Allen Boy Publishing, ASCAP), WB/M: H100 80; RBH 23  
**DO YOU KNOW? (THE PING PONG SONG)** (Dimelo (Team 5 Dot Publishing, BMI/Hito Music, BMI/Doljanne Publishing, BMI/Songs Of Universal, BMI/Enrique Iglesias, ASCAP/EMI April, ASCAP) H100 21; LT 1; POP 25  
**DULEE (CRAZY)** (Metropolitan, ASCAP/Universal Music Corporation, ASCAP/BMG Songs, ASCAP) LT 50

**E**

**EASY** (Dania Handz Muzik, SESAC/WB Music, SESAC) 8/4 Music, BMI/Morenila Publishing, ASCAP/GiveItAllMy Publishing, ASCAP/Young Lord, BMI/Lance Music, BMI/EMI Blackwood, BMI/Money Mack, BMI/Warner-Tamerlane Publishing, BMI), HL/WB/M: POP 85  
**ERES PARA MI** (Manzano, BMI/EMI Musical S.A. de C.V./Werner Chappell Ediciones Musicas) LT 20  
**ES COSA DE EL** (Editora De Ideas, ASCAP) LT 18  
**ES OY MAS** (Julianita Musical, ASCAP/Edmusica, ASCAP) LT 50  
**EVERYDAY AMERICA** (Jennifer Nettles, ASCAP/Dikrfit, BMI/Sony/ATV Cross Keys, ASCAP/Big Alpha Writer Group, ASCAP), HL CS 25  
**EVERYTHING** (Im The Last Man Standing, SOCAN/Warner Chappell, ASCAP/Iran Zahn Music, BMI/Sony/ATV Cross Keys, BMI/Songs Of Universal, BMI/Almost October Songs, BMI), HL/WB/M: H100 64; POP 87

**F**

**FACE LIKE** (High 4 Life Publishing, ASCAP) RBH 74  
**FALL (M/C)** (ASCAP/Still Working For The Woman, BMI/EG Music, ASCAP/Dimensional Songs Of The Knoll, BMI/EG Music, BMI/WVP Country Music, BMI/Cherry River, BMI/EMI Blackwood, BMI/Shane Minor, BMI), CLM/HL CS 31  
**FAMOUS IN A SMALL TOWN** (Soy/ATV Songs, BMI/Nashville Star, BMI/Warner, ASCAP), HL CS 35  
**FIND OUT WHO YOUR FRIENDS ARE** (Soy/ATV Acuff Rose, BMI/Lavender Zoo Music, BMI/Careers-BMG Music Publishing, BMI/Sagrabeaux Songs, BMI), WB/M: CS 2; H100 66; POP 96  
**FIRST TIME** (G-Childs, BMI/Jesin Music, BMI) H100 77; POP 67  
**FLIP-FLOP SUMMER** (Only Music, ASCAP/Sony/ATV Cross Keys, ASCAP) CS 59  
**FORCE OF NATURE** (Tri Luva, ASCAP/Southern, ASCAP/Noting Hill, ASCAP/Intersect, BMI) RBH 89  
**FOREVER** (Nella Cucarachi, ASCAP) H100 69; POP 68  
**FREAKY GIRL** (Neil Lennan Music, BMI) WB/M: CS 34  
**FREE AND EASY (DOWN THE ROAD I GO)** (Home With The Armadillo, BMI/Veg White Tracks, ASCAP) CS 34

**G**

**GET BUCK** (Mouth Full O' Gold, ASCAP/Universal Music Corporation, ASCAP/My Diet Starts Tomorrow, BMI/Songs Of Universal, BMI/Six Im Stoned, ASCAP/50 Cent Music, ASCAP/EMI Blackwood, BMI/Evis Lee Music, BMI), HL RBH 93  
**GET IT SHAWTY** (Jack Music, ASCAP/J Pat Publishing, ASCAP/EMI April, ASCAP/Ry Love Music, ASCAP/UR-V, BMI), ASCAP/EMI April, ASCAP/EMI April, BMI/Young Goins, BMI/Warner-Tamerlane Publishing, BMI), HL/WB/M: H100 16; POP 25; RBH 15  
**GET ME BODEED** (B-Day Publishing, ASCAP/Universal Music Tunes, SESAC/Songs Of Universal, SESAC/Team 5 Dot Publishing, BMI/Hico Music, BMI/Songs Of Windswept Pacific, BMI/Yoga Flames Music, BMI/Lance Combs Publishing, BMI/EMI Blackwood, BMI/Angela Bayne, ASCAP/EMI April, ASCAP/Solange MWV/ASCAP/Music World, ASCAP/Monza Ronza, SESAC), HL H100 78; RBH 11  
**GET MY WEIGHT UP** (Not Listed) RBH 78  
**GIRLFRIEND** (Avril Lavigne, SOCAN/Almo Music, ASCAP/Kaszy Money Publishing, ASCAP/Kobalt Music Publishing, ASCAP), HL H100 7; POP 7  
**GIVE IT TO ME** (Virginia Beach, ASCAP/WB Music, ASCAP/Tennan Tunes, BMI/Zomba Enterprises, ASCAP/Netstar Publishing, ASCAP/EMI April, ASCAP/Six Im Stoned, ASCAP/Universal Music Corporation, ASCAP/WB Music, SESAC/Dana Handz Muzik, SESAC), HL/WB/M: H100 26; POP 14; RBH 86  
**GLAMOROUS** (Headphone Junkie Publishing, ASCAP/EMI April, ASCAP/2590 Music Publishing, ASCAP/Universal Music Corporation, ASCAP/William Music, BMI/Cherry River, BMI/Evis Lee Music, BMI/Ludacris Universal Publishing, ASCAP/EMI Blackwood, BMI/Showy Pimp, ASCAP), CLM/HL: H100 24; POP 29  
**GO GETTA** (EMI Blackwood, BMI/Young Jeezy Music Inc., BMI/EMI April, ASCAP/No Question Entertainment, ASCAP/First N' Gold, BMI/R Kelly, BMI/Zomba Songs, BMI/Golden Fleece, BMI/Warner-Tamerlane Publishing, BMI/Nothing Dale Songs, ASCAP/J. Brasco, ASCAP), HL/WB/M: POP 86  
**GOOD DIRECTIONS** (Mirrah Music Corporation, BMI/EMI April, ASCAP/Lame Opportunity Music, ASCAP) CS 7; H100 57; POP 73  
**THE GREAT ESCAPE** (Marrin Johnson Music, ASCAP/Mayday Malone, ASCAP/Dimensional Music Of 1091, ASCAP/Cherry Lane, ASCAP/EMI Blackwood, BMI/Replian Music, BMI/EMI April, ASCAP), HL H100 44; POP 29

**H**

**HEY THERE DELILAH** (So Happy Publishing, ASCAP) H100 4  
**HIGH MAINTENANCE WOMAN** (SKS Music, BMI/Timothy Wilson, BMI/Danny Simpson, BMI) CS 20; H100 100; POP 99  
**HOME** (Surface Pretty Deep Ugly Music, BMI/Careers-BMG Music Publishing, BMI) WB/M: H100 15; POP 11  
**HOOD FIGGA** (Alonzo Mathis Publishing Designee) RBH 87  
**HOW DO I BREATHE** (Soy/ATV Songs, BMI/EMI April, ASCAP/Stellar Songs, ASCAP), HL RBH 24  
**HOW I FEEL** (Deleemava, BMI/Moonrock Music, BMI/Little Blue Typewriter Music, BMI/Bucky And Clyde, ASCAP/I. Dee Authors, ASCAP) CS 23  
**HOY TENGO GANAS DE TI** (Screen Gems-EMI, BMI/SGAE, BMI) LT 29  
**I CAN'T STOP** (Tina Turner, BMI/EMI Blackwood, BMI/Warner-Tamerlane Publishing, BMI/Money Mack, BMI/Warner-Tamerlane Publishing, BMI), HL/WB/M: RBH 35  
**I'M A FLIRT** (Shago, SESAC/Ennor, ASCAP/R Kelly, BMI/Zomba Songs, BMI/Warner-Tamerlane Publishing, BMI/Crown Club Publishing, BMI/NappyPub, BMI/Notting Hill Songs, SESAC), WB/M: H100 35; POP 49; RBH 21  
**IMAGINE** (Lenono, BMI/EMI Blackwood, BMI), HL H100 83; POP 76  
**IMPACTO** (Los Cangris, ASCAP) H100 88; LT 5; POP 80  
**I NEED YOU** (Careers-BMG Music Publishing, BMI/Nerworm Music, BMI/Famous, ASCAP/Ed And Lucille Songs, ASCAP), HL/WB/M: CS 14; H100 65; POP 71  
**IN MY SONGS** (Divided, BMI/Ramal, BMI/Narr Publishing Company, BMI/Warner-Tamerlane Publishing, BMI/Songs Of Universal, BMI), HL/WB/M: RBH 42  
**INSIDE DOT** (Sabrina Bello Music, BMI) RBH 96  
**INSTANT DELIRIA** (Lenono, BMI/EMI Blackwood, BMI), HL CS 45  
**INT'L PLAYERS ANTHEM (I CHOOSE YOU)** (Zomba Entertainment, SESAC/Telesse Publishing, BMI/Music Resources, BMI/We Don't Play When We Be Playin', ASCAP/Mosquito Pass, ASCAP/Chrisnas Music, ASCAP/Jobete Music, ASCAP), HL/WB/M: RBH 52  
**I TOLD YOU SO** (Babie On Songs, BMI/Third Tier Music, BMI) CS 8; H100 70  
**I TRIED** (ASCAP/frack House ENT, BMI/Almo Music, ASCAP/Piano Music, ASCAP/Beylali Music, ASCAP/Famous, ASCAP/Noting Dale Songs, ASCAP), HL H100 20; POP 20; RBH 49  
**ITS NOT OVER** (Surface Pretty Deep Ugly Music, BMI/G Warl Music, ASCAP/Warner-Tamerlane Publishing, BMI/Flatting Leaf, BMI/EMI April, ASCAP), HL/WB/M: RBH 45  
**I WANNA FEEL SOMETHING** (Careers-BMG Music Publishing, BMI/Neverworm Music, BMI/Almo Music, ASCAP/Ed And Lucille Songs, ASCAP), HL/WB/M: CS 28  
**I WONDER** (Fockle Butt, ASCAP/BMG Songs, ASCAP/Magic Farming Music, ASCAP/Little Blue Typewriter Music, BMI/BJP, BMI/Sony/ATV Tree, BMI/Almighty Dog Music, BMI), HL/WB/M: CS 18; H100 98

**J**

**JOHNNY CASH** (WB Music, ASCAP/Warner-Tamerlane Publishing, BMI/Writers Extreme, BMI), WB/M: CS 11; H100 75; POP 97  
**JUST MIGHT HAVE HER RADIO ON** (Hope-N-Cal, BMI/TEI Tomlinson Songs, BMI/Geomarc Publishing, SESAC) CS 38

**K**

**KEEP HOLDING ON** (Avril Lavigne, SOCAN/Almo Music, ASCAP/Kaszy Money Publishing, ASCAP/Kobalt Music Publishing, ASCAP/TFP, ASCAP) POP 82  
**KRISPY** (MoozeMusicPublishing, BMI/PashlitzMusic Publishing, BMI/Songs Of Universal, BMI/Universal Music Corporation, ASCAP/Lastrada, ASCAP/Sony/ATV Tunes, ASCAP), HL RBH 70

**L**

**LA CUMBIA DE LOS ABURRIDOS** (René Perez, BMI/Edición Capiro, BMI) LT 35  
**LA FOTO SE ME BORRO** (FlashMusic Publishing, BMI/Sony/ATV Latin, BMI), LT 41  
**LAGRIMAS DEL CORAZON** (Edimonsa, ASCAP/Siempre, ASCAP) LT 43  
**LAST NIGHT** (Justin Combs Publishing, ASCAP/EMI April, ASCAP/2 Daughters Music, SESAC/Christian Combs Publishing, SESAC/Foray Music, SESAC/Marsky Music, BMI/Lance Combs Publishing, BMI/EMI Blackwood, BMI) H100 39; POP 30  
**LAST TRAIN RUNNING** (One Mad King Publishing, ASCAP/Frank Myers Music, BMI/Sixteen Stars, BMI) CS 48  
**LEAN LIKE A CHOLD** (Mistrica Music, BMI/Floscy, ASCAP) H100 34; POP 40  
**LEAVING TONIGHT** (Super Savin Publishing, BMI/Zomba Songs, BMI/Songs Of Da Red Drum, ASCAP/Sio Gray Music, ASCAP/Jobete Music, BMI), WB/M: RBH 56  
**LET IT GO** (She Wrote It, ASCAP/BMG Songs, ASCAP/Mass Confusion, ASCAP/EMI April, ASCAP/Notorious K.I.M., BMI/Miume, BMI/2 Daughters Music, SESAC/Christian Combs Publishing, SESAC/Foray Music, SESAC), HL/WB/M: RBH 29  
**LIKE A BOY** (Universal Music Corporation, ASCAP/Royal Rightnings, ASCAP/Bootleggers Stop, ASCAP/Universal Music Corporation, ASCAP/Lance Joints, SESAC/Lance Joints, SESAC/Christopher Mathew, BMI/Hito Music, BMI/Ezekiel International Music, BMI/Revolutionary Jazz Giant, BMI/Griess, BMI), HL H100 32; POP 27; RBH 41  
**LIKE THIS** (Kendria, ASCAP/Blondie Rockwell, ASCAP/2590 Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Team 5 Dot Publishing, BMI/Hito Music, BMI/Songs Of Windswept Pacific, BMI), HL H100 47; POP 61; RBH 9  
**LIKE THIS** (Shawn Mims, BMI/The Blackout Legacy, ASCAP/Schlotzky, ASCAP) H100 62; POP 60; RBH 57  
**LIT GLOSS** (18th And Vine, ASCAP) H100 10; POP 15; RBH 16  
**LITTLE MORE** (Warner-Tamerlane Publishing, BMI/Still The Cow, BMI/Towe: One, BMI/WB Music, ASCAP/Team 5 Dot, ASCAP/LA), WB/M: CS 22  
**LITTLE WONDRERS** (J Rule Music, ASCAP/EMI April, ASCAP), HL H100 73; POP 77  
**LIVIN' OUR LOVE SONG** (Careers-BMG Music Publishing, BMI/More Than Rhythms Music, BMI/Lil' Ninja Music, BMI/Farmer/Amber, ASCAP) CS 26  
**LLOORAS** (Mater, ASCAP/Sony/ATV Discos, ASCAP) LT 47  
**LO MEJOR DE TU VIDA** (EMI Blackwood, BMI) LT 39  
**LOST** (K.Stuff, BMI/Big Loud Bucks, ASCAP/Matoh-Ball Music, ASCAP/ArtHouse Entertainment, ASCAP/Art For Artists Sake Music, ASCAP) CS 41  
**LOST IN THIS MOMENT** (EMI April, ASCAP/Romeo Costly Music, ASCAP/WB Music, ASCAP), HL/WB/M: CS 6; H100 38; POP 53  
**LUST WITHOUT U** (I Like Em Thicke, ASCAP/Dos-DuetsMusic, ASCAP) RBH 13  
**LOVE ME IF YOU CAN** (Big Loud Shift Industries, ASCAP/Music Of Windswept Pacific, ASCAP/Songs Of Bud Dog, ASCAP/Walienn, ASCAP) CS 33  
**LUCKY MAN** (Careers-BMG Music Publishing, BMI/Ner-

virus Worm Music, BMI/EMI April, ASCAP/New Sea Gayle, ASCAP), HL/WB/M: CS 3; H100 68

**M**

**MAKE ME BETTER** (J. Brasco, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Super Savin Publishing, BMI/Zomba Songs, BMI/EMI April, ASCAP/A Question Entertainment, ASCAP), HL/WB/M: H100 13; POP 24; RBH 10  
**MAKES ME WONDER** (Careers-BMG Music Publishing, BMI/Febuary Twenty Second, BMI), WB/M: H100 6; POP 40  
**MAKE YA FEEL BEAUTIFUL** (N. 22nd Publishing, ASCAP/Cherry Lane, ASCAP/Super Savin Publishing, BMI/Zomba Songs, BMI), HL/WB/M: RBH 39  
**MANDA UNA SEÑAL** (Tulum, ASCAP/WB Music, ASCAP) LT 49  
**ME** (Snap 'n Shep, ASCAP/Almo Music, ASCAP/Universal Music Corporation, ASCAP), HL RBH 58  
**MEASURE OF A MAN** (Universal-PolyGram International, ASCAP/Spunker Songs, ASCAP/Passing Stranger, ASCAP/Songs Of Universal Music, ASCAP/Music Of Windswept, ASCAP/No Such Music, SOCAN), HL CS 32  
**ME DUELE AMARTE** (LeCova Music Publishing, BMI/J. N. ASCAP) LT 34  
**MEN BUY THE DRINKS (GIRLS CALL THE SHOTS)** (Marriott Music, SESAC/Julissongs BMG, SESAC/Kylezo, SESAC/Geomarc Publishing, SESAC/Elmo Enterprises, SESAC) CS 50  
**MI CORAZONITO** (Premium Latin, ASCAP) LT 8  
**MI HERIOTOS** (Apa, BMI) LT 4  
**MIRAME** (W B M. Music, ASCAP) LT 32  
**MISSING VIBES** (Songs Of Brian, ASCAP/Big Loud Bucks, ASCAP/Volunteer Jam, ASCAP/Go-To-Del, ASCAP) CS 56  
**MOMENTS** (Gravitation Music, SESAC/Carnival Music Group, SESAC/WB Music, ASCAP), WB/M: CS 5; H100 67; POP 91  
**MONEY IN THE BANK** (Swiss Beat, SESAC/Universal Music Tunes, SESAC/Songs Of Universal, SESAC/Maybezy Music, BMI/Carlisle Young Music, ASCAP/God Heat Entertainment, SESAC/Universal-Songs Of PolyGram International, BMI/Justin Combs Publishing, ASCAP/EMI April, ASCAP/Big Poppe Music, ASCAP/Sheek Louchon Publishing, ASCAP/Notorious K.I.M., BMI/Unitas Music, BMI/Warner-Tamerlane Publishing, BMI/Deric Angeletti Music, BMI/EMI Blackwood, BMI/Sa-Vette Music, BMI/Unichappel Music, BMI/WyBabys Music Company, ASCAP/Chappel & Co., ASCAP/Esque-Moi Music, ASCAP/BMG Songs, ASCAP/R. Lastrada, ASCAP/Sony/ATV Tunes, ASCAP), HL/WB/M: RBH 60  
**MORE THAN FRIENDS** (Lync Masters 911 Publishing, SESAC/Universal Music, ASCAP/Noting Hill, ASCAP/Bocar, ASCAP) RBH 80  
**MY 64** (Who Is Mike Jones Music, BMI/Mvz Playz Publishing, BMI/Warner-Tamerlane Publishing, BMI/Trill Enterprises, ASCAP/M. Own Child Music, BMI/EMI Blackwood, BMI/Carnival Beats, ASCAP/Universal Music Corporation, ASCAP/Ruthless Attack Music, ASCAP), HL RBH 54

**N**

**NENA** (EMI Virgin Songs, BMI) LT 47  
**NEVER AGAIN** (Smelly Songs, ASCAP/EMI April, ASCAP/Jimmie Messer Music, ASCAP/WB Music, ASCAP/EMI April, ASCAP), HL CS 39  
**NEVER WANTED NOTHING MORE** (Soy/ATV Tree, BMI/EMI April, ASCAP/New Sea Gayle, ASCAP/Son Of A Miner Songs, ASCAP), HL CS 13  
**NINETEEN** (GottaHaveBle, BMI/Songs Of Windswept Pacific, BMI) CS 58  
**NOBODY DO IT BETTER** (Zomba Enterprises, ASCAP/Interact, ASCAP), WB/M: RBH 72  
**NOBODY'S PERFECT** (Walt Disney, ASCAP) H100 33; POP 55  
**NO TE VEJO** (Leon Blanco, BMI/EMI Blackwood, BMI/Las Leoncitas Music Publishing, ASCAP/Sandunguero Music Publishing, BMI) LT 13  
**NOTHING BETTER TO DO** (Curb Songs, ASCAP/Lucky In Love, ASCAP/Lonely Pot Society Publishing, ASCAP/Kobalt Music Publishing, ASCAP/Grey Ink Music, ASCAP/Fran-Am Music Administration, ASCAP) CS 46

**O**

**OJALA** (Chrisma, SESAC) LT 3  
**OJALA PUDIERA HORRORIFIC** (Tulum, ASCAP) LT 28  
**THE ONE IN THE MIDDLE** (WB Music, ASCAP/Sony/ATV Cross Keys, ASCAP/This Is Hit!, ASCAP/Magic Mustang, BMI/Funkyl Junk Music, ASCAP), HL/WB/M: CS 51  
**ONE MORE GOODBYE** (Lonely Motel, BMI/Steele Wheels, BMI), WB/M: CS 57  
**ONE OF THE BOYS** (Soy/ATV Cross Keys, ASCAP/Hosejemma Music, ASCAP/Universal Music Corporation, ASCAP/Membership, ASCAP/House Of Cards, BMI/Full Circle, BMI), HL CS 39  
**OOH WEE** (Bearything Publishing, ASCAP/Noting Hill Music, BMI) RBH 84  
**OUTTA MY SYSTEM** (Shanah Cymone Music, ASCAP/EMI April, ASCAP/The Kid Slim Music, ASCAP/Slide That Music, ASCAP/Jobete Music, ASCAP), HL H100 55; POP 50; RBH 37

**P**

**PARALYZER** (Finger Eleven, SOCAN/Refield, ASCAP) H100 91; POP 91  
**PARTY LIKE A ROCKSTAR** (Preciate That Music, BMI/Cereal And Milk Publishing, ASCAP/Peaches Children Publishing, ASCAP/EMI April, ASCAP), HL H100 2; POP 3; RBH 4  
**PLEASE DON'T GO** (Tank 1176 Music, ASCAP/Black Fountain Publishing, ASCAP/EMI April, ASCAP/Loneliness, ASCAP/Noting Hill, ASCAP), HL H100 51; RBH 3  
**POP LOCK & DROP IT** (Huey Records Music, ASCAP/Andre Smith, ASCAP/DeHitz Music, ASCAP/Noting Hill Music, BMI) H100 11; POP 19; RBH 41  
**POPPIN'** (Dirty Die Music, ASCAP/Universal Music Corporation, ASCAP/Li Vidal Music, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP), HL RBH 43  
**POR AMARTE ASI** (WB Music, ASCAP/Enami, ASCAP) POP 85  
**PROUD OF THE HOUSE WE BUILT** (Soy/ATV Tree, BMI/Showly Music, BMI/Warner-Tamerlane Publishing, BMI/Sycamore Canyon Music, BMI/Turn Me On Music, BMI/Still Working For The Man Music, BMI/M/C, BMI), HL/WB/M: CS 30  
**PUSH IT BABY** (Diamond Blue Smith Publishing, BMI/Blue Star Publishing, BMI/Bleu Carol Diamond Publishing, BMI/The Nickel Publishing, BMI/Silverpat-inumy2k Publishing, BMI/Music Royale, BMI) RBH 100

**Q**

**QUE LORENO** (I Publishing, BMI) LT 36  
**QUE ME DES TU CARINO** (Ei Conuco, BMI/Redomi, BMI) LT 2  
**QUISAS** (Wy Publishing, BMI) LT 33

**R**

**REHAB** (EMI Blackwood, BMI), HL H100 9; POP 12  
**ROCKSTAR** (Warner-Tamerlane Publishing, BMI/Ann Yur Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN), WB/M: POP 47  
**ROCK YO HIPS** (J Werks Publishing, ASCAP/Royal Thone Publishing, ASCAP/Dime Piece Collection, ASCAP/Net Masterpiece Publishing, ASCAP/Right Note Entertainment, ASCAP/Joc Migraine Music, ASCAP/EMI April, ASCAP), HL H100 45; POP 58; RBH 27

**S**

**SAME GIRL** (Zomba Songs, BMI/R Kelly, BMI/Einnor, ASCAP/Famous, ASCAP/BIG JAMES, ASCAP), HL/WB/M: H100 49; POP 84; RBH 7  
**SERA** (EMI April, ASCAP/Famous, ASCAP) LT 30  
**SEXY LADY** (Dawfirst Publishing, ASCAP) Want Me Publishing, ASCAP/EMI Urat Citaing, BMI), HL/WB/M: H100 58; POP 63; RBH 38  
**SHAWTY** (First N' Gold, BMI/Warner-Tamerlane Publishing, BMI/Warner Chappel, BMI/Young Drumma, ASCAP/Wayne Bayne Music, BMI/NappyPub, BMI/Zomba Songs, BMI), WB/M: H100 94; RBH 26  
**SHE AINT RIGHT** (Major Bob, ASCAP/Sweet Summer, ASCAP/Circle C, ASCAP/Full Circle, ASCAP/Warner-Tamerlane Publishing, BMI/Lewis Palm Tree Music, BMI), WB/M: CS 40  
**SHOO BE DOO (NO WORDS)** (Happy Mel Boopoy's Cocktail Lounge And Music, BMI/Zomba Songs, BMI/Strange Science Music, ASCAP/Some White Music, BMI/Justin's Poite Music, ASCAP/EMI April, ASCAP/Print Polar, BMI/Songs Of Universal, BMI/Mvz Marys, ASCAP/Jessica Wilson Publishing, BMI), HL/WB/M: RBH 100  
**SHUT UP AND DRIVE** (Songs Of Universal, BMI/Bajun Music, BMI/Be Music, ASCAP/Warner-Tamerlane Publishing, BMI), HL/WB/M: H100 64; POP 48  
**SIENTE EL BOOM** (Bambino Music Publishing, ASCAP/Sony/ATV Discos, ASCAP/Leon Blanco, BMI/Baby Records Publishing, ASCAP) LT 21  
**SIMPLE THINGS** (Gad Songs, ASCAP/Cherry Lane, ASCAP/Sweet Cigars, ASCAP), CLM, RBH 55  
**SI NOS QUEDARA POCO TIEMPO** (Unique His Top, ASCAP/Sony/ATV Discos, ASCAP/Famous, ASCAP) LT 10  
**SLAP** (Ludacris Universal Publishing, ASCAP/Trac-N-Field Entertainment, BMI/Mollings Music, ASCAP/Noting Dale Songs, ASCAP), HL RBH 76  
**SMILE** (Jrpsi, BMI/Jamtec, BMI/Universal-Songs Of PolyGram International, BMI/Universal-PolyGram International, ASCAP), HL POP 90  
**SPEND THE NIGHT** (Warner-Tamerlane Publishing, BMI/Chekman, BMI/Ness, ASCAP/Nitty & Capone, BMI/Mike City, BMI), WB/M: RBH 81  
**STACKS ON DECK** (Original Sin, ASCAP/Nesajaidda Music Publishing, SESAC) RBH 94  
**STAND** (Music Of Combustion, BMI/Songs Of Windswept Pacific, BMI/Danny Orton Songs, ASCAP/Universal Music Corporation, ASCAP), HL H100 96  
**STAYIN' WITH ME** (Careers-BMG Music Publishing, BMI/Blake Maki, BMI/Songs Of Windswept Pacific, BMI/Songs Of Thorch, BMI/Fox Ridge Music, BMI), WB/M: CS 10; H100 92  
**STOLEN** (Hey, Did She Ask About Me? Music, ASCAP/Universal Music Corporation, ASCAP), HL H100 72; POP 55  
**STRAIGHT TO THE BANK** (50 Cent Music, ASCAP/Universal Music Corporation, ASCAP/Sugar Diamond, BMI/Be Music, ASCAP/Anti Nothing Goin' On But Funkin', ASCAP), HL/WB/M: RBH 81  
**STRUGGLE NO MORE (THE MAIN EVENT)** (Writing Life, ASCAP/Plain Triv, ASCAP/Big Harlem Music, ASCAP/Joel Weathers Music, BMI/Oshunjiyah Music, ASCAP/Universal Music, ASCAP) RBH 51  
**SUMMER LOVE** (Zomba Enterprises, ASCAP/Tennan Tunes, ASCAP/WB Music, ASCAP/Dana Handz Muzik, ASCAP/BMI Music, ASCAP/Dana Handz Muzik, SESAC), WB/M: H100 8; POP 8  
**SUNDAY MORNING IN AMERICA** (EMI April, ASCAP/Romeo Cowboy Music, ASCAP/Universal Music Corporation, ASCAP/Macnyco Music, ASCAP/Jeffrey Steele, BMI/BJP Administration, BMI) CS 43  
**THE SWEET ESCAPE** (Haruki Lovers Music, ASCAP/Beylali Music, ASCAP/Famous, ASCAP/Piano Music, ASCAP) H100 23; POP 22

**T**

**TAKE ME AS I AM** (Nam Tim Productions, ASCAP/Ezekiel International Music

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# EXECUTIVE TURNTABLE

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**RECORD COMPANIES:** Universal Music Group promotes **David Ring** to executive VP of business development and business affairs for eLabs and **Patty Cohen** to VP of ad sales for global digital initiatives. Ring was senior VP, and Cohen was director of ad sales at Si TV.

Concord Music Group promotes **Luis O. Toledo** to VP of royalties. He was director.

Def Jam Music Group in New York elevates **Trina Schaefer** to senior director of promotion. She was associate director of regional promotion.

Rock Ridge Music in Newark, N.J., names **Jason Spiewak** president. He was VP.

Warner Bros. Nashville names **Tree Paine** VP of publicity. She was director of marketing and promotions at the Academy of Country Music.

**TOURING:** Madison Square Garden in New York appoints **Peter Van Raalte** to the newly created position of senior VP of merchandising and licensing. He was senior VP of business development at Joester-Loria Group.

Colorado's Broomfield Event Center taps **Gene Felling** as executive VP/GM. He was GM of the Forum in Inglewood, Calif.



RING

SCHAEFER

VAN RAALTE

ABRAM

**DIGITAL:** Sonos in Santa Barbara, Calif., names **Phil Abram** president/COO. He was VP/senior GM in the TV products division at Sony.

**MANAGEMENT:** Core Entertainment names **Brian Frank** managing partner. He was founder and owner of BFrank Management.

**RELATED FIELDS:** Universal Studios Home Entertainment in Universal City, Calif., promotes **Tom Emrey** to executive VP/COO. He was CFO.

The Recording Academy in Santa Monica, Calif., has announced its newly elected board of trustees. **Jimmy Jam** becomes chairman, **Neil Tesser** becomes vice chairman, **Richard Perna** is re-elected secretary/treasurer and **Terry Lickona** becomes chair emeritus.

Yahoo Music promotes **Wendy Gellar** to senior music director. She was director.

—Edited by Mitchell Peters

# BACKBEAT



Teddy 25—A Celebration of Life, Hope & Possibilities was held June 10 at Verizon Hall at the Kimmel Center in Philadelphia in honor of **Teddy Pendergrass**, who was the first black male solo artist to achieve five consecutive multiplatinum albums with such classics as "Come On and Go With Me," "Turn Off the Lights" and "Close the Door." Pendergrass, right, is pictured with comedian **Bill Cosby**. PHOTO: COURTESY OF ADRIA DIANE HUGHES



Publisher, author and National League Music president **Jay Warner**, left, hands a copy of his newest edition of "How to Have Your Hit Song Published" to Rep. **Howard Berman**, D-Calif., chairman of the House Judiciary Subcommittee on Courts, the Internet and Intellectual Property. Berman and Warner met to discuss educating students and college administrators on compliance with laws governing illegal downloading as well as music piracy. The meeting came on the heels of the United States filing World Trade Organization actions against China for its failure to sufficiently protect intellectual property rights.



Billboard East Coast advertising director **Cindy Mata**, left, and R&B/hip-hop correspondent **Hilary Crossley** help **Chris Brown** celebrate his birthday at Mr. Chow in Los Angeles.

VIDEO: Watch an exclusive interview with **Chris Brown** at [billboard.com/sixty](http://billboard.com/sixty).



The third annual Grammy Salute to Gospel Music was held June 8 in Washington, D.C. The evening spotlighted pioneers in the gospel and Christian contemporary music genres. Seated in front, from left, are honorees **Michael W. Smith**, **Elbernita "Twinkie" Clark**, **Karen Clark Sheard** and **Dr. Bobby Jones**. In back, from left, are Recording Academy president **Neil Portnow**, honoree **Dorinda Clark Cole** and **Jacky Clark Chisolm**, Recording Academy chairman **Jimmy Jam** and Recording Academy Washington, D.C., Chapter executive director **Shannon Emmert**. PHOTO: COURTESY THE RECORDING ACADEMY and ARNOLD TURNER/WIREIMAGE.COM



The members of Island Def Jam band Fall Out Boy received plaques for more than 1 million in sales for current release "Infinity on High." From left are Def Jam president/CEO **Shawn "Jay-Z" Carter**, FOB guitarist **Joe Trohman**, Island Def Jam Music Group COO/Island president **Steve Bartels**, FOB drummer **Andy Hurley**, Island Urban Music president **Jermale Dupri**, FOB bassist **Pete Wentz**, IDJMG executive VP of A&R **Rob Stevenson**, FOB singer **Patrick Stump** and IDJMG chairman **Antonio "LA" Reid**.

## INSIDE TRACK

### ROOFTOP SHOWCASE TURNS INTO A FINE FRENZY

If the June 19 artist showcase on the rooftop of EMI's New York offices was any indication, Virgin Records has high hopes for newcomer **A Fine Frenzy**. When introducing **AFF**—the alias of singer/songwriter **Alison Sudol**—Capitol Music Group chairman/CEO **Jason Flom** offered one superlative after another. In the process, he gave **Clive Davis** a run for the money in the "artist introduction" category. To be sure, Flom is a huge **AFF** fan. The same is true of the many tastemakers on the roof that night.

On more than one occasion during her seven-song set, Sudol expressed amazement at the size of the crowd. "I was expecting 20 people," a happy-

beyond-words Sudol said. "I can't believe how many people are here." Track could. **AFF's** debut album, "One Cell in the Sea," arrives July 17, and already the advance buzz is deafening. By the end of **AFF's** set, the buzz became that much louder. Album tracks like "Come On, Come Out," "You Picked Me," "Whisper" and the divine "Almost Lover" became immediate favorites. And while comparisons to **Tori Amos** and **Coldplay** will surely be made, **AFF** remains its own entity.

Flom is surely aware of this. Which might explain the wide grin on his face during the performance. Tapping his feet and bobbing his head throughout, Flom was the epitome of a fine frenzy.



A FINE FRENZY

# GOODWORKS

## (RED) ARTISTS, CONVERSE EMPOWER PEOPLE

Hip-hop artist **Common** is the spokesmodel of Converse's first national print campaign to support its partnership with (PRODUCT) RED. The Weapon of Change campaign features the (PRODUCT) RED Weapon sneaker, which retails for \$75. Come August, Converse will offer RED-branded sneaks from the Ramones and Kaiser Chiefs. A percentage of proceeds from these sneaker sales go to the Global Fund to Fight AIDS, Tuberculosis and Malaria.

## DOLLS LET LOVE IN FOR GRIFFITH PARK

Nederlander Concerts has tapped the Goo Goo Dolls to kick off a series of benefit concerts at Los Angeles' Greek Theatre for the Griffith Park Recovery Fund. A percentage of ticket sales from the Sept. 6 show will be donated to the GPRF, which supports recovery efforts in Griffith Park following the devastating fires that scorched more than 800 acres.

A FINE FRENZY: PETER BERBERIAN



Hanging backstage at the Bonnaroo Music & Arts Festival in Manchester, Tenn., from left, are Charlie Walker and Charles Attal, partners in C3 (with Charlie Jones); Live Nation president of North American Music Jason Garner; and Billboard executive director for touring and live entertainment Ray Waddell.

Def Jam artist Fabolous did an impromptu performance June 13 at the launch event for New York dance entertainment company Sugar and Spice at Skylight Studios. PHOTO COURTESY OF ROB LOUD/GETTY IMAGES

Jarvee Hutcherson left, national president of the American Society of Young Musicians, an organization that helps up-and-coming musicians, presents the Living Legend Award to Stevie Wonder at the 15th annual American Society of Young Musicians Awards Show, held June 7 at Celebrity Centre International in Hollywood. PHOTO COURTESY OF MARK S. VALINSKY

## INSIDE TRACK

### KIM'S NYC LIVING ROOM

Kim Richey is not one to rush into things. Her new studio album "Chinese Boxes"—due next month via Vanguard Records—arrives five years after her last studio effort, "Rise." To mark the artist's "return," public radio WFUV New York hosted Richey's first NYC live show in years. The sold-out June 19 concert, at the Living Room on the Lower East Side, spotlighted a singer/songwriter who is at the top of her game. Richey delivered several songs from the new album, including lead single "Jack and Jill" and the glorious title track. Midway through her 60-minute set, a guitar string broke. While waiting for it to be replaced, Richey asked for song requests from the audience. An overeager fan immediately yelled, "I Know." Looking rather surprised, Richey smiled and said, "I haven't done that in a while. I don't know if I know 'I Know' enough to do it tonight." Instead, she delivered such classics as "Just My Luck" and "A Place Called Home." Smiles were everywhere.



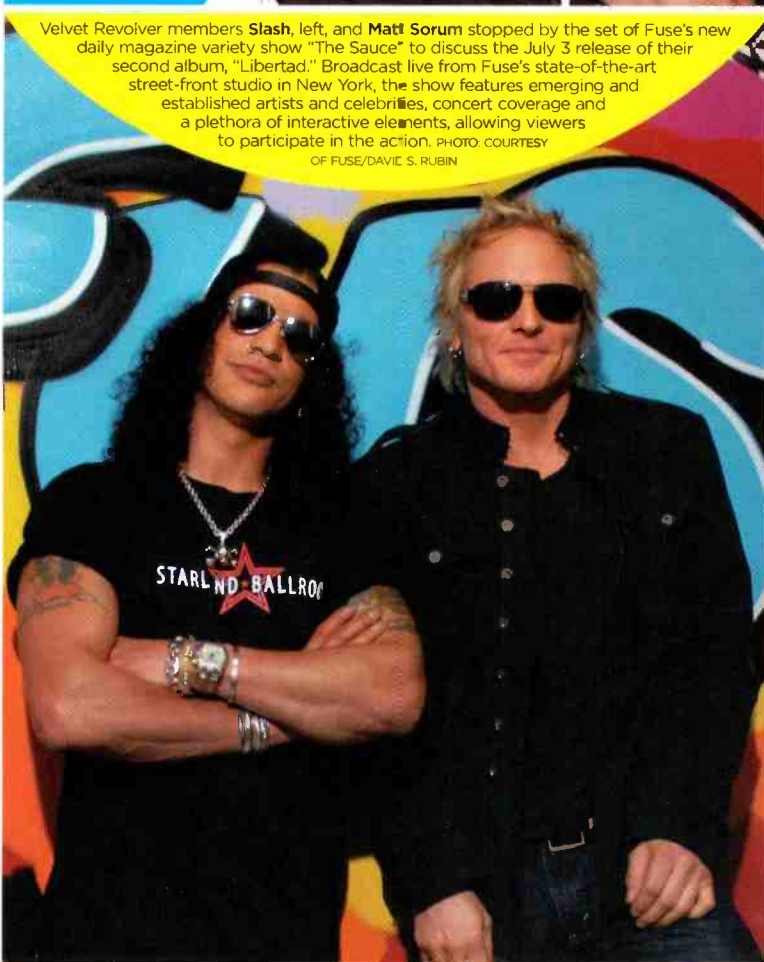
RICHEY



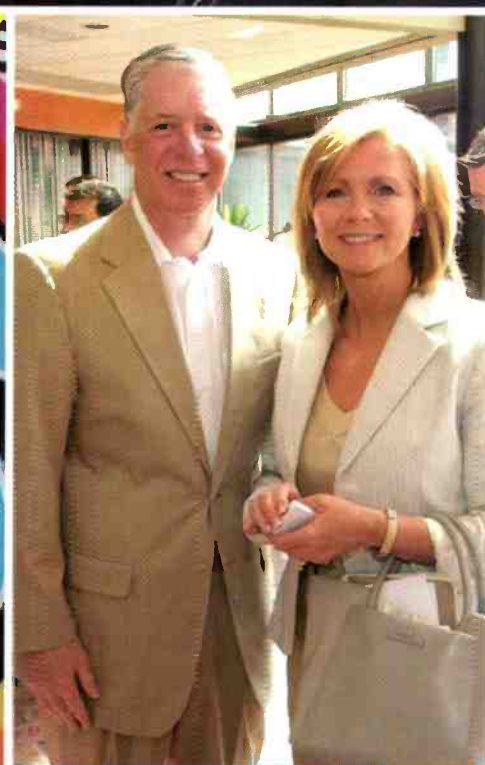
"American Idol" winner Jordin Sparks sang the national anthem June 7 before the start of game one of the NBA finals between the Cleveland Cavaliers and the San Antonio Spurs at the AT&T Center in San Antonio. Sparks, right, is pictured with Cavaliers star LeBron James. PHOTO COURTESY OF RONALD MARTINEZ/GETTY IMAGES



DJ Mark Farina spins at the Passion Club at ME by Meliá Cabo. PHOTO COURTESY OF HAUTTER.COM



Velvet Revolver members Slash, left, and Matt Sorum stopped by the set of Fuse's new daily magazine variety show "The Sauce" to discuss the July 3 release of their second album, "Libertad." Broadcast live from Fuse's state-of-the-art street-front studio in New York, the show features emerging and established artists and celebrities, concert coverage and a plethora of interactive elements, allowing viewers to participate in the action. PHOTO COURTESY OF FUSE/DAVIE S. RUBIN



A gathering of music industry executives and songwriters converged at SESAC's Nashville headquarters for the annual Towne Hall Meeting and Brunch to hear Rep. Marsha Blackburn, R-Tenn., discuss the latest updates on legislation and the impact on intellectual property and protecting copyrights. Blackburn assured attendees that all efforts are being put forth to combat piracy and illegal downloading, and that legislation is being created to protect songwriters and their royalties. Blackburn, right, is pictured with SESAC president/CEO Pat Collins.

RICHEY: TAZ DARLING

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**Congratulations**  
TO  
**Mickey “MempHiTz” Wright**  
AND  
**T-Pain**

on the No. 1 debut of  
T-Pain’s album, *Epiphany*

We know there will be  
many more!

**Glenn Delgado & Hitz Committee**

Huey’s *Notebook Paper* on Hitz Committee/Jive Records and Asia’s *Who is Asia Cruz* on Hitz Committee/Jive Records  
in stores June 19th coming soon

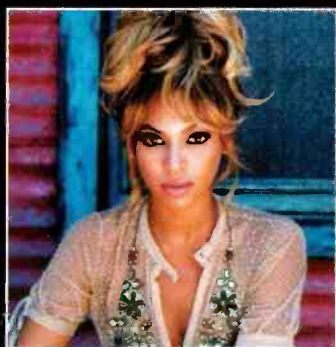
The logo for Hitz Committee, featuring the word "Hitz" in a large, stylized, handwritten font, with "Committee" written in a smaller, cursive script below it.

**“With No Vision There’s No Success”**

# THIS DAY



Alicia Keys



Beyonce



Busta Rhymes



Ciara



Diana Ross

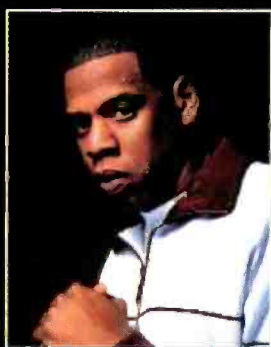
*THISDAY would like to thank all of the amazing artists who have entertained Nigerian audiences over the past 18 months. A special thanks to all of the managers, agents and crews who continue to make and preserve music history in Nigeria and beyond.*



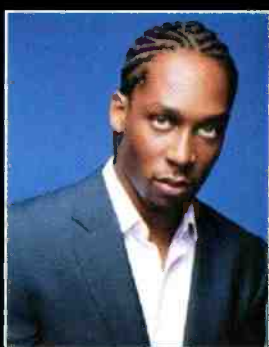
Dionne Warwick



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