



Billboard

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25
2007

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BMI POP awards



BAD DAY
Daniel Powter
Song 6 Music

BECAUSE OF YOU
David Hodges
Ben Moody
12:06 Publishing
Dwight Frye Music, Inc.
EMI-Blackwood Music, Inc.
Smellslikemetal Publishing

BEST OF YOU
Dave Grohl
Nate Mendel
Chris Shiflett
Flying Earform Music
Love Punk Rock Music
MJ Twelve Music
Universal-Songs of PolyGram
International, Inc.

BEVERLY HILLS (2nd Award)
Rivers Cuomo
E. O. Smith Music

**BLACK HORSE AND THE CHERRY
TREE**
KT Tunstall
Sony/ATV Songs LLC

CHECK ON IT
Sean Garrett
Slim Thug
Colpix Music, Inc.
EMI-Blackwood Music, Inc.
Slim Thug Publishing

COOL
Dallas Austin
Cytron Music
EMI-Blackwood Music, Inc.

CRAZY
Cee-Lo Green
Gian Piero Reverberi (SIAE)
Gianfranco Reverberi (SIAE)
Killer Tracks
Warner-Tamerlane Publishing Corp.

DANCE, DANCE
Andrew Hurley
Patrick Stump
Joe Trohman
Pete Wentz
Chicago X Softcore Songs
Sony/ATV Songs LLC

DANI CALIFORNIA
Flea
John Frusciante
Anthony Kiedis
Chad Smith
Moebetoblame Music

DON'T FORGET ABOUT US
Mariah Carey
Rye Songs
Songs of Universal, Inc.

FEEL GOOD INC.
Damon Albarn (PRS)
Jamie Hewlett (PRS)
David Jolicoeur
80's Kid Music
EMI-Blackwood Music, Inc.

GOLD DIGGER
Ray Charles
Renald J. Richard
Kanye West
EMI-Blackwood Music, Inc.
Mijac Music
Please Gimme My Publishing,
Inc.
Unichappell Music, Inc.

GOOD IS GOOD
Sheryl Crow
Old Crow Music
Warner-Tamerlane Publishing
Corp.

GRILLZ
Sean Garrett
Giop
Rich Harrison
Li Wayne
T. .
Dam Rich Music
EMI-Blackwood Music, Inc.
Money Mack Music
Mutant Mindframe Music

HIPS DON'T LIE
Jerry "Wonder" Duplessis
Shakira
Aniwi Music LLC
EMI-Blackwood Music, Inc.
JNR Music Publishing, Inc.
Te Bass Music, Inc.

HOME
Alan Chang
Amy Foster-Gillies
Almost October Songs
Ihan Zhan Music
Songs of Universal, Inc.

I'M FEELING YOU
Michelle Branch
Kara DioGuardi
I'm Still With The
Band Music
K'Stuff Publishing
Warner-Tamerlane
Publishing Corp.

I'M SPRUNG
T-Pain
Nappypub Music
Zomba Songs

LET ME HOLD YOU
Brenda Russell
Ernest D. "No D" Wilson
Chrysalis Songs
No I.D. Music Publishing

LIKE WE NEVER LOVED AT ALL
Vicky McGehee
Warner-Tamerlane Publishing Corp.

LONELY
Gene Allan
Bobby Vinton
Feather Music

LOSE CONTROL
Juan Atkins
Richard Davis
Fatman Scoop aka Big Colorado
Curtis Lee Hudson
Big Colorado Music
Deep Space Music
Electro Groove Music
EMI-Blackwood Music, Inc.
Publishing Corporation of America
Spirit One Publishing

MS. NEW BOOTY
Michael "Mr. ColliPark" Crooms
D-Roc (Ying Yang Twins)
Kaine (Ying Yang Twins)
Bubba Sparxxx
ColliPark Music
Da Crippler Publishing
E W C Publishing Co.
EMI-Blackwood Music, Inc.
Soar Loser Music

MY HUMPS
Lynn Tolliver, Jr.
will.i.am
Cherry River Music Co.
Jimi Mac Music
OG Music
will.i.am music, inc.

OH
Don Carlos Price
M. Semaji Music

ONE WISH
Fred Jerkins
Rodney Jerkins
Ray J
EMI-Blackwood Music, Inc.
Ensign Music LLC
Fred Jerkins Publishing
Rodney Jerkins Productions, Inc.
Stop Trying To Copy My Music

PHOTOGRAPH
Daniel Adair (SOCAN)
Chad Kroeger (SOCAN)
Mike Kroeger (SOCAN)
Ryan Peake (SOCAN)
Warner-Tamerlane Publishing Corp.

PROBABLY WOULDN'T BE THIS WAY
Tammi Kidd
Arving Music

THE REAL THING
Kara DioGuardi
Marti Frederiksen
K'Stuff Publishing
Sony/ATV Songs LLC
White Pearl Songs

2007

PUBLISHER OF THE YEAR
Warner/Chappell Music Group

Ben Moody
David Hodges

Kara DioGuardi
Sean Garrett

SONG OF THE YEAR

"Because of You"

12:06 Publishing
Dwight Frye Music, Inc.
EMI-Blackwood Music, Inc.
Smellikemetal Publishing

SONGWRITERS OF THE YEAR

James Blunt (PRS)

Amanda Ghost (PRS)

Sacha Skarbek (PRS)

Jade Puget

Hunter Burgan

Adam Carson

Davey Havok

INTERNET SONG OF THE YEAR

"You're Beautiful"

David Platz Music, Inc.
EMI-Blackwood Music, Inc.
Universal-Songs of PolyGram
International, Inc.

COLLEGE SONG OF THE YEAR

"Miss Murder"

Ex Noctem Nacimur Music
As Performed by AFI

RUN IT!
Sean Garrett
Hitco Music
Team 5 Dot Publishing

S O S
Evan Eogart
Edward Cobb
Jonathan "J.R." Rotem
Embassy Music Corporation
Here's Lookin' At You Kidd Music
Jonathan Rotem Music
Reach Global Songs
Southside Independent Music
Publishing LLC

SAVIN' ME
Daniel Adair (SOCAN)
Chad Kroeger (SOCAN)
Mike Kroeger (SOCAN)
Ryan Peake (SOCAN)
Warner-Tamerlane Publishing Corp.

SHAKE IT OFF
Mariah Carey
Rye Songs
Songs of Universal, Inc.

SHE SAYS
Howie Day
HKD Music

SO SICK
Ne-Yo
Super Sayin' Publishing
Zomba Songs

SOUL SURVIVOR
Young Jeezy
EMI-Blackwood Music, Inc.
Young Jeezy Music

STICKWITU
Franne Golde
Kasia Livingston
Robert Palmer
Franne Gee Music
Myia's Koala Bear Music Publishing
Notting Hill Music, Inc.
Parchi Music
Sony/ATV Songs LLC

SUGAR (GIMME SOME)
David Byrne
Trick Daddy
First and Gold Publishing
Warner-Tamerlane Publishing Corp.

SUGAR, WE'RE GOIN' DOWN
Andrew Hurlley
Patrick Stump
Joe Trohman
Pete Wentz
Chicago X Softcore Songs
Sony/ATV Songs LLC

TALK
Karl Bartos (GEMA)
Warner-Tamerlane Publishing
Corp.

UNFAITHFUL
Ne-Yo
Super Sayin' Publishing
Zomba Songs

UNWRITTEN
Natasha Bedingfield (PRS)
Danielle Brisebois
EMI-Blackwood Music, Inc.
Cator Baby

WALK AWAY
Kara DioGuardi
K'Stuff Publishing

WHAT HURTS THE MOST
Jeffrey Steele
Gottahaveable Music
Songs of Windswept Pacific

WHEN THE STARS GO BLUE
Ryan Adams
Barland Music

WHERE'D YOU GO
Mike Shinoda
Kenji Kobayashi Music
Zomba Songs

YOU AND ME (2nd Award)
Jude Cole
Jason Wade
Dimensional Songs of the Knoll
G-Chills Music
Jude Cole Music
Warner-Tamerlane Publishing Corp.

YOU'RE BEAUTIFUL
James Blunt (PRS)
Amanda Ghost (PRS)
Sacha Skarbek (PRS)
David Platz Music, Inc.
EMI-Blackwood Music, Inc.
Universal-Songs of PolyGram
International, Inc.

YOUR BODY
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Marcus "Pleasure" Cooper
Jim Jonsin
Corey "Slick" Em" Mathis
Diamond "Baby Blue" Smith
Joseph "Bluz" Smith
Spectacular Smith
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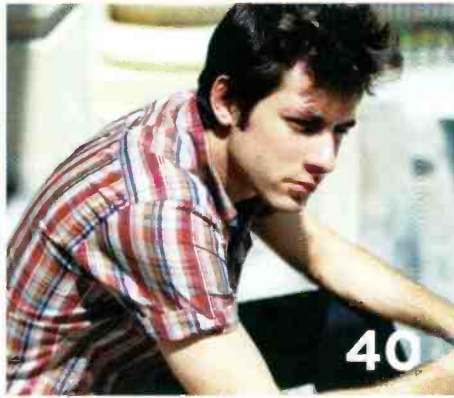
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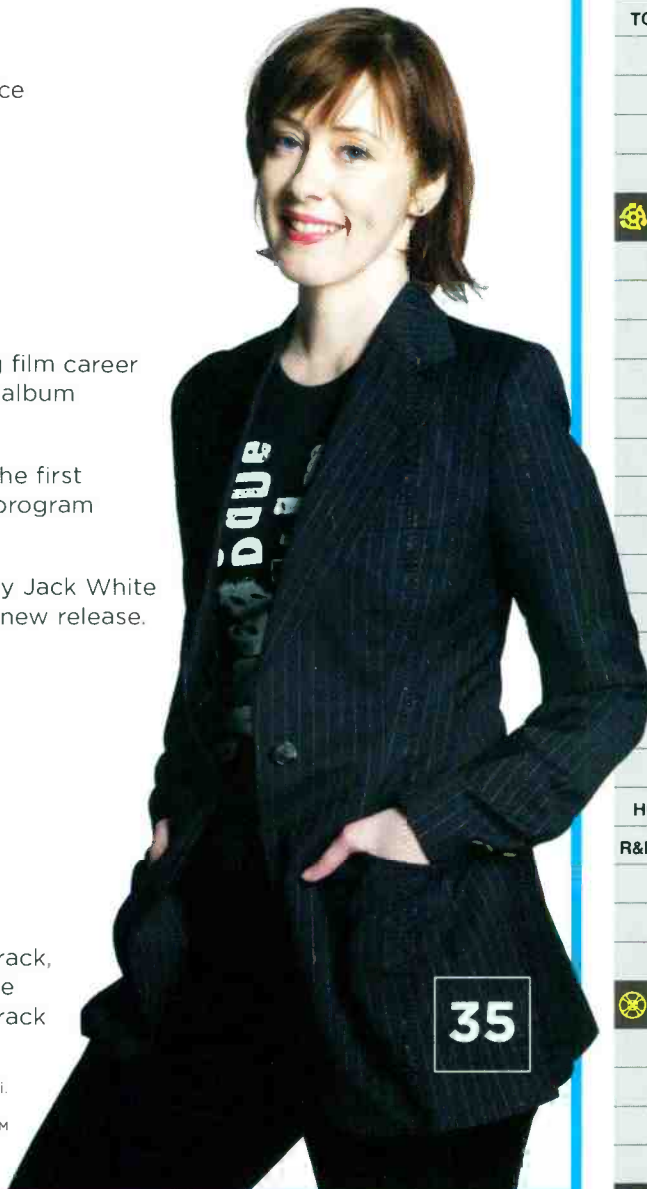
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ON THE COVER: Common photographed by Gregory Scaffidi.
WHITE: LESTER COHEN/WIREIMAGE.COM.
STREISAND: KEVIN MAZUR/WIREIMAGE.COM



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HOME FRONT

360 DEGREES OF BILLBOARD

Events

TOURING

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

REGIONAL MEXICAN

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

AEG LIVE PACT

Billboard and AEG Live are teaming up to expand Billboard-branded live events and create new concerts, festivals and televised awards shows around the world. For more information, visit billboard.biz.

Blogging

THE JADED INSIDER

"American Idol" is down to the final two. Will it be **Jordin** or **Blake**? For extensive "Idol" coverage, visit the Billboard blog at jadedinsider.com.



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4 drummers. 3 labels. 2 gold records. And 1 bank.

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School's Out

Clive Davis Introduces His Very Own Class Of '07

BY CLIVE DAVIS

Several years ago I approached Mary Schmidt Campbell, the dean of the Tisch School of the Arts at New York University (NYU), with a dream in mind. I wanted to create an undergraduate program at Tisch that would train students in popular music in much the same way that the film and TV program there has long been a training ground for leading filmmakers in the industry.

I wanted the program to educate students in the art, business and craft of creating innovative and successful contemporary music. Students accepted into the four-year program would have a passion for music and creativity. They'd learn to develop their ears to hear and create hit songs. They'd anticipate trends in the music business. They would study a range of courses including A&R, songwriting, studio production and engineering, marketing, distribution, legal issues and music history. It was important to me that the program be housed at Tisch, where students could interact with aspiring filmmakers, actors, designers and other creative

'I wanted a program to train students in popular music, much the way Tisch has long been a training ground for leading filmmakers.'

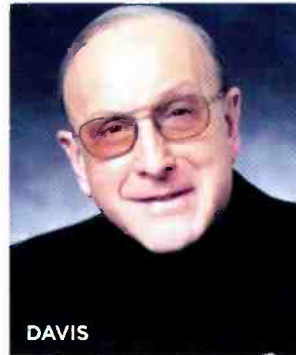
people. In short, my idea was to create a unique educational platform for future generations of creative entrepreneurs in popular music.

In 2003, we officially opened the doors to the Clive Davis Department of Recorded Music. I'm proud to say that today, four years later, the degree-awarding program has been deemed one of the most selective, popular and successful undertakings at NYU. This May, the program graduated its first group of students. To receive their degrees, these 27 seniors are required to launch an independent record label or other music business venture. Some students will create a portfolio of their studio record-

ings along with a plan for marketing and distribution. All the students will have to individually pitch their projects to panels of music industry leaders.

I invite you to turn your attention to this first class of graduates and to future ones. As they enter the work force, I encourage you, our music industry, to embrace them and consider them part of our rich and exciting community.

Clive Davis is chairman/CEO of BMG North America. To hear from five of the graduates of the Clive Davis Department of Recorded Music at New York University, see page 26.



DAVIS

EMUSIC: WORKS FOR ME

The digital music business model is still evolving. Consider my own scenario:

For many years I bought two to three new CDs per year. Most were CDs of vinyl albums I already had or by long-time favorite artists. I did not wish to waste my money experimenting, and I felt the new music of the day, which I heard on the radio, was substandard.

Three years ago, I came upon eMusic. Now, with the pricing and download plan, I am able to sample new and old music across multiple genres. Thou-

sands of songs, hundreds of albums and artists later, I am now spending more than \$300 per year on music instead of \$30-\$40.

My joy is not the issue. The fact that my spend has increased six- to 10-times is the issue. Somewhere, somehow, someone should be able to make a nice return off my spend. My buying habits are not set in stone. Raising prices and offering fewer downloads will curtail my activities dramatically, because discovering music just won't be as much fun.

Mark Puckett
Houston

DIGITAL FIDELITY IN THE DUMPS

As a mastering engineer for more than 25 years, having cut vinyl and CDs for hundreds of gold and platinum acts, I have to say I understand the feelings Andy Hurwitz expressed in his opinion piece, "Disc, Go" (Billboard, May 12), about the demise of CDs. But sonically, the alternatives are frightening.

What I see and hear happening to all genres of music is the equivalent of us

going from DVD-quality movies and now accepting VHS LP or EP quality just because we don't want to go to stores or we want to have maximum space. When I listen to music, I want to hear it at the best fidelity possible. In the year 2007, we should at least be at CD quality, maybe even 24Bit and better, not going in the opposite direction.

Most music is recorded with fidelity in mind, so you can hear and enjoy the nuances the artist wants to convey. The listening public never comes close to what they should hear because of delivery specs. The iPod can play full-resolution wav and aif files. I had some people listen to songs they knew and had downloaded to their iPods, and when they heard my CD-quality wav files on my iPod, they thought it was a different mix. That's sad. I agree that CDs should be cheaper in the stores, but let's not kill the messenger. Let's move up to higher fidelity—be it CD, download, flashload, whatever. Let's not get stuck in mediocracy.

Herb Powers
pmmastering.com

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REDNEX RETAIL
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Eastern Europe dominates Eurovision



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Lessons from a Nine Inch Nails campaign



IAC IMPACT
Deal with Front Line stirs up touring biz



NUMBER CRUNCHER
Accountant for the stars Bill Zysblat

>>> VERIZON BOOSTS SONG ID SERVICE

Verizon Wireless is introducing an evolution of its Song ID service, now allowing subscribers to immediately purchase the full version of any track identified. Verizon is offering the Song ID service as a free download, hoping subscribers will use it to buy other music-related products. Previously, subscribers had to pay for each Song ID use, and it offered no options to act on the information provided. The service is available only on select music-enabled Verizon phones.

>>> EAGLE ROCK BUYS BACK HG INTEREST

U.K.-based Eagle Rock Group management aided by private equity firm Beringe and edel Music AG, has bought back the company from HG Capital, which had a 68% interest since 2001. Terms of the deal were not disclosed. In partnering with edel Music, Eagle Rock is turning to a former co-owner. HG replaced edel, which replaced Eagle Rock's original backer and majority owner BMG.

>>> COKE, ITUNES OFFER UP 2 BILLION SONGS

Coke and Apple have teamed to give away up to 2 billion songs in Europe via iTunes between now and August, according to reports. Consumers can participate by using redemptive codes on specially marked Coke products.

INCUBUS: BRIAN BOWEN-SMITH

UP FRONT

BY CHRIS M. WALSH

HIGH NOON FOR HIGH DEF

Content Advantage Helps Blu-ray Pull Ahead Of HD DVD

If you want to watch high-definition versions of the latest James Bond film or Destiny's Child live onstage, you've got to get them on Blu-ray. And as the next-generation format war between Blu-ray and HD DVD continues to heat up, such exclusives are resonating with consumers: 70% of HD releases sold during first-quarter 2007 were Blu-ray, according to Nielsen VideoScan. This brings cumulative inception-to-date sales stats to 56.2% vs. 43.8%—also in Blu-ray's favor.

Blu-ray's success in the quarter was bolstered by a strong release slate, the impact of the Blu-ray-enabled PlayStation 3 hitting stores in December and the continued backing of five of the six major studios, compared with HD DVD's support from only three.

The best-selling HD title of the quarter also went to Blu-ray—the latest Bond flick, "Casino Royale." Music titles have so far been limited, but high-profile releases from Nine Inch Nails, Destiny's Child and Incubus—the last two available only on Blu-ray—came to market in the first quarter.

A clear winner in the format war is far from being crowned, however, and sales of such titles are, at best, generating momentum for a market that's in the

earliest stages. Since HD DVD's introduction in April 2006 and Blu-ray's two months later, more than 400 releases have seen the light of day. While gaming and the adult film industry are playing roles in the industry's momentum, all eyes are on the one factor that will most determine the market's future—the price of HD players.

PLAYER PRICE

Industry observers feel player prices need to fall for the market to gain significant traction with consumers. Major electronics retailers' Web sites show HD DVD players priced between \$400 and \$500, and Blu-ray players between \$700 and \$1,200. And late last year, Consumer Electronics Assn. research suggested prices in the \$500-\$1,000 range are a barrier to buyers, but consumer interest levels rise when the price falls below that level. "We see it taking off after it gets below \$300 and down to the \$200 level," CEA director of research Joe Bates says.

The HD DVD camp believes price is paramount as well. "We expect HD TV sales to go up probably another 10 million units [between] now and the end of this year," Forrester Research VP James McQuivey says. If Blu-ray prices drop to less than



Exclusive titles by such acts as INCUBUS and DESTINY'S CHILD (inset) seem to be giving Blu-ray an edge.

\$500 in time for the holiday shopping season, McQuivey says, and "if you can get half of those people to walk out of the stores with a Blu-ray player, there's your scale tipper."

THE GAMING FACTOR

The gaming industry is playing a major role in introducing HD to consumers. According to research firm NPD Group, 135,000 units of the \$199 Xbox 360 add-on HD DVD player and 1.2 million Blu-ray-enabled PlayStation 3s have been sold through March 2007. Stand-alone player sales between April and December of last year were a tight race—Blu-ray had 52% of the market, and HD DVD grabbed 48%, according to NPD. HD DVD stand-alone player sales have topped 100,000 through April, according to reports. The Blu-ray camp has yet to reveal any definitive sales figures.

THE PORN FACTOR

HD DVD could receive a momentum boost from the adult

film industry, which backed the format exclusively in January. But despite published reports suggesting otherwise, don't look for porn—which is credited with helping decide the Betamax vs. VHS battle in the early '80s—to be the determining factor in this format war. "Today if you're into porn, you have it in front of you 24-7 on the Internet," McQuivey says. "While it's true porn will give HD DVD a boost, it's not a significant one."

CONTENT

The Blu-ray camp has more studio support than HD DVD and is banking on that variable to tip the scales in its favor. "The only reason to buy a player is to have access to content," says Andy Parsons, senior VP of product development at Pioneer and chairman of the Blu-ray disc promotion committee for the United States.

"It's a content-driven business. No one buys a player because it looks good with their furniture."

McQuivey expects Blu-ray to prevail in the long run, noting that more content and superior technical specs (Blu-ray discs can simply hold more data) will ultimately weigh in the format's favor.

UNDERCUTTING OPS

"As the format war plays out, there are plenty of random opportunities to undercut the market," McQuivey says. "Microsoft is renting HD movies via the Xbox through their Xbox Live Marketplace and sales have gone up dramatically—400% since launch in November. There are about 5 million people with Xbox 360s, and people don't want to decide or which [stand-alone] player to invest in right now."

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CHARTS BY BRIAN GARRITY

Copy Like A Rockstar

A Song's Online Unavailability Helps Sell A Piggyback Hit

Strong radio airplay has helped push "Party Like a Rockstar" by OnDeck/Universal Republic act Shop Boyz onto The Billboard Hot 100. But in an inadvertent move, it's also helping an obscure, similarly named song sell tens of thousands of downloads and emerge as a rival on the charts.

With Universal Republic holding back the Shop Boyz song online so the label can push a "vingle" (video and single) promotion with iTunes that starts May 22, Hard Hood Records' Freak Nasty has stepped into the breach with its song "Do It Just Like a Rockstar" in the meantime.

With a different name, hook and melody, the song isn't a copycat. But consumers are confusing the two tracks just the same—in part because digital services like Apple's iTunes have been listing Freak Nasty's song as "Party Like a Rockstar."

Though users on the iTunes message boards were quick to declare the song an imposter,

Freak Nasty still has sold almost 30,000 downloads, according to Nielsen SoundScan. As of May 16, the track was among the top 20 tracks on iTunes and top three at the store among hip-hop tracks.

Thanks to strong sales it also is running neck-and-neck with the Shop Boyz version on the charts. The Shop Boyz come in at No. 54 on the Hot 100 this issue vs. No. 56 for Freak Nasty.

The track is distributed to digital services by San Francisco-based Independent Online Distribution Alliance. IODA CEO Kevin Arnold says the discrepancy between the official title and the listed title online is the responsibility of Hard Hood. However, he acknowledges that it may not necessarily be an accident.

"For lots of independent artists one way of marketing these days is passively via search engines. People will title their songs and albums to be things people will search for—whether it's a current song or a classic

song," Arnold says. Reps for Hard Hood and Freak Nasty could not be reached for comment.

For their part, Universal execs say they aren't concerned. Universal senior VP of urban music Elise Wright says the Shop Boyz track has sold more than 347,000 units as a ringtone, and the label is expecting big sales when their version finally hits iTunes.



This isn't the first time that the lack of online availability of a hit single has created a window of opportunity for similarly named and alternative versions of a song. Deliberate copycat singles were a trend in the mid-to late '90s as major labels cut back on releasing singles for radio hits like Aqua's "Barbie Girl," the Cardigans' "Love Fool" and Eiffel 65's "Blue (Da Ba Dee)."

And in February of this year, a Jae Millz remix of Mims' "This Is Why I'm Hot" briefly popped up online ahead of the original and sold more than 60,000 downloads.

Additional reporting by Mariel Concepcion.



'Do It Just Like a Rockstar' closes in on 'Party Like a Rockstar' on this week's Hot 100.



AWAITING AMAZON ANSWERS

Pricing And Catalog Questions Surround New DRM-Free Service

Ending months of speculation, Amazon has finally unveiled plans to launch a digital rights management-free digital music service later this year—perhaps as early as June. But new questions are emerging over pricing, catalog and overall strategy.

Though exact amounts that Amazon plans to charge consumers are as yet unclear, Billboard has learned some details of what the company is offering to pay labels.

Sources say Amazon is proposing a four-tier wholesale licensing scheme for DRM-free, higher-quality files: \$6.50 per album and 65 cents per track for front-line catalog, \$5.50 per album for midline fare, \$4.90 per album for deep catalog and \$4 per album for emerging/baby bands.

However, some labels and distributors negotiated a higher wholesale pricing, according to sources. For example, EMI is wholesaling its DRM-free, higher-quality digital tracks at 90 cents per song, but charges the same \$7 per album regardless of sound quality.

Additionally, sources say Amazon may allow labels to pay for preferential placement on the service's main page as part of a co-op advertising strategy. iTunes does not allow such pay-for-placement activity.

Questions also remain about which labels will participate. Outside of EMI, Amazon is not commenting on its other licensing partners, but says it will launch with some 12,000 labels. To reach this figure, Amazon will likely partner with various digital music aggregators and then strike direct deals with the larger independent labels. To date, CD Baby is the only aggregator to confirm participation.

According to analysts, how Amazon responds to these pricing and availability questions will be central to whether it ultimately poses a significant challenge to iTunes or becomes just another also-ran.

—Antony Bruno, Ed Christman and Todd Martens

>>> AIM, PODCASTERS PARTNER
U.K. trade body AIM has forged a deal with the U.K. Podcasters Assn. to promote full-length tracks to license for legal podcasts. As part of the deal, UKPA members have preferential access to take out a license from AIM covering the use of music from more than 200 member labels, including Beggars Group, V2, XL Recordings, !K7 and Cooking Vinyl. AIM initially launched a trial podcast license in December 2005.

>>> WILL.I.AM TO DESIGN DENIM LINE
High-end denim fashion manufacturer/distributor Blue Holdings and Black Eyed Peas member Will.i.am have partnered to create the i.am Antik brand, which will focus on premium denim fashions and will be sold in specialty and department stores. It is scheduled to debut in August, and complements Blue Holdings' Antik Denim Collection. Will.i.am will be involved in all aspects of the design and marketing.

>>> BOBBY ROBERTS CO. STARTS LATIN DIVISION
Nashville-based booking agency the Bobby Roberts Co. has launched a Latin division that will offer exclusive bookings for Latin country music artists. Maritza Baca, president of the U.S. Hispanic Country Music Assn., will head BRC Latin. BRC is now in its 21st year, booking such country artists as Merle Haggard, John Anderson, Pam Tillis, Larry Gatlin, Ray Price, T. Graham Brown, Mark Farner and Whiskey Brown.

LABELS BY BRIAN GARRITY

A Master Plan For Masterworks

Sony BMG Centralizes Its Classical A&R

Sony BMG Music Entertainment is creating a new centralized A&R structure for its classical music group.

Artist development for Sony BMG Masterworks will now be run through an International Repertoire Center (IRC), overseen by Chris Craker, most recently head of classics for Sony BMG U.K. Craker, named senior VP/GM of the IRC, will have offices in New York and London, and reports to Sony BMG Commercial Music Group president John Ingrassia.

Under the new system, the IRC will look to sign more acts outside the United States and with more of an eye on global distribution than in the past. The system is also designed to assist in worldwide setups for such star acts as Yo-Yo Ma and Joshua Bell. The IRC additionally will handle Sony BMG's classical catalog and assist in marketing classical crossover releases. "Europe is going to benefit a lot from this because we are going to be creating products that are very European-centric," Craker says.



The new approach to A&R comes in the wake of the departure of former Masterworks president Gilbert Heatherwick, who left the company last November as part of a shake-up that saw the elimination of some 30 staffers from the classical ranks.

Sony BMG is looking to an increased global focus for its classical releases to help improve their profitability. Universal Music Group and EMI have shifted to similar centralized, global-focused structures in recent years.

"Around the world it's tough on any individual territory basis to be profitable," a high-ranking executive close to the situation says. "If you are in the U.K. and you sign a classical artist with the expectation you are just going

to sell records in the U.K., it's very challenging."

Acts will still be able to be signed by Sony BMG Masterworks' imprints. But a majority of them—perhaps as much as 70%—will be signed and/or worked by the IRC, which will then team with the imprints to set up, market and promote releases.

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RIVERS CUOMO
of WEEZER

“Dance, Dance”

ANDREW HURLEY, PATRICK STUMP,
JOE TROHMAN, PETE WENTZ
of FALL OUT BOY

“Dani California”

FLEA, JOHN FRUSCIANTE,
ANTHONY KIEDIS, CHAD SMITH
of RED HOT CHILI PEPPERS

“Don’t Forget About Us”

MARIAH CAREY

“Hips Don’t Lie”

SHAKIRA

“I’m Feeling You”

MICHELLE BRANCH,
KARA DIOGUARDI
of THE WRECKERS

“Shake It Off”

MARIAH CAREY

“Sugar, We’re Goin’ Down”

ANDREW HURLEY, PATRICK STUMP,
JOE TROHMAN, PETE WENTZ
of FALL OUT BOY

“Unwritten”

NATASHA BEDINGFIELD

“You And Me”

JASON WADE
of LIFEHOUSE

CAA

>>> **PUMPKINS LINE UP RESIDENCIES**

The Smashing Pumpkins are setting up camp in Asheville, N.C., and San Francisco for multiple-night stands this summer. The Billy Corgan-led group will visit the Orange Peel in Asheville June 23-24, 26-27, 29-30, July 2-3 and July 5. A residency at San Francisco's Fillmore is set for July 22, 24-25, 27-28, 30-31 and Aug. 1. Tickets go on sale May 20 but will be available only online.

>>> **EVERGREEN INKS DEAL WITH 2PAC**

EverGreen Copyrights has acquired the writer's share of 2Pac's publishing catalog from his mother, Afeni Shakur, providing the publisher with a revenue stream from more than 350 commercially released songs, countless poems and several albums' worth of unrecorded material. Universal Music Publishing Group owns, and will continue to administer, the copyrights in the catalog.

>>> **BLUE MAN GROUP ENTERS ORLANDO**

Blue Man Group opens June 6 at Universal City Walk's Sharp AQUOS Theatre in Orlando, Fla. The 1,000-seat venue is accessible from Universal City Walk and the Universal Studios theme park, but is ticketed separately from the park. Prices are \$59 for adults and \$49 for children. Blue Man Group has theatrical productions running in eight cities around the world, including New York, Las Vegas, London and Berlin.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Antony Bruno, Susan Butler, Ed Christman, Jonathan Cohen, Michael Paoletta and Ray Waddell.

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COUNTRY BY KEN TUCKER

Fan Affair

Academy Of Country Music Bash Broadens Beyond The Biz

This year's Academy of Country Music (ACM) Awards were merely the climax of what has become an ever-expanding, days-long celebration—geared, by now, as much to fans as the industry.

When the show first moved to Las Vegas five years ago there were two events: the show and an all-star jam that served as the post-show party. Today, there are four days of events—two nights of “free block party” concerts on Fremont Street, a motorcycle rally, a golf tournament, a new artist show, a songwriters showcase and, for the first time this year, a poker tournament hosted by the Muzik Mafia. And let's not forget

about the May 15 awards show.

What was once a members-only affair now includes thousands of fans thanks to a move from Universal Amphitheatre in Los Angeles. “At Universal, we're only at 6,000 seats, and we had no events around it,” ACM board chairman Gayle Holcomb says. “It was just kind of like another awards show.”

This year the show was held at the 12,000-seat MGM Grand Garden Arena and sold out before performers were even announced.

The ACM rolls now include 50,000 associate members, as fans are known. In addition to various perks, including dibs on awards show tickets, associate members also vote in the video of the year category, which this year went to Carrie Underwood's “Before He Cheats.”

In trying to differentiate itself from the Country Music Assn. Awards, the ACM saw an opportunity to exploit the organization's carefree attitude. “The talent pool's the same,” ACM executive director Bob Romeo says. “Let's do this in a fun way.”

So the show includes a “party pit” of fans immediately in front of the stage, and the party theme otherwise resonates throughout the entire event schedule. The new-artist show, for instance, is known as the Party for a Cause, with proceeds going to the ACM Charitable Fund.

At this year's show, Kenny Chesney opened with the appropriately themed “Beer in Mexico.” Chesney would later pick up his third straight



From left, LIL JON, JOHN LEGEND and JOHN RICH party down on the ACM Awards' red carpet.

entertainer of the year award.

Musically, the show also had its share of collaborations. John Legend performed with Big & Rich, while show host Reba McEntire teamed with Kelly Clarkson for “Because of You,” which the pair recorded for McEntire's forthcoming duets project.



REDNEX

GLOBAL BY LARS BRANDLE

COTTON EYE DOUGH

Swedish Band Rednex Auctioned On Net

LONDON—Rednex is looking for a new owner. The producers behind the novelty Swedish dance-pop band have offered its assets to the highest bidder, through Internet auction giant eBay.

The Stockholm group, best-known for the international '90s hit “Cotton Eye Joe,” which peaked at No. 25 on The Billboard Hot 100, is listed with a starting bid price of \$1.5 million.

Any buyer would receive 100% of the shares in the Swedish production company Rednex AB, owned by the band's founder/producers Janne Ericsson, Örjan “Öban” Öberg and Ranis Edenberg.

In the auction description, the sellers state that Rednex AB owns “the trademark, all recordings, all contracts and negotiating rights and is in full power of the artistry.”

But the band's founder and singer suggests the offer is misleading. An-

nika Ljungberg, who also owns production company ShowMix AB, says Rednex AB only owns catalog recordings from 1994 to 2004, adding: “I have total responsibility for the band, and also own the new material since 2004 in my own company.”

Edenberg says Ljungberg has power of attorney over the band until 2008. “Should someone buy it now, they would be limited in what they can do to that point,” he says.

At press time, time was running out for an official bid for the auction, which concludes May 19. However, if a bid hasn't been made, the seller can pay listing fees and relaunch the auction process. Edenberg expects the sale to take “at least a month.”

“They are not actually selling the band Rednex,” Ljungberg says, “because I am live and kicking here. And I'm not for sale.”

RETAIL BY ED CHRISTMAN

Beyond The Koch Deal

Could The Acquisition Of Navarre Presage Indie Distribution's Consolidation?

Koch Entertainment's pending \$6.5 million acquisition of Navarre Media Entertainment is perceived as the first shot in the eventual consolidation of independent distribution. While distributors say they know consolidation is coming, some worry that the Navarre price could set future independent distribution valuation models.

When the acquisition is completed May 31, Koch Entertainment CEO Michael Koch says his Port Washington, N.Y.-based company will have a 2.7% market share, which could make it the second-largest distributor, depending on how the year plays out. Currently, the Alternative Distribution Alliance is the largest with 3.7% market share, if one includes the 0.4% it distributes for Warner and Atlantic, which is counted under WEA, while RED ranks second with a 2.6% market share as of May 6, according to Nielsen SoundScan. But major-owned indie distributors aside, the deal represents the consolidation of the two largest nonmajor-affiliated indie distributors.

Koch says the Marwyn Investment Management acquisition of parent Entertainment One now puts Koch Entertainment in the position of being able to buy catalog content and to consolidate the indie-distribution sector.

Independent distribution mergers “will be the order of the day,” says Burt Goldstein, owner of Kenilworth, N.J.-

based Big Daddy.

But others, like Select-O-Hits' Johnny Phillips, expressed surprise at the low price Koch paid for Navarre. Indeed, Bruce Ogilvie, owner of Irvine, Calif.-based Super D, says he wishes that Navarre had been shopped to him, because Super D has recently expanded into independent distribution and is trying to build market share.

Based on the selling price, Billboard estimates that Navarre's annual earnings before interest, taxes, depreciation and amortization averaged \$1.6 million over the last three years, giving the company a valuation multiple of four, which is common for such assets. But some argue that Navarre could have held out for a higher price, considering it is being sold to a strategic buyer.

On the other hand, one label executive, who has lost faith in the brick-and-mortar marketplace, says he is not surprised at the price. “Indie distribution is a melting ice cube,” he says. “You are not going to get many buyers willing to pay more than that.”

However, Alliance Entertainment Corp. CEO Alan Tuchman thinks the Koch/Navarre deal is not reflective of the indie-distribution marketplace as a whole. “On one side, you had a seller who wants to get out and get out whole. And on the other side, you are dealing with Michael Koch, and let me tell you, there is no free lunch there.”



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GLOBAL BY FRED BRONSON

Never Mind The Balkans

Serbian 'Bloc' Storms Eurovision Party

HELSINKI—There were no cartoon metal monsters at this year's Eurovision, but the 52nd annual competition of Europe's biggest televised song contest still proved controversial—even if the winner was a seemingly innocuous torch song.

Last year's victory for Lordi seemed to have had no long-term impact as Serbia emerged triumphant in Helsinki with "Molitva," a powerful ballad delivered by first-time entry, 22-year-old singer Marija Serifovic in her native language. It was also the first time Serbia had entered in its own right. Last year, the former Yugoslavian republic was still a joint entity with its Balkan neighbor Montenegro.

European viewers among the 300 million estimated TV audience were united in supporting Serbia's song, which rose above typically outrageous Eurovision fare such as the Ukraine's second-place drag artist Verka Serdutchka, who filled the stage with chaotically choreographed, silver-foil-costumed dancers.

But the contest has been criticized for dividing Europe along East/West lines, with the prominence of Eastern European nations among the finalists sparking complaints about "bloc" voting along political/geographical lines.

Veteran U.K. Eurovision commentator/presenter Terry Wogan, who has covered the event for the BBC since the '70s, complains on the bbc.co.uk Web site about the existence of "a definite Baltic bloc and a Balkan bloc; and they've been joined in recent years by a Russian bloc," adding, "It's a pity it's not about the songs anymore."

The grousing began after the May 10 semifinal, when the 10 qualifiers from 28 contestants were all from Eastern/Central Europe. Western European countries widely expected to qualify for the

final—including Andorra, Switzerland, Iceland and Denmark—were shut out. Voting in the semifinal mirrors the final, with viewers registering votes by telephone.

The East's superiority continued in the final, with Eastern/Central European countries taking the top 16 of 24 positions. That left observers wondering whether the high number of Eastern European countries in the contest had tilted the voting scales in their favor, or if that half of Europe simply sent better songs.

Pete Fenner was the lyricist for one exiting semifinalist, Iceland's "Valentine Lost." According to Fenner, "Eastern countries have much more enthusiasm for Eurovision than the West. They're putting more effort into their performances and staging. Western countries like the United Kingdom, Ireland, France and Spain are still trying to write Eurovision songs in the old style."

He also notes that when the Western countries exited at the semifinal stage, fewer of their

nationals watched the show, whereas "Eastern European communities in countries such as Austria, the Netherlands, Belgium, Norway and Denmark would [still] vote for songs from their homeland."

The man who has to field any complaints from Western delegations is Bjørn Erichsen, director of TV at Eurovision organizer the European

Broadcasting Union. However, he seems relaxed about the situation. "The Eastern European countries joined in 1993," he says. "From 1993 to 2001, they didn't win—and no one complained."

Erichsen notes being contacted by the Swiss delegation, expressing frustration that its entry, DJ Bobo, exited in the semifinal. However, he points

out that, in the final, the Swiss public awarded a maximum 12 points to Serbia.

Bobo's exit showed that celebrity carries little weight with the Eurovision audience. He scored his first No. 1 single in Switzerland and Sweden in 1992 with "Somebody Dance With Me" and has been scoring top 10 hits in Continental Europe ever since.

However, "being well-known doesn't really matter at all [in Eurovision]," says Paul G. Sheridan, associate producer of the Eurovision preview shows for Ireland's national broadcaster RTE. "Since televoting began [in the late '90s], the result is totally unpredictable. Last year, Brian Kennedy sang for Ireland. He's a 'name,' and everyone expected him to do well. He placed 10th."

Despite faring even worse than that in this year's contest, DJ Bobo has no regrets about his Eurovision involvement. "You can't ruin 15 years in three minutes," he says. "It feels great to be here, and 50,000 people have already bought tickets for our 2008 tour. I don't think they [would] return them if we were last."

No deals are yet in place outside her native Serbia for "Molitva" (co-written by Vladimir Graic and Sasa Milosevic Mare), which translates as "Prayer." Domestically, it has been released on the state-owned PGP RTS label. It is also available across Europe through Sanctuary-owned-label CMC on a recently released double-CD that features all 42 Eurovision 2007 songs.

Serifovic began an EBU-organized Eurovision Winner's Tour May 16 in Denmark, visiting six countries and performing in town squares and shopping malls. ...



SHERIDAN



MARIJA SERIFOVIC, Eurovision winner with ballad 'Molitva,' unfurls the state flag of Serbia.

ALSO-RANS NO MORE? Even Eurovision Losers Get Lucky Sometimes

You don't have to win the Eurovision Song Contest to get a hit from it.

Last year, for example, Belgium's entry "Je T'Adore" by Kate Ryan failed to even progress from the semifinal to the final but was No. 1 in its home country and charted in five other European markets. A decade earlier, 1996 British entry Gina G's "Ooh Aah... Just a Little Bit" (Eternal/Warner) charted around the world,

hitting No. 12 on The Billboard Hot 100 despite placing eighth in the contest. Even one of the most famous Eurovision songs of all time finished third—the 1958 Italian entry "Nel Blu Dipinto di Blu" by Domenico Modugno found global acclaim as "Volare."

Billboard polled Eurovision insiders on which 2007 competitors had the most hit potential beyond Eurovision, no matter where they finished on the leaderboard.

ANDORRA (SEMIFINALIST)

TITLE: "Salvem El Món (Let's Save the World)" by Anonymous

DOMESTIC LABEL: Unsigned



The teen-aged members of Anonymous cite Sum 41 and Blink-182 as influences.

"I hear this as fresh and fun. It could go straight into rotation on [U.S. network] Radio Disney," Finland-based American-born songwriter Tracy Lipp says. "There's a lot of energy involved." Lipp wrote Finland's 2002 Eurovision entry and has worked with 2006 winner Lordi.

BELARUS (FINALIST)

TITLE: "Work Your Magic" by Koldun

DOMESTIC LABEL: Unsigned



"It's got several hooks in the melody and has an identifiable style, like a Bond [theme]," says lyricist Pete Fenner, who co-wrote 2007 Icelandic entry "Valentine Lost" by Eirukur

Hauksson. "It also sounds Russian."

Koldun emerged from the Belarus version of the "Star Academy" TV talent show. The song is co-written by Koldun's manager, leading Russian pop vocalist Philip Kirkorov, who met the singer while guesting on the TV show.

RUSSIA (FINALIST)

TITLE: "Song #1" by Serebro

DOMESTIC LABEL: Unsigned



The three Russian girls in Serebro have a Sugababes/Britney Spears vibe that has convinced many Eurovision insiders of their commercial viability. "I am impressed by how efficiently Russia has tried to win this contest for a number of years," says Peo Nylen, managing director of Stockholm-based publisher Scandinavian Songs. "Serebro will do really well on radio and charts around Europe, regardless of the placement."

SWEDEN (FINALIST)

TITLE: "The Worrying Kind" by the Ark

DOMESTIC LABEL: Roxy Recordings



"It's a sure-fire hit across Europe," says Paul G. Sheridan, production coordinator at Irish state broadcaster RTE in Ireland and associate producer of RTE's Eurovision previews. "It's very commercial, in the mode of 1970s glam rock. A lot of people who grew up in that period will identify with that."

SWITZERLAND (SEM FINALIST)

TITLE: "Vampires Are Alive" by DJ BoBo

DOMESTIC LABEL: Gun



Established European hitmaker DJ BoBo has already charted in Finland, Germany, Austria and his native Switzerland with this single. "He's got a great track record in Europe," Fenner says. "The song is very accessible. It's instant—and with short attention spans these days, that's very important." —FB

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Retail Track

ED CHRISTMAN echristman@billboard.com

Pricing Perils

Why The Labels Partially Have Themselves To Blame

If you believe the U.S. music industry's seven-year-long revenue downturn is solely due to digital sales and piracy, move on because this column has nothing to offer you. But if you think that the record label tactics and policies also played a role, stick around.

The CD continues to lose sales because of CD burning, because consumers are tired of the format, because music has more forms of entertainment to compete with and because record stores keep closing while big boxes and surviving record stores keep reducing music selections. So at the NARM annual convention this year, Sony BMG Music introduced a slate of hybrid digital/CD configurations at various price points aimed at increasing product flow and giving consumers choices.

In case you missed it, let's get one thing absolutely straight: Consumers have spoken and they want \$9.99 CD pricing. But just because I state that as a reality—one that most label executives still refuse to acknowledge—doesn't mean I am advocating such a pricing strategy. After all, at \$9.99 the U.S. music industry currently has the lowest CD pricing at retail since

the format was introduced here in 1983. And yet sales are still falling.

What's more, Virgin Entertainment Group CEO **Simon Wright** points out an overall collapse in pricing isn't necessarily a good thing. If it doesn't come with a commensurate rise in sales, then margins get out of wack and expenses increase, resulting in fewer profits for store owners.



WRIGHT

Pricing is a complex issue, and there are no easy answers. But I do know that you ignore the consumer at your own peril. Yet, one top major-label distribution executive always tells me my column never has worse drivel in it than when I discuss pricing—even though he knows most new releases that matter are advertised at \$9.99.

Why does the industry have a \$9.99 price point? Because the big boxes went down the slippery slope and turned a price war into an everyday event. How did the majors help? They provided exclusives and threw cooperative advertising dollars to big boxes, all in an attempt to derive instant gratification by driving first-week sales of big new releases. And now the majors pretend that they have nothing to do

with the \$9.99 price point, just like they don't have anything to do with the \$5.99 record club price or the \$9.99 at iTunes—all of which further devalue CDs.

To add some historical context: The CD sales decline also wouldn't have happened so fast if the industry hadn't rolled over so easily when the Federal Trade Commission was investigating CD price fixing.

In 2000, the FTC wound up its price-fixing probe with an offer the majors—or at least their lawyers—felt they couldn't refuse: to sign a consent decree getting rid of minimum-advertised pricing policies. MAP basically said that retailers could sell CDs at any price they want, but if they sell below a certain point—\$12.99-\$13.99 depending on the major—then labels would not provide cooperative advertising funds to violating retailers.

The lawyers at the majors caved, saying you can't fight city hall. But look at what the FTC's overzealous righteousness and the major-label lawyers' laziness and cowardice wrought. In 2000, the U.S. music industry was measured at \$14.3 billion, according to the RIAA. Measured against that, the U.S. music industry has lost \$13.5 billion in revenue as CD shrank down to its 2006 level of \$9.5 billion. Along the way, thousands

upon thousands of independent and chain record stores have closed up shop, and tens of thousands of major-label staffers lost their jobs.

But guess what? The consent decrees in which the majors promised they wouldn't use MAP were set to last seven years. And since they signed the agreement in 2000, that time period is ending this year. Also, other industries like DVDs and videogames still use MAP.

Of course, Retail Track doesn't think that MAP is the answer to the music industry's problems at this juncture. Nevertheless, the predominance of the \$9.99 price point continues to be a major factor in declining sales. That's because record stores have the burden of financing the \$9.99 price point solely by themselves, without help from most labels, except in the case of Universal Music Group's JumpStart.

As long as most records are issued at an \$18.98 list price and a \$12 cost, music will continue to be a loss leader for all stores, meaning more store closures and less space devoted to music in remaining stores. Not only does that mean less selection for consumers, hello, it means fewer sales for record labels.

If labels continue to issue records at higher price points, then they are guilty of what they often slander mall stores with—fueling declining sales to maintain higher profit margins.



GLOBAL NEWSLINE

>>>HMV JAPAN SALE 'POSSIBLE'

HMV Asia Pacific president Paul Dezelsky says parent HMV Group may sell its 57-store Japanese operation. "A strategic review is under way, and a decision will be made once all the possible alternatives have been identified and fully evaluated," Dezelsky says, adding that this may take several weeks. "One of the possible outcomes may be a sale of HMV Japan," he says, "but no decision has yet been made." Dezelsky's comments follow reports that Japanese bank group Shinsei Bank is conducting an auction of the business on HMV's behalf (Billboard, May 11). The review of the Japanese company was announced in March by HMV Group chief executive Simon Fox.

—Steve McClure

>>>CANADA SETS COPYING LEVIES

The Copyright Board of Canada has set private copying tariffs on blank media for 2005, 2006 and 2007. The Canadian Private Copying Collective, which collects and distributes levies on behalf of rights-holders to provide compensation for unauthorized private copies, has been working under interim tariffs for more than two years. The new tariffs reduce the levies payable on audio cassettes from \$0.29 Canadian (\$0.26) to \$0.24 Canadian (\$0.22) and on MiniDiscs, CD-R Audio and CD-RW Audio from \$0.77 Canadian (\$0.70) to \$0.21 Canadian (\$0.19). CD-R and CD-RW levies remain at \$0.21 Canadian (\$0.19). CPCC chairman Claudette Fortier says the body will "develop a plan to reimburse importers and manufacturers for the higher levies collected under the Interim Private Copying Tariffs of 2005, 2006 and 2007."

—Larry LeBlanc



>>>U.K. PLANS ANTI-PIRACY CAMPAIGN

U.K. lobbying group the Industry Trust for IP Awareness is launching a £3 million (\$5.96 million) cross-media anti-piracy campaign, starting June 1. The body claims it is the highest budget to date for an anti-piracy project of its kind in Britain. The Industry Trust was established in 2004 by DVD manufacturers, distributors and retailers to lobby for effective anti-piracy legislation and enforcement and to run consumer awareness campaigns. The new campaign attempts to transform consumer attitudes by attaching a social stigma to copyright theft, primarily through TV, cinema and press ads featuring a fictional character, "Knock-Off Nigel," who buys knock-off (illegal) DVDs and downloads entertainment content illegally. The campaign will also reach pubs, where the character will be featured on beer coasters. "We know lecturing and hectoring people can make them switch off," Industry Trust director general Liz Bales says, "so we hope to connect and involve them through irreverence and humor." Bales says the campaign will initially focus on the audiovisual sector, but will eventually encompass other piracy-hit businesses.

—Lars Brandle

>>>DOUGLAS TAKES MORE CONTROL AT BBC

BBC Radio 2 controller Lesley Douglas has taken on new responsibilities at the U.K. state broadcaster. With the new title of controller of BBC popular music, Douglas will coordinate all popular music output across the broadcaster's platforms. Douglas continues in her previous role at AC network Radio 2 and as controller of digital alternative/rock service 6 Music. She has held those joint roles since January

2004, having been promoted to head of programs at Radio 2 in 2000. In her new role, Douglas works alongside Andy Parfitt, controller of top 40 network Radio 1 and its digital arm 1Xtra, and Roger Wright, controller of classical/specialist network Radio 3, who coordinates classical music across the BBC. Douglas reports to BBC audio and music director Jenny Abramsky. Radio 2 is Britain's most listened-to station, according to U.K. radio ratings agency RAJAR.

—Lars Brandle

>>>WADSWORTH HEADS SONY BMG ASIA

Kelvin Wadsworth has been elevated to the position of president of the Asian region for Sony BMG. The Hong Kong-based executive, whose previous title at Sony BMG was executive VP/COO of the Asian region, formally adds China and Japan to the list of territories for which he is responsible. Wadsworth had been overseeing regional operations since the July 2005 departure of previous Asian region president Richard Denekamp. He reports to New York-based Sony BMG Music Entertainment COO Tim Bowen. Wadsworth first joined what is now Sony BMG in 1979 as a financial analyst for CBS Records U.K.

—Steve McClure

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The Teachings Of Trent

Nine Inch Nails Show The Biz A Thing Or Two With 'Year Zero' Campaign

By now you know the story.

Nine Inch Nails' Trent Reznor masterminded one of the most extensive prerelease digital marketing campaigns ever seen for his band's new "Year Zero" album. It involved an intricate storyline about a future world dominated by a totalitarian government, censorship and morality police—themes duplicated in the album and an "alternative reality game" that forced fans to piece together the story via a scavenger hunt for clues online and in the real world.

It included 27 Web sites, various phone numbers and e-mails, leaking tracks online and via USB drives left in the bathrooms of concert venues and letting fans remix the music and artwork as they liked.

In the first 10 weeks, the campaign generated more than 2.5 million Web site visits, 2 million phone calls, 50,000 e-mails, close to 100,000 video streams and more than 1,650 pieces of fan-submitted artwork. Fans streamed the entire album more than 400,000 times on MySpace and nin.com, with the single "Survivalism" generating nearly a million MySpace streams and the music video another 500,000 streams on YouTube.

Last month, "Year Zero" debuted at No. 2 on The Billboard 200 with 187,000 first-week copies and has shifted TK so far, according to Nielsen SoundScan.

So what lessons can the music industry learn from this unique case study?



LESSON NO. 1
LESS IS MORE

Rather than put out a press release announcing the launch of the alternative reality game, Reznor and Nothing/Interscope simply created a framework of content that let fans discover it on their own.

"It wasn't like a typical marketing campaign where you're shoving it down the consumer's throat and beating them over the head," Cornerstone Promotions co-president Jon Cohen says. "It was the exact opposite."

The Internet is a pull-based medium, meaning fans will seek out what they want and take it, rather than passively wait for content owners to "push" content their way. By trusting his fans to discover the storyline and the music on their own, Reznor's hands-off approach gave them a sense of ownership over the experience, which in turn made it more valuable to them.

LESSON NO. 2
YOU GOT TO GIVE A LITTLE TO GET A LITTLE

The piracy-paranoid music industry so far has resisted giving away music in advance of an album release, but Reznor not only leaked multiple songs from the new album before the street date, he also let fans remix them by providing the multitrack source content.

"We're smack dab in the middle of an attention economy," says Mark Ghuneim of digital marketing firm Wiredset. "The bigger risk is not having attention on what you're creating. Sharing a part of your record to make up the difference of what was traditional advertising and marketing dollars is a worthwhile strategy."

LESSON NO. 3
GIVE CUSTOMERS WHAT THEY WANT

While most other companies just give lip service to this axiom, Reznor actually did it. Fans today want to interact with their entertainment, not passively accept it. Between giving fans the ability to remix and mash up his work, and letting them explore the album themes online, Reznor showed how understanding the lifestyle—not just musical tastes—of your core audience can pay dividends.

"He was focusing on his fan base and taking care of them in the way that they would want to be spoken to," Ghuneim says. "He did a brilliant job of erasing the barrier between he and his fans. Speaking directly to fans is a really important move right now."

LESSON NO. 4
REMAIN RELEVANT

The potential staying power of the campaign can't be overlooked. The full story is not yet revealed, and fans could be uncovering additional clues for some time. Reznor envisioned the game to last for 18 months, possibly culminating in the release of his next album.

"It's going to be a way to engage their fan base 12 months out of the year rather than waiting for album cycles," Cohen says. "It's amazing that it takes something like this to wake people up to the importance of creativity."

LESSON NO. 5
CONVERGENCE IS KEY

To this day, many labels still have separate new-media marketing and traditional marketing teams. But the "Year Zero" campaign shows how the two can work much better in conjunction. Whether it's an alternative reality game or a less complex campaign, having a strong overlap between the various elements creates a cohesive—and by default stronger—message.

"It's the complete convergence of online and offline marketing," says Gerd Leonard, CEO of music tech firm Sonific and author of "The Future of Music." "You can't really differentiate between them anymore. Given the way the major record companies are selling less and less right now, they should really pay attention to this as an entirely new way of marketing."

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

BITS & BRIEFS

TAKE THE SIMHEADS BOWLING

Videogame publisher Electronic Arts is preparing to release four new games developed specifically for Apple's iPod digital music player. One will be a version of the popular franchise "The Sims," to be called "Sims Bowling." The games are being developed by the EA Mobile division, which will also release 30-35 new games for mobile phones. The four new iPod games bring the total iPod lineup from EA to 17. They cost \$5 each.

SHOOT AND SHARE ALIKE

Startup company Vringo has developed a system for sharing video ringtones among mobile phones. The application allows callers to send a personalized video ringtone to the person they are calling, which

will then appear on the called-person's phone. Users can either buy the videoclips or shoot their own with a video-equipped phone. The application is available only on phones running a mobile version of Java technology.

92% IGNORE 2.0

A Pew Internet & American Life Project survey finds that while most adults own either mobile phones or computers with Internet access, only a small few use Web 2.0 applications like social networking or user-generated content sites. The survey finds that 73% of U.S. adults have a mobile phone, 68% have a desktop and 30% a laptop. Yet only 8% of these are active users of such Web 2.0 features as blogging, video sharing, remixing or mashups and personal Web sites.

HOT RINGTONES™ MAY 26 2007 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHRT	TITLE	ORIGINAL ARTIST	COMPILED BY
1	2	4	#1 2 STEP	UNK	nielsen Mobile
2	5	22	IRREPLACEABLE	BEYONCE	
3	4	6	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEATURING YUNG JOC	
4	3	135	SUPER MARIO BROTHERS THEME	KUJI KONDO	
5	12	18	WE FLY HIGH	JIM JONES	
6	7	105	BECAUSE I GOT HIGH	AFROMAN	
7	1	59	WHAT HURTS THE MOST	RASCAL FLATTS	
8	9	118	CANDY SHOP	50 CENT FEATURING OLIVIA	
9	8	30	ROCKSTAR	NICKELBACK	
10	23	8	ADIOS AMOR TE VAS	GRUPO MONTEZ DE DURANGO	
11	10	22	POPPIN'	CHRIS BROWN FEATURING JAY BIZ	
12	15	60	BEST FRIEND	50 CENT & OLIVIA	
13	11	5	MY HUMPS	THE BLACK EYED PEAS	
14	6	34	CRAZY BITCH	BUCKCHERRY	
15	16	133	PINK PANTHER	HENRY MANCINI	
16	21	16	WHEN WE RIDE ON OUR ENEMIES	2PAC	
17	19	61	NUTHIN' BUT A "G" THANG	DR. DRE	
18	18	14	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA	GYM CLASS HEROES FEATURING PATRICK STUMP	
19	24	5	SAY IT RIGHT	NELLY FURTADO	
20	17	27	STAIRWAY TO HEAVEN	LED ZEPPELIN	



Unk's "2 Step" takes the final step to the chart's top spot as it moves 2-1. The four-week trip to No. 1 is the chart's fastest since April 2006.

CLIXSTART MY HEART

Well, you can't blame them for trying. Although the iPod remains the far-and-away dominant MP3 player on the market, Apple competitors continue to offer some increasingly compelling alternatives. One is the new Clix from iRiver. Both thinner and larger than the original, the new Clix boasts a wider video-viewing angle. It also adds FlashLite technology for improved game support.

Oh, and it plays music—supporting subscription and a la carte downloads from most any Windows digital rights management-based service. The device is available now in 2 GB, 4 GB and 8 GB models for \$150, \$200 and \$250, respectively.

—Antony Bruno





Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

Toys In The Attic

Linkin Park DJ Branching Out With Vinyl Collectibles

Joe Hahn has been a fan of toys since he was a child. In fact, he says he feels like he's part of a generation that grew up with some of the coolest toys ever. To illustrate, the **Linkin Park** DJ points to such revered figures and brands as G.I. Joe, Transformers, "Star Wars" and Voltron.

"That generation grew up and stepped up the game with vinyl [toys]," Hahn says.

Now, Hahn, a card-carrying member of the designer vinyl scene who also contributes visuals to Linkin Park's CD artwork and directs the band's videos, is extending his own brand by branching out into high-end vinyl collectibles.

But unlike other artists who simply license their name and likeness (**Kiss** and **the Misfits**) to a toy manufacturer to make a buck, Hahn is taking a nontraditional approach by designing vinyl figures for Super Rad Toys. He will share in royalties of all Hahn-designed figures sold.

First up is a limited edition Goshu doll as part of SRT's ongoing Ningyo Project, inspired by traditional Japanese dolls of that name. The 14-inch doll, with a production run of 500, will retail for \$105 and be sold exclusively at SURU, the lifestyle retail shop in Los Angeles owned by Hahn and **Noel Aladadyan**.

A launch party, held May 14 at the store's Melrose address, introduced Hahn's Goshu doll to the masses. (On May 12, the doll made two on-screen appearances on "Saturday Night Live" during Linkin Park's performances.) As a bonus, his Linkin Park bandmates were on hand, signing copies of their new Machine Shop Recordings/Warner Bros. album, "Minutes to Midnight."

Though Hahn is the first musician SRT has partnered with, SRT president **Jonathan Cathey** promises he won't be the last. In fact, SRT has acquired the vinyl license for the "Yo! MTV Raps" brand. Consisting of nearly 20 figures—with two debuting each quarter—the line



Mr. Hahn limited-edition vinyl collectible figure (with **JOE HAHN**, left, and **CHESTER BENNINGTON** of Linkin Park, inset).

Hahn was introduced to Cathey following his first foray into vinyl, a collaboration between Hahn, SPAN of Sunset and **Nathan Cabrera**. "We used the existing mold of ["Star Wars" character] R2D2 and made it into the SURU-D2," he says. "There were only a couple hundred of those made."

Fast forward and SURU became the first store on Melrose to sell vinyl. Hahn views his collaboration with SRT as being a small but important piece to a bigger picture. "I want to be contributive to the world in the way I package creativity and help expose great art to a broader audience," he says.

Fans of SURU appreciate its music-meets-art-meets-fashion sensibility. In addition to being a retail store, SURU hosts art shows presented by Thinkspace Gallery and a monthly Triple Threat Artist series. Hahn and Aladadyan will launch the SURU clothing brand this fall.

arrives in stores first-quarter 2008. The dolls will range in price from \$120 to \$150.

Cathey is also in discussions with other rock and hip-hop artists regarding music licensing possibilities.

SRT is available at tastemaking stores around the world, including Fakture in Chicago, Colette in Paris and Kid Robot locations.

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



The Publishers Place

SUSAN BUTLER sbutler@billboard.com

Performers Want A Payday

Will Publishers Side With Radio In Performance Right Debate?

Check out the entertainment billing for county fairs, hotel nightclubs and corporate conventions. You'll likely see the names of aging singers whose voices are still heard nearly every hour on broadcast radio, but who are struggling to earn a living. They receive little or no royalties because they didn't write the songs they helped make famous, and their records no longer sell in high numbers. These singers are just some of the performers who would benefit from a renewed effort to amend copyright law to grant a performance right for sound recordings. But they, like many artists, may get lost among the larger issues that divide publishers and labels.

Label and artist groups are making the move on Capitol Hill to be paid for traditional broadcasts (Billboard, May 19). But it's unclear so far whether publisher and songwriter groups will support or oppose

this effort. Forty years ago, publishers and songwriters began aligning themselves with broadcasters to oppose any change in U.S. law that would grant a performance right for sound recordings. In the '90s, labels and artists won only the performance right in digital performances, like satellite, cable and Internet radio broadcasts.

During a House subcommittee hearing in 2004, the Copyright Office's general counsel **David Carson** explained the publishers' position. "Basically, they envisioned that the royalty pool generated from the public performance of recorded music would remain fundamentally the same, and that they would have to share these royalties with the record companies and the performers of sound recordings," he testified.

Sources say that labels and artists would today lobby for a provision in a bill that would prohibit broadcasters from re-

ducing royalties paid to publishers and songwriters in order to compensate labels and performers. But one publishing executive says that the law and human nature aren't always in sync—broadcasters could offer one pool of royalties for all copyright holders to fight over.

How broadcasters pay roy-

alties outside the United States bears consideration. In nearly every country outside the States, copyright law grants a performance right for sound recordings.

In nearly every country but the United States, copyright law grants a performance right for sound recordings.

alties outside the United States bears consideration. In nearly every country outside the States, copyright law grants a performance right for sound recordings.

In the United Kingdom, traditional radio broadcasters pay to Phonographic Performance Ltd. roughly 2%-5% of their net

revenue for recordings, according to PPL's Web site. Generally, net revenue is defined as 85% of the broadcaster's gross revenue. For compositions, radio broadcasters pay to the MCPS-PRS Alliance about 3%-5.25% of net revenue, according to the Alliance's Web site. Across the rest of Europe, radio

broadcasters pay about 4%-5% for recordings and about the same for compositions, says **Lauri Rechartt**, a consultant to the IFPI.

In the United States, the Radio Music License Committee negotiates performance licenses and fees on behalf of radio broadcasters. Instead of

fees based on a station's revenue, ASCAP and BMI agreed to accept a total amount of fees per year from the entire U.S. radio industry. For 2006, ASCAP was to receive \$208.65 million and BMI \$208 million, according to the RMLC's Web site. SESAC does not disclose its fees.

The Radio Advertising Bureau estimates that gross revenue for U.S. radio broadcasters in 2006 was \$21.7 billion. If net revenue were defined as 85% of gross revenue like PPL's definition, then ASCAP and BMI jointly received about 2.8% of net revenue. It seems likely that broadcasters would be expected to pay a similar amount for sound recordings if Congress grants a performance right.

But one publishing executive, who asked to remain anonymous, says that any opposition would not be about only money. Opposition may stem from a series of recent positions taken by the RIAA that were seen by some publishers as unnecessarily benefiting digital services.

When ASCAP recently argued for a federal court in New York to declare that download-

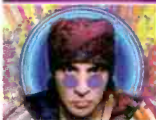
ing music is a performance and not just a reproduction and distribution, the RIAA filed an amicus (friend of the court) brief opposing that position, effectively siding with digital services rather than copyright holders. The court rejected ASCAP's position.

And last year, the RIAA pressed for a ruling in a Copyright Royalty Board proceeding over publishing rights in master ringtones—even though ringtones providers, rather than labels, ultimately pay publishers' royalties. The position, and ultimate decision, was unfavorable to publishers.

For now, ASCAP, BMI, SESAC and the Nashville Songwriters' Assn. International are not saying whether they'll support labels and artists. National Music Publishers' Assn. president/CEO **David Israelite** says he is talking with the RIAA on the broader issue of mutual support to get the maximum value for music from third parties who benefit from exploiting music.

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

LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK



The **ROLLING STONES** will not drag Serbia's wild horses away. Or its tame ones, for that matter.

Who says the **Rolling Stones** don't read Billboard?

They have changed the venue of their upcoming Belgrade, Serbia, show to avoid traumatizing the 300 horses housed at the Hippodrome (undoubtedly at our urging; see the May 12 issue). Good for you, lads, we're proud of you.

All right, I'm kidding a little bit, but this gig needs some good vibes to offset the two postponements, one because of the assassination of Prime Minister **Zoran Djindjic**, and one for **Keith Richards'** coconut encounter. So the Stones are not only doing a good thing, they're doing a wise thing.

And keeping those good vibrations . . .

Moby has an area on his Web site where in-

dependent and nonprofit filmmakers can download his music and use it for free.

How cool is that?

And if they end up making money, they pay a modest license fee that Moby donates to the Humane Society.

Damn. This must be the 40th anniversary of the Summer of Love.

Just to maintain some balance here, Swedish '90s novelty band **Rednex** is selling itself on eBay (see story, page TK). No, not to be booked for a gig, and nothing to do with charity. Sold. Like the trademark, the music, the records, the Web site and future deals. For only \$1.5 million.

And for another hundred million they'll throw in **ABBA** as an opening act.

See you on the radio. . . .

COOLEST GARAGE SONGS

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

COOLEST GARAGE ALBUMS

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

Little Steven's Underground Garage column is produced exclusively for Billboard. For more information go to UNDERGROUNDGARAGE.COM. The opinions expressed are his own, and not necessarily those of the magazine.



The Indies

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Dodging Digital

Bright Eyes Album Bucks The Download Trend

Saddle Creek didn't intend to curb digital sales and inspire physical buys, but that appears to be what happened with **Bright Eyes'** latest set, "Cassadaga."

The album comes in an inventive package, in which a view finder is needed to reveal the artwork. To date, it has sold 85,000 units, with about 17,000 of those being digital, according to Nielsen SoundScan. In its first week, it sold 47,000 units and moved only 11,000 downloads. At roughly 24% of first-week sales, digital units for "Cassadaga" were significantly less than other hot indie acts such as **the Shins** and **Arcade Fire**, who treaded more toward the 30% range. They're numbers that Saddle Creek spokesman **Jason Kulbel** says surprised the label, especially after recent digital trends in the indie rock world. "We did a lot of stuff with iTunes, like exclusive tracks and pre-orders," he says.

Saddle Creek's **Zack Nipper**, who designed

ture, it'd be cool to do something more integrated with the Web and have hidden sites and animation. We have to pay attention to the fact that people will want to download it no matter what. The ones who actually want to pay for it online are the people who should feel like they're getting something extra."

FONTANA'S FIRST: Last week, Billboard noted the passing of Fontana chief **Steve Pritchitt**. The industry vet was the distributor's first hire, and he built Fontana from the ground up, beginning in late 2004.

In a little more than two years, the indie pipeline from Universal Music Group Distribution has grown to a company that distributes in excess of 80 labels, ranging from **Mannheim Steamroller** imprint American Gramophone to hard rock label Trustkill to indie rock-focused Absolutely Kosher.

UMGD head **Jim Urie** reports that Fontana's sales are up 47% thus far in 2007, and recently told Billboard that Fontana's market share should exceed 2% by mid-2007. Yet because Pritchitt made it a point to ask us not to print Fontana's market-share number, preferring instead to discuss the labels that the company works, we didn't press for an update. "I was always bugging him about that," Urie says with a laugh. "Not so much that I wanted the share, but I wanted the volume. I wanted Fontana to hit profitability early. That was important, and it did."

Pritchitt came to Fontana from Navarre Entertainment Media, where he had been VP/GM, and once headed the company's now-defunct online distribution platform eSplice. Urie and Pritchitt worked together in the late '80s at PolyGram. "When we decided to do Fontana, pretty much everybody out in the indie world had their hand up to be



BRIGHT EYES' CONOR OBERST, whose new album comes with a view finder.

considered, or to at least talk to us," Urie says. "But Steve brought three unique things to the table."

Urie cites Pritchitt's new-media and international experience, as well as his ability to collaborate in the major-label system. Fontana has never been shy about its back-room connections to UMGD, whereas other major-owned indie distros had previously played up their separation from the parent company. As for Fontana's future, Urie only says that the company will continue to be overseen by himself, senior VP of sales and marketing **Ken Gullic** and VP of business development **David Zierler**. "Out of respect for Steve, we have not discussed, and we have refused to discuss, what would happen next," Urie says. "I completely pushed it out of my mind. So Ken and Dave will run the company for a while."

While retailers may have been pleased to have a fanciful package, Nipper says the label is concerned about making its digital products more enticing. "That's probably an area we have to improve upon," he says. "In the fu-

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OBERST: KELLY A. SWIFT/RETNA LTD.



Latin Notas

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Reggaetón Realization

Mainstream Labels Learn The Latin Market Is Not Always So Easy To Crack

The layoffs in mid-May of the entire staff of Roc La Familia, just two years after the launch of the label, are indicative of the evolving panorama for reggaetón. This is clearly no longer a genre that automatically generates sales.

But Roc La Familia's woes point to a bigger issue: Successfully venturing into the Latin marketplace is not merely a question of tossing money around. Instead, it requires careful strategizing between Latin and mainstream teams often separated by cultural divides.

"The deep pockets from the large labels isn't exactly the answer to success in the Latin market," one Latin executive says. "If they're smart and they hire the right people and they're patient they will be successful. But if they want instant gratification, well..."

In 2005, emboldened by reggaetón's early success and

crossover potential, coupled with a growing Latin market, a handful of English-language labels decided to give the genre a go.

"It was logical that all these people, me included, wanted to take a shot at this market," says **Rich Isaacson**, a principal at Fuerte, a marketing firm that works with Latin and non-Latin acts, many urban.

"The question is, How do you go from logical reasoning to strategically succeeding? There have been a lot of growing pains."

On its end, Roc La Familia



ZION

opened its doors with great fanfare in July 2005 but released only two albums a full year later. The first, "Roc La Familia & Hector Bambino 'El Father' Present Los Rompe Discotecas," has sold 134,000 copies, according to Nielsen SoundScan—successful for Latin standards, but hardly extraordinary. The label's subsequent release, "N.O.R.E. y La Familia-Ya Tu Sabe..." has sold only 47,000 copies, and contributed to **N.O.R.E.**'s asking Def Jam for his release early this year.

At around the same time, Atlantic released **Tego Calderón's** "The Underdog/El Subestimado," one of the most highly touted reggaetón albums in years.

To date, it has sold 85,000 copies, less than Calderón's previous releases "El Abayarde" (137,000) and "El Enemigo de los Waisibiri"

(113,000), both put out on his own label and licensed to BMG Latin.

Wu Tang Latino, a Latin arm of Wu Tang, did not release any albums and is no longer operating. And Bad Boy Latino, the partnership between **Emilio Estefan** and **Sean "Diddy" Combs**, has released an album by a pop artist, **Christian Daniel**, but no urban acts to date.

Industry insiders blame the failure to launch on multiple reasons, ranging from lack of communication between Latin and mainstream divisions to lack of knowledge of the marketplace.

"Many people thought what happened in Puerto Rico with reggaetón would replicate itself in the United States," says **Felix Bonnet**, programming VP for Spanish Broadcasting System Puerto Rico. "They forgot that the markets are totally different."

A similar phenomenon occurred in radio, Bonnet says, where many stations that flipped to reggaetón have now expanded their playlists to include other genres.

Within labels, many say, the coupling of a new genre run by maverick musicians with mainstream labels run by people unfamiliar with the Latin marketplace was a recipe for disaster.

There are, of course, success stories, most notably Interscope's venture with **Daddy Yankee** and TVT's with **Pitbull**.

"This isn't rocket science. This is doing the work," says Isaacson, who is working on the upcoming release of reggaetón artist **Zion** on CMG, a new label distributed by SRC Universal Motown. The key, he adds, is getting both teams to work together, leveraging their areas of strength. "I don't think it's that difficult. I just think it hasn't been executed correctly."

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THE BILLBOARD
Q&A?

A year after indie hip-hop label Avatar Records went digital, it formed a Latin division primarily to exploit

reggaetón. But Avatar Digi's Latin head, Val Valdez, is now also pursuing regional Mexican and tropical music.



While Valdez

says his Latin roster is growing, he's more focused on finding quality than quantity.

What's your approach to signing acts?

We concentrate on iTunes, because they own 85% of the market... Being that we don't put up thousands of records, when we send them anything they really actually listen to it and... nine times out of 10 they give us good placement.

I pushed records to radio for a while too, and I did a couple reggaetón records and no love. We signed an artist, Capicu, for a singles deal. We did a single with him ["Toma, Toma"] that I thought was a smash.

Where do you see digital opportunities in regional Mexican music?

The listener who listens to that hasn't figured out that you can use your computer to grab music that you like from the radio. I'm working on getting Mariano Barba. He's got a following, he's still indie... If he says, "My music is on iTunes," they'll say, "iTunes, what's that?" We need the artists to be involved with driving people to iTunes.

What advice do you give to unsigned artists who approach you?

Do some shows. Get on a tour... If you have 25 [MySpace] friends and a thousand spins a day, the friends are irrelevant. They're coming to check your music, that's the important part. Shoot a little ghetto video, something to keep your listeners interested. I think an awesome day would be 500-1,000 [song plays]. If you're grinding on MySpace and really promoting your music, all it takes is a few hours a day.

—Ayala Ben-Yehuda

Remix Results

How Dancefloor Retooling Expands The Audience

After being a smash hit throughout Latin America, "La Botella," a catchy ditty penned by Panamanian duo Mach & Daddy, could not find any airplay on U.S. Latin radio.

So, label Universal Music Latino turned to DJs and record pools to create buzz for the track via remixed versions of "La Botella." Last year, traction on the dance charts ushered "La Botella" onto Spanish-language radio and the album "Desde Abajo" onto Billboard's Top Latin Albums chart.

The success story exemplifies Latin labels' increasing interest in using dance remixes as a marketing tool that can expand an artist's reach, but also help gain entry into traditional radio.

"Our objective is to get to our audience, wherever they may be," Univision Records marketing VP Gerardo Vergara says. "According to studies, young

Latinos still like to go to clubs." Having remixes playing on the club circuit, he adds, "gives the artist a new dimension. Even if they haven't heard it [on the] radio, they know who it is."

Remixes, of course, are not new in the Latin world. Labels are notorious for recording as many as five remixes per single to satisfy all radio formats, from regional Mexican to tropical.

But the remix as a versatile marketing and promotional tool is gaining more visibility.

At Pro Motion, a New York-based dance music promotion and marketing company, Latin now comprises 40% of all business. The company, operating since 1983 (No. 1 hits include Michael Jackson's "Billie Jean"), opened a Latin division, Pro Motion Revolución, in 2004. At that point, Pro Motion already worked such crossover artists as Marc Anthony, En-



MACH & DADDY

rique Iglesias, Thalía and Jennifer Lopez to the Anglo club and specialty radio market.

But, founder Brad LeBeau says, Revolución filled a "desperate need to cross-market Hispanic dance music to both Latin and Anglo club and mixshow radio programmers."

LeBeau's current projects include material like Ricky Martin's "Pégate," but also tracks by acts that have been worked only in the Latin realm, including urban

bachateros Xtreme and pop singers Anais and Betzaida.

In these cases, LeBeau promotes to Latin and non-Latin DJs and record pools.

"Anglo and Latin tracks go to different sectors completely," he says. "The only cross-pollination is hip-hop or certain [mostly crossover] Latin acts."

Regardless, the result is the same. "Club play is able

to usher artists in one world to appeal to an 18- to 24-year-old demographic that they would never be exposed to," LeBeau says. And a track that is played on radio mixshows can sometimes get picked up for regular rotation on the same station.

"It's basically trying to penetrate as much as possible. And trying to get exposure beside radio," says Joe Granda, president/owner of marketing firm Granda Entertainment, whose clients include India and Thalía.

A dance remix doesn't just get the club community behind an album, Granda says—it can also generate buzz from the street. In addition, if a Latin act breaks onto Billboard's Dance Club Play chart, it brings it mainstream attention.

And, of course, Vergara says, that cutting-edge remix that used to go out only to DJs can now also be offered as an exclusive download.

—Leila Cobo

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.

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$3,329,062 \$94.99/\$79.99/ \$75.49/\$50.49	THE ALLMAN BROTHERS BAND Beacon Theatre, New York, March 20, 22-24, 26-27, 29-31, April 2-3, 5-8	42,531 15 sellouts	Live Nation
2	\$2,508,739 (27,346,180 pesos) \$45.87/\$27.52	VIVE LATINO 2007: CAFÉ TACUBA, GUSTAVO CERATI & OTHERS Foro Sol, Mexico City, May 5-6	107,385 120,000 two shows	CIE
3	\$1,644,037 \$68.50	KENNY CHESNEY, SUGARLAND, PAT GREEN Van Andel Arena, Grand Rapids, Mich., May 10-11	24,056 two sellouts	Miscell Productions, The Messina Group/AEG Live
4	\$1,538,766 (\$1,866,121 Australian) \$71.70	PINK, THE ANDROIDS Entertainment Centre, Brisbane, Australia, May 4-5	21,462 21,844 two shows	Michael Coppel Presents
5	\$1,454,924 \$87.50/\$52	BILLY JOEL Palace of Auburn Hills, Auburn Hills, Mich., May 4	16,951 sellout	Live Nation
6	\$1,439,269 (\$1,732,493 Australian) \$96.78/\$68.54	KEITH URBAN, THE WAIFS Entertainment Centre, Brisbane, Australia, May 11-12	15,998 19,642 two shows	Chugg Entertainment
7	\$1,170,350 \$100/\$70	GEORGE STRAIT Mohegan Sun Arena, Uncasville, Conn., April 26-27	17,995 19,724 two shows	Live Nation
8	\$1,038,080 \$68.75/\$58.75	KENNY CHESNEY, SUGARLAND, PAT GREEN Xcel Energy Center, St. Paul, Minn., May 13	15,668 sellout	G.A.M.E., The Messina Group/AEG Live
9	\$1,023,150 \$64.75	RASCAL FLATTS, JASON ALDEAN Tacoma Dome, Tacoma, Wash., March 4	16,073 sellout	Live Nation
10	\$1,002,765 \$75	BOB SEGER & THE SILVER BULLET BAND, STEVE AZAR MGM Grand Garden, Las Vegas, March 3	13,302 sellout	Live Nation, Andrew Hewitt Co.
11	\$951,749 \$63	BOB SEGER & THE SILVER BULLET BAND, STEVE AZAR Qwest Center, Omaha, Neb., March 6	15,215 sellout	Live Nation
12	\$891,362 (\$1,041,066 Canadian) \$68/\$59.50	RASCAL FLATTS, JASON ALDEAN Pengrowth Saddledome, Calgary, Alberta, Feb. 22	13,314 sellout	Live Nation
13	\$882,295 \$125/\$90/\$65	CHAYANNE Theatre at Madison Square Garden, New York, May 3-4	10,656 two sellouts	Cardenas Marketing Network
14	\$882,023 (\$1,069,767 Australian) \$74.12	PINK, THE ANDROIDS Entertainment Centre, Newcastle, Australia, May 8-9	13,207 13,524 two shows	Michael Coppel Presents
15	\$879,781 (\$1,021,443 Canadian) \$68/\$59.50	RASCAL FLATTS, JASON ALDEAN Rexall Place, Edmonton, Alberta, Feb. 24	13,163 sellout	Live Nation
16	\$879,705 \$59.75	RASCAL FLATTS, JASON ALDEAN EnergySolutions Arena, Salt Lake City, March 9	13,820 sellout	Live Nation
17	\$824,288 \$59.75	RASCAL FLATTS, JASON ALDEAN Rose Garden, Portland, Ore., March 2	12,961 sellout	Live Nation
18	\$821,345 \$67.50	BOB SEGER & THE SILVER BULLET BAND, STEVE AZAR The Forum, Inglewood, Calif., March 1	12,378 sellout	Live Nation, Goldenvoice/AEG Live
19	\$802,090 \$175/\$57	VICENTE FERNÁNDEZ, PAQUITA LA DEL BARRIO Cow Palace, Daly City, Calif., May 12	9,599 sellout	Hauser Entertainment, MG&S Productions
20	\$797,735 (\$936,413 Canadian) \$68/\$59.50	RASCAL FLATTS, JASON ALDEAN General Motors Place, Vancouver, March 3	12,151 sellout	Live Nation
21	\$790,466 \$128/\$55	VAN MORRISON Chastain Park Amphitheatre, Atlanta, April 28	6,700 sellout	Live Nation
22	\$766,314 \$170.50/\$85.50	VAN MORRISON Theatre at Madison Square Garden, New York, April 29	5,425 sellout	Live Nation
23	\$763,497 (\$865,741 Canadian) \$61.73/\$46.74/\$37.92	JOHN MAYER, KATHLEEN EDWARDS Air Canada Centre, Toronto, April 17	13,896 sellout	House of Blues Canada
24	\$760,634 \$100/\$75	RASCAL FLATTS, JASON ALDEAN Mandalay Bay Events Center, Las Vegas, March 10	8,034 sellout	Live Nation, In-house
25	\$745,715 \$140/\$45	VICENTE FERNÁNDEZ, PAQUITA LA DEL BARRIO Stockton Arena, Stockton, Calif., May 13	8,734 sellout	Hauser Entertainment, MG&S Productions
26	\$741,212 \$69.50/\$25	LYNYRD SKYNYRD, HANK WILLIAMS JR., 38 SPECIAL Nashville Arena, Nashville, May 4	12,575 sellout	Blue Deuce Entertainment, Red Mountain Entertainment
27	\$733,692 \$69.50/\$25	LYNYRD SKYNYRD, HANK WILLIAMS JR., 38 SPECIAL RBC Center, Raleigh, N.C., April 28	11,942 sellout	Blue Deuce Entertainment, Red Mountain Entertainment
28	\$717,280 \$64.75	RASCAL FLATTS, JASON ALDEAN Bradley Center, Milwaukee, March 29	11,281 sellout	Live Nation
29	\$689,140 (\$800,367 Canadian) \$68/\$59.50	RASCAL FLATTS, JASON ALDEAN Credit Union Centre, Saskatoon, Saskatchewan, Feb. 23	10,738 sellout	Live Nation
30	\$681,751 \$69.50/\$25	LYNYRD SKYNYRD, HANK WILLIAMS JR., 38 SPECIAL 1st Mariner Arena, Baltimore, April 27	11,355 sellout	Blue Deuce Entertainment, Red Mountain Entertainment
31	\$637,247 \$65.25/\$20.75	GWEN STEFANI, LADY SOVEREIGN, AKON Cricket Pavilion, Phoenix, April 28	20,101 sellout	Live Nation, LN Touring JV
32	\$611,619 \$64.75	RASCAL FLATTS, JASON ALDEAN Ul Assembly Hall, Champaign, Ill., March 30	9,654 sellout	Live Nation
33	\$601,878 \$75/\$20	EL GRAN COMBO Coliseo de Puerto Rico, Hato Rey, Puerto Rico, May 4-5	14,783 18,759 two shows	Tony Mojena Entertainment
34	\$599,368 \$69.50/\$40	LYNYRD SKYNYRD, HANK WILLIAMS JR., 38 SPECIAL Charleston Civic Center, Charleston, W.Va., May 5	9,354 sellout	Blue Deuce Entertainment, Red Mountain Entertainment
35	\$593,712 \$31.50	WIDESPREAD PANIC, JERRY JOSEPH, JJ GREY & MOFRO, DJ LOGIC Amphitheater at the Wharf, Orange Beach, Ala., April 27-28	18,848 two sellouts	Red Mountain Entertainment, In-house

UPFRONT



On The Road

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Upping The Stakes

IAC/Front Line Deal Will Have Wide And Lasting Impact

The upping of IAC's stake in Front Line, the mega management firm headed by Irving Azoff and Howard Kaufman, seems to give further credence to the heightened status of touring in the overall music hierarchy.

Speculation has been rampant for more than a year regarding the future of Front Line, and Ticketmaster parent IAC has now upped its ante considerably, according to sources close to the situation (billboard.biz, May 16). IAC clearly believes in live music and selling tickets, and now is aligned with a bevy of artists who can sell tickets.

Clint Black (John Baruck), Mylie Cyrus (Jason Morey), Hall & Oates (Brian Doyle), Rob Zombie (Andy Gould), Luis Miguel and Jennifer Lopez (Alejandro Asensi), REO Speedwagon and Jewel (Tom Consolo) and Seal (Allison Azoff). That's a lot of box-office clout.

The IAC deal is the first of several transactions that will restructure the company, the source says. Senior management, including Azoff and Kaufman, will "remain in control," and the firm will continue to grow as an independent, privately held company. More management company acquisitions are expected, including two that may be finalized within a matter of days.

Management is a personal business and many in the music industry believe it cannot function properly as McManagement. But it appears to me that the way Front Line is set up is the artists deal with their managers as always. What this is really about is leverage.

Front Line is now the most powerful management firm in the world. Any management company that represents all these acts has leverage with promoters, particularly international promoters like Live Nation and AEG Live that need to feed the machine with proven acts.

Azoff has a history with AEG Live, having once co-chaired the company with Tim Lieweke, CEO of AEG Live parent Anschutz Entertainment Group. While there is little doubt AEG Live CEO Randy Phillips will take Azoff's phone call and vice versa, AEG Live certainly doesn't exclusively promote Front Line artists by any stretch. Many Front Liners have been staples of Live Nation sheds for years. Besides, what good is leverage if you can't wield it?

What may really be important here is the added weight of Ticketmaster. Historically, Ticketmaster has focused on forging relationships with venues. But, with direct-to-fan ticketing, dynamic pricing and the secondary market rising in prominence, Ticketmaster's relationships with artists looms more important than ever in the future.

Perhaps more important is the brewing storm of Live Nation's ticketing deal with Ticketmaster, which expires at the end of this year. Live Nation has stated publicly that it is looking for more value from some of its ancillary revenue, including concessions and ticketing. Live Nation bought a majority stake in direct-to-fan Internet powerhouse Music Today last year.

Many feel that how the Ticketmaster/Live Nation deal shakes out will have an impact on the overall touring industry in profound ways for years to come. An alliance with the world's most powerful management company certainly does not hurt Ticketmaster's position.



CHRISTINA AGUILERA, one of Irving Azoff's artists on the Front Line roster.

Azoff and Kaufman began rolling up management companies in 2005, funded in part by stakeholders and initial Front Line backers Thomas H. Lee and Bain Capital Partners. Now Lee and Bain are out and IAC has increased its stake. Another partner, Warner Music Group, still owns a small stake in Front Line, as do other minority partners. In actuality, Front Line is a combination of wholly owned companies and partnerships.

Front Line is publicly silent about the deal, as it has been throughout this process. The firm never crows about its roster, and it's even tough nailing down which managers work with which artists. However, On the Road was able to nail down this partial client list and responsible managers: the Eagles, Christina Aguilera and Neil Diamond (Azoff), Jimmy Buffett and Aerosmith (Kaufman), Tim McGraw (Scott Siman), Dixie Chicks (Simon Renshaw), Alan Jackson (Craig Fruin), Brooks & Dunn, Pat Green and Jason Aldean (Clarence Spalding), Smashing Pumpkins and Godsmack (Paul Geary and Jared Paul), Journey, Velvet Revolver and

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PARTNER
RZO

Bill Zysblat

He crunches numbers for the Rolling Stones, U2, Luis Miguel and others. On the eve of the greatly anticipated Police reunion tour—produced by RZO and TNA International—the press-shy Zysblat talks numbers with Billboard.



The self-proclaimed “luckiest accountant on the planet” made a major move in 1975—from managing the books for the Boy Scouts of America one day to hitting the road with the Rolling Stones the next.

In the years since, Bill Zysblat and his partner Joe Rascoff at RZO have crunched the numbers for some of the biggest tours in history. RZO counts among its clients the Rolling Stones, David Bowie, U2, Luis Miguel and Sting. And together with TNA International, RZO is producing this year’s Police reunion tour. TNA president Arthur Fogel calls Zysblat “one of the smartest people I’ve ever met in my life.”

Zysblat says he tries to keep his advice limited to financials and leaves career decisions to management. “In terms of making that marginal decision about where an act should play and why, really that’s a manager’s job. The managers tend to be passionate about arguing their case. We’re not quite as passionate because numbers are more black and white.”

While Zysblat says he “avoids this type of thing like the plague,” the New Jersey native consented to this revealing interview on the brink of what’s destined to be one of the most successful tours ever.

Is it accurate to say you went from the Boy Scouts to the Rolling Stones?

That’s exactly how it happened. I was the [Stones’] tour accountant on the road, and I had absolutely no idea what I was doing, totally clueless. I was in Philadelphia settling a show with [Philly promoter] Larry Magid. He’s showing me things and asking me things, and I had no idea what he was talking about. But I got it down by the end of the tour. I think.

You and Joe Rascoff merged your firms in 1988. The first big deal and one of the most important—history shows us—was the Stones’ Steel Wheels tour. For this trek, you guys decided to go with Michael Cohl instead of Bill Graham. Why?

It was a very interesting time. I happened to have adored Bill Graham. I thought he was truly one of the great men of our industry. But the complexion of touring was changing, and Bill didn’t see it. Bill thought that his history with the Stones would override anything else, and Michael just came in with

a new way of looking at touring.

It wasn’t just about money, it was about consistency of promoters, it was about the show being exactly the same in every city—not onstage but backstage. And there were economic benefits Michael was showing us that we really hadn’t seen at the promoter level before. It was a hard decision for the band . . . leaving [Graham]—who had done tours at that time—for Michael, who was very smart but really had not done international tours.

That really was the beginning of what led to the business we have now. How did it affect touring?

It changed the way offers were being made. Before then shows were never cross-collateralized. It allowed promoters who were willing to cross shows to offer more money because they could cover their downside risks. It also gave bands another way to have competitive offers. It wasn’t about one promoter against another in a city. It became one promoter against another, against a national promoter or international promoter. You had

to make a risk/reward decision that you never had to make before.

It would be fair to point out that this kind of model isn’t appropriate for every band, correct?

I don’t think it is appropriate for everybody. If you believe you’re going to have a number of good dates and a number of bad dates, you want to take your guarantee on the good dates and you don’t want to give any of it back on the bad dates. But if you think your downside is probably going to be the guarantee at every show, and your upside is your upside, and you’re willing to take the risk of one or two shows being crossed, the economics are far better, because you’re limiting the downside risk for the promoter.

Does crossing, in more cases than not, tend to work out financially?

I haven’t seen a worldwide crossed tour we’ve done that would have done better had we not crossed it. I’m sure there are tours out there that’s not true of, but we have not been involved in a tour where if we went back and added up the individ-

ual guarantees we could have gotten from the individual promoters we would have come out better.

There are also different variations on that model, like the “play 40 of my amphitheaters” and the “let’s customize each market” models. What needs to be taken into consideration?

There are a lot of ways to play it. On a pure financial level, forget the career for a minute, which is obviously important, it’s hard to beat the “play my amphitheater” model because the promoter owns the real estate. There’s no question when the owner of the building makes an offer to you they can afford to pay you more. That doesn’t mean it’s the right play for you or it’s the right career move. But on a black-and-white financial level, it’s very hard to compete with the owner of the real estate.

What would people be surprised to learn about the finances of a high-profile rock tour?

The information the general public

gets on the finances of touring is completely misleading. Everything is quoted in grosses, and the public has no idea that the band doesn’t get the gross. The band gets what comes out of the venue after the show costs, and after that the band has to pay their own expenses. The costs of touring at any level are an extraordinary percentage of gross income, and major tours don’t come close to netting what the public perceives they do.

OK, take band A on a \$100 million tour gross. What’s the net?

In the old days, the rule of thumb was a band could expect to take from the venue between 60% and 70% of the gross. So that’s \$60 million as the [band] gross for the tour with your example. The net really depends on how long it takes to make that gross. If the band is touring for two years you can expect to make \$15 million. If they’re touring for a year, the overhead is not quite as high, they might net \$20 million-\$25 million. If they have a major production with leapfrogging stages, that same tour could net \$8 million-\$10 million.

As an accountant, do you cringe when a tour keeps adding bells and whistles?

As a fan, I love to see an amazing show. As an accountant, it breaks my heart when one gag costs a fortune. I’m constantly trying to balance delivering for my client as much net as possible and making sure the fans get the show they want them to have. You watch one confetti cannon go off, and as a fan you go, “Oh, that was nice,” and as an accountant, you go, “Oh, that was \$10,000.” . . .

“As a fan, I love to see an amazing show. As an accountant, it breaks my heart when one gag costs a fortune.”



WITH A BOOMING FILM CAREER AND **CONSCIOUS RAP**
IN VOGUE, **COMMON'S**
UPCOMING ALBUM APPEARS POISED TO BREAK BIG

BY MARIEL CONCEPCION PHOTOGRAPH BY GREGORY SCAFFIDI

P

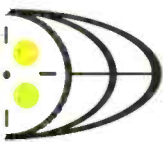
THE PEOPLE'S CHAMP

Common's rocked everything from mics in small clubs to silver screens, thanks to his Hollywood debut in last year's flick, "Smoking Aces." But last month he found himself in perhaps a slightly less comfortable position—as a guest on "Oprah," being grilled about race, culture and politics. >>>



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The Grammy Award winner sat alongside Hip-Hop Summit Action Network's Russell Simmons and Benjamin Chavis, and Warner Music Group executive Kevin Liles in an episode titled "Town Hall Meeting: The Hip-Hop Community Responds." The discussion was prompted by radio shock jock Don Imus' now infamous description of the Rutgers University women's basketball team as "nappy-headed hos." After he was fired from the CBS radio station, Imus gave a public apology but not before blaming hip-hop for his degrading remarks. "I know that that phrase [nappy-headed hos] didn't originate in the white community, that phrase originated in the black community," Imus said via a statement to NBC's "Today." "I may be white, but I know that these young women and young black women all through that society are demeaned and disparaged and disrespected by their own black men."

In the "Oprah" talk discussing the culpability of hip-hop, Common said that he planned to "ride with my hip-hop people, because if I divide myself that's going to continue to keep the problem going."

But on the eve of the August release of Common's seventh album, "Finding Forever" (G.O.O.D. Music/Geffen), many in the hip-hop and black communities criticized Oprah Winfrey's efforts, stating that her intentions weren't to find a resolution but instead to continue to denounce rap music. After all, Common's the guy with the seemingly unshakable "conscious rapper" tag and the uplifting rhymes—the go-to "safe" shiller for brands, including the Gap (see story, below). They argued that if Winfrey really wanted to make a change in hip-hop, her panel would've included artists like Snoop Dogg and T.I., who are responsible for the type of lyrics in question.

"At one point I used to say 'bitch' and 'ho,' and the fact that I did change and evolve makes me feel like I am definitely a voice that should be heard," says Common, who recorded as Common Sense on his first two albums before a rock band with the same name sued. "I don't think Oprah is out to

damage hip-hop. I feel like she's an adult woman that doesn't want to hear certain words in music and that's her choice. But, by having me on the panel, she showed a different side, almost like she is saying, 'Look, hip-hop ain't all about bitches and hos.'"

Common's evolution has expanded his fan base from more than just hardcore hip-hop fans. First his fans grew to include a broader, but still underground base, of "coffee-shop chicks and white dudes," as he cleverly rhymed about in the Roots' "Love of My Life" track. Today, he appeals to a mainstream audience.

"He has a brand that stood the test of time, and he's constantly getting new fans," says Tim Reid, senior marketing executive at Geffen Records, who's helped promote his last four albums. "He has females that songs like 'The Light' from his 'Like Water for Chocolate' album attracted, he's got the Roots/Erykah Badu crowd, he's got the young, urban, skateboard crowd—just a broad scope of fans of real good music and artists with integrity."

Of course, those various demographics can present a marketing challenge. But then, that's not a bad problem to have.

FROM ANGRY YOUNG RAPPER TO MOVIE STAR

It's almost dusk on a recent Sunday in the "golden city" of Prague, and Common is slumped over a queen-size bed in a hotel room. He's just wrapped seven hours of filming for his latest movie, "Wanted," co-starring Angelina Jolie and Morgan Freeman, and he sounds a little groggy.

The rapper's film career is only picking up. After portraying an assassin in last year's "Smoking Aces," alongside Alicia Keys, Ben Affleck and Andy Garcia, he recently wrapped "American Gangster," with Denzel Washington, in which he played a drug dealer. In addition to "Wanted," he's also scheduled next summer to film with Forest Whitaker and Keanu Reeves a movie called "NightWatch." The rapper also hopes to start

IT'S A RAP

Hip-Hoppers Taking Acting Responsibilities Seriously

Music may have changed through the years, but Hollywood's desire to put musicians in front of the camera has not. Today, rap and hip-hop artists have become regular fixtures on screens large and small. Fifteen years after courting controversy with his song "Cop Killer," Ice-T is tying up his seventh season as Detective Odafin Tutuola on "Law & Order: Special Victims Unit." Mos Def and Sean "Diddy" Combs have appeared on Broadway, while Chris "Ludacris" Bridges earned acclaim for his role in 2005's "Crash." And Will Smith recently earned his second best actor Academy Award nomination for "The Pursuit of Happyness."

"Crash" director Paul Haggis recalls Bridges' willingness to audition: "I was very impressed by that, he wasn't trying to win the role by being a rapper. Chris came in, read with us and told us that he really wanted to pursue acting and said that should we cast him we would never have to worry about him. He would know his lines, would always be on the set before call and would be prepared. He was true to his word."



COMMON, left, with DENZEL WASHINGTON in a still from the upcoming 'American Gangster' film.

Ice-T first gave acting a whirl in 1991's "New Jack City." He went to see the film in a neighborhood theater and sat in the back behind a row of teenagers. "When I came on, they said, 'Look at Ice-T, that hack!' " he says. "I was like, 'Oh, shit, I'm through.' Then, 15 minutes into the movie, they were like, 'Go, Scotty!' They were rooting for my character by name. I was like, 'I'm doing this shit, they're going for it.' Once they started calling me by my [character's] name, I saw they believed in me."

writing movie scripts.

Longtime manager and childhood friend Derek Dudley says that while the music doesn't help the film career—"In fact, some directors don't want to work with musicians"—acting can boost a musician's profile. "It opens him up to people who probably have never heard his music or don't even know he makes records," Dudley says. "We'll get to steal some fans who are now getting to know him as an actor."

It's all part of the master plan for Common. "If I can hop on a movie set, and they don't know who Common is, then that means they ain't heard a record before, and I got more people to reach," he says.

On this day, the rapper sounds a touch homesick. "I still go to church on Sundays when I go back home," says Common, a Chicago native who grew up attending a non-denominational church. But instead of attending a service, he is talking about his latest movie role as a gunslinger, a topic much more loaded than any preacher's sermon. "I've been told as an actor each role you play is a part of you in a way," he jokes. "Maybe there's something inside me that lets me know I will kill if necessary."

While those who criticized his "Oprah" appearance may find it hard to believe the rapper has a dark side, it's all there in his published history.

Lyrics like "homo's a no-no, so faggots stay solo" from his 1992 debut album, "Can I Borrow a Dollar," were decidedly not-so-"conscious." A couple of years later, the song "I Used to Love H.E.R.," from his 1994 album "Resurrection," criticized West Coast G-funk rap and sparked a feud with rapper Ice Cube. The two rappers traded insults until a meeting with Louis Farrakhan settled their differences.

But through the years Common's image, along with his music, have shed a few layers and taken a turn toward mindful. His 1997 "One Day It'll All Make Sense" album, released on indie label Relativity, included collaborations with Lauryn Hill, Q-Tip and Black Thought from the Roots. On it, Common began to incorporate more spirituality in his music.

"I was becoming more mature and a little more responsible, and I opened up to Buddhism," he says. "I was making decisions for myself to make changes in my life, to drink less and to eat better. You start to evolve and experience things as a person, and you start looking at life in a different way." The album led him to a major-label contract on MCA Records.

The **MIRROR** and **ME**

By **Common**
Illustrated by Lorraine West

The rapper has his own line of books and caps. Later this summer, he'll be the face of Converse.

COMMON GOODS

Rapper Touts Big Brands, Including His Own

Common is no stranger to lending his name to advertisements. The Chi-town rapper will follow his Gap commercials from last year—for its "T-Shirt Shop" and holiday campaign—with a headlining role for the Converse RED's "Weapon of Change" campaign this fall.

"For me, if I'm going to do advertisement, it's got to be something I think is fresh," he says. "I have to feel the product is good in some way."

The national print ads for Converse will run via national consumer magazines and on billboards, snipes and bus shelters in New York, Los Angeles and

Chicago starting in July.

Meanwhile, Common, who has written two children's books ("The Mirror and ME" and "I Like You but I Love ME"), is working on his third, titled "M.E. (Mixed Emotions)," which will be out later this year. "I like to be able to create only in ways that I feel are natural and good for me," he says about his latest venture. "And I have to do it well or I won't mess with it."

Common has also recently taken his affinity for hats to the next level with the launch of his own line, Soji, named after his next door neighbor ("Just cause I loved the name," he says), earlier this year. The hats will be sold exclusively at La Coppola Storta stores, a retailer with locations in Rome; Bologna, Italy; and New York's Soho. —MC

Unlike Ice-T, who was thrust into lead roles early on, Method Man opted to test the waters in smaller roles when he transitioned into acting. "I wasn't frightened at all, because I had the opportunity to start off slow," he says. "I wasn't just thrown into the fray."

He went on to appear in multiple-episode arcs on respected HBO series "Oz" and "The Wire," both cast by Alexa Fogel. "I have so much respect for Alexa because she doesn't just fold," he says. "A lot of times rappers want to get on TV, and she won't just take you at face value. You have to audition to get a part. A lot of times she gets flak or people questioning her, saying, 'How did Method Man get on "The Wire"?' They don't believe her when she tells them I came in and won that job by auditioning for it."

Indeed, Judith McCreary, a writer/producer on "Law & Order: Special Victims Unit"—who recently added Bridges as an actor—says rappers are naturals. "To me, what they do is already acting," she says. "They're acting out a role onstage. If everything they were rapping about were true, they would be constantly in prison. They have to become someone else, if for no other reason than to overcome your fear about performing in front of crowds."

—Jerelle Riley

In 2000, his fourth effort "Like Water for Chocolate," which was executive-produced by Ahmir "Questlove" Thompson, further stretched Common's lyrical themes. In a song titled "Time Travelin': A Tribute to Fela," he paid homage to the Nigerian musician and political activist Fela Kuti. The album earned him his first gold record and a Grammy nomination.

But it was Common's 2005 album, "Be," that saw the biggest change. Produced by Kanye West, it has sold more than 800,000 copies. Common jumped to West's G.O.O.D. imprint on Geffen for the release. The music was openly nongangster, and though his core audience—the more street, underground, raw hip-hop fans he gained with his first few albums—still followed him, he says he started to notice a greater diversity among his fans. "It felt like the same people that went to a Kanye show were now at my shows," he says.

"Finding Forever" certainly makes no attempt to back away from the rapper's more spiritual vibe. Common worked again with West and also recruited production from Will.i.am and the late J Dilla. "We make good music together," Common says about working with West. "But, 'Forever' is bigger than me or 'Ye. I wanted to make something that was special and timeless. I want to leave a mark on this Earth. If I say what I have to say in my music, that's one of the ways that I can exist forever."

The West-produced, uplifting "The People," which Common describes as a "declaration song," features neosoul singer Dwele on the chorus and is composed of airy flutes and simple drumming. The song "Black Maybe," with a chorus like "they gonna try to bring me down, no one knows just what's inside," is about obstacles created by the skin color one is born with.

Some tracks, though, are directed toward Common's core audience. "The Game," which is also produced by West, features DJ Premiere on the turntables. "It felt like a Gangstarr joint or a Premo joint to me when I first heard it, just pure hip-hop, raw-sounding. That's why we're grateful to get Premiere to do the scratches, cause it just completed the sound."

According to Common, though no track talks about slinging crack or hitting the strip club, the streets welcome his music. "The streets isn't against consciousness," he says. "Dudes I talk to that do what they do on the streets, they be like, 'Make that music to give us a break from what we're seeing and doing every day.'"

Meanwhile, on the mainstream tip, West introduced Common to Brit breakout pop star Lily Allen. The two collaborated on "Driving Me Wild," a track about things people obsess about, including "them D's" and "MySpace pages." "It's this thing that's driving me wild," Allen coos on the memorable hook.

"I didn't even know about Lily Allen," Common says, "until 'Ye gave me her album and was like, 'You got to check her out.' Immediately, I was like, 'Damn, she's dope,' 'cause she just does her [own thing]."

Geffen is working these multiple entry points with a tried-and-true hip-hop promotional approach used since the days of Run-D.M.C.—dropping the first two singles in hopes of catering to more hardcore hip-hop

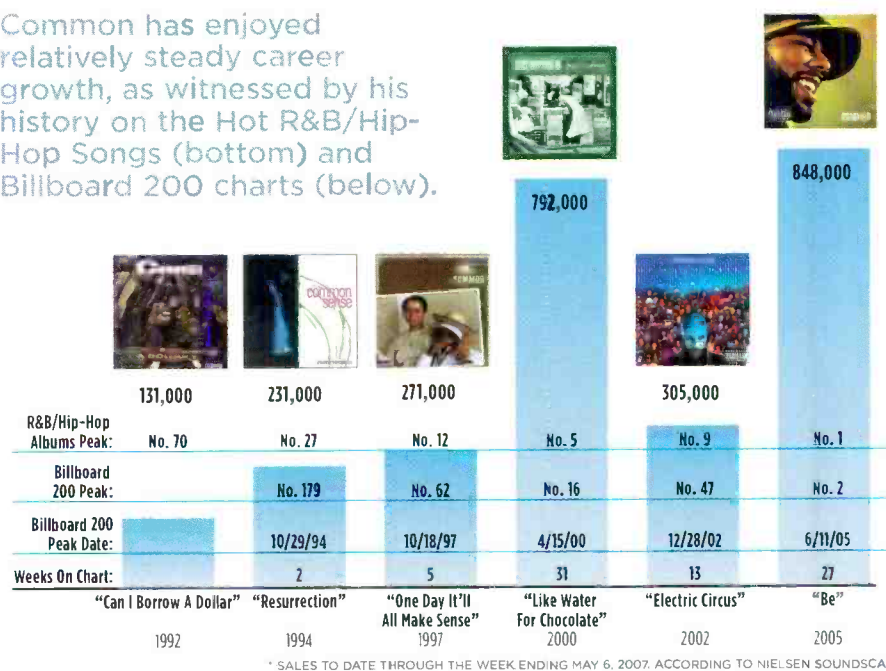
fans with one and attracting more mainstream fans with the other. "You remember how Biggie dropped 'Juicy' on the A-side and then 'Unbelievable' on the B-side? Well, put it this way, 'The Game' is the B-side to 'The People,'" Common says. "We wanted to give the street their single, give them that foundation of who I am and how I create music. So we're giving them 'The

Game.' With 'The People' I felt it still reflected who I am cause of its rawness, but it's a soulful song that reflects things with soul and spirit at the same time so the mainstream could get into it."

While Dudley acknowledges that the "integrity" label can be a double-edged sword, right now it appears to be cutting swaths in the right direction. "He has been boxed in to be the conscious rapper," he says. "For a time he fought that stigma, but it's all timing and in God's plan. If you look at the state of music now, that's what everybody wants—everyone is in search of a conscious rapper. We have to use this platform that we have in enter-

INSIDE THE CHARTS

Common has enjoyed relatively steady career growth, as witnessed by his history on the Hot R&B/Hip-Hop Songs (bottom) and Billboard 200 charts (below).



* SALES TO DATE THROUGH THE WEEK ENDING MAY 6, 2007, ACCORDING TO NIELSEN SOUNDSCAN

TITLE	DEBUT	DEBUT DATE	PEAK	PEAK DATE	WEEKS ON CHART	LABEL
I Used To Love H.E.R.	98	10/15/1994	91	10/22/1994	3	Relativity
Resurrection	88	4/29/1995	88	4/29/1995	5	Relativity
Reminding Me (of Sef) (featuring Chantay Savage)	60	9/6/1997	57	10/18/1997	12	Relativity
Respiration (Mos Def & Talib Kweli featuring Common)	54	3/13/1999	54	3/13/1999	10	Rawkus/Priority
One-Nine-Nine-Nine (featuring Sadat X)	42	4/17/1999	41	4/24/1999	11	Rawkus/Priority
The 6th Sense	98	2/26/2000	87	4/8/2000	12	MCA
The Light	85	6/10/2000	12	9/9/2000	28	MCA
Geto Heaven Remix T.S.O.I. (The Sound Of Illadelph) (featuring Macy Gray)	79	12/30/2000	61	1/20/2001	8	MCA
The Sun God (Hi-Tek featuring Common & Vania Mojica)	94	6/30/2001	77	7/14/2001	6	Rawkus
Love Of My Life (An Ode To Hip-Hop) (Erykah Badu featuring Common)	71	8/17/2002	1 (4 weeks)	12/28/2002	40	Fox/MCA
Come Close To Me (featuring Mary J. Blige)	86	11/23/2002	21	2/8/2003	20	MCA
Come Close (Closer) (featuring Erykah Badu, Pharrell & Q-Tip)	89	4/5/2003	86	4/12/2003	3	MCA
The Corner (featuring The Last Poets)	64	3/19/2005	42	4/9/2005	16	G.O.O.D./Geffen/Interscope
Go!	68	6/11/2005	31	7/16/2005	17	G.O.O.D./Geffen/Interscope
Testify	67	10/1/2005	44	11/19/2005	19	G.O.O.D./Geffen/Interscope
Supastar (Floetry featuring Common)	60	10/8/2005	55	11/5/2005	11	ervingwonder/Geffen/Interscope
Tell Me What We're Gonna Do Now (Joss Stone featuring Common)	69	4/28/2007	64*	5/19/2007	4	Virgin

STILL CHARTING AS OF MAY 26, 2007

tainment to help benefit other people. We've been given this gift for a reason, and hopefully it's to give back and elevate others. That position doesn't work for everyone, but it works for Common."

The rapper takes his role in the world and his music seriously. But he's still able to make light of his oft-cited consciousness in conversation. "Don't get me wrong, I don't think anybody wants to just hear conscious

songs either," he says. "I don't think Martin Luther King or Malcolm X were just serious the whole day. They laughed and smiled and had fun. Everything isn't going to be just conscious all day and night, but we do have the platform to make change. At the end of the day, we don't have to say what we don't want to even if means losing out on millions of dollars. Money ain't worth my soul."



NAME:
Evan Moore
JOB PLANS:
Entrepreneur;
founder of
Thunder,
Lightning &
Lightning music
production

MEMBERS OF THE FIRST GRADUATING CLASS FROM CLIVE DAVIS' NYU MUSIC BIZ PROGRAM SUBMIT TO A BILLBOARD POP QUIZ

BY BRIAN GARRITY • PHOTOGRAPHS BY TIM SOTER

THE CLIVE DAVIS DEPARTMENT of Recorded Music at New York University just graduated its inaugural class of 27 students. The four-year undergraduate program focuses on learning all aspects of the contemporary recorded-music business—particularly rock, pop, R&B and hip-hop. That includes everything from identifying musical talent and developing creative material, to working in a recording studio, legal and business issues and music history. ¶ While the music business isn't a field that historically has demanded specialized formal education for entry, the Davis department at NYU is one of dozens of music business education offerings popping up around the country designed to give aspiring recording-industry professionals a more focused arsenal of skill sets for pursuing a career. Jim Anderson, the Grammy Award-winning engineer who chairs the program, says the aim is to give the next generation of music industry professionals the entrepreneurial skills to operate in an era of major-label consolidation. "Students need to be self-sufficient, knowing that they don't have large studios and large companies to count on. This is becoming the time of the independent, and we feel we are fitting the role the music business needs at this time," he says. ¶ Billboard caught up with five members of the Davis department's class of 2007—REBECCA KROUSE, TOM SCHECTER, JEN ROCK, EVAN MOORE and BO PERICIC—the day after their May 7 commencement to discuss their thoughts on the music business and their plans for the future.

What type of career aspirations do you have at this point?

Rebecca Krouse: I actually got a job at Wind-up Records, and I'm going to be working in the A&R department there, doing more of the artist-development side.

Evan Moore: During the program I started a production company outside of school, and that's what I will continue to do. It's called Thunder, Lightning and Lightning. We find bands, and we produce them and sort of develop them and pitch them to labels as sort of a package, and we also do commercial work.

Bo Pericic: I'm part of a [DJ] duo, Filo and Peri... We just got one of our songs placed in "Reno 911! Miami." So I see myself doing that. I also just started my own production company.

Jen Rock: I'm actually working right now as a freelance post-production audio engineer.

Tom Schecter: I [am] hell-bent on being an artist. I came in with a very specific focus.

Any hesitation about coming into a new, untested program?

Pericic: The worst-case scenario as the first

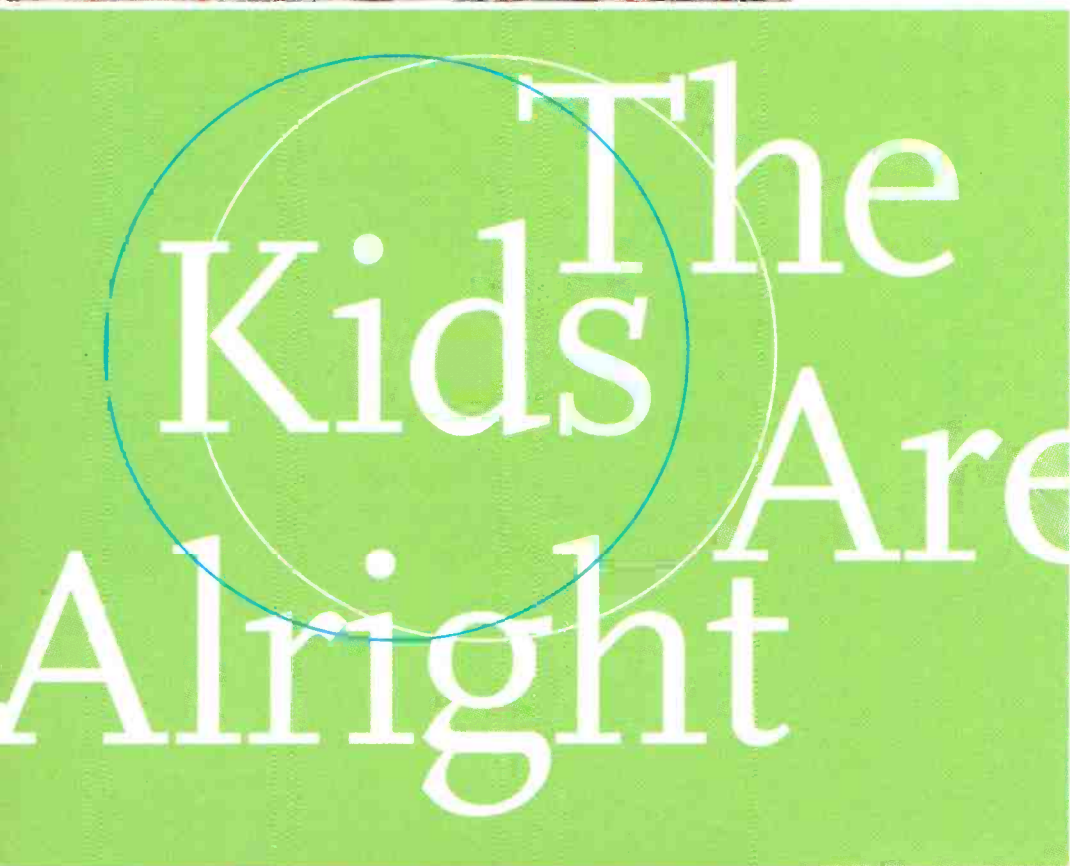
graduating class is you still have an NYU diploma and Clive Davis attached to it. I think that stands for a lot.

How much interest is there in working for a major label?

Moore: In the course of interviewing with people at labels, trying to explore getting a job at a label, I've been told by a number of people, "Why do you want to work here? Be an entrepreneur. That's what's exciting now. That's where the industry is going."... But I think there are a lot of people who want to [work for a major]. They know they want to work in the music industry, so of course they're going to apply for jobs in labels.

How, if at all, is contraction among the major labels affecting where you see yourself fitting into the music business?

Pericic: The key thing that I think everybody in this program realizes is that there was the record business. And now there's the music business. And the possibilities in the music business are far beyond the record business.



NAME:
Rebecca Krouse
JOB PLANS:
Wind-up
Records A&R

'Everybody in this program the record business. music business.' —Bo Pericic

Moore: Even though the companies are getting smaller, the whole world of music and interaction between artists and consumers is bigger than ever . . . So, I think that there's definitely a lot of cynicism, and a lot of people getting fired. It's sad. But other people are hopeful and think that there will always be some way to monetize bringing music to people, which I think is true.

Krouse: I feel more confident now than I did four years ago about being able to work in music . . . When we first started the program, the scope of what you could have done then was maybe more limited, or people just weren't thinking as far outside of the box. But now it feels like if you're willing to start your own company, or you're willing to come up with something that's going to become a business of some kind, you could make a career for yourself.

So you don't find consolidation intimidating?

Moore: I think the whole business model, it's clearly falling apart. It's not that they should abandon it. For many years to come the business will sell CDs, but probably more through Starbucks than through anyone else. They just have to scale it. They should scale down faster. Of course, going into the industry, I don't want it to. It sucks that people are getting fired, but they should be firing more people. And they've been slow to do it.

Krouse: I think if you can help a label change its strategies, you should be able to hold on to your position.

Rock: The problem, I think, that labels have is they've been set in their ways for how many decades now, and the technology and the way music is heard and even recorded has changed so much. People can do it in their homes and give it out for free and get big doing that. And the labels are still working on business plans they've developed way back in the '50s and the '60s, and it just doesn't apply now. They didn't have the Internet back then. They didn't have file sharing. They just need to learn how to adapt to what's available to them, because there's a lot of resources available to them, and I feel like they could have a new golden age.

Pericic: You would think the more people the industry fires, the less room there is for us. But actually I think the more they fire, the more room there is for us.

Rock: Something we've been told a lot by our teachers and guest speakers is that people are looking to our generation for the answers. And so we're coming out and giving them to them.

Is pricing a problem for the music business?

Moore: People just don't value it highly. Their first experiences with digital music were for free, and I don't think the music industry can

charge much more than 99 cents for something that someone can get for free.

Krouse: You could potentially make money still in the coming years beyond, "You pay 99 cents, and you get a song." Like you buy a subscription to your favorite artist's site, or if you buy the album, you get told about these concerts that are coming up that are exclusive. Eventually, there's got to be something else that's an impetus to buy the music. You're going to have to give more in order for people to buy it.

Schecter: As long as there's good music out there, people are going to buy it to some extent. At the same time, [with my own record] I printed 150 special-edition CDs, and the easiest way I found to get people to hear it was to offer them some things. I did a party. I borrowed a friend's apartment for the evening. Just stocked up on a couple hundred dollars' worth of booze, and I said, "OK, 10 bucks for a CD, and you get a cup." So, I can see both sides there.

Pericic: I think [with] the younger generation, which is the first true digital generation, once they get older, CD sales are going to keep going down. Because it just comes down to convenience. We have the option of file sharing, and we have the option of buying music. And buying music takes more time, requires more money, and you don't have to do it . . . So, for me it just makes more sense to legitimize the illegal downloading and come up with a completely new system that is going to work for the future, not something that's just going to work now for a little bit.

Can digital rights management ever work?

Pericic: No, never. Every time [a DRM method] comes out, someone comes up with a hack.

Krouse: No.

Moore: No.

Some of you are content creators. Isn't that a concern?

Pericic: I'm a producer and DJ. I make my money DJ'ing. I get bigger and raise my profile through our productions, but ultimately, I don't expect to make as much money through music sales.

Schecter: I've got three tracks available for free download on our MySpace page. I think people are going to come see live music if you're going to offer it to them.

Moore: The music that's even selling well physically is more of a lifestyle product, and I think that's the way it has to go . . . Music is almost like a loss leader for selling the lifestyle around it.

Pericic: I have almost half a million plays on MySpace now that I've been able to do this on my own, and that option wasn't available five years ago. That's a positive. . . .

NAME:

Bo Pericic

JOB PLANS:

DJ/producer

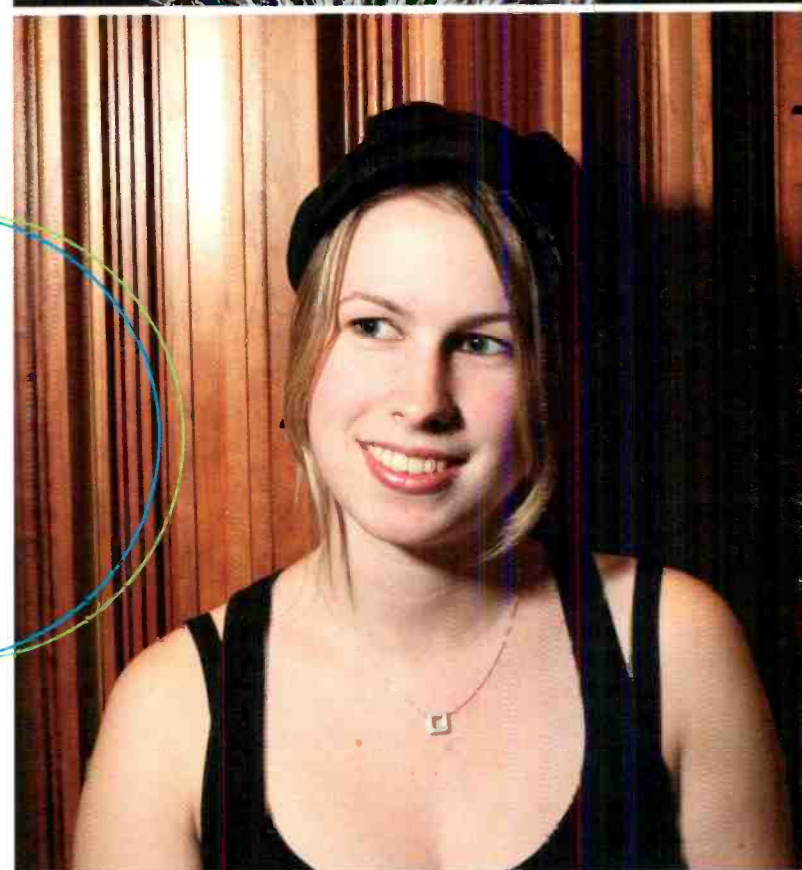


NAME:

Jen Rock

JOB PLANS:

Postproduction
audio
engineer



NAME:

Tom Schecter

JOB PLANS:

Professional
musician



realizes there was
And now there's the

GET

THE ALWAYS BUSY JACK WHITE MOVES THE WHITE STRIPES TO A MAJOR LABEL FOR THEIR NEW RELEASE

BY BRIAN GARRITY
PHOTOGRAPH BY AUTUMN DE WILDE

Jack White is holed up at Blackbird Studio in Nashville on a recent late-April afternoon conducting song surgery with the members of his band the Raconteurs.

Under White's direction, the quartet—which also includes Brendan Benson, and Jack Lawrence and Patrick Keeler of the Greenhornes—is attempting to merge pieces of three different songs they have been working on into one.

"We're kind of getting the razorblades out and seeing if we can make something new out of it, something accidentally beautiful," says White, who is doubling as the producer of the as-yet-untitled album due in 2008.

Nevermind that he has plenty of other things already on his plate beside the next Raconteurs album—namely, the pending major-label debut of his other band, the White Stripes, the reason he's speaking with Billboard this day. White, who in the past has recorded albums in a matter of days, is in the midst of one of his trademark rapid creative bursts.

Just three months earlier he and drummer Meg White banged out "Icky Thump," the upcoming White Stripes album, during a span of three weeks. Now during a similar three-week period he wants to record as much of the next Raconteurs album as possible before all sorts of other distractions pull him away.

"We got the songs now, and we just came off of a tour a couple months ago. So it's like, 'Let's get them down, before we lose our inspiration,'" he says.

It's a bit of a juggling act. "Icky Thump" bows June 19 via Third Man/Warner Bros. in the United States and Third Man/XL internationally, and there's still White Stripes press to do, videos to make, a lead single to release, and a summer tour of the States and Canada to prepare for.

White is no stranger to balancing the interest of the two bands or to operating at a breakneck pace. He's been doing so for most of the last 24 months—a period that's been dominated by upheaval and change.

During that time he released the debut album from the Raconteurs; toured with both the White Stripes and Raconteurs; saw the collapse of V2 Records as the U.S. distributor for his Third Man Records imprint; made the jump to a major label with a deal with Warner Bros.; and recorded the next White Stripes album.

Then there's all the personal change he's experienced, too: marrying model Karen Elson (who appeared in the White Stripes' "Blue Orchid" video) after a whirlwind romance; the couple having their first baby and expecting a second; and White moving from his native Detroit to Nashville.



To hear White tell it, it's been change for the good.

"It's all just a fresh start, man," he says. "I'm the happiest I've ever been in my life. I just feel really good, really positive."

White's joie de vivre is apparent on "Icky Thump," which after 2005's moody, piano-dominated "Get Behind Me Satan," marks a return to the raw electric blues that fueled the White Stripes' breakthrough 2003 album, "Elephant."

"Satan wasn't really done under any sort of positivity at all," White says. "I mean the most positive moment in that album probably is 'My Doorbell,' and even that seemed to be vitriolic."

On "Icky Thump" the duo sets the back-to-basics tone from the outset with the opening title track, a ragged, thundering rocker that features some of White's most memorable guitar work since the hit "Seven Nation Army."

And an edgier metal influence is apparent on tracks like "Little Cream Soda" and a cover of Patti Page's "Conquest," a song White describes as speed metal vs. mariachi trumpet.

In fact, the album features the most guitar solos White has ever recorded and features no piano.

It's worth noting that "Satan," which has sold 858,000 units, is the first White Stripes album since 2000's "De Stijl" to not crack sales of 1 million units in the States.

However, White says the increased guitar attack on the new album is not contrived for sales.

"When it comes to the songs themselves, the songs are in charge, not me," White says. "Take a song like 'You Don't

Know What Love Is (You Just Do As You're Told)' [from "Icky Thump"]. That was pretty much a country song in my mind. If I really was in control I could have just said, 'Hey, how dare you allow electric guitar and heavy organ on there.' But I don't do that. I let the song tell me what it wants."

A MAJOR DEAL

The White Stripes' path from indie rock stalwarts to major-label recording artists has been indirect.

Following a two-album deal with V2 Records that had covered "Elephant" and "Satan" and was worth more than \$1.5 million upfront with generous splits on record sales, they were free agents.

V2, also home to the Raconteurs, appeared well-positioned to retain both acts, as did international distributor XL (the band has since reupped its deal with XL). But the landscape changed when the label was acquired by Sheridan Square Entertainment in February 2006.

In a restructuring that followed, V2 president Andy Gershon was named Sheridan Square's chief creative officer, with oversight over all of its labels including V2, Artemis, Compendia, Artemis Classics, Light Records and Intersound. Meanwhile, 20 positions were eliminated.

At the time, Sheridan Square co-CEO Anil Narang vowed to fight hard to re-sign the White Stripes, V2's biggest revenue producers. The company has much of the band's back

WHITE HOT WILL STRIPES' LATEST RETURN BAND TO PLATINUM WAYS?

TITLE	DEBUT DATE	BILLBOARD 200 PEAK	PEAK DATE	WEEKS ON THE CHART	SALES TO DATE	YEAR OF RELEASE
"The White Stripes"	N/A	N/A	N/A	N/A	299,000	1999
"De Stijl"	N/A	N/A	N/A	N/A	340,000	2000
"White Blood Cells"	3/23/02	No. 61	4/20/2002	52	1,058,000	2001
"Elephant"	4/19/03	No. 6	4/19/2003	57	1,860,000	2003
"Get Behind Me Satan"	6/25/05	No. 3	6/25/2005	33	859,000	2005

BEHIND ME, INDIE

“I’m the happiest I’ve been in my life.” —JACK WHITE

catalog on a long-term license of about 10 years.

However, by July Sheridan Square was financially restructuring, reducing its combined ranks from a premerger level of 150 down to 100 staffers, and aiming to shrink to about 90. Talk began to swirl of other labels hotly pursuing the White Stripes. Interscope, which had distributed Loretta Lynn’s “Van Lear Rose,” the Grammy-winning album produced by White, emerged as one of the interested labels.

By late last year with V2’s future seeming increasingly uncertain, White was wrapping a year of touring with the Raconteurs and prepping to head into the studio to record the next White Stripes album. This was right about the time when Warner Bros. Records stepped up its courtship of the band.

Warner Bros. chairman/CEO Tom Whalley flew to San Francisco on Dec. 8 to meet with White and manager Ian Montone ahead of a Raconteurs performance at a radio station Christmas show at the Bill Graham Civic Center.

“It was a meeting to get to know each other,” Whalley says. “We talked about what Jack wanted to accomplish, what I do, what Warner Bros. does and how I thought we could work together.”

By the end of the month, White had returned to Nashville and joined with Meg White and engineer Joe Chiccarelli at Blackbird Studio to begin work on what would become “Icky Thump.”

At the beginning of January, the V2 situation finally unraveled. Sheridan Square announced that it would shutter the label as a front-line operation and would no longer distribute the White Stripes or the Raconteurs. About 35 staffers including Gershon were laid off.

The White Stripes, meanwhile, maintained a business-as-usual approach. “We plodded forward and continued to make music,” Montone says. “We’re lucky to be able to self-finance what we do, and we did.”

Montone even hired Matt Pollack, former head of radio promotion for V2, to oversee Third Man’s radio efforts and work with the label’s distribution partners.

During the next month Montone reached out to a handful

of labels about a deal, and by early February Warner Bros. had one, in principal, with the band. Sources say the two sides inked a multimillion-dollar pact that covers one album, with options for additional releases. The pact covers only the White Stripes—the Raconteurs remain up for grabs, though Warner Bros. appears to have the inside track.

Warner Bros. and Montone declined comment on specifics of the White Stripes deal, or of a future relationship with the Raconteurs, though Whalley is upfront about his interest. “I’m interested in anything Jack White does—anything he produces, or anything he wants to put on his label.”

LESS CONCERNED ABOUT CRED

Just what type of impact a shift to a major label will have on the White Stripes remains to be seen.

They already are a platinum-selling act with solid modern rock radio support. And both Montone and Whalley pause when asked if a jump to a major label can make the White Stripes a significantly bigger band than they could be on an indie.

“If that’s the intention, we can,” Whalley says. “We are capable of doing that.”

However, he says the goal is to ensure that the music they make is brought to the marketplace in the right way and reflects who they are as artists.

“V2 had done a great job of that,” Whalley says. “But if there is a difference it is that we can bring more opportunities that may be right for them, and that can expose them in ways they have never been exposed before.”

To that end the band will look to push its presence in the digital space with ringtones for the tracks “Icky Thump” and “Conquest,” as well as with a Joost channel, and a series of short promotional videos, or “blips,” containing snippets from half the album that will run on TV and circulate on YouTube by mid-to late May.

Montone says the distinctions between a major and an indie aren’t so great anymore. “These days it’s about finding a good partner that matches the vision of your artist, whoever that might be,” he says. “Some of the old distinctions of ‘major label bad, indie label good’ feel antiquated. Particularly when the entrance barriers to distribute records have been lowered.”

This much is clear: White is less concerned about “indie cred” than at any other time in the White Stripes’ 10-year history.

Not only is the band now signed to a major label, but White,

in a first, also used a modern recording facility (Blackbird) to make a record. (Though with “Icky Thump” he still recorded to reel-to-reel and mixed to tape as is his typical analog approach.) Last year White quietly recorded music for a Coke commercial that ran briefly in the United Kingdom and Australia, but was also widely circulated on YouTube. And in touring in support of “Icky Thump” the band will play venues it attempted to avoid on the “Satan” tour, including a date at New York’s Madison Square Garden.

“At the tail end of ‘Elephant,’ we were touring these hockey arena kind of things, and we were just like, ‘Eh, I don’t know, man. It’s a little cold and sterile,’” White says. “But you just take it for what you can do. Right now, we’re just trying to find the right spot for each town.”

But before anyone tries to cry “sellout,” Montone says that the band still caters to fans, playing dates this summer in remote areas of Canada like Iqaluit and Nunavut and by touring the 16 states in the United States the White Stripes are yet to play.

“For us we’ve never been so rigid about what we will and won’t do,” Montone says. “We still retain the same level of control we always have maintained. It’s not like we have changed who we are.”

Indeed, Montone says Warner Bros.’ respect for the band’s vision and its need for creative control is what prompted the White Stripes to ultimately sign with the label.

“Warner Bros. was very comfortable allowing us to maintain the level of control over marketing approaches,” he says. “They did not balk at what our role would be versus what their role would be in the partnership.”

For his part, White seems unfazed about life on a major label.

“We were leery for a long time . . . we’d never had the trust in us to do it,” White says. “It would have been a bad idea to do that on ‘White Blood Cells.’ We had them all offering it then. But I think it would have been over very quickly for us. We would have been a new flavor of the week and probably would have been a one-hit wonder with ‘Fell in Love With a Girl.’”

At this point in the band’s career, now with more than 4.5 million albums sold in the States alone, White says those types of concerns are no longer an issue.

“Everything’s happening at the right time,” he says. “In some ways, we look back and we’re kind of like, ‘Man, maybe we were stupid with this naive thing about if artistic freedom and business collide, something bad happens.’”

the path to CHINA

Emerging Market Demands
New Business Models By Steve McClure

Companies aiming to be serious long-term players in the Chinese music industry face a long march into challenging but potentially rewarding territory. ★ And as they set off on that journey, international and regional music companies are finding that with new territory come new ways of doing business in a market where the rules are being made up almost on the fly. ★ “There are going to be the new paradigms that the music business is going to have to work with in order to get into markets like China,” says Sudhanshu Sarronwala, CEO of Singapore digital-music services provider Soundbuzz. “We believe that the Chinese market is big enough to embrace various different business models,” EMI South East Asia chairman Norman Cheng says. “We wish to continue to work with those who are offering consumers what they want and who, at the same time, are making giant strides to establish a dynamic digital music market in China and elsewhere.” ★ In January, EMI surprised many in the Asian music business by announcing that it was joining forces with Beijing-based Internet portal Baidu to launch an advertising-supported online music streaming service in China.

Their surprise was due to the fact that EMI had been one of a group of labels suing Baidu for copyright infringement due to its practice of “deep-linking” to Web sites offering unauthorized MP3 downloads. EMI subsequently dropped out of the suit.

EMI Music South East Asia president/COO Paul Robinson says the deal with Baidu reflects EMI’s “proactive” approach to the Chinese market.

“China is a digital market that we can shape if we take a proactive stance and work with the key players—not against them,” he says. “Legal action has its part to play in defining this, but it is not the only solution and we need to look beyond it.”

EMI wasn’t the first international music company to strike a deal with Baidu. Last October, MTV Networks announced a content and advertising alliance with the portal that gives

business development at Beijing-based music distribution platform R2G. “It is important that there is proper revenue allocation back to the label/artist from the sale of ringtones without leakage, and it is here that the problem lies,” he says.

“The end-customer does pay for the ringtones, but the service provider only remits a fraction of total revenues earned back to the labels,” Daniel says. “There is no proper auditing system in place, and deals are negotiated in an atmosphere of mistrust.”

Meanwhile, in a landmark agreement that can be seen as a template for future deals, Warner Music China in June 2006 became the first major music company to enter a direct, catalog-wide content agreement with a mobile operator in China. Under the agreement, ringback tones, mastertones and artist greetings by Warner artists will be available via China Unicom’s CDMA and GSM networks.



‘China is a digital market that we can shape if we take a proactive stance and work with the key players.’ —PAUL ROBINSON, EMI



China’s 123 million Internet users access to MTV and Nickelodeon original video content and music videos.

Although the MTV and EMI deals with Baidu got a lot of attention, industry sources agree that the greatest opportunities for growth in China are in the mobile field.

“The first wave [of mobile applications] came out of Korea, and will in the next few years come from China,” Sarronwala says.

“We are very optimistic about the potential for delivering music and video to Chinese consumers through mobile platforms, and we are excited about the ultimate evolution to [third-generation] technology within this market,” Sony BMG Music Entertainment Asia president/COO Kelvin Wadsworth says.

“We are convinced that mobile can play an important role in building that market,” Wadsworth says, noting that various studies have placed mobile phone users in China at between 450 million and 500 million subscribers.

But, he adds, “Although the China mobile music market is potentially huge, the links in the value chain leave a lot of room for improvement.”

That comment is echoed by Mathew Daniel, director of busi-

ness development at Beijing-based music distribution platform R2G. “It is important that there is proper revenue allocation back to the label/artist from the sale of ringtones without leakage, and it is here that the problem lies,” he says.

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“Mobile opportunities are promising, but not the Internet,” Sony BMG China managing director Swee Wong says. “The infrastructure for content marketing and delivery in the mobile environment is improving all the time. Unfortunately, the same cannot be said for the Internet.”

“The recorded music business [in China] will take many years to grow into a viable business,” Universal Music Group International Asia Pacific Region president Max Hole says. “I believe we’re in the **continued on >>p32**

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AUSTRALIA

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from >>p30 five to 10-year range.

"The prospects for the physical business are pretty grim," Hole says. "Mobile presents a more immediate opportunity, as popular songs can sell huge numbers of ringback tones. The possibilities will increase rapidly with the introduction of [third-generation] phones."

IFPI Asia regional director Maysee Leong says, "Mobile is going to be the growth area for the Chinese music business. The mobile area is not entirely free of piracy, but it's better-managed."

Many industry players say they expect services offering mobile-based full-song downloads to launch soon in China as network bandwidth increases.

However, Soundbuzz's Sarronwala says no one can predict exactly what kinds of mobile-based music services will be introduced in China in the next few years.

"It's important that these innovations continue to develop," he says. "There will be a full-track business, but I don't know whether growth [in the mobile sector] will come from full-track downloads."

Sarronwala compares the Chinese mobile-music market to a "beacon" that will be closely watched by other emerging music markets such as India.

Equally if not more crucial to the Chinese market's future is finding and developing creative talent.

That's why Universal, for example, recently announced plans to set up a new "creative hub" in Beijing that will serve as an A&R center, with an in-house recording studio and writing rooms.

"We propose to invest heavily in local mainland China A&R, sign a significant number of Chinese [Mandarin] artists, particularly singer/songwriters, and pursue both a recorded music and artist management business model," Hole says.

"It's not all just about distribution," Warner Music Asia

Pacific president Lachie Rutherford says. "Chinese-artist culture has disappeared—there's no talent, no songwriting."

Some may say Rutherford's comment is hyperbole but his point is clear: Piracy has had a corrosive effect on the Chinese music business.

"The mobile business is very promising, and so we need to ensure the trend does not mirror what happened [i.e., piracy] with the physical business," he says.

"Until we get people to understand that piracy is theft, we will make no progress in China," Rutherford says. He supports actions such as the United States' recent filing of complaints with the World Trade Organization concerning China's alleged failure to protect copyright and intellectual property rights.

The WTO actions are part of a continuing dialogue with Beijing, Rutherford says. "The Chinese have approached the IP issue as an administrative issue rather than a criminal issue. We have got to help the Chinese government not to make the same mistakes as before."

But industry sources point out that even if the Chinese government decides to tighten up enforcement of anti-piracy legislation, there isn't necessarily enough manpower to enforce the law at street level.

"Even with the U.S. posting the WTO complaint, I think it will be many years before piracy comes under control in the physical and online business," Hole says.

"It's hardly possible to design our real strategy until the copyright law is truly enforced in China," Sony Music Publishing (Japan) executive VP Ken Ohtake says, adding that Sony is looking forward to working with mobile carriers in China to promote legal music services.

"It is important to realize that doing business in China means flying on instruments and instinct when necessary," one industry source says, "as regulations may seem unclear and subject to change."

FACT FILE

★ Music Matters, The Asia Pacific Music Forum

What: The second annual gathering of key leaders of the Asia music industry to discuss the problems and potential of the region's business, with a focus on the digital future.

Where: Hong Kong

When: May 29-31

Web: musicmattersasia.com

on the
AGENDA
 Asia Pacific Music Forum
 Gathers Regional Leaders

Music Matters, the Asia Pacific Music Forum that began last year in Hong Kong, has become a must-attend event on the Asian music-biz calendar. But organizers of the 2007 edition of Music Matters aren't content to rest on their laurels. They've adjusted the event's format and content to better meet the needs of executives working in the rapidly developing Asian music industry.

Before the conference itself starts May 30, a series of specialized workshops are scheduled for May 29. They are designed to offer delegates insight into key industry issues and provide additional preparation to help make the most of the two-day conference.

Among this year's attendees: producer/musician Nile Rodgers, former Sire Records head Seymour Stein, Electronic Arts worldwide head of music Steve Schnur and Rock Records founder Sam Duann.

Unlike the inaugural conference, this year's Music Matters will not include nation panels, except for one on China. Instead, panels and Q&A sessions will feature participants from various territories. There will be fewer panels and more segments in which one or two key industry figures hold a dialogue with a presenter and the audience.

"We're trying to keep the entertainment value and the relevancy quotient high and make it more interactive," says David Loiterton, managing director of Hong Kong-based MGT Asia and one of the organizers of this year's Music Matters. Loiterton says this means there will also be fewer company presentations, which he admits can be "self-serving."

Loiterton adds that the content and focus of Music Matters will be a little different this year. "There was lots of technology last year. It was all still quite new for most people," he says. "This year, we're pursuing a broader 'entertainment-industry ecosystem' approach. We sense that the shift is away from technology and more towards emphasizing how technology affects creativity."

For additional information, go to musicmattersasia.com. —SM

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Sniiter, 2005. Photo courtesy of John Gannon/Musexpo.

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T-Pain buys Shawty
another drink

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Producer Mark
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MUSIC

POP BY MIKAEL WOOD

A SECOND LIFE FOR SUZANNE

Assisted By Virtual Reality, Blue Note Aims To Redefine Vega's Audience

Suzanne Vega hasn't released a new studio album since 2001's "Songs in Red and Gray." But as the 47-year-old New Yorker explains, it's not as though she's been sitting around since then Googling herself.

"I promoted 'Songs' for about two years," Vega says, "at the same time that I was compiling 'The Vigil Project,' a collection inspired by the events of Sept. 11, 2001, featuring the work of members of the Greenwich Village Songwriter's Exchange. In 2003, Vega released an Interscope anthology. "And shortly after that," she says, "I changed managers, which took about a year to do the research and find the one I wanted." She also hosted a public-radio series "American Mavericks," wrote a handful of pieces for The New York Times and toured the European festival circuit for two months each summer. "Oh, and I got married," Vega says.

Still, fans of the singer/songwriter's literary folk-pop ballads have gone six years without a new batch, a wait that finally comes to an end July 17 with "Beauty & Crime," the first fruit of Vega's fresh pact with EMI's Blue Note. An 11-track collection with a loose New York theme, the album began taking shape during the months following Sept. 11. "I was touring in this atmosphere where people kept asking me what was going on in New York," Vega says. "I started to think about it and wrote 'Anniversary,' the hushed acoustic shuffle that closes the album. "But it didn't seem like enough to write the one song, so I thought it'd be interesting to make a mosaic of different stories that happened from 9-11."

The result is a classic-sounding set that also thrums with an immediacy Vega hasn't mustered since "99.9 F," her beat-heavy 1992 collaboration with producer (and ex-husband) Mitchell Froom. Guests include Sonic Youth's Lee Ranaldo, who decorates "Ludlow Street" with dreamy guitar dramatics, and KT Tunstall, who contributes backing vocals to opener "Zephyr" and "Frank & Ava," the latter of which ponders Frank Sinatra's marriage to Ava Gardner.

Vega's manager, Michael Hausman, says his primary goal for "Beauty & Crime" is reintroducing Vega to listeners who may have an idea of her as a "folky type sitting on a stool." "What we're up against is perception," Hausman says. "I think people respect Suzanne, and they like her and think she's great. But this record is not a folk record, it's extremely contemporary and relevant. She's one of the people who has a tremendous interest in



VEGA and her virtual self on Second Life (inset).



what's going on in music. She has no fear of trying new things."

Blue Note VP of marketing Meg Harkins says Vega's embrace of the unknown extends beyond the creative realm. "We don't have to get her up to speed on stuff," Harkins says. "If we tell her that we're going to shoot a bunch of stuff for an EPK, then chop it up into podcasts and send it to Amazon—things that may not have been part of the way to market a record six years ago—she gets it. She's down with it."

One example Harkins offers is Vega's involvement with online virtual reality platform Second Life. Last August, Vega performed "Tom's Diner"—the a cappella tune remixed into a dance-pop hit by DNA in 1990—in avatar form within the world of Second Life. "I like the idea of performing in a new medium," says Vega, who admits that "it took me ages to understand the idea when they first told me about it. It kind of changes the im-

plications of touring. I can go to a radio station or even my own living room and reach people throughout the world."

Harkins describes Vega's Second Life activity as one aspect of Blue Note's effort to connect the singer with a younger audience. "The record is very pertinent to the current music market," she says. "We want to appeal to the 14-year-old girl as well as her mom."

For her part, Vega's not so sure that cutting edge technology is a surefire way to attract young people. "My mom is a computer-systems analyst," she says, "and she's in her 60s now. I remember coming home from school in the '70s and seeing this gigantic computer in the kitchen. My mom had the phone hooked into it and told me she was accessing the library at Hunter College and wasn't that cool?" Vega says with a laugh. "I think I was more interested in finding something to eat."

>>>CLASS DISMISSED

Kanye West is eyeing a September release for his third Def Jam album, "Graduation," which will feature Coldplay's Chris Martin on the song "Homecoming" as well as the track "Can't Tell Me Nothing," a snippet of which has begun making the rounds online. The latter cut was assembled with the help of DJ Toomp. West previously told *Billboard* he would also be working again with producer/multi-instrumentalist Jon Brion, who played a key role on his 2005 album "Late Registration."

—Jonathan Cohen

>>>REBA ROPES 'EM IN

Reba McEntire is surrounded by high-profile collaborators on her next album, "Reba Duets." Due Sept. 18 via MCA Nashville, the 11-track set features appearances by Justin Timberlake, Don Henley, Carole King, Faith Hill and Kelly Clarkson, who guests on first single "Because of You." The album also includes contributions from Brooks & Dunn's Ronnie Dunn, Vince Gill, LeAnn Rimes and McEntire's former MCA Nashville labelmate Trisha Yearwood.

—Jonathan Cohen

>>>ROCK WITH YOU

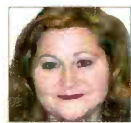
Nelly Furtado and Timbaland hit pay dirt with the dance tracks on her latest album, "Loose." Now they're looking to rock things up a bit. Furtado says she and Timbaland are planning to put together a rock band, although she adds, "I don't think it'd be, like, a *real* rock band. It'd be more like our version of alternative, so it wouldn't necessarily be like heavy and guitar-driven. It would be left field, and not necessarily pop."

—Gary Graff

>>>COME SAIL AWAY WITH BEN

Ben Folds will join the ranks of Lynyrd Skynyrd and Barenaked Ladies by headlining his own musical cruise, the Ben Folds Experience, which sets sail Feb. 21, 2008, from the Port of Miami and will stop in Ocho Rios, Jamaica. The event was organized by Sixthman, the company behind the Skynyrd and BNL cruises. Tickets go on sale June 13. —Jonathan Cohen

Higher Ground



DEBORAH EVANS PRICE dprice@billboard.com

The Outlaw Christians

Bellamy Brothers Tackle Faith On New Gospel Album

In the past couple of years, there's been a plethora of successful gospel albums by country acts, among them Alan Jackson, Alabama and, most recently, a terrific set from Brenda Lee featuring duets with Dolly Parton, Emmylou Harris and Vince Gill, among others. With the May 8 release of "Jesus Is Coming," the Bellamy Brothers become the latest country act to celebrate their faith in song. However, where the aforementioned releases deliver mostly classic hymns, Howard and David Bellamy take the road less-traveled, crafting a compelling collection of new songs that examine faith from their unique perspective.

"Gospel was really the first thing we sang," Howard says, recalling early performances at a nearby church growing up in Florida. "So, this album was a natural and something we've always wanted to do."

The Bellamy Brothers burst onto the musical landscape in 1976 with the pop hit "Let Your Love Flow," still one of the

most frequently heard songs from that era. In the '80s, they dominated country radio with such hits as "If I Said You Had a Beautiful Body (Would You Hold It Against Me)," "Redneck Girl," "Sugar Daddy," "You Ain't Just Whistlin' Dixie," "For All the Wrong Reasons" and "Old Hippie." The duo continues to tour extensively in the United States and abroad.

"Jesus Is Coming," released on Bellamy Brothers Records/Curb, is not your typical country gospel record. Like previous Bellamy hits, the songs mix humor and heart with keen insights on the cultural climate in America. The hook line in the title cut is "Jesus is coming and boy is he pissed." "I wanted the line to have an impact, but at the same time I wanted it to be a real gospel song," David says. "Beyond having the novel hook line, it's really country, like an old hymn."

The song, which was first recorded on their 1997 album "Sons of Beaches," takes a look at how mankind has abused the blessings God has given by destroying the land and mistreating each other.



It also mulls how displeased Jesus must be with that behavior, much like he was in the New Testament story about how he angrily overturned tables and drove the money changers out of the temple.

"It can really strike a nerve," Howard says of the song. "I'm sure there's going to be some controversy about it, but hopefully the broader-minded audience will really see the sincerity of it."

The project also includes a reggae-flavored version of the gospel classic "I'll Fly Away," a gospel mix of "Let Your Love Flow" and such deep, poignant ballads as "Beautiful Night" and "Spiritually Bankrupt." Penned by David, the first single, "Drug Problem," will be worked to country radio and to Christian stations.

Where do they see the audience for this unconventional gospel record? "Way

back in the woods," Howard says with a laugh. "I think the audience for this album is people like us and I don't know how broad that is or how narrow that is."

When some people think of something spiritual, they put saints on one side and sinners on the other side. That's not the way it is. Most people are both. We have made a lot of our living playing honky-tonks and still do. Some people who go to honky-tonks will be at church on Sunday. That's the way we were raised. We'd frolic with our dad's musician buddies on Saturday night and be in church singing Sunday morning."

The Bellamys admit some might see them as "outlaw Christians," but that's OK. "A lot of early Christians were real renegades," David says. "Jesus was the biggest renegade. He was the original nonconformist."

CHRISTIAN BY DEBORAH EVANS PRICE

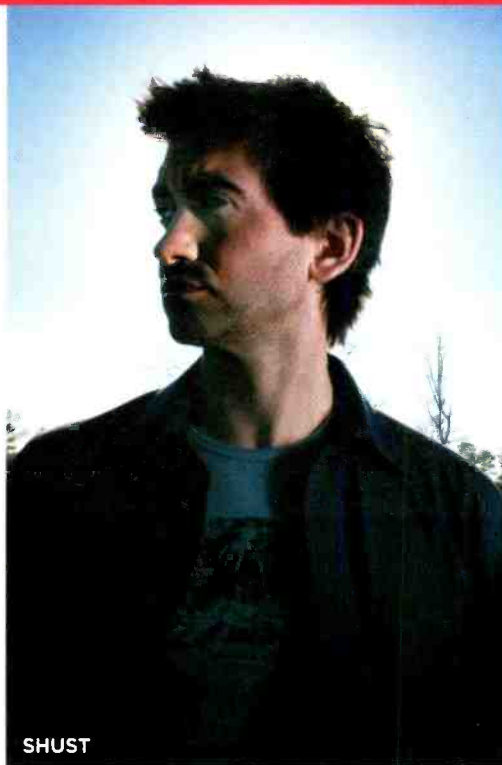
BRASH'S BRASS RING

A High-Pressure Follow-Up For Indie Label Phenom Aaron Shust

NASHVILLE—Few indie artists head into their sophomore release with more momentum than Aaron Shust. The singer/songwriter recently earned three Gospel Music Assn. Dove Awards—new artist and songwriter as well as song of the year for "My Savior, My God."

He recently completed a major 40-city tour with MercyMe and will hit the big Christian festivals this summer in support of his second Brash Music release, "Whispered and Shouted," due June 5.

Expectations are high for the new project and Shust admits to being nervous. "The first album I did before I was signed and with no pressure whatsoever," he says of "Anything Worth Saying," which has sold 43,000 units, according to Nielsen SoundScan. "A friend of mine from church said, 'We should record some of these songs. I've got a studio in my basement.' So that situation was easy. I had zero expectations."



SHUST

Producer Dan Hannon gave the CD to Mike McQuary, former president/COO of Brash Music, an Atlanta-based indie that launched five years ago. He signed Shust as the company's first Christian artist. "From the very beginning we decided that we were going to be a nongenre-specific record label," says McQuary, founder and COO of Mindspring and previously COO of Earthlink. The label has released projects by Sister Hazel, R&B artist Anthony David and

singer/songwriter Danny Flowers. Brash is distributed by the Alternative Distribution Alliance in the general market and through Word to Christian retail.

To compete in the Christian market, McQuary put together a team that includes independent radio promoter Chris Hauser and publicist Matt Williams. "Pairing up with two of the best in the business really got us some attention much earlier than we might have otherwise," McQuary says.

He encouraged Shust to build relationships with gatekeepers. "Having a personal touch in our approach has made a big difference," McQuary says. "There are people out there who have rooted for us because we are independent."

When "My Savior, My God" went to No. 1, McQuary says the label sent radio stations a picture of Shust superimposed on the *Billboard* chart. "We took the extra step to have Aaron write a personal note to each person," McQuary says. "We've tried to acknowledge the people that helped at each different level of success."

Shust is hoping to continue his momentum with the new album, which he says is more musically adventurous. "I wanted to beef it up a little bit and take more experimental musical risks," he says. "[Lyrically] it's more of the same, I'm still singing about my experience with the grace that God has shown me."

McQuary says Shust's success should encourage other indies. "You don't necessarily have to be affiliated with a major label to have success when it comes down to an individual artist and songs that are truly great."



Ring Goes The Country

As Older Fans Accept Ringtones, Country Climbs While The Overall Market Dips

When performing rights organization BMI recently forecast that the ringtone market would be down 8% to \$550 million in 2007, it wasn't welcome news to a business already struggling with falling CD sales.

But there's a silver lining for Nashville labels—country's ringtone fortunes are actually on the upswing.

M:Metrics, a Seattle-based mobile technology research firm, says country music ringtones are on the rise even though sales overall are declining. "The audience for ringtones is becoming older and it's becoming more female," M:Metrics spokeswoman Jaimee Minney says. "That's where we see genres like country taking a bigger slice of that ringtone pie."

In the first three months of 2007, nearly 2.4 million people bought country ringtones, compared with slightly more than 2 million people during the same period last year, according to M:Metrics. As a point of comparison, slightly less than 5.1 million people bought hip-hop and rap ringtones in Q1 2007, down from slightly more than 5.5 million in the same period for 2006.

Ben Kline, executive VP of sales, marketing and new media at Universal Music Group Nashville (UMGN), understands why country fans are starting to jump on the ringtone bandwagon. "A lot of the core—Middle Americans—tend not to be early adopters of technology," Kline says. "It probably takes a little longer for acceptance. We're at the maturation point that the pop and urban world were two years ago."

Sony BMG Nashville senior director of digital business and

new media Heather McBee agrees. "The country demographic is now catching on to ringtones, and that's why you're seeing growth," she says. "The handsets that can handle master ringtones and music in general have always been expensive, and now they're becoming more mainstream and more attainable by the country consumer."

"The personalization of your music defines you," Kline says.

"That's a message that I think starts at the coasts and works it's way in."

"I would like every song in our catalog to be a ringtone," he continues. "I absolutely believe in superserving the customer. In this day and age, with so many entertainment choices, you have to be willing to do that."

The digital business will account for roughly 15% of



WAYLON JENNINGS had the first country ringtone to be certified platinum. CARRIE UNDERWOOD (inset) is one of Sony's top sellers.



UMGN's overall business in 2007, up from 10% last year, Kline says. Ringtones account for roughly 40% of UMGN's digital business.

Billy Currington, Josh Turner and Sugarland are among UMGN's top sellers. "My guess is that it skews a little bit younger because the younger demo is more apt to be utilizing ringtones," Kline says.

Perhaps not surprisingly, Carrie Underwood is one of Sony BMG's top sellers. Brad Paisley's new single, "Ticks," is another. "Fun and uptempo songs like that tend to work better," McBee says.

That said, Brook & Dunn's powerful ballad "Believe" has sold well. "I'm not 100% sure why it worked," McBee says. "I think it just resonated with people to hear 'Believe' com-

ing out of their phone." Catalog tunes also do well for the company, McBee says, citing the Charlie Daniels Band's "The Devil Went Down to Georgia" and Johnny Paycheck's "Take This Job (And Shove It)" as examples. Waylon Jennings' "Theme From the Dukes of Hazzard" recently became the first country ringtone to be certified platinum.

Independent Broken Bow Records, relatively new to the ringtone market, only began focusing on ringtones in 2005. Now, Craig Morgan's "Redneck Yacht Club" and Jason Aldean's "Hicktown" are two of its better sellers.

"It's money we didn't even know about a year and a half ago," GM Brad Howell says. "There's real money there, and it kind of surprised us." ...

TOP-SELLING COUNTRY MASTER RINGTONES THROUGH MAY 19

1. CARRIE UNDERWOOD, "Before He Cheats"	359,800
2. BRAD PAISLEY, "She's Everything"	173,100
3. BROOKS & DUNN, "Hillbilly Deluxe"	145,700
4. TRACE ADKINS, "Honky Tonk Badonkadonk"	130,000
5. WAYLON JENNINGS, "Theme From the Dukes of Hazzard"	125,900
6. DIXIE CHICKS, "Not Ready to Make Nice"	121,800
7. CARRIE UNDERWOOD, "Jesus, Take the Wheel"	111,500
8. RASCAL FLATTS, "Life Is a Highway"	93,600
9. JASON ALDEAN, "Amarillo Sky"	90,500
10. KENNY CHESNEY, "You Save Me"	90,400

SOURCE: Nielsen Mobile

ROCK BY TODD MARTENS

Gogol Bordello Go Galactic

Eugene Hutz And His Gypsy Punk Underdogs Expand Their Drunken Diaspora

Gogol Bordello frontman Eugene Hutz has three words to describe the New York via Ukraine punk rock on his band's forthcoming effort, "Super Taranta."

"To me," Hutz says in heavily accented English, "it is something to be summed up in three

words—new rebel intelligence."

It's a colorful yet hard-to-define term and nothing less would suit the drunken revelry of Gogol Bordello. Songs of politics, immigration, religion, sex and booze are constructed with an Eastern European flair and a punk attitude, as the eight-piece thrashes through accordion and violin accents in a similar manner comparable to the Pogues and System of a Down gallanted through old-world influences. Due July 10, "Super Taranta" is the act's follow-up to Sideonedummy's 2005 breakthrough, "Gypsy Punks Underdog World Strike," which has sold 49,000 units in the United States, according

to Nielsen SoundScan.

"There are parallels from daily life to a transgalactic understanding of things," Hutz says of the new songs. "Suddenly, things of sexual and mystical and scientific nature find a place in one song, all in the context of drinking music. There you have it. It's astro-physics, alcoholic, orgasmic hysteria."

And it seems to be catching on. Formed around the turn-of-the-century, Gogol Bordello put out a host of releases for Rubic Records before signing to Los Angeles-based Sideonedummy. None of its four sets for Rubic scanned more than 8,000 units in the States.

"They weren't exactly started from zero, but our initial shipment for 'Gypsy Punks' was between 5,000 and 7,000 copies," Sideonedummy co-founder Bill Armstrong says. "But when you get that band in front of people, a reaction happens. It's not so niched-out. You can be a hardcore music fan, or a folk fan, and love this band."

Sideonedummy benefited from getting the band a slot on the Warped tour, and lucked into the beginning of Hutz's acting career. Around the time of the release of "Gypsy Punks," Hutz was doing press for a co-star-

ring role with Elijah Wood in the 2005 film "Everything Is Illuminated."

"It brought a lot of mainstream eyes on him," Armstrong says, "and we were able to get bigger press. In a way he had been legitimized. There was more to the story than just a cool band."

To prep for the release of "Super Taranta," Gogol Bordello performed at the Coachella Valley Music & Arts Festival in Southern California, and will appear at Tennessee's Bonnaroo Festival in June. The band will also head overseas for a host of European festivals, including the United Kingdom's T in the Park, Reading and Leeds events.

Armstrong says the band has sold another 50,000 copies outside the United States, and Sideonedummy wants to continue building the international audience.

Hutz says, "We started out from a very particular cultural setting—Eastern European diaspora in New York City. Then we started realizing what we do is resonating not only with The New York Times and hip magazines, but also with the U.K. and Scandinavia and Italy. It went global. We're resonating with the whole world." ...



GOGOL BORDELLO



Classical Score

ANASTASIA TSIOLCAS atsioulcas@billboard.com

Classical Retail's New Composition, Part II

Post-Tower, Indie Stores Catering To New Audiences

With the one-two punch of Tower's demise and an ever-smaller space for music at chain and big-box stores, the classical music recording industry might seem adrift to casual observers. However, as we noted in the last edition of Classical Score, opportunities to succeed in making and selling classical music are wide open for companies that are willing to take some chances.

In the prior column, we looked at the rapidly increasing presence of classical music in the digital sphere. This time around, we're seeing how a number of maverick independent brick-and-mortar retailers view the current turbulence as a prime opportunity to attract new consumers.

Some of the sellers jumping onboard might be surprising. Take, for example, independent chain Newbury Comics, which began life as a haven for comic book collectors and punk fans. The chain is now reimagining itself as a refuge for classical music aficionados in addition to its more established persona.

Newbury Comics co-founder/CEO **Mike Dreese** says that in the first three months of his company's classical ramp-up, "we went from having 600 classical titles to carrying 8,000."

Newbury Comics recently opened a dedicated classical music listening room at its Natick, Mass., store in the Boston suburbs, and its flagship location on Boston's Newbury Street now has a classical annex. The chain also recruited two former Tower Records buyers to help build its classical and jazz offerings. An online storefront and e-mail blasts sent to classical fans are further boosting Newbury Comics' presence among consumers.

California's Amoeba Music has also become a significant nexus for such music.

Rubin Meisel, classical buyer for Amoeba's Los Angeles store, says the chain has been popular for years among many classical consumers, especially fans of contemporary classical music.

Even so, Meisel observes, "We are experiencing an uptick in new classical customers since Tower went out of business. We're definitely seeing many more people come through our doors who didn't know us before. There's something of a cultural adjustment—a lot of our business is in used CDs, and I think that a lot of people coming from shopping at Tower aren't quite accustomed to buying used discs, since we sell both used and new. Mainstream customers who used to shop at retailers like Tower are a growth business for us."

Retailers that had less direct classical competition with Tower are experiencing a ripple effect as well. **Michael Parsons**, store manager and buyer for Classical Millennium in Portland, Ore. (which is part of the indie store Music Millennium), says, "We only had one Tower in our marketplace, but we have still seen a small increase in sales here after they closed."

Parsons adds, "We pride ourselves on carrying extensive catalog and having a staff that is deeply knowledgeable about classical music." These are qualities that large retailers that carry some classical stock, including book-and-music chains and big-box stores, can't hope to match.

As Dreese says, "The superstores like Tower killed off the specialists, and then they killed themselves off. It's time for us to get back in. There is several million dollars of business in classical consumers just waiting for someone to serve them."

Additional reporting by Ed Christman.



Newbury Comics has gone from 600 classical titles to carrying 8,000.



6

QUESTIONS

with OZZY OSBOURNE

by CHRISTA TITUS

double-duty with his own band Black Label Society and as Osbourne's guitarist. Their efforts in the studio have already paid off, as the lead single from "Black Rain," "I Don't Wanna Stop," is No. 1 for a fourth week on R&R's Rock chart this week.

The project is a milestone for Osbourne since it is the first in his career he recorded sober. "I thought I'd never write again without any stimulation," he says. "But you know what? Instead of picking up the bottle I just got honest and said, 'I don't want life to go [to pieces].'"

I was planning to ask how long you were going to keep working, but after hearing "Not Going Away" and "I Don't Wanna Stop" on the album, it kind of blew that notion.

I've always said to myself, "If the audience dwindles, I will not start doing this fucking club thing" . . . I understand why people do, because it's work. What I see myself eventually doing is working more in my studio.

Your guitarist Zakk Wylde wrote for this album?

He laid some stuff down. People say, "Why do you keep going to Zakk?" 'Cause you know

With Ozzfest fast approaching, it's fitting that *Billboard* sat down to chat with Ozzy Osbourne about "Black Rain" (May 22, Epic), his first album of new material since "Down to Earth" in 2001. Osbourne has enticed fans this year to come to his festival by offering free tickets online. "Black Rain" has an Ozzfest tie-in: A limited number of copies contain a code that buyers can enter on the Web site to increase their chances of securing access.

The album features Osbourne's longtime partner in crime, Zakk Wylde, who does



Rhythm & Blues

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Yolanda Gets Busy

A Contemporary Gospel Icon's Active Agenda

Yolanda Adams is enjoying a little R&R. But in this particular instance, R&R stands for revamping and revitalizing.

Those are the words manager **Kevin Evans** (a former gospel music label executive) uses to describe the career strategy that he and her attorney **Christopher Brown** began devising for Adams six months ago. Since then, the contemporary gospel icon has launched a syndicated morning show, signed a multiple-album deal with Columbia Records, entered a publishing pact with Rondor Music Publishing for her Jam Yo Music, and will bow her own clothing line, Yolanda's Closet, in June (*Billboard*, May 19).

Born out of Adams' desire to spend more time with her 6-year-old daughter, her 3-month-old morning show is syndicated via Radio One and the Yolanda Adams Radio Network. Originating from Radio One's Houston station KRO1-FM, the five-hour show features co-host **Larry Jones** and is executive-produced by **D.C.** Currently heard in 11 markets including Raleigh, N.C.; Cleve-

land; Philadelphia; and Atlanta, the show will add five more markets within the next 30 days, says Adams, who has a degree in radio/TV journalism.

Exiting from Atlantic with the release of a "Greatest Hits" album earlier this month, Adams says the move to Columbia is similar to what happened to her at Elektra under former label boss **Sylvia Rhone**.

"Sylvia was very instrumental in my making the transition from gospel artist in a box to inspirational artist recognized across the nation," Adams says. "And it's the same idea here with [Columbia chairman] **Steve Barnett**. He's a fan and wants to get my music out to more people, really concentrating on enhancing my presence in the international market."

Right now she's collaborating with **Jimmy Jam & Terry Lewis** ("There's some kind of magic that happens when we get together") on an October-slated Christmas album to be followed by a new studio album in 2008. Also working with her on the Columbia side is senior VP of A&R **Kawan "KP" Prather**.

With the help of Rondor Music senior VP

what? There ain't no one else like him. He comes up with the stuff, plus the fact he's a family member. If he said to me, "Ozzy, I need you to do this, will you do [it]?" I wouldn't think twice. . . . He's always told me where he's at. Instead of going, "Ah, fucking great tour," he goes, "Next time, you got to [do this]." He's real. He don't fuck around. He's like meat and potatoes. I was very disappointed that his album didn't do better than it did last time. He's getting better and better . . . there's no one like Zakk Wylde anymore.

How is it being married to your manager?

People often ask me this, and the only answer I can give is, when she talks to me about something, I have to work at whether she's talking to me as a loving wife or a fucking scumbag manager. But either way, I was drunk every fucking day, out of my mind on something and alcohol every day of my life. . . . My therapist said to me, "Imagine something for me. Imagine you are the sober person and your wife is the fucking screwball drunk and fucking lying on the floor and covered in puke or whatever. How long do you think you'd last? Twenty years?" I [thought], "Oh, wow, I wouldn't have lasted 20 fucking minutes. I would have been gone."

She makes mistakes—we all make mistakes. I'm not very good at understanding these fucking contracts, what they all mean. I have to let someone do it for me, and if someone's going to rip me off, I'd rather my wife

do it then someone else. I don't for one second [think she is, though].

Why was Lordi picked for Ozzfest this year?

I don't know. I just, I do what I got to do. . . . I only get there just before the band before we go on. If I was to go there at 9 in the morning, I'd be fucking insane by the time I go onstage.

Does Ozzfest being free have anything to do with people saying it's expensive for food and drinks at the show on top of the ticket's cost?

That's not Ozzfest [that sets the prices]. . . . I remember we did one in the early days, we did a show in Florida, and they moved so much fucking beer. I mean, it was ridiculous how much beer they moved. . . . It's not me or Sharon, it's the venue people. . . . they want to get as much out of it as they can.

Are you doing any more work on your play about Rasputin?

It's kind of been nearly done. The thing about it is, I'm singing some of the parts, and it sounds OK, but then, when it does get picked up, it's not as easy as making records. It's a big thing, because you've got to get choreography to put what you've written into a stage thing and insert the songs for this thing. And Elton John was telling me, "Well, you do so and so, so and so." I [am more like], "Right, fine. Write me another four [songs]. We don't need that many songs about a fucking flower." ■■■

T-PAIN



HIP-HOP/R&B BY HILLARY CROSLLEY

NO PAIN, NO GAIN

Jive Artist Soars Atop R&B/Hip-Hop Chart

Two years ago, when T-Pain (born Faheem Najm and nicknamed Tallahassee Pain) dropped the electronic vocal effect-addled "I'm Sprung," most folks thought he was a flash in the pan. But the R&B artist is already showing staying power few expected: His similarly voiced single "Buy U a Drank (Shawty Snappin')" is No. 1 on Billboard's Hot R&B/Hip-Hop Songs chart. He also guests on R. Kelly's "I'm a Flirt," which is No. 4 on that tally.

Both cuts are providing significant prerelease buzz for T-Pain's sophomore album, "Epiphany," due June 5 via Jive.

"It's definitely easier this time around," the 23-year-old artist says. "I had people at Jive tell me they didn't believe in my product and let me know they didn't too much care. But selling 6.7 million ringtones changed their minds. Now they're saying, 'Your album's going to do so great.' It's funny."

Jive marketing VP Lisa Cambridge admits that breaking the Florida-born singer wasn't a cakewalk outside the company either.

"One of our largest challenges is that the gatekeepers are late on T-Pain," Cambridge says. "The artist and creative community wasn't. They realized right away what a talent he is. Radio came on him right away with 'I'm N Luv (Wit a Stripper).' But the gatekeepers at the video networks were slow to come around. He's so talented. He made his first album in his bathroom."

Remixing Akon's 2003 hit "Locked Up" into "Fucked Up," a song about drunken debauchery, T-Pain caught the attention of Akon's brother Abu Thiam. T-Pain says Abu Thiam tracked him down in Tallahassee and suddenly labels, including Jive, began courting him.

"My dad was managing me at the time and was really looking at the money rather than the artistic situation," T-Pain says. "He wanted

me to sign with Interscope, because they were throwing out the most money. But the day I had a meeting with Interscope, I ran away from home. I was 18 years old and went to Atlanta with Akon's brother."

Jive VP of A&R Mickey "MeMpHiTz" Wright ending up signing T-Pain because of his strong relationship with Akon.

"I'm a big R. Kelly fan and that helped me see T-Pain," Wright says. "Not that they sound alike at all, but they're both rappers that sing. When I met him, I couldn't believe he could write and produce songs right in front of my face. Then later, Akon called me and said, 'I want to bring him to Jive.' So I said, 'Lets go.'"

Fortunately, T-Pain and his father, who was quite upset when his son ran away, have since made up. Now, T-Pain says, his father "understands and he's surprised I did it all by myself."

And T-Pain's kept that can-do attitude with "Epiphany," producing and writing all but one track, the Akon-assisted "Bar-tender." "I wanted to show that I could do it by myself," T-Pain says. "I don't want anybody touching my album."

Penning his own work was a smart move, because now T-Pain's writing for a laundry list of other artists. From labelmates Chris Brown and Britney Spears ("She's not crazy, she just has a lot of free time," he says of the latter) to Charlie Wilson, Usher's group One Chance, Mya, Joe, Mario, Huey, Baby Bash, E-40, Lil Jon, Webbie, Lil Boosie, DG Yola, Mike Jones, B.O.B and Trey Songz.

Oh, and in case anyone's wondering, "I can sing," T-Pain says. "Now at my shows, [because so many people think I can't] I stop the show and sing a cappella, and then everyone starts clapping." ■■■

of urban Kevin Hall, Adams entered her first music publishing deal. "The ball would get dropped, the discussion wouldn't go any further or there was no interest," the singer/songwriter says as to why this hadn't happened earlier. "But now I've been given the chance."

Yolanda's Closet, which caters to taller women, bows online in June. The line of T-shirts (from sloganed \$35 designs to \$150 Swarovski crystal-decorated styles), jeans (\$70-\$350) and other items will then be available at Macy's and Bloomingdale's stores.

Adams is also training her sights on writing and presenting empowerment seminars. She and her team are negotiating with McGraw-Hill to pen a PowerPoint book series slated to bow in 2008. Dedicated



ADAMS

to different audience segments (i.e., single women, businesswomen, single dads, teens), the books will offer various life-improving empowerment tips.

She plans to take her show on the road, hosting special fitness weekends that are a spinoff from her twice-daily "Witness Fitness Mix." A Visa card featuring Adams' likeness that Evans says will be available to consumers in July/August is on the R&R drawing board, too—as are a major tour, acting roles, endorsement opportunities and writing music for TV/film projects as well as other artists.

"I'm busy with a purpose," Adams says of what lies ahead. "This is the time in my career to find smarter ways to work." ■■■

T-PAIN: ANTHONY CUTAJAR; ADAMS: ARNOLD TURNER/WIREIMAGE.COM



DANCE BY PAUL SEXTON

Ronson, Version 2.0

DJ's Second Career Catches Light

LONDON—In the United Kingdom, Mark Ronson is becoming as upwardly mobile as his famous friends.

The English-born, New York-based DJ and producer of such current hit artists as Amy Winehouse and Lily Allen is now a bona fide star. "Version," his second album (and first for Columbia) debuted at No. 2 on the Official U.K. Charts Co. survey in early May, selling 76,000 units in its first two weeks.

That followed a soulful interpretation of the Smiths' 1987 track "Stop Me If You Think You've Heard This One Before" (shortened to "Stop Me") featuring Australia-born singer Daniel Merriweather, which reached No. 2 on the U.K. singles chart in April.

The album features vocals by Winehouse, Allen, Robbie Williams and Kasabian and such newcomers as Santo Gold (on a cover of the Jam's "Pretty Green"). A U.S. release is planned for late July. "Version" also includes a second remake (this time with Phantom Planet) of "Just," the Radiohead song he had mixed into a horn-laden club track early in 2006.

"I was always a music geek, growing up in England," says Ronson, who is the stepson of Foreigner founder Mick Jones. "My dad listened to a lot of funk and soul and also turned me on to my first hip-hop records, Grandmaster Flash and De La Soul."

Of his eclectic taste, he adds, "This album is the best way I could figure out how to put those things together. I love the Smiths, but you can't always play them in a hip-hop club. As a DJ, you're always finding ways to bend your favorite music, so you can play it for an audience."

Ronson's artist career had something of a false start in 2003,

DANIEL MERRIWEATHER STARTS WITH 'STOP ME'

Daniel Merriweather, the vocal focus of Ronson's "Stop Me" hit, has signed with the producer/artist's Allido imprint, distributed in the United States by J.

Ronson and business partner Rich Kleiman founded Allido in 2004. Its other signings are Ronson himself and Grammy Award-winning rapper Rhymefest. Merriweather's debut album will be released in early 2008.

"Dan's one of the most talented singers I've ever worked with," Ronson says. "It was great to have that opportunity with 'Stop Me,' to go, 'Get on this record, this will be your opening statement.'" —PS

when he was signed to Elektra. The single "Ooh Wee," featuring Chostface Killah and Nate Dogg, reached No. 15 in the United Kingdom, but the album "Here Comes the Fuzz" did not chart—at least not until it crept into the lower reaches of the best sellers following his newfound notoriety. It has sold 14,000 units in the United States, according to Nielsen SoundScan.

"This album is more accessible [than the debut]," says Sheena Mason, head of music

at top 40 station Capital Radio London. "People are more familiar with the songs, like the Kaiser Chiefs cover by Lily Allen ["Oh My God," due as the next U.K. single] or Amy Winehouse doing the Zutons' 'Valerie.' It's a very eclectic mix but familiar, the production values are great—and there are a few less well-known songs, which brings an edge to the album."

When Ronson, who is published by EMI Music Publishing, began to visit Britain again regularly after "Fuzz," he "was able to meet all these amazing artists, like Amy and Lily, that I've worked with in the past year," he says. "I signed [worldwide] with Mike Smith, [U.K. managing director] at Columbia, off the fact that he liked the early demos and had an idea the record would get better. The fact that Lily and Amy had such a stellar year is great, but it was a lot of luck."

Sony BMG U.K. international VP Dave Shack says, "It's now about us getting it kicked off internationally. We've put a digital EP together as our first point of contact [with iTunes, internationally]. "It's so cool and credible and refreshing," Shack continues. "We stand a very good chance. It's nice to be working something where there's a buzz that you're not having to create from square one."



Global Pulse

TOM FERGUSON tferguson@eu.billboard.com

Soul Deep

Time Is On Beverley Knight's Side

British R&B/soul singer/songwriter Beverley Knight sought out her musical roots for her fifth studio album, "Music City Soul" (Parlophone/EMI)—the first in her 13-year career to be recorded in the United States.

Knight says the album was recorded in late 2006 during an intense five-day spell in Nashville. "I grew up with live music, gospel, being in church with a live band," she says. "This album is me coming back to the beginnings of my musical heritage. I've always wanted to make an album this way."

EMI says it shipped 295,000 copies of Knight's 2006 compilation, "Voice," in the United Kingdom, where "Music City Soul" was released May 7. BMG-

published Knight largely copenned the album; co-writers include Guy Chambers on "Black Butta," which features Rolling Stones guitarist Ronnie Wood, a longtime Knight fan. The set also features a cover of Irma Thomas' "Time Is on My Side," best-known by the Stones' 1964 version.

A U.S. release is not yet set, as Knight's initial attention will be U.K.-focused, her London-based co-manager Dave Woolf says. Lead single "No Man's Land" appeared April 30 and entered the Official U.K. Charts Co. listing at No. 43. A 30-date October/November U.K. tour, booked by London-based SJM, includes a Nov. 17 show at London's Royal Albert Hall.

"We're going to radio at the end of May with second single 'After You,'" says Woolf, who adds that a third single will coincide with the tour. Wright is also appearing at festivals in the summer. —Kwaku

CHANTS MEETING: Hamburg-based German producer Frank Peterson is bringing his Gregorian project to the United States this year.

Since 1991, Peterson has enjoyed success in Europe with eight albums presenting contemporary pop/rock songs in the style of medieval Gregorian chants. For recordings released under the Gregorian name through German independent Edel, he uses English singers with classical/religious music backgrounds. The songs covered include David Bowie's "Heroes," Deep Purple's "Child in Time" and Pink Floyd's "Comfortably Numb."

"It's difficult to find suitable contemporary songs," Peterson says. "As Gregorian chant only uses seven tones, songs with semitones are unsuitable." Despite those limitations, Peterson says his formula has fueled global sales of more than 4 million albums to date.

"Masters of Chant" (1999) is the only Gregorian set to have appeared in the United States, as a promotional-only release through Edel America in September 2000. Peterson has licensed the catalog to Curb Records for the States later this year. A 40-date October/November U.S. tour is being planned for Peterson's



live version, booked by Bayreuth-based Semmel Concerts, which features a 10-strong choir. Edel will issue

Gregorian's ninth studio album, "Masters of Chant VI," in October in Europe.

—Wolfgang Spahr

THE BILLBOARD REVIEWS

ALBUMS

ELECTRONIC

ERASURE

Light at the End of the World

Producer: Gareth Jones
Mute

Release Date: May 22

▶ Last year saw Erasure reinterpreting its own previously released material, albeit in an acoustic setting, on "Union Street." But for 13th studio album "Light at the End of the World," Vince Clarke and Andy Bell return to their electronic, synth-happy selves. Lead single "I Could Fall in Love With You" sets the just-right tone, with Bell belting the bittersweet lyrics, while keyboard wiz Clarke keeps the synths bright and alive. This is signature Erasure, and fans will find it pure delight. In fact, fans who have remained at Erasure's side for the past 22 years will be unable to stand still to this primarily uptempo set, particularly beat-beautiful jams like "Golden Heart," "Storm in a Teacup" and second single "Sunday Girl." Of course, Erasure being Erasure, melodies and pop hooks reign supreme throughout.—MP

ROCK

THE NATIONAL

Boxer
Producer: Peter Katis
Beggars Banquet
Release Date: May 22

★ For all the yelling, crashing of cymbals and wild mood swings that was 2005's brilliant "Alligator," the National's newest quietly muses the passing craze, like a restrained, confused hangover after a Saturday night bender. It kicks off with the gorgeous piano-led "Fake Empire," which then leads into the guttural new wave noise of "Mistaken With Strangers." Several of the album's biggest rockers can be found on the first half, while "Start a War" and "Ada" are more subtle in approach, with horns, strings and accordion as decorations. Whirring guitar and piano parts enhance "Racing Like a Pro," which builds but never releases. Singer Matt Berninger's murmuring, stream-of-conscious narratives are delivered with convincing melodrama, with few clunkers. Each elaborate sigh, snare and sequence contributes to the album's emotional whole.—KH

THE BRAVERY

The Sun and the Moon
Producer: Brendan O'Brien
Island
Release Date: May 22

▶ The Bravery remains the band most likely to please those who crave a fix of vintage new wave, right down to the synth hooks and

MAROON 5

It Won't Be Soon Before Long

Producers: Mike Elizondo, Mark "Spike" Stent, Mark Endert, Eric Valentine
A&M/Octone

Release Date: May 22

Nearly every song on Maroon5's two albums is about a girl, leaving or being left, or getting loved within an inch of her life by Adam Levine. "It makes me burn to learn you're with another man," he sings on new album opener "If I Never See Your Face Again." "I wonder if he's half the lover that I am." But with songs this sticky, his hubris is forgiven. The slick, hyperproduced "It Won't Be Soon Before Long" is a set of 12 potential hits, all mashes of groove and guitar firepower. They're unified by Levine's invaluable voice, which croons rock and belts soul with a clean pop finish. "Can't Stop" is "Harder to Breathe" 2007; "Makes Me Wonder" sounds more Jackson 5 than Maroon5, with congas and a jangly disco riff; and "Better That We Break" is the band's most epic stuff yet. No sophomore slump here.—KM



anthemic choruses. But on its second album, the New York quintet succeeds in sounding more like its own band, a group that works within some familiar conventions but—save for the angsty Cure-aping of "Split Me Wide Open" and the "London Calling" intro of "This Is Not the End"—finds a way to sound distinct within those chosen parameters. The dance quotient isn't quite as high as it was on the Bravery's self-titled 2005 debut. Indeed, the overall mood is a bit more pensive and solemn (and eminently tuneful), incorporating strings and acoustic guitars on "Tragedy Bound" and "The Ocean" and ringing, midtempo ambience on "Bad Sun," "Fist Full of Sand" and the single "Time Won't Let Me Go."—GG

FICTION PLANE

Left Side of the Brain

Producer: Paul Corkett
Bieler Bros.

Release Date: May 22

★ Let's get it out on the table: Fiction Plane's Joe Sumner is a dead vocal ringer for Sting, which isn't a surprise, since he's the Police frontman's firstborn. If you can get past that familial resemblance and some other obvious Police references (the "Bring on the

Night"-style arpeggio on "Presuppose"), there's a lot to like on Fiction Plane's first album since 2003. The martial snap and Edge-y guitars of "Anyone" will sound huge in stadiums when Fiction Plane opens for the Police this summer, while the pogoing "Two Sisters" could be the band's first radio hit. Even if his lyrics occasionally flummox, Sumner has his dad's way with a melody, be it on rockers like the angry "Death Machine," the don't-mistake-sex-for-love tale "It's a Lie" and the reverberant closer "Fake Light From the Sun."—JC

DUNGEN

Tio Bitar

Producer: Gustav Ejstes
Kemado

Release Date: May 15

★ Swedish rock outfit Dungen returns with more fuzz-out psychedelic flair on its latest effort, "Tio Bitar" ("Ten Pieces"). Like on 2004's breakthrough "Ta Det Lugnt," mastermind Gustav Ejstes puts his multi-instrumental and production skills to work. The melodic "Familj" is laced with breezy organ and light drum fills. "Du Ska Inte Tro Att Det Ordnar Sig" and "Mon Amour" likewise boast catchy, all Swedish-sung harmonies, with the latter,

which clocks in at almost nine minutes, sprawling into a wash of guitar feedback. Although the arrangements remain impressive, there are moments when it feels as though Dungen should stick with a quicker pace, particularly on the instrumental "Caroline Visar Vagen" and "En Gang I Ar Kom Det En Tar." The alternating tempo of "Svart Ar Himlen" works well though, with its bouncy, raw guitar stretched between subtler bursts of flute and piano.—JM

JAZZ

CHICK COREA & BELA FLECK

The Enchantment

Producers: Chick Corea, Bela Fleck
Concord

Release Date: May 22

▶ Though they've collaborated previously, pianist Corea and banjo wiz Fleck conjure their first full-length album with "The Enchantment." Any jazz fan who doubts a piano/banjo duet can make beautiful music will experience an attitude adjustment while listening to this stellar disc. Corea and Fleck are not just virtuosos on their respective instruments, they are simpatico virtuosos. The 11 tracks offered here include Corea getting mighty comfortable with Fleck's twang-rich tune "Mountain," Fleck picking beautifully on Corea's

"Joban Dna Nopia" and both of them playing with tremendous intuition and wit on Barroso and Russell's "Brazil." There are no more likely suspects to pull off such a stunning piano/banjo dance than these two. Both are masterful players possessed of restless genius, and, yet again, they've found an imaginative way to put a buzz in their music.—PVV

WORLD

BALKAN BEAT BOX

Nu Med

Producers: Tamir Muskat, Ori Kaplan

JDub

Release Date: May 15

★ In Roman mythology, the Titan god Saturn, fearing that one of his sons would overthrow him, ate his infant sons. Tamir Muskat and Ori Kaplan, co-founders of Balkan Beat Box, have apparently eaten all the music from Mecca to the Bronx. The result of this musical repast is "Nu Med," an album that is the working definition of cross-pollination. "Keep 'Em Straight (Intro)" and "Hermetico" set the groove. You're hearing shades of Balkan Gypsy brass band music, rap, klezmer, drum'n'bass, electronica and North Africa. The BBB sound is the entire Mediterranean world splattered across a map of American and European beats.

continued on >>p42

LINKIN PARK

Minutes to Midnight

Producer: Rick Rubin
Machine Shop/Warner Bros.

Release Date: May 15

Rap-metal's sell-by date expired

many, many years ago, and no one noticed more than Linkin Park, whose "Minutes to Midnight" finds the band throwing all manner of styles at the wall to distance it from a genre that currently enjoys a lower approval rating than Cheney. Linkin Park's ambitions are nearly palpable, but songs likely conceived as homages end up sounding too close to their sources. One can detect bits of Metallica ("No More Sorrow"), the theme from "Halloween" (first single "What I've Done"), "With or Without You" ("Shadow of the Day") and a breakup ballad that could have been written by the Matrix ("Leave Out All the Rest"). Sometimes the band hits: The hand clap-powered "Bleed It Out" works up a nice lather, and Shinoda's anti-war monologue "Hands Held High" proves there might yet be more in Linkin Park's backpack than self-doubt and identity crises.—JV



OZZY OSBOURNE

Black Rain

Producer: Kevin Shirley
Epic

Release Date: May 22

Like Ozzy Osbourne says on the opening track of "Black Rain," he's "Not Going Away." He underscores that intention with infectious, chugging lead single "I Don't Wanna Stop." The song also signals the return of Zakk Wylde as a co-writer. Every gleeful zing of the guitar solo shouts, "Yeah, I wrote this!" Osbourne shows his environmental consciousness on the slinking, bass-heavy "God Bless the Almighty Dollar," but free Ozzfest aside, the anti-greed anthem will induce snickering in the wake of "The Osbournes." The title track is a "War Pigs" for the new millennium, which is where Osbourne has both feet firmly planted. With him abstaining from the damaging excess of his past (he addresses addiction's dangers on "Trap Door"), his music reflects his current phase in life: neat, clean and on track.—CLT



THE BILLBOARD REVIEWS

SINGLES

from >>p41

These are some uncanny tunes, simultaneously invoking traditional Gypsy and Jewish music and the techno, hip-hop and dancehall songs you downloaded yesterday on your iPod.—*PVV*

CHRISTIAN BUILDING 429 Iris to Iris

Producer: Brown Bannister
Word Records

Release Date: May 1

★ Much of a band's appeal lies in the lead singer's voice, and Jason Roy's distinctive vocals have helped make Building 429 one of the Christian industry's most successful new bands. Roy, who is also the band's principal songwriter, has a warm, roughly textured voice that is equally effective on the gorgeous ballad "Waiting to Shine" and the soaring, anthemic "Power of Your Name." The group definitely takes a more worshipful direction on this collection and "Majesty" is a shining example. "You Carried Me" is a poignant song of hope and faith that should be as big a hit as the band's 2004 breakthrough "Glory Defined." All in all, this is a strong addition to Building 429's already impressive résumé.—*DEP*

SOUNDTRACK VARIOUS ARTISTS The Future Is Unwritten

Producers: various
Legacy

Release Date: May 15

Many who fell in love with the Clash investigated the records and styles that informed the genre-skipping cool of albums like "London Calling." And, in many cases, they fell in love with those (sub)genres and bands, too. So chances are that if you make your way

to this soulful soundtrack to Julien Temple's forthcoming remembrance of the late Joe Strummer, the trip will feel familiar and fun. The disc is a seamless and slightly sad joyride through the Strummer jukebox, a smartly selected mélange of early and important American rock-'n'-roll (Elvis, Woody Guthrie, Eddie Cochran, Dylan, MC5), obscure Jamaican gems (U-Roy, Earnest Ranglin) and Latin delights (Andres Landeros, Rachid Taha). Also mixed in are emotional and amusing bits of Strummer dialogue and clever contributions from each of his bands (a part a cappella-delivered version of "White Riot," the 101ers' classic "Keys to Your Heart").—*WO*

NEW & NOTEWORTHY VOXTROT

Voxrot
Producer: Victor Van Vugt
Playluder

Release Date: May 22

★ After putting out several well-received EPs, Austin's Voxrot finally releases its first full-length here. The band has smoothed out its sound by incorporating strings on most of the songs, resulting in more range to explore its sonic depth. The accelerated pace of "Kid Gloves" and "Easy" boast memorable, catchy choruses, and the lyrically witty "Steven" is a light and lively jaunt. The propulsive, guitar-driven "Firecracker" finds singer Ramesh Srivastava questioning record label negotiations, while the laid-back cool vibe of "Every Day" is a reflective nod to Belle & Sebastian. Despite a few lyrical missteps ("Future Pt. 1"), "Voxrot" is generally insightful and emerges as a promising debut.—*JM*

POP JOSS STONE FEATURING COMMON Tell Me What We're Gonna Do Now (3:58)

Producer: Raphael Saadiq

Writers: J. Stone,
A. Stevenson, L. Lynn

Publishers: various
Virgin

While 20-year-old Brit prodigy Joss Stone is adored by critics for her old-soul vocal imprint, she has yet to connect with stateside airwaves, simply because she hasn't delivered a song that merits mainstream acceptance. That all changes with "Tell Me What We're Gonna Do Now," featuring Common. The vocal is at once cool and confident, while a summertime shuffle beat adds a contemporary air. At last, Stone graduates from enigma to headliner. Ravishing.—*CT*

LOS LONELY BOYS Whatever Gets You Through the Night (3:35)

Producers: Los Lonely Boys
Writer: J. Lennon
Publisher: Lenono, BMI
Warner Bros.

Los Lonely Boys' 2006 album "Sacred" failed to connect after the boys played it safe with first single "Diamonds," a carbon copy of top 20 Grammy Award winner "Heaven." The Garza brothers now contribute to "Instant Karma: The Campaign to Save Darfur," with a cover of John Lennon's 1974 No. 1 "Whatever Gets You Through the Night." Fans will connect with the trio's trademark treatment and a rollicking arrangement. Nothing new here, but a refreshing reinvention. Could be the needed jolt to return to chart glory.—*CT*

COUNTRY CLAY WALKER Fall (3:37)

Producer: Keith Stegall
Writers: C. Mills, S. LeMaire,
S. Minor
Publishers: various
Curb

▶ Between 1993 and 1999, Clay Walker scored 31 country hits—13 in the top five—before multiple sclerosis dared to stop him in his tracks, after diagnosis in 1996. His eighth album and first in three years,

"Fall," demonstrates will to overcome, with a clear ear to returning the singer/songwriter to the upper echelon, as he sings, "Go on and lose it all, every doubt, every fear, every worry, every tear. I'm right here." Walker's rich, confident baritone offers all the more reassurance, as does his self-assured smile. With Ty Herndon, the consummate country comeback of the year.—*CT*

ROCK MEGADETH Washington Is Next! (5:17)

Producers: Dave Mustaine,
Jeff Balding, Andy Sneap
Writer: D. Mustaine
Publisher: Dave Mustaine,
BMI

Roadrunner

▶ Radio is picking up on revamped Megadeth song "A Toute Le Monde (Set Me Free)" from new album "United Abominations," but "Washington Is Next!" is actually the lead single. As the conflict in Iraq drags on, musicians are becoming vocal in their disdain for President Bush. However, critiquing those in power is old hat for Dave Mustaine. He growls, "The new slavery is to keep the people poor and stupid/World leaders are waiting to usher in the eighth false king to the throne." Spiraling lead guitar intro brings to mind seminal hit "Hangar 18," but an undeniable nod to Iron Maiden's "Wasted Years" resurfaces between choruses. Throughout, ardent pace reinforces the feeling that time is running out.—*CLT*

MARTINA McBRIDE How I Feel (3:45)

Producer: Martina McBride
Writers: M. McBride, C. Lindsey,
A. Mayo, B. Warren, B. Warren
Publishers: various
RCA

Martina McBride's latest collection "Wake Up Laughing" is proof that the gifted chanteuse is so much more than just that incredible voice. The disc showcases the depth of McBride's talent as she steps into her own as producer and songwriter. She co-wrote this latest single and serves up a sweet look at the sheer exuberance of being with the one you love. It's a light, frothy concoction that is perfect for summertime radio. And needless to say, McBride's performance is shimmering perfection. It's a solid follow-up to recent smash "Anyway," and one more reason that this is an album not to be missed.—*DEP*

LIFEHOUSE

First Time (3:25)
Producers: Jude Cole, Lifehouse
Writers: J. Wade, J. Cole
Publishers: G-Chills/Jeseth, BMI
Geffen



Launch single from Lifehouse's fourth album, "Who We Are," which drops June 26, is a magnetic reminder of how the trio has wowed pop, adult top 40 and rock radio since debut "Hanging by a Moment" delivered 2001's No. 1 Billboard Hot 100 single. "First Time" is another melodic ember-turner, balancing polished instrumentation and a crystal-clear hook against lead Jason Wade's sandy vocals. Producer/co-writer Jude Cole—who recently helped break pre-eminent musician Rocco DeLuca at adult top 40—assists the group's cred, while redeeming innate knack for sing-along hooks. Lifehouse has the No. 1 gold title at adult top 40 with "You and Me" (and "Hanging" at No. 20); the format's reverence is unquestioned. "First Time" is a given for like ascendancy.—*CT*

DANCE SEPTEMBER

Cry for You (3:30)
Producers: Jonas Von Der Burg
Writers: J. Von Der Burg,
A. Bhagavan, N. Von Der Burg
Publishers: Universal-
PolyGram, ASCAP; EMI Black-
wood/EMI Scandanavia, BMI
Robbins

★ Look no further than indie Robbins if your desire is: Got dance? September—namesake of Swedish singer Petra Marklund, who scored a top 10 U.S. dance hit in 2005 with "Satellites"—returns with ultra-infectious "Cry for You," a top 10 hit at home and licensed for release in more than 50 nations. The radio mix gets everything right, with a diva-packed

vocal, soaring chorus and percussive beat that would turn a turtle into a whirling dervish. Jackal short and long remixes are contenders for club floors, with accelerated beat-per-minute ratios. "Cry for You" is a one-listen dance drug of choice. Top 40, here's your summer airwaves scorcher.—*CT*

NEW & NOTEWORTHY NAZANIN

Someday (The Revolution Song) (5:19)
Producers: Jason Darr,
Peter Karoll, John Webster
Writer: Nazanin
Publisher: not listed
Bodog

★ Miss World 2003 runner-up Nazanin has quite a story to tell. After escaping Iran during the 1979 revolution, she made it her mission to share a message of hope to the oppressed and dedicate her life to human rights activism. Album "Someday" is another tool in her arsenal, with inspiring title track espousing, "Someday we will find a way/Someday the darkness fades away." Churning instrumentation and anecdotal lyric make her message crystal clear. AC action is already percolating—add Nazanin's profound beauty, generous poise and mainstream press attention from Gotham and Glamour—and pieces are in place to spread a deserving message. For more: bodogmusic.com.—*CT*



LEGEND & CREDITS

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

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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



EVERGREEN

>> Barbra Streisand scores her 29th top 10 album (No. 7, 60,000 copies). She has hit The Billboard 200's top 10 in every decade since first outing "The Barbra Streisand Album" reached No. 8 in 1963. The Beatles, Frank Sinatra and the Rolling Stones are the only acts with more top 10 albums.

MERCURY RISING

>> The Mercury label replaces itself at No. 1 on Hot Country Songs (see Between the Bullets, page 53). Mercury last notched successive No. 1s on that list in October 1961, when Leroy Van Dyke followed George Jones.



CRAZY TRAIN

>> Rock replay and digital sales return Ozzy Osbourne to The Billboard No. 100 (No. 85), his first in on that chart since "Mama, I'm Coming Home" rose to No. 28 in 1992. His new "Don't Wanna Stop" also bullets at No. 4 on Mainstream Rock.

CHART BEAT

>> Do you love Paris in the spring-time? America does, enough to send 18-year-old Paris Bennett to the top of the Heatseekers chart. The fifth-place finalist on the fifth season of "American Idol" also debuts on The Billboard 200 and Top R&B/Hip-Hop Albums. She is the 27th "Idol" to appear on a Billboard chart, and she gives the show its 122nd No. 1, courting all national, domestic charts compiled by Billboard Information Group.

>> Paris Bennett is the granddaughter of another artist who has appeared regularly on the Billboard charts. Ann Nesby's most recent album, "In the Spirit," debuted on The Billboard 200 the week ending May 6, 2006. It's a week grandmother and granddaughter will never forget—Bennett was voted off the show May 3, 2006.

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OSBOURNE: ROGER RICH

Billboard

CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Expect 'Idol' Chatter; Moms Gift Bublé With No. 1

I was out of the country last year when "American Idol" staged its season finale, which meant my co-workers had to deal with that week's annual rush of media inquiries. In anticipation of the same rash of questions as "Idol" wraps this season, here's how I might answer this time.

Does winning 'American Idol' affect an artist's career?

A tempting answer is "Duh." Looking at just two winners: Season one's Kelly Clarkson's first two albums have sold 2.6 million and 5.6 million, respectively, according to Nielsen SoundScan, while fourth-season champ Carrie Underwood has moved 5.4 million so far on her debut album.

In fact, RCA Music Group eagerly points out that Underwood's "Some Hearts" has been the best seller among all albums since its release in November 2005, and that it sold more during Mothers Day week this year (No. 8, 57,000) than it did in the same gift frame of last year (49,000).

Underwood and Clarkson have each won multiple Grammy Awards, and each of the show's winners—with the exception of season five's Taylor Hicks—have sold at least 1 million copies of their debut albums.

Does a singer need to win "American Idol" to ensure success?

Chris Daughtry, who finished fourth last season behind Hicks, and Clay Aiken, who was runner-up to second-season king Ruben Studdard, have each outsold his year's top "Idol."

With 1.3 million sold since January began, "Daughtry" is the best-selling album thus far of 2007, this week overtaking Norah Jones' "Not Too Late" as top dog. His band's set has ticked through 2.5 million since its release last year, compared with 677,000 to date for "Taylor Hicks."

Aiken's four albums have sold 4.6 million copies to date, an "Idol" finalist haul that has been exceeded by only Clarkson and Underwood. And, how 'bout "Idol" also-ran Jennifer Hudson? She started this year by collecting an Academy Award and a Golden Globe for her performance in the musical "Dreamgirls," which makes her forthcoming debut one of the most anticipated albums of the year.

Will "American Idol" spawn more music-themed talent shows?

Like the music business, TV always imitates success to excess. The ratings of "American Idol" prompted CBS to dust off syndicated show "Star Search," USA

fielded country-skewed "Nashville Star," NBC rolled out "America's Got Talent" and "Idol" producer Simon Fuller tried "American Juniors" on Fox.

None of those knockoffs came close to mimicking the ratings success of "Idol." Of those four series, the one that had the most impact on music sales has been "Nashville Star." First-season champ Buddy Jewell had a No. 1 album on Top Country Albums; finalist Miranda Lambert topped that page twice, her second happening last week.

Two other "Idol" clones are in the works. The "Idol" team and Fox are fielding a show devoted to bands, tentatively titled "The Search for the Next Great American Band," while "Idol" judge Randy Jackson will host a hip-hop dance competition for NBC called "World Moves." I don't expect either of them to come close to duplicating "Idol" in attracting either viewers or music sales.

HELLO, MOTHER: Mother's Day shopping may be one of the factors that limits Michael Bublé's second-week erosion to a 32% drop, starting a that makes "Call Me Irresponsible" his first No. 1 on The Billboard 200 (145,000 copies).

His chart-topping success and Barbra Streisand's bow at No. 7 illustrate how

the advent of paid song downloads and digital piracy have helped elevate the mature consumer's place in today's market. Compare, for example, the 10 best-selling albums in calendar year 2007 with the ones that led in the same week of 2001.

This year's top sellers, so far, belong to Daughtry, Norah Jones, Akon, Justin Timberlake, Robin Thicke, Fall Out Boy, Carrie Underwood, "Now 24," Tim McGraw and Corinne Bailey Rae.

In the same 2001 week, best sellers to date were Shaggy, the Beatles, Dave Matthews Band, "Now 6," Dido, "Save the Last Dance" soundtrack, Limp Bizkit, Nelly, Leroy Kravitz and Jennifer Lopez, which, overall, feels like a cast with younger appeal.



BUBLÉ

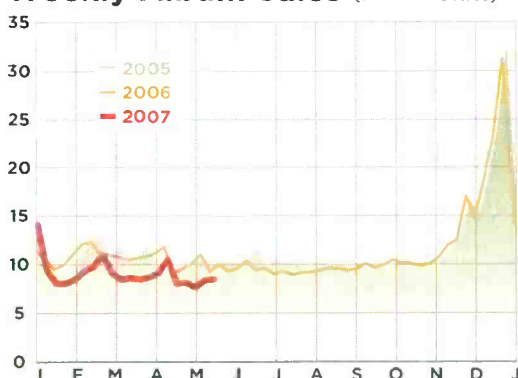
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	8,510,000	800,000	14,232,000
Last Week	8,434,000	878,000	15,082,000
Change	0.9%	-8.9%	-5.6%
This Week Last Year	11,046,000	565,000	9,495,000
Change	-23.0%	41.6%	49.9%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2006	2007	CHANGE
OVERALL UNIT SALES			
Albums	203,159,000	168,553,000	-17.0%
Digital Tracks	204,650,000	310,080,000	51.5%
Store Singles	1,234,000	768,000	-37.8%
Total	409,043,000	479,401,000	17.2%
Albums w/TEA*	223,624,000	199,561,000	-10.8%

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

DIGITAL TRACKS SALES

'06	204.7 million
'07	310.1 million

SALES BY ALBUM FORMAT

CD	191,565,000	151,256,000	-21.0%
Digital	10,711,000	16,798,000	56.8%
Cassette	534,000	145,000	-72.8%
Other	349,000	354,000	-14.6%

For week ending May 13, 2007. Figures are rounded. Compiled from a national sample of retail store and track sales reports collected and provided by

nielsen
SoundScan

YEAR-TO-DATE SALES BY ALBUM CATEGORY

	2006	2007	CHANGE
Current	124,797,000	100,511,000	-19.5%
Catalog	78,362,000	68,042,000	-13.2%
Deep Catalog	54,572,000	48,088,000	-11.9%

CURRENT ALBUM SALES

'06	124.8 million
'07	100.5 million

CATALOG ALBUM SALES

'06	78.4 million
'07	68.0 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.

MAY 26 2007 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	2	1	MICHAEL BUBLE 143 REPRISÉ 700313/WARNER BROS. (18.98)	Call Me Irresponsible	1	1
2	NEW	1	BONE THUGS-N-HARMONY MO THUGS/FULL SURFACE 820902/INTERSCOPE (13.98)	Strength & Loyalty	2	2
3	NEW	1	BOBBY VALENTINO DTP-DEF JAM 007226*/IDJMG (13.98)	Special Occasion	3	3
4	1	1	NE-YO DEF JAM 008597*/IDJMG (13.98)	Because Of You	4	4
5	4	1	AVRIL LAVIGNE RCA 0374/RMG (18.98) +	The Best Damn Thing	1	1
6	7	5	GREATEST GAINER DAUGHTRY RCA 88860/RMG (18.98)	Daughtry	2	1
7	NEW	1	BARBRA STREISAND COLUMBIA 01922/SONY MUSIC (25.98)	Live In Concert 2006	7	7
8	10	8	CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts	6	2
9	NEW	1	BJORK ELEKTRA/ATLANTIC 135868/AG (18.98)	Volta	9	9
10	9	4	VARIOUS ARTISTS EMI/SONY BMG/UNIVERSAL ZOMBA 88505/CAPITOL (18.98)	NOW 24	1	1
11	15	10	TIM MCGRAW CURB 78974 (18.98)	Let It Go	1	1
12	11	6	AKON KIDWIL/UPFRONT/SRC UNIVERSAL MOTOWN 007968*/UMRG (13.98)	Konvicted	2	2
13	19	9	MARTINA MCBRIDE RCA NASHVILLE 03674/SBN (18.98)	Waking Up Laughing	13	13
14	13	11	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428/UMRG (10.98)	Back To Black	14	14
15	21	21	TAYLOR SWIFT BIG MACHINE 120702 (18.98)	Taylor Swift	15	15
16	17	13	ROBIN THICKE STAR TRAK 006146*/INTERSCOPE (9.98)	The Evolution Of Robin Thicke	5	5
17	23	18	NICKELBACK ROADRUNNER 18300 (18.98)	All The Right Reasons	5	1
18	18	12	FERGIE WILL.I.AM/A&M 007490/INTERSCOPE (13.98)	The Dutchess	3	3
19	22	17	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds	3	3
20	3	1	RUSH ANTHEM/ATLANTIC 135484/AG (18.98)	Snakes & Arrows	20	20
21	25	20	GWEN STEFANI INTERSCOPE 008099 (13.98)	The Sweet Escape	3	3
22	23	23	RASCAL FLATTS LYRIC STREET 165075/HOLLYWOOD (18.98)	Me And My Gang	4	4
23	12	3	NINE INCH NAILS NOTHING 008764/INTERSCOPE (17.98)	Year Zero	23	23
24	NEW	1	ELLIOTT SMITH KILL ROCK STARS 453* (18.98)	New Moon	24	24
25	21	15	BEYONCÉ COLUMBIA 90920* SONY MUSIC (18.98)	B'Day	3	3
26	NEW	1	DIPSET DIPLOMATS 5898/KOCH (17.98)	DukeDaGod Presents Dipset: More Than Music, Vol. 2	26	26
27	24	16	JOSS STONE VIRGIN 78268* (18.98) +	Introducing Joss Stone	27	27
28	31	19	ALISON KRAUSS ROUNDER 610555 (17.98)	A Hundred Miles Or More: A Collection	28	28
29	40	31	NELLY FURTADO MOSLEY BETH/SONY MUSIC (13.98)	Loose	1	1
30	35	35	MUSIQ SOULCHILD ATLANTIC 105404/AG (18.98)	Luvanmusiq	1	1
31	42	36	NORAH JONES BLUE NOTE 74116/ELG (18.98) +	Not Too Late	2	1
32	8	2	BLAKE SHELTON WARNER BROS. (NASHVILLE) 44488/WRN (18.98)	Pure BS	32	32
33	6	2	MIRANDA LAMBERT COLUMBIA (NASHVILLE) 78932/SBN (18.98)	Crazy Ex-Girlfriend	33	33
34	14	2	JOE JIVE 06704/ZOMBA (18.98)	Ain't Nothing Like Me	34	34
35	16	2	FEIST CHERRYTREE/POLYDOR 008819/INTERSCOPE (10.98)	The Reminder	16	16
36	34	29	HINDER UNIVERSAL REPUBLIC 005390/UMRG (9.98)	Extreme Behavior	2	6
37	27	25	CORINNE BAILEY RAE CAPITOL 65361 (12.98)	Corinne Bailey Rae	37	37
38	47	40	PINK LAFACE 80320/ZOMBA (18.98) +	I'm Not Dead	38	38
39	44	125	SOUNDTRACK MUSIC WORLD/COLUMBIA 88953/SONY MUSIC (18.98)	Dreamgirls	1	1
40	26	14	TIMBALAND MOSLEY BLACKGROUND 008594*/INTERSCOPE (13.98)	Timbaland Presents Shock Value	40	40
41	32	28	SOUNDTRACK WALT DISNEY 961698 (18.98) +	Hannah Montana	2	1
42	5	2	TORI AMOS EPIC 80140* SONY MUSIC (18.98) +	American Doll Posse	42	42
43	52	56	JOSH GROBAN 143 REPRISÉ 44435/WARNER BROS. (18.98) +	Awake	43	43
44	39	24	BUCKY COVINGTON LYRIC STREET 002930/HOLLYWOOD (18.98)	Bucky Covington	44	44
45	41	34	FALL OUT BOY FUELED BY RAMEN/ISLAND 008109/IDJMG (13.98)	Infinity On High	45	45
46	31	32	LLOYD THE INC./UNIVERSAL MOTOWN 008554/UMRG (13.98)	Street Love	46	46
47	49	45	JOHN MAYER AWARE/COLUMBIA 79019*/SONY MUSIC (18.98)	Continuum	2	2
48	51	42	SUGARLAND MERCURY 007411/UMGN (13.98)	Enjoy The Ride	48	48
49	28	2	VARIOUS ARTISTS WALT DISNEY 000370 (18.98 CD/DVD) +	High School Musical: The Concert	28	28
50	45	33	PAUL WALL SWISHHOUSE/ASYLUM/ATLANTIC 101555/AG (18.98)	Get Money Stay True	50	50

It's not just his first No. 1. It's also the fourth album this year to hit No. 1 without debuting there.

At No. 2, Bone Thugs-N-Harmony nabs its best-charting set since "BTNHResurrection" peaked at that spot in 2000.

Singer/songwriter's posthumous release contains material recorded from 1994 to 1997.

Daughtry's self-titled set is up 33% at No. 6 in the wake of Mother's Day shopping. Album was sale-priced at Circuit City for \$9.99.

Though it's not her best sales week, Björk lands her first top 10 album as "Volta" bows at No. 9 with 43,000.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	67	68	JOSH TURNER MCA NASHVILLE 004744/UMGN (13.98)	Your Man	2	2
52	38	30	YOUNG BUCK G-UNIT 098030*/INTERSCOPE (13.98)	Buck The World	52	52
53	43	26	HILARY DUFF HDOLLYWOOD 162668 (18.98) +	Dignity	3	3
54	50	41	LARRY THE CABLE GUY JACK WARNER BROS. (NASHVILLE) 73273/WRN (18.98)	Morning Constitutions	16	16
55	54	51	ELTON JOHN CHRONICLES/ROCKET ISLAND/MERCURY 008661/UME (13.93)	Rocket Man: Number Ones	9	9
56	73	72	KEITH URBAN CAPITOL NASHVILLE 77087 (18.98)	Love, Pain & The Whole Crazy Thing	3	3
57	58	54	THE FRAY EPIC 93931/SONY MUSIC (18.98) +	How To Save A Life	2	14
58	NEW	1	TRAVIS INDEPENDIENTE/EPIC 07962/SONY MUSIC (18.98)	The Boy With No Name	58	58
59	66	16	CELTIC WOMAN MANNHATTAN 75110/RBLG (18.98)	A New Journey	4	4
60	NEW	1	YOLANDA ADAMS ELEKTRA/ATLANTIC 156604/AG (18.98)	The Best Of Me	60	60
61	59	49	GARY ALLAN MCA NASHVILLE 008196/UMGN (13.98)	Greatest Hits	5	5
62	37	7	ARCTIC MONKEYS DOMINO 136* (15.98)	Favourite Worst Nightmare	7	7
63	64	75	AARON SHUST BRASH 0017 (13.98)	Anything Worth Saying	63	63
64	55	46	BREAKING BENJAMIN HDOLLYWOOD 162607 (18.98) +	Phobia	2	2
65	53	39	MODEST MOUSE EPIC 86139*/SONY BMG (18.98)	We Were Dead Before The Ship Even Sank	1	1
66	48	88	IL DIVO SYCO/COLUMBIA 02673/SONY MUSIC (18.98)	Siempre	6	6
67	87	77	ELLIOTT YAMIN HICKORY 90019 (18.98)	Elliott Yamin	3	3
68	61	2	ANGELIQUE KIDJO STARBUCKS 82967/RAZOR & IE (18.98)	Djin Djin	51	51
69	71	64	LILY ALLEN CAPITOL 75466 (12.98)	Alright, Still...	20	20
70	36	2	CORBIN BLEU WALT DISNEY 000343 (18.98 CD/DVD) +	Another Side	36	36
71	60	38	MIMS CAPITOL 84824* (12.98)	Music Is My Savior	4	4
72	63	58	THE RED JUMPSUIT APPARATUS VIRGIN 62829 (12.98) +	Don't You Fake It	25	25
73	92	91	BRAD PAISLEY ARISTA NASHVILLE 89642/SBN (18.98)	Time Well Wasted	2	2
74	NEW	1	VARIOUS ARTISTS WOW Gospel #1: 30 Of The Greatest Gospel Hits Ever! EMI CMG/VERITY/WORC/CURB 08764/ZOMBA (19.98)	A Beautiful Lie	74	74
75	68	61	30 SECONDS TO MARS IMMORTAL 90992/VIRGIN (12.98) +	30 Seconds to Mars	36	36
76	65	47	ALAN JACKSON/GEORGE STRAIT/JIMMY BUFFETT MCA NASHVILLE 005884/UMGN (18.98)	Live At Texas Stadium	11	11
77	72	69	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 007227*/IDJMG (13.98)	The Inspiration	1	1
78	74	63	THE KILLERS ISLAND 007026*/IDJMG (13.98)	Sam's Town	2	2
79	90	79	DIXIE CHICKS COLUMBIA 80739/SONY MUSIC (18.98) +	Taking The Long Way	2	1
80	77	74	THREE DAYS GRACE JIVE #2504/ZOMBA (18.98)	One - X	5	5
81	57	44	BRIGHT EYES SADDLE CREEK 103* (13.98)	Cassadaga	4	4
82	98	109	BILLY CURRINGTON MERCURY 003712/UMGN (13.98)	Doin' Somethin' Right	11	11
83	33	2	SOUNDTRACK RECORD COLLECTION 105788 (18.98)	Spider-Man 3	33	33
84	117	146	PLAIN WHITE T'S FEARLESS 000377/HOLLYWOOD (11.98)	Every Second Counts	34	34
85	80	53	CLAY WALKER CURB 78963 (18.98)	Fall	16	16
86	84	67	GYM CLASS HEROES DECAVANCE 006 FUELED BY RAMEN (13.98)	As Cruel As School Children	36	36
87	88	80	DIERKS BENTLEY CAPITOL NASHVILLE 67320 (18.98) +	Long Trip Alone	5	5
88	83	82	BUCKCHERRY ELEVEN SEVEN 001/ATLANTIC (13.98)	15	11	11
89	79	78	CIARA LAFACE 03336/ZOMBA (18.98) +	Ciara: The Evolution	1	1
90	108	132	THE BEATLES APPLE 79808*/CAPITOL (18.98) +	Love	4	4
91	167	172	PACE SETTER ALAN JACKSON ACR/ARISTA NASHVILLE 80281/SBN (18.98)	Precious Memories	4	4
92	62	50	RICH BOY ZONE 4 008556*/INTERSCOPE (10.98)	Rich Boy	3	3
93	112	134	FANTASIA J 78962/RMG (18.98)	Fantasia	19	19
94	130	111	TIM MCGRAW CURB 78891 (18.98)	Greatest Hits Vol 2: Reflected	2	2
95	94	84	ARCADE FIRE MERGE 285* (14.98)	Neon Bible	2	2
96	46	2	BLACK REBEL MOTORCYCLE CLUB ABSTRACT DRAGON 03802/RCA (13.98)	Baby 81	16	16
97	NEW	1	SAGE FRANCIS ANTI- 86858*/EPITAPH (16.98)	Human The Death Dance	97	97
98	82	83	VICENTE FERNANDEZ SONY BMG NORTE 07405 (16.98)	Historia De Un Idolo	81	81
99	97	89	RODNEY ATKINS CURB 78945 (18.98)	If You're Going Through Hell	3	3
100	89	65	JENNIFER LOPEZ EPIC 78149/SONY MUSIC (18.98)	Como Ama Una Mujer	8	8

THE BILLBOARD 200 ARTIST INDEX

30 SECONDS TO MARS	75	JASON ALDEAN	124	BRIDMAN & LL WAYNE	156	BLACK REBEL MOTORCYCLE CLUB	96	CHUCK BROWN	170	JASON MICHAEL CARROLL	168	BILLY CURRINGTON	82	EMERSON DRIVE	173	SAGE FRANCIS	97	HELLYEAH	112	JOE	34	MIRANDA LAMBERT	33		
YOLANDA ADAMS	60	LILY ALLEN	61	BABY BOY DA PRINCE	119	BLACK SABBATH	163	MICHAEL BUBLE	1	CASTING CROWNS	179	EVANESCENCE	110	THE FRATELLIS	190	THE FRAY	57	HINDER	36	ELTON JOHN	55	LARRY THE CABLE GUY	54		
TRACE ADKINS	145	TORI AMOS	118	THE BEATLES	90	CORBIN BLEU	70	BUCKCHERRY	88	CELTIC WOMAN	59	NELLY FURTADO	29	MARQUES HOUSTON	155	GODD CHARLOTTE	175	MARQUESS HOUSTON	155	NORAH JONES	31	LARRY LAVIGNE	5		
CHRISTINA AGUILERA	182	ARCADÉ FIRE	95	PARIS BENNETT	159	BULLET FOR MY VALENTINE	194	CEU	144	CHAYANNE	126	FALL OUT BOY	45	IL DIVO	66	MACY GRAY	171	INCUBUS	128	ANGELIQUE KIDJO	68	LAYZIE BONE AND BIZZY BONE	122		
AKON	12	ARCTIC MONKEYS	62	DIERKS BENTLEY	87	BONE THUGS-N-HARMONY	2	CHAYANNE	126	KENNY CHESNEY	139	FANTASIA	93	KIDZ BOP KIDS	192	JOHN LEGEND	78	THE KILLERS	78	KINGS OF LEON	141	JOHN LEGEND	127		
ALAN JACKSON	12	RODNEY ATKINS	99	BEYONCÉ	25	BON JOVI	132	CHEVELLE	101	DINOSAUR JR.	151	FEIST	35	THE KILLERS	78	GERALD LEVERT	104	THE KILLERS	78	ALISON KRAUSS	28	LITTLE BIG TOWN	130		
GEORGE STRAIT/JIMMY BUFFETT	76	AVENTURA	167	BJORK	9	BOW WOW	176	CIARA	89	DIPSET	26	FERGIE	18	JOHN MAYER	43	THE CLARK SISTERS	157	JOHN MAYER	43	ALAN JACKSON	91, 123	LLOYD	46		
						BOYS LIKE GIRLS	142	THE CLARK SISTERS	157	DIXIE CHICKS	79	VICENTE FERNANDEZ	98	JUAN LUIS GUERRA	161	COLD WAR KIDS	183	HILARY DUFF	53	FINGER ELEVEN	186	GYM CLASS HEROES	86		
						BREAKING BENJAMIN	64	COLD WAR KIDS	183	HILARY DUFF	53	FINGER ELEVEN	186	GYM CLASS HEROES	86	BRIGHT EYES	81	BUCKY COVINGTON	44						

Billboard HOT 100

MAY 26 2007

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	#1 BUY U A DRANK (SHAWTY SHAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
2	2	16	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
3	3	15	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
4	5	14	I'M A FLIRT	R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)
5	4	17	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)
6	11	11	OUTTA MY SYSTEM	BOW WOW (COLUMBIA)
7	10	8	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)
8	6	13	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)
9	13	10	U + UR HAND	PINK (LAFACE/ZOMBA)
10	7	17	GLAMOROUS	FERGIE (WILL.I.AM./A&M/INTERSCOPE)
11	9	11	LIKE A BOY	CIARA (LAFACE/ZOMBA)
12	17	6	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
13	8	21	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)
14	16	9	POP, LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)
15	12	13	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA	GYM CLASS HEROES (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/LAVA)
16	19	8	I TRIED	BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)
17	15	36	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
18	14	24	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)
19	22	7	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)
20	18	7	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)
21	24	5	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
22	23	7	MAKES ME WONDER	MAROONS (A&M/OCTONE/INTERSCOPE)
23	20	25	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)
24	21	21	IT'S NOT OVER	DAUGHTRY (RCA/RMG)
25	27	12	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)

1,070 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	33	5	HOME	DAUGHTRY (RCA/RMG)
27	25	12	ROCK YO HIPS	CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE)
28	26	18	BUDDY	MUSIQ SOULCHILD (ATLANTIC)
29	30	35	HOW TO SAVE A LIFE	THE FRAY (EPIC)
30	29	13	2 STEP	UNK (BIG OOMP/KOCH)
31	35	10	GOOD DIRECTIONS	BILLY CURRINGTON (MERCURY)
32	32	16	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
33	28	18	THIS IS WHY I'M HOT	MIMS (CAPITOL)
34	54	2	SAME GIRL	R. KELLY DUET WITH USHER (JIVE/ZOMBA)
35	31	23	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
36	40	8	MOMENTS	EMERSON DRIVE (MIDAS/NEW REVOLUTION)
37	39	15	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)
38	41	12	HIGH MAINTENANCE WOMAN	TOBY KEITH (SHOW DOG NASHVILLE)
39	45	8	TICKS	BRAD PAISLEY (ARISTA NASHVILLE)
40	36	14	SETTLIN'	SUGARLAND (MERCURY)
41	55	5	LIKE TRIED	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)
42	43	10	A WOMAN'S LOVE	ALAN JACKSON (ARISTA NASHVILLE)
43	38	30	IRREPLACEABLE	BEYONCE (COLUMBIA)
44	48	7	FIND OUT WHO YOUR FRIENDS ARE	TRACY LAWRENCE (ROCKY COMFORT/C05)
45	37	13	STAND	RASCAL FLATTS (LYRIC STREET)
46	42	7	WHEN I SEE U	FANTASIA (J/RMG)
47	46	6	WHAT I'VE DONE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
48	58	4	SEXY LADY	YUNG BERC FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)
49	47	4	NEVER AGAIN	KELLY CLARKSON (RCA/RMG)
50	51	5	WIPE ME DOWN	LIL BOOSIE FEAT. FOXX & WEBBIE (TRILL/ASYLUM/ATLANTIC)

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	21	#1 IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
2	3	19	THE SWEET ESCAPE	GWEN STEFANI FEATURING AKON (INTERSCOPE)
3	4	7	MAKES ME WONDER	MAROONS (A&M/OCTONE/INTERSCOPE)
4	2	24	IT'S NOT OVER	DAUGHTRY (RCA/RMG)
5	5	22	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)
6	6	15	LITTLE WONDERS	ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC)
7	8	6	HOME	DAUGHTRY (RCA/RMG)
8	7	22	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
9	11	25	U + UR HAND	PINK (LAFACE/ZOMBA)
10	9	43	HOW TO SAVE A LIFE	THE FRAY (EPIC)
11	10	49	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
12	12	15	GRAVITY	JOHN MAYER (AWARE/COLUMBIA)
13	14	12	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)
14	13	4	NEVER AGAIN	KELLY CLARKSON (RCA/RMG)
15	17	17	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
16	16	16	LOOK AFTER YOU	THE FRAY (EPIC)
17	18	13	COLORFUL	ROCCO DELUCA & THE BURDEN (IRON/WORKS)
18	19	11	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA	GYM CLASS HEROES (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/LAVA)
19	20	7	OTHER SIDE OF THE WORLD	KT TUNSTALL (RELENTLESS/VIRGIN)
20	27	2	FIRST TIME	LIFHOUSE (GEFFEN)
21	22	5	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)
22	24	7	(YOU WANT TO) MAKE A MEMORY	BON JOVI (MERCURY/ISLAND/IDJMG)
23	23	19	UNDENIABLE	MAT KEARNEY (AWARE/COLUMBIA)
24	21	10	SMILE	LILY ALLEN (CAPITOL)
25	25	20	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	37	#1 WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)
2	2	31	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
3	3	30	HOW TO SAVE A LIFE	THE FRAY (EPIC)
4	5	7	EVERYTHING	MICHAEL BUBLE (143/REPRISE)
5	4	32	STREETCORNER SYMPHONY	ROB THOMAS (MELISMA/ATLANTIC)
6	6	37	FAR AWAY	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
7	7	31	HURT	CHRISTINA AGUILERA (RCA/RMG)
8	8	47	PUT YOUR RECORDS ON	CORINNE BAILEY RAE (CAPITOL)
9	10	17	CHANGE	KIMBERLEY LOCKE (CURB/REPRISE)
10	9	52	THE RIDDLE	FIVE FOR FIGHTING (AWARE/COLUMBIA)
11	12	18	IRREPLACEABLE	BEYONCE (COLUMBIA)
12	11	19	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)
13	13	12	FOOLED AROUND AND FELL IN LOVE	ROD STEWART (J/RMG)
14	14	16	RAINCOAT	KELLY SWEET (RAZOR & TIE)
15	15	15	MY LITTLE GIRL	TIM MCGRAW (CURB/REPRISE)
16	16	11	NEVER ALONE	JIM BRICKMAN FEATURING LADY ANTEBELLUM (SLG)
17	19	4	THE SWEET ESCAPE	GWEN STEFANI FEATURING AKON (INTERSCOPE)
18	21	4	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
19	17	9	FEBRUARY SONG	JOSH GROBAN (143/REPRISE)
20	18	12	IT'S NOT OVER	DAUGHTRY (RCA/RMG)
21	22	14	JUST TO FEEL THAT WAY	TAYLOR HICKS (ARISTA/RMG)
22	20	8	ANYWAY	MARTINA MCBRIDE (RCA NASHVILLE)
23	25	5	LITTLE WONDERS	ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC)
24	23	8	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)
25	24	15	SO NOT OVER YOU	SIMPLY RED (SIMPLYRED.COM)

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	3	#1 MAKES ME WONDER	MAROONS (A&M/OCTONE/INTERSCOPE)
2	5	11	BUY U A DRANK (SHAWTY SHAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
3	4	11	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)
4	2	3	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)
5	6	6	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
6	7	5	I TRIED	BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)
7	8	3	NEVER AGAIN	KELLY CLARKSON (RCA/RMG)
8	3	3	I'LL STAND BY YOU	CARRIE UNDERWOOD (FREMANTLE/19)
9	10	0	POP, LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)
10	17	1	HOME	DAUGHTRY (RCA/RMG)
11	9	5	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM./A&M/INTERSCOPE)
12	12	25	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
13	16	4	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
14	11	9	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)
15	27	5	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
16	18	2	U + UR HAND	PINK (LAFACE/ZOMBA)
17	24	3	WHAT I'VE DONE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
18	19	6	THE WAY I LIVE	BABY BOY DA PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUBLIC)
19	13	6	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
20	21	0	I'M A FLIRT	R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)
21	20	2	THIS IS WHY I'M HOT	MIMS (CAPITOL)
22	22	2	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)
23	31	3	HEY THERE DELIAH	PLAIN WHITE T'S (HOLLYWOOD)
24	28	3	WE TAKIN' OVER	DJ KHALED (TERROR SQUAD/KOCH)
25	-	1	STRAIGHT TO THE BANK	50 CENT (SHADY/AT TERNATH/INTERSCOPE)

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	23	17	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA	GYM CLASS HEROES (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/LAVA)
27	26	8	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
28	15	2	(YOU WANT TO) MAKE A MEMORY	BON JOVI (ISLAND/MERCURY/IDJMG)
29	37	9	LIKE A BOY	CIARA (LAFACE/ZOMBA)
30	36	6	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)
31	34	8	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)
32	32	34	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)
33	35	6	STOLEN	DASHBOARD CONFESSIOAL (VAGRANT/INTERSCOPE)
34	42	4	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM./A&M/INTERSCOPE)
35	33	17	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
36	-	1	FIRST TIME	LIFHOUSE (GEFFEN)
37	60	2	DO IT JUST LIKE A ROCKSTAR	FREAK NASTY FEAT. CRAZY MIKE (HARD HOOD)
38	39	10	2 STEP	UNK (BIG OOMP/KOCH)
39	41	10	OUTTA MY SYSTEM	BOW WOW FEAT. T-PAIN & JOHNITA AUSTIN (COLUMBIA)
40	43	25	IT'S NOT OVER	DAUGHTRY (RCA/RMG)
41	44	31	WALK IT OUT	UNK (BIG OOMP/KOCH)
42	38	13	GO GETTA	YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGS/DEF JAM/IDJMG)
43	51	9	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE)
44	52	8	ROCK YO HIPS	CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE)
45	47	22	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
46	49	26	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)
47	-	1	ANONYMOUS	BOBBY VALENTINO FEAT. TIMBALAND (DTP/DEF JAM/IDJMG)
48	50	12	CANDYMAN	CHRISTINA AGUILERA (RCA/RMG)
49	14	3	ICKY THUMP	THE WHITE STRIPES (THIRD MAN/WARNER BROS.)
50	25	2	WANTED DEAD OR ALIVE	BON JOVI (MERCURY/UMG)

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
61	65	7	TICKS	BRAD PAISLEY (ARISTA NASHVILLE)
62	56	1	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
63	63	4	FOREVER	PAPA ROACH (EL TONAL/GEFFEN)
64	54	15	OVER IT	KATHARINE MCPHÉE (RCA/RMG)
65	55	1	THROW SOME D'S	RICH BOY FEAT. FOLOW DA DON (ZONE 4/INTERSCOPE)
66	-	1	VULNERABLE	SECONDHAND SERENADE (GLASSNOTE/EAST WEST)
67	66	5	LITTLE WONDERS	ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC)
68	53	1	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)
69	62	9	WITH LOVE	HILARY DUFF (HOLLYWOOD)
70	67	3	BOSTON	AUGUSTANA (EPIC)
71	70	3	FERGALICIOUS	FERGIE (WILL.I.AM./A&M/INTERSCOPE)
72	68	2	IRREPLACEABLE	BEYONCE (COLUMBIA)
73	61	1	WASTED	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
74	29	2	YOU GIVE LOVE A BAD NAME	BON JOVI (MERCURY/UMG)
75	30	2	LIVIN' ON A PRAYER	BON JOVI (MERCURY/UMG)
76	64	2	MY WISH	RASCAL FLATTS (LYRIC STREET)
77	-	1	GOOD DIRECTIONS	BILLY CURRINGTON (MERCURY)
78	72	2	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)
79	-	1	LEAN LIKE A CHOLO	OWEN A.K.A. KILO (SILENT GIANI/MACHETE)
80	74	5	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
81	-	5	HOW TO SAVE A LIFE	THE FRAY (EPIC)
82	71	7	LAST DOLLAR (FLY AWAY)	TIM MCGRAW (143)
83	69	8	DOE BOY FRESH	THREE 6 MAFIA (HYPNOTIZE MINDS/COLUMBIA)
84	75	3	SMACK THAT	AKON FEAT. MIMM (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
85	-	3	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	6	#1 WHAT I'VE DONE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
2	2	17	FOREVER	PAPA ROACH (EL TONAL/GEFFEN)
3	3	11	HEY THERE DELIAH	PLAIN WHITE T'S (HOLLYWOOD)

MAY 26 2007 **POP Billboard**

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	7	#1 MAKES ME WONDER	3 WKS MAROONS (A&M/OCTONE/UNIVERSAL)
2	2	11	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)
3	4	15	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
4	8	12	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOE (KONVIC/T/NAPPY BOY/JIVE/ZOMBA)
5	9	25	U + UR HAND	PINK (LAFACE/ZOMBA)
6	5	18	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)
7	13	6	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
8	3	9	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)
9	7	23	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)
10	10	24	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA	GYM CLASS HEROES (DECA/DANCEFUELED BY RAMEN/ATLANTIC/LAVA)
11	17	11	HOME	DAUGHTRY (RCA/RMG)
12	15	15	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)
13	14	6	I TRIED	BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)
14	12	4	NEVER AGAIN	KELLY CLARKSON (RCA/RMG)
15	16	36	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
16	11	17	DON'T MATTER	AKON (KONVIC/UPFRONT/SRC/UNIVERSAL MOTOWN)
17	20	12	POP, LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)
18	32	6	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
19	6	3	I'LL STAND BY YOU	CARRIE UNDERWOOD (FREMANTLE/19)
20	19	42	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)
21	21	19	THE WAY I LIVE	BABY BOY DA PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUBLIC)
22	18	10	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
23	23	25	IT'S NOT OVER	DAUGHTRY (RCA/RMG)
24	31	6	WHAT I'VE DONE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
25	25	19	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
26	27	14	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)
27	26	28	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)
28	22	13	THIS IS WHY I'M HOT	MIMS (CAPITOL)
29	24	24	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
30	30	10	I'M A FLIRT	R. KELLY OR BOW WOW (FEAT. TI & T-PAIN) (COLUMBIA/JIVE/ZOMBA)
31	33	11	LIKE A BOY	CIARA (LAFACE/ZOMBA)
32	35	11	OUTTA MY SYSTEM	BOW WOW FEAT. T-PAIN & JOHNATA AUSTIN (COLUMBIA)
33	37	6	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
34	41	4	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
35	38	8	HEY THERE DELILAH	PLAIN WHITE T'S (HOLLYWOOD)
36	34	12	STOLEN	DASHBOARD CONFESSIONAL (VAGRANT/INTERSCOPE)
37	36	7	WE TAKIN' OVER	DJ KHALED (TERROR SQUAD/KOCH)
38	-	1	STRAIGHT TO THE BANK	50 CENT (SHADY/AFTERMATH/INTERSCOPE)
39	28	2	(YOU WANT TO) MAKE A MEMORY	BON JOVI (MERCURY/ISLAND/IDJMG)
40	39	9	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)
41	-	1	FIRST TIME	LIFEHOUSE (GEFFEN)
42	61	2	DO IT JUST LIKE A ROCKSTAR	FREAK NASTY FEAT. CRAZY MIKE (HARD HOOD)
43	45	12	2 STEP	UNK (BIG OOMP/KOCH)
44	44	30	IRREPLACEABLE	BEYONCE (COLUMBIA)
45	60	9	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)
46	42	14	GO GETTA	YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUG/DEF JAM/IDJMG)
47	52	1	ROCK YO HIPS	CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE)
48	53	1	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE)
49	40	1	OVER IT	KATHARINE MCPHEE (RCA/RMG)
50	47	2	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	48	28	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)
52	43	10	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)
53	51	28	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVIC/UPFRONT/SRC/UNIVERSAL MOTOWN)
54	49	18	CANDYMAN	CHRISTINA AGUILERA (RCA/RMG)
55	-	1	ANONYMOUS	BOBBY VALENTINO FEAT. TIMBALAND (DTP/DEF JAM/IDJMG)
56	56	5	FOREVER	PAPA ROACH (EL TONAL/GEFFEN)
57	29	3	ICKY THUMP	THE WHITE STRIPES (THIRD MAN/WARNER BROS.)
58	59	7	LITTLE WONDERS	ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC)
59	55	10	WITH LOVE	HILARY DUFF (HOLLYWOOD)
60	64	7	TICKS	BRAD PAISLEY (ARISTA NASHVILLE)
61	68	30	TELL ME	DIDDY FEAT. CHRISTINA AGUILERA (BAD BOY/ATLANTIC)
62	54	12	THROW SOME D'S	RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)
63	88	2	LEAN LIKE A CHOLO	DOWN A.K.A. KILO (SILENT GIANT/MACHETE)
64	-	1	VULNERABLE	SECONDHAND SERENADE (GLASSNOTE/EAST WEST)
65	63	18	SHE'S LIKE THE WIND	LUMIDEE FEAT. TONY SUNSHINE (M>1/TVT)
66	93	3	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO (MOSLEY/GEFFEN)
67	62	11	WASTED	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
68	66	28	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)
69	57	24	ICE BOX	OMARION (T.U.G./COLUMBIA)
70	73	6	LIKE THIS	KELLY ROWLAND FEAT. EYE (MUSIC WORLD/COLUMBIA)
71	74	6	GOOD DIRECTIONS	BILLY CURRINGTON (MERCURY)
72	67	11	DOE BOY FRESH	THREE 6 MAFIA FEAT. CHAMILLONAIER (HYPNOTIZE MINDS/COLUMBIA)
73	85	4	THE GREAT ESCAPE	BOYS LIKE GIRLS (COLUMBIA)
74	69	7	LAST DOLLAR (FLY AWAY)	TIM MCGRAW (CURB)
75	99	2	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)
76	70	8	LOST IN THIS MOMENT	BIG & RICH (WARNER BROS. (NASHVILLE)/WRN)
77	65	24	KEEP HOLDING ON	AVRIL LAVIGNE (FOX/RCA/RMG)
78	79	16	SMILE	LILY ALLEN (CAPITOL)
79	77	13	READ MY MIND	THE KILLERS (ISLAND/IDJMG)
80	-	1	I DON'T WANNA STOP	OZZY OSBOURNE (EPIC)
81	-	1	TAMBOURINE	EVE (AFTERMATH/FULL SURFACE/RUFF RYDERS/GEFFEN)
82	75	9	YOU KNOW I'M NO GOOD	AMY WINEHOUSE FEAT. GHOSTFACE KILLAH (UNIVERSAL REPUBLIC)
83	81	21	PAIN	THREE DAYS GRACE (JIVE/ZOMBA)
84	78	16	GRACE KELLY	MIKA (CASABLANCA/UNIVERSAL REPUBLIC)
85	84	29	SNOW (HEY OH)	RED HOT CHILI PEPPERS (WARNER BROS.)
86	-	8	WHO KNEW	PINK (LAFACE/ZOMBA)
87	80	25	INTO THE OCEAN	BLUE OCTOBER (UNIVERSAL MOTOWN)
88	83	5	STAND	RASCAL FLATTS (LYRIC STREET)
89	82	23	YOU	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)
90	95	8	REHAB	AMY WINEHOUSE (UNIVERSAL REPUBLIC)
91	-	1	SEXY LADY	YOUNG BERT FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)
92	77	12	ANYWAY	MARTINA MCBRIDE (RCA NASHVILLE)
93	-	1	IMPACTO	DADDY YANKEE FEAT. FERGIE (EL CARTEL/INTERSCOPE)
94	-	1	LIKE THIS	MIMS (CAPITOL)
95	72	3	SIGNAL FIRE	SNOW PATROL (RECORD COLLECTION/REPRISE)
96	-	1	COFFEE SHOP	YOUNG JEEZY FEAT. GORILLA ZOE (BLOCK/BAD BOY SOUTH/ATLANTIC)
97	46	2	WORKING CLASS HERO	GREEN DAY (REPRISE)
98	97	5	SETTLIN'	SUGARLAND (MERCURY)
99	100	2	MOMENTS	EMERSON DRIVE (MIDAS/NEW REVOLUTION)
100	90	2	TOP BACK	TI. (GRAND HUSTLE/ATLANTIC)

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POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	3	14	#1 U + UR HAND	1 WK PINK (LAFACE/ZOMBA)	☆
2	2	16	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
3	4	10	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)	☆
4	1	18	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA	GYM CLASS HEROES (DECA/DANCEFUELED BY RAMEN/ATLANTIC/LAVA)	☆
5	8	15	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	☆
6	5	19	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)	☆
7	9	7	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
8	6	23	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	☆
9	7	16	DON'T MATTER	AKON (KONVIC/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
10	10	7	MAKES ME WONDER	MAROONS (A&M/OCTONE/INTERSCOPE)	☆
11	14	6	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	☆
12	18	8	HOME	DAUGHTRY (RCA/RMG)	☆
13	12	15	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	☆
14	11	17	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)	☆
15	15	24	IT'S NOT OVER	DAUGHTRY (RCA/RMG)	☆
16	16	28	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)	☆
17	20	5	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOE (KONVIC/T/NAPPY BOY/JIVE/ZOMBA)	☆
18	17	10	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)	☆
19	13	24	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
20	20	20	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
21	21	5	NEVER AGAIN	KELLY CLARKSON (RCA/RMG)	☆
22	24	7	I TRIED	BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)	☆
23	19	11	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)	☆
24	22	12	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)	☆
25	25	12	THE WAY I LIVE	BABY BOY DA PRINCE (UNIVERSAL REPUBLIC)	☆

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

HITPREDICTOR

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
26	27	5	LIKE A BOY	CIARA (LAFACE/ZOMBA)	☆
27	29	8	OUTTA MY SYSTEM	BOW WOW (COLUMBIA)	☆
28	33	8	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)	☆
29	32	4	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
30	28	30	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)	☆
31	30	22	TELL ME	DIDDY FEAT. CHRISTINA AGUILERA (BAD BOY/ATLANTIC)	☆
32	26	14	THIS IS WHY I'M HOT	MIMS (CAPITOL)	☆
33	45	2	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)	☆
34	31	28	IRREPLACEABLE	BEYONCE (COLUMBIA)	☆
35	43	2	WHINE UP	KAT DELUNA FEAT. ELEPHANT MAN (EPIC)	☆
36	35	21	SHE'S LIKE THE WIND	LUMIDEE FEAT. TONY SUNSHINE (M>1/TVT)	☆
37	34	30	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVIC/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
38	6	11	STOLEN	DASHBOARD CONFESSIONAL (VAGRANT/INTERSCOPE)	☆
39	40	4	WHAT I'VE DONE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	☆
40	38	6	I'M A FLIRT	R. KELLY OR BOW WOW (COLUMBIA/JIVE/ZOMBA)	☆
41	39	3	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS (UNIVERSAL LATINO/INTERSCOPE)	☆
42	48	3	SEXY LADY	YOUNG BERT FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)	☆
43	41	23	ICE BOX	OMARION (T.U.G./COLUMBIA)	☆
44	37	15	OVER IT	KATHARINE MCPHEE (RCA/RMG)	☆
45	44	17	YOU	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)	☆
46	47	4	IMPACTO	DADDY YANKEE FEAT. FERGIE (EL CARTEL/INTERSCOPE)	☆
47	42	11	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
48	46	2	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
49	-	1	4 IN THE MORNING	GWEN STEFANI (INTERSCOPE)	☆
50	-	1	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)	☆

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	8	#1 PRETENDER	1 WK T. SMITH (VIBANT/FACE2FACE)
2	1	16	UNTIL YOU COME BACK TO ME	CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)
3	4	13	LISTEN	BEYONCE (MUSIC WORLD/COLUMBIA)
4	7	11	ALL MY LIFE	BILLY JOEL (COLUMBIA)
5	9	58	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
6	13	10	INSIDE OUT	TERAH UNDERWOOD (KINGS MOUNTAIN)
7	8	20	MADE TO LOVE	TOBYMAC (FOREFRONT)
8	-	1	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
9	-	2	FIRE	RAZ B (RAZ BEATZ/FACE2FACE)
10	-	1	KEEP THE CAR RUNNING	ARCADE FIRE (MERGE)
11	12	9	LET ME SEE SOMETHING	A.G. & WRECKLESS E.N.T. (WRECKLESS ENTERTAINMENT)
12	-	1	D-BOY	JEDIAH FEAT. REDO EYEZZ (L.C.N)
13	3	6	COUNTRY BOY	BIG WYNN FEAT. GET COOL (W.E.M.G.)
14	6	8	GOT BUMP IN DA TRUNK	SHELBY ST. JAMES FEATURING THE TRUTH (SHUGA SHACK)
15	14	15	THIS IS WHY I'M HOT	MIMS (CAPITOL)
16	19	5	DEAD HORSE	JUNIOR BOYS (DOMINO)
17	10	4	BRIANSTORM	ARCTIC MONKEYS (DOMINO)

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	BOBBY VALENTINO DTP/DEF JAM 007226*/IDJMG (13.98)	Special Occasion		1
2	NEW	1	BONE THUGS-N-HARMONY MO THUGS/FULL SURFACE 820902/INTERSCOPE (13.98)	Strength & Loyalty		2
3	1	2	NE-YO DEF JAM 008697*/IDJMG (13.98)	Because Of You		1
4	3	9	GREATEST GAINER MUSIQ SOULCHILD ATLANTIC 105404/AG (18.98)	Luvanmusiq		1
5	NEW	1	DIPSET DIPLOMATS 5898/KOCH (17.98)	DukeDaGod Presents Dipset: More Than Music, Vol. 2		5
6	4	12	ROBIN THICKE STAR TRAK 006146*/INTERSCOPE (9.98)	The Evolution Of Robin Thicke		1
7	1	3	JOE JIVE 06704/ZOMBA (18.98)	Ain't Nothing Like Me		1
8	6	26	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 067963*/UMRG (13.98)	Konvicted	2	2
9	NEW	1	YOLANDA ADAMS ELEKTRA/ATLANTIC 158604/AG (18.98)	The Best Of Me		9
10	5	9	LLOYD THE INC./UNIVERSAL MOTOWN 008554/UMRG (13.98)	Street Love		2
11	8	37	BEYONCE COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day	3	1
12	13	9	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428/UMRG (10.98)	Back To Black		10
13	18	13	GERALD LEVERT ATLANTIC 100341/AG (18.98)	In My Songs		1
14	7	7	YOUNG BUCK G-UNIT 008030*/INTERSCOPE (13.98)	Buck The World		1
15	19	22	FANTASIA J 78952/RMG (18.98)	Fantasia		1
16	15	23	SOUNDTRACK MUSIC WORLD/COLUMBIA 88953/SONY MUSIC (18.93)	Dreamgirls		1
17	11	6	PAUL WALL SWISHHOUSE/ASYLUM/ATLANTIC 101555/AG (18.98)	Get Money Stay True		1
18	16	35	JUSTIN TIMBERLAKE JIVE 88082*/ZOMBA (18.98)	FutureSex/LoveSounds	3	1
19	10	6	TIMBALAND MOSLEY/BLACKGROUND 008594*/INTERSCOPE +13.98	Timbaland Presents Shock Value		1
20	9	3	CHUCK BROWN FULL CIRCLE 15/RAW VENTURE (17.98)	We're About The Business		2
21	12	10	CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae		3
22	20	8	JOSS STONE VIRGIN 76268* (18.98)	Introducing Joss Stone		4
23	14	9	RICH BOY ZONE 4 008556*/INTERSCOPE (10.98)	Rich Boy		1
24	17	7	VARIOUS ARTISTS EMI/SONY BMG/UNIVERSAL/ZOMBA 88505/CAPITOL (18.98)	NOW 24		3
25	21	23	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 007227*/IDJMG (13.98)	The Inspiration		1
26	NEW	1	LAYZIE BONE AND BIZZY BONE REAL TALK 35 (17.98)	Bone Brothers 2		26
27	22	7	MIMS CAPITOL 84824* (12.98)	Music Is My Savior		1
28	27	9	DEVIN THE DUDE J PRINCE/RAP-A-LOT 4 LIFE 68563/ASYLUM (17.98)	Waitin' To Inhale		9
29	26	23	CIARA LAFACE 03336/ZOMBA (18.98)	Ciara: The Evolution		1
30	23	2	MARQUES HOUSTON T.U.G./UNIVERSAL MOTOWN 007925/UMRG (13.98)	Veteran		1
31	46	17	PACE SETTER SOUNDTRACK ATLANTIC 94676/AG (18.98)	Tyler Perry's Daddy's Little Girls		4
32	NEW	1	Z-RO J PRINCE/RAP-A-LOT 4 LIFE 182780/ASYLUM (16.98)	Power		32
33	25	16	PRETTY RICKY BLUESTAR/ATLANTIC 94603/AG (18.98)	Late Night Special		1
34	28	28	BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son		1
35	29	9	8BALL & MJG BAD BOY SOUTH/BAD BOY 83970*/AG (18.98)	Ridin High		1
36	30	8	CRIME MOB CRUNK/G'S UP/REPRISE 44298/WARNER BROS. (18.98)	Hated On Mostly		1
37	24	7	REDMAN DEF JAM 003309/IDJMG (13.98)	Red Gone Wild		1
38	34	7	MACY GRAY WILL.I.AM/GEFFEN 008576/INTERSCOPE (13.98)	BIG		1
39	45	30	JOHN LEGEND G.O.O.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again		1
40	32	6	J MOSS PAJAM/GOSPO CENTRIC 87214/ZOMBA (18.98)	V2...		17
41	40	8	BABY BOY DA PRINCE EXTREME/TAKE FO/UNIVERSAL REPUBLIC 007608/UMRG (13.98)	Across The Water		1
42	47	2	LIL' BOOSIE TRILL 68587/ASYLUM (18.98)	Bad Azz		1
43	33	10	THE NOTORIOUS B.I.G. BAD BOY 101830*/AG (18.98)	Greatest Hits		1
44	31	30	DIDDY BAD BOY 83864/AG (18.98)	Press Play		1
45	43	22	MARY J. BLIGE MATRIARCH/GEFFEN 008112*/INTERSCOPE (13.98)	Reflections (A Retrospective)		1
46	37	6	TAMIA PLUS 1 3784/IMAGE (15.98)	Between Friends		9
47	NEW	1	PARIS BENNETT 306 2760/TVT (18.98)	Princess P		47
48	35	6	ANTHONY HAMILTON MERDVINGIAN 002/IMPERIAL (17.98)	Southern Comfort		13
49	56	8	ELLIOTT YAMIN HICKORY 90019 (18.98)	Elliott Yamin		11
50	42	31	BOW WOW COLUMBIA 87932/SONY MUSIC (18.98)	The Price Of Fame		2
51	55	23	BRIAN MCKNIGHT WARNER BROS. 44468 (18.98)	Ten		1
52	44	3	NORMAN BROWN PEAK 30218/CONCORD (18.98)	Stay With Me		11
53	53	74	MARY J. BLIGE MATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough	3	1
54	51	33	LUDACRIS DTP/DEF JAM 007224/IDJMG (13.98)	Release Therapy		2
55	NEW	1	DJ JAZZY JEFF BBE 68*/RAPSTER (15.98)	The Return Of The Magnificent		55

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	38	37	LIL' FLIP ASYLUM 43269/WARNER BROS. (18.98)	I Need Mi ne \$\$		5
57	36	58	NE-YO DEF JAM 004934*/IDJMG (13.98)	In My Own Words		1
58	41	38	UNK BIG OOMP 5973/KDCH (17.98)	Beat'n Down Yo 3lock		21
59	71	67	ELISABETH WITHERS BLUE NOTE 68171/BLG (17.98)	It Can Happen To Anyone		32
60	61	59	CHRISTINA AGUILERA RCA 82639/RMG (22.98)	Back To Basics		2
61	57	68	CHRIS BROWN JIVE 82876/ZOMBA (18.98)	Chris Erown		1
62	54	53	NAS DEF JAM/COLUMBIA 007229*/IDJMG (13.98)	Hip Hop Is Dead		1
63	59	60	JIM JONES KOCH 5964 (17.98)	Hustler's P.O.M.E. (Product Of My Environment)		1
64	57	48	JAY-Z ROC-A-FELLA/DEF JAM 008045*/IDJMG (19.98)	Kingdom Come		1
65	63	63	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero		4
66	25	25	PATTI LABELLE UMBRELLA 970109/BUNGALO (15.99)	The Gospel According to Patti LaBelle		17
67	74	62	STEPHEN MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 008354/UMRG (13.98)	Mind Control		18
68	70	80	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101		1
69	58	56	SNOOP DOGG DOGGYSTYLE/GEFFEN 008023*/INTERSCOPE (13.98)	Tha Blue Carpet Treatment		2
70	49	36	LUMIDEE M>1 2900/TVT (17.98)	Unexpected		14
71	52	66	OMARION T.U.G./EPIC/COLUMBIA 81038*/SONY MUSIC (18.98)	21		1
72	39	2	SOUNDTRACK MUSIC WORLD/COLUMBIA 02012/SONY MUSIC (25.98)	Dreamgirls: Deluxe Edition		22
73	66	61	JILL SCOTT HIDDEN BEACH 00019 (18.98)	Jill Scott Collaborations		3
74	73	73	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II		1
75	50	51	PRODIGY THE INFAMOUS 5534/KOCH (17.98)	Return Of The Mac		9

TOP REGGAE ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	1	8	STEPHEN MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 008354/UMRG	Mind Control	
2	2	26	BOB MARLEY MADACY SPECIAL PRODUCTS 52245/MADACY	Forever Bob Marley	
3	3	86	LAMIAN "JR. GONG" MARLEY GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 005416*/UMRG	Welcome To Jamrock	
4	NEW	1	CULTURA PROFETICA L'AR 330012/MACHETE	Tribute To The Legend Bob Marley	
5	5	65	SEAN PAUL V*/ATLANTIC 83788*/AG	The Trinity	
6	6	3	NATISYAHU D*/EPIC 97695*/SONY MUSIC	Youth	
7	7	3	ZIGGY MARLEY TUFF GONG 0001	Love Is My Religion	
8	8	75	BOB MARLEY AND THE WAILERS ISLAND/TUFF GONG 005723/UMRG/IDJMG	Africa Unite: The Singles Collection	
9	7	20	NATISYAHU OJE HAVEN/DR/EPIC 03374/SONY MUSIC	No Place To Be	
10	10	4	NATURAL VIBRATIONS NATURAL VIBRATIONS 0005	From The Heart	
11	9	4	LADY SAW V* - 753*	Walk Out	
12	12	1	MADINE SUTHERLAND EARTH 76 7152/C.E.D. ENTERTAINMENT	Call My Name	
13	13	34	JOSEPH ISRAEL LIONS OF ISRAEL 7738	Gone Are The Days	
14	13	34	ELJU BANTON GAFGAMEL 10014*	Too Bad	
15	12	12	FICHIE SPICE 5 H ELEMENT 1748*/VP	In The Streets To Africa	

BETWEEN THE BULLETS rgeorge@billboard.com

VALENTINO NABS SECOND NO. 1

Booby Valentino fittingly raises his glass as "Special Occasion" sells 92,000 units for a No. 3 on The Billboard 200 while becoming his second No. 1 on Top R&B/Hip-Hop Albums. On the former chart, "Occasion" lands one slot behind Bone Thugs-N-Harmony's best rank in seven years as sales on R&B Albums are compiled by a smaller set of retailers.

Two years ago, Valentino's debut opened at the same ranks on both charts with 180,000 units. That set was anchored by "Slow Down," which topped Hot R&B/Hip-Hop Songs and peaked at No. 3 on The Billboard Hot 100.

Bone Thugs have not tasted major success on the singles charts in a decade but have launched six albums inside the top 10 of R&B Albums since 1994.

—Raphael George



MAY 26 2007 R&B/HIP-HOP Billboard

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

THIS WEEK	LAST WEEK	TITLE	HIT PREDICT
WEEKS ON CHART	WEEKS ON CHART	ARTIST (IMPRINT / PROMOTION LABEL)	
18	25	LAST NIGHT DIDDY FEAT. KEYSHA COLE (BAD BOY/ATLANTIC)	☆
27	26	COME WITH ME SAMMIE (ROWDY/UNIVERSAL MOTOWN)	☆
28	37	TAMBOURINE EVE (AFTERMATH/FULL SURFACE/RUFF RYDERS/GEFFEN)	
29	38	WALL TO WALL CHRIS BROWN (JIVE/ZOMBA)	
30	33	MAKE ME BETTER FABLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	☆
31	24	IN MY SONGS GERALD LEVERT (ATLANTIC)	
32	27	WE TAKIN' OVER DJ KHALED (TERROR SQUAD/KOCH)	☆
33	49	UNTIL THE END OF TIME JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
34	39	MAKE YA FEEL BEAUTIFUL RUBEN STUDDARD (J/RMG)	
35	29	THIS IS WHY I'M HOT MIMS (CAPITOL)	
36	44	HOW DO I BREATHE MARIO (3RD STREET/J/RMG)	☆
37	30	YOU LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)	☆
38	34	STRAIGHT TO THE BANK 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
39	36	LIP GLOSS LIL MAMA (JIVE/ZOMBA)	☆
40	50	WHAT'S MY NAME BRIAN MCKNIGHT (WARNER BROS.)	
41	32	STRUGGLE NO MORE (THE MAIN EVENT) ANTHONY HAMILTON, JAHEIM & MUSIQ SOULCHILD (ATLANTIC)	
42	52	DJ DON'T GERALD LEVERT (ATLANTIC)	
43	42	UPGRADE U BEYONCE FEAT. JAY-Z (COLUMBIA)	☆
44	48	A BAY BAY HURRICANE CHRIS (POLO GROUNDS/J/RMG)	
45	57	CAN U BELIEVE ROBIN THICKE (STAR TRAK/INTERSCOPE)	
46	41	TAKE ME AS I AM MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
47	45	GLAMOROUS FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)	
48	56	I TRIED BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)	
49	43	CAN'T GET ENOUGH TAMIA (PLUS 1/IMAGE)	☆
50		AMUSEMENT PARK 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	

ADULT R&B			
THIS WEEK	LAST WEEK	TITLE	HIT PREDICT
WEEKS ON CHART	WEEKS ON CHART	ARTIST (IMPRINT / PROMOTION LABEL)	
1	1	PLEASE DON'T GO TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
2	2	LOST WITHOUT U ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
3	4	BUDDY MUSIQ SOULCHILD (ATLANTIC)	
4	3	IN MY SONGS GERALD LEVERT (ATLANTIC)	
5	5	IF I WAS YOUR MAN JOE (JIVE/ZOMBA)	
6	6	STRUGGLE NO MORE (THE MAIN EVENT) ANTHONY HAMILTON, JAHEIM & MUSIQ SOULCHILD (ATLANTIC)	
7	8	WHAT'S MY NAME BRIAN MCKNIGHT (WARNER BROS.)	
8	7	MAKE YA FEEL BEAUTIFUL RUBEN STUDDARD (J/RMG)	
9	9	WHEN I SEE U FANTASIA (J/RMG)	
10	10	TAKE ME AS I AM MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	
11	12	TEACHME MUSIQ SOULCHILD (ATLANTIC)	
12	11	SHOO BE DOO (NO WORDS) MAGY GRAY (WILL.I.AM/GEFFEN)	
13	18	CAN U BELIEVE ROBIN THICKE (STAR TRAK/INTERSCOPE)	
14	13	DJ DON'T GERALD LEVERT (ATLANTIC)	
15	14	CAN'T GET ENOUGH TAMIA (PLUS 1/IMAGE)	
16	17	SIMPLE THINGS ELISABETH WITHERS (BLUE NOTE/VIRGIN)	
17	18	AND I AM TELLING YOU I'M NOT GOING JENNIFER HUDSON (MUSIC WORLD/COLUMBIA)	
18	16	FORCE OF NATURE SUNSHINE ANDERSON (MUSIC WORLD)	
19	23	ANOTHER AGAIN JOHN LEGEND (G.O.D./COLUMBIA)	
20	21	TELL ME WHAT WE'RE GONNA DO NOW JOSS STONE FEAT. COMMON (VIRGIN)	
21	20	BECAUSE OF YOU NE-YO (DEF JAM/IDJMG)	
22	22	DEEPER STILL RICK JAMES (STONE CITY)	
23	25	VALENTINE LLOYD (THE INC./UNIVERSAL MOTOWN)	
24	24	2 PIECES CARL THOMAS (UMBRELLA/BUNGALD)	
25		DON'T MATTER AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	

HOT R&B/HIP-HOP SINGLES SALES			
THIS WEEK	LAST WEEK	TITLE	HIT PREDICT
WEEKS ON CHART	WEEKS ON CHART	ARTIST (IMPRINT / PROMOTION LABEL)	
1	1	UNTIL YOU COME BACK TO ME CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)	☆
2		LET'S FALL IN LOVE AGAIN RACHEL BROWN (URBAN MUSIC GROUP/FACE2FACE)	
3	8	WHAT BOYZ LIKE PIT & CROW (BLACK 8)	
4	3	COUNTRY BOYZ BIG WYNN FEAT. GET COOL (W.E.M.G.)	
5	2	GOT BUMP IN DA TRUNK SHELBY ST. JAMES FEAT. THE TRUTH (SHUGA SHACK)	
6	9	INSIDE OUT TEMAR UNDERWOOD (KINGS MOUNTAIN)	
7	4	BOSSMAN DL (TRIPLEBEAM)	
8	6	COME OVER CHERYL PEPPI RILEY (CPR)	
9	11	I'M JUST DOING ME MO KOUNTRY FEAT. SUNNY VALENTINE (STREET TALK)	
10	5	BUSSA MOVE STEVE AUSTIN FEAT. TUM TUM (YMC)	
11		D-BOY JEDIAH FEAT. REDD EYEZ (LCN)	
12	17	WATCH ME WALK RAH FONTAINE (WHO WANT IT/FACE2FACE)	
13	16	CHECK MY FOOT WORK MR. BIGG-TIME (1803)	
14	14	GET TO THE MONEY REEC (BULLS EYE/FACE2FACE)	
15	7	TONIGHT (TONIGHT IS THE NIGHT) SILVA JAGUAR (SILVA JAGUAR/RPM CONSULTING)	
16		FIRE RAZ B (RAZ BEATZ/FACE2FACE)	
17	12	LISTEN BEYONCE (MUSIC WORLD/COLUMBIA)	
18	10	I'M ON IT LENARD FEAT. PAPA REU (CLEARVISION)	
19	15	THROW SOME D'S RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)	
20		UNTIL THE END OF TIME FREDDIE JACKSON (ORPHEUS)	
21	13	I'M A FLIRT R. KELLY FEAT. T.I. & T-PAIN (COLUMBIA/JIVE/ZOMBA)	
22	20	COME CLOSE 3D (BODY HEAD)	
23	25	KOOL AID LIL BASS FEAT. JT MONEY (PIPELINE)	
24		U SHOULDA SEEN HER ON MYSPACE JUD NESTER (ABSTRACT WORKSHOP)	
25		I REMEMBER... MELISA MORGAN (LU ANN/ORPHEUS)	

RHYTHMIC AIRPLAY			
THIS WEEK	LAST WEEK	TITLE	HIT PREDICT
WEEKS ON CHART	WEEKS ON CHART	ARTIST (IMPRINT / PROMOTION LABEL)	
1	1	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
2	3	I TRIED BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)	☆
3	2	OUTTA MY SYSTEM BOW WOW (COLUMBIA)	☆
4	6	GET IT SHAWTY LLOYD (THE INC./UNIVERSAL MOTOWN)	
5	4	GIVE IT TO ME TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
6		LIKE A BOY CIARA (LAFACE/ZOMBA)	☆
7	11	I'M A FLIRT R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)	
8	5	GLAMOROUS FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)	
9	13	POP, LOCK & DROP IT HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	
10	7	DON'T MATTER AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
11	15	PARTY LIKE A ROCKSTAR SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	☆
12	9	LAST NIGHT DIDDY FEAT. KEYSHA COLE (BAD BOY/ATLANTIC)	
13	14	UMBRELLA RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	☆
14	10	THIS IS WHY I'M HOT MIMS (CAPITOL)	
15	12	BECAUSE OF YOU NE-YO (DEF JAM/IDJMG)	☆
16		2 STEP UNK (BIG OOMP/KOCH)	☆
17		ROCK YO HIPS CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE/WARNER BROS.)	☆
18	24	SUMMER LOVE JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
19	23	SEXY LADY YUNG BORG FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)	
20	20	PUSH IT BABY PRETTY RICKY (BLUESTAR/ATLANTIC)	
21	26	CAN U WERK WIT DAT THE FIXXERS AKA OJ QUIK & AMG (INTERSCOPE)	
22	28	LEAN LIKE A CHOLO ODWN A.K.A. KILD (SILENT GIANT/MACHETE)	
23	21	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA GYM CLASS HEROES FEAT. PATRICK STUMP (DECAYDANCE/FUELED BY RAMEN/ATLANTIC/LAVA)	
24	22	GO GETTA YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
25	25	STRAIGHT TO THE BANK 50 CENT (SHADY/AFTERMATH/INTERSCOPE)	

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DATA PROVIDED BY **promosquad**

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

ARTIST/TITLE/LABEL (Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
T-PAIN FEAT. YUNG JOC Buy U A Drank (Shawty Snappin') ZOMBA (84.0)	1
TANK Please Don't Go UNIVERSAL MOTOWN (84.9)	3
LLOYD Get It Shawty UNIVERSAL MOTOWN (85.3)	5
SHOP BOYZ Party Like A Rockstar UNIVERSAL REPUBLIC (80.3)	9
BOW WOW FEAT. T-PAIN & JOHNTA AUSTIN Outta My System COLUMBIA (69.3)	12
KELLY ROWLAND FEAT. EVE Like This COLUMBIA (80.8)	16
MUSIQ SOULCHILD teachme ATLANTIC (82.7)	19
BOBBY VALENTINO Anonymous IDJMG (80.3)	25
FABOLOUS FEAT. NE-YO Make Me Better IDJMG (79.0)	30
MARIO How Do I Breathe RMG (83.9)	36
☆ LIL MAMA Lip Gloss ZOMBA (74.6)	39
☆ NE-YO Do You IDJMG (79.6)	51
RHYTHMIC AIRPLAY	
T-PAIN FEAT. YUNG JOC Buy U A Drank (Shawty Snappin') ZOMBA (72.5)	1
BONE THUGS-N-HARMONY FEAT. AKON I Tried INTERSCOPE (70.3)	2
TIMBALAND FEAT. NELLY FURTADO & JUSTIN TIMBERLAKE Give It To Me INTERSCOPE (80.3)	5
CIARA Like A Boy ZOMBA (72.8)	6
SHOP BOYZ Party Like A Rockstar UNIVERSAL REPUBLIC (70.7)	11
UNK 2 Step KOCH (74.5)	16
CRIME MOB Rock Yo Hips WARNER BROS. (67.7)	17
BOBBY VALENTINO Anonymous IDJMG (75.6)	26
FABOLOUS FEAT. NE-YO Make Me Better IDJMG (70.0)	39
MARIO How Do I Breathe RMG (83.9)	40
DEEPSIDE What I Need ZOMBA (72.1)	-

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HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	3	32	#1 GOOD DIRECTIONS <small>C. CHAMBERLAIN (B. BRYAN, R. THIBODEAU)</small>	Billy Currington MERCURY		1
2	1	20	SETTLIN' <small>B. GALLIMORE, K. BUSH, J. NETTLES (J. NETTLES, K. BUSH, T. OWENS)</small>	Sugarland MERCURY		1
3	6	22	MOMENTS <small>J. LEO, T. GENTRY (A. TATE, S. PATE, D. BERG)</small>	Emerson Drive MIDAS/NEW REVOLUTION		3
4	5	16	HIGH MAINTENANCE WOMAN <small>T. KEITH (T. KEITH, T. WILSON, B. SIMPSON)</small>	Toby Keith SHOW DOG NASHVILLE		4
	1	9	STAND <small>D. HUFF, RASCAL FLATTS (B. LALY, D. ORTON)</small>	Rascal Flatts LYRIC STREET		9
6	8	11	TICKS <small>F. ROGERS (B. PAISLEY, K. LOVILACE, T. OWENS)</small>	Brad Paisley ARISTA NASHVILLE		11
7	7	21	A WOMAN'S LOVE <small>A. KRAUSS (A. JACKSON)</small>	Alan Jackson ARISTA NASHVILLE		21
8	9	9	FIND OUT WHO YOUR FRIENDS ARE <small>T. LAWRENCE, J. KING (C. BEAT-HARD, E. HILL)</small>	Tracy Lawrence ROCKY COMFORT/COS		9
	4	3	WASTED <small>M. BRIGHT (T. VERGES, M. GREEN, H. LINDSEY)</small>	Carrie Underwood ARISTA/ARISTA NASHVILLE		3
10	11	13	LUCKY MAN <small>M. WRIGHT, R. RUTHERFORD (B. C. LEE, D. TURNBULL)</small>	Montgomery Gentry COLUMBIA		10
11	12	13	WRAPPED <small>T. BROWN, G. STRAIT (B. ROBISON)</small>	George Strait MCA NASHVILLE		11
12	15	14	LOST IN THIS MOMENT <small>J. RICH, B. KENNY (K. ANDERSON, R. CLAWSON, J. D. R. CH)</small>	Big & Rich WARNER BROS./WRN		12
13	14	24	DON'T MAKE ME <small>B. ROWAN (M. CANNON-GOODMAN, D. BRYAN, D. BERG)</small>	Blake Shelton WARNER BROS./WRN		13
14	21	5	AIR POWER GREATEST GAINER I TOLD YOU SO <small>D. HUFF, K. URBAN (K. URBAN)</small>	Keith Urban CAPITOL NASHVILLE		14
16	17	32	STARTIN' WITH ME <small>J. RITCHIE (J. OWEN, K. MARVE, L. J. RITCHIE)</small>	Jake Owen RCA		16
16	18	15	JOHNNY CASH <small>M. KNOX (J. RICH, V. MCGHEE, R. CLAWSON)</small>	Jason Aldean BROKEN BOW		16
17	13	20	LAST DOLLAR (FLY AWAY) <small>B. GALLIMORE, T. MCGRAW, D. SMITH (W. K. ALPHIN)</small>	Tim McGraw CURB		17
18	20	20	TEARDROPS ON MY GUITAR <small>N. CHAPMAN (T. SWIFT, L. ROSE)</small>	Taylor Swift BIG MACHINE		18
19	19	18	A DIFFERENT WORLD <small>M. A. MILLER, D. OLIVER (M. NESLER, J. HANSON, T. MARTIN)</small>	Bucky Covington LYRIC STREET		19
20	22	10	AIR POWER THESE ARE MY PEOPLE <small>T. HEWITT (R. RUTHERFORD, D. BERG)</small>	Rodney Atkins CURB		20
21	13	7	I NEED YOU <small>B. GALLIMORE, T. MCGRAW, D. SMITH (D. C. LEE, T. LANE)</small>	Tim McGraw With Faith Hill CURB		21
22	23	15	I WONDER <small>B. CHANCEY (K. PICKLER, C. LINDSEY, A. MAYO, K. ROCHIELLE)</small>	Kellie Pickler BNA		22
23	25	11	TOUGH <small>C. MORGAN, P. O'DONNELL, K. STEGALL (M. CRISWELL, J. LEATHERS)</small>	Craig Morgan BROKEN BOW		23
24	24	17	GUYS LIKE ME <small>J. JOYCE (E. CHURCH, D. RUTTAN)</small>	Eric Church CAPITOL NASHVILLE		24
25	23	13	A LITTLE MORE YO J <small>W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, K. ROADS, P. SWEET, K. FAIRCHILD, J. WESTBROOK)</small>	Little Big Town EQUITY		25
26	29	16	ALL MY FRIENDS SAY <small>J. STEVENS (L. BRYAN, J. STEVENS, L. WILSON)</small>	Luke Bryan CAPITOL NASHVILLE		26
27	26	21	ISN'T SHE <small>C. BLACK, CAROLINA RAIN (R. BOCYER, P. DOUGLAS, R. HARBIN)</small>	Carolina Rain EQUITY		27
28	31	17	I GOT MORE <small>M. WRIGHT, R. RUTHERFORD (J. COLLINS, R. RUTHERFORD)</small>	Cole Deggs And The Lonesome COLUMBIA		28
29	30	15	THAT KIND OF DAY <small>D. HUFF, C. WISEMAN (S. BUXTON, J. STOVER, G. BARNHILL)</small>	Sarah Buxton LYRIC STREET		29
30	3	11	LIVIN' OUR LOVE SONG <small>D. GEHMAN (J. M. CARROLL, G. M. CHELL, T. GALLOWAY)</small>	Jason Michael Carroll ARISTA NASHVILLE		30

Single is duo's 11th top 10, and its fifth consecutive top 10 since April 2005. Draws 24.1 million impressions at 27 monitored stations.



Third single from "If You're Going Through Hell" achieves Airpower in 10th chart week. First two singles from that set both spent four weeks at No. 1.



Lead single from as yet untitled sophomore album takes Hot Shot Debut honors with 769,000 impressions at 46 monitored signals.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
31	32	32	DIRTY GIRL <small>G. FUNDIS (F. RUTHERFORD, T. SHAPIRO)</small>	Terri Clark BNA		31
32	39	40	I WANNA FEEL SOMETHING <small>C. BEATHART, K. BEARD, T. ADKINS (D. C. LEE, T. LANE)</small>	Trace Adkins CAPITOL NASHVILLE		32
33	34	35	FALL <small>K. STEGALL, C. MILLS, S. EMAIRE, S. MINOR</small>	Cay Walker ASYLUM-CURB		33
34	35	36	TENNESSEE <small>J. LEVENTHAL, R. DEPOFI (J. HARP)</small>	The Wreckers MAVERICK/WARNER BROS./WRN		34
35	37	45	HOW I FEEL <small>M. MCBRIDE, M. MCBRIDE, C. LINDSEY, A. MAYO, B. WARREN, B. WARREN</small>	Martina McBride RCA		35
36	36	37	SAY YES <small>D. DRAKE, B. DECKER (B. JAMES, D. SCHLITZ, J. TURNER)</small>	Dusty Drake BIG MACHINE		36
37	42	43	MEASURE OF A MAN <small>J. STOVER (R. FOSTER, G. SAMPSON)</small>	Jack Ingram BIG MACHINE		37
38	38	46	FAMOUS IN A SMALL TOWN <small>F. LIDDELL, M. NYRUCKE (M. LAMBERT, T. HOWARD)</small>	Miranda Lambert COLUMBIA		38
39	40	39	JUST MIGHT HAVE HER RADIO ON <small>L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, A. UNDERWOOD)</small>	Trent Tomlinson LYRIC STREET		39
40	41	41	SHE AIN'T RIGHT <small>D. MCBRIDE (J. THRASHER, M. DULANEY, W. MOBLEY)</small>	Lee Erice ASYLUM-CURB		40
41	46	59	ONE OF THE BOYS <small>G. WILSON, J. RICH, M. WRIGHT (G. WILSON, R. RUTHERFORD, G. TEREH)</small>	Gretchen Wilson COLUMBIA		41
42	53	50	I'LL STAND BY YOU <small>N. LYTGOE, K. WARWICK, R. CURTIS (C. HYNOE, B. STEINEERG, T. KELLY)</small>	Carrie Underwood FREMANTLE/19		42
43	47	48	DAISY <small>B. GALLIMORE (D. TOLLIVER, A. SMITH, C. WARRIX)</small>	Halfway to Hazard MERCURY		43
44	50	2	ANOTHER SIDE OF YOU <small>M. WRIGHT, B. ROWAN (C. CHAMBERLAIN, J. JOHNSON)</small>	Joe Nichols UNIVERSAL SOUTH		44
45	44	38	(YOU WANT TO) MAKE A MEMORY <small>D. HUFF (J. BOY, J. R. SAMBOA, D. CHILD)</small>	Bon Jovi ISLAND/MERCURY		45
46	43	44	WHAT YOU GIVE AWAY <small>V. GILL, J. HOBBS, J. NIEBANK (V. GILL, L. A. ANDERSON)</small>	Vince Gill With Sheryl Crow MCA NASHVILLE		46
47	45	42	WHAT I DID LAST NIGHT <small>B. BEAVERS (C. BRITT, B. PHINSON)</small>	Catherine Britt RCA		47
48	52	47	FIRST GOOD TIME <small>F. LYNNVILLE, T. TRAIN, D. BARRIK (C. WISEMAN, N. COTY)</small>	Fynnie Train SHOW DOG NASHVILLE		48
49	51	9	MISSING YEARS <small>A. S. MARTIN (P. HOWELL, D. O'BRIEN, D. GRAY)</small>	Little Texas MONAGE		49
50	54	56	GOD DON'T MAKE MISTAKES <small>M. BRIGHT (A. PETRAGLIA, H. LINDSEY)</small>	Jamie O'Neal CAPITOL NASHVILLE		50
51	56	2	YOU'RE GONNA LOVE ME <small>B. CANNON (A. GORLEY, B. SIMPSON)</small>	Chris Young RCA		51
52	RE-ENTRY	2	YOU NEVER TAKE ME DANCING <small>R. D. JACKSON, T. TRITT (R. MARX)</small>	Travis Tritt CATEGORY 5		52
53	48	35	THAT SCARES ME <small>M. WRIGHT, J. NIEBANK (A. GORLEY, R. RUTHERFORD, G. TEFEN)</small>	Van Zant COLUMBIA		53
54	57	2	THE ONE IN THE MIDDLE <small>J. SCAIFE (S. JOHNSON, L. HUTTON, J. SELLERS)</small>	Saran Johns BNA		54
55	RE-ENTRY	1	HOT SHOT DEBUT SUNDAY MORNING IN AMERICA <small>J. STEELE (K. ANDERSON, R. RUTHERFORD, J. STEELE)</small>	Keith Anderson ARISTA NASHVILLE		55
56	55	54	LIVIN' IN THE HERE AND NOW <small>F. ROGERS (D. WARDLEY, B. JOYES)</small>	Darry Worley 303 MUSIC		56
57	NEW	1	LAST TRAIN RUNNING <small>WE 3 KINGS, F. MYERS (S. WILLIAMS, W. BRANDT, B. BRANDT, F. J. MYERS)</small>	Whiskey Falls MIDAS/NEW REVOLUTION		57
58	53	58	ALL I NEED <small>B. J. WALKER, JR. (R. TERMINI (S. SMITH, E. HILL)</small>	Donovan Chapman CATEGORY 5		58
59	59	19	SPOKEN LIKE A MAN <small>T. JOHNSON, R. L. BEEK (D. FRASIER, E. HILL, J. KEAR)</small>	Blaire Larsen GANTSLAYER/BNA		59
60	58	12	I GET TO <small>B. PINSON, BLUE COUNTY (S. AUSTIN, S. J. WILLIAMS, W. NANCE)</small>	Bue Courtney ASYLUM-CURB		60

HITPREDICTOR

DATA PROVIDED BY **promosquad**

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

ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank	ARTIST/Title/LABEL/(Score)	Chart Rank
COUNTRY		JAKE OWEN Startin' With Me RCA (88.2)	15	DUSTY DRAKE Say Yes BIG MACHINE (84.0)	36
BILLY CURRINGTON Good Directions MERCURY (90.7)	1	BUCKY COVINGTON A Different World LYRIC STREET (76.7)	19	JACK INGRAM Measure Of A Man BIG MACHINE (78.2)	37
EMERSON DRIVE Moments MIDAS (81.8)	3	RODNEY ATKINS These Are My People CURB (75.0)	20	MIRANDA LAMBERT Famous In A Small Town COLUMBIA (75.7)	38
TOBY KEITH High Maintenance Woman SHOW DOG NASHVILLE (78.7)	4	TIM MCGRAW WITH FAITH HILL I Need You CURB (95.4)	21	TRENT TOMLINSON Just Might Have Her Radio On LYRIC STREET (75.9)	39
BRAD PAISLEY Ticks ARISTA NASHVILLE (85.1)	6	KELLIE PICKLER I Wonder BNA (84.8)	22	☆ GRETCHEN WILSON One Of The Boys COLUMBIA (76.6)	41
ALAN JACKSON A Woman's Love ARISTA NASHVILLE (88.4)	7	CRAIG MORGAN Tough BROKEN BOW (88.3)	23	☆ CARRIE UNDERWOOD I'll Stand By You FREMANTLE/19 (84.9)	42
TRACY LAWRENCE Find Out Who Your Friends Are ROCKY COMFORT (88.4)	8	JASON MICHAEL CARROLL Livin' Our Love Song ARISTA NASHVILLE (88.6)	30	☆ HALFWAY TO HAZARD Daisy MERCURY (84.4)	43
MONTGOMERY GENTRY Lucky Man COLUMBIA (94.7)	10	TERRI CLARK Dirty Girl BNA (79.9)	31	☆ JAMIE O'NEAL God Don't Make Mistakes CAPITOL NASHVILLE (80.5)	50
GEORGE STRAIT Wrapped MCA NASHVILLE (89.3)	11	TRACE ADKINS I Wanna Feel Something CAPITOL NASHVILLE (85.2)	32	CHRIS YOUNG You're Gonna Love Me RCA (82.2)	51
BLAKE SHELTON Don't Make Me WARNER BROS. (87.7)	13	CLAY WALKER Fall ASYLUM-CURB (90.3)	33		

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BETWEEN THE BULLETS wjessen@billboard.com

MERCURY HOMERS BACK-TO-BACK AT NO. 1

For the first time since January 1990, when Hot Country Songs began using Nielsen BDS tracking, Mercury replaces itself at No. 1 on Hot Country Songs as Billy Currington's "Good Directions" rises 2-1.

With 35.9 million impressions during the tracking week, Currington's second chart-topper swaps places with Sugarland's "Settlin'," which controlled the list last issue. He previously spent two weeks at No. 1 on Hot Country Songs with "Must Be Doin' Somethin' Right" in December 2005 and has achieved three other top 10 singles.



CURRINGTON

Currington is the only solo male artist on Mercury to reach No. 1 since Mark Wills spent six weeks at the summit with "19 Somethin'" in January and February 2003.

Also noteworthy is a 21-14 leap by Keith Urban's "I Told You So," which also crosses the Airpower threshold and claims the week's biggest gain (up 4.8 million impressions). Miranda Lambert's "Famous in a Small Town" (No. 38) claims the biggest increase in the total stations 101 signals, up 46. —Wade Jessen

MAY 26 2007 **LATIN Billboard**

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	1	49	3	#1 DIMELO S. GARRETT, B. KIDD, E. IGLESIAS, C. PAUCAR, (S. GARRETT, B. KIDD, E. IGLESIAS, L. GOMEZ ESCOLAR)	Enrique Iglesias INTERSCOPE / UNIVERSAL LATINO	1
2	2	3	5	IMPACTO S. STORCH (R. AYALA)	Daddy Yankee Featuring Fergie EL CARTEL / INTERSCOPE	2
3	3	1	19	SI NOS QUEDARA POCO TIEMPO J. GENTILE (Y. HENRIQUEZ, R. ESPARZA-RUIZ)	Chayanne SONY BMG NORTE	1
4	5	8	39	SOLA H. DELGADO (G. C. PADILLA, H. L. DELGADO)	Hector "El Father" VI / MACHETE	1
5	10	12	17	IGUAL QUE AYER LOS MAGNIFICOS (K. VASQUEZ, J. NIEVES, R. PINA)	R.K.M. & Ken-Y PINA / UNIVERSAL LATINO	3
6	4	2	29	BENDITA TU LUZ I. OLVERA, A. GONZALEZ (F. OLVERA, S. VALLIN)	Mana WARNER LATINA	1
7	9	14	8	DAME UN BESO R. MUNOZ, R. MARTINEZ (VALENTINO)	Intocable EMI TELEVISION	7
8	8	13	27	PEGAO WISIN & YANDEL, NESTY (J. L. MOREIRA, L. VEGUILLA)	Wisin & Yandel Featuring Los Vaqueros WY / MACHETE	6
9	7	4	30	TU RECUERDO I. TORRES (I. TORRES)	Ricky Martin Featuring La Mari De Chambao Y Tommy Torres SONY BMG NORTE	1
10	24	41	3	GREATEST GAINER TORRE DE BABEL K. SANTANDER, D. BETANCOURT (K. SANTANDER)	David Bisbal VALE / UNIVERSAL LATINO	10
11	13	23	7	MIL HERIDAS A. MACIAS (E. PAZ)	Cuisillos MUSART / BALBOA	11
12	6	7	15	ERES PARA MI J. VENEGAS, C. LOPEZ (J. VENEGAS, A. TIJOUX)	Julietta Venegas SONY BMG NORTE	5
13	20	11	11	DETALLES LOS TIGRES DEL NORTE (N. HERNANDEZ)	Los Tigres Del Norte FONOVISA	4
14	12	6	19	ESE J. GUILLEN (G. GLESS)	Conjunto Primavera FONOVISA	1
15	22	29	6	TODO CAMBIO M. DOMM, TEMAS (M. DOMM, J. L. ORTEGA)	Camila SONY BMG NORTE	15
16	25	25	11	SIENTE EL BOOM DEXTER, DJ. GIANNI (TITO EL BAMBINO, R. ORTIZ, DE LA GHETTO, J. WELLS, DJ. GIANNI)	Tito "El Bambino" Featuring Randy EMI TELEVISION	16
17	15	15	15	MANDA UNA SENAL F. OLVERA, A. GONZALEZ (F. OLVERA)	Mana WARNER LATINA	1
18	18	21	10	Y SI VOLVIERA A NACER NOT LISTED (P. SOSA)	Alegres De La Sierra EDIMIAL / VIVA	18
19	21	32	4	THE WAY SHE MOVES A. THIAM (F. ORTIZ, A. THIAM)	Zion Featuring Akon CMG / UNIVERSAL MOTOWN	19
20	36	45	3	QUE ME DES TU CARINO J. L. GUERRA (J. L. GUERRA)	Juan Luis Guerra Y 440 EMI TELEVISION	20
21	14	22	10	CADA VEZ QUE PIENSO EN TI A. RAMIREZ CORRAL (E. RODARTE)	Los Creadores Del Pasito Duraguense De Alfredo Ramirez DISA / EDMUNSA	3
22	19	19	10	PEGATE T. TORRES (R. MARTIN, R. TAVARE, T. TORRES)	Ricky Martin SONY BMG NORTE	19
23	35	35	10	MI CORAZONCITO A. SANTOS L. SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	23
24	17	9	14	QUE HICISTE M. ANTHONY, J. REYES (J. JEVES, J. ROMERO, M. ANTHONY)	Jennifer Lopez EPIC / SONY BMG NORTE	1
25	31	26	7	DON'T MATTER A. THIAM (A. THIAM, A. LAWSON)	Akon KONVICT/UPFRONT/SRC / UNIVERSAL MOTOWN	21



Puerto Rican reggaeton duo continues its hit streak as its latest offering jumps 43-26 on a 35% audience gain.

At No. 36, Mexican group La Arrolladora Banda El Limon scores chart's highest debut with "De Ti Exclusivo," its fourth entry on Hot Latin Songs.



This Dominican superstar's 28th entry follows his recent chart-topper, zooming to No. 20 in just three short weeks with a 35% audience gain.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	43	-	2	LLORARAS J. LOS MAGNIFICOS (K. VASQUEZ, J. NIEVES)	R.K.M. & Ken-Y UNIVERSAL LATINO	26
27	28	20	4	OJALA M.A. SOLIS (M.A. SOLIS)	Marco Antonio Solis FONOVISA	20
28	42	38	3	NENA C. JEAN, M. BOSE (M. BOSE, E. ALDRIGHETTI, V. EROVANTE)	Miguel Bose Featuring Paulina Rubio WARNER LATINA	28
29	29	28	10	ESO Y MAS J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART / BALBOA	27
30	44	40	6	COMO TE VA MI AMOR LOS HOROSCOPOS DE DURANGO (H. ZUNIGA)	Los Horoscopus De Durango DISA	28
31	27	36	6	ME DUELE ESCUCHAR TU NOMBRE J. L. TERRAZAS (A. PIERAGOSTINO, E. CORTAZAR, J. L. TERRAZAS)	Grupo Montez De Durango DISA	27
32	26	17	7	NO TE PIDO FLORES A. MURERA, J. GAVIRIA (J. GAVIRIA)	Fanny Lu UNIVERSAL LATINO	16
33	33	27	9	ES COSA DE EL L. E. PAVAN (C. D. SERANO)	Graciela Beltran UNIVISION	6
34	16	10	14	QUE LLOREN M. PESANTE (M. I. PESANTE)	Ivy Queen UNIVISION	10
35	23	16	10	BEAUTIFUL LIAR/BELLO EMBUSTERO STARGATE, B. KNOWLES, M. MARIKAR (B. KNOWLES, M. SERRKENSTE, HERMANSEN, A. GHOST, DENCH)	Beyonce & Shakira MUSIC WORLD/COLUMBIA / SONY BMG NORTE	10
36	HOT SHOT DEBUT	-	1	DE TI EXCLUSIVO NOT LISTED (NOT LISTED)	La Arrolladora Banda El Limon DISA / EDMUNSA	36
37	30	31	7	UN IDIOTA COMO YO O. I. TRIVINO, D. LOPEZ JR. (V. A. PEREZ, R. TRIVIZO)	Duelo UNIVISION	8
38	39	-	2	ME DUELE AMARTE K. CIBRIAN, T. LENNOX, D. CRUZ SANCHEZ	Reik SONY BMG NORTE	38
39	40	37	12	LA OTRA J. DOTELE (V. DOTELE, J. C. CAMPOS)	Ilegales Featuring Monchy Y Alexandra UNIVERSAL LATINO	17
40	37	30	16	TODO SE DERRUMBO PAGUILAR (M. ALEJANDRO, A. MAGOALENA)	Pepe Aguilar EMI TELEVISION	23
41	32	24	14	LA LLAVE DE MI CORAZON J. L. GUERRA (J. L. GUERRA)	Juan Luis Guerra Y 440 EMI TELEVISION	1
42	34	18	20	LA NOCHE PERFECTA E. PEREZ (R. RUBIO)	El Chapo De Sinaloa DISA	8
43	38	44	7	AYUDAME C. LOPEZ (C. SDRONKIN, P. RUBIO)	Paulina Rubio UNIVERSAL LATINO	38
44	45	50	3	HABLA EL CORAZON J. CALDERON (P. GESSLE, M. PERSSON, L. R. G. ESCOLAR)	Yuridia SONY BMG NORTE	44
45	NEW	-	1	BASTA YA NOT LISTED (NOT LISTED)	Conjunto Primavera FONOVISA	45
46	50	48	11	Y AQUI ESTOY K. PAZ DE LA SIERRA (A. GABRIEL)	K-Paz De La Sierra Duet With Ana Gabriel DISA / EDMUNSA	31
47	46	33	16	TE LO AGRADEZCO, PERO NO A. SANZ, L. PEREZ (A. SANZ)	Alejandro Sanz Featuring Shakira WARNER LATINA	1
48	NEW	-	1	PASARELA DJ. NELSON, DJ. MEMO FLOAT (IN DIAZ, F. MARGUAL, MEMO)	DJ Nelson Y Dalmata FLOW / UNIVERSAL LATINO	48
49	47	-	1	HOY TENGO GANAS DE TI A. PONSÉ (M. GALLARDO)	Ricardo Montaner EMI TELEVISION	23
50	NEW	-	1	POR AMARTE ASI O. URBINA, JR. R. URBINA, R. AVITIA (E. REYES, A. MONTALBAN)	Alacranes Musical UNIVISION	50

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	3	5	#1 VICENTE FERNANDEZ 2 WKS SONY BMG NORTE 07405 (16.98)	Historia De Un Idolito		1
2	2	2	1	JENNIFER LOPEZ EPIC 78149/SONY BMG NORTE (18.98)	Como Ama Una Mujer		1
3	10	5	5	GREATEST GAINER CHAYANNE SONY BMG NORTE 06119 (16.98)	Mi Tiempo		2
4	4	4	4	R.K.M. & KEN-Y PINA 008481/UNIVERSAL LATINO (15.98 CD/DVD)	Commemorative Edition		4
5	3	1	1	CALLE 13 SONY BMG NORTE 03170 (16.98)	Residente O Visitante		1
6	12	13	11	JUAN LUIS GUERRA Y 440 EMI TELEVISION 88392 (14.98)	La Llave De Mi Corazon		1
7	5	6	14	MANA WARNER LATINA 63661 (18.98)	Amar Es Combatir		2
8	6	10	11	AVENTURA PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/DVD)	K.O.B.: Live		2
9	7	7	7	IVY QUEEN UNIVISION 311140/UG (13.98)	Sentimiento		4
10	9	15	6	MIGUEL BOSE WARNER LATINA 699903 (18.98)	Papito		6
11	35	23	3	PACE SETTER BANDA GUASAVENA STARMEX 008840/UNIVERSAL LATINO (11.98)	Dedicado A Ti		11
12	17	17	31	VALENTIN ELIZALDE UNIVERSAL LATINO 006611 (9.98)	Vencedor		1
13	HOT SHOT DEBUT	-	1	LOS TUCANES DE Tijuana UNIVISION 311110/UG (10.98)	La Mejor... Coleccion De Comidos		13
14	8	3	7	GRUPO BRYNDIS DISA 721017 (10.98)	Solo Pienso En Ti		3
15	NEW	-	1	ROBERTO CARLOS DISCOS 605 08204/SONY BMG NORTE (14.98)	Grandes Exitos		15
16	11	9	8	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS EMI TELEVISION 90331 (13.98)	Greatest Hits Album Versions		7
17	44	39	27	RICKY MARTIN SONY BMG NORTE 00909 (16.98)	Ricky Martin: MTV Unplugged		1
18	21	18	11	MARCO ANTONIO SOLIS FONOVISA 353066/UG (12.98)	La Historia Continua... Parte III		1
19	13	37	15	LOS CREADORES DEL PASITO DURAGUENSE DE ALFREDO RAMIREZ DISA 720982 (11.98)	Recio, Recio Me Creadores		1
20	14	12	6	JENNI RIVERA FONOVISA 353001/UG (12.98)	Mi Vida Loca		2
21	16	16	52	DON OMAR VI 006662/MACHETE (15.98)	King Of Kings		1
22	19	21	21	XTREME LA CALLE 340011/UG (13.98)	Haciendo Historia		17
23	32	35	11	TITO NIEVES LA CALLE 330022/UG (13.98)	Canciones Clasicas De Marco Antonio Solis		23
24	15	11	7	LOS TIGRES DEL NORTE FONOVISA 353044/UG (12.98)	Detalles Y Emociones		2
25	22	22	11	LOS CUATES DE SINALOA SONY BMG NORTE 04734 (11.98)	Puro Sierrano Bravo		13

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	18	14	10	BETO QUINTANILLA UNIVISION 311143/UG (12.98)	Tragedias Reales De La Vida		10
27	20	20	10	BRONCO / LOS BUKIS / LOS TEMERARIOS FONOVISA 353103/UG (10.98)	B.B.T. 2		10
28	26	29	96	MARCO ANTONIO SOLIS FONOVISA 351643/UG (13.98)	La Historia Continua... Parte II		2
29	23	27	78	WISIN & YANDEL MACHETE 561402 (15.98)	Pa'l Mundo		1
30	57	57	80	ANDREA BOCELLI SUGAR VENEZUELA 006144/UNIVERSAL LATINO (18.98)	Amor		2
31	30	25	15	VALENTIN ELIZALDE UNIVERSAL LATINO 008478 (11.98)	Lobo Domesticado		1
32	24	26	27	VARIOUS ARTISTS WY 008010/MACHETE (13.98)	WY Records Presents: Los Vaqueros		2
33	27	31	43	JULIETA VENEGAS SONY BMG NORTE 83425 (14.98)	Limon Y Sal		8
34	62	60	14	RICARDO MONTANER EMI TELEVISION 84317 (15.98)	Las Mejores Canciones Del Mundo		23
35	33	-	2	ALACRANES MUSICAL DISA 729294 (5.98)	Linea De Oro		33
36	40	36	34	MONCHY & ALEXANDRA J & N 50191/SONY BMG NORTE (13.98)	Exitos		11
37	25	19	4	CUISILLOS MUSART 393/BALBOA (12.98)	Mil Heridas		16
38	29	32	14	LOS CAMINANTES SONY BMG NORTE 05302 (12.98)	La Historia... Lo Mas Chulo, Chulo, Chulo		2
39	31	28	7	VARIOUS ARTISTS VI 008070/MACHETE (14.98)	Don Omar Presenta: El Pentagono		7
40	28	24	7	GRACIELA BELTRAN UNIVISION 311041/UG (12.98)	Promesas No		24
41	46	40	36	LA 5A ESTACION SONY BMG NORTE 80713 (15.98)	El Mundo Se Equivoca		13
42	38	48	27	ANA GABRIEL SONY BMG NORTE 01721 (15.98)	La Reina Canta A Mexico		9
43	42	43	34	LUNY TUNES & TAINY MAS FLOW 230013/MACHETE (15.98)	Mas Flow: Los Benjamins		1
44	45	34	4	REYLI SONY BMG NORTE 06846 (14.98)	Fe		29
45	43	45	23	YURIDIA SONY BMG NORTE 02496 (14.98)	Habla El Corazon		14
46	34	30	5	CONJUNTO ATARDECER MUSIMEX 003 85/UNIVERSAL LATINO (13.98)	Las #1 De Los No. 1, Del Pasito Duraguense		17
47	41	46	8	LOS TERRIBLES DEL NORTE FREDDIE 1969 (9.98)	30 Comidos: Historias Nortenas		26
48	36	41	29	BRONCO / LOS BUKIS / LOS TEMERARIOS FONOVISA 352772/UG (10.98)	BBT		7
49	37	42	10	RBD EMI TELEVISION 75852/VIRGIN (13.98)	Celestial		1
50	48	33	3	VALENTIN ELIZALDE UNIVISION 311162/UG (11.98)	El Idolito Y Sus Canciones		33

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	58	-	2	LOS TEMERARIOS DISA 729298 (5.98)	Linea De Oro		51
52	RE-ENTRY	-	1	JOSE FELICIANO SIENTE 653452/UNIVERSAL LATINO (14.98)	Jose Feliciano Y Amigos		33
53	54	52	29	LOS HOROSCOPOS DE DURANGO DISA 720955 (11.98)	Desatados		4
54	60	58	41	LOS BUKIS FONOVISA 392638/UG (11.98)	30 Recuerdos		6
55	39	38	95	R.K.M. & KEN-Y PINA 270183/UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra		2
56	52	59	35	HECTOR "EL FATHER" VI 008043/MACHETE (14.98)	The Bad Boy		2
57	55	51	10	ALACRANES MUSICAL UNIVISION 311123/UG (10.98)	La Mejor... Coleccion		16
58	51	47	13	KINTO SOL UNIVISION 311038/UG (12.98)	Los Hijos Del Maiz		30
59	50	50	15	DIANA REYES UNIVERSAL LATINO 008411 (12.98)	Te Voy A Mostrar		5
60	63	-	11	CONJUNTO PRIMAVERA FONOVISA 352971/UG (12.98)	El Amor Que Nunca Fue		4
61	47	55	7	VARIOUS ARTISTS FONOVISA 353113/UG (10.98)	30 Corridos: Muy Perrones		24
62	RE-ENTRY	-	1	MARCO ANTONIO SOLIS FONOVISA 352490/UG (10.98)	Trozos De Mi Alma 2		1
63	70	-	2	CAMILA SONY BMG NORTE 78272 (14.98)	Todo Cambio		63
64	49	-	2	ALEXANDRE PIRES SONY BMG NORTE 08597 (18.98 CD/DVD)	Exitos... Solo Para Usted		49
65	53	49	25	VARIOUS ARTISTS SONY BMG STRATEGY / MACHETE / UNIVISION 008069/UNIVERSAL LATINO (18.98)	NOW Latino 2		2
66	NEW	-	1	MAZIZO MUSICAL UNIVISION 311052/UG (12.98)	Por Sobre Todo		66
67	61	61					

LATIN

LATIN AIRPLAY

POP		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK		
1	1	SI NOS QUEDARA POCO TIEMPO	CHAYANNE (SONY BMG NORTE)
2	2	DIMELO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
3	4	TODO CAMBIO	CAMILA (SONY BMG NORTE)
4	3	BENDITA TU LUZ	MANA (WARNER LATINA)
5	6	TU RECUERDO	RICKY MARTIN FEAT. LA MARI DE CHAMBAO Y TOMMY TORRES (SONY BMG NORTE)
6	5	ERES PARA MI	JULIETA VENEGAS (SONY BMG NORTE)
7	7	ME MUERO	LA 5A ESTACION (SONY BMG NORTE)
8	11	NENA	MIGUEL BOSE FEATURING PAULINA RUBIO (WARNER LATINA)
9	16	QUE ME DES TU CARINO	JUAN LUIS GUERRA Y 440 (EMI TELEVISIA)
10	8	MANDA UNA SENAL	MANA (WARNER LATINA)
11	9	TODO SE DERRUMBO	PEPE AGUILAR (EMI TELEVISIA)
12	10	QUE HICISTE	JENNIFER LOPEZ (EPIC/SONY BMG NORTE)
13	14	ME DUELE AMARTE	REIK (SONY BMG NORTE)
14	15	SI TU NO ESTAS	SIN BANDERA (SONY BMG NORTE)
15	12	AYUDAME	PAULINA RUBIO (UNIVERSAL LATINO)

TROPICAL

POP		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK		
1	4	MI CORAZONCITO	AVENTURA (PREMIUM LATIN)
2	6	TORRE DE BABEL	DAVID BISBAL (VALE/UNIVERSAL LATINO)
3	8	MAS QUE TU AMIGO	TITO NIEVES (LA CALLE/UNIVISION)
4	3	EN EL AMOR	JOE VERAS (J & N)
5	1	PEGAO	WISIN & YANDEL FEATURING LOS VAQUEROS (WY/MACHETE)
6	5	QUE PRECIO TIENE EL CIELO	MARC ANTHONY (SONY BMG NORTE)
7	2	DIMELO	ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
8	26	QUE ME DES TU CARINO	JUAN LUIS GUERRA Y 440 (EMI TELEVISIA)
9	13	IMPACTO	DADDY YANKEE FEATURING FERGIE (EL CARTEL/INTERSCOPE)
10	16	SOLA	HECTOR "EL FATHER" (WY/MACHETE)
11	7	QUE HICISTE	JENNIFER LOPEZ (EPIC/SONY BMG NORTE)
12	-	PASARELA	DJ NELSON Y DALMATA (FLOW/UNIVERSAL LATINO)
13	12	NO VUELVO CONTIGO	FRANKIE NEGRON (LA CALLE/UNIVISION)
14	10	PEGATE	RICKY MARTIN (SONY BMG NORTE)
15	23	QUIZAS	TONY DIZE (WY/MACHETE)

REGIONAL MEXICAN

POP		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK		
1	1	DAME UN BESO	INTOCABLE (EMI TELEVISIA)
2	2	MIL HERIDAS	CUISILLOS (MUSART/BALBOA)
3	1	DETALLES	LOS TIGRES DEL NORTE (FONOVISA)
4	4	Y SI VOLVIERA A NACER	ALLEGRES DE LA SIERRA (EDIM/LM/MSA)
5	2	CADA VEZ QUE PIENSO EN TI	LOS CREADORES DEL PASTO DURAGUENSE DE ALFREDO RAMIREZ (DISA/EDIM/MSA)
6	7	ESE	CONJUNTO PRIMAVERA (FONOVISA)
7	5	DIME QUIEN ES	LDS RIELEROS DEL NORTE (FONOVISA)
8	12	COMO TE VA MI AMOR	LOS HOROSCOPOS DE DURANGO (DISA)
9	8	ME DUELE ESCUCHAR TU NOMBRE	GRUPO MONTEZ DE DURANGO (DISA)
10	11	ES COSA DE EL	GRACIELA BELTRAN (UNIVISION)
11	21	DE TI EXCLUSIVO	LA ARROLLADORA BANDA EL LIMON (DISA/EDIM/MSA)
12	9	UN IDIOTA COMO YO	DUELO (UNIVISION)
13	10	LA NOCHE PERFECTA	EL CHAPO DE SINALOA (DISA)
14	13	DE RODILLAS TE PIDO	ALLEGRES DE LA SIERRA (VIVA)
15	16	Y AQUI ESTOY	K-PAZ DE LA SIERRA QUET WITH ANA GABRIEL (DISA/EDIM/MSA)

LATIN ALBUMS

POP		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK		
1	1	JENNIFER LOPEZ	COMO AMA UNA MUJER (EPIC/SONY BMG NORTE)
2	4	CHAYANNE	MI TIEMPO (SONY BMG NORTE)
3	2	MANA	AMAR ES COMBATIR (WARNER LATINA)
4	3	MIGUEL BOSE	PAPITO (WARNER LATINA)
5	-	ROBERTO CARLOS	GRANDES EXITOS (DISCOS 605/SONY BMG NORTE)
6	5	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	GREATEST HITS ALBUM VERSIONS (EMI TELEVISIA)
7	11	RICKY MARTIN	RICKY MARTIN: MTV UNPLUGGED (SONY BMG NORTE)
8	6	MARCO ANTONIO SOLIS	LA HISTORIA CONTINUA... PARTE III (FONOVISA/UG)
9	9	MARCO ANTONIO SOLIS	LA HISTORIA CONTINUA... PARTE II (FONOVISA/UG)
10	16	ANDREA BOCELLI	AMOR (SUGAR/VEVEMUSIC/UNIVERSAL LATINO)
11	-	JULIETA VENEGAS	LIMON Y SAL (SONY BMG NORTE)
12	17	RICARDO MONTANER	LAS MEJORES CANCIONES DEL MUNDO (EMI TELEVISIA)
13	13	LA 5A ESTACION	EL MUNDO SE EQUIVOCA (SONY BMG NORTE)
14	12	REYLI	FE (SONY BMG NORTE)
15	10	YURIDIA	HABLA EL CORAZON (SONY BMG NORTE)

TROPICAL

POP		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK		
1	2	JUAN LUIS GUERRA Y 440	LA LLAVE DE MI CORAZON (EMI TELEVISIA)
2	1	AVENTURA	K.O.B.: LIVE (PREMIUM LATIN/SONY BMG NORTE)
3	3	XTRME	HACIENDO HISTORIA (LA CALLE/UG)
4	4	TITO NIEVES	CANCIONES CLASICAS DE MARCO ANTONIO SOLIS (LA CALLE/UG)
5	5	MONCHY & ALEXANDRA	EXITOS (J & N/SONY BMG NORTE)
6	7	EL GRAN COMBO DE PUERTO RICO	ARROZ CON HABICHUELA (DISCOS 605/SONY BMG NORTE)
7	11	FONSECA	CORAZON (EMI TELEVISIA)
8	8	MARC ANTHONY	SIGO SIENDO YO (SONY BMG NORTE)
9	6	IBRAHIM FERRER	MI SUENO (MONESUCH/WARNER BROS.)
10	10	OLGA TANON	SOY COMO TU (UNIVISION/UG)
11	14	VICTOR MANUELLE	DECISION UNANIME (SONY BMG NORTE)
12	9	VARIOUS ARTISTS	BACHATAHITS 2007 (J & N)
13	10	VARIOUS ARTISTS	40 BACHATAS PAL' PUEBLO (UNION)
14	13	VARIOUS ARTISTS	30 BACHATAS PEGADITAS: LO NUEVO Y LO MEJOR 2006 (MOCK & ROLL/SONY BMG NORTE)
15	-	JOHNNY RIVERA	VIVO POR TI (CMG/UNIVERSAL MOTOWN/UMRG)

REGIONAL MEXICAN

POP		TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
THIS WEEK	LAST WEEK		
1	1	VICENTE FERNANDEZ	HISTORIA DE UN IDOLO (SONY BMG NORTE)
2	16	BANDA GUASAVENA	DEDICADO A TI (STARMEX/UNIVERSAL LATINO)
3	6	VALENTIN ELIZALDE	VENCEDOR (UNIVERSAL LATINO)
4	-	LOS TUCANES DE TIJUANA	LA MEJOR... COLECCION DE CORRIDOS (UNIVISION/UG)
5	2	GRUPO BRYNDIS	SOLO PIENSO EN TI (DISA)
6	3	LOS CREADORES DEL PASTO DURAGUENSE DE ALFREDO RAMIREZ	RECIO, RECIO MIS CREADORES (DISA)
7	4	JENNI RIVERA	MI VIDA LOCA (FONOVISA/UG)
8	-	LOS TIGRES DEL NORTE	DETALLES Y EMOCIONES (FONOVISA/UG)
9	9	LOS CUATES DE SINALOA	PURO SIERRERO BRAVO (SONY BMG NORTE)
10	7	BETO QUINTANILLA	TRAGEDIAS REALES DE LA VIDA (UNIVISION/UG)
11	8	BRONCO / LOS BUKIS / LOS TEMERARIOS	B.B.T. 2 (FONOVISA/UG)
12	13	VALENTIN ELIZALDE	LOBO DOMESTICADO (UNIVERSAL LATINO)
13	14	ALACRANES MUSICAL	LINEA DE ORO (DISA)
14	10	CUISILLOS	MIL HERIDAS (MUSART/BALBOA)
15	12	LOS CAMINANTES	LA HISTORIA... LO MAS CHULO, CHULO (SONY BMG NORTE)

Billboard DANCE

MAY 26 2007

HOT DANCE CLUB PLAY

POP		TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
THIS WEEK	LAST WEEK		
1	2	1 WK	READ MY MIND THE KILLERS ISLAND PROMO/IDJMG
2	1	6	BEAUTIFUL LIAR BEYONCE & SHAKIRA MUSIC WORLD PROMO/COLUMBIA
3	3	8	GLAMOROUS FERGIE FEAT. LUDACRIS WILL.I.A.M./A&M PROMO/INTERSCOPE
4	4	9	CHANGE KIMBERLEY LOCKE CURB PROMO
5	8	6	I WANT YOUR LOVE JODY WATLEY AVITONE PROMO/PEACE BISQUIT
6	6	9	PEGATE RICKY MARTIN SONY BMG NORTE PROMC
7	10	2	YOU'RE THE ONE ONO MINOTRAIN PROMO/ASTRALWERKS
8	7	9	WITH LOVE HILARY DUFF HOLLYWOOD PROMO
9	13	7	HE'S ALIVE A GIRL CALLED JANE ISLAND PROMO/IDJMG
10	16	3	QUE HICISTE JENNIFER LOPEZ EPIC/SONY BMG NORTE PROMO
11	15	15	MAKE IT HAPPEN MAYA AZUCENA KULT PROMO
12	17	5	I COULD FALL IN LOVE WITH YOU ERASURE MUTE 9354
13	18	6	ICE BOX DMARION T.U.G. PROMO/COLUMBIA
14	9	10	SPOTLIGHT AMADOR & CARRILLO FEAT. GEORGIA NICOLE MOCHCO PRIMO PROMO
15	11	6	FOREVER ALYSON PM MEDIA PROMO
16	12	11	GIMME GIMME (DISCO SHIMMY) FRANKIE KNUCKLES NOICE! PROMO
17	11	10	AUTOMATIC ULTRA NATE SILVER LABEL PROMO/TOMMY BOY
18	14	13	IT'S MY LIFE S-BLUSH CJ PROMO
19	5	3	4 IN THE MORNING GWEN STEFANI INTERSCOPE PROMO
20	24	3	ALL AROUND THE WORLD LIONEL RICHIE ISLAND PROMO/IDJMG
21	27	4	DARK TERRITORY JUNKIE XL NETTWERK PROMO
22	36	2	POWER PICK ALL GOOD THINGS (COME TO AN END) NELLY FURTADO MOSLEY PROMO/GEFFEN
23	30	3	ALIVE TIM REX EXPERIMENT FEAT. GRAZIELLA REKHOUSE PROMO
24	26	4	IN THE CLOUDS UNDER THE INFLUENCE OF GIANTS ISLAND PROMO/IDJMG
25	22	8	C'MON C'MON TRICKY BIZNISS FEAT. TRIXIE REISS ESNTION SILVER PROMO

POP		TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
THIS WEEK	LAST WEEK		
26	37	1	CANDYMAN CHRISTINA AGUILERA RCA PROMO/RMG
27	33	3	BEAUTIFUL DAY MATT DAREY TWISTED PROMO/KOCH
28	15	14	DISCOTECH YOUNG LOVE ISLAND PROMO/IDJMG
29	19	13	DRUMS IN THE CLUB DJ RUSS HARRIS FEAT. DJ KEFF & BAMBAM BUDDHA ESNTION SILVER PROMO
30	38	2	CAN'T KEEP IT A SECRET JACINTA CHUNKY PROMO/MUSIC PLANT
31	20	13	RISE SAMANTHA JAMES OM PROMO
32	29	4	EVENLY LENNA DAUMAN 1434
33	28	12	I WANT TO LIVE DEEPPACE RED STICK PROMO/STRICTLY RHYTHM
34	35	3	PUT YA BODY IN IT LOVE TATTOO FLY MUSIC IMPORT
35	25	7	DEEPER LOVE EDDIE THONEICK FEAT. BERGET LEWIS CR2 PROMO/AMATO
36	HOT SHOT DEBUT	10	RAPTURE 2007 10 MADE PROMO
37	39	2	WISH UPON A DOG STAR SATELLITE PARTY COLUMBIA PROMO
38	NEW	NEW	MY DESTINY KIM ENGLISH NERVOUS PROMO
39	NEW	NEW	ROTATION RANDY FRIESS FEATURING V BUTTERFLY HMP5 PROMO
40	NEW	NEW	DO YOU KNOW? (THE PING PONG SONG) ENRIQUE IGLESIAS UNIVERSAL LATINO PROMO/INTERSCOPE
41	43	6	IN THE MIX MIZ MANDY FOXWORTHY PROMO/OMNI
42	34	9	RIDE A WHITE HORSE GLOFRAPP MUTE 9323
43	32	12	WHAT GOES AROUND...COMES AROUND JUSTIN TIMBERLAKE JIVE PROMO/ZOMBA
44	46	17	SAY IT RIGHT NELLY FURTADO MOSLEY PROMO/GEFFEN
45	45	24	I NEED SOMEONE RALPH FALCON NERVOUS 20613
46	48	12	FREE MY LOVE SUZANNE PALMER STAR 69 13222
47	31	14	SOME GIRLS HENRI DAUMAN 20884
48	41	16	YOU ARE WHY DAWN TALLMAN SLAG PROMO
49	47	13	GHOST DEEPSKY AND JES BLACK HOLE PROMO
50	50	16	LOVE ME OR HATE ME (F**K YOU!!!!) LADY SOVEREIGN DEF JAM PROMO/IDJMG

TOP ELECTRONIC ALBUMS

POP		TITLE	ARTIST (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT.
THIS WEEK	LAST WEEK			
1	NEW	1 WK	BJORK VOLTA ELEKTRA/ATLANTIC 135868/AG	
2	1	5	TIES 'O ELEMENTS OF LIFE MAGIC MUZIK 1515/ULTRA	
3	3	54	GNARLS BARTLEY ST. ELSEWHERE DOWNTOWN 70003*/ATLANTIC	
4	2	8	LCD SOUNDSYSTEM SOUND OF SILVER D5A 85114/CAPITOL	
5	4	80	IMOGEN HEAP SPEAK FOR YOURSELF RCA VICTOR 72532	
6	6	27	THE COUNTDOWN SINGERS FOREVER DISCO MADAGY SPECIAL PRODUCTS 523*/MADAGY	
7	7	103	GORILLAZ DEMON DAYS PARLOPHONE 73838*/VIRGIN	
8	5	10	AIR POCKET SYMPHONY AIRCHEOLOGY 83761*/ASTRALWERKS	
9	12	26	DEPECHE MODE THE BEST OF DEPECHE MODE: VOLUME 1 39MINUTE/REPRISE 4256/WARNER BROS.	
10	NEW	NEW	NEWSBOYS GO: REMIXED INPOP 71394	
11	8	16	THE RIDDLER & TREVOR SIMPSON ULTRA DANCE 08 ULTRA 1485	
12	13	79	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS. 49460*	
13	NEW	NEW	DAN DEACON SPIDERMAN OF THE RINGS CARPARK 37	
14	10	16	THE GOOD, THE BAD & THE QUEEN THE GOOD, THE BAD & THE QUEEN PARLOPHONE 73067*/VIRGIN	
15	9	3	DNTEL DUMB LUCK SUB POP 725*	
16	15	15	VARIOUS ARTISTS FOREVER FREESTYLE RAZOR & TIE 89147	
17	19	64	CASCADA EVERYTIME WE TOUCH ROBBINS 75064	
18	11	3	PLAYRADIOPLAY! THE FREQUENCY E.P. STOLEN TRANSMISSION 008698	
19	14	10	!!! (CHK CHK CHK) MYTH TAKES WARP 154*	
20	20	17	DJ SKRIBBLE / VIC LATINO THRIVEMIX03 THRIVEDANCE 90758/THRIVE	
21	22	33	SCISSOR SISTERS TA-OAH UNIVERSAL MOTOWN 007499*/UMRG	
22	21	6	JOHNNY VICIOUS THRIVEMIX PRESENTS: ELECTRO THRIVEDANCE 90761/THRIVE	
23	18	3	CORNELIUS SENSUOUS EVERLOVING 16	
24	16	5	VNV NATION JUDGEMENT METROPOLIS 490	
25	24	8	TRACEY THORN OUT OF THE WOODS ASTRALWERKS 83901*	

HOT DANCE AIRPLAY

POP		TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)	
THIS WEEK	LAST WEEK			
1	1	11	1 WK	CRY FOR YOU SEPTEMBER ROBBINS
2	2	9	WITH LOVE HILARY DUFF HOLLYWOOD	
3	3	10	READ MY MIND THE KILLERS ISLAND/IDJMG	
4	7	7	THE WORLD IS MINE DAVID GUETTA VIRGIN	
5	6	11	I CAN'T TAKE IT LOLA SOBE	
6	4	18	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN	
7	8	22	BY MY SIDE FLANDERS ULTRA	
8	10	6	REHAB AMY WINEHOUSE UNIVERSAL REPUBLIC	
9	15	15	WHAT GOES AROUND...COMES AROUND JUSTIN TIMBERLAKE JIVE/ZOMBA	
10	14	5	PUT 'EM UP EDUN ROBBINS	
11	8	16	THE CREEPS CAMILLE JONES SILVER LABEL/OMMY BOY	
12	11	25	U + UR HAND PINK LAFACE/ZOMBA	
13	12	6	IN THE DARK TIESTO MAGIC MUZIK/ULTRA	
14	24	2	BEAUTIFUL LIAR BEYONCE & SHAKIRA MUSIC WORLD/COLUMBIA	
15	15	5	S.O.S. STONEBRIDGE STONEY BOY	
16	13	10	CHANGES CHRIS LAKE FEATURING LAURA V ROBBINS	
17	16	8	BEAUTIFUL DAY MATT DAREY DAREY PRODUCTS/TWISTED/KOCH	
18	23	2	SORRY KASKADE ULTRA	
19	NEW	NEW	SOUND OF FREEDOM BOB SINCLAIR YELLOW	
20	17	13	CURIOS 4 STRINGS ULTRA	
21	15	4	ONE LOVE WORLD LOVE FRANK TAYLOR FEATURING YARON DON ULTRA	
22	20	17	IRREPLACEABLE BEYONCE COLUMBIA	
23	21	1	MAKES ME WONDER MARDONS A&M/OCTONE/INTERSCOPE	
24	19	3	GLAMOROUS FERGIE FE	

HITS OF THE WORLD **Billboard**

MAY
26
2007

THIS WEEK		LAST WEEK			
(SOUNDSCAN JAPAN) MAY 15, 2007					
1	NEW	MR. CHILDREN		B-SIDE TOY'S FACTORY	
2	1	MIHIMARU GT		THE BEST OF MIHIMARU (FIRST VERSION/DVD) UNIVERSAL	
3	2	AVRIL LAVIGNE		THE BEST DAMN THING BMG FUNHOUSE	
4	5	MIHIMARU GT		THE BEST OF MIHIMARU GT UNIVERSAL	
5	3	NE-YO		BECAUSE OF YOU (FIRST LTD VERSION) UNIVERSAL	
6	9	VARIOUS ARTISTS		R35 SWEET J-BALLADS WARNER	
7	7	VARIOUS ARTISTS		DANCEHALL LOVERS BEST TOSHIBA/EMI	
8	4	YUI		CAN'T BUY MY LOVE SONY	
9	6	KOBUKURO		ALL SINGLES BEST (FIRST LTD EDITION) WARNER	
10	10	VARIOUS ARTISTS		DJ KADRI'S BLOCK PARTY PLATINUM MIX UNIVERSAL	

THIS WEEK		LAST WEEK			
(SNEP/IFOP/TITE-LIVE) MAY 15, 2007					
1	1	CHRISTOPHE WILLEM		INVENTAIRE VOGUE	
2	2	MIKA		LIFE IN CARTOON MOTION CASABLANCA/ISLAND	
3	NEW	BJORK		VOLTA WELLHART/ONE LITTLE INDIAN	
4	3	DANY BRILLANT		HISTOIRE D'UN AMOUR COLUMBIA	
5	4	CHRISTOPHE MAE		MON PARADIS WARNER	
6	8	GREGORY LEMARCHAL		OLYMPIA 2006 MERCURY	
7	5	RITA MITSOUKO		VARIETY BECAUSE	
8	7	NELLY FURTADO		LOOSE MOSLEY/GEFFEN	
9	6	AVRIL LAVIGNE		THE BEST DAMN THING RCA	
10	11	FEIST		THE REMINDER POLYDOR	

THIS WEEK		LAST WEEK			
(FIMI/NIELSEN) MAY 14, 2007					
1	1	MICHAEL BUBLE		CALL ME IRRESPONSIBLE REPRISE	
2	NEW	DOLORES O'RIORDAN		ARE YOU LISTENING? SANCTUARY	
3	5	TIZIANO FERRO		NESSUNO E' SOLO CAPITOL	
4	2	AVRIL LAVIGNE		THE BEST DAMN THING RCA	
5	8	LAURA PAUSINI		IO CANTO ATLANTIC	
6	7	ELISA		SOUNDTRACK'96-'06 SUGAR	
7	4	GIANNA NANNINI		PIA COME LA CANTO IO POLYDOR	
8	9	MARIO BIONDI		HANDFUL OF SOUL SCHEMA	
9	6	BIAGIO ANTONACCI		VICKY LOVE IRIS/MERCURY	
10	11	GIOVANNI ALLEVI		JOY RICORDI	

THIS WEEK		LAST WEEK			
(VERDENS GANG NORWAY) MAY 15, 2007					
1	1	GRACE KELLY		MIKA CASABLANCA/ISLAND	
2	4	FULL PAKKE		GRANDIOSA UNIVERSAL	
3	3	SAY IT RIGHT		NELLY FURTADO MOSLEY/GEFFEN	
4	2	THE SWEET ESCAPE		GWEN STEFANI FT. AKON INTERSCOPE	
5	5	MY BOOBS ARE OK		LENE ALEXANDRA THE DANCE DIVISION	
ALBUMS					
1	NEW	BJORK		VOLTA WELLHART/ONE LITTLE INDIAN	
2	NEW	TRAVIS		THE BOY WITH NO NAME INDEPENDIENTE	
3	2	MIKA		LIFE IN CARTOON MOTION CASABLANCA/ISLAND	
4	1	DIMMU BORGIR		IN SORTE DIABOLI NUCLEAR BLAST	
5	3	ELTON JOHN		ROCKET MAN - THE DEFINITIVE HITS MERCURY	

THIS WEEK		LAST WEEK			
(THE OFFICIAL UK CHARTS CO.) MAY 13, 2007					
1	1	ARCTIC MONKEYS		FAVOURITE WORST NIGHTMARE DOMINO	
2	NEW	MANIC STREET PREACHERS		SEND AWAY THE TIGERS COLUMBIA	
3	2	MICHAEL BUBLE		CALL ME IRRESPONSIBLE REPRISE	
4	NEW	TRAVIS		THE BOY WITH NO NAME INDEPENDIENTE	
5	3	AMY WINEHOUSE		BACK TO BLACK ISLAND	
6	4	MIKA		LIFE IN CARTOON MOTION CASABLANCA/ISLAND	
7	NEW	BJORK		VOLTA WELLHART/ONE LITTLE INDIAN	
8	NEW	BEVERLEY KNIGHT		MUSIC CITY SOUL PARLOPHONE	
9	5	MARK RONSON		VERSION COLUMBIA	
10	NEW	GROOVE ARMADA		SOUNDBOY ROCK COLUMBIA	

THIS WEEK		LAST WEEK			
(ARIA) MAY 13, 2007					
1	NEW	MICHAEL BUBLE		CALL ME IRRESPONSIBLE REPRISE	
2	1	MISSY HIGGINS		ON A CLEAR NIGHT ELEVEN	
3	3	PINK		I'M NOT DEAD LAFACE/ZOMBA	
4	5	KATE CEBERANO		NINE LIME AVENUE UNIVERSAL	
5	12	JOSH GROBAN		AWAKE REPRISE	
6	4	AVRIL LAVIGNE		THE BEST DAMN THING RCA	
7	2	SILVERCHAIR		YOUNG MODERN ELEVEN	
8	10	BELINDA EMMETT		SO I AM LIBERATION	
9	42	HUMAN NATURE		DANCING IN THE STREETS... SONY BMG	
10	6	THE JOHN BUTLER TRIO		GRAND NATIONAL JARRAH RECORDS	

THIS WEEK		LAST WEEK			
(PROMUSICAE/MEDIA) MAY 9, 2007					
1	2	MIGUEL BOSE		PAPITO WARNER	
2	11	ROCIO DURCAL		AMOR ETERNO (LAS MEJORES RANCHERAS) SONY BMG	
3	12	SHAILA DURCAL		RECORDANDO CAPITOL	
4	7	LA QUINTA ESTACION		EL MUNDO SE EQUIVOCA SONY BMG	
5	1	MAREA		LAS ACERAS ESTAN LLENAS DE PIJOS DRO	
6	4	QUIJANO		VIDAS Y VENIDAS REBELS	
7	14	IL DIVO		SIEMPRE SYCO/SONY BMG	
8	8	RBD		CELESTIAL (VERSION EN ESPANOL) VIRGIN	
9	5	JENNIFER LOPEZ		COMO AMA UNA MUJER EPIC	
10	10	CHAYANNE		MI TIEMPO SONY BMG	

THIS WEEK		LAST WEEK			
(IFPI/NIELSEN MARKETING RESEARCH) MAY 15, 2007					
1	1	10,000 NIGHTS OF THUNDER		ALPHABET COPENHAGEN	
2	16	FIBS (LOGN & LATIN)		KNA CONNECTED PHATPHASE	
3	4	SAY IT RIGHT		NELLY FURTADO MOSLEY/GEFFEN	
4	3	GIVE IT TO ME		TIMBALAND FT. N. FURTADO & J. TIMBERLAKE MOSLEY/BLACKGROUND/INTERSCOPE	
5	2	I'LL KILL HER		SOKO OVERSEA ROCK	
ALBUMS					
1	NEW	BJORK		VOLTA WELLHART/ONE LITTLE INDIAN	
2	1	ELTON JOHN		ROCKET MAN - THE DEFINITIVE HITS MERCURY	
3	2	STIG ROSSEN		THIS IS THE MOMENT DUCKLING2SWAN/PH	
4	6	SOS FENGER		VUGGEVISER CMC	
5	3	JOHNNY LOGAN		THE IRISH CONNECTION MY WAY	

THIS WEEK		LAST WEEK			
(MEDIA CONTROL) MAY 15, 2007					
1	NEW	REINHARD MEY		BUNTER HUND CAPITOL	
2	2	NELLY FURTADO		LOOSE MOSLEY/GEFFEN	
3	5	HERBERT GRONEMEYER		12 CAPITOL	
4	1	MICHAEL BUBLE		CALL ME IRRESPONSIBLE REPRISE	
5	3	AVRIL LAVIGNE		THE BEST DAMN THING RCA	
6	4	DIE FANTASTISCHEN VIER		FORNIKA COLUMBIA	
7	9	ROGER CICERO		MAENNERSACHEN STARWATCH	
8	NEW	TRAVIS		THE BOY WITH NO NAME INDEPENDIENTE	
9	NEW	BJORK		VOLTA WELLHART/ONE LITTLE INDIAN	
10	8	MIKA		LIFE IN CARTOON MOTION CASABLANCA/ISLAND	

THIS WEEK		LAST WEEK			
(SOUNDSCAN) MAY 26, 2007					
1	1	MICHAEL BUBLE		CALL ME IRRESPONSIBLE 143/REPRISE/WARNER	
2	NEW	CLAUDE DUBOIS		DUOS DUBOIS ZONE 3/SELECT	
3	4	AVRIL LAVIGNE		THE BEST DAMN THING RCA/SONY BMG	
4	2	FEIST		THE REMINDER ARTS & CRAFTS/EMI	
5	5	ISABELLE BOULAY		DE RETOUR A LA SOURCE CHIC MUSIQUE/SELECT	
6	NEW	BJORK		VOLTA ELEKTRA/ATLANTIC/WARNER	
7	3	RUSH		SNAKES & ARROWS ANTHEM/UNIVERSAL	
8	7	MIKA		LIFE IN CARTOON MOTION CASABLANCA/UNIVERSAL	
9	9	NELLY FURTADO		LOOSE MOSLEY/GEFFEN/UNIVERSAL	
10	RE	MARIE-ELAINE THIBERT		COMME CA MUSICOR/SELECT	

THIS WEEK		LAST WEEK			
(MEGA CHARTS BV) MAY 11, 2007					
1	1	FREEFALL		WAY OUT WEST BLACK HOLE	
2	2	SAY IT RIGHT		NELLY FURTADO MOSLEY/GEFFEN	
3	4	BEAUTIFUL LIAR		BEYONCE & SHAKIRA WORLD MUSIC/COLUMBIA	
4	NEW	MAMA		KUS EMI	
5	9	PSV JUMP		ZWARE JONGENS FT. DAROON BERK	
ALBUMS					
1	1	MICHAEL BUBLE		CALL ME IRRESPONSIBLE REPRISE	
2	2	TIESTO		ELEMENTS OF LIFE BLACK HOLE	
3	4	NELLY FURTADO		LOOSE MOSLEY/GEFFEN	
4	11	GERARD JOLING		MAAK ME GEK NRGV	
5	3	ARCTIC MONKEYS		FAVOURITE WORST NIGHTMARE DOMINO	

THIS WEEK		LAST WEEK			
(RIM) MAY 15, 2007					
1	1	JOSE AFONSO		JOSE AFONSO FAROL	
2	7	TONY CARREIRA		A VIDA QUE EU ESCOLHI ESPACIAL	
3	3	IRMAOS VERDADES		VERDADES 10 ANOS FAROL	
4	2	DA WEASEL		AMOR, ESCARNIO E MALOIZER EMI	
5	5	ANJOS		VINGANCA SOM LIVRE	
6	6	NELLY FURTADO		LOOSE MOSLEY/GEFFEN	
7	4	THE DOORS		THE VERY BEST OF THE DOORS ELEKTRA	
8	9	PAULO GONZO		AO VIVO NO COLISEU COLUMBIA	
9	NEW	BJORK		VOLTA WELLHART/ONE LITTLE INDIAN	
10	11	MIKA		LIFE IN CARTOON MOTION CASABLANCA/ISLAND	

THIS WEEK		LAST WEEK			
(NIELSEN SOUNDSCAN INTERNATIONAL) MAY 26, 2007					
1	NEW	MAKES ME WONDER (ALBUM VERSION)		MARDONS A&M/OCTONE/INTERSCOPE	
2	1	BEAUTIFUL LIAR		BEYONCE & SHAKIRA MUSIC WORLD/COLUMBIA	
3	2	WHAT I'VE DONE (ALBUM VERSION)		LINKIN PARK MACHINE SHOP/WARNER BROS.	
4	3	GRACE KELLY		MIKA CASABLANCA/ISLAND	
5	6	HERE (IN YOUR ARMS)		HELLOGOODBYE DRIVE-THRU	
6	NEW	SIGNAL FIRE (EDIT)		SNOW PATROL RECORD COLLECTION	
7	4	FACES IN THE HALL (ALBUM VERSION)		GYM CLASS HEROES DECA/DANCE-FUELED BY RAMEN/ATLANTIC/LAVA	
8	8	DON'T MATTER		AKON CONVICT UPFRONT/SRC/UNIVERSAL MDTOWN	
9	7	SAY IT RIGHT		NELLY FURTADO MOSLEY/GEFFEN	
10	9	YOUR LOVE ALONE IS NOT ENOUGH (NINA SOLO ACOUSTIC)		MANIC STREET PREACHERS EPIC	
11	5	GIVE IT TO ME		TIMBALAND FT. N. FURTADO & J. TIMBERLAKE MOSLEY/BLACKGROUND/INTERSCOPE	
12	10	THE SWEET ESCAPE		GWEN STEFANI FT. AKON INTERSCOPE	
13	14	RUBY		KAISER CHIEFS 8-UNIQUE/POLYDOR	
14	11	TAKE CONTROL (MAIN VERSION)		AMERIC COLUMBIA	
15	12	BEAUTIFUL LIAR		BEYONCE & SHAKIRA MUSIC WORLD/COLUMBIA	
16	19	HOW TO SAVE A LIFE		THE FRAY EPIC	
17	15	GIVE IT TO ME (RADIO EDIT)		TIMBALAND FT. N. FURTADO & J. TIMBERLAKE MOSLEY/BLACKGROUND/INTERSCOPE	
18	13	LOVE TODAY		MIKA CASABLANCA/ISLAND	
19	17	CANDYMAN		CHRISTINA AGUILERA RCA	
20	NEW	EVERYTHING (ALBUM VERSION)		MICHAEL BUBLE 143/REPRISE	

THIS WEEK		LAST WEEK			
(AUSTRIAN IFPI/AUSTRIA TOP 40) MAY 14, 2007					
1	2	EIN STERN (DER DEINEN NAMEN TRAGT)		D.J. OETZI/NIK P POLYDOR/UNIVERSAL	
2	6	BEAUTIFUL LIAR		BEYONCE & SHAKIRA WORLD MUSIC/COLUMBIA	
3	1	GIRLFRIEND		AVRIL LAVIGNE RCA	
4	4	SAY IT RIGHT		NELLY FURTADO MOSLEY/GEFFEN	
5	3	GIVE IT TO ME		TIMBALAND FT. N. FURTADO & J. TIMBERLAKE MOSLEY/BLACKGROUND/INTERSCOPE	
ALBUMS					
1	1	AVRIL LAVIGNE		THE BEST DAMN THING RCA	
2	3	MICHAEL BUBLE		CALL ME IRRESPONSIBLE REPRISE	
3	2	NELLY FURTADO		LOOSE MOSLEY/GEFFEN	
4	5	DJ OETZI		STERNSTUNDEN POLYDOR/UNIVERSAL	
5	NEW	BJORK		VOLTA WELLHART/ONE LITTLE INDIAN	

THIS WEEK		LAST WEEK			
(IFPI GREECE/DELOITTE & TOUCHE) MAY 14, 2007					
1	1	YASSOU MARIA		SARBEL SONY BMG	
2	2	EKSO APTA DONTIA		MALAMO LEGEND	
3	14	BEAUTIFUL LIAR		BEYONCE & SHAKIRA WORLD MUSIC/COLUMBIA	
4	5	BAS BAS BAS		PARASKEBAS LEGEND	
5	3	TO THELO		KONSTANTINOS VENTOURAS LEGEND	
ALBUMS					
1	2	AVRIL LAVIGNE		THE BEST DAMN THING RCA	
2	3	JENNIFER LOPEZ		COMO AMA UNA MUJER EPIC	
3	4	BEYONCE		BOAY COLUMBIA	
4	NEW	ARCTIC MONKEYS		FAVOURITE WORST NIGHTMARE DOMINO	
5	5	TOKIO HOTEL		ZIMMER 483 ISLAND	

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. MAY 16, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	BEAUTIFUL LIAR	BEYONCE & SHAKIRA WORLD MUSIC/COLUMBIA	
2	2	GIRLFRIEND	AVRIL LAVIGNE RCA	
3	3	GIVE IT TO ME	TIMBALAND FT. N. FURTADO J. TIMBERLAKE MOSLEY/BLACKGROUND/INTERSCOPE	
4	39	WHAT I'VE DONE	LINKIN PARK MACHINE SHOP/WARNER BROS	
5	4	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN	
6	12	DON'T MATTER	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	
7	5	THE SWEET ESCAPE	GWEN STEFANI FT. AKON INTERSCOPE	
8	NEW	BABY'S COMING BACK	TRANSYLVANIA MCFLY ISLAND	
9	6	GRACE KELLY	MIKA CASABLANCA/ISLAND	
10	8	EIN STERN (DER DEINEN NAMEN TRAGT)	D.J. OETZ/NIK P. POLYDOR/UNIVERSAL	
11	9	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE JIVE ZOMBA	
12	7	BALANCE-TOI	TONY PARKER MUSIC ONE/AMC	
13	11	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA	GYM CLASS HEROES DECA/DANCE/FULLED BY RAMEN	
14	13	DESTINATION CALABRIA	ALEX GAUDINO FT. CRYSTAL WATERS DATA	
15	NEW	RIEN QUE DU BONHEUR	CHARLOTTE AUX FRAISES M6 INTERACTIONS	

ALBUMS

MAY 16, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL
1	1	MICHAEL BUBLE	CALL ME IRRESPONSIBLE REPRISE	
2	2	NELLY FURTADO	LOOSE MOSLEY/GEFFEN	
3	4	MIKA	LIFE IN CARTOON MOTION CASABLANCA/ISLAND	
4	NEW	BJORK	VOLTA WELHART/ONE LITTLE INDIAN	
5	3	AVRIL LAVIGNE	THE BEST DAMN THING RCA	
6	5	ARCTIC MONKEYS	FAVOURITE WORST NIGHTMARE DOMINO	
7	NEW	TRAVIS	THE BOY WITH NO NAME INDEPENDIENTE	
8	6	AMY WINEHOUSE	BACK TO BLACK ISLAND	
9	NEW	MANIC STREET PREACHERS	SEND AWAY THE TIGERS COLUMBIA	
10	NEW	REINHARD MEY	BUNTER HUND CAPITOL	
11	NEW	DOLORES O'RIORDAN	ARE YOU LISTENING? SANCYUARY	
12	17	HERBERT GRONEMEYER	12 CAPITOL	
13	10	JUSTIN TIMBERLAKE	FUTURESEX/LOVESOUNDS JIVE/ZOMBA	
14	12	CHRISTOPHE WILLEM	INVENTAIRE VOGUE	
15	8	BEYONCE KNOWLES	0 DAY COLUMBIA	

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. MAY 16, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL
1	3	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN	
2	1	THE SWEET ESCAPE	GWEN STEFANI FT. AKON INTERSCOPE	
3	2	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE JIVE/ZOMBA	
4	5	BEAUTIFUL LIAR	BEYONCE & SHAKIRA COLUMBIA	
5	4	GIVE IT TO ME	TIMBALAND FT. N. FURTADO MOSLEY/BLACKGROUND/INTERSCOPE	
6	7	MAKES ME WONDER	MAROON 5 DCTONE/A&M	
7	6	GRACE KELLY	MIKA CASABLANCA/ISLAND	
8	8	AMERICA	HAZORLIGHT VERTIGO	
9	11	RUBY	KAISER CHEIFS B-UNIQUE/POLYDOR	
10	9	GIRLFRIEND	AVRIL LAVIGNE RCA	
11	12	WHAT I'VE DONE	LINKIN PARK MACHINE SHOP/WARNER BROS	
12	14	CUPID'S CHOKEHOLD (GIRLFRIEND)	GYM CLASS HEROES ATLANTIC	
13	15	HOW TO SAVE A LIFE	THE FRAY EPIC	
14	13	DON'T MATTER	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	
15	10	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN	

Data for week of MAY 26, 2007 | For chart reprints call 646.654.4633

SALES DATA COMPILED BY
nialson
SoundScan

TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	2	MICHAEL BUBLE	CALL ME IRRESPONSIBLE	143/REPRISE 100313/WARNER BROS.	
2	4	15	HARRY CONNICK, JR.	OH, MY NOLA	COLUMBIA 88851/SONY MUSIC	
3	3	3	JANE MONHEIT	SURRENDER	CONCORD 30050	
4	2	2	THE PUPPINI SISTERS	BETCHA BOTTOM DOLLAR	VERVE 008409/UNIVERSAL CLASSICS GROUP	
5	5	34	DIANA KRALL	FROM THIS MOMENT ON	VERVE 007323/VG	
6	NEW		THE BAD PLUS	PROG HEADS UP	3125	
7	7	28	THE BBC BIG BAND ORCHESTRA	BIG BANDS: MUSIC FROM THE WAR YEARS	MADACY SPECIAL PRODUCTS 52249/MADACY	
8	6	82	CHRIS BOTTI	TO LOVE AGAIN: THE DUETS	COLUMBIA 77505/SONY MUSIC	
9	13	77	MICHAEL BUBLE	CAUGHT IN THE ACT	143 REPRISE 49444/WARNER BROS.	
10	9	12	RANDY CRAWFORD & JOE SAMPLE	FEELING GOOD	PRA 60207	
11	NEW		KAREN ANN	KAREN ANN	BLUE NOTE 85103/BLG	
12	11	35	MADELEINE PEYROUX	HALF THE PERFECT WORLD	ROUNDER 613252	
13	8	9	PAT METHENY / BRAD MEHLDAU	QUARTET NONESUCH	104188/WARNER BROS.	
14	12	3	JOSHUA REDMAN	BACK EAST NONESUCH	104252/WARNER BROS.	
15	14	54	NAT KING COLE	THE VERY BEST OF NAT KING COLE	CAPITOL 59324	
16	16	15	HARRY CONNICK, JR.	CHANSON DU VIEUX CARRE	MARSALIS 460006/ROUNDER	
17	10	6	KURT ELLING	NIGHTMOVES	CONCORD JAZZ 30138/CONCORD	
18	21	63	LOUIS ARMSTRONG	THE DEFINITIVE COLLECTION	HIP-O/VERVE/CHRONICLES 004893/UME	
19	17	32	RAY CHARLES + THE COUNT BASIE ORCHESTRA	RAY SINGS BASIE SWINGS	HEAR 30026/CONCORD	
20	19	10	PATTI AUSTIN	AVANT GERSHWIN	RENDEZVOUS 5123	
21	15	10	WYNTON MARSALIS	FROM THE PLANTATION TO THE PENITENTIARY	BLUE NOTE 73675/BLG	
22	NEW		JESSICA MOLASKEY	SITTING IN LIMBO	PS CLASSICS 751	
23	RE-ENTRY		GLENN MILLER	GOLDEN LEGENDS: THE SOUND OF GLENN MILLER	MADACY SPECIAL PRODUCTS 51852/MADACY	
24	RE-ENTRY		THELONIOUS MONK QUARTET WITH JOHN COLTRANE	AT CARNegie HALL	THELONIOUS/BLUE TALES 35173*/BLG	
25	RE-ENTRY		THE TIERNEY SUTTON BAND	ON THE OTHER SIDE	TELARC 83550	

TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	NEW		LANG LANG/ORCHESTRE DE PARIS (ESCHENBACH)	BEETHOVEN: PIANO CONCERTOS NOS. 1 & 4	DG/UNIVERSAL CLASSICS GROUP	
2	2	18	YO-YO MA	APPASSIONATO	SONY CLASSICAL 02668/SONY BMG MASTERWORKS	
3	1	36	JOSHUA BELL	VOICE OF THE VIOLIN	SONY CLASSICAL 97779/SONY BMG MASTERWORKS	
4	3	32	STING	SONGS FROM THE LABYRINTH	DG 007220/UNIVERSAL CLASSICS GROUP	
5	6	18	ANNA NETREBKO	RUSSIAN ALBUM	DG 008153/UNIVERSAL CLASSICS GROUP	
6	14	15	LIBERA	ANGEL VOICES	EMI CLASSICS 70523/BLG	
7	NEW		CHANTICLEER	AND ON EARTH PEACE: A CHANTICLEER MASS	WARNER CLASSICS 146364/WARNER STRATEGIC MARKETING	
8	RE-ENTRY		JANINE JANSEN	VIVALDI: THE FOUR SEASONS	DECCA 005507/UNIVERSAL CLASSICS GROUP	
9	9	18	LANG LANG	DRAGON SONGS	DG 008233/UNIVERSAL CLASSICS GROUP	
10	NEW		EMERSON STRING QUARTET	BRAHMS: PIANO QUINTET & STRING QUARTETS	DG 008718/UNIVERSAL CLASSICS GROUP	
11	4	6	JOSHUA BELL	THE ESSENTIAL JOSHUA BELL	SONY CLASSICAL 07416/SONY BMG MASTERWORKS	
12	5	33	ANDRE RIEU	THE HOME COMING	DENON 17613/SLG	
13	16	63	RENEE FLEMING	SACRED SONGS	DECCA 005193/UNIVERSAL CLASSICS GROUP	
14	8	33	GABRIELA MONTERO	BACH & BEYOND	EMI CLASSICS 64647/BLG	
15	11	21	LORRAINE HUNT LIEBERSON WITH THE BOSTON SYMPHONY ORCHESTRA (LEVINE)	LORRAINE HUNT LIEBERSON SINGS PETER LIEBERSON: MERLIDA SONGS	NONESUCH 79554/WARNER BROS.	
16	NEW		NICOLE CABELL	THE LONDON PHILHARMONIC ORCHESTRA (DAVIS)	SOPRANO DECCA 006590/UNIVERSAL CLASSICS GROUP	
17	10	13	STING	THE JOURNEY & THE LABYRINTH: THE MUSIC OF JOHN DOWLAND	DG 008448/UNIVERSAL CLASSICS GROUP	
18	15	57	THE 5 BROWNS	NO BOUNDARIES	RCA RED SEAL 78719/SONY BMG MASTERWORKS	
19	23	26	RENEE FLEMING	HOMAGE: THE AGE OF THE DIVA	DECCA 007405/UNIVERSAL CLASSICS GROUP	
20	NEW		NINA STEINME	ORCHESTRA OF THE ROYAL OPERA HOUSE COVENT GARDEN (PAPPANO)	STRAUSS: FOUR LAST SONGS	EMI CLASSICS 78797/BLG
21	21	6	EVGENY KISSIN	EVGENY KISSIN PLAYS CHOPIN: THE VERBIER FESTIVAL RECITAL	RCA RED SEAL 68666/SONY BMG MASTERWORKS	
22	19	6	DAVID RUSSELL	ART OF THE GUITAR	TELARC 80672	
23	18	30	VARIOUS ARTISTS	BEDTIME BEATS: THE SECRET TO SLEEP	SMASH 77617/RHINO	
24	25	76	ANDRE RIEU	THE FLYING DUTCHMAN	DENON 17570/SLG	
25	RE-ENTRY		SOUNDTRACK	THE PAINTED VEIL	DG 008254/UNIVERSAL CLASSICS GROUP	

TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	3	SIMPLY RED	STAY SIMPLY RED	COM 89935	
2	3	30	GEORGE BENSON & AL JARREAU	GIVIN' IT UP	MONSTER 2316/CONCORD	
3	2	3	NORMAN BROWN	STAY WITH ME	PEAK 30218/CONCORD	
4	4	26	KENNY G	I'M IN THE MOOD FOR LOVE...THE MOST ROMANTIC MELODIES OF ALL TIME	ARISTA 82690/RMC	
5	5	15	DAVE KOZ	AT THE MOVIES	CAPITOL 11405	
6	7	7	KIM WATERS	YOU ARE MY LADY	SHANACHIE 5147	
7	8	33	BONEY JAMES	SHINE	CONCORD 30049	
8	9	3	ANDRE WARD	CRYSTAL CITY	HUSH 959/ORPHEUS	
9	6	3	KEIKO MATSUI	MOVO SHOUT!	FACTORY 10479/SONY MUSIC	
10	12	3	FOUR80EAST	EN ROUTE	NATIVE LANGUAGE 966	
11	13	6	JEFF LORBER	HE HAD A HAT	BLUE NOTE 55611/BLG	
12	14	68	KENNY G	THE ESSENTIAL KENNY G	LEGACY/ARISTA 75487/RMG	
13	15	4	THE GREYBOY ALLSTARS	WHAT HAPPENED TO TELEVISION?	SCI FIDELITY 1060	
14	11	11	PAUL BROWN & FRIENDS	WHITE SAND	PEAK 30147/CONCORD	
15	NEW		JACKIEM JOYNER	BABYSOUL	ARTIZEN 10015	
16	18	46	PETER WHITE	PLAYIN' FAVOURITES	LEGACY/COLUMBIA 94992/SONY MUSIC	
17	19	7	BEN TANKARD	LET'S GET QUIET	THE SMOOTH JAZZ EXPERIENCE VERITY 05233/ZOMBA	
18	17	23	NINA SIMONE	REMIXED & REIMAGINED	LEGACY/RCA 01280/RMG	
19	10	5	BOB JAMES	ANGELS OF SHANGHAI	KOCH 4227	
20	20	25	VARIOUS ARTISTS	FOREVER, FOR ALWAYS, FOR LUTHER	VOLUME II RENDEZVOUS 5122	
21	16	46	WAYMAN TISDALE	WAY UP!	RENDEZVOUS 5118	
22	22	16	WALTER BEASLEY	READY FOR LOVE	HEADS UP 3116	
23	21	39	FOURPLAY	X BLUEBIRD	86399/RCA VICTOR	
24	24	82	JAMIE CULLUM	CATCHING TALES	VERVE FORECAST/UNIVERSAL MOTOWN 005478/VG/UMRG	
25	RE-ENTRY		MINDI ABAIR	LIFE LESS ORDINARY	GRP 006222/VG	

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	2	27	JOSH GROBAN	AWAKE	143/REPRISE 44435/WARNER BROS.	
2	1	25	IL DIVO	SIEMPRE	SYCO/COLUMBIA 02673/SONY MUSIC	
3	3	69	IL DIVO	ANCORA	SYCO/COLUMBIA 76914/SONY MUSIC	
4	12	14	MORMON TABERNACLE CHOIR/ORCHESTRA AT TEMPLE SQUARE (JESSOP)	SHOWTIME! MUSIC OF BROADWAY AND HOLLYWOOD	MORMON TABERNACLE CHOIR 4973811	
5	4	67	ANDREA BOCELLI	AMORE SUGAR	DECCA 006069/UNIVERSAL CLASSICS GROUP	
6	5	27	ANDREA BOCELLI	UNDER THE DESERT SKY	SUGAR/DECCA 007831/UNIVERSAL CLASSICS GROUP	
7	6	64	ANDREA BOCELLI	AMOR SUGAR/VENEMUSIC	006144/UNIVERSAL LATINO	
8	7	30	JUANITA BYNUM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL	FLOW 1894/MARANATHA!	
9	8	9	HAYLEY WESTENRA	CELTIC TREASURE	DECCA 008560/UNIVERSAL CLASSICS GROUP	
10	9	79	SOUNDTRACK	PRIDE & PREJUDICE	DECCA 005620/UNIVERSAL CLASSICS GROUP	
11	RE-ENTRY		MORMON TABERNACLE CHOIR	THEN SINGS MY SOUL	MORMON TABERNACLE CHOIR 70036	
12	11	32	SARAH BRIGHTMAN	DIVA: THE SINGLES COLLECTION	NEMO STUDIO/ANGEL 73671/BLG	
13	10	35	VITTORIO	VITTORIO POLYDOR/DECCA/MUSIC FOR A BETTER WORLD	007307/UNIVERSAL CLASSICS GROUP	
14	13	70	CHLOE	WALKING IN THE AIR	MANHATTAN 42961/BLG	
15	NEW		MORMON TABERNACLE CHOIR	LOVE IS SPOKEN HERE	MORMON TABERNACLE CHOIR 0017	
16	14	77	JOHN WILLIAMS/YO-YO MA/ITZHAK PERLMAN	MEMOIRS OF A GEISHA (SOUNDTRACK)	SONY CLASSICAL 74708/SONY BMG MASTERWORKS	
17	19	25	RONAN TYNAN	THE DAWNING OF THE DAY	DECCA 007339/UNIVERSAL CLASSICS GROUP	
18	17	18	THE STRING QUARTET TRIBUTE	UNINHIBITED: THE STRING QUARTET TRIBUTE TO HINDER	VITAMIN 9449	
19	23	83	BOND	EXPLOSIVE: THE BEST OF BONO	MBO/DECCA 004748/UNIVERSAL CLASSICS GROUP	
20	16	5	ANDIAMO	LOVE, FROM ITALY	DENON 17643/SLG	
21	15	6	TURTLE ISLAND QUARTET	A LOVE SUPREME: THE LEGACY OF JOHN COLTRANE	TELARC 80684	
22	RE-ENTRY		GLENN DANZIG	BLACK ARIA II	EVILIVE 2097/MEGAFORCE	
23	25	10	VARIOUS ARTISTS	STRUNG OUT ON THREE DAYS	GRACE: THE STRING QUARTET TRIBUTE	VITAMIN 9144
24	18	22	THE TEN TENORS	HERE'S TO THE HEROES	RHINO 63674	
25	20	80	HAYLEY WESTENRA	ODYSSEY	DECCA 005440/UNIVERSAL CLASSICS GROUP	

Go to www.billboard.biz for complete chart data | 57

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 **GG** Where included, this award indicates the title with the chart's largest unit increase.

PACE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. **D** after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. **DD** 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. **D** Digital Download available. **DD** DVD single available. **V** Vinyl Maxi-Single available. **V+** Vinyl single available. **+** CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

● Titles with the greatest club play increase over the previous week.

AWARD CERTIFICATIONS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). **R** RIAA certification for net shipment of 1 million units (Platinum). **DD** 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. **C** Certification for net shipments of 100,000 units (Oro). **P** Certification of 200,000 units (Platino). **2P** Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). **R** RIAA certification for 1 million paid downloads (Platinum). Numeral within platinum symbol indicates song's multiplatinum level. **C** 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. **R** RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. **P** RIAA platinum certification for net shipment of 50,000 units for video singles. **2P** 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. **R** RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. **C** 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. **P** 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.

MAY 26 2007 ALBUMS

SALES DATA
COMPILED BY
nielsen
SoundScan

TOP POP CATALOG™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE)	CERT
1	2	118	#1 GREATEST GAINER MICHAEL BUBLE	IT'S TIME 143/REPRISE 48946/WARNER BROS. (18.98) +	2
2	1	222	BON JOVI	CROSS ROAD MERCURY 526013/UME (18.98/11.98)	4
3	5	157	JOSH GROBAN	CLOSER 143/REPRISE 48450/WARNER BROS. (18.98) +	5
4	7	137	RASCAL FLATTS	FEELS LIKE TODAY LYRIC STREET 165049/HOLLYWOOD (18.98)	4
5	10	148	MICHAEL BUBLE	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)	5
6	4	87	IL DIVO	IL DIVO SYCO COLUMBIA 93963/SONY MUSIC (18.98) DD	6
7	6	164	GUNS N' ROSES	GREATEST HITS GIFFEN 001714/INTERSCOPE (16.98)	3
8	8	125	KELLY CLARKSON	BREAKAWAY RCA 64491/RMG (18.98)	5
9	9	108	ORIGINAL BROADWAY CAST RECORDING	WICKED DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP (18.98)	5
10	20	2	SOUNDTRACK	DIRTY DANCING: 20TH ANNIVERSARY LEGACY/RCA 69554/SONY BMG (18.98) +	5
11	3	226	BON JOVI	SLIPPERY WHEN WET MERCURY 538089/UME (9.98) DD	4
12	13	651	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS CAPITOL 30334 (16.98)	9
13	RE-ENTRY		BEE GEES	NUMBER ONES POLYDOR/UNIVERSAL 003777/UME (13.98 CD/DVD) +	6
14	14	268	NORAH JONES	COME AWAY WITH ME BLUE NOTE 32088*/BLG (17.98)	4
15	15	271	LINKIN PARK	(HYBRID THEORY) WARNER BROS. 47755 (18.98/12.98)	4
16	19	334	TIM MCGRAW	GREATEST HITS CURB 77978 (18.98/12.98)	5
17	11	778	AC/DC	BACK IN BLACK LEGACY/EPIC 80207*/SONY MUSIC (18.98) DD	4
18	12	1554	PINK FLOYD	DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	4
19	16	99	CREED	GREATEST HITS WIND-UP 13103 (18.98 CD/DVD) +	6
20	18	682	QUEEN	GREATEST HITS HOLLYWOOD 161265 (18.98/11.98)	8
21	24	94	CELTIC WOMAN	CELTIC WOMAN MANHATTAN 60233/BLG (18.98)	6
22	17	183	EVANESCENCE	FALLEN WIND-UP 13063 (18.98)	6
23	RE-ENTRY		JAMES TAYLOR	GREATEST HITS WARNER BROS. 78094/RHINO (11.98)	4
24	27	706	JOURNEY	JOURNEY'S GREATEST HITS LEGACY/COLUMBIA 85889/SONY MUSIC (18.98/12.98)	4
25	3	121	SUGARLAND	TWICE THE SPEED OF LIFE MERCURY 002172/UMGN (13.98)	2
26	29	339	SOUNDTRACK	GREASE POLYDOR/UNIVERSAL 825095/UME (18.98)	8
27	32	13	JACK JOHNSON	IN BETWEEN DREAMS JACK JOHNSON BRUSHFIRE/UNIVERSAL REPUBLIC 004149*/UMRG (13.98)	2
28	30	199	THE BEACH BOYS	THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82710 (18.98) +	2
29	38	77	BONE THUGS-N-HARMONY	GREATEST HITS RUTHLESS 25423 (18.98)	6
30	28	894	BOB MARLEY AND THE WAILERS	LEGEND THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904/UME (13.98/8.98) +	4
31	23	68	STEVIE WONDER	THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 066164/UME (18.98)	4
32	22	538	CREEDENCE CLEARWATER REVIVAL	CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)	4
33	33	31	TOBY KEITH	GREATEST HITS 2 DREAMWORKS (NASHVILLE) 002323/UMGN (13.98)	3
34	26	342	THE DOORS	BEST OF THE DOORS ELEKTRA/ASYLUM 60345/ELEKTRA (18.98)	4
35	48	184	JOSH GROBAN	JOSH GROBAN 143/REPRISE 48154/WARNER BROS. (18.98)	3
36	47	339	THE BEATLES	1 APPLE 29325/CAPITOL (18.98/12.98)	4
37	25	794	METALLICA	METALLICA ELEKTRA 61113*/AG (18.98/11.98)	4
38	RE-ENTRY		BEE GEES	THEIR GREATEST HITS—THE RECORD REPRISE 77604/WARNER STRATEGIC MARKETING (24.98/17.98)	6
39	HOT SHOT DEBUT		GENESIS	TURN IT ON AGAIN—THE HITS ATLANTIC 121276/RHINO (11.98)	6
40	35	434	DEF LEPPARD	VAULT—GREATEST HITS 1980-1995 MERCURY 528718/UME (18.98/11.98)	4
41	44	79	JOHN LEGEND	GET LIFTED G.O.O.D. COLUMBIA 92776*/SONY MUSIC (18.98) + DD	6
42	46	108	GEORGE STRAIT	50 NUMBER ONES MCA NASHVILLE 000459/UMGN (25.98)	6
43	21	70	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	BABY EINSTEIN: LULLABY CLASSICS BUENA VISTA 861085/WALT DISNEY (7.98)	6
44	45	179	MARTINA MCBRIDE	GREATEST HITS RCA NASHVILLE 67012/SBN (18.98/12.98)	3
45	39	180	LED ZEPPELIN	EARLY DAYS & LATTER DAYS: THE BEST OF LED ZEPPELIN VOLUMES ONE AND TWO ATLANTIC 03619/AG (19.98)	4
46	43	592	TOM PETTY AND THE HEARTBREAKERS	GREATEST HITS MCA 110813/UME (18.98/12.98)	4
47	RE-ENTRY		ELVIS PRESLEY	ELVIS: ULTIMATE GOSPEL RCA/SONY BMG STRATEGIC MARKETING GROUP 05236/SONY BMG (18.98)	6
48	37	125	THE KILLERS	HOT FUSS ISLAND 002468*/IDJMG (13.98)	3
49	36	119	EAGLES	THE VERY BEST OF WARNER STRATEGIC MARKETING 73971 (25.98)	3
50	RE-ENTRY		JIM CROCE	PHOTOGRAPHS & MEMORIES HIS GREATEST HITS 21 RECORDS/ATLANTIC 92570/RHINO (11.98/5.98)	6

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical albums ordered through internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. TOP DIGITAL: Release sold as a complete album bundle through digital download services. BILLBOARD.BIZ CHART: See Chart Legend for rules and explanations. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP DIGITAL™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	CERT
1	NEW		#1 BJORK	Volta ELEKTRA/ATLANTIC/AG	9	
2	NEW		BONE THUGS-N-HARMONY	Strength & Loyalty MD THUGS/FULL SURFACE /INTERSCOPE	2	
3		2	MICHAEL BUBLE	Call Me Irresponsible 143/REPRISE /WARNER BROS.	1	
4	NEW		ELLIOTT SMITH	New Moon KILL ROCK STARS	24	
5		9	AMY WINEHOUSE	Back To Black UNIVERSAL REPUBLIC /UMRG	14	●
6	NEW		TRAVIS	The Boy With No Name INDEPENDIENTE/EPIC /SONY MUSIC	58	
7		2	FEIST	The Reminder CHERRYTREE/POLYDOR /INTERSCOPE	35	
8		25	DAUGHTRY	Daughtry RCA 88860/RMG	6	2
9		2	NE-YO	Because Of You DEF JAM /IDJMG	4	
10		4	AVRIL LAVIGNE	The Best Damn Thing RCA /RMG +	5	
11	NEW		BOBBY VALENTINO	Special Occasion DTP/DEF JAM /IDJMG	3	
12		26	CARRIE UNDERWOOD	Some Hearts ARISTA/ARISTA NASHVILLE /RMG	8	6
13		6	TIMBALAND	Timbaland Presents Shock Value MOSLEY/BLACKGROUND /INTERSCOPE	40	
14	RE-ENTRY		SOUNDTRACK	Music And Lyrics WARNER SUNSET/ATLANTIC /AG	172	
15		3	ARCTIC MONKEYS	Favourite Worst Nightmare DGM/IO	62	

TOP INTERNET™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	CERT
1	1	2	#1 MICHAEL BUBLE	Call Me Irresponsible 143/REPRISE 100313/WARNER BROS.	1	
2	NEW		BARBRA STREISAND	Live In Concert 2006 COLUMBIA 01922/SONY MUSIC	7	
3	NEW		SAGE FRANCIS	Human The Death Dance ANTI- 86858*/EPITAPH	97	
4	NEW		BJORK	Volta ELEKTRA/ATLANTIC 135868/AG	9	
5		2	TORI AMOS	American Doll Posse EPIC 86140*/SONY MUSIC +	42	
6		2	RUSH	Snakes & Arrows ANTHEM/ATLANTIC 135484/AG	20	
7		6	ALISON KRAUSS	A Hundred Miles Or More: A Collection ROUNDER 610555	28	
8		2	FEIST	The Reminder CHERRYTREE/POLYDOR 008819/INTERSCOPE	35	
9		9	AMY WINEHOUSE	Back To Black UNIVERSAL REPUBLIC 008428/UMRG	14	●
10		15	NORAH JONES	Not Too Late BLUE NOTE 74516/BLG +	31	2
11		5	NINE INCH NAILS	Year Zero NOTHING 008764/INTERSCOPE	23	
12	NEW		ELLIOTT SMITH	New Moon KILL ROCK STARS 455*	24	
13		25	DAUGHTRY	Daughtry RCA 88860/RMG	6	2
14	RE-ENTRY		ARCADE FIRE	Neon Bible MERGE 285*	95	
15		4	AVRIL LAVIGNE	The Best Damn Thing RCA 03774/RMG +	5	

HOT MAINSTREAM ROCK SONGS FROM: biz

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	6	#1 WHAT I'VE DONE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
2	2	18	FOREVER	PAPA ROACH (EL TONAL/GEFFEN)
3	3	19	BREATH	BREAKING BENJAMIN (HOLLYWOOD)
4	4	5	I DON'T WANNA STOP	OZZY OSBOURNE (EPIC)
5	7	13	YOU WOULDN'T KNOW	HELLYEAH (EPIC)
6	6	18	EVERYTHING	BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/LAVA)
7	5	15	WELL ENOUGH ALONE	CHEVELLE (EPIC)
8	9	17	PARALYZER	FINGER ELEVEN (WIND-UP)
9	8	16	JAMBI	TOOL (TOOL DISSECTIONAL/VOLCANO/ZOMBA)
10	10	11	SIDE OF A BULLET	NICKELBACK (ROADRUNNER)
11	12	17	DRIVEN	SEVENOUST (7BROS/ASYLUM)
12	11	33	PAIN	THREE DAYS GRACE (JIVE/ZOMBA)
13	14	5	BROKEN SUNDAY	SALIVA (ISLAND/IDJMG)
14	13	23	TEN THOUSAND FISTS	DISTURBED (REPRISE)
15	17	12	BREATHE INTO ME	RED (ESSENTIAL/RED)

VIDEO

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.	RATING
1	NEW	1	#1 DREAMGIRLS DREAMWORKS HOME ENTERTAINMENT/PARAMOUNT HOME ENTERTAINMENT 3-7824 (29.98)	Jamie Foxx/Beyonce Knowles		PG-13
2	1	2	NIGHT AT THE MUSEUM 20TH CENTURY FOX 2241717 (29.98)	Ben Stiller/Carla Gugino		PG
3	2	2	DEJA VU TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT 5066 (29.98)	Denzel Washington/Val Kilmer		PG-13
4	NEW	1	HAPPILY N'EVER AFTER LIONS GATE HOME ENTERTAINMENT 21183 (28.98)	Animated		PG
5	3	2	THE QUEEN MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 52081 (29.98)	Helen Mirren/Michael Sheen		PG-13
6	NEW	1	ALPHA DOG UNIVERSAL STUDIOS HOME VIDEO 61032505 (29.98)	Ben Foster/Shawn Hatosy		R
7	NEW	1	THE HITCHER UNIVERSAL STUDIOS HOME VIDEO 62033276 (29.98)	Sean Bean/Sophia Bush		R
8	5	6	HAPPY FEET WARNER HOME VIDEO 112092 (28.98)	Animated		PG
9	4	3	SMOKIN' ACES UNIVERSAL STUDIOS HOME VIDEO 61032266 (29.98)	Ben Affleck/Jason Bateman		R
10	10	2	PLANET EARTH: THE COMPLETE SERIES BBC VIDEO/WARNER HOME VIDEO 2938 (79.98)	David Attenborough		NR
11	8	5	CHARLOTTE'S WEB PARAMOUNT HOME ENTERTAINMENT 342754 (29.98)	Julia Roberts/Dakota Fanning		G
12	11	6	THE PURSUIT OF HAPPYNESS SONY PICTURES HOME ENTERTAINMENT 15085 (28.98)	Will Smith/Thandie Newton		PG-13
13	12	8	CASINO ROYALE MGM HOME ENTERTAINMENT/SONY PICTURES HOME ENTERTAINMENT 4859 (28.98)	Daniel Craig/Eva Green		T-13
14	6	3	THE LAST KING OF SCOTLAND 20TH CENTURY FOX 2240720 (29.98)	Forest Whitaker/James McAvoy		R
15	20	18	SPIDER-MAN 2 (SPECIAL EDITION) SONY PICTURES HOME ENTERTAINMENT 05149 (14.98)	Tobey Maguire/Kirsten Dunst		PG-13
16	17	13	THE SECRET PRIME TIME PRODUCTIONS 001 (34.98)	Various Artists		NR
17	NEW	1	THE SANDLOT: HEADING HOME 20TH CENTURY FOX 2243457 (29.98)	Danny Nucci/Luke Perry		PG
18	7	3	FREEDOM WRITERS PARAMOUNT HOME ENTERTAINMENT 346504 (29.98)	Hilary Swank/Scott Glenn		PG-13
19	40	10	SPIDERMAN SONY PICTURES HOME ENTERTAINMENT 01540 (24.98)	Tobey Maguire/Kirsten Dunst		PG-13
20	NEW	1	LITTLE CHILDREN NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 10657 (27.98)	Kate Winslet/Jennifer Connelly		R
21	NEW	1	BEVERLY HILLS 90210: THE SECOND SEASON PARAMOUNT HOME ENTERTAINMENT 038254 (48.98)	Jason Priestley/Shannen Doherty		NR
22	9	2	CODE NAME: THE CLEANER NEW LINE HOME ENTERTAINMENT/WARNER HOME VIDEO 10732 (27.98)	Cedric The Entertainer/Lucy Liu		PG-13
23	15	7	BLOOD DIAMOND WARNER HOME VIDEO 111762 (28.98)	Leonardo DiCaprio/Jennifer Connelly		T-13
24	14	7	ERAGON 20TH CENTURY FOX 2242698 (29.98)	Ed Speleers/Jeremy Irons		PG
25	NEW	1	WILL & GRACE: SEASON SIX LIONS GATE HOME ENTERTAINMENT 21255 (44.98)	Eric McCormack/Debra Messing		NR

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Label/Distributing Label & Number (Price)	Rating
1	1	2	#1 PLANET EARTH: THE COMPLETE SERIES BBC VIDEO/WARNER 2938 (79.98)		
2	NEW	1	WILL & GRACE: SEASON SIX LIONS GATE 21255 (44.98)		
3	NEW	1	DINOSAURS: THE COMPLETE THIRD AND FOURTH SEASONS WALT DISNEY/BUENA VISTA 53732 (39.98)		
4	NEW	1	THE GIRLS NEXT DOOR: SEASON TWO 20TH CENTURY FOX 2243335 (29.98)		
5	9	5	JUMP IN! WALT DISNEY/BUENA VISTA 53050 (26.98)		
6	5	2	WONDER PETS!: SAVE THE WONDER PETS! NICK JR./PARAMOUNT 851644 (16.98)		
7	8	3	SPONGEBOB SQUAREPANTS: FRIEND OR FOE? NICKELODEON VIDEO/PARAMOUNT 850844 (16.98)		
8	NEW	1	THE KING OF QUEENS: 8TH SEASON SONY PICTURES 18698 (39.98)		
9	7	3	THE VENTURE BROS.: SEASON TWO WARNER 7816 (29.98)		
10	17	50	HIGH SCHOOL MUSICAL: ENCORE EDITION WALT DISNEY/BUENA VISTA 49549 (26.98)		
11	12	7	MICKEY MOUSE CLUBHOUSE: MICKEY'S GREAT CLUBHOUSE HUNT WALT DISNEY/BUENA VISTA 52318 (26.98)		
12	16	25	FAMILY GUY: VOLUME FOUR 20TH CENTURY FOX 2238209 (39.98)		
13	18	36	TOM AND JERRY'S GREATEST CHASES WARNER 65306 (9.98)		
14	2	1	WKRP IN CINCINNATI: THE COMPLETE FIRST SEASON 20TH CENTURY FOX 2241222 (39.98)		
15	3	2	NCIS: THE THIRD SEASON CBS VIDEO/PARAMOUNT 122674 (58.98)		
16	19	1	ENTOURAGE: SEASON THREE, PART 1 HBO 92945 (39.98)		
17	15	14	FIREFLY: THE COMPLETE SERIES 20TH CENTURY FOX 2008929 (49.98)		
18	23	44	THE OFFICE: SEASON ONE NBC/UNIVERSAL STUDIOS 61028506 (29.98)		
19	4	7	GILMORE GIRLS: THE COMPLETE SIXTH SEASON WARNER 78247 (59.98)		
20	RE-ENTRY	1	THE OFFICE: SEASON TWO NBC/UNIVERSAL STUDIOS 61030378 (49.98)		
21	NEW	1	MELROSE PLACE: SECOND SEASON PARAMOUNT 038294 (48.98)		
22	10	2	THE ODD COUPLE: THE FIRST SEASON CBS VIDEO/PARAMOUNT 122284 (42.98)		
23	25	25	24: SEASON ONE 20TH CENTURY FOX 2005416 (59.98)		
24	RE-ENTRY	1	WHAT'S NEW SCOOBY DOO?: SAFARI SO GOOD WARNER 2388 (9.98)		

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Label/Distributing Label	Rating
1	1	2	#1 NIGHT AT THE MUSEUM 20TH CENTURY FOX		PG
2	2	2	DEJA VU TOUCHSTONE HOME VIDEO/BUENA VISTA HOME ENTERTAINMENT		PG-13
3	NEW	1	DREAMGIRLS DREAMWORKS HOME ENTERTAINMENT/PARAMOUNT HOME ENTERTAINMENT		PG-13
4	NEW	1	ALPHA DOG UNIVERSAL STUDIOS HOME VIDEO		R
5	NEW	1	THE HITCHER UNIVERSAL STUDIOS HOME VIDEO		R
6	NEW	1	HAPPILY N'EVER AFTER LIONS GATE HOME ENTERTAINMENT		PG
7	3	2	THE QUEEN MIRAMAX HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT		PG-13
8	5	6	THE PURSUIT OF HAPPYNESS SONY PICTURES HOME ENTERTAINMENT		PG-13
9	4	3	SMOKIN' ACES UNIVERSAL STUDIOS HOME VIDEO		R
10	7	3	FREEDOM WRITERS PARAMOUNT HOME ENTERTAINMENT		PG-13

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Manufacturer	Rating
1	NEW	1	#1 PS2: SPIDER-MAN 3 ACTIVISION		T
2	1	8	PS2: GOD OF WAR II SONY COMPUTER ENTERTAINMENT		M
3	NEW	1	X360: SPIDER-MAN 3 ACTIVISION		T
4	2	4	WII: SUPER PAPER MARIO NINTENDO		E
5	4	6	X360: TOM CLANCY'S GHOST RECON ADVANCED WARFIGHTER 2 UBI SOFT		T
6	3	6	PS2: MEDAL OF HONOR - VANGUARD EA SPORTS		T
7	5	11	X360: CRACKDOWN MICROSOFT		M
8	9	26	X360: GEARS OF WARS MICROSOFT		M
9	8	21	X360: TOM CLANCY'S RAINBOW SIX: VEGAS UBI SOFT		T
10	6	9	X360: DEF JAM: ICON ELECTRONIC ARTS		M

LAUNCH PAD

MAY
26
2007

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	NEW	1	#1 PARIS BENNETT 306 2760/TVT (18.98)	Princess P	
2	5	23	BOYS LIKE GIRLS COLUMBIA 05572/SONY MUSIC (11.98)	Boys Like Girls	
3	13	9	GREATEST GAINER SECONDHAND SERENADE GLASSNOTE 63020/EAST WEST (13.98)	Awake	
4	6	19	EMERSON DRIVE MONTAGE 90088/MIDAS (13.98)	Countrified	
5	6	21	COLD WAR KIDS DOWNTOWN 70009 (13.98)	Robbers & Cowards	
6	2	57	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98)	The Poison	
7	1	14	PETER BJORN AND JOHN ALMOSTGOLD 002 (12.98)	Writer's Block	
8	3	32	UNK BIG OMP 5973/KOCH (17.98)	Beat'n Down Yo Block	
9	NEW	1	THE SEA AND CAKE THRILL JOCKEY 186* (15.98)	Everybody	
10	NEW	1	ROBERTO CARLOS DISCOS 605 08204/SONY BMG NORTE (14.98)	Grandes Exitos	
11	4	24	RODRIGO Y GABRIELA ATO 21557 (13.98)	Rodrigo Y Gabriela	
12	7	3	BEBEL GILBERTO ZIRIGUIBOM/GRAMMEO DISCS 1133/SIX DEGREES (16.98)	Momento	
13	NEW	1	BECOMING THE ARCHETYPE SOLID STATE 84322 (15.98)	The Physics Of Fire	
14	14	16	XTREME LA CALLE 340011/UG (13.98)	Haciendo Historia	
15	27	1	TITO NIEVES LA CALLE 330022/UG (13.98)	Canciones Clasicas De Marco Antonio Solis	
16	15	34	SAY ANYTHING DOGHOUSE/J 71805/RMG (11.98)	...Is A Real Boy	
17	30	2	CHANTAL KREVIAZUK NETTWERK 30649 (15.98)	Ghost Stories	
18	13	11	LOS CUATES DE SINALOA SONY BMG NORTE 04734 (11.98)	Puro Sierrano Bravo	
19	NEW	1	THE CLIENTELE MERGE 297* (14.98)	God Save The Clientele	
20	NEW	1	LANG LANG/ORCHESTRE DE PARIS (ESCHENBACH) DG 008725/UNIVERSAL CLASSICS GROUP 2 (16.98)	Beethoven: Piano Concertos Nos. 1 & 4	
21	25	23	RED ESSENTIAL 10807 (12.98)	End Of Silence	
22	12	3	NORMAN BROWN PEAK 30218/CONCORD (18.98)	Stay With Me	
23	19	6	SICK PUPPIES RMR 89752/VIRGIN (12.98)	Dressed Up As Life	
24	5	2	THE PUPPINI SISTERS VERVE 008409/UNIVERSAL CLASSICS GROUP (13.98)	Betcha Bottom Dollar	
25	21	80	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself	
26	NEW	1	CHASING VICTORY MONO VS STEREO 66905 (12.98)	Fiends	
27	NEW	1	THE BAD PLUS HEADS UP 3125 (18.98)	Prog	
28	24	4	CUISILLOS MUSART 3893/BALBOA (12.98)	Mil Heridas	
29	23	1	THE JOHN BUTLER TRIO JARRAH/ATLANTIC 101649/AG (13.98)	Grand National	
30	17	3	THE NIGHTWATCHMAN EPIC 67546/SONY MUSIC (18.98)	One Man Revolution	
31	31	1	PURENRG FERVENT/WORD-CURB 887017/WARNER BROS. (7.98)	pureNRG	
32	18	3	KINGSPADE SUBURBAN NOIZE 77 (15.98)	P.T.B.	
33	41	4	REYLI SONY BMG NORTE 06846 (14.98)	Fe	
34	29	21	ROCCO DELUCA & THE BURDEN IRONWORKS 165 (12.98)	I Trust You To Kill Me	
35	10	2	BOONDOX PSYCHOPATHIC 4065 (8.98)	PunkinHed (EP)	
36	RE-ENTRY	1	MADINA LAKE ROADRUNNER 618085 (11.98)	From Them, Through Us, To You	
37	38	23	YURIDIA SONY BMG NORTE 02496 (14.98)	Habla El Corazon	
38	43	18	THE KOOKS VIRGIN 50723/ASTRALWERKS (14.98)	Inside In / inside Out	
39	34	1	JOSHUA BELL SONY CLASSICAL 97779/SONY BMG MASTERWORKS (18.98)	Voice Of The Violin	
40	36	8	LOS TERRIBLES DEL NORTE FREDDIE 1969 (9.98)	30 Corridos: Historias Nortenas	
41	22	3	CHARLOTTE GAINSBORG BECAUSE 94703/VICE (15.98)	5:55	
42	39	5	33MILES INO/COLUMBIA 05834/SONY MUSIC (11.98)	33Miles	
43	26	3	JOELL ORTIZ IN YA EAR/LUSH LIFE 5529/KOCH (17.98)	The Brick: Bodega Chronicles	
44	RE-ENTRY	1	KLAXONS RINSE/DGC/GEFFEN 008629/INTERSCOPE (9.98)	Myths Of The Near Future	
45	45	5	KJ-52 UPROK 78295/BEC (17.98) ⊕	The Yearbook	
46	RE-ENTRY	1	RYAN SHAW ONE HAVEN/COLUMBIA 70574/RED INK (12.98)	This Is Ryan Shaw	
47	44	12	KINTO SOL UNIVERSAL 311038/UG (12.98)	Los Hijos Del Maiz	
48	33	5	GRINDERMAN MUTE/ANTI- 86861*/EPITAPH (16.98)	Grinderman	
49	NEW	1	CAMILA SONY BMG NORTE 78272 (14.98)	Todo Cambio	
50	NEW	1	CULTURA PROFETICA LUAR 330012/MACHETE (17.98 CD/DVD) ⊕	Tribute To The Legend Bob Marley	

THIS WEEK ON: **BREAKING & ENTERING**
Fifth-season "American Idol" finalist Paris Bennett takes the royal throne on Top Heatseekers, debuting at No. 1 with "Princess P." 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 debut reaches the level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

SINGLES & TRACKS SONG INDEX

MAY 26 2007

2 STEP (Top Quality, BMI) H100/33; POP 43; RBH 18

A

ALL GOOD THINGS (COME TO AN ENO) (Nestor Publishing, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/BMG Songs, ASCAP/Dana Handz Musik, SESAC) WBM, H100/99; POP 66
ALL I NEED (EMI Blackwood, BM/Arbitrator, BM/Careers-BMG Music Publishing, BM/Sagrazeaux Songs, BMI, HL/WBM, CS 58)
ALL MY FRIENDS SAY (Murrach Music Corporation, BMI/Howe Of Full Circle, BMI/Fully Circle, BMI/Black In The Saddle, ASCAP/Groove Puppy Music, ASCAP) CS 25
AMUSEMENT PARK (50 Cent Music, ASCAP/Universal Music Corporation, ASCAP/Sydney B & 700 Music Club, ASCAP/Li Ani And Afro, ASCAP), HL, RBH 70
ANONYMOUS (Ezake International Music, BMI/Hito Music, BMI/Christopher Mathew, BM/Jahque Joints, SESAC/Universal Music, SESAC/Booleggers Stop, SESAC/Universal Music Corporation, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Debra Bynoe, ASCAP/Lerome Harmon Productions, BMI) H100/52; POP 55; RBH 25
ANOTHER AGAIN (John Legend Publishing, BM/Cherry River, BM/Please Gimme My Publishing, BM/EMI Blackwood, BM/Homeschool Publishing, BM/Dimp Pato Music, BMI/Anna Sina Music, BMI), HL, RBH 70
ANOTHER SIDE OF YOU (Dimensional Songs Of The Knoll, BM/EMI Blackwood, BM/WCCR, BMI) CS 44
ANYWAY (Determawa, BMI/Lie Des Autuers, ASCAP/Bucky And Clyde, ASCAP) H100/78; POP 92
AYUDAME (WB Music, ASCAP/Dobie Acuarre Songs, ASCAP/Warner Chappell Music Spain S.A., SGAE) LT 43

B

BASTA YA (Not Listed) LT 45
A BAY BAY (Polo Grounds Songs, BMI) RBH 44
BEAUTIFUL LIAR BELLO EMBUSTERO (B-Day Publishing, ASCAP/EMI April, ASCAP/Sony/ATV Tunes, ASCAP/Amanda Groves Music Group Limited, BM/Jan Dench Music, BM/Sony/ATV Music UK, PRS), HL, H100/27; LT 35; POP 22
BECAUSE OF YOU (Super Sayin Publishing, BM/Zomba Songs, BM/Sony/ATV Tunes, ASCAP/EMI April, ASCAP), HL/WBM, H100/5; POP 8; RBH 10
BEER IN MEXICO (Sony/ATV Milene, ASCAP/Islandsoul, BMI) H100/93
BEFORE HE CHEATS (That Little House, ASCAP/Mighty Underdog, ASCAP/Sony/ATV Cross Keys, ASCAP), HL, H100/11; POP 15
BENITO TU LUP (Tulum, ASCAP/WB Music, ASCAP/Melindico Songs, BM/Careers-BMG Music Publishing, BMI), HL, RBH 42
BETTER THAN ME (EMI Blackwood, BM/Under Music, BM/High Buck Publishing, BMI), HL, H100/36; POP 26
BIG GIRLS DON'T CRY (Headphone Juice Publishing, ASCAP/Gad Songs, ASCAP) H100/41; POP 34
BIG THINGS POPPIN' (DO IT) (Crown Club Publishing, BM/Warner-Tamela Publishing, BM/Fresh Is The Word, BMI, WBM, RBH 42
BLOCK PARTY (Sony/ATV Tunes, ASCAP/Lite Print, ASCAP/One-Hill Publishing, ASCAP/Screen Gems-EMI, BMI), HL, RBH 81
BOSS' LIFE (My Own Chit Music, BMI/EMI Blackwood, BM/Beytel Music, ASCAP/Famous, ASCAP/WB Music, ASCAP/Airt Nuthin' Gon' But Funkin', ASCAP/Airno Music, ASCAP/Emmy Music, BM/Warner-Tamela Publishing, BM/Unichappell Music, BM/Veasists, BM/WE-LI-NATS, BM/Psalm, 1441 Music, BMI) RBH 88
BOSSMAN (Dwayne Clark Publishing, BMI) RBH 95
BOY LOOKA HERE (StreetRich Music, BMI/My Diet Signs Tomorrow, BM/Songs Of Universal, BMI/UB Gold, ASCAP), HL, RBH 4
BREAK EM OFF (Paul Wall, ASCAP/Commission Publishing, BM/NoDofactor Publishing, BM/EMI Blackwood, BMI 2 Kings Publishing, ASCAP), HL, RBH 83
BREAK IT OUT (Talan, ASCAP/Greensleeves, PRS/Dot Rock, PRS/EMI April, ASCAP/Copyright Control/Airrah! Music, BMI/EMI Blackwood, BMI), HL, POP 51
BREATH (Seven Peaks Music, ASCAP/Breaking Benjamin Music, ASCAP) H100/97
BUDDY (Soulchild, ASCAP/Universal Music Corporation, ASCAP/1030 Publishing, ASCAP/Kari Gunn, BMI/Suga Biscuit, ASCAP) H100/60; RBH 7
BUSSA MOVE (Blonde Lab Publishing, ASCAP/WDMG Music Publishing, ASCAP/Town Music Publishing, ASCAP) RBH 98
BUY U A DRANK (SHAWTY SNAPPIN') (Nappy Boy Publishing, BM/Zomba Songs, BM/Granny Man Publishing, BMI/Mechi Music, BM/Essement Funk Soul, ASCAP), WBM, H100/1; POP 4; RBH 1

C

CADA VEZ QUE PIENSO EN TI (Sony/ATV Discos, ASCAP) RBH 21
CAME TO YOU (Mya Davis Music, ASCAP/Rena Music, ASCAP/Warner-Tamela Publishing, BM/Reina Worley Jr. Publishing Designee, BM/Lehsen Songs, BM/Two Tuff-Enuff, BM/EMI Blackwood, BMI), HL/WBM, RBH 75
CANDYMAN (Kiba Music, BM/Careers-BMG Music Publishing, BM/Sluck In The Throat, ASCAP/Famous, ASCAP), HL/WBM, H100/74; POP 54
CAN'T GET ENOUGH (Reddy Jett Productions, BM/EMI Blackwood, BM/Ensign Music, BM/Fred Jenkins III, BM/LaShawn Daniels Productions, ASCAP/EMI April, ASCAP), HL, RBH 49
CAN U BELIEVE (Like Em Thicke, ASCAP/EMI April, ASCAP), HL, RBH 45
CAN U WORK WIT DAT (We Fox Music, BMI) ASCAP) RBH 74
CIRCLE (Ryan-Michael Cox, SESAC/WB Music, SESAC/Songs In The Key Of B Flat, SESAC/Noonlight Sound, SESAC/Notting Hill, Songs, SESAC/Put Down Music, SESAC/Adonis Stratosphere, ASCAP/Phoenix Ave Music Publishing, ASCAP/Justin Combs Publishing, ASCAP/EMI April, ASCAP/Kendrick Dean Publishing Designee, SESAC/The Beans List, SESAC/December First Publishing Group, SESAC/Dot 2 Dot Music, ASCAP/Famous, ASCAP), HL/WBM, RBH 68
COFFEE SHOP (Granny Man Publishing, BM/Malik-Nekhi Music, BMI/Antonis Matis Publishing Designee, BM/2092 Music Publishing, ASCAP/WB Music, ASCAP/Uncle Wilmes Music, ASCAP/Pipeline, BM/Rags I Richard Music, BM/Warner Chappell, BMI), WBM, POP 96; RBH 79
COME AROUND (Harper Digital Publishing, SOCAN/Ms. Music, ASCAP/Prnk-Cam Music, ASCAP/SJB Music, ASCAP/Humana, ASCAP/ZAP Row, ASCAP/Fairwest Music USA, BM/Scrit Music, BMI) RBH 59
COME OVER (Money In My P's Music Publishing, ASCAP/Around Music, ASCAP) RBH 96
COME WITH ME (WB Music, SESAC/Songs In The Key Of B Flat, SESAC/Noonlight Sound, SESAC/Kassie Lee Music, SESAC/Phonix Ave, Music Publishing, ASCAP/Justin Combs Publishing, ASCAP/EMI April, ASCAP) HL/WBM, RBH 27
COMO TE VA MI AMOR (SGAE, ASCAP) LT 30
COUNTRY BOYZ (Wynn Music Publishing, ASCAP) RBH 66
CUD'S CHOKHOLD BREAKFAST IN AMERICA (WB Music, ASCAP/Delazca, ASCAP), HL, H100/21; POP 10
CUPID SHUFFLE (The Only Cupid Publishing, ASCAP/Artist Publishing Group West, ASCAP/Top Quality, BMI) RBH 73

D

DAISY (EMI Blackwood, BM/Tolliver Mountain, BM/Inv-BM/Inventor Of The Wheel, ASCAP), HL, CS 43
DAME UN BESO (Ser-Ca, BMI) LT 7
D-BOY (Thug Passion Publishing, ASCAP) RBH 99

DETALLES (Once Rios S.A. de C.V./TN Ediciones, BMI) LT 13

E

EL TI EXCLUSIVO (Not Listed) LT 36
A DIFFERENT WORLD (Nishustaville, BM/NEZ, BM/Sony/ATV Acuff Rose, BM/Chayvin, BM/Sony/ATV Tree, BM/Gold Watch, BMI), HL, CS 19, H100/87
DIRTY GIRL (Universal Music Corporation, ASCAP/Memphersfield, ASCAP/EMI Blackwood, BM/Piano Wire Music, BMI), HL, CS 31
DJ DON'T (Songs Of Universal, BM/Divided, BM/Fatmat, BM/Nayr Publishing Company, BM/Warner-Tamela Publishing, BMI), HL/WBM, RBH 42
DOE BOY FRESH (Tehouse Publishing, BM/Music Resources, BM/Charlittary Camp Music, ASCAP/Universal Music Corporation, ASCAP), HL, H100/89; POP 79
DO IT JUST LIKE A ROCKSTAR (Jordan Loren Music, BMI) H100/56; POP 42
DON'T MAKE ME (Cal IV, ASCAP/BergBrain, ASCAP/Universal Music Corporation, ASCAP/Big Orange Dog, ASCAP/Sony/ATV Cross Keys, ASCAP/Dimensional Music Of 1091, ASCAP) CS 13; H100/82
DON'T MATTER (Beytel Music, ASCAP/Famous, ASCAP/Lawsongs, BM/Notting Hill Music, BMI), HL, H100/25; POP 16; RBH 13
DO YOU (Super Sayin Publishing, BM/Zomba Songs, BM/JoJo Beats, ASCAP/The Alien Boy Publishing, ASCAP), WBM, RBH 51
DO YOU KNOW? (THE PING PONG SONG) (Team S Dot Publishing, BM/Hito Music, BM/Dolnaire Publishing, BM/Songs Of Universal, BM/Enrique Iglesias, BMI) H100/41; ASCAP) LT 17
DREAMIN' (BM/EMI Music Inc., BM/Jermine Jackson Publishing Designee, ASCAP/Andrew Hart Publishing Designee, ASCAP/Bug, BM/Pure Delite, BM/Bi-Sum, BMI) RBH 65

F

ERES PARA MI (Manzano, BM/EMI Musical S.A. de C. V./Warner Chappell Ediciones Musical) LT 12
ES COSA DE EL (Editoria De Ideas, ASCAP) LT 33
ESE (Primavera Worldwide Music, ASCAP) LT 14
ESD Y MAS (Juantita Musical, ASCAP/Edmusa, ASCAP) LT 29
EVERYTHING (The Last Man Standing, SOCAN/Warner-Chappell, SOCAN/John Zehn Music, BM/Sony/ATV Songs, BM/Songs Of Universal, BM/Almost October Songs, BMI), HL/WBM, H100/100
FACE OOWN (Songs Of Universal, BM/Grin Goodbye Music, BMI), HL, H100/31; POP 20
FALL WAX, ASCAP/Still Working For The Woman, ASCAP/ACG, ASCAP/Dimensional Songs Of The Knoll, BM/W Ticket, BM/API Country Music, BM/Cherry River, BM/EMI Blackwood, BM/Shane Minor, BMI), CLM/HL, CS 33
FAMOUS IN A SMALL TOWN (Soy/ATV Songs, ASCAP) H100/41; ASCAP) LT 17
FOE OF WHO YOUR FRIENDS ARE (Soy/ATV Acuff Rose, BM/Lavender Zoo Music, BM/Careers-BMG Music Publishing, BM/Sagrazeaux Songs, BMI), HL/WBM, H100/48; H100/67
FIRST TIME (G-Chills, BM/Wesjeth Music, BMI) H100/48; POP 41
FIVE-O (Greensleeves, PRS/Music By Tafari, BMI/Huss Zwingli, ASCAP/Sony/ATV Tunes, ASCAP/Bye-Bass Music, BM/EMI Blackwood, BM/G Ony Publishing, ASCAP), HL, RBH 47
FORCE OF NATURE (Tiu Lov, ASCAP/SouJinga, ASCAP/Notting Hill, ASCAP/Intersect, BMI) RBH 76
FOREVER (Viva La Cucaracha, ASCAP) H100/58; POP 56

G

GET BUCK (Mouth Full Of Gold, ASCAP/Universal Music Corporation, ASCAP/My Diet Starts Tomorrow, BM/Songs Of Universal, BM/Six Im Stoned, ASCAP/50 Cent Music, ASCAP) RBH 92
GET IT SHAWTY (J Lax Music, ASCAP/J Pat Publishing, ASCAP/EMI April, ASCAP/Ry Love Music, ASCAP/UR Music, ASCAP/Almost October, BM/Young Goldie, BM/Warner-Tamela Publishing, BMI), HL/WBM, H100/18; POP 40; RBH 5
GET ME BODIED (B-Day Publishing, ASCAP/Universal Tunes, SESAC/Songs Of Universal, SESAC/Dot 2 Dot Publishing, BM/Hito Music, BM/Songs Of Windswept Pacific, BM/Makabea Yoga Flames, BM/Jance Combs Publishing, BM/EMI Blackwood, BM/Dana Handz Music, ASCAP/EMI April, ASCAP/Song Maw, ASCAP/World Music, ASCAP/Monaz Ronza, SESAC), HL, H100/98; RBH 20
GIRLFRIEND (Avril Lavigne, SOCAN/Almo Music, ASCAP/Kaz Money Publishing, ASCAP/Kobalt Music, ASCAP), HL, H100/3; POP 2
GIVE IT TO ME (Virginia Beach, ASCAP/WB Music, ASCAP/Terman Tunes, BM/Zomba Enterprises, ASCAP/Nestor Publishing, ASCAP/EMI April, ASCAP/WB Music, SESAC/Dana Handz Musik, SESAC), HL/WBM, H100/4; POP 3; RBH 58
GLAMOROUS (Headphone Junkie Publishing, ASCAP/EMI April, ASCAP/2590 Music Publishing, ASCAP/Universal Music Corporation, ASCAP/William Music, BM/Cherry River, BM/Enis Lee Music, BM/Utadans Universal Publishing, ASCAP/EMI Blackwood, BM/Showdy Pimp, ASCAP), CLM/HL, H100/8; POP 6; RBH 47
GOD DON'T MAKE MISTAKES (Universal-PolyGram International, ASCAP/Warner-Tamela Publishing, ASCAP/Royale Music, ASCAP/BJP Administration, ASCAP) CS 50
GO GETTI (EMI Blackwood, BM/Young Jeezy Music Inc., ASCAP/EMI April, ASCAP/No Question Entertainment, ASCAP/First N Gold, BM/Kelly, BM/Zomba Songs, BM/Golden Fleece, BM/Warner-Tamela Publishing, BM/Notting Dale Songs, ASCAP/J. Brasco, ASCAP), HL, H100/66; POP 46
GOOD DIRECTIONS (Murrach Music Corporation, BM/Castle Street Music, ASCAP/Large Opportunity Music, ASCAP) CS 1; H100/42; POP 71
GOT BUMP IN DA TRUNK (Suga Shack Entertainment Publishing, BMI) RBH 89
GRACE KELLY (MIKA Punch, BM/Inving, BM/Sony/ATV Tunes, ASCAP/Jodi Mar Music, ASCAP/Hill Me While Music, BM/Janice Combs Publishing, BM/EMI Blackwood Publishing, ASCAP), HL, POP 84
THE GREAT ESCAPE (Martin Johnson Music, ASCAP/Mayday Malone, ASCAP/Dimensional Music Of 1091, ASCAP/Chery Lane, ASCAP/EMI Blackwood, BM/Replian Music, BMI), HL, POP 73
GUYS LIKE ME (Soy/ATV Tree, BM/Sony/ATV Cross Keys, ASCAP), HL, CS 24

H

HABLA EL CORAZON (EMI Blackwood, BMI) LT 44
HEY THERE DELIAH (So Happy Publishing, ASCAP) RBH 75
HIGH MAINTENANCE WOMAN (SKS3 Music, BM/Timothy Wilson, BM/Danity Simpson, BMI) CS 4; H100/70
HOME (Surface Pretty Deep Ugly Music, BM/Careers-BMG Music Publishing, BMI), WBM, H100/13; POP 11
HOW DO I BREATHE (Soy/ATV Songs, BM/EMI April, ASCAP/Stellar Songs, ASCAP), HL, RBH 36
HOW I FEEL (Delemmawa, BM/Moonscar Music, BM/Lie Des Autuers Music, BM/Bucky And Clyde, ASCAP/Lie Des Autuers, ASCAP) CS 35
HOW TO SAVE A LIFE (Aaron Edwards Publishing, ASCAP/EMI April, ASCAP) H100/91; POP 49; RBH 57
HOY TENGO GANAS DE TI (Screen Gems-EMI, BM/SGAE, BMI) LT 49

I

ICE BOX (Mr. Grandberry O's Music, SESAC/Virginia Beach, ASCAP/EMI April, ASCAP/WB Music, ASCAP/Royal Court Music, ASCAP/Christopher Mathew, BM/Hito Music, BM/Ezake International Music, BM/Kenokey Music, ASCAP/Universal Music Corporation, ASCAP/Foray Music, SESAC/Notting Dale Songs, ASCAP), HL/WBM, POP 69
ICKY THUMP (Peppermint Stripe Music, BMI) H100/65; POP 57
I DON'T WANNA STOP (Monowise Limited, ASCAP/EMI April, ASCAP), HL, H100/85; POP 80
IF EVERYONE CARED (Warner-Tamela Publishing, BM/Ann Year Dile, SOCAN/Zen-6, SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN), WBM, H100/28; POP 25
IF I WAS YOUR MAN (Soy/ATV Tunes, ASCAP/EMI April, ASCAP/Stellar Songs, ASCAP/Warner Music Publishing, ASCAP), HL, RBH 21
I GET TO (Magic Mustang, BM/Ann Wilson, BM/Minimus, ASCAP) CS 60
I GOT MORE (Hope-N-Cal, BM/Sony Tractor, BM/Cal IV Entertainment, BM/Universal Music Corporation, ASCAP/Memphersfield, ASCAP), HL, CS 28
IGUAL QUE AYER (Maler, ASCAP/Sony/ATV Discos, ASCAP), HL, CS 10
I LL STAND BY YOU (Hyndle House of Hits, ASCAP/Cive Banks, ASCAP/Jerk Awake, ASCAP/Tom Kelly, ASCAP/EMI April, ASCAP), HL, CS 42; H100/20; POP 19
I'M A FLIRT (Shago, SESAC/Elmor, ASCAP/R Kelly, BM/Zomba Songs, BM/Warner-Tamela Publishing, BM/Crown Club Publishing, BM/NappyPub, BMI), WBM, H100/16; POP 30; RBH 4
I'M JUST DOING ME (STE 2000 Music, ASCAP) RBH 97
IMPACTO (Les Gangs, ASCAP) H100/95; LT 2; POP 93
I'M THROUGH (The ASCAP/2 Kings Publishing, BM/Songs Of Universal, BMI), HL/WBM, RBH 31
INSIDE OUT (Gabriel Bello Music, BMI) RBH 30
INTERNATIONAL PLAYERS ANTHEM (I CHOOSE YOU) (Zomba Enterprises, ASCAP/Tehouse Publishing, BM/Music Resources, BM/We Don't Play Even When We Be Playin', ASCAP/Mosquito Puss, ASCAP/Chrisalis Music, ASCAP/Jobete Music, ASCAP), HL/WBM, RBH 81
INTO THE OCEAN (Paris On Paper, Publishing, ASCAP) POP 47
IRREPLACEABLE (Stellar Songs, ASCAP/EMI April, ASCAP/B-Day Publishing, ASCAP/Sony/ATV Tunes, ASCAP/Super Sayin Publishing, BM/Zomba Songs, BM/EMI Blackwood, BM/EMI, PRS), HL/WBM, H100/49; POP 54
ISNT SHE (Aujala, ASCAP/Curb Songs, ASCAP/Charlie Mock, ASCAP/Gremlin Corner, ASCAP/Harbinism.com, SESAC), WBM, CS 27
I TOLD YOU SO (Babble On Songs, BM/Third Tier Music, BMI) CS 14; H100/94
I TRIED (# 1 Assassin Muzik, ASCAP/Str8jacket Muzik, ASCAP/Track House ENT, BM/Almo Music, ASCAP/Track House ENT, ASCAP/Beytel Music, ASCAP/Foray Music, ASCAP/Notting Dale Songs, ASCAP), HL, H100/6; POP 13; RBH 48
IT'S ME SNITCHES (Universal Tunes, SESAC/Songs Of Universal, SESAC/BMG Songs, SESAC/Monza Ronza, SESAC), HL/WBM, RBH 53
IT'S NOT OVER (Surface Pretty Deep Ugly Music, BM/G Wait Music, ASCAP/Warner-Tamela Publishing, BM/Intiating Leaf, BM/EMI April, ASCAP), HL/WBM, H100/29; POP 23
I WANNA FEEL SOMETHING (Careers-BMG Music Publishing, BM/Nevous Worm Music, BM/Famous, ASCAP/EI And Lucile Songs, ASCAP), HL/WBM, CS 32
I WANNA LOVE YOU (Beytel Music, ASCAP/Famous, ASCAP/My Own Chit Music, BM/EMI Blackwood, BMI), HL, POP 54
I WONDER (Rickle Butt, ASCAP/BMG Songs, ASCAP/Magic Farming Music, ASCAP/Lite Blue Type-writer Music, BM/BJP, BM/Sony/ATV Tree, BM/AI Mighty Dog Music, BMI), HL/WBM, CS 22

J

JOHNNY CASH (WB Music, ASCAP/Warner-Tamela Publishing, BM/Writers Extreme, BMI), WBM, CS 16; H100/90
JUST MIGHT HAVE HER RADIO ON (Hope-N-Cal, BM/Trent Tomlinson Songs, BM/Geormac Publishing, SESAC) CS 39

K

KEEP HOLOGING ON (Avril Lavigne, SOCAN/Almo Music, ASCAP/Kaz Money Publishing, ASCAP/Kobalt Music, ASCAP/CF, ASCAP) POP 77
KITTY KAT (B-Day Publishing, ASCAP/The Waters Of Nazareth, BM/EMI Blackwood, BM/Carter Boys Publishing, ASCAP/EMI April, ASCAP), HL, RBH 85
KNOW WHAT I'M DOIN' (Money Mack, BM/Young Money Publishing, BM/Warner Chappell, BM/Rick Ross Publishing Designee, BM/NappyPub, BM/Zomba Songs, BMI), WBM, RBH 94

L

LA LAVAVE DE MI CORAZON (El Conuco, BM/Redomi, BMI) LT 41
LA NOCHE PERFECTA (TN Ediciones, BMI) LT 42
LA OTRA (BMG Songs, ASCAP) LT 39
LAST DOLLAR (FLY AWAY) (Big Love Music, BMI) CS 17; H100/66; POP 74
LAST GOOD TIME (Big Loud Shirt Industries, ASCAP/Big Loud Bucks, ASCAP/Warner-Tamela Publishing, BMI), WBM, CS 48
LAST NIGHT (Justin Combs Publishing, ASCAP/EMI April, ASCAP/2 Daughters Music, SESAC/Christian Combs Publishing, SESAC/Foray Music, SESAC/Marsky Music, BM/Janice Combs Publishing, BM/EMI Blackwood, BMI) H100/17; POP 12; RBH 26
LAST TRAIN RUNNING (One Mad King Publishing, ASCAP/Frank Myers Music, BM/Sixteen Stars, BMI) CS 57
LEAN LIKE A CHOLO (Mistral Music, BM/Floppy, ASCAP) H100/69; POP 63
LEAVING TONIGHT (Super Sayin Publishing, BM/Zomba Songs, BM/Songs Of Do Be Dad Drum, ASCAP/Sio Gray Music, ASCAP/Jobete Music, ASCAP), WBM, RBH 67
LET'S FALL IN LOVE AGAIN (Iz Live Muzik, BMI) RBH 34
LIKE A BOY (Universal Music Corporation, ASCAP/Royal-Ty Publishing, ASCAP/Booleggers Stop, ASCAP/Universal-Polygram International Tunes, SESAC/Jahque Joints, SESAC/Christopher Mathew, BM/Hito Music, BM/Ezake International Music, BM/Revolutionary Jazz Giant, BM/Grhness, BMI), HL, H100/19; POP 31; RBH 8
LIKE THIS (Kelandria, ASCAP/Blonde Rockwell, ASCAP/2590 Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Team S Dot Publishing, BM/Hito Music, BM/Songs Of Windswept Pacific, BMI), HL, H100/53; POP 70; RBH 16
LIKE THIS (Shawn Mims, BM/The Backout Legacy, ASCAP/Schoolies, ASCAP) H100/91; POP 94; RBH 57
LIP GLDSS (18th And Vine, ASCAP) RBH 39
A LITTLE MORE YOU (Warner-Tamela Publishing,

M

BM/Sell The Cow, BM/Tower One, BM/WB Music, ASCAP/Tower Two, ASCAP/BLA, ASCAP), WBM, CS 25
LITTLE WONDERS (I Rule Music, ASCAP/EMI April, ASCAP) H100/99
LIVIN' IN THE HERE AND NOW (Pickwick Publishing, ASCAP/Sone Music, ASCAP/Tier Three Music, ASCAP) CS 56
LIVIN' OUR LOVE SONG (Careers-BMG Music Publishing, BM/More Than Rhymes Music, BM/Li Ninja Time-Music, ASCAP/Amerbit, ASCAP) CS 30
LLOORARAS (Maler, ASCAP/Sony/ATV Discos, ASCAP) LT 29
LONG TRIP ALONE (Ensign Music, BM/Rancho Papa Music, BM/Horne With The Armadillo, BM/White Tracks, ASCAP/Flood, Burnstead, McCready & Mitchell, ASCAP) H100/88
LOST IN THIS MOMENT (EMI April, ASCAP/Romeo Cowboy Music, ASCAP/WB Music, ASCAP), HL/WBM, CS 12; H100/63; POP 78
LOST WITHOUT U (I Like Em Thicke, ASCAP/Dos-Duettes Music, ASCAP) H100/34; POP 52; RBH 2
LUCKY MAN (Careers-BMG Music Publishing, BM/Neruous Worm Music, BM/EMI April, ASCAP/New Sea Gayle, ASCAP), HL/WBM, CS 10; H100/75

N

MAKE IT RAIN (Joseph Cartagea, ASCAP/Reach Global, ASCAP/Scott Storch Music, ASCAP/TVT Music, ASCAP/Primz Polar, BM/Songs Of Universal, BM/Ms. Marys, ASCAP/Jessyca Wilson Publishing, BMI), WBM, POP 68
MAKE ME BETTER (J. Brasco, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Super Sayin Publishing, BM/Zomba Songs, BM/EMI April, ASCAP/No Question Entertainment, ASCAP), HL/WBM, RBH 29
MAKES ME WONDER (Careers-BMG Music Publishing, BM/February Twenty Second, BMI), WBM, H100/2; POP 19
MAKE YA FEEL BEAUTIFUL (N. 22nd Publishing, ASCAP/Cherry Lane, ASCAP/Sweet Beginnings, ASCAP), CLM, RBH 61
MANDA UNA SEÑAL (Tulum, ASCAP/WB Music, ASCAP) LT 17
MEASURE OF A MAN (Universal-PolyGram International, ASCAP/Sponker Songs, ASCAP/Passing Stranger, ASCAP/Songs Of Combustion Music, ASCAP/Music Of Windswept Pacific, BMI), WBM, H100/2; POP 19
ME DUELE AMARTE (LeCova Music Publishing, BM/J & N DUELE AT 28
ME DUELE ECUCHAR TU NOMBRE (Careers-BMG Music Publishing, BM/Warner-Tamela Publishing, BMI) CS 31
ME COHONZONITO (Premium Latin, ASCAP) LT 23
MI HERIDA (Arga, BMI) LT 11
MISSING YEARS (Soy/10 Dbran, ASCAP/Go-Lo Loud Bucks, ASCAP/Volunteer Jam, ASCAP/Go-To-De!, ASCAP) CS 49
MOMENTS (Graviton Music, SESAC/Carival Music Group, SESAC/WB Music, ASCAP), WBM, CS 3; H100/59; POP 39
MORE THAN FRIENDS (Lyric Masters 911 Publishing, SESAC/Universal Lingo, ASCAP/Notting Hill, ASCAP/Braz, ASCAP) RBH 80
MY BUBBLE GUM (GOT THAT GOOD) (Shedogs, ASCAP/DLO, ASCAP) RBH 91

O

OH YEAH (WORK) (Prince Of Crunk Publishing, BM/8th Grade Music Publishing, BM/EMI Blackwood, BM/How Ya Lay Dat Music, ASCAP/EMI April, ASCAP/Notting Dale Songs, ASCAP/JJ Music Publishing, BM/8th Hill Tiger Music, ASCAP/Cookies Aird Milk, ASCAP/Heavy On The Grind Entertainment Publishing, BM/Sweetie Music, BMI), HL, RBH 93
OJALA (Grimsa, SESAC) LT 27
THE ONE IN THE MIDDLE (WB Music, ASCAP/Sony/ATV Cross Keys, ASCAP/This Is Hit, ASCAP/Magic Mustard, BM/Funky Junk Music, ASCAP), HL/WBM, CS 54
ONE OF THE BOYS (Soy/ATV Cross Keys, ASCAP/EMI April, ASCAP/Universal Music Corporation, ASCAP/Memphersfield, ASCAP/House Of Full Circle, BM/Fully Circle, BMI), HL, CS 41
OUTTA MY SYSTEM (Shania Cymone Music, ASCAP/EMI April, ASCAP/The Kid Slim Music, ASCAP/Side That Music, ASCAP/Jobete Music, ASCAP), HL, H100/22; POP 32; RBH 12
DVEZ JETONN MUSIC, ASCAP/Jerk Awake, ASCAP/Suazo, Bernstein & Co., ASCAP), WBM, H100/76; POP 49

P

PAIN (EMI Blackwood (Canada), SOCAN/Blast The Scene, BM/EMI Blackwood, ASCAP/WB Music, BMI), WBM, CS 18; H100/51; POP 83
PARTY LIKE A ROCKSTAR (Preciate That Music, BM/Cereal And Milk Publishing, ASCAP/Peaches Child Publishing, ASCAP/EMI April, ASCAP), HL, H100/54; RBH 9
PASAPALA (DU Nelson Music Publishing, BMI) LT 48
PEGATE (Universal Music, BMI) Ltr
PEGATE (Banjabe, BM/tera Music, ASCAP) LT 22
PLEASE DON'T GO (Bank 1176 Music, ASCAP/Black Fountain Publishing, ASCAP/EMI April, ASCAP/Lonstie-tic, ASCAP/Notting Hill, ASCAP), HL, H100/64; RBH 3
POP LOCK & DROP IT (Huey Roberts Music, ASCAP) H100/7; POP 17; RBH 6
POPPIN' (Dirty Dee Music, ASCAP/Universal Music Corporation, ASCAP/Lil Vidal Music, ASCAP/Naked Under My Clothes, ASCAP/Chrisalis Music, ASCAP), HL, RBH 23
POR AMARTE ASI (WB Music, ASCAP/Ermi, ASCAP) LT 50
PUSH IT BABY (Diamond Blue Smith Publishing, BM/Blue Star Publishing, BM/Blue Carol Dawn and Publishing, BM/The Nickel Publishing, BM/Silverplatin-injury2k Publishing, BM/Music Royale, BMI) RBH 55

Q

QUE HICISTE (Blue Platinum Publishing, ASCAP/Julio Reyes Music, BM/Sony/ATV Discos, ASCAP), HL, LT 24
QUE DE LOREN (0 Publishing, BMI) LT 34
QUE ME DES TU CARINO (El Conuco, BMI/Redomi, BMI) LT 20

R

READ MY MIND (The Killers, ASCAP/Universal-PolyGram International, ASCAP), HL, H100/84; POP 79
REHAB (J Works Publishing, BMI), HL, POP 90
ROCK YO HIPS (J Works Publishing, ASCAP/Royal Thone Publishing, ASCAP/Dime Face Collection, ASCAP/KC Masterpiece Publishing, ASCAP/Right Note Entertainment, ASCAP/Joe Mignone Music, ASCAP/EMI April, ASCAP), HL, H100/38; POP 47; RBH 15

S

SAME GIRL (Zomba Songs, BM/R Kelly, BM/Elmor,

Chart Codes: CS (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

ASCAP/Famous, ASCAP/BIG JAMES, ASCAP), HL/WBM, H100/79; RBH 11
SAY IT RIGHT (Nestor Publishing, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Dana Handz Musik, SESAC/EMI April, ASCAP), HL/WBM, H100/35; POP 27
SAY YES (Cal IV, ASCAP/Dimensional Music Of 1091, ASCAP/Drivers Ed, ASCAP/Pick Them Talers, BM/Sony/ATV Cross Keys, ASCAP/Stage Three Music, BM/Chery Lane, ASCAP), CLM/HL, CS 36
SETTLEIN (Jennier Nettles, ASCAP/Dimpk, BM/Songs Of Bud Dog, ASCAP/Chamaland, ASCAP/Music Of Windswept, ASCAP), HL, H100/62; POP 98
SEXY LADY (Dawrns Publishing, ASCAP/Want Mine Publishing, ASCAP/EMI Unart Catalog, BMI), HL/WBM, H100/77; POP 91; RBH 56
SHAWTY (First N Gold, BM/Warner-Tamela Publishing, BM/Warner Chappell, BM/Young Drumma, BM/Zomba Songs, BMI), WBM, RBH 64
SHE AINT RIGHT (Major Bob, ASCAP/Sweet Summer, ASCAP/Circle C, ASCAP/Fully Circle, ASCAP/Warner-Tamela Publishing, BM/Lex's Palm Tree Music, BMI), WBM, CS 40
SHE'S LIKE THE WIND (Plainview Diner, BM/Very Tony Music, BMI) POP 65
SHOO BE OOD (NO WORDS) (Hagy Mel Boopoy's Cretal Songs And Music, BM/Zomba Songs, BM/Strange Science Music, ASCAP/Some While Music, BM/Justins Poite Music, ASCAP/EMI April, ASCAP/Primz Polar, BM/Songs Of Universal, BM/Ms. Marys, ASCAP/Jessyca Wilson Publishing, BMI), HL/WBM, RBH 71
SIENTE EL BODOM (T. Barnibio Music Publishing, ASCAP/Sony/ATV Discos, ASCAP/Universal Music, BM/Baby Records Publishing, ASCAP) LT 16
SIGNAL FIRE (Big Life, PRS/Colep, BM/Songs Of Windswept Pacific, BMI), WBM, POP 95
SIMPLE THINGS (Gad Songs, ASCAP/Chery Lane, ASCAP/Sweet Beginnings, ASCAP), CLM, RBH 61
SI NOS QUEDARA POCO TIEMPO (Unique Hits Too, ASCAP/Sony/ATV Discos, ASCAP/Famous, ASCAP) LT 3
SLAP (Ludens Universal Publishing, ASCAP/Track-A-Field Entertainment, BM/Mollings Music, ASCAP/Noting Dale Songs, ASCAP), HL, RBH 62
SMILE (JRPSt, BM/Jamec, BM/Universal-Songs Of PolyGram International, BM/Universal-PolyGram International, ASCAP), HL, POP 78
SNOW (HEY OH) (Moshetoblame, BMI) POP 85
SOLA (Universal Music, BMI) BM/Remedioscoca, BM/Wise W Publishing, ASCAP) LT 4
SPOKEN LIKE A MAN (Careers-BMG Music Publishing, BM/Asteria, BM/Sagrazeaux Songs, BM/Sony/ATV Cross Keys, ASCAP/Mighty Underdog, ASCAP), HL, CS 59
STAND (Music Of Combustion, BM/Songs Of Windswept Pacific, BM/Sony/ATV Discos, ASCAP/Famous, ASCAP) LT 3
START WITH ME (Careers-BMG Music Publishing, BM/Shilake Maki, BM/Songs Of Windswept Pacific, BM/Songs Of Thorch, BM/Rox Forge Music, BMI), WBM, CS 15
STOLEN (HEY, Did She Ask About Me? Music, ASCAP/Universal Music Corporation, ASCAP), HL, H100/45; POP 38
STRAIGHT TO THE BANK (50 Cent Music, ASCAP/Universal Music Corporation, ASCAP/Shugar Diamond, BM/WB Music, ASCAP/Airt Nuthin' Gon' But Funkin', ASCAP), HL/WBM, H100/32; POP 38; RBH 38
STRUGGLE NO MORE (THE MAIN EVENT) (Writing Live, ASCAP/Pain Truth, ASCAP/Big Harlem Music, BM/Jobe Weathers Music, BM/0505 Niyah Music, ASCAP/Universal Lingo, ASCAP) RBH 46
SUMMER LOVE (Zomba Enterprises, ASCAP/Tennan Tunes, ASCAP/WB Music, ASCAP/Virginia Beach, ASCAP/WB Music, SESAC/Dana Handz Musik, SESAC), WBM, H100/14; POP 7
SUNDAY MORNING IN AMERICA (EMI April, ASCAP/Royale Cowboy Music, ASCAP/Universal Music Corporation, ASCAP/Melodic Piano Production, Jeffrey Steele, BM/BJP Administration, BMI) CS 55
THE SWEET ESCAPE (Harukilo Lover Music, ASCAP/Beytel Music, ASCAP/Famous, ASCAP/Piano Music, ASCAP) H100/12; POP 9

T

TAKE ME AS I AM (Nam Tim Productions, ASCAP/Ezake International Music, BM/Hito Music, BM/Songs Of Windswept Pacific, BM/Universal Music Corporation, ASCAP/Booleggers Stop, ASCAP/Kenokey Music, ASCAP/Talulous Music, ASCAP/Hito Soul, ASCAP/Songs Of Universal, BMI), WBM, H100/46
TAMBOURINE (Blondie Rockwell, ASCAP/Swiss Beatz, SESAC/Universal Tunes, SESAC/Team S Dot Publishing, BM/Hito Music, BMI), HL, H100/72; POP 81; RBH 28
TATTOO (2 Way Street Publishing, ASCAP/Perry House Music Publishing, ASCAP/Artist Publishing Group, BM/Warner Chappell, BMI) RBH 52
TEACHE (Universal Music Corporation, ASCAP/Laif Music Publishing, ASCAP/No Question Entertainment, ASCAP/Melodic Piano Production, ASCAP/Smoothies Music, ASCAP/Black Productions, ASCAP), HL, H100/92; RBH 19
TEARDROPS ON MY GUITAR (Soy/ATV Timber, ASCAP/Hilobson Valley, SESAC/Sony/ATV Tree, BM/Taylor Swift Music, BMI), HL, CS 18; H100/51; POP 75
TELL ME (Justin Combs Publishing, ASCAP/EMI April, ASCAP/2 Daughters Music, SESAC/Christian Combs Publishing, SESAC/Foray Music, SESAC/Anyia Nicole Publishing, BM/Janice Combs Publishing, BM/Songs Of Universal, BM/2Kz Pub, BM/Forner Group, BM/Christopher Garrett Publishing, ASCAP/Sony/ATV Songs, BM/N.O.C., ASCAP/O.B., ASCAP), HL/WBM, POP 61
TELL ME WHAT WE'RE GONNA DO NOW (BMG Careers, BM/EMI Blackwood, BM/Soundtrun Music, BM/Lost Peel Music, BM/Hilace Music, BM/Senseless, BM/Songs Of Universal, BMI), HL/WBM, RBH 72
TE LO AGRADEZCO, PERD NO (Gazul, ASCAP/WB Music, ASCAP) LT 47
TENNESSEE (Barefoot And Stary Eyed Music, BM/Sony/ATV Tree, BMI), HL, CS 34
THAT KIND OF DAY (We're Going To Maui, BM/Hits And Smashes Music, ASCAP/2820 Music, BM/Zomba Enterprises, ASCAP/Urban Warfare, ASCAP/EMI April, ASCAP/Green City, SESAC/Green Wilderness, SESAC/RBI, BMI), WBM, CS 29
THAT SCARES ME (Songs Of Combustion Music, ASCAP/Music Of Windswept Pacific, ASCAP/Universal Music Corporation, ASCAP/Memphersfield, ASCAP/House Of Full Circle, BM/Fully Circle, BMI), HL, CS 53
THESE ARE MY PEOPLE (Universal Music Corporation, ASCAP/Memphersfield, ASCAP/Cal IV, ASCAP/Berg-Brain, ASCAP), HL, CS 20
THAT AINT A SCENE, IT'S AN ARMS RACE (Chicago X Software, BM/Sony/ATV Songs, BMI), HL, H100/68; POP 50
THIS IS WHY I'M HOT (Shawn Mims, BM/The Backout Legacy, ASCAP/Muztal State Of Mizuz, ASCAP/Schoolies, ASCAP/BMG-Careers, BM/BMG Songs, ASCAP/Heavy On The Grind Entertainment Publishing, BM/Li Jizzel Music Publishing, BM/Songs Of TVT, BM/Li Jon 0007 Music, BM/Warner Chappell, PRS/Keak Da Sneak Publishing Designee, BM/Durbin Music, BM/Invring, BMI), WBM, H100/25; POP 28; RBH 15
THINKS FR TH MMRs (Soy/ATV Songs, BM/Chicago X Software, BMI), HL, H100/24; POP 18
THROW SOME D'S (Jobete Music, ASCAP/Songs Of Universal, BM/Team S Dot Publishing, BM/Hito Music, BM/Songs Of Windswept Pacific, BMI), HL, POP 62

U


TICKS (EMI April, ASCAP/New Sea Gayle, ASCAP/Didnt Have To Be Music, ASCAP/Chamaland, ASCAP/Songs Of Bud Dog, ASCAP/3 Ring Music, ASCAP/Music Of Windswept, ASCAP), HL, CS 6; H100/46; POP 60
TODD CAMBIO (Not Listed) LT 15
TODD SE DEARRIMBO (BMG Songs, ASCAP/SGAE, ASCAP) LT 40
TOP BACK (Club Crown Publishing, BM/Chubby Boy Music, ASCAP/Warner-Tamela Publishing, BM/Young Jeezy Music Inc.,

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Be Without You/ **Mary J. Blige** /Geffen
U Got It Bad/ **Usher** /Arista

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You're Beautiful/ **James Blunt** /Custard/Atlantic
Hips Don't Lie/ **Shakira Feat. Wyclef Jean** /Epic
So Far Away/ **Stalnd** /Elektra/Atlantic

300,000 SPINS

Chasing Cars/ **Snow Patrol** /Polydor/A&M/Interscope
Say It Right/ **Nelly Furtado** /Mosley/Geffen
Remember When/ **Alan Jackson** /Arista Nashville
Move Ya Body/ **Nina Sky** /Next Plateau/Universal Republic

200,000 SPINS

It's Not Over/ **Daughtry** /RCA/RMG
What Goes Around...Comes Around/ **Justin Timberlake** /Jive/Zomba
You/ **Lloyd Feat. Lil Wayne** /The Inc./Universal Motown
Say Goodbye/ **Chris Brown** /Jive/Zomba
Ain't No Other Man/ **Christina Aguilera** /RCA/RMG
Fergalicious/ **Fergie** /Will.I.Am/A&M/Interscope
Awful, Beautiful Life/ **Darryl Worley** /Dreamworks
Some Cut/ **Trillville Feat. Cutty** /Warner Bros.

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Glamorous/ **Fergie Feat. Ludacris** /Will.I.Am/A&M/Interscope
If Everyone Cared/ **Nickelback** /Roadrunner/Lava/Atlantic
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Face Down/ **Red Jumpsuit Apparatus** /Virgin
Give It To Me/ **Timbaland Feat. Nelly Furtado & Justin Timberlake** /Mosley/Blackground/Interscope
I'll Wait For You/ **Joe Nichols** /Universal South
This Ain't A Scene, It's An Arms Race/ **Fall Out Boy** /Fueled By Ramen/Island/IDJMG
Anyway/ **Martina McBride** /RCA
Make It Rain/ **Fat Joe** /Terror Squad/Virgin
Last Night/ **Diddy Feat. Keyshia Cole** /Bad Boy/Atlantic
U + Ur Hand/ **Pink** /LaFace/Zomba
Keep Holding On/ **Avril Lavigne** /Fox/RCA/RMG
Throw Some D's/ **Rich Boy** /Zone 4/Interscope
Crazy Bitch/ **Buckcherry** /Eleven Seven/Lava/Atlantic
Animals/ **Nickelback** /Roadrunner/Lava/Atlantic
Stupid Boy/ **Keith Urban** /Capitol Nashville
I Dare You/ **Shinedown** /Atlantic
Miss Murder/ **AFI** /Interscope
Stars/ **Switchfoot** /Columbia/Sparrow/EMI CMG
You Are My King (Amazing Love)/ **Newsboys** /Sparrow/EMI CMG
One Wing In The Fire/ **Trent Tomlinson** /Lyric Street
Short Skirt/Long Jacket/ **Cake** /Columbia

50,000 SPINS

Because Of You/ **Ne-Yo** /Def Jam/IDJMG
Stand/ **Rascal Flatts** /Lyric Street
Good Directions/ **Billy Currington** /Mercury
Buddy/ **Musiq Soulchild** /Atlantic
Go Getta/ **Young Jeezy Feat. R. Kelly** /Def Jam/IDJMG
Better Than Me/ **Hinder** /Universal Republic
Buy U A Drank (Shawty Snappin')/ **T-Pain Feat. Yung Joc** /Konwict Muzik/Nappy Boy/Jive
High Maintenance Woman/ **Toby Keith** /Show Dog Nashville
A Woman's Love/ **Alan Jackson** /Arista Nashville
I'm A Flirt/ **R. Kelly or Bow Wow** /Columbia/Jive/Zomba
She's Like The Wind/ **Lumidee & Tony Sunshine** /TVT
Rock Yo Hips/ **Crime Mob** /Crunk/G's Up/Reprise
Breath/ **Breaking Benjamin** /Hollywood
Tell Me/ **Diddy Feat. Christina Aguilera** /Bad Boy/Atlantic
Moments/ **Emerson Drive** /Midas/New Revolution
Lips Of An Angel/ **Jack Ingram** /Big Machine
2 Step/ **Unk** /Koch
When Did You Fall (In Love With Me)/ **Chris Rice** /eb+flo/INO
Outta My System/ **Bow Wow** /Columbia
Como Pude Enamorarme De Ti/ **Patrulla 81** /Disa
Please Don't Go/ **Tank** /Good Game/Blackground/Universal Motown
Down/ **RKM & Ken-Y** /Pina/Universal Latino
You Are A Child Of Mine/ **Mark Schultz** /Word-Curb
Fully Alive/ **Flyleaf** /Octone/J/RMG
Beautiful Liar/Bello Embustero/ **Beyonce & Shakira** /Music World/Columbia
Baraja De Oro/ **Palomo** /Disa
Wish I Didn't Miss You/ **Angie Stone** /J Records
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Dirty Little Thing/ **Velvet Revolver** /RCA

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UNITED STATES DISTRICT COURT
CENTRAL DISTRICT OF CALIFORNIA
WESTERN DIVISION

THE MUSIC FORCE LLC, doing business as FULL FORCE MUSIC, and also doing business as THE MUSIC FORCE; THE MUSIC FORCE MEDIA GROUP, LLC; BIG LEGAL MESS, LLC; FAT POSSUM, LLC (A NEVADA JOINT VENTURE). and on behalf of all those similarly situated,

Plaintiffs,

v.

VIACOM INC.; MTV NETWORKS, a division of VIACOM INTERNATIONAL INC.; and DOES ONE through TEN, inclusive,

Defendants.

Case No. CV-04-8239-ER (MANx)

CLASS ACTION

SUMMARY NOTICE FOR PUBLICATION

Complaint Filed: October 4, 2004
Hon. Edward Rafeedie

If you are (a) a current legal owner of a musical composition or sound recording that was copied, reproduced, synchronized, displayed, performed, broadcast, telecast, cablecast, syndicated, exhibited, transmitted, disseminated, distributed or otherwise used in connection with or as part of any television series, episode, program, music video, performance, advertisement, promotion, commercial, or other exploitation in any manner in any medium anywhere whether now known or hereafter devised by or under the authority of MTV Networks, a division of Viacom International Inc.; or (b) a current holder of any monetary or royalty interest arising from the copyright in any such musical composition that is legally owned by a Defendant in this action, an entity or company affiliated or related to a Defendant, an entity in which a Defendant or any related or affiliated entity has a controlling interest, or a music publishing company presently affiliated with any of Sony BMG Music Entertainment, Universal Music Group, EMI Music, or Warner Music Group, your rights may be affected by the settlement of the litigation.

If you have not received a detailed Notice of Proposed Settlement of Class Action (the "Notice"), you may obtain copies by writing to the Settlement Administrator at Music Force Class Settlement, Settlement Administrator, c/o The Garden City Group, Inc., P.O. Box 91163, Seattle, WA 98111-9263. An Internet website has been created to give you additional information regarding the settlement and assist you in determining whether you are a class member. The website describes the musical compositions and sound recordings to which this settlement applies. To access that website, go to: www.MusicForceClassAction.com.

The Notice describes the lawsuit and the procedures for submitting a claim for a share of the settlement, objecting to the settlement, or opting out of the Classes.

PLEASE DO NOT CONTACT THIS COURT OR THE CLERK'S OFFICE REGARDING THIS NOTICE.

DATED: April 25, 2007

BY ORDER OF THE UNITED STATES DISTRICT COURT
FOR THE CENTRAL DISTRICT OF CALIFORNIA,
WESTERN DIVISION

TO: ALL PERSONS WHO ARE THE CURRENT LEGAL OWNERS OF ANY RIGHT OR CAUSE OF ACTION ARISING FROM THE COPYRIGHT IN A MUSICAL COMPOSITION OR SOUND RECORDING THAT WAS COPIED, REPRODUCED, SYNCHRONIZED, DISPLAYED, PERFORMED, BROADCAST, TELECAST, CABLECAST, SYNDICATED, EXHIBITED, TRANSMITTED, DISSEMINATED, DISTRIBUTED OR OTHERWISE USED IN CONNECTION WITH OR AS PART OF ANY TELEVISION SERIES, EPISODE, PROGRAM, MUSIC VIDEO, PERFORMANCE, ADVERTISEMENT, PROMOTION, COMMERCIAL, OR OTHER EXPLOITATION IN ANY MANNER IN ANY MEDIUM ANYWHERE WHETHER NOW KNOWN OR HEREAFTER DEvised BY OR UNDER THE AUTHORITY OF MTV NETWORKS, A DIVISION OF VIACOM INTERNATIONAL INC.

AND

ALL PERSONS WHO ARE THE CURRENT HOLDERS OF ANY MONETARY OR ROYALTY INTEREST ARISING FROM THE COPYRIGHT IN ANY SUCH MUSICAL COMPOSITION THAT IS LEGALLY OWNED BY A DEFENDANT IN THIS ACTION, AN ENTITY OR COMPANY AFFILIATED OR RELATED TO A DEFENDANT, AN ENTITY IN WHICH A DEFENDANT OR ANY RELATED OR AFFILIATED ENTITY HAS A CONTROLLING INTEREST, OR A MUSIC PUBLISHING COMPANY PRESENTLY AFFILIATED WITH ANY OF SONY BMG MUSIC ENTERTAINMENT, UNIVERSAL MUSIC GROUP, EMI MUSIC, OR WARNER MUSIC GROUP:

YOU ARE HEREBY NOTIFIED that a settlement of the above-captioned class action has been reached. The settlement is subject to approval by the Court.

A hearing will be held before the Honorable Edward Rafeedie at the United States District Court for the Central District of California, Western Division, 255 East Temple Street, Los Angeles, CA 90012 on Monday, August 6, 2007 at 10:00 a.m. The purpose of the hearing is to determine: (1) whether the proposed settlement of the claims in this class action litigation (the "Action") as contained in the Stipulation of Settlement on file with the Court ("Stipulation") should be approved as fair, just, reasonable and adequate; and (2) whether the Judgment dismissing the Action with prejudice should be entered.

EXECUTIVE TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Epic Records in New York promotes **Adam Granite** to GM. He was senior VP of finance and operations.

Mercury Nashville taps **Stacie Clark** as director of promotion for the Southwest region. She was a regional promotion manager at Island Def Jam Music Group.

Robbins Entertainment names **Phyllis Stark** VP of A&R for its newly opened Nashville office. She spent 17 years at the Billboard Information Group, serving in various editorial and managerial capacities.

Island Def Jam Music Group promotes **Vol Stephen Davis III** to senior director of business and legal affairs administration. He was director.

PUBLISHING: Warner/Chappell Music promotes **Monica Lee** to regional GM for Asia Pacific (ASPAC) in Hong Kong. She was creative director for the company in Taiwan.

Murrah Music appoints **Doug Colton** president. He was general counsel/director of international relations.

Cherry Lane Music Publishing ups **Lisa Lombardi** to music administrator coordinator. She was music administrator associate.



TOURING: Global Spectrum promotes **Phil Laws** to GM of the James L. Knight International Center in Miami. He was assistant GM.

AEG in Los Angeles names **Josh Furlow** VP of tour development and operations for its unit AEG Events & Media. He was director of contracts and tours at VEE Entertainment.

DIGITAL: Snocap appoints **Rex Ishibashi** to chief advancement officer. He was GM of media and entertainment at Motricity.

RETAIL: Virgin Entertainment Group North America promotes **Dee McLaughlin** to VP of marketing. She was senior director of marketing/director of brand marketing.

RELATED FIELDS: RoyaltyShare names **Ray Farrell** senior VP of business development and label relations. He was VP of content acquisition at eMusic.

ElectricArtists names **Geoffrey Colon** senior account executive. He was manager of integrated and new media marketing at the Orchard.

Former Yahoo Music GM **Dave Goldberg** joins venture capital firm Capital as an entrepreneur in residence.

Handleman Co. promotes **Dan Jenkins** to manager of rebuying. He was product forecasting and distribution manager.

—Edited by Mitchell Peters

BACKBEAT



Songwriter of the year **Bryan-Michael Cox**, center, visits with SESAC co-chairmen **Freddy Gershon**, left, and **Ira Smith**.



ABOVE: SESAC's songwriters of the year **Bryan-Michael Cox**, left, and **Nate "Danja" Hills**. **RIGHT:** SESAC associate directors of publisher/writer relations **Josh Feingold**, left, and **Jamie Dominguez** flank SESAC Legacy Award winner **Dee Snider**.



Pictured from left: SESAC associate director of writer/publisher relations **Josh Feingold**, **Mates of State** duo **Kori Gardner** and **Jason Hummel**, SESAC VP of writer/publisher relations **Trevor Gale** and SESAC chairman **Stephen Swid**.



SESAC NEW YORK MUSIC AWARDS

SESAC's 11th annual New York Music Awards were held May 10 at the Lighthouse at Chelsea Piers. Top awards went to songwriter, producers Bryan-Michael Cox and Nate "Danja" Hills, who shared honors for songwriter of the year; Cox and Jason Perry, who won song of the year for "Be Without You"; WBM Music, which was named publisher of the year for the fifth consecutive year; and Twisted Sister founder Dee Snider, who received the Legacy Award. This year's celebration was attended by more than 400 songwriters, publishers and industry professionals and was sponsored by Billboard, SPIN magazine, Bed Head, Kid Robot, Jolt Cola and Digiwaxx Media and Zune Lifestyle Marketing.

PHOTOS: COURTESY OF KAY WILLIAMS



SESAC senior VP **Pat Rogers**, left, chats with awards honoree **Greg Curtis**, who was honored for his song "Victory" by Yolanda Adams and "Love" by Keyshia Cole, and Curtis' wife **Lisa**.



Pictured from left: SESAC VP of writer/publisher relations **Linca Lorence Critelli**, SESAC president/CEO **Pat Collins**, songwriter of the year **Nate "Danja" Hills**, SESAC chairman **Stephen Swid**, songwriter of the year **Bryan-Michael Cox** and SESAC VP of writer/publisher relations **Trevor Gale**.

INSIDE TRACK

FORTUNE'S NAME CHANGE A NO GO FOR MEMBERS OF INXS

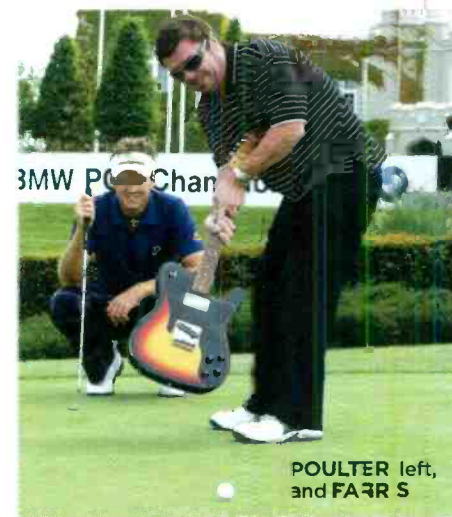
J.D. Fortune may carry the voice and the swagger befitting of a frontman of INXS, but some of his ideas are better left unspoken. Fortune, who won his position in the band through the 2005 CBS reality TV series "Rock Star: INXS," was apparently the source of a name-change rumor. "[Fortune] came up with this idea to call the band Farris Brothers and went around telling everybody. Hello, he's been in the band for five minutes and already he's changing the name," lead guitarist/founding member Tim Farris says with a laugh. This did not please the non-Farris brothers, bassist Garry Gary Beers and guitarist/saxophonist Kirk Pengilly. "But J.D. seems comfortable with it, which is

quite ironic," Farris adds.

INXS actually began life in Western Australia under the Farris Brothers name. The band traveled east to Sydney in the late '70s, changed its name to INXS, and the rest is history.

"But I'm fine with the name change," Farris jokes. "We should just call the band Tim Farris."

Farris was in Wentworth, England, recently to play a few holes with leading British golfer Ian Poulter ahead of this year's BMW PGA Championship. The Aussie rockers will launch the tournament May 23 with a "Concert on the Course." And what is Farris' handicap? "Just looking at the golf ball, mate," he muses.



POULTER left, and FARRIS

GOODWORKS

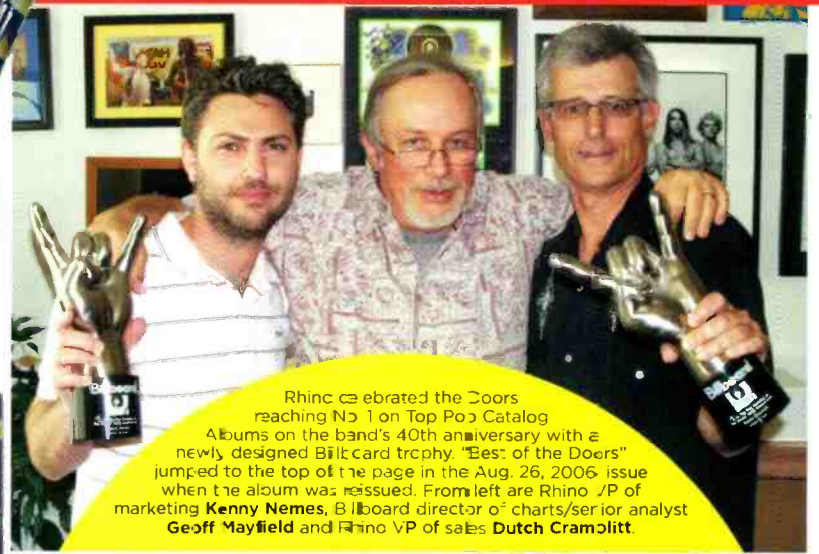
WE DO WHAT WE CAN

Sheryl Crow and Dr. Daniel Von Hoff, executive VP of the Translational Genomics Research Institute in Phoenix, will receive the Hope Award and Healing Award, respectively, at the Tower Cancer Research Foundation's annual gala dinner. The May 20 fund-raiser, held at the Beverly Hilton in Los Angeles, will also honor Lippin Group CEO Dick Lippin with the Humanitarian Award. Lippin has set up a research fellowship program and a cancer outreach program in the name of his wife, Ronnie, who passed away from cancer last year. For more info, go to towercancerfoundation.org.

POULTER AND FARRIS: ACTION IMAGES



The 10th anniversary of the Entertainment Industry Foundation's Revlon Run/Walk in New York took place May 5, raising an estimated \$5 million to support women's cancer research, counseling and outreach programs. **Mandy Moore** made a special appearance and performed her new song, "Extraordinary." Pictured, from left, are EIF's Revlon Run/Walk co-founder **Lilly Tartikoff**, Moore, EIF president/CEO **Lisa Paulsen** and "Law & Order" star **Jesse L. Martin**.



Rhino celebrated the Doors reaching No. 1 on Top Pop Catalog Albums on the band's 40th anniversary with a newly designed Billboard trophy. "Best of the Doors" jumped to the top of the page in the Aug. 26, 2006 issue when the album was reissued. From left are Rhino of marketing **Kenny Nemes**, Billboard director of charts/senior analyst **Geoff Mayfield** and Rhino VP of sales **Dutch Cramolitt**.

INSIDE TRACK

BIG, RICH AND A LEGEND

Country's Big & Rich and R&B's John Legend are becoming fast friends. After meeting at an industry event a few years ago, B&R invited Legend to appear on their forthcoming album, "Between Raising Hell and Amazing Grace." At the 42nd annual Academy of Country Music Awards, held May 15 in Las Vegas, Legend joined Big Kenny and John Rich onstage for their new single "Lost in This Moment." Backstage, the three didn't rule out further collaboration. "I think country and R&B are cousins anyway," Legend told Track. "If John Legend wanted to write with us, we wouldn't say no," Rich replied with a laugh.

STOP, I DON'T WANT TO HEAR IT ANYMORE

A Melanie concert is the last place where one would expect to find a heckler. But early on in the singer's nearly two-hour set May 15 at B.B. King Blues Club & Grill in New York, a loudish audience member yelled, "Sing something we know." Granted, Melanie was up to that point

performing much new material. Still, after pondering the situation at hand, Melanie, ever the seasoned professional, asked the man, "What song would you like to hear?" Very likely expecting him to say "Brand New Key" or "Lay Down (Candles in the Rain)," Melanie appeared visibly puzzled when he instead howled, "Love to Lose

Again"—certainly not one of her more-known songs from the '70s. The festive Melanie dutifully gave the man what he wanted, adding extra emphasis to the lyrics, "And some folks lose their futures/By living in the past."

CELIA DOES BROADWAY

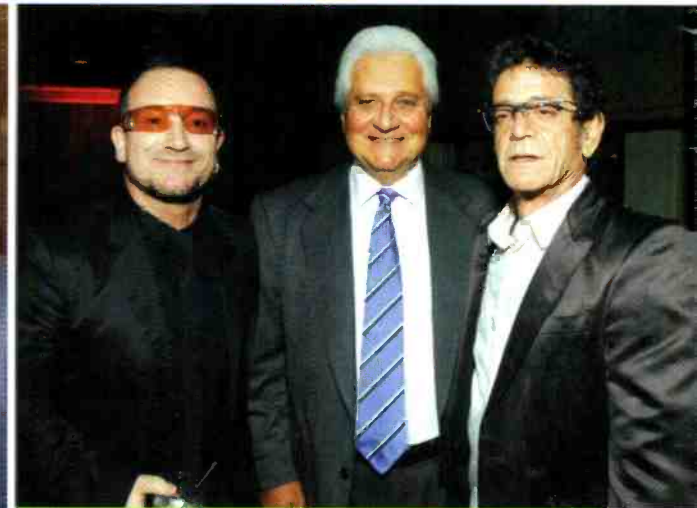
All eyes are on finding a new Celia Cruz. Of sorts. Marketing/event firm CMN is holding open auditions for the cast of "Celia: The Musical," a theatrical production based on the life of Cruz and scheduled to open off-Broadway in September. The musical will then travel to a host of cities, including Chicago, Miami, Los Angeles, Dallas and Washington, D.C. Investors in the production include reggaeton superstar Daddy Yankee.



MELANIE



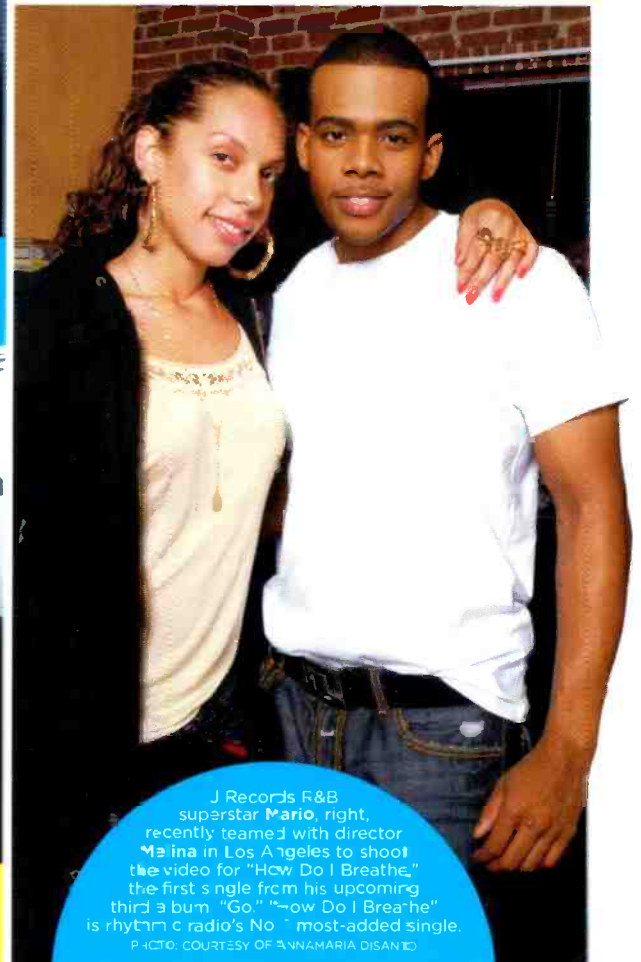
Concord recording artist and New Orleans native **Christian Scott**, left, is pictured with **George Clooney** on the set of "Leatherheads," the Steven Soderbergh-directed feature film now in production and co-starring Renée Zellweger. Clooney personally recruited Scott for the role of a '20s-era bandleader. PHOTO: COURTESY OF LUQJESCURTIS



Lou Reed's alma mater Syracuse University threw an exclusive party for him at the W New York in Union Square. The rock legend was honored with the school's prestigious George Arents Pioneer Medal; a new creative writing scholarship was also announced, named after Reed and his mentor, the late poet Celmore Schwartz. **Martin Bandier**, newly installed chairman/CEO of Sony ATV Music Publishing, co-hosted the event with Syracuse and **Ian Schrager**, who hosted the after-party at his newly refurbished Gramercy Park Hotel. Celebrating at the event, from left, are **J2's Bono**, **Bandier** and **Reed**.



Polaroid and Stuff magazine hosted a VIP party at the Kentucky Derby May 4 at the Mercantile Gallery Lofts. Celebrity attendees joining Stuff magazine publisher **John Lumpkin**, left, included **Brittany Murphy**, **Taryn Manning**, **Joey Fatone** and rapper/dancer **Kevin Federline**, right. PHOTO: COURTESY OF JAMIE MCCARTHY/WIREIMAGE.COM



J Records R&B superstar **Mario**, right, recently teamed with director **Marina** in Los Angeles to shoot the video for "How Do I Breathe," the first single from his upcoming third album "Go." "How Do I Breathe" is rhythmic radio's No. 1 most-added single. PHOTO: COURTESY OF VANMARIA DISANO

MELANIE: BRIAN HINELINE/RETNA

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