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# Billboard

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**'BAD GIRLS  
TAKE RISKS'**

## RIHANNA

Inside What May Be  
The Hottest Branding  
Deal Of The Year >P.24

**7**  
WAYS FOR  
MUSICIANS TO  
CASH IN  
ONLINE  
>P.28

### CHART HEAT

JOE. AVRIL.  
ARCTIC MONKEYS.  
NEIL SEDAKA? >P.39

### THE LATIN CONFERENCE

IT'S A (PHOTO) WRAP  
>P.64

### BJÖRK

STILL WEIRD >P.31

### NARM NEWS

GREEN PACKAGING IN...  
USED RECORD STORES OUT  
>P.7

MAY 12, 2007

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# No. 1

ON THE CHARTS

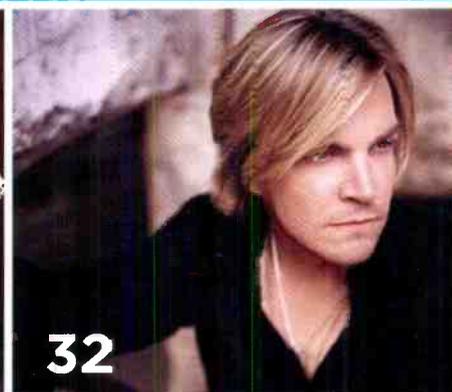
ALBUMS		
	PAGE	ARTIST / TITLE
THE BILLBOARD 200	40	AVRIL LAVIGNE / THE BEST DAMN THING
TOP BLUEGRASS	48	RICKY SKAGGS & BRUCE HORNSBY / RICKY SKAGGS & BRUCE HORNSBY
TOP CLASSICAL	53	JOSHUA BELL / VOICE OF THE VIOLIN
TOP CLASSICAL CROSSOVER	53	JOSH GROBAN / AWAKE
TOP COUNTRY	48	CARRIE UNDERWOOD / SOME HEARTS
TOP DIGITAL	54	ARCTIC MONKEYS / FAVORITE WORST NIGHTMARE
TOP ELECTRONIC	51	TIESTO / ELEMENTS OF LIFE
TOP HEATSEEKERS	55	NORMAN BROWN / STAY WITH ME
TOP INTERNET	54	NINE INCH NAILS / YEAR ZERO
TOP JAZZ	53	JANE MONHEIT / SURRENDER
TOP CONTEMPORARY JAZZ	53	NORMAN BROWN / STAY WITH ME
TOP LATIN	50	CALLE 13 / RESIDENTE O VISITANTE
TOP POP CATALOG	54	JOSH GROBAN / CLOSER
TOP R&B/HIP-HOP	45	JOE / AIN'T NOTHING LIKE ME
TOP REGGAE	45	STEPHEN MARLEY / MIND CONTROL
SINGLES		
	PAGE	ARTIST / TITLE
ADULT CONTEMPORARY	43	JOHN MAYER / WAITING ON THE WORLD TO CHANGE
ADULT TOP 40	43	NICKELBACK / IF EVERYONE CARED
HOT COUNTRY	49	RASCAL FLATTS / STAND
HOT DANCE CLUB PLAY	51	BEYONCE & SHAKIRA / BEAUTIFUL LIAR
HOT DANCE AIRPLAY	51	THE KILLERS / READ MY MIND
HOT DIGITAL SONGS	43	MAROONS / MAKES ME WONDER
HOT 100	42	MAROONS / MAKES ME WONDER
HOT 100 AIRPLAY	43	AKON / DON'T MATTER
HOT SINGLES SALES	44	ARCTIC MONKEYS / BRIANSTORM
HOT LATIN SONGS	50	CHAYANNE / SI NOS QUEDARA POCO TIEMPO
MODERN ROCK	43	LINKIN PARK / WHAT I'VE DONE
POP 100	44	MAROONS / MAKES ME WONDER
POP 100 AIRPLAY	44	GYM CLASS HEROES / CUPID'S CHOKEHOLD
HOT R&B/HIP-HOP	47	T-PAIN FEATURING YUNG JOC / BUY U A DRANK (SHAWTY SHAPPIN')
HOT R&B/HIP-HOP AIRPLAY	46	T-PAIN FEATURING YUNG JOC / BUY U A DRANK (SHAWTY SHAPPIN')
R&B/HIP-HOP SINGLES SALES	46	CRYSTAL DOVE STARRING DICE GAMBLE / UNTIL YOU COME BACK TO ME
R&B/ADULT	46	ROBIN THICKE / LOST WITHOUT U
RHYTHMIC	46	T-PAIN FEATURING YUNG JOC / BUY U A DRANK (SHAWTY SHAPPIN')
HOT RINGTONES	22	RASCAL FLATTS / WHAT HURTS THE MOST
VIDEOS		
	PAGE	TITLE
TOP DVD SALES	55	SMOKIN' ACES
TOP TV DVD SALES	55	THE VENTURE BROS.: SEASON TWO
VIDEO RENTALS	55	SMOKIN' ACES
GAME RENTALS	55	PS2: GOD OF WAR II
THIS WEEK ON .biz		
	#1	ARTIST / TITLE
TOP BLUES	#1	KENNY WAYNE SHEPHERD / 10 DAYS OUT: BLUES FROM THE BACKROADS
TOP CHRISTIAN	#1	AARON SHUST / ANYTHING WORTH SAYING
TOP GOSPEL	#1	J MOSS / V2...
TOP INDEPENDENT	#1	CHUCK BROWN / WE'RE ABOUT THE BUSINESS
TASTEMAKERS	#1	NINE INCH NAILS / YEAR ZERO
TOP WORLD	#1	CELTIC WOMAN / A NEW JOURNEY
TOP MUSIC VIDEO SALES	#1	ELTON JOHN / ROCKET MAN: NUMBER ONES
TOP VIDEO CLIPS	#1	HUEY / POP LOCK & DROP IT

# CONTENTS

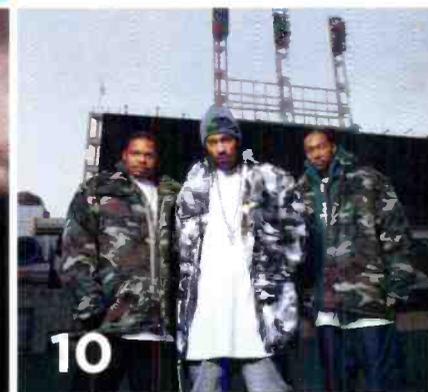
VOLUME 119, NO. 19



36



32



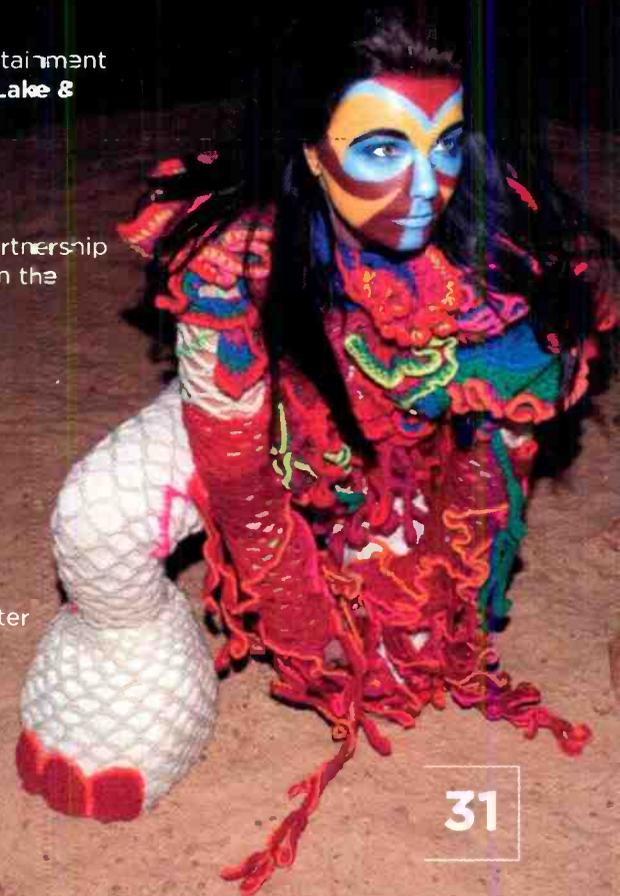
10

## UPFRONT

- 7 **IT'S NOT EASY BEING GREEN** Merchandisers mixed about environmental packaging initiatives introduced at NARM.
- 12 **The Indies, 6 Questions: Joe Chiccarelli, Retail Track**
- 14 **On The Road**
- 15 **Touring**
- 16 **Making The Brand**
- 17 **The Publishers Place**
- 18 **Latin**
- 20 **Global**
- 22 **Digitia Entertainment**
- 23 **Q&A: Ernie Lake & Josh Katz**

## FEATURES

- 24 **COVER STORY COVER GIRL** A bold new marketing partnership ensures Rihanna's upcoming release will be in the spotlight. Not that she ever left.
- 28 **CASHING IN** Seven ways for musicians to work the Web for dollars.
- 59 **HOT HOMES** Tight inventory, ongoing demand mark high-end realty market.
- 31 **MUSIC BJÖRK'S BLEND** Collaborations, online opportunities aim to reverse the off-kilter artist's downward sales trend.
- 32 **Higher Ground**
- 34 **Rhythm & Blues, Global Pulse, Nashville Scene**
- 36 **6 Questions: Patti Smith, Classical Score**
- 37 **Reviews**
- 6 **Opinion**
- 39 **Cover The Counter**
- 39 **Market Watch**
- 40 **Charts**
- 57 **Marketplace**
- 58 **Mileposts, Executive Turntable**
- 64 **Backbeat**



31

ON THE COVER: Rihanna photograph by Roberto D'Este

360 DEGREES OF BILLBOARD

## HOME FRONT

### Events

**REGIONAL MEXICAN**  
The only event dedicated to this top-selling genre returns to Los Angeles Oct. 1-3. Now in its second year, this two-day summit will focus on the latest radio, touring, digital and publishing trends. More at [billboardevents.com](http://billboardevents.com).

**R&B/HIP-HOP**  
Returning to Atlanta Sept. 5-7, Billboard's **R&B/Hip-Hop Conference & Awards** features savvy speakers, networking opportunities, educational sessions and exciting performances. More at [billboardevents.com](http://billboardevents.com).

**MARKETING TO MEN**  
Marketing to Men 18-34 is the definitive conference for professionals trying to reach elusive male consumers. This year's event takes place Aug. 8 at the Altman Building in New York. For more, see [billboardevents.com](http://billboardevents.com).

### Blogging

**THE JADED INSIDER**  
102-degree heat, movie stars and some of the world's biggest bands, all at the Coachella Valley Music & Arts Festival. For extensive show recaps, visit the Billboard blog at [jadedinsider.com](http://jadedinsider.com).

# OPINION

EDITORIALS | COMMENTARY | LETTERS

## Disc, Go

The End Is Here

BY ANDY HURWITZ

This year, my partners and I decided that we were done with CDs. While all three of us still collect vinyl, we didn't have any use whatsoever for those little, shiny metal things. CDs took up too much room, were overpriced and had become impossible to find even if we did want them since all of our favorite "record" stores closed down.

All this would have been fine if we were working in any other industry, but for us, this revelation hit hard—we were in the business of selling these things.

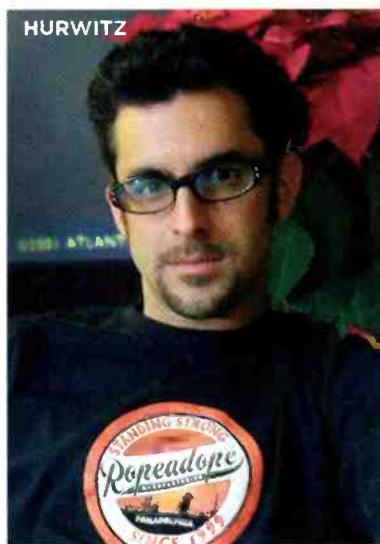
If three 40-somethings no longer had the need for CDs, how did we think our "generation we" fan base felt? So, we asked them via a survey on our Web site. The response was staggering. More than 90% of our fans said they hadn't purchased a legal CD from a record store in more than 12 months, while more than 75% indicated that they had purchased new music via iTunes within the past 30 days. It's not like we were surprised by our findings, but it did make our decision easier—almost no more CDs for Ropeadope.

The new model was devised based on common sense. We sign artists to an exclusive digital license with a reasonable term, we share all profits equally with

artists, we account (and pay) monthly, and we pay no advances. The artist is free to press CDs on their own to sell at shows and on his or her Web site, or even to sign a deal with another label to put out the same recording or future recordings. Our Web site has always been a priority for Ropeadope, where we build our traffic via podcasts, daily content and a great store that sells our line of branded clothing in addition to exclusive merch for like-minded labels such as Giant Step, Ninja Tune, Blue Note and others. So, under this new model we get new fans, new traffic and new income. The artist gets tremendous exposure, a solid marketing and publicity push, street-team support and one giant step forward in their dream.

This decision makes sense on every possible front for a niche label like ours. Economically, by eliminating large artist advances, manufacturing costs, design fees, retail spends, not to mention the massive headache that is returns and reserves, we are now basically in the black the second we sell our first download on any given artist. From a creative angle, it finally allows us to get back to what we loved about the music business in the first place—finding great music and putting it out, regardless if it sells 10 or 10,000

copies. But really, from a practical perspective, who buys CDs anymore? That's the question we put to our fans, our employees and ourselves. And the answer?



Not enough folks to justify the enormous amount of time and resources we put into making, marketing and selling them. To us it was a no-brainer. Is this the future? Shit, we feel like it's the present. The disc is dead. Long live the music. ●●●

*Andy Hurwitz is president of Philadelphia-based indie label Ropeadope Records.*

## FEEDBACK

### HIP-HOP NEEDS CLEANING UP

I have to say that I disagree with most of Hillary Crosley's comments about the Oprah Winfrey "Town Hall" discussion ("Oprah's Omissions," *Billboard*, May 5). We can discuss why Don Imus said what he said for years, but we need to clean our own backyard first.

My problem with hip-hop has nothing to do with the words "bitch" or "ho." Because I'm grown, intelligent and have a sense of who I am, I can dismiss that crap. However, my 10-year-old daughter doesn't have the maturity to understand this is a "business" and these guys and/or gals would sell their soul to the devil for a new Bentley.

I don't want to see Winfrey "waving her hand in the air like she just don't care." Winfrey is 54 years young—she is not the hip-hop generation, and it's not her responsibility to embrace hip-hop because she's black. I'm black, I don't like all hip-hop—and I am a product of my environment that saw the good, bad and ugly of hip-hop.

On another note, none of the artists—such as Ludacris, 50 Cent, LL Cool J, T.I.

and Snoop Dogg—send their kids to a public school in the hood. Why? Because they don't have to, and they want their kids to enjoy and have what we all want for our kids: safety, the best education money can buy and to be well-rounded adults. They should think before they do a song as to whether they would let their child listen to it unedited.

**LaShawn Lindsey**  
New York

### NEXT-GEN PUBLISHERS PUSHING BOUNDARIES

I read Little Steven's "Underground Garage" column (*Billboard*, May 5) with mixed emotions. Yes, the major publishers are engaged in "wild publishing stuff," primarily through their ongoing acquisitions of notable catalogs. Nothing new there. But Steven's distance from what the

next-generation publishing community is doing was surprising, to say the least.

There is a fresh crop of innovative, savvy street publishers who are committed to developing new writers and aggressively promoting and placing their music. I am aware of a growing handful of smart, artful, well-connected young publishers who understand new music, older music, new marketing, older marketing and, above all, how to develop and represent writers to their best potential.

Given the radical sea changes in our music landscape, I am proud to be part of this new face of music publishing, and I remain excited about the prospects that lie ahead for us not-so-underground publishers and our writers.

**Ron Sobel**  
President  
North Star Media

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Agents, talent buyers pay off their debts



**NO SWEAT**  
RGX Bodyspray promotes new acts



**KIND OF BLUE**  
Universal sorts out Miles Davis' copyrights

**>>>PANDORA BLOCKS USERS**

Personalized Internet radio site Pandora.com began blocking users outside the United States May 3. The company cites the lack of compulsory licensing for net usage in countries outside the States as the reason behind the move. Founder Tim Westergren told online tech journal The Register that he had been under pressure from record labels for months to establish direct licensing deals, and that the company is close to doing so in the United Kingdom and Canada.

**>>>SIRIUS GRABS MAJORITY OF SUBS IN Q1**

The majority of new subscribers to satellite radio during the first quarter of 2007 signed up with Sirius, according to Sirius CEO Mel Karmazin. The satcaster nabbed 66% of the consumer market signing up for satellite radio for the sixth consecutive quarter, while taking 76% of the retail market and 62% of the new vehicle market, according to Karmazin.

**>>>REAL-NETWORKS REVS UP IN Q1**

RealNetworks reports that its first-quarter digital music revenue increased 18% year over year to \$34.1 million. The company also added more than 1 million total music subscribers versus the same time a year ago, hitting a new high of 2.7 million. Real's music numbers comprise products including Rhapsody, Rhapsody Radio and mobile music offerings via its newly acquired subsidiary WiderThan.

# UP FRONT

RETAIL BY ED CHRISTMAN

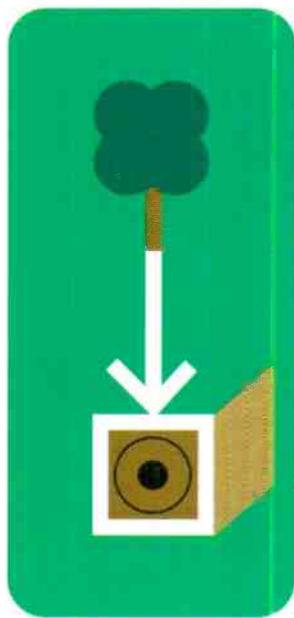
## It's Not Easy Being Green

Merchandisers Mixed About Environmental Packaging Initiatives Introduced At NARM

When talk at this year's NARM convention focused on new environmental packaging, as it did in a closed-door meeting attended by leading accounts and major distributors and in the bars afterward, the discussion wasn't just geared toward stimulating CD sales—it was also a centerpiece of a developing industry-wide "green" movement.

Artists clearly appear to be backing green innovations—on May 29, Perry Farrell's new

Columbia album with his band Satellite Party, "Ultra Payloaded," will be issued in a recycled-paper Digipak; the carbon dioxide used to make and ship the disc is being offset with contributions to renewable energy projects. But labels and retailers are onboard as well. At NARM, held April 30-May 2 in Chicago, budding initiatives by nearly every major label were either introduced or widely debated.



**LABEL MOVES**

■ Sony Sales, the shared-services department that represents Columbia and Epic, was touting three different packages for every new release, a retail source says. The eco-friendly "paperback" version would feature either a one-page card or, at most, four pages of liner notes, and retail for between \$9.99 and \$11.99, the source says. In addition, a standard package would list at \$18.98 and a deluxe version for \$19.98-\$21.98.

The latter package, a digital and physical hybrid, would allow users to access ringtones, wallpapers and other downloads, all of which would be priced accordingly. But retail accounts could only order the paperback version in conjunction with one of the other packages. Initial releases in the triple format are expected in July.

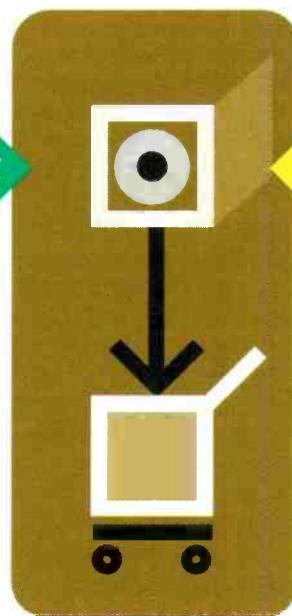
■ Virgin Entertainment Group North America VP of marketing Dee McLaughlin revealed at NARM that the chain is converting all its shopping bags and point-of-purchase material to re-

cycled stock. Company owner Richard Branson has been at the forefront of the green movement.

■ Warner Music Group, which has launched a companywide initiative to reduce or offset greenhouse gas emissions, reported at NARM that it has also been using ecologically enhanced paper for the last month.

■ Universal Music Group has reissued its Millennium greatest-hits series in eco-friendly packages that replace the CD booklet with a single card, featuring only the cover of the album on the front. On the back, a small notice directs the buyer to a Web site to obtain complete liner notes.

■ Montreal-based catalog reissue specialist Madacy Entertainment, meanwhile, has experienced a fourfold increase in sales since it began issuing product in recyclable "tin can" containers last fall, according to Madacy CEO Amos Alter. Tins used for Madacy's 30-title Collector's Series hold as many as three discs, each with generic



packaging. Such releases are available at varying price points. The budget version, for instance, contains a single disc retailing for \$5.99 and features 12 tracks plus a bonus ringtone valued at \$2.99, Alter says.

**RETAILER REACTION**

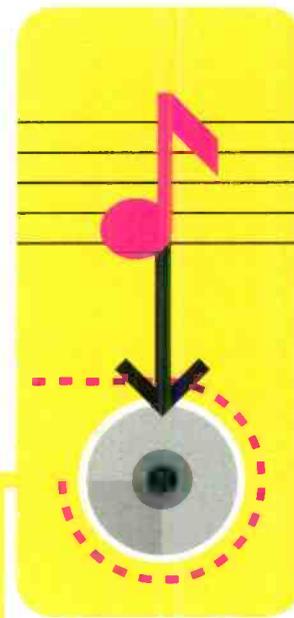
While retailers as a whole support going green, some larger accounts anticipate significant retrofitting costs when they transition into carrying the newer configurations. And with music manufacturers

considering streamlined CD packaging, rackjobbers worry that modifying or replacing an estimated \$100 million in inventory sortation equipment would also be costly.

"The rackers don't want the new green package too thin or too light," one retail source says. "But that could translate to additional savings in shipping and trucking costs."

Other retailers are concerned that one-card packaging could cut into sales. Without liner notes, says Brian Faber, director of operations for the eight-unit, Phoenix-based Zia chain, such a product could be mistaken for a burned CD. "Packaging absolutely matters," Faber says. "It's part of the perceived value of the CD."

Another merchant expressed concern that, when store customers are directed to a Web site for liner notes, they might also make pur-



chases there from the label, which could hurt physical retail. "I hope the labels, under the guise of green, don't use this effort to increase direct sales to consumers," the merchant says.

"My fear," one account familiar with NARM's closed-door meeting says, "is that the logistics people will win out over the visionary green guys."

Still, retailers largely welcome the changes and acknowledge that they'll have to adapt.

"The green issue is like the longbox all over again," Newbury Comics CEO Mike Dreese says. "There are two stances the industry can take—we can do nothing and wait 18 months and react to a coming negative attack from environmentalists, or we can be truly proactive. The question is: Are we going to man the dykes or build a new bridge to the future?"

## >>> TOUCH & GO LAUNCHING DIGITAL STORE

Famed Chicago indie Touch & Go Records will unveil a digital download store this summer. Label founder Corey Rusk tells Billboard that the site should launch in June and will carry music in the non-digital rights management MP3 format. He adds that the site will sell singles and full albums, and pricing will be on par with digital standards of 99 cents per song and \$9.99 per album.

## >>> RIAA PRE-LAWSUIT LETTERS REACH 1,620

The RIAA has sent its fourth wave of letters to universities, asking administrators to forward the 402 pre-litigation settlement proposals to individuals illegally sharing music files on campus networks. The letters went to 13 universities including Brandeis, Duke, the Massachusetts Institute of Technology, Syracuse, the University of Georgia and the University of Southern California. As part of the deterrence and education initiative, begun in February, the RIAA plans to send hundreds of pre-lawsuit letters each month. If the individuals do not resolve the claims within 20 days, the major labels intend to file lawsuits, according to an RIAA rep.

## >>> MIDLER TO REPLACE DION IN LAS VEGAS

Veteran entertainer Bette Midler has signed a two-year deal to replace Canadian music star Celine Dion in February as the resident performer at the Colosseum, Caesars' 4,100-seat theater. Opening Feb. 20, 2008, her shows will run 90 minutes, with ticket prices ranging from \$95 to \$250 a seat, organizers say. Dion's show has grossed more than \$500 million since it began in March 2003, according to reports.

RETAIL BY ANTONY BRUNO and TODD MARTENS



## FLEE MUSIC?

At Least Six Labels Plan To Pull Out Of Digital Service

BAYSIDE'S label Victory pulled its catalog from eMusic in April.

A handful of independent record labels are poised to launch what they are calling a "revolt" against digital subscription service eMusic, citing unhappiness with the company's pricing model as their core concern.

Billboard has learned of at least six specific eMusic partners—three of whom were listed among eMusic's top 60 labels this week—that plan to ei-

ther pull their catalog from the service entirely or limit content to back catalog tracks when their current licensing deals expire.

Several representatives of these labels, attending the NARM annual convention in Chicago, told Billboard they feel eMusic is trying to pad its subscriber base to make itself a more attractive acquisition target. Unless the service raises prices and, in turn, the compensation provided to labels,

they intend to withdraw their music in protest.

"We've been partners with eMusic since the very beginning, and it is a great way for our customers to discover music," says the head of one of the larger such labels who asked not to be identified. "I hope they can make it a better value proposition for the labels. But if they don't, we are planning on pulling out."

Victory Records' Tony Bruun-

mel first raised the issue in early April when he pulled his catalog from the service after eMusic introduced the new Connoisseur Plan, which offers existing customers 300 downloads a month for \$75—or about 25 cents apiece. The most eMusic subscribers pay per track is 33 cents under its \$10 per month for 30 downloads plan.

After factoring in distribution costs and other expenses, some labels receive as little as 12 cents per song in profit, sources say, far less than the 60 cents-65 cents per track received from iTunes.

The service counts more than 13,000 indie labels as partners, and, at the moment, complaints about the revenue share seem constrained to a disgruntled few. But even independent labels that support eMusic say they understand the growing concern.

"I'm a subscriber of eMusic, and I love it," says Rian Murphy, head of digital sales for Chicago-based Drag City, who says he has no plans to leave the service. "But from the point of view of the label, the profit margin is greatly constricted, and

it's a concern to anyone selling records. They would be better off being more equitable, or they will probably lose some labels. Everyone has to live."

eMusic CEO David Pakman last month denied the company was seeking a buyer. He defends the company's pricing and compensation structure, pointing out the average eMusic customer acquires 20 songs a month from the service, and he pays labels an average of \$6 a month per subscriber. Compared to the average of 10 songs a year bought on iTunes, Pakman says the lower price ultimately results in more revenue through greater volume.

"There's no question that eMusic pays less on a per-track basis than other a la cart digital service," Pakman says. But "it's not clear that 99 cents a song is the right price. . . . Music is an elastic good. If you lower the price, you'll sell more, and if you raise the price, you'll sell less."

eMusic surpassed 300,000 subscribers in April.

Additional reporting by Ed Christman in New York.

## Busting The Cluster

Retailers Zero In On Unbalanced Release Schedule

Retailers have long been stymied by an uneven release schedule that clusters potential hit albums into the second half of the year, but at the NARM annual convention, they again presented a case that more major releases should be scheduled for the first half.

During his opening address at the convention, held April 30-May 2 in Chicago, NARM president Jim Donio reminded attendees that at last year's meet, Hastings Entertainment CEO John Marmaduke predicted the industry was flirting with "seasonal suicide" because so many key releases were logjammed late in the year.

This resulting lost revenue opportunity affects everyone from artists to the label, distributor and retailer, Donio said. And this year, data from Nielsen SoundScan backed up his assertion.

During a SoundScan analysis seminar on the industry's sales numbers, Nielsen Entertainment director of retail relations and research services Chris Muratore noted that, in six of the last seven years, the year's No. 1 album was released no later than May.

What's even more startling, according to Muratore, is that even though high-profile artists continue to prefer late-year release dates, sales of fourth-quarter titles dropped nearly 50% from 60.2 million scans in 2000 to 31.1 million in 2006. That's twice as severe a drop as the U.S. industry's 25% overall decline during that period, from 785 million to 588 million.

In the opening state-of-the-industry panel,



MCBRIDE

Drop in scans for fourth-quarter releases between 2000 and 2006

however, label and distribution executives said

the release schedule has begun to change. Sony Music Entertainment U.S. Sales president Jordan Katz pointed to new albums by Modest Mouse and Martina McBride arriving, respectively, during the first quarter and at the beginning of the second quarter this year.

SoundScan data suggests that if just 15 of the third- and fourth-quarter releases were spread out during the first and second quarters, those albums would have a longer life cycle that could generate additional sales, Donio said.

"I think the labels need to take that information back to the artists and managers," said Rob Perkins, president of the 70-unit, Marietta, Ga.-based Value Music chain, "so that they can see that it's worthwhile to issue potential best-selling product during other times of the year besides the fourth quarter." —Ed Christman

## Second-Hand Woes

Used CD Merchants Shaken By New State Laws

Independent merchants selling and buying used CDs across the United States say they are alarmed by stepped-up pawnbroker-related laws recently enacted in Florida and Utah and pending in Rhode Island and Wisconsin.

In Florida, the new legislation requires all stores buying second-hand merchandise for resale to apply for a permit and file security in the form of a \$10,000 bond with the Department of Agriculture and Consumer Services. In addition, stores would be required to thumb-print customers selling used CDs, and acquire a copy of state-issued identity documents such as a driver's license. Furthermore, stores could only issue store credit—not cash—in exchange for traded CDs, and would be required to hold discs for 30 days before reselling them.

At least one Florida town has enforced the law, resulting with the cited merchant pulling used CDs from its store.

The law in Utah and the legislation pending in Wisconsin and Rhode Island are also harsher than typical pawn-shop laws, NARM outside counsel John Mitchell says.

Brian Faber, director of operations for the eight-store, Phoenix-based Zia chain, says that while the rules sound more onerous and could devalue the used CD market, "we would comply and the market would ultimately adjust itself."

Faber says about 40% of his chain's volume comes from used CD sales, paying out 80% cash and 20% store credit. If retailers could only pay out credit, he says, it could negatively affect product flow. The used CD business' low pricing, he adds, is already being devalued by falling prices of new CDs.

Meanwhile, NARM says it will try to help shape the pending legislation. In Florida, retailers selling previously owned videos and videogames managed to carve out a partial exception from the law, so they do not need a permit, and only have to wait 15 days before reselling the merchandise. —EC



**>>>RHAPSODY, DISCHORD INK DEAL**

Digital music subscription service Rhapsody has finalized a music licensing deal with indie label Dischord Records, marking the first time the company's catalog has become available on a subscription basis. Dischord is home to such acts as Minor Threat, Fugazi and Shudder to Think.

**>>>AAIM'S MEMBERSHIP UP**

American Assn. of Independent Music president Richard Bengloff says the indie trade body has increased its membership to 121 labels. He revealed a slew of recent label additions at the annual NARM convention in Chicago. Among the labels that have recently pledged to join the group are hard rock label Century Media, hip-hop imprint Stone's Throw, soundtrack-heavy label Lion's Gate Music, metal label the End and label/management firm Nettwerk Music Group.

**>>>GOLDBERG JOINS VC FIRM**

Former Yahoo VP/Yahoo Music GM Dave Goldberg is joining Benchmark Capital, a Menlo Park, Calif.-based venture capital firm, as an entrepreneur in residence. Goldberg will evaluate potential Benchmark investments in music, video and digital content. He also will provide advisory services to existing Benchmark-funded companies. Goldberg co-founded Launch.com in 1994 and led the company until it was acquired by Yahoo in 2001 and became Yahoo Music.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Susan Butler, Brian Garrity, Todd Martens and Reuters.

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# UPFRONT

**MILEPOSTS** BY WADE JESSEN

## Irving Waugh Jr., 94

**Broadcasting Pioneer Put Country Music On TV**

Irving Waugh Jr.—veteran broadcaster, TV pioneer, country music visionary and one of the architects of the Country Music Assn.—died April 27 following an extended illness. He was 94.

"Irving Waugh truly had an indelible impact on CMA," longtime CMA executive Ed Benson says. "His important contributions to the organization are perhaps unparalleled."

Waugh was born Dec. 8, 1912, in Danville, Va. He studied acting and joined CBS Radio in New York on "The March of Time," a dramatization of the news of the week.

Following a stint at Nashville's WSM radio in the early '40s, Waugh served as a correspondent for NBC Radio during World War II, broadcasting from the Philippines, Okinawa and Japan. After the war, Waugh returned to WSM, and in 1950 launched Nashville's first TV station, WSM-TV (now WSMV). In 1952, Waugh started the Grand Ole Opry Birthday Celebration, a precursor to the annual Disc Jockey Convention, Country Music Month and the CMA.

That same year, he brought 30-minute segments of country music performances to NBC's "Kate Smith Show," which marked the collective network TV debut of Nashville's coun-

try music stars.

In 1955, Waugh brokered a deal with Ralston-Purina to sponsor one-hour Grand Ole Opry segments on ABC-TV, marking the network TV debut of the WSM Grand Ole Opry.

Sponsored by Kraft Foods starting in 1968, the CMA Awards became the first music award show of any kind to be nationally televised.

In 1968, Waugh became president of WSM Inc. In 1972, after he set his mind on designing an event specifically for fans, the annual International Country Music Fan Fair (now the CMA Music Festival) was born. After retiring as president of WSM Inc. in 1977, Waugh was appointed commissioner of tourist development for the state of Tennessee, a post he held for



**WAUGH and DOLLY PARTON** embrace in 1983. Inset: Waugh in the 1950s.

two years. Awarded an Emmy in recognition of his pioneering efforts, Waugh served as a longtime board member of the CMA and the Country Music Foundation, and also as a member of the International Radio and Television Executive Society and the Hollywood Radio and Television Executive Society.

A memorial service was held May 1 in Nashville.

**BILLBOARD EXCLUSIVE**



**BONE THUGS-N-HARMONY**, in a still from 'I Tried.'

**HIP-HOP** BY GAIL MITCHELL

## Bone Thugs-N-Hollywood

**Studio Initiates New Revenue Stream With Rap Group's DVD Movie**

"I Tried," a feature film starring Bone Thugs-N-Harmony, will inaugurate a new music business model designed by African-American-owned film studio Codeblack Entertainment. The idea is to leverage record labels' existing promotional budgets to create an additional revenue stream.

The Codeblack concept centers on the lucrative DVD market. The company will shoot a full-length feature film starring the label's recording artist while concurrently producing that artist's music video. Then Codeblack and its label/artist production partner will release the movie on DVD. These films will be produced in much the same vein as TV/cable network movies, whose budgets range between \$750,000 and \$1.5 million. Scripts will involve no more than five main characters and locations.

Jeff Clanagan, president/CEO of Los Angeles-based Codeblack, says the new model addresses the twin concerns of declining record sales and digital piracy.

"Creating this piece of product with already allocated marketing dollars for key album releases is a way for record companies and artists to create and generate incremental revenue," Clanagan says.

"I Tried" will bow in September. Preceding it is the May 8 release of Bone Thugs-N-Harmony's new album,

"Strength & Loyalty," on Full Surface/Interscope Records. Lead track "I Tried," featuring Akon, is No. TK on the Hot R&B/Hip-Hop Songs chart this week.

The film "I Tried" is in postproduction. Its plot concerns what life would have been like if the late Ruthless Records founder and rap icon Eazy-E had not discovered the group. The film stars Hassan Johnson of "The Wire" and acting vet Chris Mulky, as well as Bone Thugs-N-Harmony members Layzie, Krayzie and Wish Bone. Prior to its DVD release, BET will premiere the film on a broadcast date yet to be determined.

The BET alliance takes into account another industry reality: The cable channel, like sister MTV, is opting for more original programming.

"You're not going to get as much video play these days," Codeblack executive VP/GM Quincy Newell says. "So being able to promote and then premiere a film on a video channel like BET is the equivalent of having heavy video rotation."

For the time being, Codeblack plans to pursue the broadcast outlet/DVD route, with the former contingent on the target demo for each project. However, Clanagan and Newell don't rule out the possibility of future theatrical releases. In the meantime, the pair is in discussions with more Universal labels as well as other record companies.

**Digital** BY ANTONY BRUNO

## WORD SEARCH

**Yahoo's New Lyrics Service Negotiates Licensing Logistics**

A new music lyrics service launched by Yahoo illustrates the potential and the challenges of integrating lyrics into digital music products today.

While the demand for searchable music lyrics has always been high, the process of licensing these lyrics from the complicated maze of music publish-

ers and songwriters has limited such sites to unauthorized, and often inaccurate, rogue sites.

Yahoo's partner, Gracenote, began the task of navigating the process last summer, and has succeeded in striking licensing and payment agreements with such publishers as BMG Music Publishing, Universal Music Publishing, Sony/ATV Music Publishing and various other entities representing more than 10,000 rights organizations. Gracenote will re-

ceive a share of the advertising revenue gained from the lyrics service and pay rights holders directly.

The service at launch supports 400,000 tracks.

Gracenote says it will add to the database on a regular basis as it clears additional rights.

Yet at Yahoo and elsewhere, lyrics remain a notable omission from digital music files either purchased or acquired through subscription models. Not only do consumers not receive song lyrics with their download, they can't search for songs by lyrics within Yahoo Music Unlimited



or any other digital music service including iTunes.

The cost of including the lyrics to these files—primarily due to the licensing fee—would either

force digital retailers to increase the cost of their service or accept less of an already-thin margin.

But Yahoo and Gracenote say these issues will be resolved over time once publishers begin realizing the added revenue that lyrics bring them. Gracenote CEO Craig Palmer estimates lyric license fees could result in as much as \$100 million in annual revenue within 10 years.

# Jeep Thrills

## Tim McGraw And Faith Hill Expand Their Automotive Partnership

Tim McGraw's first car was a Jeep. Years later, when McGraw and Faith Hill decided they wanted to take their relationship to the next level, a red 1976 CJ6 Jeep provided the wheels for the date. That was in 1996, the year they married. And now in 2007, their love for each other—and for Jeep—is unwavering.

Jeep is sponsoring the couple's 35-city North American Soul2Soul 2007 summer trek, which kicks off June 6 in Omaha, Neb. (billboard.biz, March 7). What began as a straight-up tour sponsorship, Billboard has learned, is evolving into a multitiered partnership among Jeep, Soul2Soul and its stars.

RPM Management's Scott Siman, who oversees McGraw's career, calls it one of the biggest tour endorsement deals ever in country music—both on the financial and programming sides. "It comes at a challenging time for the automotive and music industries," Siman says. "But the entertainment and touring industries are doing great."

By sponsoring Soul2Soul, Jeep aims to connect with its customers on a deeper emotional level, build a more long-term brand image and sell more vehicles. On average, 400,000-500,000 Jeeps are sold each year.

"Being involved in concert tours is not great for a car manufacturer," says Jay Kuhnle, director of Jeep Brand communications. "At a live event, people may miss a vehicle's involvement. There is often no DNA. Where is the relationship between the car and the celebrity?"

With McGraw and Hill, the DNA is there, Kuhnle adds. "They have an affinity for our brand. So, our messages be-

come reasonable to the audience we're going after. It makes sense to our consumer."

In addition to Jeep signage—including footage of the artists on LED screens—at every tour stop, McGraw and Hill's "date Jeep" will be on hand, as will a special edition Soul2Soul 2007 Jeep Wrangler Unlimited. The latter will be auctioned off to benefit Neighbors Keepers, a foundation the couple runs to benefit community charities. Kuhnle says Jeep will be "appropriately visible, without being too gratuitous" throughout the tour

and accompanying print and TV ad campaign.

McGraw and Hill will also be on hand for a VIP performance at every show for Jeep dealers and radio contest winners. On July 26, McGraw will perform at Camp Jeep's 13th anniversary in Virginia; the annual event is open to current Jeep owners.

As the tour travels from city to city throughout the summer, the next phase of the yearlong partnership will be unveiled. While details were still being ironed out at press time, it will likely encompass product placement, exclusive content (music and video), special events and online initiatives.

Creative Artists Agency—working closely with the artists' managers, Jeep and marketing agency George P. Johnson—crafted the deal.

According to Siman, Jeep's participation in Soul2Soul allows his client and Hill—who is managed by Gary Borman—to upgrade the show's production. "A goal of this tour is to deliver to fans the most state-of-the-art production of any music format," Siman says.

With a haul of \$88.8 million, last year's edition of Soul2Soul was the top-grossing country tour ever in a calendar year, according to Billboard Boxscore.

This year's edition has fewer shows: 44 compared with 74. But it is on track to be the biggest two-year tour run. "It will exceed \$130 million gross and 1.5 million fans for the run," Siman predicts.

**TIM MCGRAW and FAITH HILL'S 'date Jeep will accompany them on their 2007 tour.**



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## The Indies

TODD MARTENS [tmartens@billboard.com](mailto:tmartens@billboard.com)

# Caroline's Crash?

Job Cuts At Indie Distributor A Hot Topic At NARM

Before arriving at the NARM convention in Chicago, one would have thought the week would be a time of celebrating for those in the indie community. But the news out of the Windy City wasn't all good.

The announcement last week that EMI-owned indie distributor Caroline Distribution would be eliminating its regional sales staff ([billboard.biz](http://billboard.biz), April 27) was a hot topic at NARM, and many were eager to talk about the fallout of such a decision.

For starters, the decision to bring Caroline's regional sales under the EMI Music Marketing umbrella appears to just be the beginning of a large restructuring at the distributor. Multiple sources confirmed that Caroline is drastically trimming its label roster, planning to continue carrying somewhere around 30 labels.

Even after the exodus of such labels as dance imprint Ultra and rock/experimental label Ipecac Recordings, a former Caroline employee says the distributor recently carried "well over 50 labels."

An EMI representative did not respond to requests for comment by press time, and Caroline president **Bill Hein** did not return multiple calls and e-mails. When cornered at NARM, Hein was unable to go into much detail, but stressed the distributor would soon be able to discuss its ambitions at length, and did note that the company is hiring in other divisions.

Label reaction ran the gambit. While some were furious about the cutting of Caroline's regional sales staff, others took a more measured, long-term view of the situation.

Definitive Jux head **Amaechi Uzoigwe**, for instance, opts to look at Caroline's moves as those that reflect a company slowly adjusting to the digital age. His label will release a hotly anticipated album from **Aesop Rock** in August, and he points to the decline in overall physical CD sales, as well as the rise of indie-centric digital outlets such as Insound and Other Music's download store, as the real motivation behind the moves. In his mind, other distributors will eventually follow suit, either in 2007 or in the near future.

"The business is becoming more rational," he says. "There's too many people and there's not enough jobs to go around. There's too much glut and it's highly inefficient. I applaud Caroline for taking their painful medicine now in order to be healthy down the road."

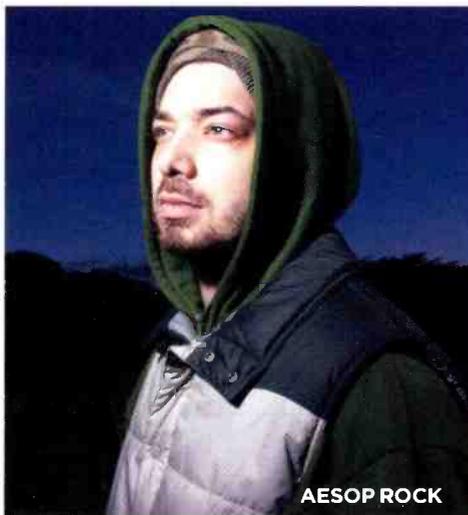
Even the labels that confirm Caroline will no longer be distributing their content—such as Chicago's **Kranky Records**, home to the smashing psychedelic rock of **Deerhunter**—don't appear terribly concerned, knowing that their sales are up and other distributors will soon be begging for their content.

Still others thought the move may eventually benefit Caroline's remaining labels, pointing to EMI's first-quarter U.S. market share of 12%, the lowest of the four majors, according to Nielsen SoundScan. An influx of strong indie titles would be greeted with open arms by the

regional sales reps for the major, they suggested, with Caroline then putting a greater emphasis on marketing and the online world.

But that's little consolation to many indies right now, especially those who had strong relationships with some of the sales reps who will be out of a job. Commenting on the changes, the head of one dropped indie label says, "They're a huge multinational company, and they'll do what they want to do. It's anywhere from curious to insane, but distributors come and go."

Indeed, the indies contacted largely believe



AESOP ROCK

Caroline's moves were nothing more than a precursor to a merger between EMI and Warner Music Group, the latter of which is home to the extremely large Alternative Distribution Alliance. On top of that, word is that Caroline will be missing some July street dates, with two distributed labels confirming such news.

Chicago label **Drag City**, which released successful albums in 2006 from **Joanna Newsom** and the **Jeff Tweedy/Jim O'Rourke** project **Loose Fur**, did not hold back. Head of sales **Rian Murphy** expressed dismay about the depth of the information Caroline has been giving his label about the changes.

"They're communicating to us about it, but a lot is along these unsatisfactory company lines, like everything they're doing is going to make everything better," he says. "Suffice to say, that's unbelievable talk."

Last year, Caroline let go of its sales staff in Los Angeles, and Murphy and multiple labels that declined to be quoted see the latest moves as little more than a further erosion of the company. Murphy summed up the responses of at least four Caroline-distributed labels: "When you get rid of your sales reps, where's the company? It's a name."

"It is bittersweet," Uzoigwe says. "It sucks for the employees, but I understand they need to do this. I think it's a healthy thing in the long run. It's a natural correction, in terms of today's marketplace." ...

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

# 6 QUESTIONS

with JOE CHICCARELLI  
by TODD MARTENS

Having already worked on one of 2007's bigger rock records in the Shins' "Wincing the Night Away," Joe Chiccarelli just completed some engineering work on the White Stripes' upcoming "Icky Thump," and will next tackle the Raconteurs. Chiccarelli, who got his start as an engineer for Frank Zappa, has spent the better part of three decades jumping from mainstream to underground fare, having produced for such adventurous acts as Oingo Boingo, the Verlaines and American Music Club, while mixing/engineering for everyone from U2 to Elton John.

**You just wrapped some engineering work with Jack White on the upcoming White Stripes album. What is your take on the new material and working with the band?**

It's all heart and emotion with Jack. He doesn't over-intellectualize. It's not about perfection. I think that's something all of us have gotten away from in music over the past 20 years. It's been about radio formats or keeping up the trends, but the stuff that breaks through is the stuff that doesn't sound like carved records. He took a lot of chances on this new White Stripes record. It's bigger, it's more cinematic, and I think it's pretty ballsy.

**Much of your production work has been more on the indie/adventurous side. Is that by design, like a director moving between blockbusters and independent work?**

I think that's accurate. The artists I choose to produce are totally unique or totally twisted. They do something that someone else cannot do. There are plenty of great rock bands out there that make great rock music, but historically in the long run, I don't think you'll be able to differentiate one from the other. After working with people like Frank Zappa and U2, you respect that commitment to being honest to the music.

**This was the Shins' most atmospheric record. What was your role in that?**

I think [Shins lead singer] James [Mercer] really wanted to get back to what he did with the first album, "Oh, Inverted World." I think he felt like the second record was a little too straight-ahead and was a little rushed. He wanted to get back to something that was more layered and textural. He had started it on his own, and I think he felt like he needed some fresh perspective and someone to give him some feedback on things. My role was showing him options, saying, "Here's what you've done so far. What if we change the arrangement of the song structurally and add



## Retail Track

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# New-Release Numbers

More Titles Didn't Equal More Sales In 2006

The U.S. music industry issued 75,774 album titles in 2006, or 15,000 more than the 60,331 albums that came out in 2005. But despite that jump, new-release sales dropped 9.4% last year to 220.3 million from the 243.1 million units scanned in the prior year.

That decline in sales is nearly double the overall album market's 5% drop between the two years.

New releases were up 25.6% last year compared with 2005, with most of that figure coming from digital-only album releases. Last year, digital-only album releases jumped to 24,720 from the 16,580 re-

justed digitally, which is more cost-effective than having CDs manufactured. Independent digital-only releases exploded last year, with 21,763 titles being issued, versus the 13,645 issued in the prior year.

On the other hand, major label digital-only releases held steady, with 2,957 released in 2006 versus the 2,935 in 2005. When majors do digital-only releases, the labels tend to repackage greatest hits albums or compile new digital bundles of songs from various albums within an artist's catalog, although the occasional deep catalog title—Back Street Crawler's "The Band Played On," say—might also be only available digitally.

Whether from a major or independent, digital-only new-album releases still remain microscopic, accounting for 1.22 million units in sales,

### NEW ALBUM RELEASES (U.S.) 2000-2006



leased in 2005, according to Nielsen SoundScan, which provided all data for this article.

Independent titles were the driving force within digital-only album releases. That's because unsigned independent artists can enhance the DIY mentality by issuing music



From left are the Shins' MARTY CRANDALL, engineer SEAN FLORA and the Shins' JAMES MERCER

this?" It was about opening the doors.

**How has the accessibility and availability of home recording/digital equipment changed your role?**

It's impacted me in some wonderful ways. Artists can now do demos of a song that are record-like quality. There, in many cases, is no need to record a song for technical reasons. There is a magic that happens when a song is recorded for the first time. It's now easier to capture that essence.

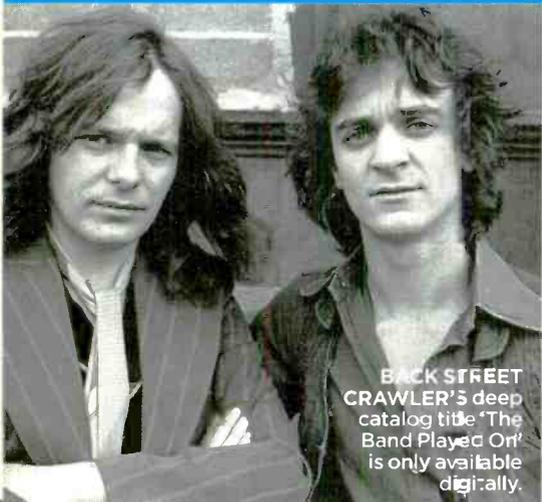
**Verlaines leader Graeme Downes writes on his Web site that if you had produced 1991's "Ready to Fly," you would have sacked the drummer in a matter of days. So you're tough in the studio?**

That's funny. There are times when you do have to be taskmaster and sometimes you have to be the cheerleader. Sometimes you're the musician and sometimes you're the engineer and sometimes it's all the above. There are times where I'm 90% psychologist and 10% engineer. Other times, it's a 50/50 split between

musician and engineer. I try to stay really loose about it.

**Do you like to take on a coaching role, in that you're playing on the record?**

I realized many years ago when I was a teenager I just wasn't a good enough musician. I was never going to be an artist or a studio musician. I always gravitated toward the technical and producing side. Your role is to serve the artist. If they don't have a clear vision of what they want to do, they're not ready to make a record, and no one should be in the studio with them.



BACK STREET CRAWLER'S deep catalog title 'The Band Played On' is only available digitally.

or 0.6% of all sales generated by new releases.

Breaking out new releases by sector, major labels—counting physical and digital titles—issued 11,230 new albums in 2006, which was only slightly more than the 11,070 issued in 2005. Sales from those albums dropped 9.6% to 184.8 million from 2005's total of 204.3 million units.

Meanwhile, indie labels continued to issue new releases at a breakneck pace, issuing 64,544 albums last year, up from the 49,261 released in 2005. Despite that large increase in new releases, total sales from those albums slipped to 35.6 million units from the 38.8 million units scanned by independent new releases in the prior year.

Looking at physical only, last year the independent sector issued 42,781 titles—up 20%

from the 35,616 titles issued in 2005.

Last year, 33 new releases—led by the "High School Musical" soundtrack and Rascal Flatts' "Me and My Gang"—managed to hit the million mark or beyond, up one from the 32 that accomplished that feat in 2005. But the extra million-seller didn't help sales as those 33 albums generated 51.1 million units versus the 57.2 million units generated by the million-unit movers in the previous year. All those albums were issued by major labels.

In total, 364 albums sold 100,000 units or more last year, practically the same as the prior year when 363 hit that mark. Those 364 albums that sold 100,000 units or more combined to generate 149.4 million scans. In other words, less than half of 1%—0.4% to be exact—of last year's new releases accounted for 67.8% of all new-release sales. Independent labels issued 28 of those 364 albums, with the bulk coming from majors. Six of the 28 indie releases topped the 250,000-unit mark.

On the other end of the spectrum, 55,516, or 73.3% of all new releases last year, failed to sell even 100 units. Of albums earning that dubious distinction, 4,364 came from the majors, and a whopping 51,152 from indies.

Excluding those titles that sold less than 100 units each, major-label new releases last year averaged sales of 26,895 units per title, while independent titles averaged 2,603 units.

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

## SIX DEGREES RECORDS TURNS UP THE BRAZILIAN HEAT



Bebel Gilberto - *Momento*

First week:

#169 on Billboard Top 200 Chart  
#4 on Billboard World Chart  
#20 on Billboard Indie Chart  
#6 on Billboard Heatseeker Chart  
#29 Soundscan - Digital Chart



Céu self-titled debut album

This week:

#36 on Billboard Top 200 Chart  
#2 on Billboard World Chart  
#8 on Billboard Indie Chart

Peak positions:

#1 Billboard Heatseeker Chart first week  
#57 Billboard Top 200 Chart (Greatest Gainer and Heatseeker Graduate second week)  
#1 Billboard World Chart  
#2 Billboard Indie Chart  
#42 Soundscan - Digital Chart



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# BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$3,892,393 (12,020,980 pesos; \$102/\$22.67)	<b>AEROSMITH, EVANESCENCE</b> Estadio River Plate, Buenos Aires, April 5	71,871 72,000	CIE
2	\$2,856,473 \$225/\$175/ \$127.50/\$87.50	<b>CELINE DION</b> Colosseum at Caesars Palace, Las Vegas, April 18-22	20,690 five sellouts	Concerts West/AEG Live
3	\$2,804,005 (30,826,792 pesos; \$118.25/\$18.19)	<b>ALEJANDRO SANZ</b> Auditorio Nacional, Mexico City, April 18-19, 21-22, 25-26, 29-29	61,920 76,677 eight shows	CIE
4	\$1,655,847 (\$1875,251 Canadian; \$128.04/\$43.71)	<b>BILLY JOEL</b> Air Canada Centre, Toronto, April 20	17,520 sellout	House of Blues Canada
5	\$1,638,067 \$200/\$40	<b>ELTON JOHN</b> Coliseo de Puerto Rico, Hato Rey, Puerto Rico, April 28	15,501 sellout	Jose Dueño Entertainment
6	\$1,322,692 (14,450,912 pesos; \$91.53/\$9.15)	<b>MANÁ</b> Palacio de los Deportes, Mexico City, April 27-29	44,754 46,359 three shows	CIE
7	\$1,161,194 \$86/\$50.50	<b>BILLY JOEL</b> Times Union Center, Albany, N.Y., April 17	15,001 sellout	AEG Live
8	\$985,186 \$86.50/\$51	<b>BILLY JOEL</b> HSBC Arena, Buffalo, N.Y., April 10	12,063 sellout	AEG Live, Metropolitan Talent Presents
9	\$884,155 \$63.25	<b>BOB SEGER &amp; THE SILVER BULLET BAND, STEVE AZAR</b> Alltel Arena, North Little Rock, Ark., Feb. 10	14,205 sellout	Live Nation
10	\$849,757 \$61	<b>BOB SEGER &amp; THE SILVER BULLET BAND, STEVE AZAR</b> Pepsi Center, Denver, Feb. 14	14,246 sellout	Live Nation
11	\$839,495 \$125/\$45	<b>RICKY MARTIN</b> Staples Center, Los Angeles, April 20	12,090 sellout	Goldenvoice/AEG Live
12	\$831,172 \$65	<b>BOB SEGER &amp; THE SILVER BULLET BAND, STEVE AZAR</b> American Airlines Center, Dallas, Feb. 8	13,267 sellout	Live Nation
13	\$810,810 \$65	<b>BOB SEGER &amp; THE SILVER BULLET BAND, STEVE AZAR</b> Toyota Center, Houston, Feb. 12	13,223 sellout	Live Nation
14	\$676,742 (2,087,550 pesos; \$58.35/\$16.21)	<b>KEANE</b> Estadio River Plate, Buenos Aires, April 13	19,725 72,000	CIE
15	\$626,665 \$65	<b>BOB SEGER &amp; THE SILVER BULLET BAND, STEVE AZAR</b> Rose Garden, Portland, Ore., Feb. 17	9,641 sellout	Live Nation
16	\$553,540 \$115/\$35	<b>RICKY MARTIN</b> iPayOne Center, San Diego, April 22	9,102 sellout	Viejas Entertainment, Goldenvoice/AEG Live
17	\$397,253 (211,417,100 pesos) \$31.94	<b>EVANESCENCE</b> Pista Atletica, Santiago, Chile, April 13	12,728 28,000	CIE
18	\$345,631 (183,846,400 pesos) \$22.56	<b>VIVE LATINO, KEANE</b> Club Hípico, Santiago, Chile, April 15	17,340 70,000	CIE
19	\$327,250 \$38.50	<b>THE KILLERS, HOWLING BELLS, SOLARCADE</b> Bill Graham Civic Auditorium, San Francisco, April 7	8,866 sellout	Live Nation
20	\$317,555 \$95/\$50	<b>PAQUITA LA DEL BARRIO</b> Gibson Amphitheatre, Universal City, Calif., April 7	4,968 6,021	Live Nation
21	\$316,195 \$55	<b>WILLIE NELSON, MERLE HAGGARD, RAY PRICE</b> The Fillmore, San Francisco, April 15-19	6,178 five sellouts	Live Nation
22	\$312,741 (\$351,300 Canadian) \$53.41/\$38.28	<b>JOHN MAYER, KATHLEEN EDWARDS</b> John Labatt Centre, London, Ontario, April 22	6,125 7,807	House of Blues Canada
23	\$310,086 (\$360,226 Canadian) \$51.22/\$34	<b>NELLY FURTADO</b> Pengrowth Saddledome, Calgary, Alberta, March 27	6,758 sellout	Live Nation
24	\$305,258 \$40.75	<b>LARRY THE CABLE GUY, RENO COLLIER</b> Ford Center, Oklahoma City, March 30	7,491 sellout	Outback Concerts
25	\$303,291 \$65.50/\$50/\$45/ \$30.50	<b>LUCINDA WILLIAMS, HEARTLESS BASTARDS</b> Radio City Music Hall, New York, March 23	5,961 sellout	MSG Entertainment, Live Nation
26	\$302,914 (\$354,717 Canadian) \$50.81/\$30.32	<b>HEAVEN AND HELL, MEGADETH, DOWN</b> Rexall Place, Edmonton, Alberta, March 13	6,377 8,800	House of Blues Canada
27	\$300,470 \$75/\$65/\$55/ \$45	<b>HOT 97/CAROLINE'S APRIL FOOL'S COMEDY SHOW</b> Theatre at Madison Square Garden, New York, April 1	5,518 sellout	Josephine Samuel & James
28	\$298,946 (\$350,308 Canadian) \$50.78/\$29.44	<b>HEAVEN AND HELL, MEGADETH, DOWN</b> Pacific Coliseum, Vancouver, March 11	6,649 9,200	House of Blues Canada
29	\$297,500 \$35	<b>MUSE, IMMIGRANT</b> Bill Graham Civic Auditorium, San Francisco, April 9	8,781 sellout	Live Nation, Another Planet Entertainment
30	\$291,882 (\$343,290 Canadian) \$67.59/\$50.59	<b>MEAT LOAF, MARION RAVEN</b> Coppes Coliseum, Hamilton, Ontario, March 20	4,894 sellout	House of Blues Canada
31	\$290,374 \$52	<b>THE POGUES, LANGHORNE SLIM, THE TOSSERS, THE HOLLOWAYS</b> Roseland Ballroom, New York, March 15, 17	5,983 6,679 two shows one sellout	Live Nation
32	\$290,180 \$89.75/\$49.75	<b>ALEJANDRA GUZMAN</b> Gibson Amphitheatre, Universal City, Calif., March 16	4,725 5,969	Live Nation
33	\$289,489 (\$335,223 Canadian) \$51.38	<b>HEAVEN AND HELL, MEGADETH, DOWN</b> John Labatt Centre, London, Ontario, March 24	5,917 sellout	House of Blues Canada
34	\$289,335 (\$339,046 Canadian) \$76.38/\$38.83	<b>MEAT LOAF, MARION RAVEN</b> MTS Centre, Winnipeg, Manitoba, March 11	5,382 5,700	House of Blues Canada
35	\$286,763 (\$335,662 Canadian) \$50.83/\$38.87	<b>HEAVEN AND HELL, MEGADETH, DOWN</b> Pengrowth Saddledome, Calgary, Alberta, March 14	6,054 8,800	House of Blues Canada

# UPFRONT



## On The Road

RAY WADDELL [rwaddell@billboard.com](mailto:rwaddell@billboard.com)

# Festival Money

Agents, Talent Buyers And The Favor Factor

The relationship between agents and talent buyers is a bit of a chess game, with the fact that talent is the commodity in question bringing its own dynamic to the traditional sales equation.

Call it the favor factor. "In our business everybody tries to end every deal with their side having done a 'favor' for the other side," says **Seth Hurwitz**, president of I.M.P., producer and talent buyer for the Virgin Fest by Virgin Mobile at Pimlico Race Course in Baltimore.

"Never have I seen this more obnoxious than in the festival business," Hurwitz continues. "I got calls from people saying, 'I really want my band on your festival,' and by the time it was all over it was, 'You owe me.' People in our

April 26) is diverse and creative, now in a class with the Big Four: Coachella, Bonnaroo, Lollapalooza and the Austin City Limits Music Festival. Asked if there were bands he wanted but didn't get, Hurwitz says, "Absolutely."

He continues, "Some people you call up and if they can make \$25,000 more playing the shed, that's the offer they'll take. I've had bands turn gigs down over \$10,000 and tell me I'm the one who's nickel-and-diming. When one side is nickel-and-diming, the other side is too."

Which brings us to the topic of festival money. Is it really that much better than stand-alone gigs? "I have bands that were absolutely indignant about what I offered them, and then they

put a date on hold at the 9:30 Club [in Washington, D.C., which Hurwitz owns and books] for a quarter of the amount," he says.

"There's this perception—and, unfortunately, I'm finding out it's a reality—where people look at festivals and say, 'Oh, let's go with the festival price,' and to some degree the economics do support that," Hurwitz

says. "The problem is there are some bands that think it's a license to print money for themselves, and they're not in that position as the bands that deserve to make that demand."

There is such a thing as festival money and rightfully so, according to Sommer. "As of today, it is fairly safe for one to

assume that any festival with major corporate sponsorship coupled with a large gross potential should be able to deliver a significantly larger offer than a true hard-ticket market play in a traditional venue," he says.

Sommer handles William Morris' contemporary roster on a wide range of festivals. "The fortunate artists get overpaid, some pay to play and others are eager for an invitation on a better day," he says. "Ninety-five percent of the time the artist receives healthier pay [on a festival]."

All festival buyers have bands they desperately want to book and will pay dearly for them. "Unfortunately, once that happens, if you're the next one calling about that act, [agents] assume that's the going festival price," Hurwitz says.

It is, after all, an agent's duty to get the best deal possible for the artist, which can involve some cagey disclosure of information. "If they're getting a lot of money somewhere else, they're more than happy to tell you," Hurwitz says. "It's a pretty good bet that the offer was not so great if they tell you it's none of your business."

Isn't that just being a good agent? "I would say the agents that do what I want them to do are good at what they do," Hurwitz says, "and the others are idiots." ■■■



AMY WINEHOUSE is one of several William Morris Agency artists in this year's Virgin Fest lineup.



business can't seem to accept that any deal is mutual. It's got to be 'I did this for you.'"

"Of course, it's so they can cash in later, or maybe it's to keep the promoter in his place," Hurwitz continues. "Personally, I don't think I'm guilty of that, but that's because I actually am doing everyone favors."

Hurwitz says the best relationships are reciprocal, explaining that he's not in a position to book act B if he gets a good deal on act A. "We don't have any slots for favor bands on this show because we have seven slots per stage and only two stages, so there's no room," he says. "The favor I can do for people is when I have two bands of equal stature that are both available and both want offers, I'll go with the people that have supported me. And that absolutely comes up."

Example? "That's one of the reasons you see so many William Morris bands on the [V-Fest] bill," Hurwitz says. "Most of the agencies have been somewhat supportive, but I have to give William Morris the credit. I don't have to pitch them on playing [V-Fest]."

William Morris Agency agent **Kirk Sommer** believed enough to put **the Killers** on the lineup of the debut V-Fest last year. "It's no coincidence that the Killers played last year and [Sommer] has **Amy Winehouse, Paolo Nutini and the Fratellis** on this year," Hurwitz says.

With bands ranging from **the Police** to **the Smashing Pumpkins, Beastie Boys and Velvet Revolver**, the V-Fest roster ([billboard.biz](http://billboard.biz),

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

WINEHOUSE: JOHN SHEARER/WIREIMAGE.COM

# Keep On Trunkin'

## Merch Firm Purchase Points To Live Nation's Future

Live Nation's purchase of the remaining interest in Trunk Ltd. from its founder and CEO Brad Beckerman (billboard.biz, April 27), who has exited the company to pursue other opportunities, would seem to herald the company's ongoing efforts to control its own destiny when it comes to ancillary revenue opportunities.

Live Nation, the world's largest concert promoter and venue operator, purchased a majority stake in Trunk, a high-end licensing and merchandise firm, last July (billboard.biz, July 13, 2006).

"Artist merchandise," Live Nation CEO Michael Rapino said at the time, "represents a new area of growth and services we can provide the artist."

Trunk has more than 60 exclusive licenses, including AC/DC, Aerosmith, the Beatles, Jimi Hendrix, the Grateful Dead, the Doors and the Rolling Stones. Trunk



products are available at 600 specialty stores and boutiques around the world.

Still, Trunk merch is not yet in Live Nation amphitheaters, though that move is "something we're definitely looking at," Live Nation spokesman John Vlautin says. Similarly, after Live Nation acquired a majority stake last year in Musictoday, the Charlottesville, Va.-based Web services and e-commerce firm, it seemed a natural fit that Live Nation would somehow integrate Trunk and Musictoday operations. But Vlautin says there are "no current plans" to do so.

Billboard has learned that former Musictoday VP/chief of staff Nathan Hubbard has relocated to Live Nation's Los Angeles headquarters, so more synergy between these related holdings seems likely.

In the wake of the departure of Beckerman, who founded the company in 2003, Marc Choper has been promoted to president/CEO of Trunk, after most recently serving as executive VP/COO.

Choper says growth strategy for the Trunk line is "to expand our lifestyle-collection product offerings into additional apparel and accessories categories." He adds that "there will be links" between Trunk and Musictoday.

Meanwhile, Henry Duarte, who has designed clothes for rock'n'roll and film stars for more than 20 years, has been named director of product design at Trunk.



## IEG/BILLBOARD TOUR SPONSORSHIP

SPONSOR/TOUR	ESTIMATED FEE	LEVERAGE	DEALMAKERS
<b>H&amp;M</b> <b>H&amp;M Hennes &amp; Mauritz AB</b> Title, High Line Festival, May 9-19, New York	\$600,000	Swedish apparel retailer aligned with the inaugural multidiscipline arts festival to demonstrate its community involvement and play up its fashion-forward positioning. "The marriage of music, art and fashion speaks to our customers, who are trendsetters," company spokeswoman Lisa Sandberg says. The retailer was also drawn to festival co-founder David Bowie, who curated this year's event. "David is a style icon who has had a major impact on music and fashion throughout the years," Sandberg says. The festival benefits Friends of the High Line, a nonprofit working with the City of New York to transform the 1930s rail structure into a public park.	High Line Festival co-founder Josh Wood and H&M advertising manager Steve Lubomski
<b>Samsung</b> <b>Samsung Telecommunications America</b> Stage title, Bumbershoot: Seattle's Music & Arts Festival, Sept. 1-3	\$500,000	Samsung stepped up its involvement with Seattle's premier music event with title of the festival's main stage. Samsung will use the tie to entertain employees and key accounts—including wireless service provider T-Mobile USA—and gain a promotional platform to drive retail traffic during the back-to-school shopping season. It also will use the partnership to tout the multifunctionality of its phones: "This sponsorship comes at a time when mobile phones are converging and being used more and more as music players, cameras and electronic devices," VP/GM of strategic accounts Johnny Hart says.	Bumbershoot producer Heather Smith and VP/GM of strategic accounts Johnny Hart
<b>Verizon Wireless</b> Aragon Ballroom, Chicago	\$300,000	Wireless service provider is sponsoring Chicago's Aragon Ballroom as part of a stepped-up marketing initiative to build its presence in front of Hispanic consumers. The one-year deal affords on-site product demonstration, text-to-screen promotions, tickets, meet-and-greets and title of a Mother's Day concert that will benefit Chicago's Casa Central domestic violence program. It will also use the partnership to recruit bilingual employees for its local retail and customer service centers. The tie affords a presence at music, boxing, dancing and other Hispanic events at the venue.	Viva Marketing Group CEO Luis Rossi and Verizon Wireless manager of multicultural marketing for the Midwest area Miguel Bassail



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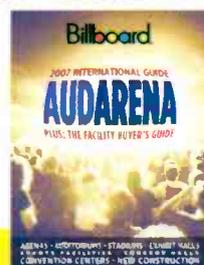
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## LITTLE STEVEN'S UNDERGROUND GARAGE



# GARAGE ROCK

A Serbian animal rights organization called ORCA is protesting the Rolling Stones' plans to play the city's Hippodrome because the sound and vibration will disturb the 300 horses housed there. I strongly recommend that the Stones take this seriously, because animal rights freaks worldwide stick together and never forget. I know, because I am one. And there's one more thing to consider. Besides doing the right thing, this may be the last chance Mick Jagger and Keith Richards have left to duke the maitre'd, so to speak, and get into heaven.

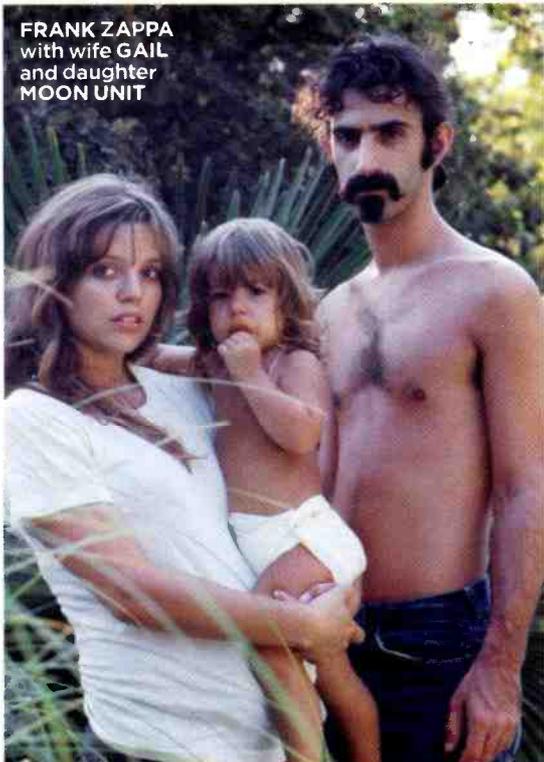
In a related story of potential abuse, the Swedish government is one of the most liberal in the world. OK, it ain't Holland, but what is? Sweden, however, has one bizarre law that requires government approval of baby names.

Well, you'll be relieved to know Karolina Tomaro's seven-month fight to name her daughter Metallica has just been won. Swedish tax authorities objected to the baby being named after the rock band (licensing complications?) and have the right to approve both first and second names to protect the unsuspecting child of being the victim of a moniker that is unsuitable, offensive, embarrassing or just plain stupid.

I have to wonder how they would have ruled on a few of these interesting handles that immediately come to mind. You know, like, Dweezil (son of Frank Zappa), Moon Unit and Diva (daughters of Zappa), Zak (son of Ringo Starr), Doremi (daughter of Justin Hayward of the Moody Blues), Dog (son of Sky Saxon), Zowie (son of David Bowie), Apple (daughter of Chris Martin and Gwyneth Paltrow), Bamboo (son of Big Boi of OutKast), Chastity (daughter of Sonny & Cher), Fifi Trixabelle (daughter of Bob Geldof and Paula Yates), Hendrix Halen Michael Rhodes (son of Zakk Wylde named after four guitar players), god (Grace Slick and Paul Kantner were just kidding, but the nurse wrote it in), Jagger (son of Scott Stapp of Creed) or—and here I've got to go with Sweden—Jermajesty (daughter of Jermaine Jackson and cousin of Prince Michael and Prince Michael II, sons of guess who).

I wonder what Karolina's second choices would have been had Metallica been turned down. Blue Cheer Tomaro? Iron Butterfly Tomaro? Megadeth Tomaro? Tomorrow Tomaro? Tomaro Never Knows? Somebody stop me... Twisted Sister Tomaro...?

See you on the radio. ●●●



FRANK ZAPPA with wife GAIL and daughter MOON UNIT

## COOLEST GARAGE SONGS

TITLE/LABEL	ARTIST
1 <b>BELIEVE</b> Rainbow Quartz	THE CONTRAST
2 <b>SAILOR'S SWEETHEART</b> Wicked Cool	THE LEN PRICE 3
3 <b>HERO OF NINETEEN EIGHTY THREE</b> Teenacide	PEACHFUZZ
4 <b>WEAPON OF CHOICE</b> Sony	BLACK REBEL MOTORCYCLE CLUB
5 <b>MY HEART IS BEATING</b> Norton	MARY WEISS
6 <b>FREE AND FREAKY</b> Virgin	THE STOOGES
7 <b>DANCING ON THE LIP OF A VOLCANO</b> Roadrunner	NEW YORK DOLLS
8 <b>IN THE MODERN WORLD</b> Adeline	JESSE MALIN
9 <b>OPEN EYES</b> Simian	THE APPLES IN STEREO
10 <b>BECAUSE I'M AWESOME</b> Blackheart	THE DOLLYROTS

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



## Making The Brand

MICHAEL PAOLETTA [mpaoletta@billboard.com](mailto:mpaoletta@billboard.com)

# Doesn't Smell Like Teen Spirit

A Bodyspray Brand Enters The Entertainment World

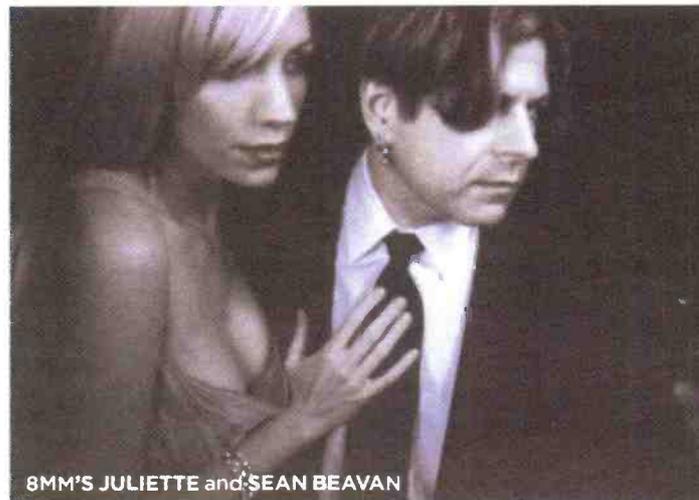
Whether or not their personal hygiene is suspect, Kevin Federline, Beth Hart, Sick Puppies, 8mm and others are spotlighted on [rgxlife.com](http://rgxlife.com), the online destination sponsored by RGX Bodyspray from Right Guard. The recently launched site is equal parts men's lifestyle magazine and social networking destination. But unlike most brand-sponsored sites that use the Web to hype products, RGXLife is less about the physical product and more about gaming, sports, fitness, style and music.

"The decision was made early on to create a site that promotes the values of our target audience," says Stephen Koven, brand manager for Dial Corp.'s Right Guard/RGX brand. "We don't feel the need to hit 15- to 29-year-olds over the head."

The site's music section is divided into five departments: Buzz, Brain Salad, Backstage Pass, Sticks and Stones, and Word. Visitors are driven to the site via URL info in RGX's print and TV ads, as well as on the packaging for the new men's bodyspray itself. Once logged on, music fans can watch videos, listen to music and read reviews and blogs. Interactive elements include contests, sweepstakes and advice columnists. Jeff Weber is the section leader for music at RGXLife, while Sam Turcotte heads up all digital efforts for RGX.

With the site, RGX strives to give music enthusiasts behind-the-scenes access and offer insight on up-and-coming artists, Weber says. This is particularly true of Buzz, Backstage Pass, and Sticks and Stones. For example, Sticks and Stones follows the trials and tribulations of aspiring group **Fact and Fiction**.

Turtles founding members Mark Volman and Howard Kaylan deliver a humorous video, "Every Band Needs a Manager... Right!?!," in the Brain Food section. It is as sadly funny as TLC's "Behind the Music" episode, wherein



8MM'S JULIETTE and SEAN BEAVAN

the trio broke down its disastrous business dealings.

Unfortunately, this is not original content for RGXLife, as it arrives via YouTube. In fact, RGXLife does not generate much original content, compelling as it may be. (Much of it comes from partners studioexpresso.com and rehearsals.com.) If RGXLife truly wants to stand apart from the men's lifestyle pack online, it would do well to feature exclusive content and work directly with artists and labels.

In fact, husband/wife duo 8mm—Juliette and Sean Beavan—learned of its inclusion on the site after Billboard contacted the pair. But the couple is cool with it. "This is smart marketing," Sean says. "RGX has created a lifestyle site that promotes a product by promoting a way of life that fits its target audience."

Taking cues from MySpace and YouTube, Juliette appreciates how RGXLife is creating a "communal environment. The brand is having a direct dialogue with consumers. There is instant feedback."

With RGXLife, 8mm could find more fans, who may in turn purchase its debut album, "Songs to Love and Die By..." (Curb Appeal Records). Sean says that there was a sales spike after a couple of album tracks were featured in episodes of "Grey's Anatomy" and "One Tree Hill." Visits to the duo's MySpace page jumped, too.

Here's more good news for 8mm: Since launching, traffic at RGXLife has doubled each month, Turcotte says. By the end of March, RGXLife was averaging 500,000 page views per week. In other words, the eyeballs are there.

Still, folks like Noah Kerner—CEO of New York-based agency Noise Marketing and co-author of "Chasing Cool: Standing Out in Today's Cluttered Marketplace" (Atria/Simon & Schuster)—remain cautious. He says brands should consider three things when contemplating a move into branded entertainment. "First, a brand can do a great integration deal with an existing site, which usually makes the most economic and strategic sense," Kerner says. "They can also think about buying an existing entertainment property, which would give real ownership over an existing audience base. Or they can create their own, which RGX has clearly done."

So now, a deodorant brand has entered a brand-new business—in this instance, "one that is really competitive and saturated," Kerner continues. Before, RGX was competing with AXE. Today, with RGXLife, "they're competing with the likes of Rolling Stone, Maxim and RadarOnline.com. That's a tough competitive set, not one that I would choose." ●●●

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

ZAPPA: TONY FRANK/SYGMA/CORBIS; JULIETTE AND SEAN B. BEAVAN: HERWIG MAURER



# The Publishers Place

SUSAN BUTLER sbutler@billboard.com

## Miles Davis Comes To Universal

### Renewal-Right Claims Complicate The Deal

At first, the news sounded like a typical business transaction. Universal Music Publishing Group (UMPG) signed a worldwide administration agreement with Miles Davis Properties, which holds certain assets of the late Miles Davis. But it turns out that setting up this deal was not so easy after lawyers discovered copyright claims by two disinherited sons who sold some of their rights to others.

Manatt Phelps & Phillips in Los Angeles took over legal work for the Davis Properties last year. Gerry Margolis, the partner in charge of the estate, says the first step was to marshal the assets—to figure out which songs were written or owned, in whole or in part, by Davis and who held those rights. During this process, Margolis says, the firm learned that two of

Davis Properties decided to switch publishers. GM of the Davis Properties Darryl Porter says that, out of all the publishers they met with, he believed that Universal had the “greatest reach” to generate new streams of revenue for the catalog, and UMPG chairman/CEO David Renzer has the greatest passion for the songs. Vince Wilburn, one of Davis’ heirs, adds that he particularly liked the “youthful enthusiasm” at Universal, which reminded him of Davis.

Once they chose Universal, “the claims became a very big, and somewhat complicated, issue,” Margolis says. While he believed the catalog could best be promoted if administration rights were all under one roof, the sons’ publishers had not yet agreed. So the lawyers had to set up a way to move the deal forward.

The law firm set up an escrow account to hold a portion of the advance in case either son decided to be part of the deal. To come up with a figure for an advance on future royalties in light of this situation, Margolis says, the firm looked at historical earnings for the songs in which the sons claimed an interest. Since they could not determine precisely what the sons’ shares will be worth in the future, Margolis says, the lawyers looked at historical revenue to find some rational basis for an amount. If, for example, those songs represented 10% of the historical earnings, and the two sons represented a 50% interest in those songs (the other 50% belonging to the other two sons), then 50% of 10% of the advance could be apportioned to them.

That portion of the advance was transferred to the escrow account. If the sons and their publishers don’t become part of the deal, the money will be returned to Universal. Margolis says he is not optimistic that they will agree to be part of the deal, which would leave 30 or fewer songs out of the exclusive control of UMPG. The entire catalog contains more than 250 songs.

Another part of the deal involved business terms for the contract, handled by Manatt Phelps partner Jeff Biederman. Certain restrictions prevent Universal from licensing the songs for certain political, religious or other types of commercials that Davis would have found objectionable, Margolis says. But there are also contractual requirements for Universal to make reasonable deals whenever the Davis Properties want to do a particular project.

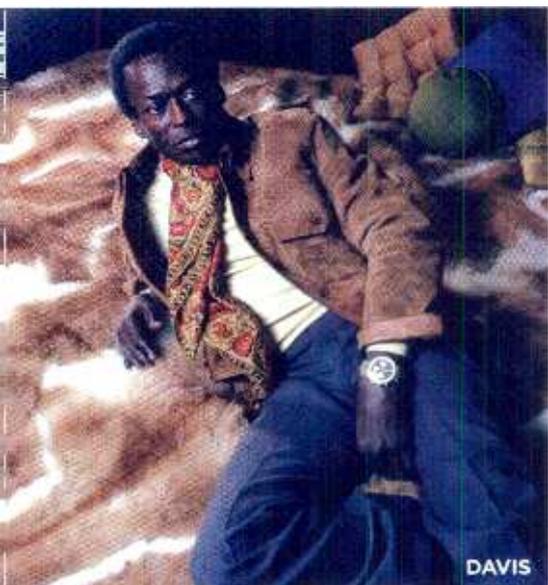
Now, Universal is working on ways to create new revenue for the catalog. “The marketing council at Universal brings together our creative, film/TV and marketing departments,” Renzer says. “We all meet on a regular basis for a brainstorming session. We’re going to be meeting with the Miles estate and Darryl for their input—the inside track on their past dealings—to come up with the marketing ideas.”

Davis’ four sons were expressly disinherited in his will. Nevertheless, they still had claims to many songs under copyright law.

But these claims couldn’t just be sorted out with the sons’ lawyers. The sons each signed deals with individuals who bought the two sons’ “contingent renewal rights.” These are rights that legal heirs may hold in songs written before 1978 when, under the old Copyright Act, copyright registrations had to be renewed in 28 years. If the songwriter died before the renewal period began (Davis died in 1991), heirs owned those renewal rights.

Some heirs sell renewal rights (or part of them) to individuals—often lawyers—who form a publishing company to buy these types of rights from deceased songwriters’ heirs. The companies promise to assert the heirs’ legal claims against other publishers or anyone using those songs. Sometimes the companies opt to hold onto rights rather than allow someone else to administer them, which can throw a wrench into other publishers’ hopes to streamline the licensing process.

While Davis’ rights were being sorted, the



DAVIS

DAVIS: BOB CATO

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*We mourn the loss of our friend and colleague*



ANDREW HILL  
jazz pianist and composer  
1931 - 2007

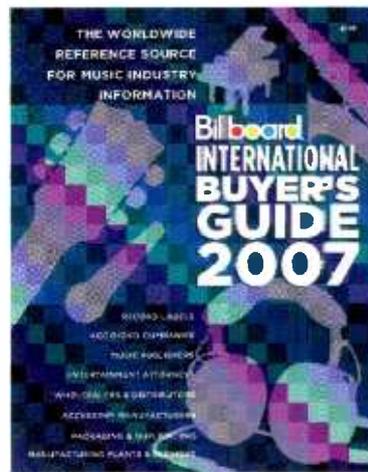
his presence is missed

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Latin Notas

LEILA COBO lcobo@billboard.com

# Winds Of Change

Teen Habits Point Labels Toward New Ways To Make Deals

It wasn't just kids who spoke out during the teen panel at the Billboard Latin Music Conference. It was also an audience full of executives, producers, songwriters and artists who attempted to convince a panel of young downloaders that they should pay for the music they get online.

"Don't you realize you're hurting the very artists you love?" one attendee asked. "How do you think these people get compensated?"

To which one teen replied, "Well, if this is so important to all of you, why is no one doing anything to stop it?"

That was the very question asked earlier at the RIAA panel, where label presidents and RIAA executives discussed piracy rates and efforts to curb illegal downloading.

But, as we all know, it's not that the industry doesn't want

to stop people from downloading music illegally; it's that it is excruciatingly difficult to do so.



BUCKLES

"I see our mission as holding the lions at bay until a new order can come," says **Brad Buckles**, executive VP for the RIAA's anti-piracy division. "Things have had to change before."

Now, they are changing rapidly. As Universal Music Latino president **John Echevarría** said, a mere two years ago, during the president's panel, executives expressed skepticism over deals that include percentages of sponsorships, touring and merchandising.

Today, such agreements are par for the course at Latin labels like Universal, Warner Music Latin and Sony BMG, which has gone as far as establishing its own talent development company.

"We are looking to establish partnerships with our artists," Warner Music Latin America president **Iñigo Zabala** said.

That means signing acts to all-encompassing deals.

This not only reassures artists that labels truly have a stake in their long-term development, but it also makes business sense.

For example, listen to what those downloading kids said.

Unlike more jaded adults, these young consumers do not divorce the business of the artist from the business of the label. In their minds, if an artist tours and sells tickets at \$200 a pop, he isn't hurt by illegal downloading of \$1 tracks; it's all one big income pot.

And, as much as the record industry gets hammered on pricing, this wasn't an issue for our teens.

Those single tracks at 99 cents are deemed "expensive" only because the exact same product can be easily obtained gratis via Limewire or other peer-to-peer sites. Why pay?

However, once these young consumers bond with an artist, they buy into everything, including deluxe CD sets, merchandise and \$100 concert tickets.

In other words, things you can't get for free.

We would love to think that education and awareness reduces illegal downloading. Unfortunately, those steps have shown limited success. What works are punitive measures, such as the prelitigation letters the RIAA has been sending out. Our teens were genuinely shocked to hear that once they get into college, their file-sharing and downloading activities are much more vulnerable to scrutiny, as the RIAA targets university network users, who account for a disproportionate amount of illegal file sharing.

But until these kids get into college, there is little to be done, except develop those partnerships and new business models.

And if that means building careers and sticking with acts for the long run and not just the quick hit, that's a great long-term outcome for a currently lousy situation.

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

## EN BREVE

### JUANES PICKS PINK

Pink Floyd's "The Dark Side of the Moon" is the album that holds the record for most weeks served—more than 1,500—on The Billboard 200. Not surprising then, when asked what two albums he would take with him to a desert island, Colombian rock star Juanes chose the Floyd classic. As a second pick, Juanes opted for anything by Brazilian icon Caetano Veloso. —LC

### RINGING UP 'ROMPE'

Daddy Yankee's 2006 single "Rompe" is Interscope's No. 3-selling ringtone in the label's history, according to the artist's business manager Edwin Prado.



DADDY YANKEE

According to Prado, who

spoke at the Billboard Latin Music Conference mobile panel, the "Rompe" ringtone has sold nearly 1.6 million downloads, beating out songs by Gwen Stefani and U2. Daddy Yankee's mobile popularity goes beyond ringtones.

So many people dialed into the Cingular Sounds Live concert with Daddy Yankee and the Pussycat Dolls last year that the platform broke down, said Marcus Owenby, Hispanic marketing director at AT&T Mobility. The company then expanded its calling capacity to accommodate future demand. —ABY

### VERIZON CHIPS IN

Billboard Latin Music Conference sponsor Verizon donated \$5,000 to the VH1 Save the Music Foundation. The donation will go to restoring music programs in public schools. In addition, Verizon also donated for auction three acoustic guitars autographed by Latin celebrities who attended the conference and awards. Those who gave their autographs included Don Omar, Lupillo Rivera and Los Horóscopos de Durango. —LC

# SPANISH CROSS

Latin Rappers Aim For Trans-Atlantic Appeal

As Spain's hip-hop scene matures and reggaetón broadens its stateside appeal, urban artists are crisscrossing the Atlantic in search of new audiences.

Spanish rapper Mala Rodriguez has seen her last two full albums on Universal Spain sell a combined 130,000 copies there, according to the label. But new album "Malamarismo" stands to benefit from a more international approach. That includes a June 19 U.S. release from Machete and collaborations with Tego Calderon, Calle 13 and Julieta Venegas—acts with whom Rodriguez shares a mutual respect.

"I always listened to music from all over the world," says Rodriguez, who traveled this time to Miami, Las Vegas, Los Angeles and Puerto Rico to record and mix her album. "I don't know if it's because I became a mother, and it gave me an energy I've never felt before. I'm so satisfied with every drop of this project that I can't stop wanting the whole world to know it."

Rodriguez also appears on a track on Calle 13's new Sony BMG album. Her international sojourn comes as the style she pioneered in Spain is finally enjoying commercial success there. Last November, Violadores del Verso's "Vivir Para Contar" became the first rap album to hit No. 1 in Spain (Billboard, Jan. 13).

"When La Mala came through with her first album, it was hard to pinpoint [Latin] urban acts that were really moving units," Machete president Gustavo Lopez says. But now that they have cracked their home markets, "these acts want to be known [in Spain] as well. Anything they do with her will

reflect there."

Another act with global aspirations is Wisin & Yandel, who appear on a remix of labelmate David Bisbal's "Torre de Babel" and recently shot the song's video with the Spanish pop star.

Other Universal Music Group reggaetón powerhouses, like Daddy Yankee, Don Omar and Rakim & Ken-Y, are also becoming priorities in Europe, which has proved receptive to more melodic, less chauvinistic incarnations of the genre, says Jesus Lopez, chairman of Universal Music Latin America and Iberian Peninsula.

"The social and cultural connections of young people are closer than people think," Universal's Lopez says. "I believe record companies need to bet on that—and betting often means taking a while to sell albums."

In Rodriguez's case, the U.S. approach will emphasize touring, the Internet and college radio, but also Spanish-language video play and talk-show appearances—avenues that were less available to a Latin hip-hop artist when her last album came out in 2003.

"The market is ready for her," Machete's Lopez says, "and she's made a record that is credible yet commercial enough for today's marketplace."

—Ayala Ben-Yehuda

RODRIGUEZ

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

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GLOBAL BY PAUL SEXTON

## Compilation Comeback

Multiple-Artist Album Sales Brighten U.K. Gloom

LONDON—The United Kingdom's compilations market, previously hurt by consumers' downloading of hits a la carte, is fighting back.

Labels body the BPI reports a hefty 10.2% year-on-year rise in volume for compilations in the first quarter of 2007, with 6.6 million albums sold, compared with 6 million in Q1 2006. That follows a 1.6% rise to 11.9 million units in the fourth quarter of 2006—the sector's first growth for two years.

"People are bored of downloading," says Brian Berg, managing director of Universal Music U.K.'s UMTV compilations unit. "It had an effect [on compilation sales], but after a couple of years [consumers have realized that], for the cost of a good value double-CD compilation, you can get everything you want, well-packaged."

The latest rise contrasts with an 8.9% Q1 slump in artist album sales to 25.4 million units. The figures combine physical and digital sales collated by the Official U.K. Charts Co. (OCC), co-owned by the BPI and trade body the Entertainment Retailers Assn. The OCC does not release value figures.

The top Q1 compilations were "Radio 1's Live Lounge" (Sony BMG), gathered from performances on the national BBC pop/rock station, with 168,714 units; the "High School Musical" soundtrack (Parlophone/EMI) at 115,700; and "BRITs Hits—The Album of the Year" (UMTV), with 105,876.

Retailers and e-tailers alike admit to cautious encouragement from the numbers.

"The compilations market obviously remains challenging," hmv.co.uk audio buyer Stewart Allan says, "but recently a number of titles have bucked the trend a little, particularly where record labels adopted a more creative approach.

'Live Lounge' and 'High School Musical' are great ex-

amples," he continues. "Both performed strongly over Christmas and well into quarter one. 'Live Lounge' presented interesting, unusual combinations of artists and music, [while] 'High School Musical' demonstrated the power of TV-related merchandising and the potential of the teen market."

"More targeted and fewer releases have helped," says Keith Black, music buyer at national retail chain Woolworths, "as has the emergence of successful TV spin-offs in the kids' market, such as 'High School Musical' and 'Hannah Montana.'"

Those Disney Channel soundtracks are licensed to EMI in Europe. Steve Pritchard, co-managing director of commercial marketing and catalog at EMI



U.K. & Ireland reckons Disney product buoyed the Q4/Q1 market, "after several years where there have been no big-selling soundtracks."

Pritchard also points to the ongoing performance of the "Now" series, which is marketed jointly by EMI/Virgin and Universal.

"Now 65" was Q1's fourth best-selling compilation, according to the OCC, with sales of 95,605. "Now 66" topped the OCC's compilations survey April 8 with first-week sales of 288,000. That's the third-highest opening tally for the 24-year-old series, and compares with 235,000 for "Now 65" last

November, and 191,000 for last April's "Now 63."

"Now 66" is already the year's biggest compilation to date, with sales of 466,000.

UMTV continues to benefit from its joint venture on dance compilations with specialist All Around the World. Two of their "Floorfillers" series, "Anthems" and "Club Classics," are both on the U.K. compilation chart.

Berg notes that "less product being thrown against the wall" has helped compilations' recovery, but cites two other factors.



EMI/Virgin/Universal's venerable 'Now' series remains hot, thanks to acts like **JUST JACK**, above, ('Now 66') and **CASCADIA** ('Now 65' and 'Now 66').

"Contemporary soft melodic rock is back," he says, "so you're getting a much broader appeal of [bands like] Razorlight and Snow Patrol to a female demographic—traditionally a bigger compilation buyer."

In late 2006, he adds, "we also did some research and the findings were very interesting. A big part of the compilation market is gifting, and because [mass merchants] have aggressively used single-artist albums as loss leaders, you can pick up a chart CD for £7 [\$14]."

"People feel embarrassed about buying a gift that cheap," he adds. "They'd rather buy something else, and at £14.99 [\$33], compilations were perceived to be really good value for money." ■■■

GLOBAL BY HOWELL LLEWELLYN

## A Win For WIN

Spanish Deal Gives Indies Global Access To Telefonica Services

MADRID—A breakthrough accord on digital music distribution is giving repertoire from independent labels around the globe access to the entire range of digital platforms operated by Spain's telecommunications giant Telefonica.

The deal was brokered by Spanish indie labels body UFI with Telefonica's Madrid-based digital content arm Telefonica Servicios de Musica (TSM). The terms it offers are available to UFI members and also to members of the international associations to which UFI is affiliated, namely European body Impala and the World Independent Network. The latter's membership includes U.S. group the American Assn. of Independent Music.

"This is a WIN win," says London-based WIN president Alison Wenham, who also chairs U.K. independent labels body AIM. "Under the umbrella of WIN, independent companies throughout the world are now being included, rather than excluded, from important new digital platforms."

The deal, effective immediately, demonstrates "the value of independent record companies exercising their collective bargaining power," she adds.

Labels that opt in to the deal using the UFI template gain access to Telefonica's various digital platforms and services online, via mobile phones, and digital TV/radio.

Neither TSM nor UFI would confirm the agreed-on rates paid by TSM to independent labels for music, but UFI/Impala board member Mark Kitcatt says the percentages are comparable to those already agreed on by



TSM with the majors.

"It took us a year of negotiations to almost double the rates originally offered," says Kitcatt, director of Madrid-based indie Everlasting Records. "It's an enormous deal—Telefonica's geographical reach is extremely important."

Telefonica claims to be the world's third-biggest telecommunications company in terms of customers (203 million), with 2006 sales of €52.9 billion (\$70.3 billion).

It has operations in 40 countries, including the United States' Miami-based

## GLOBAL NEWSLINE

### >>> IFPI EASES ONLINE LICENSING

The IFPI has teamed with European collecting societies representing labels to forge a framework agreement that is intended to facilitate collective licensing for Internet-delivered music broadcasts.

The development will allow participating collecting societies to license repertoire in each other's territories for certain Internet and mobile streaming services, including podcasts, to online music services/broadcasters within the 30-nation European Economic Area. Until now, obtaining cross-border online rights licenses for these services required dealing with each territory separately or approaching rights-holders directly. —Lars Brandle

### >>> EMI FRANCE IN CANADIAN SWITCH

Montreal-based Distribution Fusion III has taken over handling EMI Music France's French-language repertoire in Canada, effective May 28. The independent will promote, market and distribute the catalog, which had been available through EMI Music Canada. The EMI Music France catalog in-

cludes product by Charles Aznavour, Renaud, Julien Clerc, Françoise Hardy, Raphaël, Diam's, Yann Tiersen and Mickey 3D.

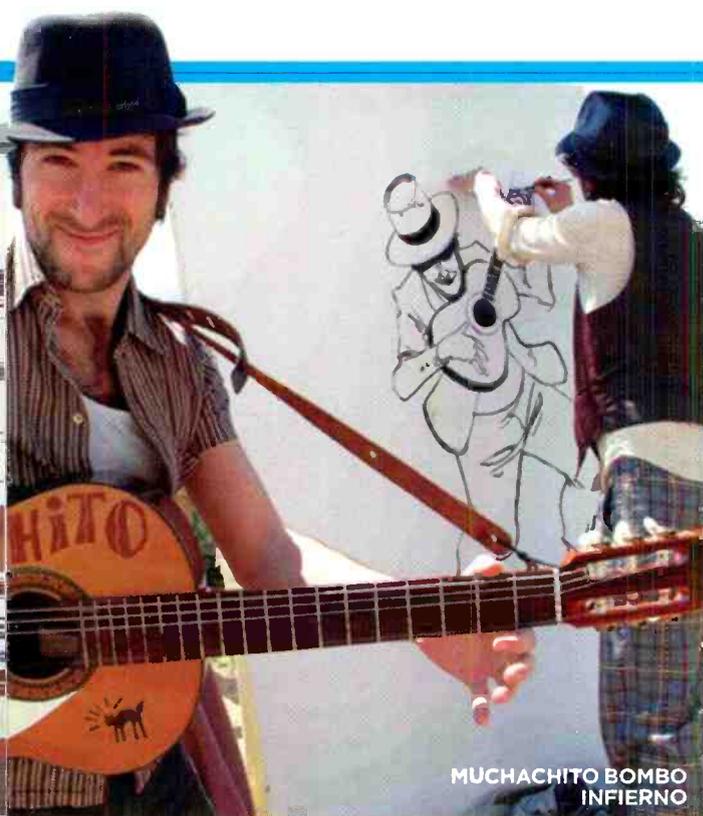
EMI Music France head of international development Laurence Muller says, "We're confident the expertise Fusion III has in the market will make them the powerful link needed to ensure the continued success of EMI France's artists." —Larry LeBlanc

### >>> BRUNINI TO BRANDAMP

Giulio Brunini has been appointed CEO of London-based BrandAmp, the 50/50 joint venture set up in September 2006 by Universal Music Group and advertising giant WPP's media investment unit GroupM. He was head of marketing solutions at Yahoo in London, having previously spent several years at leading U.K. advertising agency Saatchi and Saatchi.

According to Universal Music Group International chairman/CEO Lucian Grainge, "We like Giulio's mixture of client and agency experience, but crucially his digital experience made Giulio stand out as a compelling leader of this business."

BrandAmp's role is to develop music and brand partnerships for WPP agencies and clients. —Lars Brandle



MUCHACHITO BOMBO INFIERNO

Telefonica USA. In the United Kingdom, it owns a leading mobile phone service, O2, while in Spain and Latin America it operates mobile services under the Movistar brand. TSM supplies music content to all new-media companies within the Telefonica group.

Kitcatt says TSM first approached 43-member UFI with a content distribution deal in February 2006, but when UFI suggested bringing Impala and WIN on-board, an extension of the initial proposal was laid on the table.

TSM's deal sets rates for music from UFI, Impala and WIN, which the indies say are comparable to the percentages already agreed upon by TSM with the majors. "Why should an aggregator pay less percentage to an indie than to a major?" UFI/Impala board member Yann Padrón asks. "We managed to shrink the economic and preferential gap originally offered between indies and majors. We asked, 'Why is the percentage for rights holders of Shakira's song higher than that offered for [Spanish hip-hop band] Violadores del

Verso's, when they're both recent No. 1s?' Now they are practically the same."

Kitcatt and Padrón were both heavily involved in negotiating the TSM deal.

"We have been providing music services for more than three years," TSM operation director Antonio Santacruz says. "This is one more step in our strategy of developing legal services. It is important for us to give indie labels the opportunity of our 'display cabinets' to offer our clients the best and fullest catalogs."

One local label looking to immediately benefit from the deal is Barcelona-based K Industria. Director Enric Pedascoll hopes to use the service to boost online exposure for the forthcoming sophomore album, "Visto lo Visto," by its Spanish pop-rock singer/songwriter Muchachito Bombo Infierno.

"Together the indies form the fifth major," he says, "and we have much more new local product than the majors."

"The formation of indie label associations [internationally] over the past three years or so means that now we're well-represented and considered seriously in the market by the big operators," Pedascoll says. "It's about time." ■■■

### >>>WRITER CALLAGHAN HEADS AMPAL

Sydney-based singer/songwriter Mark Callaghan has been appointed GM of trade body Australian Music Publishers Assn. Limited. His predecessor, Nick Hampton, retired this year. Since 2002, Callaghan had been GM at independent publisher Shock Music Publishing. Prior to that, he had worked at Sony/ATV Publishing and indie Festival Records. He still fronts Australian pop/rock band GangGajang, whose hits in the '90s included "Sounds of Then (This Is Australia)" and "Gimme Some Loving" (both TrueTone/PolyGram).

Callaghan reports to AMPAL chairman Norm Lurie. His replacement at Shock Publishing is Clive Hodson, previously head of Warner Music Australia-distributed ABC Music. —Christie Eliezer

### >>>ANTIPPAS RISES AT UMGI

Universal Music Group International senior VP for Central and Eastern Europe Victor Antippas has been promoted. Effective May 1, Antippas takes the twin title of UMGI senior VP and president of Nordic, Central and Eastern Europe.

The Zurich-based executive now adds responsibilities for UMGI affiliates in Belgium, Denmark, Finland, Norway and Sweden to his existing duties for companies in Austria, Switzerland, Greece, Hungary,

Russia, Poland, Czech Republic, Slovakia and Romania.

UMGI executive VP of A&R and marketing Max Hole, to whom he reports, says Antippas has "made a real difference to the success of our businesses in Central and Eastern Europe, and it was logical to extend his area of responsibility."

Antippas has served with Universal Music since 1983. His elevation follows the recent departure of Theo Roos as UMGI senior VP for the Nordic and Belgian region and Universal Music Netherlands president/CEO. —Lars Brandle

### >>>EDEL MERGES DIGITAL ARMS

Hamburg-based German independent music company edel is merging its two digital distribution businesses, edelNET and Kontor New Media. The amalgamation of the two operations is due to be completed by Oct. 1 at the latest. The enlarged digital business, which will trade under the Kontor New Media name, will distribute product for more than 500 labels, according to edel. Current Kontor New Media managing director Michael Pohl will assume overall responsibility for the division. —Lars Brandle

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GLOBAL BY STEVE McCLURE

# DEEP COVER

## Yahoo China Ruling Spurs Labels' Battle Against Download Links

TOKYO—Fresh from its landmark legal victory over Yahoo China, the IFPI is planning a renewed offensive against Chinese Web sites offering "deep links" to unauthorized content such as MP3 downloads, lyrics and ringtones.

"This ruling gives us a good basis for us to take action against similar Web sites," IFPI Asia regional director Maysee Leong says, noting that the IFPI's targets include such major portals as sina.com and sohu.com.

Leong doesn't buy that. "They cannot hide behind the veil of being an [Internet service provider] anymore," she says. "The judgment said they are more than just a conduit."

The ruling, Leong says, makes the IFPI more optimistic about winning its appeal against a Nov. 17, 2006, court ruling that found Beijing-based Web portal Baidu not guilty of copyright violation for providing deep links. The first hearing in the appeal should take place in the

for it, due to the large number of small illegal sites hosting MP3 files. "There are thousands of Web sites providing unauthorized song files for download or streaming," Leong says.

The IFPI may yet launch an appeal seeking increased damages in the Yahoo case. The 11 labels had sought compensation of 5.5 million yuan (\$713,000).

Regional executives hailed the ruling against Yahoo. "Obviously we were very pleased with the

●●●●  
"Now we must see that this ruling is respected by all those who seek to profit from providing access to music online."

—JOHN KENNEDY, IFPI



Representatives of those two portals did not reply to requests for comment concerning Leong's statement.

In its April 24 ruling, the Beijing No. 2 Intermediate People's Court sided with 11 record companies, including the four international majors, which in January sued Yahoo China operator Alibaba for copyright violation due to the portal's practice of providing deep links. The court ordered Yahoo China to pay 200,000 yuan (\$27,200) in damages to the labels and to delete the links to the free-download Web sites.

Beijing-based Yahoo China has appealed the decision. And until that appeal is heard, the service can continue to provide deep links.

"An important principle is at stake in this case," a Yahoo representative says. "Search-engine operators should not be held liable for content posted on third-party Web sites."

Beijing High Court in June. She sees the ruling as the first court decision to fully reflect the Chinese government's June 2006 announcement of its intention to clamp down on Internet music piracy—including deep-linking and other content.

"The court has effectively called 'time' on this type of mass digital piracy in China," IFPI chairman/CEO John Kennedy said in a statement. "Now we must see that this ruling is respected by all those who seek to profit from providing access to music online in this way."

Tony Hotung, director of business development at Music Copyright Solutions' Asian office, notes that the environment "is improving in terms of enforcement, thresholds are being lowered, and there is a sense that the authorities are determined to get a grip on the piracy issue."

Industry sources say that the IFPI has its work cut out

Yahoo decision," EMI Music South East Asia president/COO Paul Robinson says. "We need some time to evaluate the judgment fully, but it sets a good precedent for protecting copyright in China, which is a positive step towards our ultimate aim, which is the development of a vibrant legitimate digital music market in China."

Yahoo China, meanwhile, says that despite the legal dispute, it wants to work with record companies, not against them.

"While we disagree with arguments raised in this case, Yahoo China will continue to work with the record labels in a constructive manner," the Yahoo representative says. "Ultimately, co-operation, rather than litigation, is in the interests of the record companies, search engine operators and China's consumers." ■■■

Additional reporting by Mark McCord in Hong Kong.

INTERNET BY ANTONY BRUNO

## Creative Service

Startup Sites Work Out Their Business Model While Helping Musicians Collaborate

Christopher Short needed a partner.

The professional sound developer normally makes acid and ambient loop recordings, which can be used as samples, with his band Ma Ja Le—something they've been doing for the last 13 years.

But when he wanted to collaborate with a jazz guitarist on some of his new ideas, the Milwaukee-based musician found slim pickings locally.

In the past, Short would have been left with little recourse but to place a want ad in the usual publications and hope someone nearby would fit the bill. But instead he turned to indaba.com, a startup online music collaboration service that allows musicians to post files of their work, listen to other musicians' posts and create private sessions through which multiple parties can collaborate on a specific project.

Soon, Short found a kindred spirit in Canada, and the pair began collaborating on an experimental piece titled "Satanic Concertos for 200 Double Bass."

The Internet has already proved effective as a means of distributing and promoting music. Services like Indaba and others are now transforming it into an outlet for creation as well.

The combination of today's sophisticated home recording products like Garageband and Pro Tools with the ongoing advancements of broadband Internet accessibility

and proliferation of Web-based applications can now provide musicians playing different instruments in different areas of the country a virtual studio.

Indaba launched the beta version of its service in January and has since gained 5,000

storage and transfer, while NetMusicMakers charges the same once usage surpasses 500 MB. Eventually, they hope to become profitable through a Web advertising model.

Some also allow professional studio musicians to charge for their work—In-

JamNow is that Internet connections can still be dicey, causing a lag in audio streams that would basically ruin the experience with pauses and skips. Anyone using Internet phone services like Skype or Vonage know the drill.

The founders of eJamming, for instance, warn against using the service if members are further apart than a few hundred miles. Another live jamming service, NINJAM, limits the "live" jam to just a measure at a time.

Lightspeed hopes to get around this problem by building its own network, backed by such tech heavyweights as Schuyler Quackenbush (chairman of the MPEG audio subgroup and contributor to the MP3 and AAC formats) and networking expert Ted Darcy.

Eventually, all these services—both live jamming and not—hope to convert their systems into a consumer business as well. NetMusicMakers already airs several Internet radio stations exclusively featuring the music created by members, while Indaba and JamNow give artists the option to open sessions to fans at their discretion.

The idea is to offer emerging acts a forum to gain an audience, while more established acts can give fans a peek inside their development process.

"All the other [services] out there focus on a finished product to promote," Indaba founder Ted Siegel says. "One of the things we think is really unique about our product is that you can actually engage with musicians as they're creating things."

Will virtual collaboration ever replace the traditional concept of live collaboration? Unlikely. But for hobbyists to aspiring musicians to professional artists, these services are slowly establishing themselves as yet another digital resource redefining today's music industry landscape.

For more on musicians making money from the Web, see "Cashing In," page 28.



Indaba.com's TED SIEGEL, right, and DAN ZACCAGNINO

members, primarily professional session musicians and hobbyists. It joins a host of other collaborative services that have begun popping up in recent months that include JamGlue, Mix2r and Splice. One of the oldest such services—myvirtualband.com—was acquired by NetMusicMakers last September and now counts some 20,000 members.

Most are free up to a point. Indaba starts charging a \$10 monthly subscription for members who use more than 250 MB of

daba has a barter function that lets members work out the details themselves and submit payment via PayPal and even has an eBay-like reputation system. Indaba counts 25% of its members from outside the United States, while 40% of NetMusicMakers' user base is international.

None, however, allow live collaboration. They're more like project-management systems optimized with music-editing tools.

Enter JamNow—another startup poised to launch its beta service in late May.

The service will allow artists to jam together privately, invite others to listen in and even charge tickets for virtual "concerts." All sessions are recorded into files that musicians can then mix, mark and save as master files.

This isn't the first attempt at virtual jamming. A company called eJamming AUDiiO is operating in beta mode, charging \$15 per month, per person. One of the principal founders, Alan Glueckman, is the cousin of Aerosmith drummer Joey Kramer.

The risk with live jamming services like eJamming and

## BITS & BRIEFS

### WINNING WITH WIDGETS

To promote its Cingular Sounds mobile music services, Cingular has created a user-generated music contest with partner Freewebs.

The promotional campaign is asking users to design multimedia "widgets"—or mini Web applications that can be embedded in Web sites and blogs—consisting of remixed music, self-created dance videos, karaoke recordings and more inspired by Ne-Yo and other artists promoted via the Cingular Sounds program.

Freewebs will post the best submissions on its Web sites and award the top three \$500.

### MOBILE MUSIC MAG

Wireless operator Virgin Mobile USA has launched a new interactive music magazine for mobile phones called Headliner. The downloadable application delivers on-demand

access to breaking artist news, Billboard charts, concert dates, reviews and artist profiles. Subscribers can opt to receive text-message notifications about local concerts and other live events coming to their areas. The service costs \$2.50 per month, with a 14-day free trial.

### THEY NEVER HEARD OF YOU EITHER

Game publisher Electronic Arts, along with MySpace, Virgin Records and Epiphone, have named the winners of its second Burnout Bandslam contest. With more than 7,000 entries and 2.5 million MySpace user votes, a band named Never Heard of It won the U.S. contest, while Showing Off to Thieves took the European prize. Both receive a demo recording deal with Virgin Records and a chance for their songs to be featured in an upcoming Burnout videogame.

## HOT RINGTONES™ MAY 12, 2007 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	57	WHAT HURTS THE MOST	RASCAL FLATTS
2	4	2	2 STEP	UNK
3	2	20	IRREPLACEABLE	BEYONCÉ
4	7	28	ROCKSTAR	NICKELBACK
5	3	20	POPPIN'	CHRIS BROWN FEATURING JAY BIZ
6	6	103	BECAUSE I GOT HIGH	AFROMAN
7	5	32	CRAZY BITCH	BUCKCHERRY
8	9	133	SUPER MARIO BROTHERS THEME	KOJI KONDO
9	8	116	CANDY SHOP	50 CENT FEATURING OLIVIA
10	14	4	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEATURING YUNG JOC
11	10	85	MY HUMPS	THE BLACK EYED PEAS
12	15	72	DON'T CHA	THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES
13	12	58	BEST FRIEND	50 CENT & OLIVIA
14	13	16	WE FLY HIGH	JIM JONES
15	11	12	CUPID'S CHOKEHOLD	GYM CLASS HEROES FEATURING PATRICK STUMP
16	16	130	SWEET HOME ALABAMA	LYNYRD SKYNYRD
17	21	14	WHEN WE RIDE ON OUR ENEMIES	2PAC
18	17	25	STAIRWAY TO HEAVEN	LED ZEPPELIN
19	18	59	NUTHIN' BUT A "G" THANG	DR. DRE
20	23	131	PINK PANTHER	HENRY MANCINI

Based on polyphonic ringtones sales data reported by Nielsen RingScan, a service of Nielsen Mobile. Chart endorsed by CTIA - The Wireless Association and Mobile Entertainment Forum.



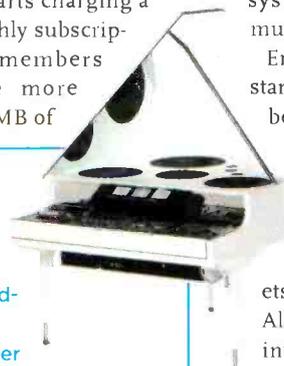
## FOR BILLY JOEL'S BIRTHDAY

Sometimes a new device comes along that defies explanation or rationale. Gardner Post's Baby Grand Master is it.

The piano-shaped multimedia center not only has it all... it has too much. Packed into the frame of a typical baby grand piano are two Pioneer DVE Players, three LCD monitors, a video mixer, an Allen & Heath Xone audio mixer, four subwoofers in varying sizes, two tweeters and a 100-watt amp.

Then comes the fun stuff. For an extra fee, buyers can get custom paint jobs, neon trim accents, fog and laser machine attachments, and, of course, hydraulic legs and lid.

Exact prices are quoted by inquiry only, but start in the mid-\$50,000 range. Contact information is available at babygrandmaster.com. —Antony Bruno



EL RECORDS  
CO-FOUNDERS

# Ernie Lake & Josh Katz

By working with tastemaking hotels and restaurants, the men behind El Records are changing the very concept of what it means to be a record label.

Part of Josh Katz and Ernie Lake's job is to eat expensive meals at fancy restaurants in the Hamptons. Their busy schedule is occupied by stays at some of the finest and most exclusive hotels in Las Vegas, New York and Los Angeles. They've had to endure treatments at the Cornelia Day Resort Spa and meals at Tao, Mistral and Barna, as well as work with clients in Dublin, Jamaica and Puerto Rico.

"I swear our job really is very hard," says Lake, co-founder of El Records. "We strive to deliver the perfect product. Our future projects depend on it."

Lake says this from the lounge situated atop New York's Hotel Gansevoort. The hot spot—located in the trendy Meatpacking District—is one of many hip establishments that has tapped these self-described "music stylists" for custom CDs and music programming. Since 2001, the pair and the El Records team have met with businesses to develop music maps and playlists for patrons at, among other places, Warren Tricomi Hair Salons and the Hard Rock Casino.

A remixer/producer since the early '90s, Lake's skills as a dance/electronic artist extend directly into El Records' extensive catalog. His music is heard in lobbies, bathrooms, lounges and poolside of various establishments. Some of the music makes its way to branded CDs, which are sold directly to the patrons of the establishments as a keepsake of their visit. Katz, meanwhile, has marketed projects for Jive, Arista, BMG Distribution, Rebel Waltz Management and other companies.

## What kind of business is El Records?

**Ernie Lake:** It's a two-tier company. First, we have CDs, and then we've got the programming side. For either side, it's about capturing the essence [of] what a space is about. Much like an interior designer, we're music stylists. We come in and assess the environment—whether it's for shopping, eating or lounging. We need to know the customer's lifestyle. They might be coming in from a business meeting, or they might be coming in from a photo shoot. On the back end, the CD side, we're more geared toward extending the brand. When they take the CD out of the environment, it's going to remind them of their stay, of this environment. It's like buying the robe from the hotel.

## How much does each project cost the client?

**Josh Katz:** That depends on the size of it. With any kind of space, you need to assess how many zones there are—bathroom, lobby, out

front, patio, main space, private rooms, whatever. For instance, with the Borgata [Hotel Casino & Spa in Atlantic City, N.J.], you're talking 26 zones of music. Then you have to figure in the scheduling for the space. The music for afternoon lunch, for example, is very different from a Saturday night dinner.

We don't go in and say, "What's your budget?" We create a custom plan. We say, "Here's what it's going to take to make this work the way it should." The client can then subtract or add to that. We set minimums on the CDs and work off that minimum. Our first question going in is, "How many seats?" or "How many rooms?" We don't oversell the CDs. It's about how many we realistically think we and they can move.

## Have you considered selling your albums through traditional retailers like Target or Virgin?

**Katz:** Part of our strategy and what makes our projects special is that they're only available on-site. Whether the hotel leaves them in

a patron's room, or the CD is sitting on the desk at reception, people will feel it was exclusive to their experience. That hasn't hurt us much, though. A couple of our titles have sold or been distributed over 100,000 copies. Our clients ask for something unique and original and that's what we provide them.

## Do you use original and/or licensed music?

**Lake:** Around 90% of the music we put onto CDs is music we make or own. The other 10% is newer artists we like to use. Recently, it's been songs by Slowrunner, Andrew Bird, Rachael Yamagata, Maximo Park, Aqueduct. Sometimes [brand] managers already know what artists, or what kind of artists, they want to represent their property.

**Katz:** Owners want to feel like they're introducing somebody new to their patrons, or at least feel like they're giving them something fresh. They may not be mega-stars today. A good exam-

ple is Citizen Cope. We featured him on one particular disc. After that happened, he came up to me and told me he received more recognition off that compilation than from his own discs. It's because we distribute the CD to a specific audience.

## What pitfalls do business and brand managers fall into when it comes to music programming today?

**Lake:** One of the biggest complaints you'll hear about an establishment is that the music is too loud or too aggressive or didn't make people feel good. Music is so core to people's lifestyles.

**Katz:** Managers also don't want to just let anybody throw on some music. There needs to be a standard. You may really love a band and want to listen to them all the time, but that doesn't mean that that's what your customers should be listening to. You have to know what people want to hear without it inhibiting them from what they're enjoying.

## In what ways are you trying to expand the El Records brand and business?

**Lake:** First, it's been important for our office to have a studio. We get hotels wanting more than just an album's worth of music. They'll want a whole day's worth of exclusive music. So we need to turn that stuff around and be able to record with artists on the spot.

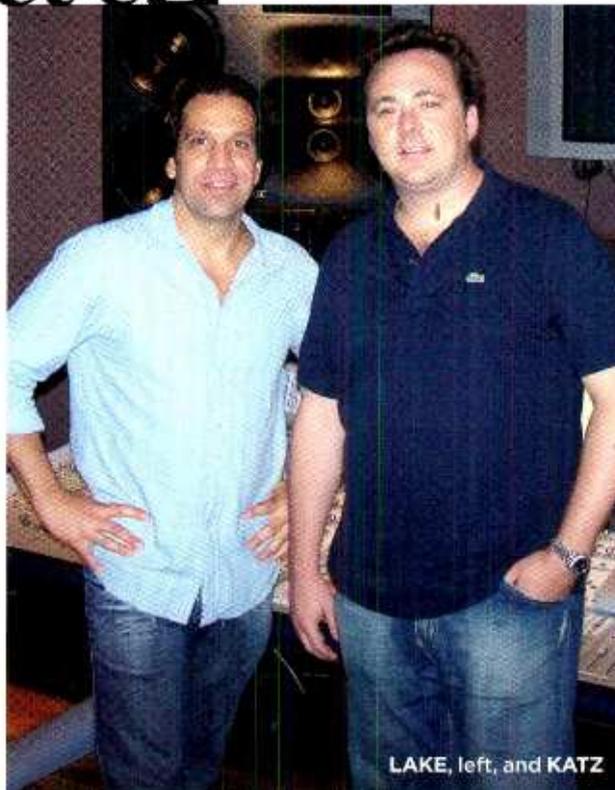
**Katz:** We're also starting to be more vocal about licensing oppor-

tunities. We've already licensed [music] to Warner and Rhino for some nontraditional uses, particularly around the holidays. We are growing our own catalog. A good amount of stuff Ernie's put together was used during the Winter Olympics a couple years back. E!, Access Hollywood, VH1 and other TV opportunities have opened up, too.

**Lake:** We've done tons of restaurants and hotels, but we wouldn't be opposed to working with a grocery store or something like that. We've already worked places like Citarella and Bank of America. But whatever the business is, there must be a need for the brand to have a sound.

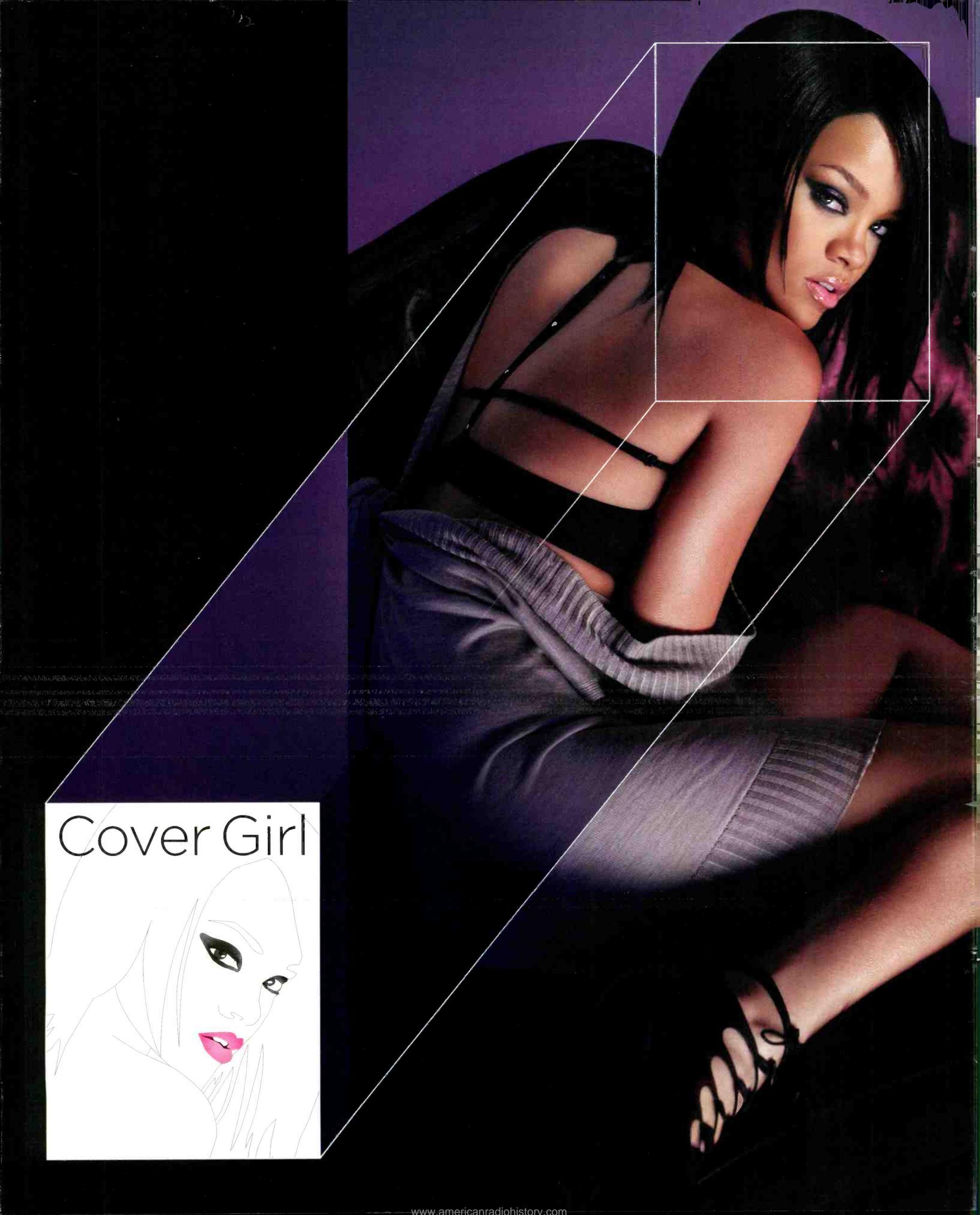
## What you have doesn't sound all that much like a record label, yet you call the company El Records. What gives?

**Katz:** [Laughs] We're not, not really, in the music industry—that is, in traditional sense of a label. Maybe we're what labels will look like in five years. ...



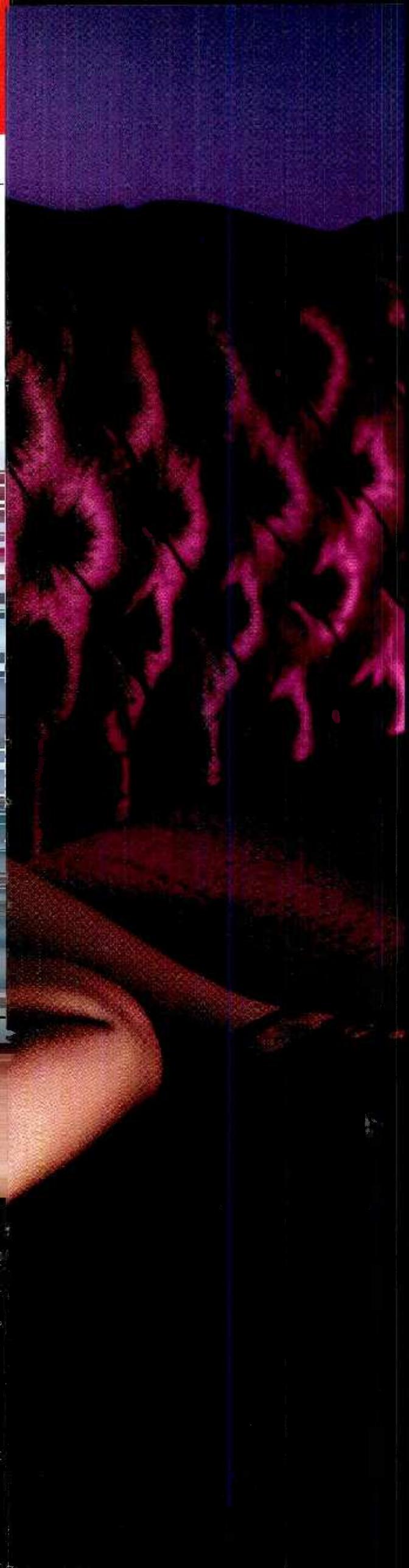
LAKE, left, and KATZ

We come in and assess the environment—whether it's for shopping, eating or lounging. We need to know the customer's lifestyle.



Cover Girl





A Bold New Marketing Partnership Ensures Rihanna's Upcoming Release Will Be In The Spotlight. Not That She Ever Left. By Michael Paoletta Photo By Roberto D'Este It May Come As No Surprise That When The Newest CoverGirl Commercial Starts Airing Nationally In July, It Will Feature A Beautiful Young Woman Dancing And Twirling About. But This Is Not Your Typical Model For Hire. It Is SRP/Def Jam Recording Artist **RIHANNA**, Clearly Identified In The Spot. >>>

>>> And that's no Muzak in the background. ♣ It is "Umbrella," the first single from Rihanna's new album, "Good Girl Gone Bad," due June 5. ♣ Island Def Jam Music Group (IDJMG) is surely hoping the added exposure from CoverGirl will help elevate its star pupil into the upper levels of pop's stratosphere. The multiyear and multiplatform business deal with CoverGirl debuted April 26 when the beauty brand presented the exclusive video premiere and free video download of "Umbrella" (featuring Jay-Z), at [thisisrihanna.com](http://thisisrihanna.com), with a direct link to [covergirl.com](http://covergirl.com). The text "presented by CoverGirl" appears at the beginning of the video download for a brief moment.

The partnership kicks into high gear in mid-June and early July—just after the album is released—with, respectively, print and TV campaigns for CoverGirl's new lip gloss, Wetslicks Fruit Spritzers. The TV spot was lensed on the set of the song's video shoot, both helmed by director Chris Applebaum. Video footage has also been integrated into the TV ad, which includes a chyron identifying the artist, song title and album.

The campaign is based on a foundation of mutual admiration. "I always wanted to be a CoverGirl," Rihanna says. "Every little girl wants to become one. CoverGirl has worked with other music artists, and the brand itself is about makeup. What's not to like? It's a natural fit for me."

Indeed, CoverGirl marketing director Vince Hudson says, "Rihanna's natural beauty and musical talents make her a perfect fit for CoverGirl." Hudson calls Rihanna a "strong, successful woman" and a "confident, talented performer who exemplifies the CoverGirl ideas with her fresh beauty and upbeat personality."

Rihanna follows in the footsteps of Queen Latifah, Faith Hill and Brandy, among others, who have each partnered with CoverGirl in varying degrees through the years.

"We were always looking for the right beauty endorsement," says Rebel One Management's Marc Jordan, who, along with Christa Shaub, oversees Rihanna's career. "But the timing had to be right... CoverGirl gets a hot artist who could potentially boost their sales well into the future. Rihanna, meanwhile, will be introduced to people who may not be aware of her. They have a new product. We have a new album. We all benefit."

The timing for this partnership was particularly strong because Rihanna was in the process of giving her image a more mature makeover. "My new look is purposely adult," she says. "I did what felt natural. As for the album's title, consider it Rihanna's way of breaking out of her innocent shell. 'I wanted to show growth as a person and artist. But for me, 'bad girl' does not mean 'wild girl.' It's more about taking chances, trying new things—visually and musically."

Those paying close attention to Rihanna's two years in the spotlight have witnessed artist development in action. Gone are the cotton T's, sweatshirts and hip-slung jeans, replaced with stiletto heels and leather ensembles. Musically, she has gone from a booty-shakin' teenager (her first hit, "Pon De Replay") to a singer of heartfelt emotion (last album's "Unfaithful").

And this album? "Rihanna wanted to take a step forward—to grow and evolve as an artist," Jordan says. "She wanted to have her own edginess, but still be respectable. A classy edginess, nothing too trashy. The

album reflects this."

Rihanna and CoverGirl "both have the same demographics and the same sexiness," Def Jam VP of strategic marketing Jeff Straughn says. "Don't let the 'Good Girl Gone Bad' title fool you. She's pushing the envelope, but not too far."

Rihanna describes herself as "very green" with her first album, "Music of the Sun," released in August 2005. "I had just moved to America [from Barbados]. Everything was new. It was all a learning process," she says. With her second album, she was more prepared. Now, with "Good Girl Gone Bad," Rihanna says she knows where she wants to go and that she's more involved with singles, video treatments and her image.

"Bad girls take risks," Rihanna says. "We tried things on this album that we never tried before."

"Good Girl Gone Bad" is evenly split between dance grooves and hip-pop jams. "Push Up," "Don't Stop the Music" and "Breakin' Dishes" are decidedly uptempo and recall Latin freestyle and electro sounds of the '80s. The new wave-leaning "Shut Up and Dance" is rooted in the same decade.

Ne-Yo penned three tracks ("Questions Existing," "Hate That I Love You," the title cut), while Justin Timberlake wrote "Rehab." And Rihanna worked with a handful of producers, including Timbaland, Stargate and Jonathan "J.R." Rotem. C. Tricky Stewart produced lead single "Umbrella."

If Rihanna's previous album sales are any indication, "Good Girl Gone Bad" is poised to sell big. "Music of the Sun" and last year's "A Girl Like Me" have sold 539,000 and 1.2 million units, respectively, according to Nielsen SoundScan.

In slightly less than two years, Rihanna has also sold 4.1 million digital songs, with "S.O.S." accounting for 1.3 million.

Last year, Rihanna scored a No. 1 hit with "S.O.S.," and follow-up "Unfaithful" went top 10. At the 2006 Billboard Music Awards, she picked up four top honors, including female artist of the

RIHANNA at the CoverGirl party at the Cosmetic, Toiletry and Fragrance Assn.'s annual meeting Feb. 28 in Florida.

ating an album and more time between albums."

By the mid- to late '80s, the breakthrough of albums going to a fourth, even fifth single, video or

focus track put the yearly album to bed. Artists like Michael Jackson, Bruce Springsteen, Whitney Houston, Cyndi Lauper, Prince, Tina Turner and Mariah Carey were breaking records and establishing new benchmarks for how long a label could market and promote one album. "That's when individual albums started looking like greatest-hits albums," Chin says. —MP

## Rapid Release

With Her Third Album In Two Years, Rihanna's Approach Is Old School

Think Rihanna's been overworked? In 1965, Motown released five albums by the Supremes. In 1968, the label issued six albums by the girl group, including "TCB" by Diana Ross & the Supremes with the Temptations.

Or try this workload on for size: Between 1967 and 1969, Berry Gordy's label released 12 albums by the Temptations.

Sure, Motown struck while the irons were hot and kept acts like the Supremes and the Temptations recording all the time. But albums were also a new concept then. Around 1966-67, labels realized that albums were selling, where before, singles dominated the marketplace. In August 1967, because of the growth of the LP, Motown held its first sales meeting.

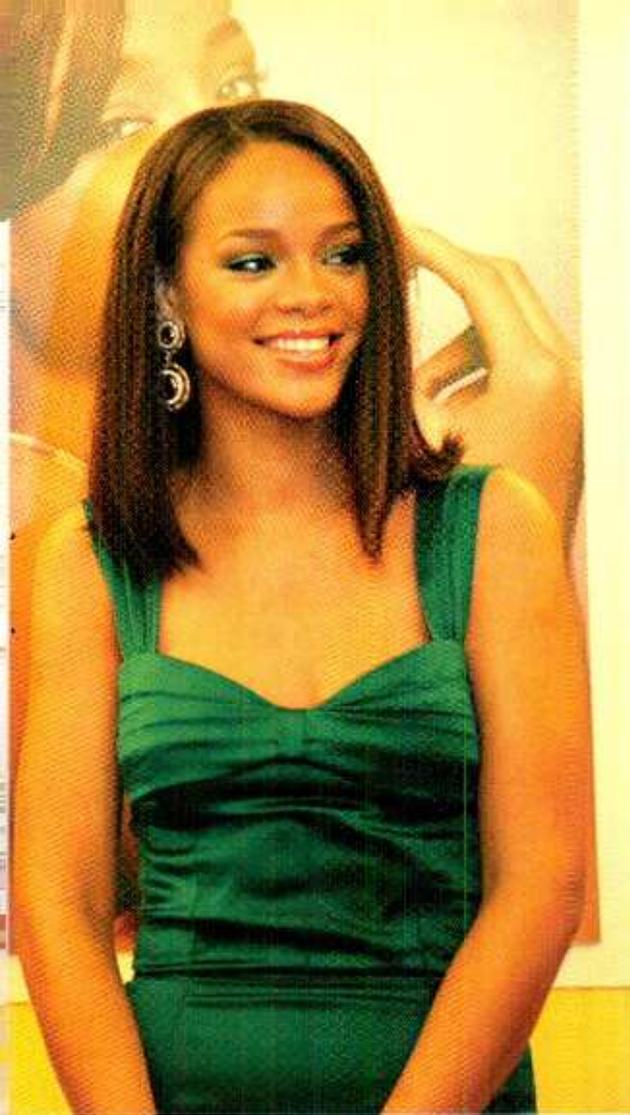
"The classic early-period single-and-filler approach to creating albums reflected the singles orientation of the music industry in the '50s and '60s," music historian Brian Chin says. "Certainly the artistic conceit of the later '60s of an album as a cohesive statement or song cycle—'Sgt. Pepper's Lonely Hearts Club Band' being the model, of course—would dictate more time put into cre-



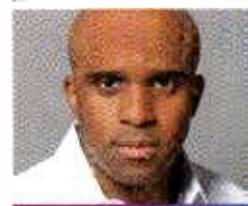
THE TEMPTATIONS



THE SUPREMES



**ABOVE:** Stills from RIHANNA'S 'Umbrella' video showcase a more mature look and CoverGirl branding. **BELOW:** Among those brokering Rihanna's CoverGirl deal are (top to bottom): JARROD MOSES from marketing agency Alliance; Def Jam's JEFF STRAUGHN; AMY ROSEN of ad agency Grey Worldwide; and Rihanna manager MARC JORDAN of Rebel One Management.



Rihanna and CoverGirl repeated this bookending concept. Within the first 62 hours of debuting "Umbrella" at thisisrihanna.com, there were more than 600,000 views of the video at YouTube, making it the third-most-viewed video on the site. Additionally, the CoverGirl-branded videos live on in fans' mobile phones and computers.

Conversations with CoverGirl began with the 2005 release of "Music of the Sun," Straughn says. Secret, another Procter & Gamble brand, sponsored the supporting tour, Secret Body Spray Tour. This time around, the label and management worked closely with Alliance—the entertainment marketing agency for CoverGirl—and Grey Worldwide, the cosmetic company's ad agency, to craft and seal the deal.

Alliance worked with Rihanna's team at the label and her management to craft a program that not only could work as an entertainment marketing platform, but also reside within an ad campaign that Grey would build simultaneously. "Effective communications programs are built when everyone has a seat at the table and everyone can collaborate," Alliance president/CEO Jarrod Moses says.

With Fall Out Boy and Rihanna, the label can afford to offer free video downloads because of the paid sponsorship fees from brands like TAG and CoverGirl. Nobody involved in the dealmaking process will divulge exact figures, but Moses says "big, big money" was involved.

According to sources involved in putting together similar pacts, the Rihanna/CoverGirl deal's value was likely in the ballpark of high six to low seven figures. The artist, manager, label, publisher and agency all get paid—with the artist/management team sharing the largest slice of the pie.

When licensed music is used in a TV spot, the fee is split between the label and publisher, which may pay through to the artist based on label and music publishing contracts. In a straight-up endorsement deal, the client pays a fee to the artist usually by way of the artist's manager, who receives 10%-20% of the total. The artist's lawyer will receive an hourly fee or percentage of the total. In many cases, the label goes along for the ride, gaining exposure for its act.

But for such a multiplatform deal as Rihanna's with CoverGirl, there are no hard and fast rules or standard rate card. Every deal is different from the next, and Rihanna's benefit ultimately comes back to the deal she has with Def Jam.

"With endorsements, people pay a lot of money for big-name stars," Moses says. "For CoverGirl, it is less about a transaction and more about a true partnership. CoverGirl gets to be part of the magic of an artist becoming a star."

Jordan says Rihanna—who has, in less than two years, partnered with JCPenney, Nike, Fuzed, the Barbados Tourism Board and others—bases her endorsement deal decisions not on money, but on relationships and potential exposure.

She'll be getting plenty of the latter, Grey music su-

pervisor/director of licensing Amy Rosen says, pointing to a "huge media buy," encompassing print, TV and the Internet for the CoverGirl campaign. "It's a priceless partnership—one that is seamlessly integrated," she says. It is also one that could include exclusive, original music from Rihanna in the future, though no one is willing to confirm details—yet.

In addition to the online video premiere for "Umbrella," those logging on to covergirl.com can watch B-roll footage from the video shoot and enter the Slice of Paradise sweepstakes, with three grand-prize getaways to Rihanna's homeland of Barbados.

The first 800,000 copies of "Good Girl Gone Bad" will include discounted coupons for Wetslicks Fruit Spritzers. Some of these will likely be sold at Wal-Mart, which will have "press-and-plays" (mini music players that let customers hear the song "Umbrella") and life-size Rihanna cutouts in CoverGirl departments, Straughn says.

If all goes according to plan, CoverGirl's multipronged campaign will coincide with "Umbrella" becoming a major contender for the summer song of 2007, IDJMG's Lowenberg says.

A multiformat hit, "Umbrella" is one of the fastest-climbing songs at top 40, rhythmic and R&B/hip-hop stations since it hit radio at the end of March. In a little more than four weeks, the single has amassed more than 135 million audience impressions and 17,000 spins at all formats, according to Nielsen BDS. In this issue, "Umbrella" ascends the Pop 100 (No. 36) and Hot R&B/Hip-Hop Songs (No. 34) charts, as well as The Billboard Hot 100 (No. 63). The last of which is impressive considering the song still lacks digital availability, one of the key drivers for chart placement. The song will be released as a digital track May 22.

But then, Rihanna is used to things happening quickly in her career.

"Good Girl Gone Bad" is her third album in less than two years. In this way, Rihanna and her label are creating a new model for today's challenged music industry: release an album, get a couple of hits and then shove the artist back in the studio. This way of doing business harks back to Motown's heyday in the '60s (see story, page 26).

While some artists like to decompress between album cycles, Rihanna prefers to keep going. She's an artist who wants it all and has something to prove. Lowenberg adds: "She has that drive."

Rihanna says she expected to take time off between albums two and three, but "I tend to be a very spontaneous person. If it feels right to keep working, that's what I do."

For Def Jam, there are certainly challenges in releasing three albums in such a short time frame. "We have to make sure people know this is a new Rihanna album, as there has been no downtime between albums," Lowenberg says. "It is important that fans know that this is a new chapter in Rihanna's career."

Lowenberg explains it this way: Up to now, Rihanna's songs have been bigger than the Rihanna brand. "Her being seen as a true artist will enable her brand to grow and grow," he says.

Furthermore, Lowenberg stresses the importance of keeping an artist active and in the consciousness of consumers—particularly at a time when there is "a plethora of music out there."

Consider it a byproduct of the digital age. "It makes it much easier for an artist to come with a constant stream of music," says Cat Thomas, OM/PD of rhythmic KLUC Las Vegas, a supporter of "Umbrella." The difficulty, Thomas adds, is maintaining a high quality level. From where he sits, Rihanna has yet to falter in this area.

Because Rihanna has remained in the public's eye for two years, her recognition level is high. "If you say her name, people know who she is," Thomas says. "But is she at a level where she can sell out an arena? No." Pausing, he adds, "But that could change."

year. In the same year, she took home trophies at the MTV Europe Music Awards, the World Music Awards, the BMI Urban Awards, America's Teen Choice Awards and others. In her homeland—where she was discovered in 2003 at age 17 by producers Evan Rogers and Carl Sturken, who then introduced her to Def Jam president/CEO Jay-Z—Rihanna owns eight Barbados Music Awards.

In the coming weeks, Rihanna will be omnipresent. She is confirmed to perform June 3 at the 2007 MTV Movie Awards. She'll follow this with additional TV appearances, including "The Tonight Show With Jay Leno" (June 5), "Today" (June 8) and "The View" (June 11).

The album's second single, "Shut Up and Dance," will be delivered to radio around the time of its street date. This will be preceded, during the Memorial Day weekend, with a "Rihanna blitz" in five major beach regions, including the New Jersey/New York shore, Miami and Los Angeles.

By mid-July, Rihanna will be touring—with a band. It will be her first time playing live with musicians, IDJMG senior VP of marketing Adam Lowenberg says. "Her first two albums spawned hit singles," he says. "Now, it's time to elevate Rihanna the brand to that same level of hit songs. We'll be showcasing her as an artist with a band—as a real performer."

## THAT LOOK: SUCCESS

The Rihanna partnership is already providing CoverGirl with some key exposure. This is thanks, in part, to lessons learned from another Universal Music Group act, Fall Out Boy.

In March, the video for the rock band's "Thnks fr th Mmrs" debuted exclusively at falloutboyrock.com. The video premiere (and free video download) was sponsored and presented by men's body spray TAG—a Procter & Gamble property, like CoverGirl. According to Straughn, more than 100,000 downloads were given away to Fall Out Boy fans. There were also more than 500,000 video streams at falloutboyrock.com during the promotion.

The video is bookended by TAG "branding." So, once fans upload it to YouTube, the "total branding experience" continues, Straughn says. To date, the Fall Out Boy video presented by TAG has been viewed nearly 3.1 million times at YouTube.

# Six Appeal

Rihanna's Half-Dozen Billboard Hot 100 Hits \*As Of May 12, 2007

TITLE	DEBUT	DEBUT DATE	PEAK	PEAK DATE	WEEKS ON THE CHART
"Pon De Replay"	No. 97	June 11, 2005	No. 2	July 30, 2005	27
"If It's Lovin' That You Want"	No. 96	Oct. 22, 2005	No. 36	Dec. 31, 2005	20
"SOS"	No. 81	Feb. 25, 2006	No. 1 (3 weeks)	May 13, 2006	28
"Unfaithful"	No. 51	May 13, 2006	No. 6	July 22, 2006	20
"Break It Off" (With Sean Paul)	No. 95	Dec. 9, 2006	No. 9	March 17, 2007	20
"Umbrella" (Featuring Jay-Z)	No. 91	April 28, 2007	No. 63*	May 12, 2007	3



MARC GODFREY, left, of Soul Kid #1, has sold 90,000 copies of his song 'More Bounce in California,' with virtually no radio play. At right, PumpAudio CEO STEVE ELLIS, who specializes in providing synch-licensing opportunities for indie artists. Below, MANDI LeBLANC uses CD Baby to score iTunes distribution.



To get a handle on how the Web is creating new opportunities for independent artists to make money from selling their music online, consider the case of Soul Kid #1. ¶ The Los Angeles-based genre-mashing performer has managed to sell 90,000 downloads of the track "More Bounce in California," according to Nielsen SoundScan, with virtually no radio airplay or music video exposure. ¶ Instead, awareness of the song largely was built during the last year through a placement via his publishing company in the soundtrack to the recent season of "Laguna Beach." And thanks to a digital distribution deal with CD Baby, a specialist in getting music from independent acts on iTunes and other digital services, Soul Kid #1 has been able to take advantage of consumer interest in the song. ¶ While those kinds of numbers may not mean much in comparison to the download sales of leading major label acts that move significantly more downloads in a given week, for smaller acts they represent a welcome, and sometimes vital, new source of income. In the case of Soul Kid #1, the volume on his track business far outpaces his album sales. "Americanized," the Secret Agent Records/Organic set on which "More Bounce in California" appears, has sold less than 1,000 copies, according to Nielsen SoundScan. ¶ "The fact that you can promote yourself more directly using tools that are not expensive makes being a musician as a job so much more easy to do than it was even less 10 years ago," says Steve Ellis, CEO of PumpAudio, a specialist in providing synch licensing opportunities for indie labels and artists. "If you really want to work at it, you can do it and make a living." ¶ To boot, there are a growing number of companies stepping into the fray to help artists sustain that livelihood. While players like PumpAudio and CD Baby have been in the market for years, the rise of Web 2.0 during the last 24 months has sparked an explosion in artist services designed to help independent acts of all shapes and sizes generate exposure and revenue online. ¶ Billboard breaks down some of the key methods and services independent artists can use on the Web to make money.

#### SELL THROUGH MAJOR RETAILERS

As evidenced by Soul Kid #1, there's money to be made selling tracks through leading digital retailers like Rhapsody, Napster and Yahoo. CD Baby, the leader in the indie artist aggregating space with a client base of more than 150,000 acts, charges a \$35 setup fee for uploading music to the site and takes a 9% commission on digital transactions. It also will sell CDs for artists and takes \$4 on each unit sold.

But that's not the only option for artists. Brooklyn-based TuneCore, a new company from SpinArt Records owner Jeff Price, is getting in on the act, too. It charges a one-time setup fee of 99 cents per track as well as 99 cents per store in addition to a \$9.98 annual maintenance fee. The company estimates that the average artist selling a five-song album through iTunes stores in the United States, Japan and Canada as well as via Rhapsody in the States will pay a fee of \$18.98 in the first year.

#### TAKE ADVANTAGE OF AFFILIATE PROGRAMS

Price, TuneCore's CEO, also recommends that independent acts take advantage of digital retailer affiliate programs. iTunes offers a free affiliate program that allows artists to link and sell their music via any Web site, MySpace page or e-mail. Affiliate members earn a 5% commission on each sale generated from an affiliate link.

"It's a simple and very effective way to sell your music," Price says. "The affiliate program auto-generates links for you. All you have to do is place them on any Web page or within an e-mail."

Artists can also generate money by integrating links to music and content from Rhapsody onto their sites. Artists can earn up to \$15 for every user who starts a free Rhapsody trial through their links.

#### TURN YOUR SITE INTO A STORE

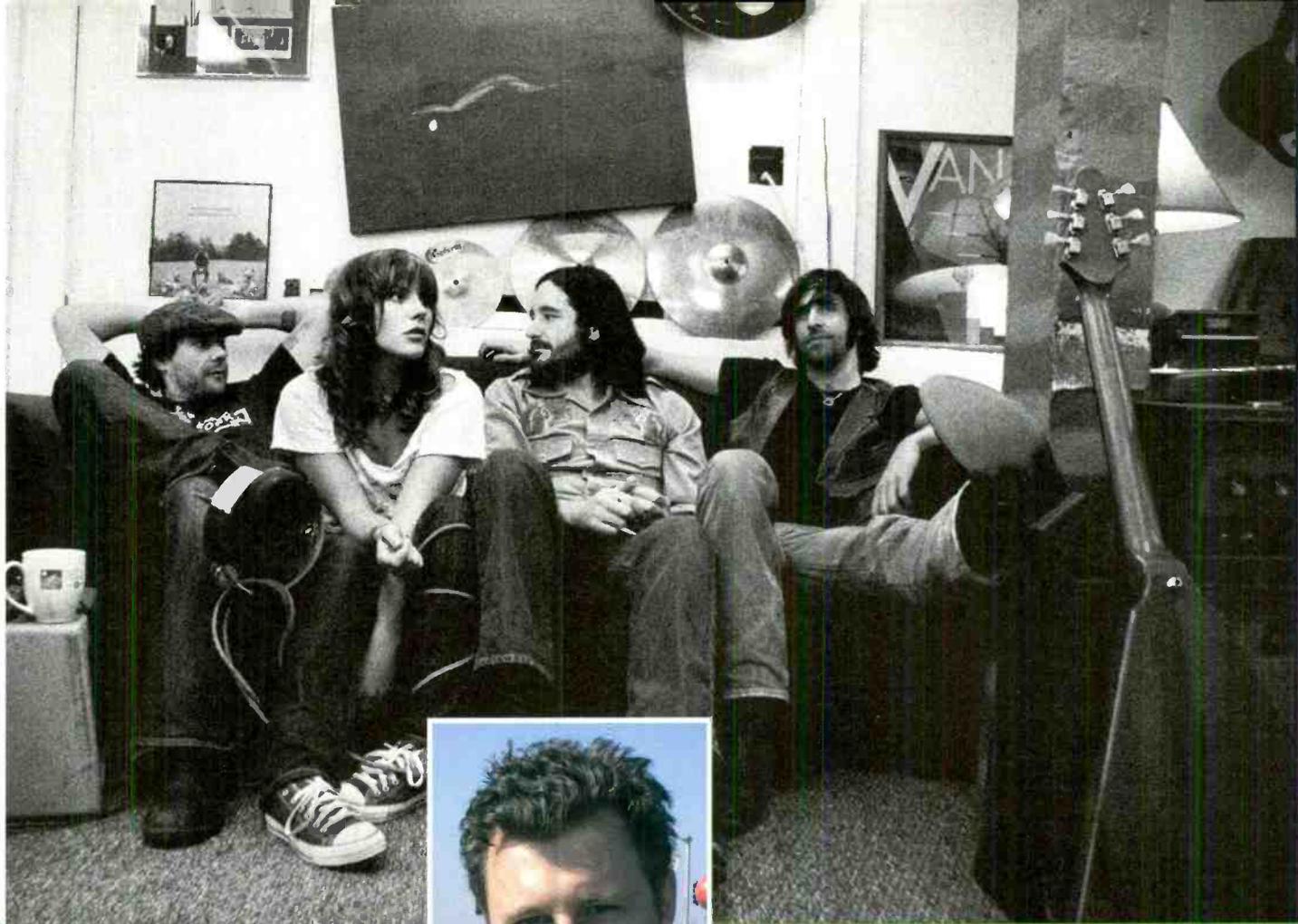
Some of the biggest developments in artist services for independent acts surround offerings that help artists turn their blogs, MySpace pages and Web sites into stores. MySpace is the most well-known example of this trend. It has inked a deal with Snocap, the digital music services company from Napster mastermind Shawn Fanning, that allows MySpace bands to sell tracks and albums in the MP3 format. Bands set the price on what to charge for their music, but they must pay a 39-cent service fee—almost 40% of a typical 99-cent download—on every song they sell. PayPal handles the payments.

Snocap is hardly alone, however. Rivals like Musicane, a unit of Santa Monica, Calif.-based MyMPO, compete for business on price (commissions in the 20% range) and features (videos, ringtones and multimedia bundles as well audio).

#### EMPOWER FANS

In addition to allowing musicians to sell music directly from their own Web sites and social networking pages, a number of new services also enable fans of independent acts to turn their Web pages into stores as well and get paid for referring

# # CASHING



Top: GRACE POTTER & THE NOCTURNALS have used their own fan site via indie911.com to sell more than 75,000 downloads. Inset: Indie911 CEO JUSTIN GOLDBERG.

purchases. At the head of this trend is Indie911.com, which reports that blues rock act Grace Potter & the Nocturnals has sold more than 75,000 downloads through its site, the majority via links in fan playlist pages. Taking the concept one step further, the company in March launched a service called the Hooka, a music store widget that allows Indie911 members to make music available for sample and purchase on sites outside the social network. MySpace posterchild Tila Tequila was one of the offering's initial users. Fans make a 10% commission on sales that they provide the link for. Seventy percent goes to the artist and 20% goes to Indie911.

Motivating consumers to promote music by cutting them a check is a popular concept. Nashville-based PassAlong Networks is working on its own build-a-store-on-your-site program called StoreBlocks. Likewise, users will get paid for purchases they refer, although fees have not been announced. New York-based Burnlounge is developing an updated version of its service, which allows anyone to create a music store on their Web page and participate in a portion of the sale with no setup fee. "It's a natural step," Indie911 CEO Justin Goldberg says. "People on social networks are communicating with each other, so why not give them a platform to not only create playlists that show off the artists they love, but also, most critically, to enter the economic equation as well?"

#### SELL RINGTONES

So far independent artists have largely been on the outside looking in when it comes to the growing opportunities in mobile music. But now a variety of companies are offering tools to help smaller acts and labels create and sell ringtones. At the front of the pack is Los Angeles-based Xingtone, which allows users to create their own Web-based ringtone stores through a feature called mStores. Prices on DIY ringtone stores start at \$9.95 per month for host-

ing plus a 40%-50% commission on net sales. The company is also teaming with PassAlong Networks on a co-branded offering, likely to be live by the time you read this. Seattle-based Mixer is also chasing the growing demand for independent artist ringtones with a service called Indie Trax. Indie911 and MusicFreedom are also targeting the business. "As more phones become music-enabled it's becoming easier and easier to pull down a ringtone," Pass-Along CEO Dave Jarowski says.

#### OFFER MERCH

Many independent acts build their own Web sites and use them as a platform to run a crude mail-order operation. For artists looking for a more sophisticated merch service there's Cleveland-based IndieMerchandise.com, which lets bands design their own merch Web stores. The platform accepts credit cards, checks and cash and handles accounting and fulfillment. Fees range between 15% and 30% of shipped sales. Likewise, Greensburg, Pa.-based micro-merchandise Spreadshirt allows users to design customized T-shirts and other apparel, and set up free Web stores with transactions handled by PayPal.

#### EMBRACE SYNCH OPPORTUNITIES

Expansion in visual media is creating unprecedented demand for music synchronization in everything from TV and film, to student projects, to user-generated content. Independent music is emerging as a particularly attractive option for cost-con-

scious music supervisors and casual filmmakers who don't want to pony up for pricey major label fare. Companies like New York-based PumpAudio are working to place music from independent acts anywhere and everywhere film creators need music. "We are providing synch opportunities in a bunch of new environments," Ellis says. "The user-generated space presents a lot of opportunity because of the legal issues."

Artists can make anywhere from \$10 to \$20,000 and beyond based on the type of placement. Top PumpAudio clients can make as much as \$100,000 in a year, Ellis claims. PumpAudio takes a 50% cut on placements.

#### RESULTS VARY

Of course, not every indie act starts immediately raking in cash when it starts selling music on the Web. When New York-based singer/songwriter Mandi LeBlanc was looking for a way to sell copies of her self-released debut EP "This Is Me," which bowed at the end of November, she decided to take advantage of as many opportunities as possible.

She signed up with CD Baby to get distribution through iTunes; registered with Snocap to sell MP3s through MySpace; joined MusicFreedom, another music-oriented social networking service that allows her to sell MP3s and ringtones directly through her profile page; created an electronic press kit with Sonicbids to help with her touring and press; and created her own Web site to handle merch sales.

So far LeBlanc is taking a wait-and-see attitude to the opportunity. She has sold more than 100 CDs through her merch table at shows versus a handful of sales via iTunes and MusicFreedom. "People see us play and want a CD more than they seem to want to purchase it online at this point," she says.

But the fact that such opportunities exist at all is an important step in the right direction, a fact Ellis acknowledges.

"I don't know if it is going to make you rich and famous. But if your objective is to make a living, you can do it now more than ever with these tools." ...

# IN

## 7 Ways For Musicians To Work The Web For Dollars

BY BRIAN GARRITY

Hal David *Chairman & CEO, Songwriters Hall of Fame*

Linda Moran *President, Songwriters Hall of Fame*

Charlie Feldman & Karen Sherry *Show Chairs*

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Finds from Elliott Smith,  
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**SOMETHING TO BE**  
Rob Thomas unveils his  
biz documentary



**FABOLOUS RETURN**  
Def Jam approaches  
new album like a debut



**PATTI HAS THE POWER**  
Hall of Famer Smith's  
covers album and tour

32

33

34

35

36

# MUSIC

**ROCK** BY MICHAEL PAOLETTA

## Björk's Blend

Collaborations, Online Opportunities Aim To Reverse The Off-Kilter Artist's Downward Sales Trend

Björk plays well with others.

For her sixth studio album, "Volta" (due May 8 via Elektra/Atlantic, one day earlier internationally), the Icelandic artist collaborated with longtime partner-in-music Mark Bell, Congolese outfit Konono No. 1, Antony Hegarty (of Antony & the Johnsons), Malian musician Toumani Diabate, hip-hip guru Timbaland, Chinese pipa player Min Xiao-Fen and others.

"Since I was a child, singing and writing melodies have always been quite a solitary process," Björk says. "More and more, since I've become savvier on the computer, I spend perhaps 90% of the time working on the album alone. So, collaborations are the treat at the end of the stick.

"With every collaborator, there is a completely different method," she continues. "It is probably part of my philosophy, a little romantic, I know, that one of the main targets is to communicate, to merge. Then magic happens—when one plus one becomes three. It is easy to do solo albums where you play absolutely every noise, but merging is tricky. It takes courage to let go like that."

Yet no matter who Björk works with, she still enjoys following the beats and rhythms of her own beautifully off-kilter drum. The array of musical instruments on "Volta" encompasses a Chinese lute, French horns, a brass band and, Björk being Björk, major slabs of electronic programming. Aggressive instrumentation intertwines with suspenseful cinematic rushes, but there are also quiet and meditative moments like "Pneumonia," which builds and builds with no release. Björk says she wrote the song at the piano in one take, after seeing the film "Pan's Labyrinth"—and after having pneumonia for two weeks.

"There is a physical sadness to wheezing away with that disease," she says. That, coupled with "the determination of the little girl in that film to believe in her imagination, whatever it took, even though no one believed her," struck a chord with the singer. A few days later, the song was recorded with seven horn players.

While lyrics on "Volta" frequently veer toward motherhood and religion, other tracks could very well have been ripped from today's headlines. One of the latter—the war-themed "Earth Intruders"—recently made headlines of its own. One of three Timbaland collaborations on "Volta," it became the first Björk track to appear on The Billboard Hot 100 in 13 years,



BJÖRK

since "Big Time Sensuality" in 1994. Though its chart visit was fleeting (one week, attributed to 16,000 download sales), "Earth Intruders" is being spun by 31 modern rock stations.

But whether exposure for the single translates into sales for "Volta" and helps turn around the downward slide of each of Björk's past solo studio albums, remains to be seen. Her solo debut, 1993's "Debut," sold 918,000 copies, according to Nielsen SoundScan. "Post," issued in 1995, has sold 810,000 units. "Homogenic" (1997) stands at 501,000 sold, "Vespertine" (2001) at 402,000 and "Medúlla" (2004) at 235,000.

Still, Björk's label is optimistic that this trend can be reversed—and for good reason. Her head-turning performances on "Saturday Night Live" (April 21) and at Coachella (April 28) have been widely covered. She has just commenced a yearlong global tour, and her online activity is up.

As of April 27, for instance, the video for "Earth Intruders" was in the top 10 of downloaded videos at iTunes, while pre-orders for "Volta" were in the top 15. Björk also supplied iTunes

with an exclusive six-part podcast series.

Dane Venable, senior VP of pop/rock marketing at Atlantic Records, says, in fact, that all marketing for "Volta" has been initially launched online. In March, for example, 10 15-second webisodes covertly introducing snippets of the album's music were seeded to various sites to get fans talking. Expect the label to explore other Web opportunities with the July release of second single "Declare Independence," with an accompanying video lensed by Michel Gondry.

And for the first time, Björk has agreed to license her catalog for ringtone and video ringer use. "This offers additional ways for us to get her music out there," Venable says.

While the label execs focus on extending Björk's reach, the singer herself remains focused on her music. "One of the reasons I have headspace on this album to take on issues like the Earth, suicide bombers and so on is possibly because all things are pretty good at home right now—as good as it gets."

BJÖRK: INEZ VAN LAHNSWEERDE & VINOODH MATADIN

### >>>WE LIKE IKE

The Black Keys have recorded nine songs for a project they're working on with guitar legend Ike Turner and producer Danger Mouse, Keys drummer Patrick Carney tells *Billboard*. Turner will eventually sing and play guitar on the tracks, which Danger Mouse will produce. At press time, it is unclear in what form the music will be released, when or on what label.

—Jonathan Cohen

### >>>COMFORT FROM R. KELLY

R. Kelly has written a tribute to the victims of the Virginia Tech shootings, "Rise Up," and will release the track May 15 via digital services. All net proceeds will benefit the Hokie Spirit Memorial Fund, which will assist those affected by the April 16 massacre in Blacksburg, Va. According to his label, Jive Records, Kelly was inspired to write "Rise Up" while watching TV coverage of the shootings.

—Jonathan Cohen

### >>>'COOL' RUNNINGS

Rapper Lupe Fiasco is eyeing an Oct. 31 release for his sophomore 1st & 15th/Atlantic album, "The Cool," which he just started recording. The artist is hoping to land a guest appearance from members of Pink Floyd on the set. "Nothing has developed yet," he tells *Billboard*. "But once the stew gets swirling and people start talking, you never know. I hope it does work out."

—Jonathan Cohen

### >>>BETTER OFF 'DEAD'

System of a Down frontman Serj Tankian is planning a fall release for his first solo album, "Elect the Dead," telling *Billboard* that it's "a rock record, but it's pretty progressive. It's very wide-sounding—lots of different-sounding instruments. The excitement I had making this record was the same excitement I had making the first System record." The album will come out via Tankian's own Serjical Strike label.

—Gary Graff

## Higher Ground



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# Avalon's Loss

## Founding Member Jody McBrayer Leaves Group For Health Reasons

It's always a bit of a surprise when a successful, established act loses a key member. One of the most talked about topics during the recent Gospel Music Week gathering in Nashville (April 21-25) was founding member **Jody McBrayer's** departure from award-winning group **Avalon**. But the surprise was overshadowed by sadness as news spread that it was a health issue that prompted McBrayer to leave the group.

"Not only is leaving Avalon going to be difficult but the circumstances surrounding my departure make it even harder," says McBrayer, who is suffering from hypertrophic cardiomyopathy, a heart condition that is manageable, but affects McBrayer's ability to continue his career. "I have to do what's best for my health and the welfare of my family. I want to give my sincerest thanks to everyone at EMI [Christian Music Group] and Proper Management for 12 of the most amazing years of my life. I know that when I leave I take amazing friendships with me that I will cherish for a lifetime. As for Avalon, I love them like family and will miss them terribly but I am excited to see what God does with their ministry in the future."

Known for such hits as "Adonai" and "Testify to Love," Avalon has sold more than 3 million records, according to EMI CMG. The act has won six Dove Awards, including new artist of the year in 1998 and pop/contempo-

rary recorded song of the year for "Testify to Love."

McBrayer has been in the studio recording his last album with Avalon, which is slated for a September release. He will continue to travel with fellow Avalon members **Greg** and **Janna Long** and **Melissa Greene** through the end of the year. "I know it is in his best interest to step down and take care of himself," says Janna Long, the other founding member of the Sparrow Records group. "I am saddened to see Jody leave Avalon. He has walked this amazing road with me from the very beginning."

No word yet on who will assume McBrayer's role in the group, but rumor has it that Curb artist **Michael English** might be among the contenders.



AVALON

**SONGWRITERS HONORED:** ASCAP and BMI both held special awards dinners during Gospel Music Week to honor their top songwriters and publishers. The BMI event took place April 21 at the company's Music Row headquarters. "Voice of Truth," penned by **Steven Curtis Chapman** and **Casting Crowns** frontman **Mark Hall**, was BMI's most-performed Christian song of the year. Hall was named songwriter of the year. The Christian publisher of the year was Songs of Greater Vision. The evening included performances from **Sanctus Real**, Hall and **Kirk Franklin**.

ASCAP honored its writers and publishers April 23 at Nashville's Richland Country Club. **Chris Tomlin** was named songwriter of the year. "Praise You in This Storm," penned by **Bernie Herms** and Hall, was honored as song of the year. EMI Christian Music Group Publishing took home the Christian publisher award. The evening included performances by songwriters **Brett James**, **Ruby Amanfu** and **Katie Herzig**, new INO duo **Connorsvine** and, in a landmark moment, the reunion of pioneering rockers **DeGarmo & Key**, who were honored with ASCAP's Vision Award. **Eddie DeGarmo** and **Dana Key** led the groundbreaking Christian rock outfit, the first Christian band to get a video played on MTV. "People talk about Eddie and I being pioneers," Key told the crowd. "There's a fine line between vision, courage and stupidity. We crossed that line a lot."

**SIGNINGS:** **Rick Cua** has signed a distribution deal with TAG Artist Group for his new project, "Won't Fade Away." The 12-song set is Cua's first recording in 10 years. Cua began his career in mainstream rock, recording two gold albums with legendary group **the Outlaws** before becoming a pioneering Christian rocker. In recent years, he worked in publishing at EMI Christian Music Group and had his own management company. It's great to see this talented artist back on the performing side of the biz. ...

COUNTRY BY KATIE HASTY

# Diamond Days

## Jack Ingram's Dozen-Year Climb From Indie Obscurity To Country Stardom

"I'm just an old chunk of coal/ but I'm going to be a diamond someday," sings Jack Ingram in an expansive rehearsal studio on New York's West Side.

The song, in many ways, is a perfect fit for the 36-year-old musician. "Old Chunk of Coal" was penned by Billy Joe Shaver, who helped shape the Texas country scene where Ingram cut his teeth.

But a different cover has helped propel Ingram further into the spotlight—his take on Hinder's "Lips of an Angel."

Most of all, though, "Old Chunk of Coal" fits because these really are, finally, Ingram's diamond days.

After a dozen years, nine albums and the jump from indie to major to indie, Ingram is celebrating commercial success on the airwaves, on the charts, at concerts and with sales.

"I think what's been most important is that I'm on the right label," Ingram says. After releasing a pair of albums independently in the mid-'90s, he signed with Warner Bros., then shuffled to Sony's Lucky Dog imprint. In 2006, he found his label home in Scott Borchetta's Big Machine Records. "I wasn't anybody's real priority before, and part of that is because I didn't know what I

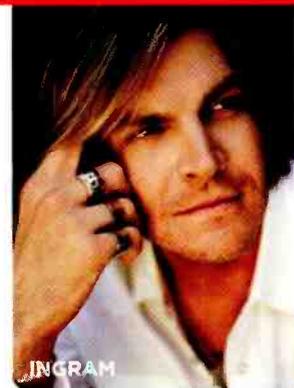
wanted. I didn't understand at the time that I wanted to be on the radio."

And on the radio he is. So far, four cuts from Ingram's recently released (and appropriately titled) "This Is It" have managed their way onto *Billboard's* Hot Country Songs tally: "Wherever You Are" crowned the chart last year; tongue-in-cheek "Love You" reached No. 12; "Lips of an Angel" peaked at No. 16 (and at No. 77 on *The Billboard Hot 100*); and current single "Measure of a Man" is No. 43. The album bowed at No. 4 on *The Billboard 200* the week of April 14 and has

sold 63,000 copies in the United States, according to Nielsen SoundScan.

Increase in sales and spins can be attributed to country radio's still-growing affinity for country with a rock edge, which exploded with the popularity of superstar artists like Keith Urban, Dierks Bentley and Brad Paisley—the last of whom Ingram recently hit the road with. The tour, which kicked off April 26, is slated to run through Aug. 23.

"We're on the front side of the bell curve for rock crossover in country," says industry veteran Kevin King, PD for WSM Nashville. "[Ingram] has that edge



INGRAM

that people love now—plus he's a phenomenal performer. This sound is not an anomaly in country radio anymore, it has become the format."

"It's because I've got songs like 'Lips of an Angel' that my record sold more in its first week than the total sales of the record before it," Ingram says. "It's rock songs with twang and slide, or whatever. It's whatever this trend is that's allowed me to walk through the door at last." ...

ROCK BY SUSAN VISAKOWITZ

# 'New Moon' Rising

Two Dozen Elliott Smith Rarities Unveiled On New Compilation

Releasing "new" music after an artist has died is always a tricky proposition, especially when that artist has a fiercely protective fan base.

Olympia, Wash.-based indie label Kill Rock Stars will try to satisfy devotees of the late singer/songwriter Elliott Smith

with the May 8 release of "New Moon," a two-disc set of primarily unreleased material. It comprises tracks recorded during the three years Smith was with the label, from 1994 to 1997.

Smith was found dead in his Los Angeles home in October 2003. Although widely reported

in the media as a suicide, the coroner never established a cause of death, and the case remains under investigation by the Los Angeles Police Department.

Larry Crane, a personal friend of Smith's and the engineer who mixed most of "New Moon," admits "there's a real careful line to ride" with a release of this nature, but adds that so much depends on intent and timing. "If you put this out five months after he passed, that would be disgusting, but it's been more than three years now, and it feels like the right time."

Kill Rock Stars VP Maggie Vail says that "New Moon" is "a celebration of [Smith's] music and his artistry. This time period was such a positive and prolific time in Elliott's life. I'm glad people are going to be able to hear it."

Crane, whose Jackpot Studios Smith often used for recording, is also the archivist for Smith's estate. He was given the task of tracking down all the tapes Smith made during the Kill Rock Stars period, bringing them back to Portland, Ore., and listening to every-

thing from start to finish.

"I seriously believe," he says, "that if Elliott was still around, this sort of project would have come along at this point, because there's quite a bit of great material from this period."

Vail says the project arose from an initial plan to release an expanded edition of Smith's second and final album for Kill Rock Stars, "Either/Or." It was Smith's most successful release to that point and remains the label's biggest seller. The album has sold 306,000 copies, according to Nielsen SoundScan.

"But the more we started digging in, and the more the estate and I were looking at things," Vail says, "the more we agreed, 'Let's not repackage something people already have. Let's give them all new material.'"

Vail adds, "It was pretty shocking how much there was. There were songs neither the estate nor Larry nor I had ever heard before."

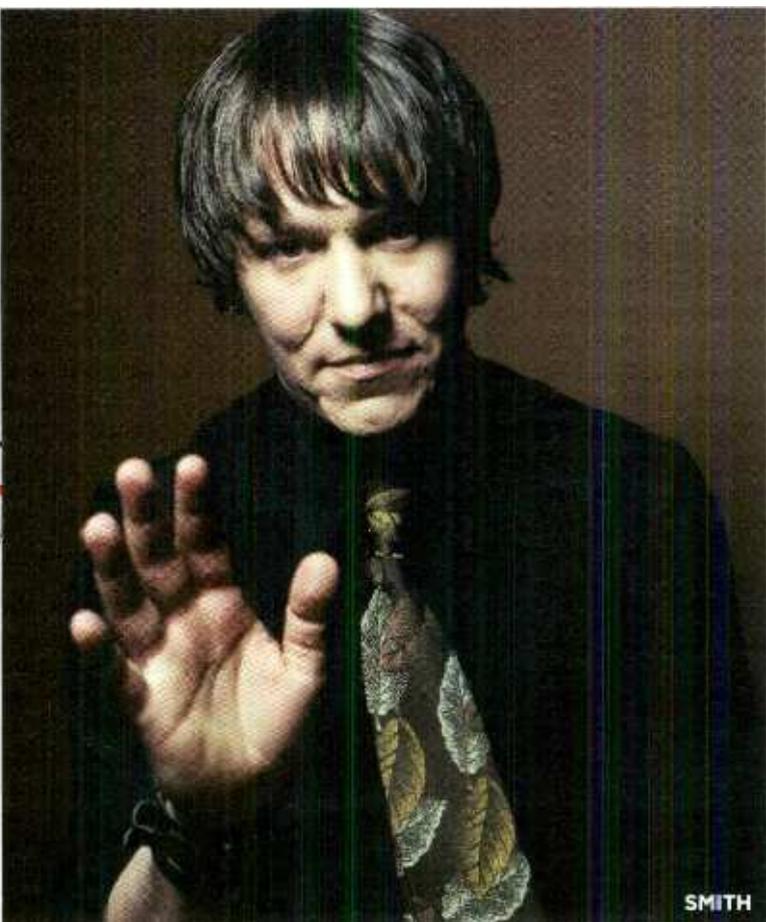
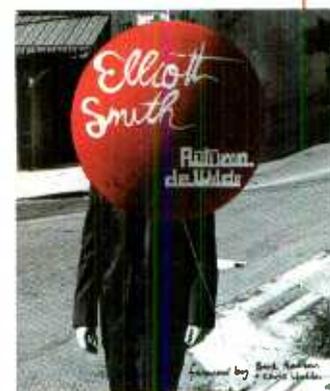
"New Moon" consists of 24 tracks, only three of which have been previously released, two in limited editions. Smith plays all the instruments and recorded most of the material himself.

"One of the primary concerns was being faithful to his vision," Crane says. "Because I had worked with him before, I knew his working method, so that helped. I also listened

## LIFE IN PICTURES

As a sort of visual complement to "New Moon," Chronicle Books is planning a November release for "Elliott Smith," a photo book compiled by Autumn De Wilde. The 200-plus-page volume features De Wilde's numerous live and promotional snapshots of the musician, such as memorabilia as handwritten lyrics and interviews with family, friends and admirers like Ben Gibbard (Death Cab for Cutie), Sam Coomes (Quasi), Matthew Caws (Nada Surf), Jon Brion and Ashley Welch (Smith's sister). The book also includes a five-song, solo acoustic live CD, recorded by Mark Flanagan over several nights at Los Angeles' Largo. The previously unreleased set consists of "Between the Bars," "Angeles," "Clementine," a cover of Quasi's "Clouds" and Hank Williams Jr.'s "All My Rowdy Friends Have Settled Down." A portion of the proceeds will be donated to the Sims Foundation and the homeless nonprofit organization Outside In.

—Katie Hasty



## GONE BUT NOT FORGOTTEN

Like Elliott Smith, late singer/songwriters Nick Drake and Jeff Buckley continue to inspire new generations of fans well after their untimely deaths, thanks to an ever-growing catalog of posthumously released material.

Drake's canon will be expanded with the June 19 release of early recordings, "Family Tree," via Tsunami Entertainment/Fontana. Buckley, who drowned 10 years ago this month, will be back in the spotlight with the May 22 release of "So Real: Songs of Jeff Buckley" (Columbia/Legacy).

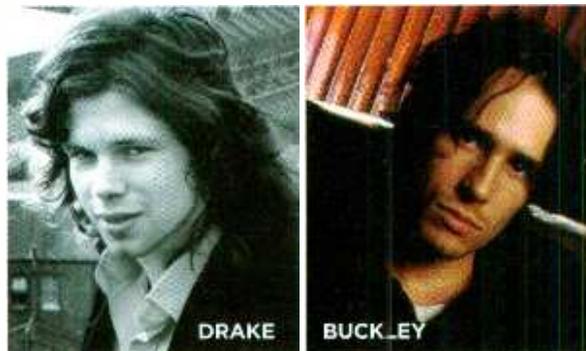
The 28-track "Family Tree" includes Drake's own take on songs like "Cocaine Blues," a number of Jackson C. Frank's songs, Bob Dylan's "Tomorrow Is a Long Time" and Bert Jansch's "Strolling Down the Highway." It also contains early versions of "Day Is Done" and "Way to Blue" (both from his 1969 studio album "Five Leaves Left"), plus nearly a dozen unreleased originals like "Blossom" and "Come Into the Garden." Drake's mother Molly, a major influence in his music upbringing, contributed a pair of her own songs, "Do You Ever Remember?" and "Pocr Mum." Drake also sings with his sister Gabrielle on the traditional tune "All My Trials."

The album was compiled by Drake estate manager/

archivist Cally, a veteran music industry art director and reissue producer. A reissue of the 1986 Drake boxed set "Fruit Tree" will arrive later this year, which will include the new addition of the documentary "A Skin Too Few."

"We seldom allow vested interests of others to speed matters along with Nick. Besides, Nick's lyrics often commented about a world that was moving 'just a little too fast,'" Cally says of the decision to finally release the rarities. "Nick keeps me busier than any living artist might."

Drake battled depression throughout his life, augmented

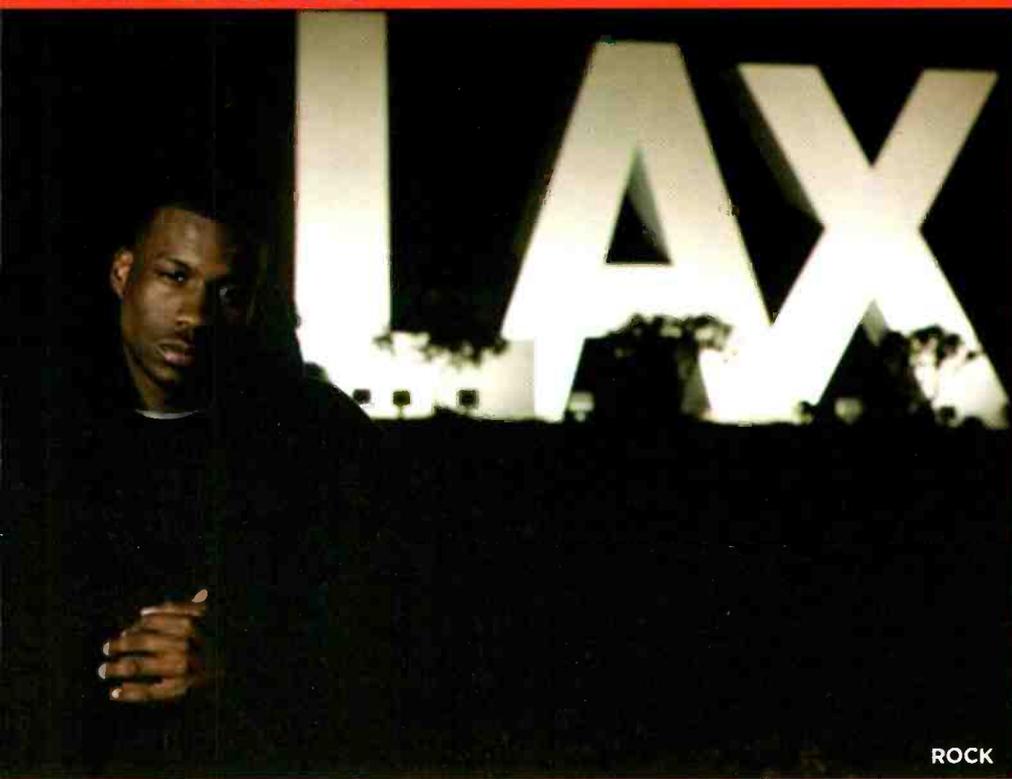


by his frustrations with his music career. At 26, he overdosed on antidepressants in his parents' home in England. The folk artist left behind only three official studio releases but became a cult favorite during the past two decades. In 2000, the title track to his 1972 album "Pink Moon" was used in a Volkswagen commercial, spurring further interest. That set has gone on to sell nearly 329,000 copies in the United States, according to Nielsen SoundScan.

Meanwhile, Buckley's "So Real," compiled by his mother, Mary Guibert, offers a mix of studio and live tracks plus a handful of rarities, including a previously unreleased cover of the Smiths' "I Know It's Over."

According to Guibert, there still may be two or three albums worth of material worth releasing at a future date, like a set of Buckley's live radio performances from throughout the world. A live DVD is in the works, comprising Buckley's various live TV performances of nearly all the songs from "Grace," as is the DVD release of the documentary "Amazing Grace: Jeff Buckley" (directed by Nyla Bialek Adams and Laurie Trombley). Guibert is also working closely with screenwriter Brian Jun to produce a biopic film on the late songwriter's life, though a timetable for its release is unclear.

—KH



ROCK



## Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

# Warners Ramps Up

Label Readies An Impressive Slate Of New R&B Releases

Aside from releases by **E-40**, **Brian McKnight**, **Crime Mob**, **Lil' Scrappy** and, most recently, **Lil' Flip**, Warner Bros.' urban division (which also handles acts on Reprise, Machine Shop Recordings, Blacksmith Music and Asylum) has pretty much been on the down low. But that's about to change.

Warner Bros. is ramping up big-time, I learned during a recent visit to the label's Burbank, Calif., offices. During an informal listening session, senior VP of urban promotion **Cynthia Johnson**, urban executive **Kevin Black** (formerly of Interscope), VP of urban A&R **Naim Ali** and other staff members laid out what will be an aggressive campaign between now and the end of the year.

Leading the charge starting June 26 is Bay Area hyphy act **the Federation** with "Whatever." The album includes tracks like "If I Was Your Man," aimed at expanding the group beyond its regional base.

Houston rapper **Mike Jones** checks in with his sophomore set, "The American Dream," July 10. Second single "My 64"—an homage to rap icon **Eazy-E** and the 1964 Chevy Impala—teams Jones with **Snoop Dogg** and **Bun B**. Also on the album are **Devin the Dude**, **Trey Songz** and Jones' brother **King Mello**.

Rapper **Talib Kweli** lands in stores July 24 with his first album on his Blacksmith Music label, "Ear Drum." In addition to **Will.i.am**, who produced "Say Something," Kweli's set includes pairings with **UGK** and **Raheem DeVaughn** ("Country Cousins"), **Norah Jones** (the languid "Soon the New Day") and **Kanye West** (who produced "In the Mood," with tasty vibes courtesy of **Roy Ayers**).

Also in the studio recording follow-up albums are **E-40**, **Eric Benét** and **Lil' Scrappy**. R&B newcomer **Leela James** (remember her impressive 2005 debut "A Change Is Gonna Come"?) is no longer with the label. But rounding out the urban slate are several other newcomers.

**KeAnthony**: His original moniker was **Cruna** when the label signed him in 2003. A throwback to singers like **Bobby Womack** and **David Ruffin**, KeAnthony can shift from gospel-stomping soul to crooning balladeer without missing a beat. He'll finally get to show his stuff in late August when "A Hustler's Story" bows.

**Wiz Khalifa**: The just-signed 19-year-old is proof that there are rappers in Pittsburgh. His versatile flow (drawling one minute, rapidly firing off a series of syllables the next) and engaging

beats (check out the funky "Pittsburgh Sound") bring a welcome freshness to the hip-hop scene.

**J\*DaVeY**: Singled out last year in Billboard as a key act on the indie soul circuit, this Los Angeles duo fuses soul and electronica a la **Prince** meets **Grace Jones**.

**Southern Girls**: Hailing from the Block Entertainment camp (Bad Boy/Atlantic's **Yung Joc**), this Houston female trio met while students at Texas Southern. The ladies are in the studio recording with **T.I.**, **Tank** and **Yung Joc**.

**Jay Rock**: This 20-year-old is a product of Los Angeles' Nickerson Gardens housing project and local indie label Top Dawg Entertainment. Using only young L.A. producers, Rock spins message- and community-oriented raps (like cruising down one of L.A.'s main black thoroughfares on "California Soul"). His moving "Lift Me Up" is already getting play on local station KDAY.

Also due to release projects under the WB banner this year are **Timbaland** writing partner **Attitude**, **Murs**, **Tynisha Keli**, former BME artist **Bohannon**, **Styles of Beyond**, **Jean Grae** and **Strong Arm Steady**. WB has also inked production deals with **Nitti**, **Terrace Martin**, the **Underdogs** and **Three 6 Mafia**.



## Global Pulse

TOM FERGUSON tferguson@eu.billboard.com

# Cranberry Comeback

Europe Is Listening As O'Riordan Returns

Irish singer/songwriter **Dolores O'Riordan** is back to prove that a cranberry by any other name sounds just as sweet.

More than five years after their swan song "Wake Up and Smell the Coffee" (Island/Universal), the **Cranberries'** former vocalist releases her first solo album, "Are You Listening?" (Sequel/Sanctuary), May 7 internationally and May 15 in the United States. Lead radio single "Ordinary Day" is picking up top 40 airplay across Europe.

"Dolores comes to us with an immense international CV," Sanctuary's London-based senior VP of international sales and marketing **Julian Wall** says. "The Cranberries sold over 40 million records across the world."

Wall reports early enthusiasm from Sanctuary's international distributors and media.

"Our collective challenge," he says, "is now to match those expectations with worldwide sales at the very highest level possible."

All five Cranberries studio albums made the top 50 of The Billboard 200, including the band's biggest seller, "No Need to Argue" (1994), which Wall says has sold more than 16 million units worldwide.

O'Riordan played April showcases in Asia ahead of an 11-date Continental European tour in May and a June 15 London show, booked by London-based Creative Artists Agency. She will be reintroduced to American audiences through appearances on NBC's "The Tonight Show With Jay Leno" and "Last Call With Carson Daly" in the week of the album's U.S. release. O'Riordan's publishing is copyright control.

—Nick Kelly

**LOVE RULES**: During its recent four-week reign atop the FIMI album chart, Italian singer/songwriter **Biagio Antonacci's** "Vicky Love" (Iris/Mercury) shipped more than 160,000 units, according to Universal Music Italy. But the company's domestic division director **Marco Zischka** reckons that's still well short of the potential of the March 16 release.

"We can reach 400,000," he says, adding that the set "contains plenty of good singles which, for a pop artist like Biagio, gives an album longevity." Lead single "Lascia Stare," released Feb. 23, made the FIMI top 10.

The 11-track "Vicky Love" is the 13th album in a recording career that began in 1989. Antonacci, published by Basta Edizioni Musicali, has also enjoyed success as a



## Nashville Scene

KEN TUCKER ktucker@billboard.com

# Rob Thomas, Warts And All

A Songwriter And Star Debuts His Documentary—In Nashville

It had everything a movie premiere should have—a red carpet, scores of adoring fans, TV crews and celebrities. But the world premiere of **Rob Thomas'** new movie "My Secret Record or How I Learned to Stop Worrying & Love the Biz" wasn't in Los Angeles or New York—it was at the Nashville Film Festival.

"This is a festival with some history of releasing some great music documentaries," Thomas told Billboard the night of the premiere. (The festival has previously premiered films about **J.J. Cale** and **Rocco DeLuca & the Burden**, among others.)

Thomas says there was another reason that



ROCK: D-NICE; THOMAS: GILLIAN GRISMAN



O'RIORDAN

songwriter for Laura Pausini and Tiziano Ferro.

His previous album, "Convivendo," was released in two parts during 2004, with each nine-track set retailing at half regular album price. Both topped the FIMI chart with combined domestic sales of 1.2 million, according to Zischka.

Antonacci is playing two summer stadium shows to promote "Vicky Love": Milan's San Siro (June 30) and Palermo's Velodrome (July 6). Antonacci is booked by Milan-based agency Friends & Partners. Zischka says Universal has no immediate plans for international releases. —Mark Worden

**TONED UP:** He has yet to set the sales charts on fire at home, but British R&B singer/songwriter Nate James is building a bona fide success story abroad.

James' debut FroFunk album "Set the Tone" (2005) has sold more than 125,000 copies worldwide, his London-based manager An-

thony Hamer-Hodges says. FroFunk is jointly owned by James and Hamer-Hodges, and distributed through a string of partners in other territories.

"The U.K. and Italy are on a par, saleswise, with approximately 25,000 sold in both territories," Hamer-Hodges says. Reservoir Records/Virgin/EMI-Toshiba has shipped 60,000 units in Japan, he adds, where follow-up set "Kingdom Falls" was released March 21. The new album will street June 11 in the United Kingdom, where the title track is gaining support at specialist radio ahead of its May 21 single release.

James is signed worldwide to Universal Music Publishing and booked by London-based Marshall Arts.

Hamer-Hodges says "Kingdom Falls" will be supported with a string of summer performances in Japan and Europe. "If we can find a label partner in the States, Nate will finally have the world stage he deserves," Hamer-Hodges says. —Kwaku

Nashville made sense. "It's a town that is all about songwriters," he says. "I didn't think it would be better received here, but I thought it would be better understood. The reception would be honest, because people here get it—not just the music, but the music business."

When he first agreed to have independent filmmaker Gillian Grisman follow his move from lead singer and primary songwriter of Matchbox Twenty to a solo artist, it was simply meant to be a keepsake. Halfway through filming—Grisman captured 350 hours of Thomas over two years—they realized a story was developing. "That was when my wife and I decided to take over production and the payment of the film," he says. Atlantic Records, Thomas' label, had hoped to use the footage for a behind-the-scenes look at the recording of his "Something to Be" album. "We said, 'We're not done yet, we want to follow it through,'" Thomas says.

"For me it became about a person who considers himself a songwriter," he says. "That's what I do. I come down in the morning, I sit down alone with a cup of coffee, and I sit at the piano or with a guitar in the studio and I write."

"I got to go out and find that line between being a songwriter with integrity and being a force on the radio," he adds. "Trying to figure out that line was what this movie became about."

Plenty of industry heavyweights show up in the film—Lyor Cohen, Julie Greenwald, Clive

Davis, Jason Flom, Matt Serletic and manager Michael Lippman—as do many musicians—Alicia Keys, Carlos Santana, John Mayer and Robert Randolph, among others.

In one hilarious studio scene Thomas and Mayer, who played guitar on the album, trade stories about being recognized and subsequently signing autographs in porn shops. In another, his wife questions his decision to do a photo shoot for High Times magazine. "A fucking magazine devoted to 'I smoke weed,' what the hell is that about?" she says with a laugh.

Another scene, which takes place before an NBC "Today" concert appearance, finds Thomas berating an Atlantic publicist for a GQ story gone wrong.

The movie's "warts and all" approach is refreshing, even for Thomas. "If nothing else, it's the most me I can imagine it being," he says. "I don't look good all the time, there's no prep or makeup. So anytime you get to step outside and say, 'Oh, I see that he exists outside of the photo shoot,' that's a nice place to be."

Thomas hopes to have the movie distributed via the Independent Film Channel or another outlet. "Eventually the idea is to get it on disc so people can have it," he says. While he doesn't rule out the idea, he leaves the decision to show it at another festival to Grisman. "I don't think I'm that interesting, so it's hard for me to say it should be at every festival," he says with a smile. ●●●

R&B/HIP-HOP BY HILLARY CROSLLEY

## FAB FOUR

After Three Big Albums—And Three Years Off—Fabolous Returns To The Grind

Three years ago rapper Fabolous—whose fourth album "From Nuthin' to Somethin'" drops June 12—had the biggest record of his career. The Just Blaze-produced track "Breathe," which set Fab's witty lyrics to a wild piano sample and thunderous cutting bass lines, hit No. 4 on Billboard's Hot R&B/Hip-Hop Songs chart and R&R's Urban chart. The street record pushed his third album to 179,000 units and had hardcore hip-hop heads giving the Brooklynite, whose bread and butter had become enamored female radio listeners, a renewed respect.

In subsequent months, Fabolous' relationship with his label home, Atlantic Records, changed. And while Fab was repackaged as one of the faces of Atlantic's relaunch campaign along with Trick Daddy, Fat Joe and Twista, he didn't stay long.

"No hard feelings, our business relationship at Atlantic went sour," Fab says. "And it was time to make some new business."

Fabolous, born John Jackson, spent three years out of the public eye. During that time, he switched labels after being courted by Def Jam's new president, Jay-Z; started his own clothing company, Rich Yung, in 2006; and recorded "From Nuthin' to Somethin'."

In some ways, the release is a new beginning. Though his three previous albums—"Ghetto Fabolous," "Street Dreams" and "Real Talk"—each sold more than 140,000 units in their first weeks, Def Jam is approaching his upcoming album like a debut.

"Fab's not a new artist, but we're almost treating him as such because he's been gone for so long," Def Jam director of marketing Ashaunna Ayars says. And especially given how rare such first-week numbers are in today's slimmed-down business climate, it's grind time for Fabolous.

"Diamonds," the first single from his new album, sits at No. 88 on the Hot R&B/Hip-Hop Songs chart this week, while the second single, "Make Me Better" featuring labelmate Ne-Yo, climbs to No. 47.

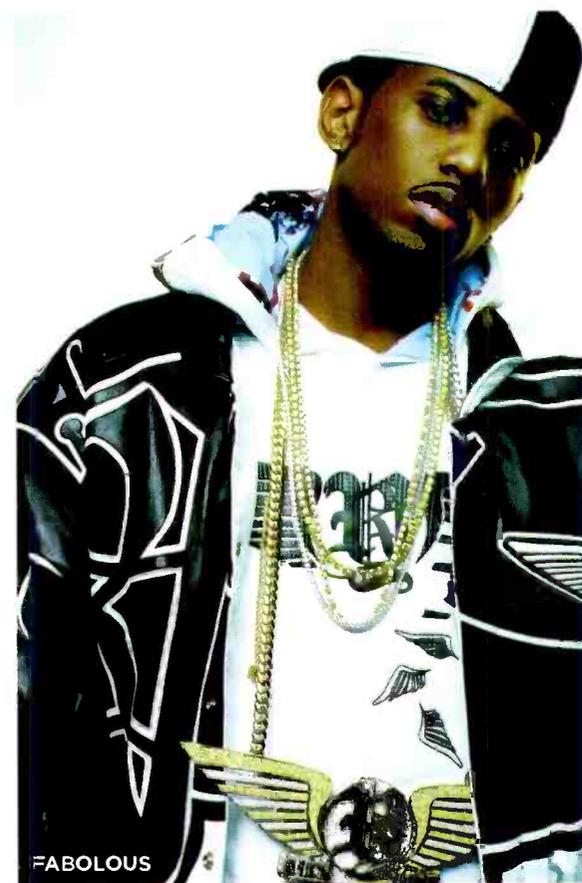
"You can never take for granted an artists' initial fan base," says Jay Brown, executive VP of A&R at Def Jam. "With Fabolous it's not about trying to develop him. But he's not in the street hustling anymore, he's moved on, and his fans should grow with him."

Fab's core crowd was accrued with years of consistent mixtape appearances along with "big radio records," Ayars says. And the aforementioned double-single strategy is aimed at renewing interest and pulling in new

female consumers. Def Jam just shot the video for "Diamonds" and premiered it on allhiphop.com instead of the traditional TV outlets, MTV or BET, as they did with Young Jeezy's "Go Getta."

"Honestly, we tried the online premiere with the Young Jeezy video and it was over 300,000 views," Ayars says. "So it was almost the same viewership of a BET 'Access Granted,' and it's more targeted toward a specific hip-hop consumer. If we invest \$200,000 in a video, we want to make sure it gets seen."

"From Nuthin' to Somethin'," like its pred-



FABOLOUS

ecessors, balances street tracks with potential radio hits. On "Diamonds," "Yep, I'm Back" and "All Jokes on You," he rhymes about how the industry "can't do it without me" over thick bass lines and boom-bap beats. Meanwhile, in "Make Me Better," Ne-Yo croons the hook over Timbaland's hollow drums as Fab raps, "I'ma need a Coretta Scott if I'ma be a King." New teen heartthrob Lloyd pops up on the chorus of "Real Playa Like," which has Fab wooing another girl over Polow Da Don's electric piano and strings.

In April Fabolous began a six-week promotional tour that scours 30 markets, including colleges, Boys and Girls Clubs and Policeman Athletic League centers. He's also filmed several personality pieces for MTV2, and he's been shooting additional reality footage, to air both on BET and online.

"Hopefully, I'll make a connection," Fabolous says. "I just want people to hear the album and say, 'Fab makes good records.'" ●●●



## 6 QUESTIONS

with **PATTI SMITH**  
by **MICHAEL PAOLETTA**

set finds Smith interpreting songs made famous by Nirvana ("Smells Like Teen Spirit"), Tears for Fears ("Everybody Wants to Rule the World"), Jimi Hendrix ("Are You Experienced?") and others.

In March, Smith—along with R.E.M., Van Halen, the Ronettes and Grandmaster Flash & the Furious Five—was inducted into the Rock and Roll Hall of Fame. This month, she embarks on a tour of Europe and the United States. Just before the release of "Twelve," Smith chatted with *Billboard* about her parents' influence, her place in the business and the art of interpretation.

**What does it mean to you to be inducted into the Rock and Roll Hall of Fame?**

I love rock'n'roll, and I love history. So, to be regarded as having some influence or some import in the history of rock'n'roll by an institution has some meaning for me. I look at it as a touchstone. I feel like my people are inducted, too. I'm still a relatively obscure artist—in terms of commercial success.

Also, it made my mom and dad really happy. And I made them unhappy a lot, so I'm happy to make them happy. They were alive when I was first nominated about eight years ago. My mother regretted on her dying day that she wasn't going to be able to be there with me. But she asked me to play her favorite song, and I did.

**Which song is that?**

"Rock'n'Roll Nigger." My mom was, in some ways, always the lady and always conducted herself respectfully, but she was also rebellious at heart. She loved rock'n'roll. She loved the spirit and philosophy of that song.

My mom answered my fan mail for about 25 years. She once had a letter from a Mikey Stipe. And he has a letter from my mother. In the mid-'70s, a lot of gay kids were disinherited or thrown out of the house by their parents, and my mom was there for them.

**You were signed to Arista for nearly 30 years, and now you're part of the Columbia family. How does an artist like Patti Smith work within the major-label system?**

They're obviously my patrons. Just like Leonardo da Vinci had the church, I'm of the old school where I still rely on patronage—and I'm grateful for that patronage. That doesn't mean I pander to the music business. I try to be respectful in a certain way, to my patrons, in the way that they deserve. But I don't make any compromises for them, and that's how I conduct my life. I'm not a nihilistic punk rocker who doesn't care about anything. I do care.

**When you're gearing up for the release of a new album, what kind of expectations do you have?**

I always think all my albums are great and that they're going to be giant. When I did "Horses," I never expected anybody to hear it, and then all these people heard it. I got a lot of criticism from people when "Because the Night" became popular. They said, "Oh, well, you've sold out." I basically said, "Fuck you." I don't make records for nobody to hear. I do records to share information, ideas, music, values. I admittedly did "Horses" for marginalized people like myself.

**Covering songs is not new for you. How do you approach songs made famous by other artists?**

First of all, I want to do justice to the person's song. Often, I'll pick a song that I envy. Or one that moves me so much that I want to try it myself. I also try to add another dimension to each song. Another goal of mine was to present the songs in a certain way that you could really get the lyrics. So, a lot of my attention for this record was focused on the inner narrative. It was to present these songs lyrically.

**What can fans expect from your tour?**

We're going to do all the songs on the record, and we'll also have another 15 or 20 cover songs ready to perform. In other words, "Twelve" will only be a springboard. I want each night to be somewhat different. I want this tour to be a celebration of the history of rock'n'roll. I want people to remember and think about all the great aspects of rock'n'roll and also realize its possibilities as our great cultural voice.

**P**atti Smith is a musician, a poet, an activist and an artist, and she has been at it for more than 30 years. On April 17, Columbia issued "Twelve," her first album of new studio recordings since 2004's "Trampin'." The aptly titled 12-song



## Classical Score

ANASTASIA TSIOLCAS [atsioulcas@billboard.com](mailto:atsioulcas@billboard.com)

# Classical Retail's New Composition

Indie, Online Stores Pick Up Where Tower Left Off

When Tower Records went under last fall, its closing sounded to certain observers like yet another toll in the death knell for the classical music recording industry. Indie and online stores are

quickly picking up the slack, however—and digital sales are stronger than ever. In this and the next edition of *Classical Score*, we'll take a closer look at this phenomenon.

Billboard estimates that, at

the time of its liquidation, Tower's 89 locations accounted for about 30% of the total classical market share. For the digital and smaller brick-and-mortar retailers that are aiming to grab some of Tower's old business, sales numbers make such moves seem like an excellent bet right now.

According to Nielsen SoundScan, classical sales overall leaped 22.5% in 2006, a year when overall U.S. album sales were off 5% from 2005. (These sales numbers combine traditional classical and classical crossover titles: In fact, in 2006, 43% of classical overall sales came from crossover titles, while 35% came from traditional classical albums—it's the first time in recent memory that crossover sales have outpaced their brethren on the traditional chart.)

As we reported in *Billboard* last year, digital downloads of classical music sold through outlets like iTunes and eMusic are having an enormous impact on the recording business—and the pace has only increased since then. In 2005, digital sales of classical albums grew 93.9% from the previous year. During 2006, digital classical album sales rose another 108.5%.

Increasingly, classical labels understand what prominence on iTunes can mean for overall sales. For example, the new label CSO Resound, the in-house label of the **Chicago Symphony Orchestra**, launched exclusively on iTunes April 24 with a live recording of **Mahler's** Symphony No. 3 conducted by **Bernard Haitink**. (The street date for traditional retail is May 8; other digital sellers such as eMusic and Rhapsody will carry the CSO

Resound release 90 days after it debuts on iTunes.)

In addition, online retailers like Amazon, Barnes & Noble and Arkivmusic.com are having an even greater impact after Tower's demise. Amazon senior music editor **Thomas May** says, "We don't, and couldn't, compare our growth to Tower's closing in an apples-to-apples comparison. I can say, though, that our [total classical, including crossover] sales have grown by more than 22% in the past year alone."

To take advantage of this market, Amazon recently launched a Classical Blowout section on its Web site, offering core classical and crossover titles at a discount. May says, "We already had a Blowout storefront in place for pop music since 1998. We wanted to create a parallel universe for classical aficionados."

This new online storefront aims to appeal to consumers on more fronts than just pricing, though. "We're really trying to reach two audiences," May says. "In order to help absolute beginners decide where best to allocate their dollars, we're setting up audio profiles of different artists, composers and subgenres to help the neophytes learn more. The Classical Blowout offerings are also there for actual classical music experts with serious collections—for example, the completists who are looking for special editions like the complete works of **Mozart** or **Bach**."

Next time: not-so-traditional physical retailers that are also making big waves in the classical marketplace.

*Additional reporting by Ed Christman in New York.*



# THE BILLBOARD REVIEWS

## ALBUMS

### R&B

#### BOBBY VALENTINO

##### Special Occasion

**Producers:** *various*  
*Disturbing Tha Peace*

**Release Date:** *May 8*

▶ Having his intended new album leak weeks before its release was apparently no deterrent for Bobby Valentino. On his re-created sophomore set, the DTP crooner returns with heartfelt ballads and midtempo tunes full of superlative production. On the Darkchild-produced "If I Had My Way," the Atlanta native pines for the true object of his desire—nevermind that both he and the woman are seeing other people. But Valentino keeps his wandering eye in check on tracks like the Tim & Bob-crafted "Make You the Only One," where he proclaims he's "turning his player card in." Elsewhere, the crooning on "Where You Belong" and "Over and Over" ("I wanna play with your body like a drum") reminds us why we fell in love with Valentino's sound in the first place.—MC

### ROCK

#### THE CLIENTELE

##### God Save the Clientele

**Producers:** *The Clientele, Mark Nevers, Brian O'Shaughnessy*  
*Merge*

**Release Date:** *May 8*

★ Like Kings of Convenience, the Clientele has perfected a strain of romantic, midtempo indie rock rooted in the acoustic guitar-dappled sound of Simon & Garfunkel. On the new "God Save the Clientele," string arrangements by Louis Philippe add a timeless quality to standouts like "Here Comes the Phantom," "Isn't Life Strange" and the closing lullaby "Dreams of Leaving," where you can practically hear Alasdair Maclean's heart go all a-flutter. But a number of songs significantly pick up the pace for a change, particularly the disco beat-fueled "Bookshop Casanova," which resembles Kings of Convenience's own foray into sleek rock, "I'd Rather Dance With You." There's even a 104-second-long guitar rave-up ("The Garden at Night"), a beautiful, peppy instrumental ("The Dance of the Hours") and a swinging '60s throwback ("Winter on Victoria Street") that'd make the Monkees proud.—JC

#### THE SEA & CAKE

##### Everybody

**Producer:** *Brian Paulson*  
*Thrill Jockey*

**Release Date:** *May 8*

★ Chicago indie standard-bearers the Sea

#### BJÖRK

##### Volta

**Producer:** *Björk*

*Atlantic*

**Release Date:** *May 8*

Like *Tori Amos, PJ Harvey, Kim*

Gordon and all the other alt-whatever chicks from the mid-'90s freak sorority, Björk has no heir. If she started out in today's homogenized climate, the Icelandic vocal acrobat might get lost in the shuffle amid the flavors of the month. But that's why all her material matters, including an uneven collection like "Volta." The follow-up to 2004's experimental "Medúlla" and 2001's exquisite "Vespertine" has the usual complex drums (aided on some tracks by none other than Timbaland), throaty wails and unexpected poignancy, especially on the brass-filled, techno-traveler anthem "Wanderlust." But it has some stinkers, too. "The Dull Flame of Desire" sounds like a Shakespearean funeral dirge, and the speedy, blaring "Declare Independence" could make the most stoic criminal talk. But even Björk's misses are more exciting than most of what we currently call hits.—KM



& Cake don't diverge much from their usual breezy pop on their seventh album. Still, fans will notice a more organic, rougher approach to the formula of jazz chords, pretty dissonance and summery melody lines, with a lot of help from veteran producer Brian Paulson, taking over here for TSAC drummer John McEntire. Dirtier snare sounds and Sam Prekop's buoyant murmur occupy one of the strongest tracks, "Exact to Me," while some simple and affecting dueling electric guitars punch through "Crossing Line." The instrumental "Left On" is a dream-like prog jam that nicely sets up the album's lackadaisical closer, "Transparent." The quartet's collective instrumental expertise is obvious on "Everybody." The songs are just as solid, but even the most subtle change is welcome.—KH

#### MAXIMO PARK

##### Our Earthly Pleasures

**Producer:** *Gil Norton*  
*Warp*

**Release Date:** *May 8*

★ Rather than full-on push the envelope for its sophomore effort "Our Earthly Pleasures," U.K. rock act Maximo Park seems more content on simply pumping it up a little, adding

a guitar layer here, a synth slide there and at times even smoothing out the jangly, edgy guitar found scattered all over its 2005 debut, "A Certain Trigger." This not-too-over-the-top approach, augmented by Pixies producer Gil Norton, finds success particularly on the first two songs, "Girls Who Play Guitar" and "Our Velocity," both of which pack an extra-heavy, guitar-driven punch, as well as with the frenetic piano buildup on "Russian Literature." Even the polished sheen of songs such as "Karaoke Plays" and the subtle string arrangement on "Sandblasted and Set Free" are a pleasing departure, allowing Maximo Park to safely explore new territory without being too obvious.—JM

### JAZZ

#### THE BAD PLUS

##### Prog

**Producers:** *The Bad Plus, Tony Platt*

*Heads Up*

**Release Date:** *May 8*

▶ When the Bad Plus launched on Columbia with 2003's "These Are the Vistas," the group immediately made jazz enemies for breaking the rules of what a piano trio should sound like, but won over progressive-jazz buffs for its forward

thinking. Rock rhythms trumped swing, angular deconstructions replaced predictable standards and avant dissonance married the melodic. Four years and three albums later, pianist Ethan Iverson, bassist Reid Anderson and drummer Dave King elevate to a new level of maturity with "Prog," their Heads Up debut. Coming from diverse rock and classical backgrounds, the threesome again dishes up a gourmet 10-course meal of the sublime (a gorgeous take on Tears for Fears' "Everybody Wants to Rule the World"), the rowdy (a raucous ride through the original "Physical Cities") and the eclectic (Iverson's "Mint," Rush's "Tom Sawyer"). Easily the most likable and listenable jazz album of 2007.—DO

### HIP HOP

#### BONE THUGS-N-HARMONY

##### Strength and Loyalty

**Producers:** *various*

*Full Surface/Interscope*

**Release Date:** *May 8*

▶ With help from the ubiquitous Akon, Bone Thugs are climbing the charts once again with "I Tried," which jumped 35-7 on The Billboard Hot 100 last week. The cut introduces "Strength and Loyalty," a relatively solid return that

should bring some new fans into the flock. Throughout, it seems the group is trying to re-create its past success by repeating its previously successful musical patterns. Unfortunately, it might not be such an easy road, because its audience is now 10 years older. For example, "Lil L.O.V.E.," featuring a melodious and round duet with Mariah Carey, is their 2007 version of the 1998 hit "Breakdown," while "Order My Steps" is this year's "The Crossroads." Featuring gospel giant Yolanda Adams, the latter cut is a random and refreshing duet that starts off quoting Jeremiah 10:23-24. Diehard fans will be satisfied, and newcomers will be enticed to sing along.—HC

#### SAGE FRANCIS

##### Human the Death Dance

**Producers:** *various*

*Epitaph*

**Release Date:** *May 8*

★ Throughout Sage Francis' second album for Epitaph, the rapper casts his eye toward a somewhat abstract enemy. The ignorantly rich get their lashing on "Hoofprints in the Sand," and corporate hip-hop is spat on in "Midgets and Giants." Yet much of "Human the Death Dance" goes for something deeper—the sound of an artist afraid of what he almost

continued on >>p38

#### BARBRA STREISAND

##### Live in Concert 2006

**Producers:** *Barbra Streisand, Jay Landers*  
*Columbia*

**Release Date:** *May 8*

Including soundtracks, "Live in Concert 2006" is Barbra Streisand's 60th album during the past 45 years. Showcasing 31 tracks, sequenced according to the set list for her box-office-busting '06 tour and recorded in New York; Washington, D.C.; and Fort Lauderdale, Fla., the double disc includes only a few hits that have appeared time and time again on previous onstage sets. Instead, it showcases 15 titles that have never appeared live on disc, including "My Shining Hour," "Carefully Taught" and "Unusual Way." Duet versions of "Evergreen" and "Somewhere" with Il Divo breathe new life into well-tread tracks, while Streisand's narration, often a distraction in concert recordings, showcases the notoriously hesitant live artist in a commanding comfort zone. Recording quality was obviously a priority, as it is utterly superb. Fans will revel.—CT



#### ELLIOTT SMITH

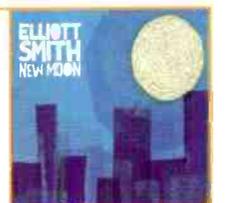
##### New Moon

**Producer:** *Larry Crane*

*Kill Rock Stars*

**Release Date:** *May 8*

The second posthumous double album from the Smith archives, "New Moon" is more of a proper album (and a more satisfying listen) than the 2004 set "From a Basement on a Hill." Rather than a collection of half-finished songs from the last few months of Smith's life, "New Moon" does him justice by compiling outtakes from his peak creative period, the span between 1994 and 1997 when albums like "Elliott Smith" and "Either/Or" turned the public's attention toward this scruffy kid from the Pacific Northwest with Beatles-esque melodic talents. Outtakes from both those records make up the bulk of "New Moon," and though few are adorned with lush arrangements, there are some real gems here ("High Times," "Fear City" and a stripped-down version of the previously overworked "Pretty Mary K" among them). In death, as in life, Smith remains an inspiration.—TC



# THE BILLBOARD REVIEWS

## SINGLES

from >>p37

became. "This is not your typical cry for help," Francis declares on "Going Back to Rehab," where a smattering of cymbal-heavy beats rain down upon a forlorn piano line. He attempts to justify his noncommittal ways on the jazzy breakup rumination "Hell of a Year," and marriage becomes a death sentence on "Keep Moving" ("They confused prison for a bed and breakfast"). Early in the album, he declares himself afflicted with a "complicated case of escapism," and "Human the Death Dance" plays out as his captivating quest for a cure.—*TM*

### BROTHER ALI The Undisputed Truth

**Producer:** Ant

*Rhymesayers*

**Release Date:** April 10

★ With a rubber-cement flow halfway between Slug's and Slim Shady's, and the ability to count himself as the planet's foremost albino Muslim rapper, Brother Ali is certainly a rare persona in the hip-hop universe. And though his singular identity doesn't translate necessarily into a singular sound, there's plenty in his road-tested formula for fans of soulful, organic hip-hop to like. Ali benefits from a plate full of typically banging tracks from Rhymesayers producer du jour Ant, whose funk- and soul-infused beats provide a great counterpunch to Ali's meaty vocals (the duo even finds some genuine melody in the horn-kissed "Take Me Home"). Those rhymes can be wicked—"I'm like Howard Stern meets Howard Zinn" he drips at one point, and delivers convincing indignation on "Uncle Sam Goddamn"

and "Letter From the Government." But on tracks like "Truth Is" and the old-school throwback "Listen Up," Ali packs a bounce that's hard to deny.—*JV*

### POP KEREN ANN

**Keren Ann**

**Producer:** Keren Ann

*Blue Note*

**Release Date:** May 8

★ Consider Keren Ann's second all-English album a slouched, sleepy cab ride through a wee-hours metropolis, with occasional bursts of noise to snap your half-closed eyelids back awake. "Keren Ann" finds the Paris-to-New York singer/songwriter (surname Zeidel) in even more command of the language, both as vocalist and lyricist, than she was on 2004's well-received "Not Going Anywhere." Her settings are more evocatively drawn, her characters more richly voiced, her dialogue more comfortably poetic. The ethereal echoes of "It's All a Lie" give way to the Velvet Underground chug of "Lay Your Head Down," while "Between the Flatland and the Caspian Sea," a soul-folk sojourn with a long and cathartic instrumental outro, is perhaps the best recording she's ever made. Airy atmospheres and delicate details add beauty to this stark but commanding soundscape.—*GG*

**Additional reviews online this week at billboard.com:**

- Battles, "Mirrored" (Warp)
- Gonzales, "Solo Piano" (Sunny Side)
- Madlib, "The Other Side: Los Angeles" (Deaf Dumb & Blind)

### POP KAISER CHIEFS

**Ruby (3:23)**

**Producer:** Stephen Street

**Writers:** Hodgson, Wilson, White, Rix, Baines

**Publisher:** not listed

*Universal Motown*

▶ It sounds like Kaiser Chiefs were held up in the studio with their Beatles collection, judging "Ruby." Throw in a sprinkle of XTC and a dash of Blur, and you have the ingredients for a Britpop revival. Frontman Ricky Wilson has a lilt in his voice as he sings verses of regret—"Due to lack of interest, till my row is canceled/Let the clocks be rest, and the pendulums held"—backed by an insistent beat and topped with a hook that lingers long after fade-out. As the lead single from new album "Yours Truly, Angry Mob," "Ruby" has potential to win over a new wave of listeners at modern rock and top 40. Let's hope the Leeds quintet can capitalize on the momentum of such U.K. acts breaking stateside as Arctic Monkeys, the Klaxons and Snow Patrol.—*KT*

### R&B U.S.D.A.

**White Girl (4:02)**

**Producer:** Drumma Boy

**Writers:** J. Jenkins, B. Falson Jr., R. Whitman, C. Gholson

**Publishers:** various

*Def Jam*

Young Jeezy's street dreams of success with feature group U.S.D.A. (United Streets Dopeboyz of America) might not come as easily as his early platinum career. Meshing his two protégés, Atlanta's 4thward Slick Pulla and Panama City, Fla.'s Blood Raw, U.S.D.A. is creating minimal mainstream buzz but plenty of controversy with debut "White Girl." Sorry, teenyboppers, the song does not feature pop vixen Christina Aguilera (though referenced in the hook), but rather a brain cell-killing lyric about selling an illegal Latin-American narcotic that would put a frown on Ronald Reagan's face. Each rapper takes turns rhyming about their chains and drug transportation, both issues sadly preva-

lent in hip-hop today. Debut album "Cold Summer" should be one of Def Jam's hottest releases this year, but this debut single creates a cold response.—*CP*

### COUNTRY MIRANDA LAMBERT

**Famous in a Small Town (4:00)**

**Producers:** Frank Liddell,

*Mike Wrucke*

**Writers:** M. Lambert, T. Howard

**Publishers:** Sony/ATV/Nashville Star, BMI Columbia

▶ Country radio programmers reluctant to embrace such previous high-octane singles as manic "Crazy Ex-Girlfriend" or incendiary "Kerosene" should find it easier to spin Miranda Lambert's latest effort. Culled from her new sophomore set, she and co-writer Travis Howard draw on real-life experience to paint this portrait of small-town life—the characters and drama that populate American locales. The hook observes that "everybody dies famous in a small town." Production is flawless, and Lambert turns in a vibrant, distinctive performance with plenty of attitude, distinguishing her from other new country female artists. This is the one to break her wide open.—*DEP*

### GWEN STEFANI

**4 in the Morning (4:51)**

**Producer:** Tony Kanal

**Writers:** G. Stefani, T. Kanal

**Publishers:** Harajuku Lover/Pride Ship, ASCAP

*Interscope*

After dubious novelty singles like "Hollaback Girl" and "Wind It Up," Gwen Stefani proved her mettle as a deserving millennium mainstay on previous "The Sweet Escape," which peaked at No. 2 on The Billboard Hot 100. "4 in the Morning" is even more gratifying—a melodic retro ballad that could have come from 1983's "Flashdance" soundtrack (that's a good thing). Produced and co-written by No Doubt pal Tony Kanal, fast-talking verses offer contemporary flair, but harmonic panache, instrumental simplicity and a singalong chorus pay homage to a time when hooks were more meaningful than aligning with hostage-taking producers. At last, we truly respect Stefani in the "Morning."—*CT*



### DANCE

#### ERASURE

**I Could Fall in Love With You (4:03)**

**Producer:** Gareth Jones

**Writers:** Clarke, Bell

**Publishers:** Musical Moments/Minotaur/Sony Mute

▶ The long-enduring Andy Bell and Vince Clarke have accomplished the seemingly impossible. For nearly 30 years, despite changing moors in pop tastemaking, they managed to segue from contemporary to endearingly retro back to refreshingly auspicious with a pop/synth signature that has only occasionally strayed. "I Could Fall in Love With You,"

from upcoming "Light at the End of the World," sounds like so many beloved Erasure songs—and what an acclamation. Most acts ultimately "mature" into a parody of themselves or, in an attempt to evolve, displace founding luster. "I Could Fall" is as indelible as "Chains of Love," "Chorus," "A Little Respect" and on and on. Despite logging only three top 40 hits in the States, the duo is a persistent sellout whenever they tour. Here's a bull's-eye to the brain for proponents. Bravo to the nth degree.—*CT*

### AC

#### JC CHASEZ

**You Ruined Me (3:44)**

**Producers:** Emmanuel

*Kiriakou, JC Chasez*

**Writers:** JC Chasez, E.

*Kiriakou, J. Cates, L. Robbins*

**Publishers:** various

*Jive/Zomba*

★ After so many singles where former 'N Sync'er JC Chasez attempted to prove how far removed he is from his pop roots—a la a bevy of urban/hip-pop, drum'n'bass, and faux rock—he at last surrenders to what he does best. Granted, ballad "You Ruined Me" resembles Nick Lachey's "What's Left of Me," but at this stage it's make or break for Chasez, and he delivers a song that possesses a beautiful melody and a fine, robust vocal. It may not be groundbreaking, nor break Chasez from the pack, but is clearly his best work to date.—*CT*

### AMY WINEHOUSE

**Rehab (3:32)**

**Producer:** Mark Ronson

**Writer:** A. Winehouse

**Publisher:** EMI Ltd.

*Universal Republic*

Brit bad girl Amy Winehouse is one of the mainstream print media breakouts of the year—and consumers are responding, with debut "Back to Black" top five on the Top Digital and Top Internet charts and top 10 on The Billboard 200. So why the puzzling top 40 disconnect in support of alluring first single "You Know That I'm No Good"? Follow-up "Rehab" is all the more raucous, as she spouts, "They tried to make me go to rehab but I said 'no, no, no' / Yes I've been black but when I come back you'll know know know / I ain't got the time"—based on a true story of management trying to send her away, defiance and subsequent firing of those detractors. Again, a jazzy blues backdrop, complete with bleating baritone sax, supports Winehouse's old soul Shirley Bassey-meets-Ella Fitzgerald vocals. A better buzz than a double-gin martini.—*CT*



## LEGEND & CREDITS

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

**CONTRIBUTORS:** Troy Carpenter, Jonathan Cohen, Mariel Concepcion, Hillary Crosley, Gary Graff, Katie Hasty, Todd Martens, Kerri Mason, Jill Menze, Dan Ouellette, Charles Perez, Deborah Evans Price, Chuck Taylor, Kristina Tunzi, Jeff Vrabel

**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.

# CHARTS

## THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

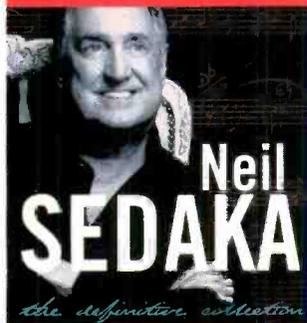


### FOUR IN 10

>>Four songs move into The Billboard Hot 100's top-10, as first-week digital sales zap the top of the chart. Big moves come from Maroon 5 and Ne-Yo while Carrie Underwood and Kelly Clarkson debut in the top 10 (see "Between the Bullets" page 42).

### LUCKY 13

>>Calle 13, which played the Billboard Latin Music Awards, bows at No. 1 on Top Latin Albums with a career-high 12,000 units. Other performers from the show who see sales bumps include Mariano Barba, Don Omar and Miguel Bose.



### OH! NEIL

>>At No. 22 on The Billboard 200, Neil Sedaka returns to the big chart for the first time since 1980. Appearances on QVC, "The View" and "Today" fuel his best Nielsen SoundScan sales week ever (24,000).

## CHART BEAT

>>Some weeks the action on the charts is more exciting than other times. This is one of those exciting chart weeks, including a new record for the biggest leap to No. 1 on The Billboard Hot 100. Maroon 5 earns its first chart-topper with a 64-1 leap for "Makes Me Wonder." And there are two debuts in the top 10, both by "American Idol" winners: Carrie Underwood (No. 6) and Kelly Clarkson (No. 8). It's the first time there have been two debuts in the top 10 since June 2003, when Clay Aiken and Ruben Studdard entered at Nos. 1 and 2, respectively.

>>Returning to the Hot 100 with his third chart entry in five decades is Jeff Beck, who is featured on Clarkson's other debuting title, "Up to the Mountain." Beck's singles have charted in the '60s, '80s and '00s.

Read Fred Bronson every week at [billboard.com/fred](http://billboard.com/fred).



## Over the Counter

GEOFF MAYFIELD [gmayfield@billboard.com](mailto:gmayfield@billboard.com)

# Changes In Attitudes; Veterans' Day

For the first week in anyone's memory, Nielsen SoundScan reports album volume of less than 8 million units. According to some of the voices at this year's NARM convention, reporting that detail somehow compounds a problem that seems too obvious to ignore.

One of the opinions raised by NARM president Jim Donio in his opening address to the trade group of music merchants, and one of the questions raised by a delegate when NPD Group analyst Russ Crupnick conducted a research presentation, implied that media attention to the music industry's declining sales somehow accelerates the erosion of the CD.

In other words, if the business press were to stop drawing attention to the CD's slowed pace, consumers might be more eager to buy them. I'm not sure whether "cart before the horse" or "the chicken or the egg" is the more appropriate cliché to invoke, but blaming today's business climate on the media feels like misdirected energy.

The simple facts are that even with vigorous growth in digital distribution, album sales are down almost 17% from the same point of 2006, while album volume has declined in five of the last six years. If I tell you that a building is on

fire, that observation won't cause the flames to rise higher.

I felt similarly about the consternation that ensued when Amaechi Uzoigwe, head of independent label Definitive Jux, said during NARM's keynote panel that he might be more inclined to have an artist appear at an Apple store than a music store.

Like it or not, Uzoigwe was simply pointing out that young music fans are not as inclined to visit a traditional record store as you or I did during our high school and college years. Heck, in my college days, I probably went to the record store more often than I did the grocery or the library, but that's not how today's young music lover scratches that itch, according to the behavior of my stepdaughter and every other young music fan I know.

In an era when personal computers and cell phones are practically staples, those age groups more typically engage in music discovery through MySpace and other forms of social networking.

That reality does not diminish the importance of browsing in a retail store, or the helpful suggestion from an informed clerk, but we need to reckon with the plain truth that today's teens and young adults are less inclined to put

themselves in that environment.

I truly understand that the huge ratings compiled by champ TV series "American Idol," the plethora of cable channels and Web sites that cater to music experiences and the growth of music options offered by download merchants and cell phone carriers provide ample proof that kids still dig music. In fact, it might well be that interest in music has never been higher.

It's also clear that traditional music stores and labels are having a tough time translating that interest into sales. Yet I can't help but think that energy directed at blaming the messenger might be better spent looking for new solutions.

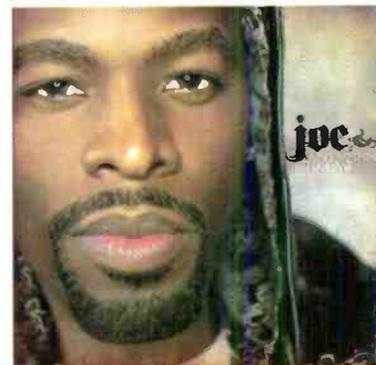
**WELCOME BACK:** With The Billboard 200 sporting new entries by Neil Sedaka (No. 22), Donny Osmond (No. 27), 72-year-old R&B singer Chuck Brown (No. 37) and 60-year-old Rock and Roll Hall of Fame inductee Patti Smith (No. 60), you might wonder if we've traveled back in time.

Each album offers proof that while we live in challenging times, there is still life in the CD, particularly when you're targeting a more mature demographic.

A bulk of the 24,000 copies sold on Sedaka's "The Definitive Collection" came via an appearance on QVC. The nontraditional sector accounts for more than 81% of the title's first-week sales, while downloads only pull 1% of that take.

Downloads comprise about 10% of the albums sold so far in 2007 but only account for 5% of Osmond's start and less than 3% of Brown's. Smith, who probably interests young adults more than the other three, draws about 12% of her sales from the digital realm.

Meanwhile, a second-week decline of 58% cannot depose Avril Lavigne from No. 1 (122,000 copies), while an opener of 98,000 places R&B singer Joe at No. 2, matching his career-best rank on The Billboard 200.



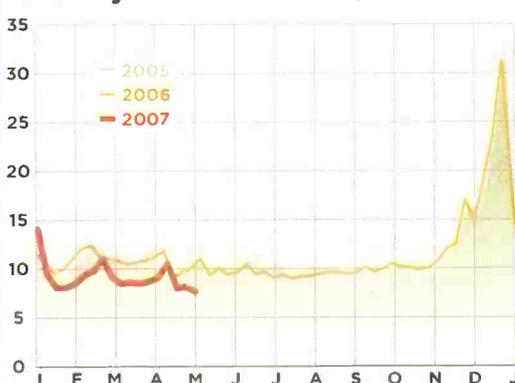
## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	7,693,000	820,000	15,128,000
Last Week	8,163,000	902,000	14,824,000
Change	-5.8%	-9.1%	2.1%
This Week Last Year	9,517,000	559,000	10,242,000
Change	-19.2%	46.7%	47.7%

\*Digital album sales are also counted within album sales.

### Weekly Album Sales (Million Units)



### Year-To-Date

	2006	2007	CHANGE
<b>OVERALL UNIT SALES</b>			
Albums	182,049,000	151,609,000	-16.7%
Digital Tracks	185,128,000	280,767,000	51.7%
Store Singles	1,129,000	705,000	-37.6%
<b>Total</b>	<b>368,306,000</b>	<b>433,081,000</b>	<b>17.6%</b>
Albums w/TEA*	200,561,800	179,685,700	-10.4%

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

### DIGITAL TRACKS SALES



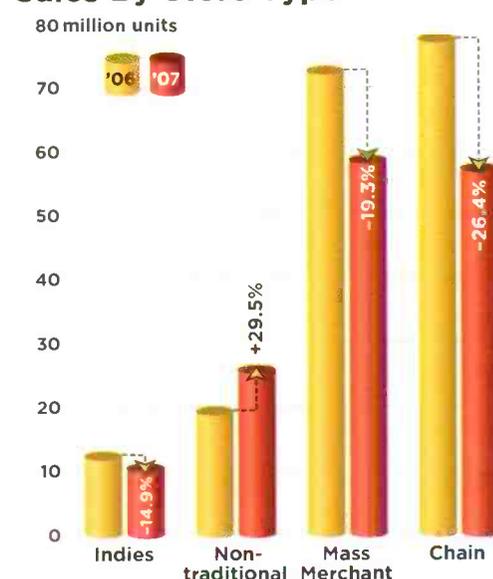
### SALES BY ALBUM FORMAT

CD	171,660,000	136,040,000	-20.8%
Digital	9,587,000	15,121,000	57.7%
Cassette	485,000	131,000	-73.0%
Other	317,000	317,000	-6.0%

For week ending April 29, 2007. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

Nielsen SoundScan

### Year-To-Date Album Sales By Store Type



# MAY 12 2007 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	<b>#1</b> AVRIL LAVIGNE	The Best Damn Thing	1	1
2	NEW	1	<b>HOT SHOT DEBUT</b> JOE	Ain't Nothing Like Me	2	2
3	2	2	NINE INCH NAILS	Year Zero	2	2
4	3	1	VARIOUS ARTISTS	NOW 24	3	3
5	7	6	DAUGHTRY	Daughtry	2	1
6	6	3	AKON	Konvicted	2	1
7	NEW	1	ARCTIC MONKEYS	Favourite Worst Nightmare	3	1
8	9	14	CARRIE UNDERWOOD	Some Hearts	5	1
9	5	8	MARTINA MCBRIDE	Waking Up Laughing	4	1
10	8	2	TIM MCGRAW	Let It Go	1	1
11	14	12	AMY WINEHOUSE	Back To Black	7	1
12	12	21	FERGIE	The Dutchess	1	1
13	11	19	ROBIN THICKE	The Evolution Of Robin Thicke	1	1
14	10	5	TIMBALAND	Timbaland Presents Shock Value	1	1
15	13	7	BEYONCE	B'Day	3	1
16	25	16	<b>GREATEST GAINER</b> JOSS STONE	Introducing Joss Stone	2	2
17	18	17	JUSTIN TIMBERLAKE	FutureSex/LoveSounds	3	1
18	21	20	NICKELBACK	All The Right Reasons	5	1
19	16	10	ALISON KRAUSS	A Hundred Miles Or More: A Collection	10	1
20	19	18	GWEN STEFANI	The Sweet Escape	1	1
21	22	33	TAYLOR SWIFT	Taylor Swift	1	19
22	NEW	1	NEIL SEDAKA	The Definitive Collection	22	22
23	28	39	RASCAL FLATTS	Me And My Gang	4	1
24	4	2	BUCKY COVINGTON	Bucky Covington	1	1
25	24	26	CORINNE BAILEY RAE	Corinne Bailey Rae	1	1
26	17	11	HILARY DUFF	Dignity	3	1
27	NEW	1	DONNY OSMOND	Love Songs Of The '70s	27	27
28	27	25	SOUNDTRACK	Hannah Montana	2	1
29	30	30	HINDER	Extreme Behavior	2	6
30	23	15	YOUNG BUCK	Buck The World	1	1
31	31	34	NELLY FURTADO	Loose	1	1
32	26	29	LLOYD	Street Love	1	1
33	20	13	PAUL WALL	Get Money Stay True	1	1
34	32	31	FALL OUT BOY	Infinity On High	1	1
35	29	35	MUSIQ SOULCHILD	Luvanmusiq	1	1
36	39	36	NORAH JONES	Not Too Late	2	1
37	NEW	1	CHUCK BROWN	We're About The Business	37	37
38	41	32	MIMS	Music Is My Savior	4	1
39	34	28	MODEST MOUSE	We Were Dead Before The Ship Even Sank	1	1
40	42	46	PINK	I'm Not Dead	1	1
41	35	22	LARRY THE CABLE GUY	Morning Constitutions	18	1
42	36	77	SUGARLAND	Enjoy The Ride	1	1
43	NEW	1	DIMMU BORGIR	In Sort Diaboli	43	43
44	33	4	BRIGHT EYES	Cassadaga	1	1
45	50	44	JOHN MAYER	Continuum	1	1
46	38	105	BREAKING BENJAMIN	Phobia	1	1
47	37	23	ALAN JACKSON/GEORGE STRAIT/JIMMY BUFFETT	Live At Texas Stadium	11	1
48	45	37	VARIOUS ARTISTS	Disneymania 5: Music Stars Sing Disney... Their Way!	14	1
49	48	48	GARY ALLAN	Greatest Hits	5	1
50	47	38	RICH BOY	Rich Boy	3	1

The covers set is her highest-charting album since 1996's "Gone Again" debuted and peaked at No. 55.

Performances on "Dancing With the Stars" and "The Tonight Show" yield the biggest unit gain on the chart (up 6,000).

The collection gives him his best rank since "Alone Together" reached No. 26 in 1973.

Arctic Monkeys bow at No. 7 with best sales week ever (44,000). Album also debuted at No. 1 in the United Kingdom.

Album sales for Il Divo (Nos. 88 and 192) and Josh Groban (No. 56 and No. 1 on Pop Catalog) each increase more than 63% after acts performed on "Idol Gives Back."

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	49	40	ELTON JOHN	Rocket Man: Number Ones	9	1
52	NEW	1	CALLE 13	Residente O Visitante	52	52
53	15	2	CLAY WALKER	Fall	15	15
54	51	50	THE FRAY	How To Save A Life	2	14
55	46	27	CHEVELLE	Vena Sera	12	12
56	107	116	<b>HIGHEST-CHARTING</b> JOSH GROBAN	Awake	2	2
57	40	9	HELLYEAH	HellYeah	1	1
58	52	51	THE RED JUMPSUIT APPARATUS	Don't You Fake It	25	25
59	NEW	1	PORCUPINE TREE	Fear Of A Blank Planet	59	59
60	NEW	1	PATTI SMITH	Twelve	60	60
61	57	66	30 SECONDS TO MARS	A Beautiful Lie	36	36
62	84	95	THE PUSSYCAT DOLLS	PCD	1	1
63	60	65	THE KILLERS	Sam's Town	1	1
64	53	60	LILY ALLEN	Alright, Still...	20	20
65	43	24	JENNIFER LOPEZ	Como Ama Una Mujer	10	10
66	65	73	CELTIC WOMAN	A New Journey	1	1
67	59	62	GYM CLASS HEROES	As Cruel As School Children	35	35
68	73	82	JOSH TURNER	Your Man	2	2
69	55	55	YOUNG JEEZY	The Inspiration	1	1
70	54	43	MIKA	Life In Cartoon Motion	29	29
71	NEW	1	VARIOUS ARTISTS	Snoop Dogg Presents The Big Squeeze	71	71
72	66	92	KEITH URBAN	Love, Pain & The Whole Crazy Thing	3	3
73	71	49	STEVIE NICKS	Crystal Visions... The Very Best Of Stevie Nicks	21	21
74	63	72	THREE DAYS GRACE	One - X	1	1
75	74	78	AARON SHUST	Anything Worth Saying	74	74
76	56	47	NEIL YOUNG	Live At Massey Hall 1971	1	1
77	62	59	ELLIOTT YAMIN	Elliott Yamin	1	1
78	67	61	CIARA	Ciara: The Evolution	1	1
79	61	70	DIXIE CHICKS	Taking The Long Way	2	2
80	72	100	DIERKS BENTLEY	Long Trip Alone	1	1
81	70	68	CHRISTINA AGUILERA	Back To Basics	1	1
82	82	94	BUCKCHERRY	15	41	41
83	81	125	VICENTE FERNANDEZ	Historia De Un Idol	81	81
84	79	64	ARCADE FIRE	Neon Bible	1	1
85	83	83	MY CHEMICAL ROMANCE	The Black Parade	1	1
86	69	57	CEU	CeU	57	57
87	94	106	SOUNDTRACK	High School Musical	4	1
88	RE-ENTRY	19	IL DIVO	Siempre	6	6
89	77	87	RODNEY ATKINS	If You're Going Through Hell	1	1
90	64	45	KINGS OF LEON	Because Of The Times	25	25
91	92	89	RED HOT CHILI PEPPERS	Stadium Arcadium	2	2
92	88	91	BABY BOY DA PRINCE	Across The Water	26	26
93	96	110	BRAD PAISLEY	Time Well Wasted	2	2
94	89	86	EVANESCENCE	The Open Door	1	1
95	87	81	PRETTY RICKY	Late Night Special	1	1
96	85	98	DIDDY	Press Play	1	1
97	86	52	THE ALMOST.	Southern Weather	39	39
98	91	102	VARIOUS ARTISTS	Grammy Nominees 2007	1	1
99	76	54	GOOD CHARLOTTE	Good Morning Revival	1	1
100	58	41	BRANDI CARLILE	The Story	1	1

## THE BILLBOARD 200 ARTIST INDEX

8BALL & MJG	171	JIMMY BUFFETT	47	AVENTURA	194	BLACK SABBATH	127	CALLE 13	52	KENNY CHESNEY	167	DIDDY	66	VICENTE FERNANDEZ	83	GRUPO BRINDIS	190	JACK INGRAM	148	KIDZ BOP KIDS	138	LIL' FLIP	135
THE ACADEMY IS...	150	JASON ALDEAN	130	BIRDMAN & LIL WAYNE	133	BLUE OCTOBER	157	BRANDI CARLILE	100	CHEVELLE	35	DIMMU BORGIR	43	FINGER ELEVEN	179	IVY QUEEN	165	LARRY THE CABLE GUY	41	LITTLE BIG TOWN	166	MANA	163
TRACE ADKINS	142	GARY ALLAN	49	BROOKS & DUNN	151	BOW WOW	154	RODNEY CARLINGTON	79	CIARA	78	DIXIE CHICKS	79	THE FRATTELLI	106	ALAN JACKSON	172	TRACY LAWRENCE	113	LLOYD	90	MARTINA MCBRIDE	9
CHRISTINA AGUILERA	81	LILY ALLEN	64	CHUCK BROWN	37	BREAKING BENJAMIN	46	JASON MICHAEL	197	HILARY DUFF	26	HILARY DUFF	26	THE FRAY	54	ELTON JOHN	51	JOHN LEGEND	137	KINGS OF LEON	90	JENNIFER LOPEZ	65
AKON	6	THE ALMOST.	97	NORMAN BROWN	107	BRIGHT EYES	46	CARROLL	117	THE KILLERS	63	HINDY	29	HELLOGOODBYE	177	NORAH JONES	36	GERALD LEVERT	120	KINGSPADE	119	LUDACRIS	164
ALAN JACKSON/GEORGE STRAIT/JIMMY BUFFETT	11	ARCADE FIRE	84	BUCKCHERRY	82	BROOKS & DUNN	151	CELTIC WOMAN	66	THE KILLERS	63	MARQUES HOUSTON	104	HELLYEAH	57	ALAN JACKSON	172	KAISER CHIEFS	155	KINGSPADE	119	LUDACRIS	164
		THE BEATLES	132	BULLET FOR MY VALENTINE	173	CHUCK BROWN	37	CEU	86	THE KILLERS	63	RODRIGO Y GABRIELA	160	HELLYEAH	57	ALAN JACKSON	172	MAT KANEY	183	KINGSPADE	119	LUDACRIS	164
		THE BEATLES	132			CHUCK BROWN	37	CHARLOTTE	196	THE KILLERS	63	BEBEL GILBERTO	169	HELLYEAH	57	ALAN JACKSON	172			KINGSPADE	119	LUDACRIS	164
		THE BEATLES	132			CHUCK BROWN	37	GAINSBOROUGH	196	THE KILLERS	63	GOOD CHARLOTTE	99	HELLYEAH	57	ALAN JACKSON	172			KINGSPADE	119	LUDACRIS	164
		THE BEATLES	132			CHUCK BROWN	37	CHAYANNE	152	THE KILLERS	63	MACY GRAY	117	HELLYEAH	57	ALAN JACKSON	172			KINGSPADE	119	LUDACRIS	164
		THE BEATLES	132			CHUCK BROWN	37			THE KILLERS	63	FALL OUT BOY	34	HELLYEAH	57	ALAN JACKSON	172			KINGSPADE	119	LUDACRIS	164
		THE BEATLES	132			CHUCK BROWN	37			THE KILLERS	63	FANTASIA	134	HELLYEAH	57	ALAN JACKSON	172			KINGSPADE	119	LUDACRIS	164
		THE BEATLES	132			CHUCK BROWN	37			THE KILLERS	63	FERGIE	12	HELLYEAH	57	ALAN JACKSON	172			KINGSPADE	119	LUDACRIS	164
		THE BEATLES	132			CHUCK BROWN	37			THE KILLERS	63			HELLYEAH	57	ALAN JACKSON	172			KINGSPADE	119	LUDACRIS	164
		THE BEATLES	132			CHUCK BROWN	37			THE KILLERS	63			HELLYEAH	57	ALAN JACKSON	172			KINGSPADE	119	LUDACRIS	164
		THE BEATLES	132			CHUCK BROWN	37			THE KILLERS	63			HELLYEAH	57	ALAN JACKSON	172			KINGSPADE	119	LUDACRIS	164
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		THE BEATLES	132			CHUCK BROWN	37			THE KILLERS	63			HELLYEAH	57	ALAN JACKSON	172			KINGSPADE	119	LUDACRIS	164
		THE BEATLES	132			CHUCK BROWN	37			THE KILLERS	63			HELLYEAH	57	ALAN JACKSON	172			KINGSPADE	119	LUDACRIS	164
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		THE BEATLES	132			CHUCK BROWN	37			THE KILLERS	63			HELLYEAH	57	ALAN JACKSON	172			KINGSPADE	119	LUDACRIS	164
		THE BEATLES	132			CHUCK BROWN	37			THE KILLERS	63			HELLYEAH	57	ALAN JACKSON	172			KINGSPADE	119	LUDACRIS	164
		THE BEATLES	132			CHUCK BROWN																	

HOT 100 AIRPLAY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	14	<b>#1</b> DON'T MATTER AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
2	2	8	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
3	3	13	GIVE IT TO ME TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
4	7	15	LAST NIGHT DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)
5	4	15	GLAMOROUS FERGIE (WILL.I.AM/A&M/INTERSCOPE)
6	10	11	BECAUSE OF YOU NE-YO (DEF JAM/IDJMG)
7	6	12	I'M A FLIRT R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)
8	9	19	THE SWEET ESCAPE GWEN STEFANI FEAT. AKON (INTERSCOPE)
9	12	9	LIKE A BOY CIARA (LAFACE/ZOMBA)
10	8	11	CUPID'S CHOKEHOLD GYM CLASS HEROES (DECA/DANCE-FUELED BY RAMEN/ATLANTIC/LAVA)
11	5	22	LOST WITHOUT U ROBIN THICKE (STAR TRAK/INTERSCOPE)
12	19	6	GET IT SHAWTY LLOYD (THE INC. UNIVERSAL MOTOWN)
13	17	9	OUTTA MY SYSTEM BOW WOW (COLUMBIA)
14	15	8	U + UR HAND PINK (LAFACE/ZOMBA)
15	13	23	SAY IT RIGHT NELLY FURTADO (MOSLEY/GEFFEN)
16	11	16	THIS IS WHY I'M HOT MIMS (CAPITOL)
17	20	34	BEFORE HE CHEATS CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
18	21	7	POP LOCK & DROP IT HUEY (HITZ COMMITTEE/JIVE/ZOMBA)
19	14	19	IT'S NOT OVER DAUGHTRY (RCA/RMG)
20	16	16	BUDDY MUSIQ SOULCHILD (ATLANTIC)
21	18	21	WHAT GOES AROUND... COMES AROUND JUSTIN TIMBERLAKE (JIVE/ZOMBA)
22	28	5	GIRLFRIEND AVRIL LAVIGNE (RCA/RMG)
23	29	4	UMBRELLA RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
24	31	6	I TRIED BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)
25	25	5	MAKES ME WONDER MARDONS (A&M/OCTONE/INTERSCOPE)

1,059 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	19	<b>#1</b> IF EVERYONE CARED NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
2	2	22	IT'S NOT OVER DAUGHTRY (RCA/RMG)
3	3	16	THE SWEET ESCAPE GWEN STEFANI FEAT. AKON (INTERSCOPE)
4	4	20	SAY IT RIGHT NELLY FURTADO (MOSLEY/GEFFEN)
5	6	5	MAKES ME WONDER MARDONS (A&M/OCTONE/INTERSCOPE)
6	5	13	LITTLE WONDERS ROB THOMAS (WALT DISNEY/ELMUSIC/ATLANTIC)
7	7	20	BEFORE HE CHEATS CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
8	8	46	HOW TO SAVE A LIFE THE FRAY (EPIC)
9	9	47	CHASING CARS SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
10	10	14	GRAVITY JOHN MAYER (AWARE/COLUMBIA)
11	18	4	HOME DAUGHTRY (RCA/RMG)
12	16	24	U + UR HAND PINK (LAFACE/ZOMBA)
13	12	14	LOOK AFTER YOU THE FRAY (EPIC)
14	11	23	KEEP HOLDING ON AVRIL LAVIGNE (FOX/RCA/RMG)
15	15	15	WHAT GOES AROUND... COMES AROUND JUSTIN TIMBERLAKE (JIVE/ZOMBA)
16	17	10	BETTER THAN ME HINDER (UNIVERSAL REPUBLIC)
17	21	2	NEVER AGAIN KELLY CLARKSON (RCA/RMG)
18	20	16	COLORFUL ROCCO DELUCA & THE BURDEN (IRONWORKS)
19	24	9	CUPID'S CHOKEHOLD GYM CLASS HEROES (DECA/DANCE-FUELED BY RAMEN/ATLANTIC/LAVA)
20	23	8	SMILE LILY ALLEN (CAPITOL)
21	19	18	THIS AIN'T A SCENE, IT'S AN ARMS RACE FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
22	25	5	OTHER SIDE OF THE WORLD KT TUNSTALL (RELENTLESS/VIRGIN)
23	27	8	UNDENIABLE MAT KEARNEY (AWARE/COLUMBIA)
24	31	3	GIRLFRIEND AVRIL LAVIGNE (RCA/RMG)
25	29	5	(YOU WANT TO) MAKE A MEMORY BON JOVI (MERCURY/ISLAND/IDJMG)

ADULT CONTEMPORARY™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	3	35	<b>#1</b> WAITING ON THE WORLD TO CHANGE JOHN MAYER (AWARE/COLUMBIA)
2	1	28	HOW TO SAVE A LIFE THE FRAY (EPIC)
3	2	29	CHASING CARS SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
4	6	53	WHAT HURTS THE MOST RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)
5	4	30	STREETCORNER SYMPHONY ROB THOMAS (MELISMA/ATLANTIC)
6	7	35	FAR AWAY NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
7	9	29	HURT CHRISTINA AGUILERA (RCA/RMG)
8	8	45	PUT YOUR RECORDS ON CORINNE BAILEY RAE (CAPITOL)
9	10	5	EVERYTHING MICHAEL BUBLE (143/REPRISE)
10	5	50	THE RIDDLE FIVE FOR FIGHTING (AWARE/COLUMBIA)
11	11	17	SUDDENLY I SEE KT TUNSTALL (RELENTLESS/VIRGIN)
12	12	15	CHANGE KIMBERLEY LOCKE (CURB/REPRISE)
13	15	14	RAINCOAT KELLY SWEET (RAZOR & TIE)
14	14	16	IRREPLACEABLE BEYONCE (COLUMBIA)
15	13	10	FOOLED AROUND AND FELL IN LOVE ROD STEWART (J/RMG)
16	16	13	MY LITTLE GIRL TIM MCGRAW (CURB/REPRISE)
17	17	9	NEVER ALONE JIM BRICKMAN FEAT. LADY ANTEBELLUM (SLG)
18	18	7	FEBRUARY SONG JOSH GROBAN (143/REPRISE)
19	19	10	IT'S NOT OVER DAUGHTRY (RCA/RMG)
20	20	12	JUST TO FEEL THAT WAY TAYLOR HICKS (ARISTA/RMG)
21	21	6	ANYWAY MARTINA MCBRIDE (RCA NASHVILLE)
22	24	2	BEFORE HE CHEATS CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
23	29	2	THE SWEET ESCAPE GWEN STEFANI FEAT. AKON (INTERSCOPE)
24	22	6	SAY IT RIGHT NELLY FURTADO (MOSLEY/GEFFEN)
25	23	13	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	1	<b>#1</b> MAKES ME WONDER MARDONS (A&M/OCTONE/INTERSCOPE)
2	2	1	I'LL STAND BY YOU CARRIE UNDERWOOD (19)
3	3	9	GIRLFRIEND AVRIL LAVIGNE (RCA/RMG)
4	4	1	NEVER AGAIN KELLY CLARKSON (RCA/RMG)
5	5	4	GIVE IT TO ME TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
6	6	1	BECAUSE OF YOU NE-YO (DEF JAM/IDJMG)
7	7	9	BUY U A DRANK (SHAWTY SNAPPIN') T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
8	8	13	GLAMOROUS FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)
9	9	3	I TRIED BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)
10	10	17	THE SWEET ESCAPE GWEN STEFANI FEAT. AKON (INTERSCOPE)
11	11	8	POP LOCK & DROP IT HUEY (HITZ COMMITTEE/JIVE/ZOMBA)
12	12	14	DON'T MATTER AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
13	13	33	BEFORE HE CHEATS CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
14	14	10	U + UR HAND PINK (LAFACE/ZOMBA)
15	15	10	THIS IS WHY I'M HOT MIMS (CAPITOL)
16	16	1	ICKY THUMP THE WHITE STRIPES (THIRD MAN/WARNER BROS.)
17	17	6	BEAUTIFUL LIAR BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
18	18	15	CUPID'S CHOKEHOLD GYM CLASS HEROES (DECA/DANCE-FUELED BY RAMEN/ATLANTIC/LAVA)
19	19	10	LAST NIGHT DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)
20	20	14	THE WAY I LIVE BABY BOY DA PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUBLIC)
21	21	9	HOME DAUGHTRY (RCA/RMG)
22	22	4	WHAT I'VE DONE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
23	23	2	SUMMER LOVE JUSTIN TIMBERLAKE (JIVE/ZOMBA)
24	24	8	I'M A FLIRT R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)
25	25	15	IF EVERYONE CARED NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)

MODERN ROCK™			
THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	4	<b>#1</b> WHAT I'VE DONE LINKIN PARK (MACHINE SHOP/WARNER BROS.)
2	2	15	FOREVER PAPA ROACH (E! TONAL/GEFFEN)
3	3	16	BREATH BREAKING BENJAMIN (HOLLYWOOD)
4	4	16	DIG INCUBUS (IMMORTAL/EPIC)
5	5	16	LAZY EYE SILVERSN PICKUPS (DANGERBIRD)
6	6	9	HEY THERE DELILAH PLAIN WHITE T'S (HOLLYWOOD)
7	7	22	PRAYER OF THE REFUGEE RISE AGAINST (GEFFEN)
8	8	28	FROM YESTERDAY 30 SECONDS TO MARS (IMMORTAL/VIRGIN)
9	9	17	DASHBOARD MODEST MOUSE (EPIC)
10	10	13	WELL ENOUGH ALONE CHEVELLE (EPIC)
11	11	4	HUMP DE BUMP RED HOT CHILI PEPPERS (WARNER BROS.)
12	12	7	TIME WON'T LET ME GO THE BRAVERY (ISLAND/IDJMG)
13	13	6	THE BIRD AND THE WORM THE USE (REPRISE)
14	14	13	RUBY KAISER CHIEFS (B-UNIQUE/UNIVERSAL MOTOWN)
15	15	41	FACE DOWN THE RED JUMPSUIT APPARATUS (VIRGIN)
16	16	27	PAIN THREE DAYS GRACE (JIVE/ZOMBA)
17	17	17	READ MY MIND THE KILLERS (ISLAND/IDJMG)
18	18	11	PARALYZER FINGER ELEVEN (WIND-UP)
19	19	11	SURVIVALISM NINE INCH NAILS (NOTHING/INTERSCOPE)
20	20	9	THE MISSING FRAME AFI (TINY EVIL/INTERSCOPE)
21	21	8	SAY THIS SOONER (NO ONE WILL SEE THINGS THE WAY I DO) THE ALMOST (TOOTH & NAIL/VIRGIN)
22	22	11	ALL THE SAME SICK PUPPIES (HIGH VIRGIN)
23	23	14	EVERYTHING BUCKCHERRY (ELEVEN SEVEN/ATLANTIC/LAVA)
24	24	1	ICKY THUMP THE WHITE STRIPES (THIRD MAN/WARNER BROS.)
25	25	19	IT'S NOT OVER DAUGHTRY (RCA/RMG)

# MAY 12 2007 POP Billboard

## POP 100™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	31	5	<b>#1</b> MAKES ME WONDER	MARON5 (A&M/OCTONE/UNIVERSAL)
2	1	5	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)
3	2	12	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
4	3	16	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)
5	57	2	NEVER AGAIN	KELLY CLARKSON (RCA/RMG)
6	-	1	I'LL STAND BY YOU	CARRIE UNDERWOOD (FREEMANTLE/19)
7	5	2	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)
8	4	15	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
9	6	24	CUPID'S CHOKEHOLD	GYM CLASS HEROES (DECAVANCE/FUELED BY RAMEN/ATLANTIC/LAVA)
10	36	7	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)
11	7	23	U + UR HAND	PINK (LAFACE/ZOMBA)
12	11	10	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
13	13	12	LAST NIGHT	DIDDY FEAT. KEYSHA COLE (BAD BOY/ATLANTIC)
14	8	4	I TRIED	BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)
15	10	34	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
16	9	8	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)
17	22	4	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
18	12	11	THIS IS WHY I'M HOT	MIMS (CAPITOL)
19	19	9	HOME	DAUGHTRY (RCA/RMG)
20	17	40	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)
21	24	10	POP, LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)
22	16	16	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
23	20	17	THE WAY I LIVE	BABY BOY DA PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUBLIC)
24	14	23	IT'S NOT OVER	DAUGHTRY (RCA/RMG)
25	15	22	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
26	18	26	SAY IT RIGHT	NELLY FURTAO (MOSLEY/GEFFEN)
27	-	1	ICKY THUMP	THE WHITE STRIPES (THIRD MAN/WARNER BROS.)
28	23	12	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)
29	21	4	WHAT I'VE DONE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)
30	25	8	I'M A FLIRT	R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)
31	40	4	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
32	32	9	LIKE A BOY	CIARA (LAFACE/ZOMBA)
33	27	12	GO GETTA	YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/IDJMG)
34	26	13	OVER IT	KATHARINE MCPHEE (RCA/RMG)
35	42	9	OUTTA MY SYSTEM	BOW WOW FEAT. T-PAIN & JOHNITA AUSTIN (COLUMBIA)
36	51	4	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)
37	41	5	WE TAKIN' OVER	OJ KHALED (TERROR SQUAD/KOCH)
38	28	14	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)
39	33	28	IRREPLACEABLE	BEYONCE (COLUMBIA)
40	50	6	HEY THERE DELILAH	PLAIN WHITE T'S (HOLLYWOOD)
41	30	2	BIG GIRLS DON'T CRY	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
42	48	10	STOLEN	DASHBOARD CONFSSIONAL (VAGRANT/INTERSCOPE)
43	33	7	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)
44	29	8	WITH LOVE	HILARY DUFF (HOLLYWOOD)
45	38	30	BOSTON	AUGUSTANA (EPIC)
46	34	19	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
47	52	10	2 STEP	UNK (BIG DUMP/KOCH)
48	-	1	UP TO THE MOUNTAIN	KELLY CLARKSON FEAT. JEFF BECK (FREEMANTLE/19)
49	46	30	WALK IT OUT	UNK (BIG DUMP/KOCH)
50	47	26	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)

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## POP 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	16	<b>#1</b> CUPID'S CHOKEHOLD	GYM CLASS HEROES (DECAVANCE/FUELED BY RAMEN/ATLANTIC/LAVA)	★
2	4	14	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	★
3	5	17	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)	★
4	3	21	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	★
5	2	14	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	★
6	6	12	U + UR HAND	PINK (LAFACE/ZOMBA)	★
7	7	8	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)	★
8	10	13	LAST NIGHT	DIDDY FEAT. KEYSHA COLE (BAD BOY/ATLANTIC)	★
9	8	22	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	★
10	12	5	MAKES ME WONDER	MARON5 (A&M/OCTONE/INTERSCOPE)	★
11	16	5	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	★
12	11	26	SAY IT RIGHT	NELLY FURTAO (MOSLEY/GEFFEN)	★
13	13	15	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)	★
14	9	22	IT'S NOT OVER	DAUGHTRY (RCA/RMG)	★
15	14	8	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)	★
16	19	9	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)	★
17	20	4	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	★
18	17	13	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	★
19	18	18	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	★
20	22	6	HOME	DAUGHTRY (RCA/RMG)	★
21	23	3	NEVER AGAIN	KELLY CLARKSON (RCA/RMG)	★
22	15	12	THIS IS WHY I'M HOT	MIMS (CAPITOL)	★
23	21	10	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)	★
24	25	10	THE WAY I LIVE	BABY BOY DA PRINCE (UNIVERSAL REPUBLIC)	★
25	24	28	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)	★

\* This chart is based on top 40 stations that are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
26	34	5	I TRIED	BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)	★
27	37	3	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	★
28	27	26	IRREPLACEABLE	BEYONCE (COLUMBIA)	★
29	39	3	LIKE A BOY	CIARA (LAFACE/ZOMBA)	★
30	30	14	BOSTON	AUGUSTANA (EPIC)	★
31	28	20	TELL ME	DIDDY FEAT. CHRISTINA AGUILERA (BAD BOY/ATLANTIC)	★
32	26	9	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	★
33	33	28	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	★
34	31	19	SHE'S LIKE THE WIND	LUMIDEE FEAT. TONY SUNSHINE (M>1/TVT)	★
35	42	6	WAIT FOR YOU	ELLIOTT YAMIN (HICKORY)	★
36	36	6	OUTTA MY SYSTEM	BOW WOW (COLUMBIA)	★
37	29	13	OVER IT	KATHARINE MCPHEE (RCA/RMG)	★
38	40	9	STOLEN	DASHBOARD CONFSSIONAL (VAGRANT/INTERSCOPE)	★
39	43	4	I'M A FLIRT	R. KELLY OR BOW WOW (COLUMBIA/JIVE/ZOMBA)	★
40	32	21	ICE BOX	OMARION (T.U.G./COLUMBIA)	★
41	38	15	YOU	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)	★
42	35	23	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	★
43	48	2	THNKS FR TH MMRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	★
44	46	2	WHAT I'VE DONE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	★
45	41	11	WITH LOVE	HILARY DUFF (HOLLYWOOD)	★
46	44	25	SHORTIE LIKE MINE	BOW WOW (COLUMBIA)	★
47	-	1	DO YOU KNOW? (THE PING PONG SONG)	ENRIQUE IGLESIAS (INTERSCOPE)	★
48	50	2	IMPACTO	DADDY YANKEE FEAT. FERGIE (EL CARTEL/INTERSCOPE)	★
49	45	19	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	★
50	47	11	ON THE HOTLINE	PRETTY RICKY (BLUESTAR/ATLANTIC)	★

## HOT SINGLES SALES™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	2	<b>#1</b> BRIANSTORM	ARCTIC MONKEYS (DOMINO)
2	4	14	UNTIL YOU COME BACK TO ME	CRYSTAL DOVE STARRING OICE GAMBLE (KINGS MOUNTAIN)
3	2	6	PRETENDER	T. SMITH (VIBANT/FACE2FACE)
4	6	11	LISTEN	BEYONCE (MUSIC WORLD/COLUMBIA)
5	3	56	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
6	5	9	ALL MY LIFE	BILLY JOEL (COLUMBIA)
7	9	13	THIS IS WHY I'M HOT	MIMS (CAPITOL)
8	18	8	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)
9	-	5	WORLDWIDE	JACKIE CHAIN (TOUCHZONE/FACE2FACE)
10	16	7	LET ME SEE SOMETHING	A.G. & WRECKLESS N.T. (WRECKLESS ENTERTAINMENT)
11	-	1	FIRE	RAZ B (RAZ BEATZ/FACE2FACE)
12	21	12	GET TO THE MONEY	REEC (BULLS EYE/FACE2FACE)
13	13	13	FLATHEAD	THE FRATELLI (CHERRYTREE/DROP THE GUNSLAND/INTERSCOPE)
14	8	3	SHE'S LIKE THE WIND	LUMIDEE FEAT. TONY SUNSHINE (M>1/TVT)
15	12	18	MADE TO LOVE	TOBYMAC (FOREFRONT)
16	-	1	EYE	OOIOO (THRILL JOCKEY)
17	11	4	COUNTRY BOYZ	BIG WYNN FEAT. GET COOL (W.E.M.G.)
18	10	3	I COULD FALL IN LOVE WITH YOU	ERASURE (MUTE)
19	7	3	DEAD HORSE	JUNIOR BOYS (DOMINO)
20	20	44	SOMEWHERE OVER THE RAINBOW/MY DESTINY	KATHARINE MCPHEE (RCA/RMG)
21	17	25	THE PERFECT DRUG	NINE INCH NAILS (NOTHING/INTERSCOPE)
22	27	6	GOT BUMP IN DA TRUNK	SHELBY ST. JAMES FEATURING THE TRUTH (SHUGA SHACK)
23	14	6	BUSSA MOVE	STEVE AUSTIN FEAT. TUM TUM (YMC)
24	30	6	I'M A FLIRT	R. KELLY FEAT. T.I. & T-PAIN (COLUMBIA/JIVE/ZOMBA)
25	15	3	BOSSMAN	DL (TRIPLEBEAM)

## HITPREDICTOR™

DATA PROVIDED BY **promosquad**

See chart legend for rules and explanations. Yellow indicates recently tested title, ★ indicates New Release.

ARTIST/TITLE/SCORE | Chart Rank

### POP 100 AIRPLAY

JUSTIN TIMBERLAKE	Summer Love ZOMBA (87.0)	1
Face Down	VIRGIN (65.1)	13
NE-YO	Because Of You IDJMG (66.1)	18
BEYONCE & SHAKIRA	Beautiful Liar COLUMBIA (65.0)	16
RIHANNA FEAT. JAY-Z	Umbrella IDJMG (70.7)	17
DAUGHTRY	Home RMG (71.5)	20
CIARA	Like A Boy ZOMBA (65.9)	29
ELLIOTT YAMIN	Wait For You HICKORY (70.5)	35
FALL OUT BOY	Thnks Fr Th Mmrs IDJMG (67.2)	43
LINKIN PARK	What I've Done WARNER BROS. (67.9)	44
PAPA ROACH	Forever GEFFEN (70.3)	-
THREE DAYS GRACE	Pain ZOMBA (72.5)	-
30 SECONDS TO MARS	The Kill (Bary Me) VIRGIN (65.0)	-

### ADULT TOP 40

CARRIE UNDERWOOD	Before He Cheats RMG (78.5)	7
DAUGHTRY	Home RMG (74.2)	11
PINK	U + Ur Hand ZOMBA (79.8)	12
HINDER	Better Than Me UNIVERSAL REPUBLIC (78.7)	16
BOB JOY	You Want To) Make A Memory IDJMG (72.6)	25

### ADULT CONTEMPORARY

NICKELBACK	Far Away LAVA (78.4)	6
MICHAEL BUBLE	Everything REPRIS (65.6)	9
KT TUNSTALL	Suddenly I See VIRGIN (71.5)	11
BEYONCE	Irreplaceable COLUMBIA (65.5)	14
TIM MCGRAW	My Little Girl CURB REPRIS (82.6)	16
JIM BRICKMAN	FEAT. LADY ANTEBELLUM	
Ziever Alone	SLG (71.7)	17
JOSH GROBAN	February Song REPRIS (71.8)	18
TAYLOR HICKS	Just To Feel That Way RMG (71.8)	20

### MODERN ROCK

PLAIN WHITE T'S	Hey There Delilah HOLLYWOOD (75.9)	5
RED HOT CHILI PEPPERS	Jump Be Dump WARNER BROS. (74.8)	11
THE USED	The Bird And The Worm REPRIS (68.5)	13
FINGER ELEVEN	Paralyzer WIND-UP (68.9)	18
FALL OUT BOY	Thnks Fr Th Mmrs IDJMG (65.0)	26
FOOL	Jam'd ZOMBA (74.4)	27

TOP  
R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	NEW	1	<b>JOE</b> IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE) JIVE 06704/ZOMBA (18.98)	Aln't Nothing Like Me	1	1
2	NEW	1	<b>CHUCK BROWN</b> FULL CIRCLE 15/RAW VENTURE (17.98)	We're About The Business	1	1
3		30	<b>ROBIN THICKE</b> STAR TRAK 006146*/INTERSCOPE (9.98)	The Evolution Of Robin Thicke	1	1
4	1	7	<b>MUSIQ SOULCHILD</b> ATLANTIC 105404/AG (18.98)	Luvanmusiq	1	1
5	3	2	<b>AKON</b> KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98)	Konvicted	2	2
6	4	1	<b>YOUNG BUCK</b> G-UNIT 008030*/INTERSCOPE (13.98)	Buck The World	1	1
7	7	8	<b>LLOYD</b> THE INC./UNIVERSAL MOTOWN 008554/UMRG (13.98)	Street Love	2	2
8	5	3	<b>BEYONCE</b> COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day	3	1
9	8	5	<b>TIMBALAND</b> MOSLEY/BLACKGROUND 008594*/INTERSCOPE (13.98)	Timbaland Presents Shock Value	3	3
10	6	4	<b>PAUL WALL</b> SWISHHOUSE/ASYLUM/ATLANTIC 101555/AG (18.98)	Get Money Stay True	2	2
11	NEW	1	<b>NORMAN BROWN</b> PEAK 30218/CONCORD (18.98)	Stay With Me	11	11
12	12	14	<b>AMY WINEHOUSE</b> UNIVERSAL REPUBLIC 008428/UMRG (10.98)	Back To Black	10	10
13	9	9	<b>RICH BOY</b> ZONE 4 008556*/INTERSCOPE (10.98)	Rich Boy	1	1
14	10	10	<b>VARIOUS ARTISTS</b> EMI/SONY BMG/UNIVERSAL/ZOMBA 88505/CAPITOL (18.98)	NOW 24	1	1
15	11	17	<b>JUSTIN TIMBERLAKE</b> JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds	1	1
16	13	12	<b>MIMS</b> CAPITOL 84824* (12.98)	Music Is My Savior	2	2
17	NEW	1	<b>VARIOUS ARTISTS</b> DOGGYSTYLE 5545/KOCH (17.98)	Snoop Dogg Presents The Big Squeeze	11	11
18	15	13	<b>CORINNE BAILEY RAE</b> CAPITOL 66361 (12.98)	Corinne Bailey Rae	3	3
19	16	18	<b>GERALD LEVERT</b> ATLANTIC 100341/AG (18.98)	In My Songs	1	1
20	19	11	<b>MARQUES HOUSTON</b> T.U.G./UNIVERSAL MOTOWN 007925/UMRG (13.98)	Veteran	1	1
21	21	15	<b>GREATEST GAINER</b> VIRGIN 76268* (18.98)	Introducing Joss Stone	4	4
22	17	19	<b>YOUNG JEEZY</b> CORPORATE THUGZ/DEF JAM 007227*/DJMGM (13.98)	The Inspiration	1	1
23	30	31	<b>FANTASIA</b> J 78962/RMG (18.98)	Fantasia	3	3
24	25	27	<b>CIARA</b> LAFACE 03336/ZOMBA (18.98)	Ciara: The Evolution	1	1
25	20	20	<b>8BALL &amp; MJG</b> BAD BOY SOUTH/BAD BOY 83970*/AG (18.98)	Ridin High	1	1
26	29	23	<b>DEVIN THE DUDE</b> J PRINCE/RAP-A-LDT 4 LIFE 68563/ASYLUM (17.98)	Waitin' To Inhale	9	9
27	26	26	<b>PRETTY RICKY</b> BLUESTAR/ATLANTIC 94603/AG (18.98)	Late Night Special	1	1
28	22	24	<b>CRIME MOB</b> CRUNK/G'S UP/REPRISE 44298/WARNER BROS. (18.98)	Hated On Mostly	1	1
29	32	22	<b>J MOSS</b> PAJAM/GOSPO CENTRIC 87214/ZOMBA (18.98)	V2...	1	1
30	18	16	<b>REDMAN</b> DEF JAM 003309/DJMG (13.98)	Red Gone Wild	1	1
31	23	25	<b>ANTHONY HAMILTON</b> MEROVINGIAN 002/IMPERIAL (17.98)	Southern Comfort	13	13
32	27	28	<b>THE NOTORIOUS B.I.G.</b> BAD BOY 101830*/AG (18.98)	Greatest Hits	1	1
33	33	26	<b>BIRDMAN &amp; LIL WAYNE</b> CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son	1	1
34	24	34	<b>MACY GRAY</b> WILL I AM/GEFFEN 008576/INTERSCOPE (13.98)	BIG	1	1
35	31	29	<b>DIDDY</b> BAD BOY 83864/AG (18.98)	Press Play	1	1
36	14	2	<b>LUMIDEE</b> M> 1 2900/TVT (17.98)	Unexpected	1	1
37	28	21	<b>LIL' FLIP</b> ASYLUM 43269/WARNER BROS. (18.98)	I Need Mine \$\$	5	5
38	39	30	<b>PACE UNK</b> SETTER BIG 00MP 5973/KOCH (17.98)	Beat'n Down Yo Block	21	21
39	35	35	<b>BABY BOY DA PRINCE</b> EXTREME/TAKE FO/UNIVERSAL REPUBLIC 007608/UMRG (13.98)	Across The Water	1	1
40	36	24	<b>TAMIA</b> PLUS 1 3784/IMAGE (15.98)	Between Friends	1	1
41	NEW	1	<b>DENIECE WILLIAMS</b> SHANACHIE 5785 (18.98)	Love, Niecy Style	1	1
42	37	21	<b>SOUNDTRACK</b> MUSIC WORLD/COLUMBIA 88953/SONY MUSIC (18.98)	Dreamgirls	1	1
43	38	20	<b>MARY J. BLIGE</b> MATRIARCH/GEFFEN 008112*/INTERSCOPE (13.98)	Reflections (A Retrospective)	2	2
44	NEW	1	<b>SA-RA</b> BABYGRANDE 313 (17.98)	The Hollywood Recordings	44	44
45	44	23	<b>JOHN LEGEND</b> G.O.O.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again	1	1
46	43	13	<b>BOW WOW</b> CDLUMBIA 87932/SONY MUSIC (18.98)	The Price Of Fame	2	2
47	42	15	<b>SOUNDTRACK</b> ATLANTIC 94676/AG (18.98)	Tyler Perry's Daddy's Little Girls	4	4
48	46	24	<b>JAY-Z</b> ROC-A-FELLA/DEF JAM 008045*/DJMGM (19.98)	Kingdom Come	2	1
49	NEW	1	<b>JOELL ORTIZ</b> LUSH LIFE 5529/KOCH (17.98)	The Brick	49	49
50	45	31	<b>LUDACRIS</b> DTP/DEF JAM 007224/DJMG (13.98)	Release Therapy	2	2
51	34	5	<b>PRODIGY</b> THE INFAMOUS 5534/KOCH (17.98)	Return Of The Mac	9	9
52	54	72	<b>MARY J. BLIGE</b> MATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough	3	1
53	41	20	<b>NAS</b> DEF JAM/COLUMBIA 007229*/DJMGM (13.98)	Hip Hop Is Dead	1	1
54	57	27	<b>LIL' BOOSIE</b> TRILL 68587/ASYLUM (18.98)	Bad Azz	2	2
55	40	5	<b>ELLIOTT YAMIN</b> HICKORY 90019 (18.98)	Elliott Yamin	11	11

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	47	60	<b>SNOOP DOGG</b> DOGGYSTYLE/GEFFEN 008023*/INTERSCOPE (13.98)	Tha Blue Carpet Treatment	2	2
57	55	57	<b>BRIAN MCKNIGHT</b> WARNER BROS. 44468 (18.98)	Ten	4	4
58	60	62	<b>NE-YO</b> DEF JAM 004934*/DJMG (13.98)	In My Own Words	1	1
59	52	46	<b>CHRISTINA AGUILERA</b> RCA 82639/RMG (22.98)	Back To Basics	2	2
60	53	44	<b>JIM JONES</b> KDCB 5964 (17.98)	Hustler's P.O.M.E. (Product Of My Environment)	1	1
61	51	52	<b>JILL SCOTT</b> HIDDEN BEACH 00019 (18.98)	Jill Scott Collaborations	3	3
62	56	56	<b>STEPHEN MARLEY</b> GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 008354/UMRG (13.98)	Mind Control	1	1
63	62	58	<b>KIRK FRANKLIN</b> FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero	4	4
64	49	63	<b>THE GAME</b> GEFFEN 007933*/INTERSCOPE (12.98)	Doctor's Advocate	1	1
65	66	61	<b>VARIOUS ARTISTS</b> SHADY 007885*/INTERSCOPE (13.98)	Eminem Presents: The Re-Up	2	2
66	50	33	<b>OMARION</b> T.U.G./EPIC/COLUMBIA 81038*/SONY MUSIC (18.98)	21	1	1
67	72	65	<b>ELISABETH WITHERS</b> BLUE NOTE 86171/BLG (17.98)	It Can Happen To Anyone	32	32
68	58	53	<b>CHRIS BROWN</b> JIVE 82876/ZOMBA (18.98)	Chris Brown	2	1
69	67	67	<b>TRICK DADDY</b> SLIP-N-SLIDE/ATLANTIC 83815*/AG (1E.98)	Back By Thug Demand	14	14
70	68	65	<b>SLIM THUG PRESENTS BOSS HOGG OUTLAWZ</b> BOSS HOGG OUTLAWZ 5526/KOCH (17.98)	Serve & Collect	14	14
71	63	64	<b>T.I.</b> GRAND HUSTLE/ATLANTIC 83800*/AG (18.98)	King	1	1
72	48	49	<b>TYRESE (AKA BLACK-TY)</b> J 78963/RMG (18.98)	Alter Ego	1	1
73	75	69	<b>LIL WAYNE</b> CASH MONEY/UNIVERSAL MOTOWN 00124*/UMRG (13.98)	Tha Carter II	1	1
74	77	14	<b>SUNSHINE ANDERSON</b> MUSIC WORLD 010 (15.98)	Sunshine At Midnight	1	1
75	56	54	<b>VARIOUS ARTISTS</b> STAX 2294/CONCORD (18.98)	Interpretations: Celebrating The Music Of Earth, Wind & Fire	2	2

► For a complete listing of the Hot R&B/Hip-Hop Albums check out [www.billboard.com](http://www.billboard.com)

TOP  
REGGAE ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	6	<b>STEPHEN MARLEY</b> GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 008354/UMRG	Mind Control	1	1
2	2	26	<b>BOB MARLEY</b> MADACY SPECIAL PRODUCTS 52245/MADACY	Forever Bob Marley	1	1
3	3	8	<b>DAMIAN "JR. GONG" MARLEY</b> GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 005416*/UMRG	Welcome To Jamroek	1	1
4	4	83	<b>SEAN PAUL</b> VP/ATLANTIC 83788*/AG	The Trinity	1	1
5	5	61	<b>MATISYAHU</b> OR/EPIC 97695*/SONY MUSIC	Youth	1	1
6	NEW	1	<b>ZIGGY MARLEY</b> TJFF GONG 6072	Love Is My Religion	1	1
7	7	1	<b>NATURAL VIBRATIONS</b> NATURAL VIBRATIONS 0005	Frcm The Heart	1	1
8	8	1	<b>MATISYAHU</b> ONE HAVEN/OR/EPIC 03374/SONY MUS C	Nc Place To Be	1	1
9	9	1	<b>LADY SAW</b> VP 1753*	Walk Out	1	1
10	10	1	<b>BOB MARLEY AND THE WAILERS</b> ISLAND/TUFF GONG 005723/UMR/DJMG	Africa Unite: The Singles Collection	1	1
11	NEW	1	<b>DOGBOY</b> SUBURBAN NOIZE 76	Rebel Riddim	1	1
12	1	7	<b>JOSEPH ISRAEL</b> LIONS OF ISRAEL 7738	Gone Are The Days	1	1
13	10	10	<b>RICHIE SPICE</b> 5TH ELEMENT 1748*/VP	In The Streets To Africa	1	1
14	14	2	<b>NADINE SUTHERLAND</b> EIGHT76 7152/C.E.D. ENTERTAINMENT	Call My Name	1	1
15	RE-ENTRY	1	<b>BUJU BANTON</b> GARGAMEL 10014*	Too Bad	1	1

BETWEEN THE BULLETS [rgeorge@billboard.com](mailto:rgeorge@billboard.com)

## TWO BROWNS BOW, NIECY RETURNS

Go-go music icon Chuck Brown arrives at No. 2 on Top R&B/Hip-Hop Albums and No. 37 on The Billboard 200 with "We're About The Business." Perhaps it's no surprise that 76% of the Washington, D.C., native's overall sales came from his hometown. Brown, who spent most of release week hyping the album in the D.C. area, has earned critical raves for the set. It's his first new studio album of original material



BROWN

since 1979's "Bustin' Loose." That effort held his previous peak on the R&B chart at No. 5.

Meanwhile, Joe notches his second chart-top-

per (see Over the Counter, page 39), Norman Brown hits a new high (No. 11) with his first No. 1 on Top Contemporary Jazz, and Deniece Williams debuts at No. 41 with her highest charting album since 1987.

—Keith Caulfield

# MAY 12 2007 R&B/HIP-HOP Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	13	<b>#1 BUY U A DRANK (SHAWTY SNAPPIN')</b> 1 WK T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)		☆
2	1	27	<b>LOST WITHOUT U</b>	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
3	4	16	<b>I'M A FLIRT</b>	R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)	☆
4	3	22	<b>BUDDY</b>	MUSIQ SOULCHILD (ATLANTIC)	☆
5	5	12	<b>DON'T MATTER</b>	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
6	11		<b>LIKE A BOY</b>	CIARA (LAFACE/ZOMBA)	☆
7	8	9	<b>GET IT SHAWTY</b>	LLOYD (THE INC./UNIVERSAL MOTOWN)	☆
8	12	13	<b>BECAUSE OF YOU</b>	NE-YO (DEF JAM/IDJMG)	☆
9	11	26	<b>PLEASE DON'T GO</b>	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	
10	7	14	<b>POP, LOCK &amp; DROP IT</b>	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	
11	9	2	<b>ROCK YO HIPS</b>	CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE/WARNER BROS.)	☆
12	13	5	<b>PARTY LIKE A ROCKSTAR</b>	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	
13	10	15	<b>2 STEP</b>	UNK (BIG OOMP/KOCH)	☆
14	9	9	<b>WHEN I SEE U</b>	FANTASIA (J/RMG)	☆
15	16	23	<b>LAST NIGHT</b>	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	☆
16	18	12	<b>OUTTA MY SYSTEM</b>	BOW WOW (COLUMBIA)	
17	21	8	<b>WIPE ME DOWN</b>	LIL' BOOSIE FEAT. FOX & WEBBIE (TRILL/ASYLUM/ATLANTIC)	
18	22		<b>LIKE THIS</b>	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)	☆
19	24	17	<b>IF I WAS YOUR MAN</b>	JOE (JIVE/ZOMBA)	
20	19	36	<b>POPPIN'</b>	CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)	☆
21	15	19	<b>THIS IS WHY I'M HOT</b>	MIMS (CAPITOL)	☆
22	17	43	<b>YOU</b>	LLOYD FEAT. LIL' WAYNE (THE INC./UNIVERSAL MOTOWN)	☆
23	23	15	<b>COME WITH ME</b>	SAMMIE (ROWDY/UNIVERSAL MOTOWN)	☆
24	26	17	<b>IN MY SONGS</b>	GERALD LEVERT (ATLANTIC)	
25	32	7	<b>TEACHME</b>	MUSIQ SOULCHILD (ATLANTIC)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	27	3	<b>WE TAKIN' OVER</b>	DJ KHALED (TERROR SQUAD/KOCH)	☆
27	20	26	<b>ICE BOX</b>	OMARION (T.U.G./COLUMBIA)	☆
28	2		<b>BIG THINGS POPPIN' (DO IT)</b>	T.I. (GRAND HUSTLE/ATLANTIC)	
29	28	32	<b>UPGRADE U</b>	BEYONCE FEAT. JAY-Z (COLUMBIA)	☆
30	4		<b>STRAIGHT TO THE BANK</b>	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	
31	53	3	<b>GET ME BODIED</b>	BEYONCE (MUSIC WORLD/COLUMBIA)	
32	11		<b>STRUGGLE NO MORE (THE MAIN EVENT)</b>	ANTHONY HAMILTON, JAHMEIM & MUSIQ SOULCHILD (ATLANTIC)	
33	41		<b>TOP BACK</b>	T.I. (GRAND HUSTLE/ATLANTIC)	☆
34	48	4	<b>UMBRELLA</b>	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	☆
35	38	5	<b>UNTIL THE END OF TIME</b>	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
36	33	12	<b>MAKE YA FEEL BEAUTIFUL</b>	RUBEN STUDDARD (J/RMG)	
37	47	5	<b>LIP GLOSS</b>	LIL MAMA (JIVE/ZOMBA)	
38	25	21	<b>1ST TIME</b>	YUNG JOC FEAT. MARQUES HOUSTON & TREY SONGZ (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
39	45	3	<b>ANONYMOUS</b>	BOBBY VALENTINO FEAT. TIMBALAND (DTP/DEF JAM/IDJMG)	☆
40	36	0	<b>TAKE ME AS I AM</b>	MARY J. BLIGE (MTRIARCH/GEFFEN/INTERSCOPE)	☆
41	43	5	<b>GLAMOROUS</b>	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)	
42	30	17	<b>IT'S ME SNITCHES</b>	SWIZZ BEATZ (UNIVERSAL MOTOWN)	
43	34	29	<b>PROMISE</b>	CIARA (LAFACE/ZOMBA)	☆
44	29	26	<b>THROW SOME D'S</b>	RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)	
45	35	20	<b>GO GETTA</b>	YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
46	41	23	<b>CAN'T GET ENOUGH</b>	TAMIA (PLUS 1/IMAGE)	☆
47	62	3	<b>MAKE ME BETTER</b>	FABOLOUS FEAT. NE-YO (DESERT STORM/DEF JAM/IDJMG)	☆
48	44	41	<b>WALK IT OUT</b>	UNK (BIG OOMP/KOCH)	☆
49	50	22	<b>WE RIDE ((I SEE THE FUTURE))</b>	MARY J. BLIGE (MTRIARCH/GEFFEN)	☆
50	51		<b>WHAT'S MY NAME</b>	BRIAN MCKNIGHT (WARNER BROS.)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	28	<b>#1 LOST WITHOUT U</b> 15 WKS ROBIN THICKE (STAR TRAK/INTERSCOPE)		☆
2	2	30	<b>PLEASE DON'T GO</b>	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	
3	4	17	<b>BUDDY</b>	MUSIQ SOULCHILD (ATLANTIC)	
4	3	17	<b>IN MY SONGS</b>	GERALD LEVERT (ATLANTIC)	
5	5	19	<b>IF I WAS YOUR MAN</b>	JOE (JIVE/ZOMBA)	
6	11		<b>STRUGGLE NO MORE (THE MAIN EVENT)</b>	ANTHONY HAMILTON, JAHMEIM & MUSIQ SOULCHILD (ATLANTIC)	
7	13		<b>MAKE YA FEEL BEAUTIFUL</b>	RUBEN STUDDARD (J/RMG)	
8	10	10	<b>WHAT'S MY NAME</b>	BRIAN MCKNIGHT (WARNER BROS.)	
9	6	37	<b>TAKE ME AS I AM</b>	MARY J. BLIGE (MTRIARCH/GEFFEN/INTERSCOPE)	
10	9		<b>WHEN I SEE U</b>	FANTASIA (J/RMG)	
11	16		<b>AND I AM TELLING YOU I'M NOT GOING</b>	JENNIFER HUDSON (MUSIC WORLD/COLUMBIA)	
12	10		<b>SHOO BE DOO (NO WORDS)</b>	MACY GRAY (WILL.I.AM/GEFFEN)	
13	12	32	<b>CAN'T GET ENOUGH</b>	TAMIA (PLUS 1/IMAGE)	
14	16	6	<b>DJ DON'T</b>	GERALD LEVERT (ATLANTIC)	
15	14	19	<b>MORE THAN FRIENDS</b>	FREDDIE JACKSON (ORPHEUS)	
16	15	10	<b>SIMPLE THINGS</b>	ELISABETH WITHERS (BLUE NOTE/VIRGIN)	
17	19	6	<b>TEACHME</b>	MUSIQ SOULCHILD (ATLANTIC)	
18	17	11	<b>FORCE OF NATURE</b>	SUNSHINE ANDERSON (MUSIC WORLD)	
19	18		<b>DEEPER STILL</b>	RICK JAMES (STONE CITY)	
20			<b>CAN U BELIEVE</b>	ROBIN THICKE (STAR TRAK/INTERSCOPE)	
21			<b>BECAUSE OF YOU</b>	NE-YO (DEF JAM/IDJMG)	
22	21	7	<b>TELL ME WHAT WE'RE GONNA DO NOW</b>	JOSS STONE FEAT. COMMON (VIRGIN)	
23	23	6	<b>2 PIECES</b>	CARL THOMAS (UMBRELLA/BUNGALD)	
24	25	4	<b>VALENTINE</b>	LLOYD (THE INC./UNIVERSAL MOTOWN)	
25	24	9	<b>I APOLOGIZE</b>	K-CI (HEAD START/BUNGALD)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	13	<b>#1 UNTIL YOU COME BACK TO ME</b> 2 WKS CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)		☆
2	-	1	<b>FIRE</b>	HAZ B (RAZ BEATZ/FACE2FACE)	☆
3	16		<b>WORLDWIDE</b>	JACKIE CHAIN (TOUCHZONE/FACE2FACE)	
4			<b>COUNTRY BOYZ</b>	BIG WYNN FEAT. GET COOL (W.E.M.G.)	
5			<b>GOT BUMP IN DA TRUNK</b>	SHELBY ST. JAMES FEAT. THE TRUTH (SHUGA SHACK)	
6			<b>I'M JUST DOING ME</b>	MO KOUNTRY FEAT. SUNNY VALENTINE (STREET TALK)	
7	7		<b>CHECK MY FOOT WORK</b>	MR. BIGG-TIME (1803)	
8	6		<b>BUSSA MOVE</b>	STEVE AUSTIN FEAT. TUM TUM (YMC)	
9	13		<b>GET TO THE MONEY</b>	REED (BULLS EYE/FACE2FACE)	
10	11		<b>LISTEN</b>	BEYONCE (MUSIC WORLD/COLUMBIA)	
11	8	6	<b>WHAT BOYZ LIKE</b>	PIT & CROW (BLACK 8)	
12	10	7	<b>INSIDE OUT</b>	TEMAR UNDERWOOD (KINGS MOUNTAIN)	
13	5	3	<b>BOSSMAN</b>	DL (TRIPLEBEAM)	
14			<b>TONIGHT (TONIGHT IS THE NIGHT)</b>	SILVA JAGUAR (SILVA JAGUAR/RPM CONSULTING)	
15			<b>I'M A FLIRT</b>	R. KELLY FEAT. T.I. & T-PAIN (COLUMBIA/JIVE/ZOMBA)	
16	15	9	<b>I'M ON IT</b>	LENARD FEAT. PAPA REU (CLEARVISION)	
17	12	33	<b>UNTIL THE END OF TIME</b>	FREDDIE JACKSON (ORPHEUS)	
18			<b>THROW SOME D'S</b>	RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)	
19	13	14	<b>THIS IS WHY I'M HOT</b>	MIMS (CAPITOL)	
20	-	31	<b>I REMEMBER...</b>	MELISSA MORGAN (LU ANN/ORPHEUS)	
21	18	5	<b>BOY LOOKA HERE</b>	RICH BOY (ZONE 4/INTERSCOPE)	
22	-	11	<b>COME CLOSE</b>	3D (BODY HEAD)	
23	-	20	<b>U SHOULDA SEEN HER ON MYSPACE</b>	JUD NESTER (ABSTRACT WORKSHOP)	
24	-		<b>LAST NIGHT</b>	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	
25	-		<b>BUY U A DRANK (SHAWTY SNAPPIN')</b>	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	8	<b>#1 BUY U A DRANK (SHAWTY SNAPPIN')</b> 2 WKS T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)		☆
2	6	14	<b>OUTTA MY SYSTEM</b>	BOW WOW (COLUMBIA)	☆
3	3	14	<b>GLAMOROUS</b>	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)	
4	8	10	<b>I TRIED</b>	BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)	☆
5	5	13	<b>GIVE IT TO ME</b>	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
6	2	17	<b>DON'T MATTER</b>	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
7	4	23	<b>THIS IS WHY I'M HOT</b>	MIMS (CAPITOL)	
8	7	16	<b>LAST NIGHT</b>	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	
9	10	9	<b>LIKE A BOY</b>	CIARA (LAFACE/ZOMBA)	☆
10	9		<b>BECAUSE OF YOU</b>	NE-YO (DEF JAM/IDJMG)	☆
11	11	6	<b>GET IT SHAWTY</b>	LLOYD (THE INC./UNIVERSAL MOTOWN)	
12	13	7	<b>I'M A FLIRT</b>	R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)	
13	7		<b>POP, LOCK &amp; DROP IT</b>	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	
14	12	25	<b>YOU</b>	LLOYD FEAT. LIL' WAYNE (THE INC./UNIVERSAL MOTOWN)	☆
15	25	3	<b>UMBRELLA</b>	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	☆
16	14	15	<b>GO GETTA</b>	YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
17	19	11	<b>2 STEP</b>	UNK (BIG OOMP/KOCH)	☆
18	15	24	<b>ICE BOX</b>	OMARION (T.U.G./COLUMBIA)	☆
19	17	31	<b>THE WAY I LIVE</b>	BABY BOY DA PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUBLIC)	
20	22	7	<b>CUPID'S CHOKEHOLD</b>	GYM CLASS HEROES FEAT. PATRICK STUMP (DECADE/DANCE/FUELED BY RAMEN/ATLANTIC/LAVA)	
21	16	23	<b>SAY IT RIGHT</b>	NELLY FURTADO (MOSLEY/GEFFEN/INTERSCOPE)	☆
22	28	5	<b>ROCK YO HIPS</b>	CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE/WARNER BROS.)	☆
23	23	15	<b>THROW SOME D'S</b>	RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)	
24	33		<b>PARTY LIKE A ROCKSTAR</b>	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	
25	5		<b>PUSH IT BABY</b>	PRETTY RICKY (BLUESTAR/ATLANTIC)	

## HITPREDICTOR

DATA PROVIDED BY promosquad

See chart legend for rules and explanations. Yellow indicates recently tested title, ☆ indicates New Release.

AFM ST/Title/LABEL/(Score)	Chart Rank
<b>R&amp;B/HIP-HOP AIRPLAY</b>	
T-PAIN FEAT. YUNG JOC Buy U A Drank (Shawty Snappin') ZOMBA (84.0)	1
CIARA Like A Boy ZOMBA (73.1)	6
LLDYD Get It Shawty UNIVERSAL MOTOWN (85.3)	7
NE-YO Because Of You IDJMG (77.1)	8
TANK Please Don't Go UNIVERSAL MOTOWN (84.9)	9
☆ SHOP BOYZ Party Like A Rockstar UNIVERSAL REPUBLIC (80.3)	12
FANTASIA When I See You RMG (82.3)	14
BCW WOW FEAT. T-PAIN & JOHNITA AUSTIN	
Outta My System COLUMBIA (69.3)	16
KELLY ROWLAND FEAT. EVE Like This COLUMBIA (83.8)	18
SAMMIE Come With Me UNIVERSAL MOTOWN (82.8)	23
DJ KHALED FEAT. T.I., AKON, RICK ROSS, FAT JOE, LIL' WAYNE & BABY	
We Takin' Over KOCH (79.3)	26
BCEBY VALENTINO Anonymous IDJMG (80.3)	39
☆ FABOLOUS FEAT. NE-YO Make Me Better IDJMG (79.0)	47
PAJL WALL FEAT. JERMAINE DUPRI I'm Thrown ATLANTIC (73.0)	55
☆ MARIO How Do I Breathe RMG (83.9)	65
MWA FEAT. LIL WAYNE Lock U Down UNIVERSAL MOTOWN (76.9)	-
BEYONCE & SHAKIRA Beautiful Liar COLUMBIA (87.0)	-
<b>RHYTHMIC AIRPLAY</b>	
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)	4
TIMBALAND FEAT. NELLY FURTADO & JUSTIN TIMBERLAKE	
Give 1 To Me INTERSCOPE (80.3)	5
CIARA Like A Boy ZOMBA (72.8)	9
UNK 2 Step KOCH (74.5)	17
CRIME MOB Rock Yo Hips WARNER BROS. (67.7)	22
☆ SHOP BOYZ Party Like A Rockstar UNIVERSAL REPUBLIC (70.7)	24
LUDACRIS Slap IDJMG (83.5)	34
BCEBY VALENTINO Anonymous IDJMG (75.6)	35
KELLY ROWLAND FEAT. EVE Like This COLUMBIA (79.1)	39
PAJL WALL FEAT. JERMAINE DUPRI I'm Thrown ATLANTIC (69.1)	40
DJ KHALED FEAT. T.I., AKON, RICK ROSS, FAT JOE, LIL' WAYNE & BABY	
We Takin' Over KOCH (73.0)	-
DEEPIEST What I Need ZOMBA (72.1)	-
☆ FABOLOUS FEAT. NE-YO Make Me Better IDJMG (70.0)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 72 adult R&B stations and 68 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIP-HOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Songs. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2007, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	2	1	<b>STAND</b> D. HUFF, C. WISEMAN (S. B. JXTON, J. STOVER, G. BARNHILL)	Rascal Flatts LYRIC STREET		1
2	3	3	<b>SETTLIN'</b> B. GALLIMORE, K. BUSBY, J. NETTLES (J. NETTLES, K. BUSH, T. OWENS)	Sugarland MERCURY		2
3	1	1	<b>WASTED</b> M. BRIGHT (T. VERGES, M. GREEN, H. LINDSEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE		1
4	4	6	<b>GOOD DIRECTIONS</b> C. CHAMBERLAIN (L. BRYAN, R. THIBODEAU)	Billy Currington MERCURY		4
5	5	7	<b>HIGH MAINTENANCE WOMAN</b> T. KEITH (T. KEITH, T. WILSON, D. SIMPSON)	Toby Keith SHOW DOG NASHVILLE		5
6	9	9	<b>A WOMAN'S LOVE</b> A. KRAUSS (A. JACKSON)	Alan Jackson ARISTA NASHVILLE		6
7	10	13	<b>MOMENTS</b> J. LEO, T. GENTRY (A. TATE, S. TATE, B. BERG)	Emerson Drive MIDAS/NEW REVOLUTION		7
8	8	11	<b>TICKS</b> F. ROGERS (B. PAISLEY, K. LOVELACE, T. OWENS)	Brad Paisley ARISTA NASHVILLE		8
9	13	15	<b>FIND OUT WHO YOUR FRIENDS ARE</b> T. LAWRENCE (C. BEATHARD, E. HILL)	Tracy Lawrence ROCKY COMFORT/CO5		9
10	6	4	<b>LAST DOLLAR (FLY AWAY)</b> B. GALLIMORE, T. MCGRAW, D. SMITH (W. K. ALPHIN)	Tim McGraw CURB		1
11	11	12	<b>LONG TRIP ALONE</b> B. BEAVERS (S. BOGARD, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE		10
12	7	5	<b>BEER IN MEXICO</b> B. CANNON, K. CHESNEY (K. CHESNEY)	Kenny Chesney BNA		11
13	14	16	<b>WRAPPED</b> T. BROWN, G. STRAIT (B. ROBISON)	George Strait MCA NASHVILLE		13
14	15	17	<b>LUCKY MAN</b> M. WRIGHT, R. RUTHERFORD (D. C. LEE, D. TURNBULL)	Montgomery Gentry COLUMBIA		14
15	17	19	<b>DON'T MAKE ME</b> B. ROWAN (M. CANNON, GOODMAY, D. BRYAN, O. BERG)	Blake Shelton WARNER BROS./WRN		15
16	16	18	<b>ME AND GOD</b> F. ROGERS (J. TURNER)	Josh Turner MCA NASHVILLE		16
17	18	20	<b>LOST IN THIS MOMENT</b> J. RICH, B. KENNY (K. ANDERSON, F. CLAWSON, J. O. RICH)	Big & Rich WARNER BROS./WRN		17
18	19	21	<b>STARTIN' WITH ME</b> J. RITCHEY (J. OWEN, K. MARVELL, J. RITCHEY)	Jake Owen RCA		18
19	20	22	<b>JOHNNY CASH</b> M. KNOX (J. RICH, V. MCGHEE, R. CLAWSON)	Jason Aldean BROKEN BOW		19
20	21	23	<b>AIR POWER TEARDROPS ON MY GUITAR</b> N. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift BIG MACHINED		20
21	22	24	<b>A DIFFERENT WORLD</b> M. A. MILLER, D. OLIVER (M. NESLER, J. HANSON, T. MARTIN)	Bucky Covington LYRIC STREET		21
22	23	28	<b>THESE ARE MY PEOPLE</b> T. HEWITT (R. RUTHERFORD, D. BEGG)	Rodney Atkins CURB		22
23	26	27	<b>GUYS LIKE ME</b> J. JOYCE (E. CHURCH, D. RUTAN)	Eric Church CAPITOL NASHVILLE		23
24	25	26	<b>I WONDER</b> B. CHANCEY (K. PICKER, C. LINDSEY, A. MAYO, K. ROCHELLE)	Kellie Pickler BNA		24
25	27	29	<b>TOUGH</b> C. MORGAN, P. DONNELL, K. STEGALL (M. CRISWELL, J. LEATHERS)	Craig Morgan BROKEN BOW		25
26	33	53	<b>GREATEST GAINER I TOLD YOU SO</b> D. HUFF, K. URBAN (K. URBAN)	Keith Urban CAPITOL NASHVILLE		26
27	28	30	<b>ISN'T SHE</b> C. BLACK, CAROLINA RAIN (R. BOYER, P. DOUGLAS, R. HARB N)	Carolina Rain EQUITY		27
28	29	33	<b>A LITTLE MORE YOL</b> W. KIRKPATRICK, LIT LE BIG TOWN (W. KIRKPATRICK, K. ROADS, P. SWEET, K. AIRCHILD, J. WESTBROOK)	Little Big Town EQUITY		28
29	32	34	<b>ALL MY FRIENDS SAY</b> J. STEVENS (L. BRYAN, J. STEVENS, L. WILSON)	Luke Bryan CAPITOL NASHVILLE		29
30	30	31	<b>I GOT MORE</b> M. WRIGHT, R. RUTHERFORD (J. COLLINS, R. RUTHERFORD)	Cole Deggs And The Lonesome COLUMBIA		30



New single is singer's third top 40 entry. Prior track, "One Wing in the Fire," peaked at No. 11 in February during a 35-week chart run.



Newcomer's second single achieves Airpower status in 12th chart week. Lead single "Tim McGraw" rose to No. 6 in January.



Second single and title track from singer's third album (due at retail May 15) starts with 561,000 impressions at 14 stations.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
31	31	13	<b>THAT KIND OF DA*</b> D. HUFF, C. WISEMAN (S. B. JXTON, J. STOVER, G. BARNHILL)	Sarah Buxton LYRIC STREET		30
32	34	8	<b>DIRTY GIRL</b> G. FUNDIS (R. RUTHERFORD, T. HAPIRO)	Terri Clark BNA		32
33	40	5	<b>I NEED YOU</b> B. GALLIMORE, T. MCGRAW, D. SMITH (D. C. LEE, T. LANE)	Tim McGraw With Faith Hill CURE		33
34	38	9	<b>LIVIN' OUR LOVE SONG</b> D. GEHYAN (J. M. CARROLL, G. FITCHELL, T. GALLOWAY)	Jason Michael Carroll ARISTA NASHVILLE		34
35	36	6	<b>FALL</b> K. STEGALL (C. MILLS, S. LEMARE, S. MINOR)	Clay Walker ASY-UM-CURE		35
36	35	7	<b>TENNESSEE</b> J. LEVENTHAL, R. DEPOFF (J. HARP)	The Wreckers MAVERICK/WARNER BROS./WRN		35
37	37	14	<b>SAY YES</b> D. DRAKE, B. CECKER (B. JAMES, D. SCHLITZ, J. TURNER)	Dusty Drake BIG MACHINE		36
38	39	6	<b>(YOU WANT TO) MAKE A MEMORY</b> D. HUFF (J. BOB JOVI, R. SAMBER, D. CHILD)	Eon Jov ISLAND/MERCURY		35
39	41	5	<b>JUST MIGHT HAVE HER RADIO ON</b> L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, A. UNDERWOOD)	Trent Tomlinson LYRIC STREET		39
40	48	5	<b>I WANNA FEEL SOMETHING</b> C. BEATHARD, K. BEARO, T. ADKINS (C. C. LEE, T. LANE)	Trace Adkins CAPITOL NASHVILLE		40
41	43	8	<b>SHE AIN'T RIGHT</b> D. JOHNSON (N. THRASHER, M. DULANEY, W. MOBLEY)	Lee Brice ASY-UM-CURE		41
42	42	18	<b>WHAT I DID LAST NIGHT</b> B. BEAVERS (C. BRITT, B. FINSON)	Catherine Britt RCA		39
43	49	3	<b>MEASURE OF A MAN</b> J. STOVER (P. FOSTER, G. SAMFSON)	Jack Ingram BIG MACHINE		43
44	44	4	<b>WHAT YOU GIVE AWAY</b> V. GILL, J. HOESB, J. NIEBANK (T. GILL, A. ANDERSON)	Vince Gill With Sheryl Crow MCA NASHVILLE		44
45	52	2	<b>HOW I FEEL</b> M. MCBRIDE (M. MCBRIDE, C. L. NOLSEY, A. MAYO, B. WARREN, B. WARREN)	Marina McBride RCA		45
46	47	8	<b>FAMOUS IN A SMALL TOWN</b> F. LIDDELL, W. WURCKE (M. LAMBERT, T. HOWARD)	Miranda Lambert COLUMBIA		46
47	53	7	<b>LAST GOOD TIME</b> FLYNNVILLE, TRAIN, D. BARRIC (C. WISEMAN, N. COTY)	Flynnville Train SHOW DOG NASHVILLE		47
48	46	9	<b>DAISY</b> B. GALLIMORE (D. TOLLIVER, P. SMITH, C. WARRIX)	Halfway To Hazard MERCURY		46
49	45	20	<b>MISSING YOU 2007</b> J. WAITE, S. BAGGETT (J. WAITE, M. LEONARD, C. SANFORD)	Alison Krauss And John White ROUNDER		34
50	HOT SHOT DEBUT	1	<b>I'LL STAND BY YOU</b> N. LYTTAGE, R. CURTIS, K. WARWICK (C. HYNDE, B. STEINBERG, T. KELLY)	Carrie Underwood FREE JANTLE/13		50
51	50	7	<b>MISSING YEARS</b> A. S. MARTIN (PHOWELL, D. O'RIEN, D. GRAY)	Litte Texas MONTAGE		45
52	57	5	<b>YOU'RE GONNA LOVE ME</b> B. CANNON (A. GORLEY, B. SIMPSON)	Chris Young RCA		51
53	56	5	<b>ONE MORE GOODBYE</b> R. FOSTER (R. ROGERS, C. INGROSS)	Randy Rogers Band MERCURY		53
54	55	3	<b>LIVIN' IN THE HEFE AND NOW</b> F. ROGERS (D. WORLEY, B. JON S)	Darry Worley 903 MUSIC		54
55	54	2	<b>THAT SCARES ME</b> M. WRIGHT, L. NIEBANK (A. GOLLEY, R. RUTHERFORD, G. TEREN)	Van Zant COLUMBIA		54
56	51	5	<b>GOD DON'T MAKE MISTAKES</b> M. BRIGHT (A. PETRAGLIA, H. LINDSEY)	Samie O'Neal CAPITOL NASHVILLE		47
57	59	17	<b>SPOKEN LIKE A MAN</b> T. JOHNSON, R. L. FEEK (D. FRAZIER, E. HILL, J. KEAR)	Elaine Larsen MANTLAYER/BNA		42
58	58	4	<b>ALL I NEED</b> B. J. WALKER, JR., R. TERMINI (P. SMITH, E. HILL)	Donovan Chapman CATEGORY 5		58
59	NEW	1	<b>ONE OF THE BOYS</b> G. WILSON, J. RICH, M. WRIGHT (G. WILSON, R. RUTHERFORD, G. TEREN)	Grech Wilson COLUMBIA		59
60	REW	1	<b>YOU NEVER TAKE ME DANCING</b> R. D. JACKSON, T. TRITT (R. MARK)	Travis Tritt CATEGORY 5		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
<b>COUNTRY</b>		<b>DIERKS BENTLEY</b> Long Trip Alone CAPITOL NASHVILLE (82.6)	11	<b>TERRI CLARK</b> Dirty Girl BNA (79.9)	32
<b>RASCAL FLATTS</b> Stand LYRIC STREET (87.9)	1	<b>GEORGE STRAIT</b> Wrapped MCA NASHVILLE (89.3)	13	<b>TIM MCGRAW WITH FAITH HILL</b> I Need You CURB (95.4)	33
<b>SUGARLAND</b> Settin' MERCURY (89.6)	2	<b>MONTGOMERY GENTRY</b> Lucky Man COLUMBIA (94.7)	14	<b>JASON MICHAEL CARROLL</b> Livin' Our Love Song ARISTA NASHVILLE (38.6)	34
<b>BILLY CURRINGTON</b> Good Directions MERCURY (90.7)	4	<b>BLAKE SHELTON</b> Don't Make Me Warner Bros. (87.7)	15	<b>DUSTY DRAKE</b> Say Yes BIG MACHINE (84.0)	37
<b>TOBY KEITH</b> High Maintenance Woman: SHOW DOG NASHVILLE (78.7)	5	<b>JAKE OWEN</b> Startin' With Me RCA (88.2)	18	<b>TRENT TOMLINSON</b> Just Might Have Her Radio On LYRIC STREET (75.9)	39
<b>ALAN JACKSON</b> A Woman's Love ARISTA NASHVILLE (88.4)	6	<b>BUCKY COVINGTON</b> A Different World LYRIC STREET (76.7)	21	<b>TRACE ADKINS</b> I Wanna Feel Something CAPITOL NASHVILLE (85.2)	46
<b>EMERSON DRIVE</b> Moments MIDAS (81.3)	7	<b>RODNEY ATKINS</b> These Are My People CURB (75.0)	22	<b>JACK INGRAM</b> Measure Of A Man BIG MACHINE (78.2)	43
<b>BRAD PAISLEY</b> Ticks ARISTA NASHVILLE (35.1)	8	<b>KELLIE PICKLER</b> I Wonder BNA (84.8)	24	<b>VINCE GILL WITH SHERYL CROW</b> What You Give Away MCA NASHVILLE (90.1)	44
<b>TRACY LAWRENCE</b> Find Out Who Your Friends Are ROCKY COMFORT (88.4)	9	<b>CRAIG MORGAN</b> Tough BROKEN BOW (88.3)	25	<b>CHRIS YOUNG</b> You're Gonna Love Me RCA (82.2)	52

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BETWEEN THE BULLETS wjessen@billboard.com  
**LAWRENCE'S BACK WITH 'FRIENDS'**  
With the first single issued on his own Rocky Comfort imprint, format veteran Tracy Lawrence returns to the top 10 on Hot Country Songs for the first time in three years. Lawrence's "Find Out Who Your Friends Are" gains 1.8 million audience impressions (for a total 21.8 million impressions) and sprints 13-9. He hasn't competed in this part of the chart since "Paint Me a Birmingham" peaked at No. 4 in the May 29, 2004 issue. Lawrence distinguished himself as an intrepid chart force when his debut single, "Sticks and Stones," quickly rose to No. 1 in January 1992, followed by six other chart-toppers. From the time he first topped the chart, Lawrence never peaked outside the top 10 until November 1997, placing 19 songs in the upper level of the list during that impressive chart run. Concurrently, Carrie Underwood's "I'll Stand by You" takes the Hot Shot Debut at No. 50. The "American Idol" charity single is an iTunes exclusive, and aired as part of a video segment during the show's "Idol Gives Back" week. —Wade Jessen

**MAY 12 2007** **LATIN Billboard**

**HOT LATIN SONGS**

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
1	2	3	4	5	6	7
1	5	4	9	<b>#1</b> SI NOS QUEDARA POCO TIEMPO <small>J. GENTILE / Y. HENRIQUEZ, R. ESPARZA-ROJAS</small>	Chayanne SONY BMG NORTE	1
2	2	8	27	BENDITA TU LUZ <small>F. OLVERA, A. GONZALEZ / F. OLVERA, S. VALLIN</small>	Mana WARNER LATINA	1
3	11	34	1	IMPACTO <small>S. STORCH / R. AYALA</small>	Daddy Yankee Featuring Fergie EL CARTEL / INTERSCOPE	3
4	8	15	31	TU RECUERDO <small>T. TORRES / T. TORRES</small>	Ricky Martin Featuring La Mari De Chambao Y Tommy Torres SONY BMG NORTE	1
5	12	11	24	SHORTY SHORTY <small>S. TEJADA / S. TEJADA</small>	Xtreme LA CALLE / UNIVISION	2
6	3	1	11	ESE <small>J. GUILLEN / G. GLESS</small>	Conjunto Primavera FONOVISA	1
7	9	5	8	ERES PARA MI <small>J. VENEGAS, C. LOPEZ / J. VENEGAS, A. TIJOUX</small>	Julieta Venegas SONY BMG NORTE	5
8	4	3	22	SOLA <small>H. DELGADO / G. C. PAOLILLA, H. L. DELGADO</small>	Hector "El Father" VI / MACHETE	1
9	1	12	12	QUE HICISTE <small>M. ANTHONY, J. REYES / J. JEVES, J. ROMERO, M. ANTHONY</small>	Jennifer Lopez EPIC / SONY BMG NORTE	1
10	28	24	12	QUE LLOREN <small>M. PESANTE / M. I. PESANTE</small>	Ivy Queen UNIVISION	10
11	15	7	9	DETALLES <small>LOS TIGRES DEL NORTE / N. HERNANDEZ</small>	Los Tigres Del Norte FONOVISA	4
12	16	10	15	IGUAL QUE AYER <small>LOS MAGNIFICOS / K. YASQUEZ, J. NIEVES, R. PINA</small>	Rakim & Ken-Y PINA / UNIVERSAL LATINO	3
13	7	6	41	PEGAO <small>WISIN &amp; YANDEL, NESTY / J. L. MORERA, L. VEGUILLA</small>	Wisin & Yandel Featuring Los Vaqueros WY / MACHETE	6
14	22	26	1	DAME UN BESO <small>R. MUNOZ, R. MARTINEZ / VALENTINO</small>	Intocable EMI TELEVISION	14
15	14	13	14	MANDA UNA SENAL <small>F. OLVERA, A. GONZALEZ / F. OLVERA</small>	Mana WARNER LATINA	1
16	10	18	9	BEAUTIFUL LIAR BELLO EMBUSTERO <small>STARBUCK KNOWLES, S. NEBARK, R. B. KNOWLES, M. S. ERKSEN, T. HERMANSEN, A. GHOST, DENCHI</small>	Beyonce & Shakira MUSIC WORLD COLUMBIA / SONY BMG NORTE	10
17	19	16	5	NO TE PIDO FLORES <small>J. GAVIRIA / J. GAVIRIA</small>	Fanny Lu UNIVERSAL LATINO	16
18	13	9	18	LA NOCHE PERFECTA <small>E. PEREZ / R. RUBIO</small>	El Chapo De Sinaloa DISA	8
19	20	30	15	PEGATE <small>T. TORRES / R. MARTIN, R. TAVARE, T. TORRES</small>	Ricky Martin SONY BMG NORTE	19
20	37	-	2	<b>GREATEST GAINER</b> OJALA <small>NOT LISTED / NOT LISTED</small>	Marco Antonio Solis FONOVISA	20
21	26	31	14	Y SI VOLVIERA A NACER <small>NOT LISTED / P. SOSA</small>	Alegres De La Sierra EDIMAL / VIVA	21
22	18	23	14	CADA VEZ QUE PIENSO EN TI <small>A. RAMIREZ CORRAL / E. RODARTE</small>	Los Creadores Del Pasito Duraguense De Alfredo Ramirez DISA / EDIMONSA	3
23	36	33	5	MIL HERIDAS <small>A. MACIAS / E. PAZI</small>	Cuisillos MUSART / BALBOA	28
24	17	2	17	LA LLAVE DE MI CORAZON <small>J. L. GUERRA / J. L. GUERRA</small>	Juan Luis Guerra Y 440 EMI TELEVISION	1
25	31	25	9	SIENTE EL BOOM <small>DEXTER, DJ GIANN / TITO EL BAMBINO, R. ORTIZ, DE LA GHETTO, J. WELLS, DJ GIANN</small>	Tito "El Bambino" Featuring Randy EMI TELEVISION	21



Veteran singer leapfrogs to the summit with a 13% audience gain and scores his ninth Hot Latin chart-topper.



Reggaeton diva zooms up the chart and garners a 31% audience gain, cracking Hot Latin top 10.

Paulina Rubio, who performed at last week's Billboard Latin Music Awards, returns with two new entries, as a featured artist on Miguel Bose's "Nena" (No. 38) and with "Ayudame" (No. 44).

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
26	21	29	5	27	6	37
26	21	29	5	DON'T MATTER <small>A. THIAM / A. THIAM, A. LAWSON</small>	Akon KONVICT/UPFRONT/SRC / UNIVERSAL MOTOWN	21
27	6	37	1	ES COSA DE EL <small>NOT LISTED / G. D. FERRANDI</small>	Graciela Beltran UNIVISION	6
28	27	27	9	ESO Y MAS <small>J. SEBASTIAN / J. SEBASTIAN</small>	Joan Sebastian MUSART / BALBOA	27
29	32	38	4	TODO CAMBIO <small>M. DOMM, TEMAS / M. DOMM, J. L. ORTEGA</small>	Camila SONY BMG NORTE	29
30	30	41	14	TODO SE DERRUMBO <small>PAGUILAR / M. ALEJANDRO, A. MAGDALENA</small>	Pepe Aguilar EMI TELEVISION	23
31	25	17	12	UN IDIOTA COMO YO <small>O. I. TREVINO, D. LOPEZ JR. / M. A. PEREZ, R. TREVIZO</small>	Duelo UNIVISION	8
32	46	-	1	THE WAY SHE MOVES <small>NOT LISTED / F. ORTIZ, A. THIAM</small>	Zion Featuring Akon CMG / UNIVERSAL MOTOWN	32
33	33	20	14	TE LO AGRADEZCO, PERO NO <small>A. SANZ / L. PEREZ / A. SANZ</small>	Alejandro Sanz Featuring Shakira WARNER LATINA	1
34	24	19	14	AMAR ES LO QUE QUIERO <small>S. KRYS / D. DE MARIA</small>	David Bisbal VALE / UNIVERSAL LATINO	6
35	34	32	13	MI CORAZONCITO <small>A. SANTOS, L. SANTOS / A. SANTOS</small>	Aventura PREMIUM LATIN	26
36	39	42	4	ME DUELE ESCUCHAR TU NOMBRE <small>J. L. TERRAZAS / A. PIERAGOSTINO, E. CORTAZAR, J. L. TERRAZAS</small>	Grupo Montez De Durango DISA	36
37	35	22	10	LA OTRA <small>V. DOTEI / V. DOTEI, J. C. CAMPOS</small>	Ilegales Featuring Monchy Y Alexandra UNIVERSAL LATINO	17
38	HOT SHOT DEBUT	1	1	NENA <small>C. JEAN, M. BOSE / M. BOSE, E. ALORIGHETTI, V. LEROVANTE</small>	Miguel Bose Featuring Paulina Rubio WARNER LATINA	38
39	NEW	1	1	SERA <small>M. DOMM, TEMAS / I. CHESTER, R. MONTANER</small>	Sin Bandera SONY BMG NORTE	39
40	48	28	1	COMO TE VA MI AMOR <small>LOS HOROSCOPOS DE DURANGO / H. ZUNIGA</small>	Los Horoscops De Durango DISA	28
41	NEW	1	1	TORRE DE BABEL <small>K. SANTANDER, D. BETANCOURT / K. SANTANDER</small>	David Bisbal VALE / UNIVERSAL LATINO	41
42	42	-	2	INVISIBLE <small>NOT LISTED / NOT LISTED</small>	Palomo DISA	42
43	29	21	11	TUS PALABRAS <small>LGA ENTERTAINMENT GROUP / L. L. DIAZ</small>	Banda El Recodo FONOVISA	21
44	NEW	1	1	AYUDAME <small>C. LOPEZ / C. SOROKIN, P. RUBIO</small>	Paulina Rubio UNIVERSAL LATINO	44
45	NEW	1	1	QUE ME DES TU CARINO <small>J. L. GUERRA / J. L. GUERRA</small>	Juan Luis Guerra Y 440 EMI TELEVISION	45
46	47	-	2	QUIZAS <small>URBA / T. FELICIANO</small>	Tony Dize WY / MACHETE	46
47	NEW	1	1	FLOR DE AZALEA <small>M. CAZARES / M. ESPERON, Z. G. URQUIZA</small>	Pablo Montero UNIVISION	47
48	49	50	9	Y AQUI ESTOY <small>K. PAZ DE LA SIERRA / A. GABRIEL</small>	K-Paz De La Sierra Duet With Ana Gabriel DISA / EDIMONSA	31
49	NEW	1	1	DIMELO <small>S. GARRETT, B. KIDD, E. IGLESIAS, C. PAUCAR / S. GARRETT, B. KIDD, E. IGLESIAS, L. GOMEZ ESCOLAR</small>	Enrique Iglesias INTERSCOPE	49
50	NEW	1	1	HABLA EL CORAZON <small>J. CALDERON / P. GESSIE, M. PEERSON, L. R. G. ESCOLAR</small>	Yuridia SONY BMG NORTE	50

**TOP LATIN ALBUMS**

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	2	3	4	5	6	7	8
1	HOT SHOT DEBUT	1	1	<b>#1</b> CALLE 13 <small>SONY BMG NORTE 03170 (16.98)</small>	Residente O Visitante		1
2	1	1	1	JENNIFER LOPEZ <small>EPIC 78149/SONY BMG NORTE (18.98)</small>	Como Ama Una Mujer		1
3	2	3	4	VICENTE FERNANDEZ <small>SONY BMG NORTE 07405 (16.98)</small>	Historia De Un Idolito		2
4	4	-	2	RAKIM & KEN-Y <small>UNIVISION 311140/UG (13.98)</small>	Commemorative Edition		4
5	3	2	2	CHAYANNE <small>SONY BMG NORTE 06119 (16.98)</small>	Mi Tiempo		2
6	11	10	34	MANA <small>WARNER LATINA 63661 (16.98)</small>	Amar Es Combatir	2	1
7	6	4	5	IVY QUEEN <small>UNIVISION 311140/UG (13.98)</small>	Sentimiento		4
8	5	6	6	GRUPO BRYNDIS <small>DISA 721017 (10.98)</small>	Solo Pienso En Ti		6
9	9	7	3	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS <small>EMI TELEVISION 90331 (13.98)</small>	Greatest Hits Album Versions		7
10	13	11	11	AVENTURA <small>PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/DVD)</small>	K.O.B.: Live		2
11	7	5	6	LOS TIGRES DEL NORTE <small>FONOVISA 353344/UG (12.98)</small>	Detalles Y Emociones		2
12	8	9	4	JENNI RIVERA <small>FONOVISA 353301/UG (12.98)</small>	Mi Vida Loca		2
13	12	8	6	JUAN LUIS GUERRA Y 440 <small>EMI TELEVISION 88392 (14.98)</small>	La Llave De Mi Corazon		1
14	10	-	1	BETO QUINTANILLA <small>UNIVISION 311143/UG (12.98)</small>	Tragedias Reales De La Vida		10
15	18	14	4	MIGUEL BOSE <small>WARNER LATINA 699903 (18.98)</small>	Papito		6
16	17	18	5	DON OMAR <small>VI 00662/MACHETE (15.98)</small>	King Of Kings		1
17	14	13	28	VALENTIN ELIZALDE <small>UNIVERSAL LATINO 006611 (9.98)</small>	Vencedor		1
18	16	12	6	MARCO ANTONIO SOLIS <small>FONOVISA 353066/UG (12.98)</small>	La Historia Continua... Parte III		1
19	15	-	3	CUISILLOS <small>MUSART 3893/BALBOA (12.98)</small>	Mil Heridas		15
20	21	20	3	BRONCO / LOS BUKIS / LOS TEMERARIOS <small>FONOVISA 353103/UG (10.98)</small>	B.B.T. 2		10
21	19	15	13	XTREME <small>LA CALLE 340011/UG (13.98)</small>	Haciendo Historia		13
22	20	16	4	LOS CUATES DE SINALOA <small>SONY BMG NORTE 04734 (11.98)</small>	Puro Sierreno Bravo		13
23	NEW	1	1	BANDA GUASAVENA <small>STARBUCK 008840/UNIVERSAL LATINO (11.98)</small>	Dedicado A Ti		23
24	32	29	5	<b>GREATEST GAINER</b> GRACIELA BELTRAN <small>UNIVISION 311041/UG (12.98)</small>	Promesas No		24
25	23	21	13	VALENTIN ELIZALDE <small>UNIVERSAL LATINO 008478 (11.98)</small>	Lobo Domesticado		2

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	28	23	25	27	27	25	27
26	28	23	25	VARIOUS ARTISTS <small>WY 0080 / MACHETE (13.98)</small>	Los Vaqueros		2
27	27	25	17	WISIN & YANDEL <small>MACHETE 561402 (15.98)</small>	Pa'l Mundo		1
28	24	19	6	VARIOUS ARTISTS <small>J. L. GUERRA / J. L. GUERRA</small>	Don Omar Presenta: El Pentagono		1
29	26	24	11	MARCO ANTONIO SOLIS <small>FONOVISA 351643/UG (13.98)</small>	La Historia Continua... Parte II		2
30	22	17	3	CONJUNTO ATARDECER <small>MUSIMEX 008785/UNIVERSAL LATINO (13.98)</small>	Las #1 De Los No. 1. Del Pasito Duranguense		3
31	30	31	41	JULIETA VENEGAS <small>SONY BMG NORTE 83425 (14.98)</small>	Limon Y Sal		8
32	25	22	12	LOS CAMINANTES <small>SONY BMG NORTE 05302 (12.98)</small>	La Historia... Lo Mas Chulo, Chulo, Chulo		2
33	NEW	1	1	VALENTIN ELIZALDE <small>UNIVISION 311162/UG (11.98)</small>	El Idolito Y Sus Canciones		33
34	29	-	2	REYLI <small>SONY BMG NORTE 06846 (14.98)</small>	Fe		29
35	38	48	1	TITO NIEVES <small>LA CALLE 330022/UG (13.98)</small>	Canciones Clasicas De Marco Antonio Solis		35
36	40	32	12	MONCHY & ALEXANDRA <small>J &amp; N 5019 / SONY BMG NORTE (13.98)</small>	Exitos		11
37	34	28	11	LOS CREADORES DEL PASITO DURAGUENSE DE ALFREDO RAMIREZ <small>DISA 720982 (11.98)</small>	Recodo, Recodo Mis Creadores		1
38	39	34	83	RAKIM & KEN-Y <small>PINA 270183/UNIVERSAL LATINO (15.98)</small>	Masterpiece: Nuestra Obra Maestra		1
39	36	42	3	RICKY MARTIN <small>SONY BMG NORTE 09009 (16.98)</small>	Ricky Martin: MTV Unplugged		1
40	33	30	34	LA 5A ESTACION <small>SONY BMG NORTE 80713 (15.98)</small>	El Mundo Se Equivoca		13
41	37	27	27	BRONCO / LOS BUKIS / LOS TEMERARIOS <small>FONOVISA 352772/UG (10.98)</small>	BBT		7
42	35	26	23	RBD <small>EMI TELEVISION 75852/VIRGIN (13.98)</small>	Celestial		1
43	43	37	3	LUNY TUNES & TAINY <small>MAS FLOW 230013/MACHETE (15.98)</small>	Mas Flow: Los Benjamins		1
44	NEW	1	1	LA DINASTIA DE TIZANTLA MICH. <small>VENEMUSIC 653201/UNIVERSAL LATINO (12.98)</small>	Recuerdo De La Dinastia: Edicion Especial		44
45	42	38	21	YURIDIA <small>SONY BMG NORTE 02496 (14.98)</small>	Habla El Corazon		14
46	52	36	8	LOS TERRIBLES DEL NORTE <small>FREDDIE 1969 (9.98)</small>	30 Comidos: Historias Nortenas		26
47	51	50	11	KINTO SOL <small>UNIVISION 311038/UG (12.98)</small>	Los Hijos Del Maiz		30
48	45	44	24	ANA GABRIEL <small>SONY BMG NORTE 01721 (15.98)</small>	La Reina Canta A Mexico		1
49	50	46	23	VARIOUS ARTISTS <small>S. GARRETT, B. KIDD, E. IGLESIAS, L. GOMEZ ESCOLAR</small>	NOW Latino 2		2
50	46	35	18	DIANA REYES <small>UNIVERSAL LATINO 008411 (12.98)</small>	Te Voy A Mostrar		5

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	44	40	4	52	47	41	27
51	44	40	4	ALACRANES MUSICAL <small>UNIVISION 311123/UG (10.98)</small>	La Mejor... Coleccion		16
52	47	41	27	LOS HOROSCOPOS DE DURANGO <small>DISA 720955 (11.98)</small>	Desatados		4
53	41	33	5	PESADO <small>WARNER LATINA 120572 (14.98)</small>	Exitos		21
54	31	65	3	INTOCABLE <small>EMI TELEVISION 58875 (15.98)</small>	Crossroads: Cruce De Caminos		1
55	48	45	9	VARIOUS ARTISTS <small>FONOVISA 353170/UG (10.98)</small>	30 Corridos: Muy Perrones		24
56	RE-ENTRY	30	30	MARIANO BARBA <small>THREE SOUND 10423 (15.98)</small>	Aliado Del Tiempo		37
57	57	55	34	ANDREA BOCELLI <small>SUGAR/VEVEMUSIC 006144/UNIVERSAL LATINO (18.98)</small>	Amor		2
58	55	49	39	LOS BUKIS <small>FONOVISA 352638/UG (11.98)</small>	30 Recuerdos		6
59	53	52	23	HECTOR "EL FATHER" <small>VI 008043/MACHETE (14.98)</small>	The Bad Boy		2
60	74	57	12	<b>PACE SETTER</b> RICARDO MONTANER <small>EMI TELEVISION 84317 (15.98)</small>	Las Mejores Canciones Del Mundo		23
61	58	53	29				

**AIRPLAY CHARTS:** Panels of 26 Latin pop, 12 tropical, 13 Latin rhythm, 50 regional Mexican stations, respectively, are electronically monitored 24 hours a day, 7 days a week. © 2007 Nielsen Business Media Inc. All rights reserved. **ALBUM CHARTS:** See Charts Legend for rules and explanations. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

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 Nielsen SoundScan

# LATIN

## LATIN AIRPLAY POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	SI NOS QUEDARA POCO TIEMPO	CHAYANNE (SONY BMG NORTE)
2	2	BENDITA TU LUZ	MANA (WARNER LATINA)
3	3	ERES PARA MI	JULIETA VENEGAS (SONY BMG NORTE)
4	4	TU RECUERDO	HICKY MARTIN FEAT. LA MARI DE CHAMBAO Y TOMMY TORRES (SONY BMG NORTE)
5	5	MANDA UNA SENAL	MANA (WARNER LATINA)
6	10	TODO CAMBIO	CAMILA (SONY BMG NORTE)
7	9	TODO SE DERRUMBO	PEPE AGUILAR (EMI TELEVISIA)
8	6	QUE HICISTE	JENNIFER LOPEZ (EPIC/SONY BMG NORTE)
9	8	ME MUERO	LA 5A ESTACION (SONY BMG NORTE)
10	7	AMAR ES LO QUE QUIERO	DAVID BISBAL (VALE/UNIVERSAL LATINO)
11	16	SI TU NO ESTAS	SIN BANDERA (SONY BMG NORTE)
12	23	NENA	MIGUEL BOSE FEATURING PAULINA RUBIO (WARNER LATINA)
13	11	LA LLAVE DE MI CORAZON	JUAN LUIS GUERRA Y 440 (EMI TELEVISIA)
14	24	SERA	SIN BANDERA (SONY BMG NORTE)
15	37	AYUDAME	PAULINA RUBIO (UNIVERSAL LATINO)

## LATIN ALBUMS POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	JENNIFER LOPEZ	COMO AMA UNA MUJER (EPIC/SONY BMG NORTE)
2	2	CHAYANNE	MI TIEMPO (SONY BMG NORTE)
3	3	MANA	AMAR ES COMBATIR (WARNER LATINA)
4	5	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS	GREATEST HITS ALBUM VERSIONS (EMI TELEVISIA)
5	6	MIGUEL BOSE	PAIATO (WARNER LATINA)
6	7	MARCO ANTONIO SOLIS	LA HISTORIA CONTINUA... PARTE III (FONOVISA/UG)
7	8	MARCO ANTONIO SOLIS	LA HISTORIA CONTINUA... PARTE II (FONOVISA/UG)
8	9	JULIETA VENEGAS	LIMON Y SAL (SONY BMG NORTE)
9	10	REYLI	FE (SONY BMG NORTE)
10	11	RICKY MARTIN	RICKY MARTIN: MTV UNPLUGGED (SONY BMG NORTE)
11	12	LA 5A ESTACION	EL MUNDO SE EQUIVOCA (SONY BMG NORTE)
12	13	RBD	CELESTIAL (EMI TELEVISIA/VIRGIN)
13	14	YURIDIA	HABLA EL CORAZON (SONY BMG NORTE)
14	15	VARIOUS ARTISTS	NOW LATINO 2 (SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/UNIVERSAL LATINO)
15	16	ANDREA BOCELLI	AMOR (SUGAR VENEZUELA/UNIVERSAL LATINO)

## TROPICAL

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	9	NO TE PIDO FLORES	FANNY LU (UNIVERSAL LATINO)
2	2	MI CORAZONCITO	AVENTURA (PREMIUM LATIN)
3	6	QUE PRECIO TIENE EL CIELO	MARC ANTHONY (SONY BMG NORTE)
4	4	PEGAO	WISIN & YANDEL FEATURING LOS VAQUEROS (WY/MACHETE)
5	16	EN EL AMOR	JOE VERAS (J & N)
6	5	NO VUELVO CONTIGO	FRANKIE NEGRON (LA CALLE/UNIVISION)
7	21	DICEN	JOHNNY RIVERA (CMG/UNIVERSAL MOTOWN)
8	10	ARROZ CON HABICHUELA	EL GRAN COMBO DE PUERTO RICO (DISCOS 605/SONY BMG NORTE)
9	17	PEGATE	RICKY MARTIN (SONY BMG NORTE)
10	15	SHORTY SHORTY	XTRME (LA CALLE/UNIVISION)
11	3	MAS QUE TU AMIGO	TITO NIEVES (LA CALLE/UNIVISION)
12	8	QUE HICISTE	JENNIFER LOPEZ (EPIC/SONY BMG NORTE)
13	13	BEAUTIFUL LIAR/BELLO EMBUSTERO	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA/SONY BMG NORTE)
14	11	IMPACTO	OADY YANKEE FEATURING FERGIE (EL CARTEL/INTERSCOPE)
15	1	LA LLAVE DE MI CORAZON	JUAN LUIS GUERRA Y 440 (EMI TELEVISIA)

## TROPICAL

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	2	AVENTURA	K.O.B.: LIVE (PREMIUM LATIN/SONY BMG NORTE)
2	1	JUAN LUIS GUERRA Y 440	LA LLAVE DE MI CORAZON (EMI TELEVISIA)
3	4	XTRME	HACIENDO HISTORIA (LA CALLE/UG)
4	5	TITO NIEVES	CANCIONES CLASICAS DE MARCO ANTONIO SOLIS (LA CALLE/UG)
5	6	MONCHY & ALEXANDRA	EXITOS (J & N/SONY BMG NORTE)
6	7	IBRAHIM FERRER	MI SUENO (NONESUCH/WARNER BROS.)
7	8	EL GRAN COMBO DE PUERTO RICO	ARROZ CON HABICHUELA (DISCOS 605/SONY BMG NORTE)
8	9	MARC ANTHONY	SIGO SIENDO YO (SONY BMG NORTE)
9	10	VARIOUS ARTISTS	BACHATAHITS 2007 (J & N)
10	11	OLGA TANON	SOY COMO TU (UNIVISION/UG)
11	12	FONSECA	CORAZON (EMI TELEVISIA)
12	13	VARIOUS ARTISTS	40 BACHATAS PAL' PUEBLO (UNION)
13	14	VARIOUS ARTISTS	30 BACHATAS PEGADITAS: LO NUEVO Y LO MEJOR 2006 (MOCK & ROLL/SONY BMG NORTE)
14	15	MONCHY & ALEXANDRA	EXITOS Y MAS (J & N/SONY BMG NORTE)
15	16	VICTOR MANUELLE	DECISION UNANIME (SONY BMG NORTE)

## REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	4	DETALLES	LOS TIGRES DEL NORTE (FONOVISA)
2	6	DAME UN BESO	INTOCABLE (EMI TELEVISIA)
3	1	LA NOCHE PERFECTA	EL CHAPO DE SINALOA (DISA)
4	9	Y SI VOLVIERA A NACER	ALEGRES DE LA SIERRA (EDIMAL/VIVA)
5	7	DIME QUIEN ES	LOS RIELEROS DEL NORTE (FONOVISA)
6	5	CADA VEZ QUE PIENSO EN TI	LOS CREADORES DEL PASTO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDIMONSA)
7	11	MIL HERIDAS	CUISILLOS (MUSART/BALBOA)
8	3	ESE	CONJUNTO PRIMAVERA (FONOVISA)
9	1	ES COSA DE EL	GRACIELA BELTRAN (UNIVISION)
10	8	UN IDIOTA COMO YO	QUELLO (UNIVISION)
11	14	MAS ALLA DEL SOL	JOAN SEBASTIAN (MUSART/BALBOA)
12	12	ME DUELE ESCUCHAR TU NOMBRE	GRUPO MONTEZ DE DURANGO (DISA)
13	16	COMO TE VA MI AMOR	LOS HORSCOPO DE DURANGO (DISA)
14	10	INVISIBLE	PALOMO (DISA)
15	10	TUS PALABRAS	BANDA EL RECORO (FONOVISA)

## REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	VICENTE FERNANDEZ	HISTORIA DE UN IDOLO (SONY BMG NORTE)
2	2	GRUPO BRYNDIS	SOLO PIENSO EN TI (DISA)
3	3	LOS TIGRES DEL NORTE	DETALLES Y EMOCIONES (FONOVISA/UG)
4	4	JENNI RIVERA	MI VIDA LOCA (FONOVISA/UG)
5	5	BETO QUINTANILLA	TRAGEDIAS REALES DE LA VIDA (UNIVISION/UG)
6	6	VALENTIN ELIZALDE	VENCEDOR (UNIVERSAL LATINO)
7	7	CUISILLOS	MIL HERIDAS (MUSART/BALBOA)
8	8	BRONCO / LOS BUKIS / LOS TEMERARIOS	B.B.T. 2 (FONOVISA/UG)
9	9	LOS CUATES DE SINALOA	PURO SIERRENO BRAVO (SONY BMG NORTE)
10	10	BANDA GUASAVENA	DEDICADO A TI (STAR/EMI/UNIVERSAL LATINO)
11	11	GRACIELA BELTRAN	PROMESAS HO (UNIVISION/UG)
12	12	VALENTIN ELIZALDE	LOBO DOMESTICADO (UNIVERSAL LATINO)
13	13	CONJUNTO ATARDECER	LAS #1 DE LOS #1 DEL PASTO DURANGUENSE (MUSART/UNIVERSAL LATINO)
14	14	LOS CAMINANTES	LA HISTORIA... LO MAS CHULO, CHULO, CHULO (SONY BMG NORTE)
15	15	VALENTIN ELIZALDE	EL IDOLO Y SUS CANCIONES (UNIVISION/UG)

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# Billboard DANCE

MAY 12 2007

## HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	6	BEAUTIFUL LIAR	BEYONCE & SHAKIRA MUSIC WORLD PROMOCOL/UMG
2	1	WITH LOVE	HILARY DUFF HOLLYWOOD PROMO
3	4	READ MY MIND	THE KILLERS ISLAND PROMO/IDJMG
4	3	MAKE IT HAPPEN	MAYA AZUCENA KULT PROMO
5	12	GLAMOROUS	FERGIE FEAT. LUDACRIS WILL.I.AM/A&M PROMOC/INTERSCOPE
6	7	GIMME GIMME (DISCO SHIMMY)	FRANKIE KNUCKLES NOICET PROMO
7	10	CHANGE	KIMBERLEY LOCKE CURB PROMO
8	9	PEGATE	RICKY MARTIN SONY BMG NORTE PROMO
9	5	AUTOMATIC	ULTRA NATE SILVER LABEL PROMO/TOMMY BOY
10	13	SPOTLIGHT	AMADOR & CARPILLO FEAT. GEORGIA NICOLE MOCHCO PRIMO PROMO
11	16	I WANT YOUR LOVE	JODY WATLEY AVITONE PROMO/PEACE BISQUIT
12	2	IT'S MY LIFE	S-BLUSH CJ PROMO
13	8	RISE	SAMANTHA JAMES OM PROMO
14	17	YOU'RE THE ONE	ONO MINDTRAIN PROMO/ASTRALWERKS
15	11	DISCOTECH	YOUNG LOVE ISLAND PROMO/IDJMG
16	21	HE'S ALIVE	A GIRL CALLED JANE ISLAND PROMO/IDJMG
17	14	DRUMS IN THE CLUB	DI RUSS HARRIS FEAT. DJ KEER & SAM BANI BUDHA ESNIRON SILVER PROMO
18	19	SOME GIRLS	HENRI DAUMAN 20884
19	23	C'MON C'MON	TRICKY BIZZNESS FEAT. TRIXIE REISS ESNTID/ SIEV R PROMO
20	32	I COULD FALL IN LOVE WITH YOU	ERASURE MUTE 9354
21	28	POWER PICK	ICE BOX OMARION T.U.G. PROMO/COLUMBIA
22	27	FOREVER	ALYSON MI MEDIA PROMO
23	18	I WANT TO LIVE	DEEPFACE FLY PROMO
24	26	DEEPER LOVE	EDDIE THONEICK FEAT. BERGET LEWIS CR2 PROMO/AMATO
25	NOT SHOT	QUE HICISTE	JENNIFER LOPEZ EPIC/SONY BMG NORTE PROMO

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	15	U SPIN ME	INAYA DAY SILVER LABEL PROMO/TOMMY BOY
2	24	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE JIVE PROMO/ZOMBA
3	20	YOU ARE WHY	DAWN TALLMAN SLAGG PROMO
4	40	IN THE CLOUDS	UNDER THE INFLUENCE OF GIANTS ISLAND PROMO/IDJMG
5	31	RIDE A WHITE HORSE	GOLDFRAPP MUTE PROMO
6	42	DARK TERRITORY	JUNKIE XL NETTWERK PROMO
7	30	PUT SOME FUNK IN YOUR SHOES	IN BETWEEN FEAT. JEANIE TRACY & LARRY BATISTE UNO PROMO
8	22	EMBRACE ME	LEANA SWEDISH DIVA PROMO
9	NEW	ALL AROUND THE WORLD	LIONEL RICHIE SILVER LABEL PROMO/IDJMG
10	NEW	4 IN THE MORNING	GWEN STEFANI INTERSCOPE PROMO
11	43	EVENLY	LENA DAUMAN 1434
12	NEW	ALIVE	TIM REX EXPERIMENT FEAT. GRAZIELLA REXHOUSE PROMO
13	25	GHOST	DEEPSKY AND JES BLACK HOLE PROMO
14	29	LOVE ME OR HATE ME (F**K YOU!!!!)	LADY SOVEREIGN DEF JAM PROMO/IDJMG
15	40	SAY IT RIGHT	NELLY FURTADO MOSLEY PROMO/GEFFEN
16	37	IN THE MIX	MIZ MANDY FOXWORTHY PROMO/OMNI
17	NEW	BEAUTIFUL DAY	MATT DAREY TWISTED PROMO/KOCH
18	NEW	PUT YA BODY IN IT	LOVE TATTOO FLY MUSIC IMPORT
19	38	I NEED SOMEONE	RALPH FALCON NERVOUS 20813
20	39	FREE MY LOVE	SUZANNE PALMER STAR 69 13222
21	36	TIME AFTER TIME	KOISHII & HUSH FEAT. CATHERINE MCQUEEN COROLEES 47
22	47	ANGELICUS	DELENIUM FEAT. ISABEL BAYRAKDIARIAN NETTWERK PROMO
23	26	THE CREEPS	CAMILLE JONES SILVER LABEL 2488/TOMMY BOY
24	35	ROCK TO THE RHYTHM	DJ DAN AUDACIOUS PROMO
25	44	TELL ME	DIDDY FEAT. CHRISTINA AGUILERA BAD BOY PROMOC/ATLANTIC

## TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / DISTRIBUTING LABEL)	GENRE
1	1	TIESTO	ELEMENTS OF LIFE MAGIC MUZIK 1515/LTRA	TRANCE
2	2	LCD SOUNDSYSTEM	SOUND OF SILVER DFA 85114/CAPITOL	TRANCE
3	52	GNARLS BARKLEY	ST. ELSEWHERE 00VNTOWN 70003/ATLANTIC	TRANCE
4	4	AIR	POCKET SYMPHONY AIRCROLOGY 83761/ASTRALWERKS	TRANCE
5	78	IMOGEN HEAP	SPEAK FOR YOURSELF RCA VICTOR 72532	TRANCE
6	NEW	PLAYRADIOPLAY!	THE FREQUENCY E.P. STOLEN TRANSMISSION JCB698	TRANCE
7	NEW	DNTL	DUMI LUCK SUB POP 725*	TRANCE
8	7	THE COUNTDOWN SINGERS	FOREVER DISCO MADACY SPECIAL PRODUCTS 5237/MADACY	TRANCE
9	8	GORILLAZ	DEMON DAYS PARLOPHONE 73838*/VIRGIN	TRANCE
10	9	THE RIDDLER & TREVOR SIMPSON	ULTRA.DANCE 08 ULTRA 1485	TRANCE
11	12	THE GOOD, THE BAD & THE QUEEN	THE GOOD, THE BAD & THE QUEEN PARLOPHONE 73067/VIRGIN	TRANCE
12	10	DEPECHE MODE	THE BEST OF DEPECHE MODE: VOLUME 1 SPECIAL EDITION 4255/WARNER BROS	TRANCE
13	6	VNV NATION	JUDGEMENT METROPOLIS 490	TRANCE
14	11	TRACEY THORN	OUT OF THE WOODS ASTRALWERKS 8390**	TRANCE
15	13	MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER BROS. 9460*	TRANCE
16	NEW	ASSEMBLAGE 23	META METROPOLIS 480	TRANCE
17	14	VARIOUS ARTISTS	FOREVER FREESTYLE RAZOR & TIE 89147	TRANCE
18	21	!!! (CHK CHK CHK)	MYTH TAKES WARP 154*	TRANCE
19	NEW	CORNELIUS	SENSUOUS EVERLOVING 16	TRANCE
20	15	JOHNNY VICIOUS	THRIVEMIX PRESENTS: ELECTRO THRIVEDANCE 90761/THRIVE	TRANCE
21	18	DJ SKRIBBLE / VIC LATINO	THRIVEMIX03 THRIVEDANCE 90758/THRIVE	TRANCE
22	17	SCISSOR SISTERS	TA-DAH UNIVERSAL MOTOWN 007499*/UMRG	TRANCE
23	19	CASCADA	EVERYTIME WE TOUCH ROBBINS 75064	TRANCE
24	20	MARK FARINA	HOUSE OF DM OM 251	TRANCE
25	24	ENIGMA	A POSTERIORI VIRGIN 69994	TRANCE

## HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	1	READ MY MIND	THE KILLERS ISLAND/IDJMG
2	2	CRY FOR YOU	SEPTEMBER ROBBINS
3	4	WITH LOVE	HILARY DUFF HOLLYWOOD
4	3	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN
5	6	I CAN'T TAKE IT	LOLA SOBE
6	9	THE WORLD IS MINE	DAVID GUETTA VIRGIN
7	5	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE JIVE/ZOMBA
8	7	BY MY SIDE	FLANDERS ULTRA
9	12	THE CREEPS	CAMILLE JONES SILVER LABEL/TOMMY BOY
10	8	U + UR HAND	PINK LAFACE/ZOMBA
11	10	REHAB	AMY WINEHOUSE UNIVERSAL REPUBLIC
12	14	STARS ALIGN	KASKADE ULTRA
13	19	PUT 'EM UP	EDUN ROBBINS
14	16	IN THE DARK	TIESTO MAGIC MUZIK/ULTRA
15	15	ONE LOVE WORLD LOVE	FRANK T-AYA FEATURING YARDI DON ULTRA
16	20	BEAUTIFUL DAY	MATT DAREY DAREY PRODUCTS/TWISTED/KOCH
17	17	S.O.S.	STONEBRIDGE STONEY BOY
18	21	TRULY MADLY DEEPLY	CASCADA ROBBINS
19	23	CURIOS	4 STRINGS ULTRA
20	18	CHANGES	CHRIS LAKE FEATURING LAURA V ROBBINS
21	13	IRREPLACEABLE	BEYONCE COLUMBIA
22	11	BY THE WAY	JENNA DREY ROBBINS
23	24	MAKES ME WONDER	MAROONS A&M/OCTONE/INTERSCOPE
24	NEW	GLAMOROUS	FERGIE FEAT. LUDACRIS WILL.I.AM/A&M/INTERSCOPE
25	RE-ENTRY	GHOST	DEEPSKY AND JES BLACK HOLE

# HITS OF THE WORLD THE Billboard

MAY 12 2007

JAPAN		ALBUMS		(SOUNDSCAN JAPAN)		MAY 1, 2007	
THIS WEEK	LAST WEEK						
1	1	AVRIL LAVIGNE	THE BEST DAMN THING	BMG	FUNHOUSE		
2	NEW	NE-YO	BECAUSE OF YOU (FIRST LTD VERSION)	UNIVERSAL			
3	NEW	KOU SHIBASAKI	KIKI (FIRST LTD VERSION)	UNIVERSAL			
4	4	YUI	CANT BUY MY LOVE	SONY			
5	6	AI OTSUKA	AI AM BEST	AVEX	TRAX		
6	2	KAT-TUN	CARTOON KAT-TUN II YOU (FIRST LTD VERSION)	J-STORM			
7	11	VARIOUS ARTISTS	DANCEHALL LOVERS BEST	TOSHIBA/EMI			
8	8	MR. CHILDREN	HOME TOY'S FACTORY				
9	9	KOBUKURO	ALL SINGLES BEST (FIRST LTD VERSION)	WARNER			
10	NEW	VARIOUS ARTISTS	R35 SWEET J-BALLADS	WARNER			

FRANCE		ALBUMS		(SNEP/IFOP/TITE-LIVE)		APRIL 24, 2007	
THIS WEEK	LAST WEEK						
1	NEW	CHRISTOPHE WILLEM	INVENTAIRE	VOGUE			
2	1	MIKA	LIFE IN CARTOON MOTION	CASABLANCA/ISLAND			
3	NEW	AVRIL LAVIGNE	THE BEST DAMN THING	RCA			
4	2	CHRISTOPHE MAE	MON PARADIS	WARNER			
5	NEW	STEPHAN EICHER	ELDORADO	BARCLAY			
6	5	VITTA	A FLEUR DE TOI	MOTOWN			
7	3	IAM	SAISON 5	UNIVERSAL			
8	4	LES ENFOIRES	LA CARAVANE DES ENFOIRES 2007	LES RESTAURANTS DU COEUR			
9	11	NELLY FURTADO	LOOSE MOSLEY/GEFFEN				
10	7	YANNICK NOAH	CHARANGO	SAINT GEORGE			

ITALY		ALBUMS		(FIMI/NIELSEN)		MAY 2, 2007	
THIS WEEK	LAST WEEK						
1	1	AVRIL LAVIGNE	THE BEST DAMN THING	RCA			
2	3	TIZIANO FERRO	NESSUNO E SOLD	CAPITOL			
3	2	BIAGIO ANTONACCI	VICKY LOVE	IRIS/MERCURY			
4	4	ELISA	SOUNDTRACK 96-06	SUGAR			
5	7	MARIO BIONDI	HANDFUL OF SOUL	SCHEMA			
6	11	LAURA PAUSINI	IO CANTO	ATLANTIC			
7	5	NELLY FURTADO	LOOSE MOSLEY/GEFFEN				
8	21	GIOVANNI ALLEVI	JOY RICORDI				
9	12	ZUCCHERO	FLY	POLYDOR			
10	8	JENNIFER LOPEZ	COMO AMA UNA MUJER	EPIC			

SWEDEN		SINGLES		(GLF)		APRIL 27, 2007	
THIS WEEK	LAST WEEK						
1	1	CARA MIA	MANS ZELMERLOW	M&L			
2	29	DUNKA MIG GUL & BLA	FRIDA	WARNER			
3	5	LIVE FOREVER	MAGNUS CARLSSON	M&L			
4	11	FOR ATT DU FINNS	SONYA ALDEN	M&L			
5	9	VARSTA SCHLAGERN	MARKOOLID/LINOA	BENGTZING	ARIOLA		

ALBUMS							
THIS WEEK	LAST WEEK						
1	1	ARK	PRAYER FOR THE WEEKEND	RDXY			
2	NEW	SAHARA HOTNIGHTS	WHAT IF LEAVING LEAVING IS A LOVING THING	UNIVERSAL			
3	2	SOFIA KARLSSON	VISOR FRAN WINDEN	AMIGO	MUSIK		
4	NEW	VIKINGARNA	BASTA KRAMGOA	LATARNA	2	NMG	
5	4	ELDKVARN	SVART BLOGG	EMI			

UNITED KINGDOM		ALBUMS		(THE OFFICIAL UK CHARTS CO.)		APRIL 29, 2007	
THIS WEEK	LAST WEEK						
1	NEW	ARCTIC MONKEYS	FAVOURITE WORST NIGHTMARE	DOMINO			
2	2	MARK RONSON	VERSION	COLUMBIA			
3	1	AVRIL LAVIGNE	THE BEST DAMN THING	RCA			
4	5	AMY WINEHOUSE	BACK TO BLACK	ISLAND			
5	4	CASCADA	EVERYTIME WE TOUCH	ANDORFINE			
6	7	MIKA	LIFE IN CARTOON MOTION	CASABLANCA/ISLAND			
7	3	KINGS OF LEON	BECAUSE OF THE TIMES	RCA			
8	NEW	BEYONCE	8'DAY	COLUMBIA			
9	8	NELLY FURTADO	LOOSE MOSLEY/GEFFEN				
10	10	JUSTIN TIMBERLAKE	FUTURESEX/LOVESOUNDS	JIVE/ZOMBA			

AUSTRALIA		ALBUMS		(ARIA)		APRIL 29, 2007	
THIS WEEK	LAST WEEK						
1	1	SILVERCHAIR	YOUNG MODERN	ELEVEN			
2	NEW	ARCTIC MONKEYS	FAVOURITE WORST NIGHTMARE	DOMINO			
3	2	AVRIL LAVIGNE	THE BEST DAMN THING	RCA			
4	NEW	THIRSTY MERC	SLIDESHOWS	MUSHROOM			
5	3	THE JOHN BUTLER TRIO	GRAND NATIONAL	JARRAH	RECORDS		
6	6	PINK	I'M NOT DEAD	LAFACE/ZOMBA			
7	4	VARIOUS ARTISTS	THE SONGS OF COLD CHISEL	WARNER			
8	8	NELLY FURTADO	LOOSE MOSLEY/GEFFEN				
9	12	JUSTIN TIMBERLAKE	FUTURESEX/LOVESOUNDS	JIVE ZOMBA			
10	9	HINDER	EXTREME BEHAVIOUR	UNIVERSAL			

SPAIN		ALBUMS		(PROMUSICAE/MEDIA)		APRIL 25, 2007	
THIS WEEK	LAST WEEK						
1	1	MIGUEL BOSE	PAPITO	WARNER			
2	NEW	EL SUENO DE MORFEO	NOS VEMOS EN EL CAMINO	GLOBOMEDIA			
3	2	JENNIFER LOPEZ	COMO AMA UNA MUJER	EPIC			
4	3	CAMELA	TE PROMENTO EL UNIVERSO	CAPITOL			
5	4	RBD	CELESTIAL (VERSAO EM ESPANHOL)	VIRGIN			
6	NEW	CHAYANNE	MI TIEMPO	SONY	BMG		
7	NEW	QUIJANO	VIDAS Y VENIDAS	REBELS			
8	6	LA QUINTA ESTACION	EL MUNDO SE EQUIVOCA	SONY	BMG		
9	NEW	AVRIL LAVIGNE	THE BEST DAMN THING	RCA			
10	10	ROCIO DURCAL	AMOR ETERNO (LAS MEJORES RANCHERAS)	SONY	BMG		

IRELAND		SINGLES		(IRMA/CHART TRACK)		APRIL 27, 2007	
THIS WEEK	LAST WEEK						
1	NEW	LIKE ONLY A WOMAN CAN	BRIAN MCFADDEN	BMF			
2	2	GIRLFRIEND	AVRIL LAVIGNE	RCA			
3	1	BEAUTIFUL LIAR	BEYONCE & SHAKIRA	COLUMBIA			
4	3	GIVE IT TO ME	TIMBALAND FT. N. FURTADO & J. TIMBERLAKE	MOSLEY/BLACKGROUND/INTERSCOPE			
5	4	GLAMOROUS	FERGIE FT. LUDACRIS	WILL.I.A.M./A&M/INTERSCOPE			

ALBUMS							
THIS WEEK	LAST WEEK						
1	NEW	ARCTIC MONKEYS	FAVOURITE WORST NIGHTMARE	DOMINO			
2	1	AVRIL LAVIGNE	THE BEST DAMN THING	RCA			
3	2	CASCADA	EVERYTIME WE TOUCH	ANDORFINE			
4	3	KINGS OF LEON	BECAUSE OF THE TIMES	RCA			
5	4	NELLY FURTADO	LOOSE MOSLEY/GEFFEN				

GERMANY		ALBUMS		(MEDIA CONTROL)		MAY 1, 2007	
THIS WEEK	LAST WEEK						
1	2	NELLY FURTADO	LOOSE MOSLEY/GEFFEN				
2	NEW	ARCTIC MONKEYS	FAVOURITE WORST NIGHTMARE	DOMINO			
3	1	AVRIL LAVIGNE	THE BEST DAMN THING	RCA			
4	3	DIE FANTASTISCHEN VIER	FORNIKA	COLUMBIA			
5	5	HERBERT GRONEMEYER	12	CAPITOL			
6	NEW	TIMBALAND	SHOCK VALUE	INTERSCOPE			
7	47	SILBERMOND	LAUT GEDACHT	COLUMBIA			
8	NEW	NEVADA TAN	NIEMAND HOERT DICH	VERTIGO			
9	7	MIKA	LIFE IN CARTOON MOTION	CASABLANCA/ISLAND			
10	9	ROGER CICERO	MAENNERSACHEN	STARWATCH			

CANADA		ALBUMS		(SOUNDSCAN)		MAY 12, 2007	
THIS WEEK	LAST WEEK						
1	1	AVRIL LAVIGNE	THE BEST DAMN THING	RCA/SONY	BMG		
2	2	ISABELLE BOULAY	DE RETOUR A LA SOURCE	CHIC	MUSIQUE/SELECT		
3	3	NINE INCH NAILS	YEAR ZERO	NOTHING/INTERSCOPE/UNIVERSAL			
4	NEW	ARCTIC MONKEYS	FAVOURITE WORST NIGHTMARE	DOMINO/WARNER			
5	4	MARIE-ELAINE THIBERT	COMME CA	MUSICOR	SELECT		
6	7	TIMBALAND	TIMBALAND PRESENTS SHOCK VALUE	MOSLEY/BLACKGROUND/INTERSCOPE/UNIVERSAL			
7	RE	MIKA	LIFE IN CARTOON MOTION	CASABLANCA/UNIVERSAL			
8	10	NELLY FURTADO	LOOSE MOSLEY/GEFFEN/UNIVERSAL				
9	8	HILARY DUFF	DIGNITY	HOLLYWOOD	UNIVERSAL		
10	6	SOUNDTRACK	LES GRANDES GUEULES: IL ETAIT UNE FOIS. LES GRA DEP				

BRAZIL		ALBUMS		(SUCESSO MAGAZINE)		APRIL 25, 2007	
THIS WEEK	LAST WEEK						
1	1	IVETE SANGALO	IVETE AO VIVO NO MARACANA	UNIVERSAL			
2	NEW	AVRIL LAVIGNE	THE BEST DAMN THING	RCA			
3	4	PADRE MARCELO ROSSI	MINHA BENCAO	SONY	BMG		
4	2	RICKY VALLEN	HOMENAGENS	SONY	BMG		
5	3	BANDA CALYPSO	VOL. 10 - ACELEROU	MD			
6	5	CESAR MENOTTI & FABIANO	PALAVRAS DE AMOR - AO VIVO	UNIVERSAL			
7	7	VARIOUS ARTISTS	PARAISO TROPICAL	NACIONAL	SDM	LIVRE	
8	24	MARISA MONTE	INFINITO	PARTICULAR	EMI		
9	NEW	ANA CAROLINA	QUARTO VOL. 1	SONY	BMG		
10	19	VARIOUS ARTISTS	BENDITO O QUE VEM NOME DO SENHOR	CODIMUC			

NEW ZEALAND		SINGLES		(RECORD PUBLICATIONS LTD.)		APRIL 30, 2007	
THIS WEEK	LAST WEEK						
1	3	CRAWL	ATLAS	ELEMENTS			
2	4	GIVE IT TO ME	TIMBALAND FT. N. FURTADO/J. TIMBERLAKE	INTERSCOPE			
3	2	GIRLFRIEND	AVRIL LAVIGNE	RCA			
4	NEW	CANDYMAN	CHRISTINA AGUILERA	RCA			
5	5	THE SWEET ESCAPE	GWEN STEFANI FT. AKON	INTERSCOPE			

ALBUMS							
THIS WEEK	LAST WEEK						
1	4	HAYLEY WESTENRA	TREASURE	DECCA			
2	1	AKON	KONVICTED	KONVICT/UPFRONT/SRC/UNIVERSAL	MOTOWN		
3	2	AVRIL LAVIGNE	THE BEST DAMN THING	RCA			
4	NEW	ARCTIC MONKEYS	FAVOURITE WORST NIGHTMARE	DOMINO			
5	6	PINK	I'M NOT DEAD	LAFACE/ZOMBA			

EURO		DIGITAL TRACKS		(NIELSEN SOUNDSCAN INTERNATIONAL)		MAY 12, 2007	
THIS WEEK	LAST WEEK						
1	1	BEAUTIFUL LIAR	BEYONCE & SHAKIRA	MUSIC	WORLD/COLUMBIA		
2	2	GRACE KELLY	MIKA	CASABLANCA/ISLAND			
3	3	GIVE IT TO ME	TIMBALAND FT. N. FURTADO & J. TIMBERLAKE	MOSLEY/BLACKGROUND/INTERSCOPE			
4	9	WHAT I'VE DONE (ALBUM VERSION)	LINKIN PARK	MACHINE	SHO/P/WARNER	BROS	
5	NEW	FACES IN THE HALL (ALBUM VERSION)	GYM CLASS HEROES	DECA/DANCE/FUELED BY RAMEX/ATLANTIC	LAVA		
6	5	SAY IT RIGHT	NELLY FURTADO	MOSLEY/GEFFEN			
7	7	BECAUSE OF YOU	NE-YO	DEF	JAM		
8	4	THE SWEET ESCAPE	AKON	KONVICT/UPFRONT/SRC/UNIVERSAL	MOTOWN		
10	15	BEAUTIFUL LIAR	BEYONCE & SHAKIRA	MUSIC	WORLD/COLUMBIA		
11	8	STOP ME (RADIO EDIT)	MARK RONSON FT. DANIEL MERRIWEATHER	ALLIDIO/COLUMBIA			
12	NEW	LOVE TODAY	MIKA	CASABLANCA/ISLAND			
13	11	GIRLFRIEND	AVRIL LAVIGNE	RCA			
6	6	GIVE IT TO ME (RADIO EDIT)	TIMBALAND FT. N. FURTADO & J. TIMBERLAKE	MOSLEY/BLACKGROUND/INTERSCOPE			
16	16	CANDYMAN	CHRISTINA AGUILERA	RCA			
16	12	RUBY	KAISER CHIEFS	B-UNIQUE/POLYDOR			
14	14	HOW TO SAVE A LIFE	THE FRAY	EPIC			
18	10	GIRLFRIEND (RADIO EDIT)	AVRIL LAVIGNE	RCA			
19	13	BRIANSTORM	ARCTIC MONKEYS	DOMINO			
20	17	GLAMOROUS	FERGIE FT. LUDACRIS	WILL.I.A.M./A&M/INTERSCOPE			

## EUROCHARTS

### SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. MAY 2, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	4	BEYONCÉ & SHAKIRA	WORLD MUSIC/COLUMBIA
2	1	TIMBALAND FT. N. FURTAADO / J. TIMBERLAKE	MOSLEY/BLACKGROUND/INTERSCOPE
3	2	GIRLFRIEND	AVRIL LAVIGNE RCA
4	3	THE SWEET ESCAPE	GWEN STEFANI FT. AKON INTERSCOPE
5	5	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN
6	6	GRACE KELLY	MIKA CASABLANCA/ISLAND
7	9	ET S'IL N'EN RESTAIT QU'UNE	CELINE DION COLUMBIA
8	7	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE JIVE/ZOMBA
9	11	MAUVAISE FOI NOCTURNE	FATAL BAZOOKA FT. VITAA UP
10	12	DESTINATION CALABRIA	ALEX GAUDINO FT. CRYSTAL WATERS DATA
11	13	MIRACLE	CASCADA ANODRIFINE
12	10	EIN STERN (DER DEINEN NAMEN TRAGT)	DJ OETZ/MIK P POLYDOR/UNIVERSAL
14	14	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN
14	19	BECAUSE OF YOU	NE-YO DEF JAM
15	8	BRIANSTORM	ARCTIC MONKEYS DOMINO

### ALBUMS

MAY 2, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	AVRIL LAVIGNE	THE BEST DAMN THING RCA
2	2	NELLY FURTADO	LOOSE MOSLEY/GEFFEN
3	NEW	ARCTIC MONKEYS	FAVOURITE WORST NIGHTMARE DOMINO
4	3	MIKA	LIFE IN CARTOON MOTION CASABLANCA/ISLAND
5	5	AMY WINEHOUSE	BACK TO BLACK ISLAND
6	6	JENNIFER LOPEZ	COMO AMA UNA MUJER EPIC
7	17	TIMBALAND	SHOCK VALUE INTERSCOPE
8	7	JUSTIN TIMBERLAKE	FUTURESEX/LOVESOUNDS JIVE/ZOMBA
9	10	MARK RONSON	VERSION COLUMBIA
10	NEW	BEYONCÉ KNOWLES	B'DAY COLUMBIA
11	8	CASCADA	EVERYTIME WE TOUCH ANODRIFINE
12	4	NINE INCH NAILS	YEAR ZERO INTERSCOPE
13	13	CHRISTOPHE WILLEM	INVENTAIRE VOGUE
14	11	DIE FANTASTISCHEN VIER	FORNICA COLUMBIA
15	9	KINGS OF LEON	BECAUSE OF THE TIMES RCA

### RADIO AIRPLAY



RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. MAY 2, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	2	THE SWEET ESCAPE	GWEN STEFANI FT. AKON INTERSCOPE
2	1	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE JIVE/ZOMBA
3	14	GIVE IT TO ME	TIMBALAND FT. NELLY FURTADO MOSLEY/BLACKGROUND/INTERSCOPE
4	4	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN
5	3	BEAUTIFUL LIAR	BEYONCÉ & SHAKIRA COLUMBIA
6	6	GRACE KELLY	MIKA CASABLANCA/ISLAND
7	5	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN
8	7	AMERICA	RAZORLIGHT VERTIGO
9	9	GIRLFRIEND	AVRIL LAVIGNE RCA
10	8	RUBY	KAISER CHEFS B-UNIQUE/POLYDOR
11	11	MAKES ME WONDER	MAROON 5 OCTONE A&M
12	10	DON'T MATTER	AKON CONVICIT UPFRONT/SRC/UNIVERSAL MOTOVN
13	12	WHAT I'VE DONE	LINKIN PARK MACHINE SHOP/WARNER BROS.
14	22	HOW TO SAVE A LIFE	THE FRAY EPIC
15	13	SHINE	TAKE THAT POLYDOR

## TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	NEW	1 WK	JANE MONHEIT	SURRENDER CONCORD 30050
2	1	13	HARRY CONNICK, JR.	OH, MY NOLA COLUMBIA 88651/SONY MUSIC
3	3	32	DIANA KRALL	FROM THIS MOMENT ON VERVE 007323 VG
4	2	7	PAT METHENY / BRAD MEHLDAU	QUARTET NONESUCH 104188 WARNER BROS.
5	NEW	1 WK	JOSHUA REDMAN	BACK EAST NONESUCH 104252/WARNER BROS.
6	9	80	CHRIS BOTTI	TO LOVE AGAIN: THE DUETS COLUMBIA 77505/SONY MUSIC
7	4	10	RANDY CRAWFORD & JOE SAMPLE	FEELING GOOD PRA 60207
8	7	26	THE BBC BIG BAND ORCHESTRA	BIG BANDS: MUSIC FROM THE WAR YEARS MADACY SPECIAL PRODUCTS 52249/MADACY
9	6	4	KURT ELLING	NIGHTMOVES CONCORD JAZZ 30138/CONCORD
10	8	33	MADELEINE PEYROUX	HALF THE PERFECT WORLD ROUNDER 613252
10	10	52	NAT KING COLE	THE VERY BEST OF NAT KING COLE CAPITOL 59324
12	13	75	MICHAEL BUBLE	CAUGHT IN THE ACT 143 REPRISE 49444/WARNER BROS.
13	5	10	ORNETTE COLEMAN	SOUND GRAMMAR SOUND GRAMMAR 11593
14	11	8	WYNTON MARSALIS	FROM THE PLANTATION TO THE PENITENTIARY BLUE NOTE 73675/BLG
15	RE-ENTRY	1 WK	GORDON GOODWIN'S BIG PHAT BAND	THE PHAT PACK IMMERGENT 284404
16	12	8	PATTI AUSTIN	AVANT GERSHWIN RENDEZVOUS 5123
17	16	30	RAY CHARLES + THE COUNT BASIE ORCHESTRA	RAY SINGS BASIE SWINGS HEAR 30026/CONCORD
18	14	13	HARRY CONNICK, JR.	CHANSON DU VIEUX CARRE MARSALIS 460006/ROUNDER
19	21	61	LOUIS ARMSTRONG	THE DEFINITIVE COLLECTION HIP-OP/VERVE/CHRONICLES 004893/UME
20	18	4	VARIOUS ARTISTS	NUMBER 1'S: JAZZ VERVE 000867102/VG
21	NEW	1 WK	DINO SALUZZI/ANJA LECHNER	OJOS NEGROS ECM 008566/UNIVERSAL CLASSICS GROUP
22	NEW	1 WK	ANJANI	BLUE ALERT COLUMBIA 76946/SONY MUSIC
23	20	2	TURTLE ISLAND QUARTET	A LOVE SUPREME: THE LEGACY OF JOHN COLTRANE TELARC 80684
24	15	33	PAT METHENY / BRAD MEHLDAU	METHANY MEHLDAU NONESUCH 79964/WARNER BROS.
25	RE-ENTRY	1 WK	THE TIERNEY SUTTON BAND	ON THE OTHER SIDE TELARC 83650

## TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	34	JOSHUA BELL	VOICE OF THE VIOLIN SONY CLASSICAL 97779/SONY BMG MASTERWORKS
2	2	2	YO-YO MA	APPASSIONATO SONY CLASSICAL 02668/SONY BMG MASTERWORKS
3	3	30	STING	SONGS FROM THE LABYRINTH DG 007220/UNIVERSAL CLASSICS GROUP
4	8	31	ANDRE RIEU	THE HOMECOMING! DENON 17613/SLG
5	4	4	JOSHUA BELL	THE ESSENTIAL JOSHUA BELL SONY CLASSICAL 07416/SONY BMG MASTERWORKS
6	10	16	ANNA NETREBKO	RUSSIAN ALBUM DG 008153/UNIVERSAL CLASSICS GROUP
7	5	11	STING	THE JOURNEY & THE LABYRINTH: THE MUSIC OF JOHN DOWLAND DG 006448/UNIVERSAL CLASSICS GROUP
8	11	19	LORRAINE HUNT LIEBERSON WITH THE BOSTON SYMPHONY ORCHESTRA (LEVINE)	LORRAINE HUNT LIEBERSON SINGS PETER LIEBERSON: MERIDIA SONGS/SONESUCH 79514/WARNER BROS.
9	6	16	LANG LANG	DRAGON SONGS DG 008233/UNIVERSAL CLASSICS GROUP
10	9	6	KRONOS QUARTET	GORECKI: STRING QUARTET NO. 3... SONGS ARE SUNG NONESUCH 104380/WARNER BROS.
11	RE-ENTRY	1 WK	JANINE JANSEN/GEWANDHAUS ORCHESTRA (CHAILLY)	MENDELSSOHN/BRUCH: CONCERTOS & ROMANCE DECCA 07290/UNIVERSAL CLASSICS GROUP
12	RE-ENTRY	1 WK	JOSHUA BELL/BERLIN PHILHARMONIC (THOMAS)	TCHAIKOVSKY: VIOLIN CONCERTO SONY CLASSICAL 94832/SONY BMG MASTERWORKS
13	14	11	ROLANDO VILLAZON & PLACIDO DOMINGO	GITANO: ZARZUELA ARIAS VIRGIN CLASSICS 65474/BLG
14	20	34	JOSHUA BELL	THE ESSENTIAL JOSHUA BELL DECCA 005185/UNIVERSAL CLASSICS GROUP
15	RE-ENTRY	1 WK	LONDON PHILHARMONIC/ANNE-SOPHIE MUTTER	MOZART: VIOLIN CONCERTOS 1-5 DG 005078/UNIVERSAL CLASSICS GROUP
16	21	74	ANDRE RIEU	THE FLYING DUTCHMAN DENON 17570/SLG
17	NEW	1 WK	THE NETHERLANDS PHILHARMONIC ORCHESTRA (KREIZBERG)	BRAMS: VIOLIN CONCERTO PENTATONE CLASSICS 5186066/NAXOS
18	RE-ENTRY	1 WK	ACADEMY OF ANCIENT MUSIC (EGARR)	HANDEL: CONCERTI GROSSI OP. 3 SONATA A 5 HARMONIA MUNDI 907415
19	17	45	POLYPHONY (LAYTON)	WHITACRE: CLOUDBURST AND OTHER CHORAL WORKS HYPERION 67543/HARMONIA MUNDI
20	20	20	EVGENY KISSIN	EVGENY KISSIN PLAYS CHOPIN: THE VERBIER FESTIVAL RECITAL RCA RED SEAL 68666/SONY BMG MASTERWORKS
21	12	5	CHRISTOPHER PARKENING/JUBILANT SYKES	JUBILATION ANGEL 57591/BLG
22	NEW	1 WK	ATLANTA SYMPHONY ORCHESTRA AND CHAMBER CHORUS (SPANO)	VAUGHAN WILLIAMS: TALLIS FANTASIA/SYMPHONY NO. 5 TELARC 80676
23	23	10	LIBERA	ANGEL VOICES EMI CLASSICS 70523/BLG
24	NEW	1 WK	RENEE FLEMING	HOMAGE: THE AGE OF THE DIVA DECCA 007405/UNIVERSAL CLASSICS GROUP
25	19	4	DAVID RUSSELL	ART OF THE GUITAR TELARC 80672

## TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	NEW	1 WK	NORMAN BROWN	STAY WITH ME PEAK 30218/CONCORD
2	NEW	1 WK	SIMPLY RED	STAY SIMPLYRED.COM 89935
3	1	28	GEORGE BENSON & AL JARREAU	GIVIN IT UP MONSTER 2316/CONCORD
4	NEW	1 WK	KEIKO MATSUI	MOYO SHOUT! FACTORY 10479/SONY MUSIC
5	3	13	DAVE KOZ	AT THE MOVIES CAPITOL 11405
6	2	24	KENNY G	IM IN THE MOOD FOR LOVE... THE MOST ROMANTIC MELODIES OF ALL TIME ARISTA 82680/RMG
7	5	10	KIM WATERS	YOU ARE MY LADY SHANACHIE 5147
8	RE-ENTRY	1 WK	NORMAN BROWN	THE VERY BEST OF NORMAN BROWN GRP 005630/VG
9	7	31	BONEY JAMES	SHINE CONCORD 30049
10	4	2	THE GREYBOY ALLSTARS	WHAT HAPPENED TO TELEVISION? SCI FIDELITY 1060
11	NEW	1 WK	ANDRE WARD	CRYSTAL CITY HUSH 959/ORPHEUS
12	6	4	JEFF LORBER	HE HAD A HAT BLUE NOTE 55611/BLG
13	RE-ENTRY	1 WK	NICK COLONNE	KEEPIN' IT COOL NARADA JAZZ 37331/BLG
14	8	9	PAUL BROWN & FRIENDS	WHITE SAND PEAK 30147/CONCORD
15	15	38	THE RIPPINGTONS	20TH ANNIVERSARY PEAK 30000/CONCORD
16	NEW	1 WK	FOUR80EAST	EN ROUTE NATIVE LANGUAGE 966
17	11	44	PETER WHITE	PLAYIN' FAVOURITES LEGACY/COLUMBIA 94992/SONY MUSIC
18	17	5	HIROMI'S SONICBLOOM	TIME CONTROL TELARC 83655
19	10	66	KENNY G	THE ESSENTIAL KENNY G LEGACY/ARISTA 75487/RMG
20	12	44	WAYMAN TISDALE	WAY UP! RENDEZVOUS 5118
21	13	8	JEFF GOLUB	GRAND CENTRAL NARADA JAZZ 64740/BLG
22	16	3	BOB JAMES	ANGELS OF SHANGHAI KDCX 4227
23	14	14	WALTER BEASLEY	READY FOR LOVE HEADS UP 3116
24	9	5	BEN TANKARD	LET'S GET QUIET: THE SMOOTH JAZZ EXPERIENCE VERITY 05235/ZOMBA
25	18	23	VARIOUS ARTISTS	FOREVER, FOR ALWAYS, FOR LUTHER VOLUME II RENDEZVOUS 5122

## TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE
1	1	25	JOSH GROBAN	AWAKE 143/REPRISE 44435/WARNER BROS.
2	2	23	IL DIVO	SIEMPRE SYCO/COLUMBIA 02673/SONY MUSIC
3	6	67	IL DIVO	ANCORA SYCO/COLUMBIA 76914/SONY MUSIC
4	5	65	ANDREA BOCELLI	AMORE SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP
5	4	25	ANDREA BOCELLI	UNDER THE DESERT SKY SUGAR/DECCA 007831/UNIVERSAL CLASSICS GROUP
6	9	12	MORMON TABERNACLE CHOIR/ORCHESTRA AT TEMPLE SQUARE (JESSOP)	SHOWTIME MUSIC OF BROADWAY AND HOLLYWOOD MORMON TABERNACLE CHOIR 4973811
7	8	62	ANDREA BOCELLI	AMOR SUGAR/VEVEMUSIC 006144/UNIVERSAL LATINO
8	7	7	HAYLEY WESTENRA	CELTIC TREASURE DECCA 008580/UNIVERSAL CLASSICS GROUP
9	3	28	JUANITA BYNUM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL FLOW 1894/MARANATHA!
10	10	77	SOUNDTRACK	PRIDE & PREJUDICE DECCA 005620/UNIVERSAL CLASSICS GROUP
11	11	30	SARAH BRIGHTMAN	DIVA: THE SINGLES COLLECTION NEMO STUDIO/ANGEL 73671/BLG
12	13	75	JOHN WILLIAMS/YO-YO MA/ITZHAK PERLMAN	MEMOIRS OF A GEISHA (SOUNDTRACK) SONY CLASSICAL 74708/SONY BMG MASTERWORKS
13	12	68	CHLOE	WALKING IN THE AIR MANHATTAN 42961/BLG
14	17	4	JOHN WILLIAMS AND JOHN ETHRIDGE	PLACES BETWEEN: JOHN WILLIAMS AND JOHN ETHRIDGE LIVE IN DUBLIN SONY CLASSICAL 00877/SONY BMG MASTERWORKS
15	14	4	TURTLE ISLAND QUARTET	A LOVE SUPREME: THE LEGACY OF JOHN COLTRANE TELARC 83684
16	15	57	MORMON TABERNACLE CHOIR	THEN SINGS MY SOUL MORMON TABERNACLE CHOIR 70036
17	16	33	VITTORIO	VITTORIO POLYDOR/DECCA/MUSIC FOR A BETTER WORLD 007307/UNIVERSAL CLASSICS GROUP
18	20	82	MORMON TABERNACLE CHOIR	LOVE IS SPOKEN HERE MORMON TABERNACLE CHOIR 0017
19	18	10	SOUNDTRACK	STAR WARS EPISODE III: REVENGE OF THE SITH SONY CLASSICAL 94220/SONY BMG MASTERWORKS
20	24	78	HAYLEY WESTENRA	ODYSSEY DECCA 005440/UNIVERSAL CLASSICS GROUP
21	21	16	THE STRING QUARTET TRIBUTE	UNINHIBITED: THE STRING QUARTET TRIBUTE TO HINDER VITAMIN 9449
22	RE-ENTRY	1 WK	VARIOUS ARTISTS	IMMORTALIZED: THE STRING QUARTET TRIBUTE TO EVANESCENCE VITAMIN 9432
23	23	7	SASHA & SHAWNA	SIREN MANHATTAN 56416/BLG
24	RE-ENTRY	1 WK	GLENN DANZIG	BLACK ARIA II EVILIVE 2097/MEGAFORCE
25	22	81	BOND	EXPLOSIVE: THE BEST OF BOND MBO/DECCA 004748/UNIVERSAL CLASSICS GROUP

# CHARTS LEGEND

See below for complete legend information.

# MAY 12 2007 ALBUMS

SALES DATA COMPILED BY

Nielsen SoundScan

## 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 GAINERS** Where included, this award indicates the title with the chart's largest unit increase.

**PAGE SETTER** Where included, this award indicates the title with the chart's biggest percentage growth.

**HEATSEEKER GRADUATE** Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

### PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. **Ⓢ** after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. **Ⓜ** DualDisc available. **Ⓢ** CD/DVD combo available. \* indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

## SINGLES CHARTS

### RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Airplay, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

- Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

### RECURRENT RULES

Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Songs for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below No. 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Songs are removed from the Adult Top 40, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below No. 15 (No. 20 for Rhythmic Airplay and Modern Rock) or if they have been on the chart for more than 52 weeks and rank below No. 10.

### SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and Internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.

- Singles with the greatest sales gains.

### CONFIGURATIONS

**Ⓢ** CD single available. **Ⓜ** Digital Download available. **Ⓜ** DVD single available. **Ⓢ** Vinyl Maxi-Single available. **Ⓢ** Vinyl single available. **Ⓢ** CD Maxi-Single available. Configurations are not included on all singles charts.

### HITPREDICTOR

★ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple 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](http://www.hitpredictor.com).

### DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs.

- Titles with the greatest club play increase over the previous week.

## AWARD CERTIFICATION LEVELS

### ALBUM CHARTS

● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ▢ Certification of 400,000 units (Multi-Platino).

### SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's multiplatinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

### MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

### DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP POP CATALOG		ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE))	CERT
1	42	<b>GREATEST GAINERS</b> #1 WK JOSH GROBAN	CLOSER 143/REPRISE 48450/WARNER BROS. (18.98) Ⓢ	5
2	1	PINK FLOYD	DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	◆
3	2	GUNS N' ROSES	GREATEST HITS GEFEN 001714/INTERSCOPE (16.98)	◆
4	4	MICHAEL BUBLE	IT'S TIME 143/REPRISE 48946/WARNER BROS. (18.98) Ⓢ	◆
5	6	RASCAL FLATTS	FEELS LIKE TODAY LYRIC STREET 165049/HOLLYWOOD (18.98)	◆
6	3	ORIGINAL BROADWAY CAST RECORDING	WICKED DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP (18.98)	◆
7	5	NORAH JONES	COME AWAY WITH ME BLUE NOTE 32088*/BLG (17.98)	◆
8		<b>HOT SHOT DEBUT</b> IL DIVO	IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC (18.98) Ⓢ	◆
9	19	KELLY CLARKSON	BREAKAWAY RCA 64491/RMG (18.98)	◆
10	7	AC/DC	BACK IN BLACK LEGACY/EPIC 80207*/SONY MUSIC (18.98) Ⓢ	◆
11	13	LINKIN PARK	[HYBRID THEORY] WARNER BROS. 47755 (18.98/12.98)	◆
12	9	CREED	GREATEST HITS WIND-UP 13103 (18.98 CD/DVD) Ⓢ	◆
13	11	BOB SEGER & THE SILVER BULLET BAND	GREATEST HITS CAPITOL 30334 (16.98)	◆
14	8	TIM MCGRAW	GREATEST HITS CURB 77978 (18.98/12.98)	◆
15	16	QUEEN	GREATEST HITS HOLLYWOOD 161265 (18.98/11.98)	◆
16	10	EVANESCENCE	FALLEN WIND-UP 13063 (18.98)	◆
17	14	THE BABY EINSTEIN MUSIC BOX ORCHESTRA	BABY EINSTEIN: LULLABY CLASSICS BUENA VISTA 861085/WALT DISNEY (7.98)	◆
18	17	CELTIC WOMAN	CELTIC WOMAN MANHATTAN 60239/BLG (18.98)	◆
19	33	MICHAEL BUBLE	MICHAEL BUBLE 143/REPRISE 48376/WARNER BROS. (18.98)	◆
20	20	THE DOORS	BEST OF THE DOORS ELEKTRA/ASYLUM 60345/ELEKTRA (18.98)	◆
21	18	SOUNDTRACK	GREASE POLYDOR/UNIVERSAL 825095/UME (18.98)	◆
22	40	STEVIE WONDER	THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 066164/UME (18.98)	◆
23	21	CREEDENCE CLEARWATER REVIVAL	CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)	◆
24	22	METALLICA	METALLICA ELEKTRA 61113*/AG (18.98/11.98)	◆
25	15	BOB MARLEY AND THE WAILERS	LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF CONGSLAND 548904/UME (13.98/9.98) Ⓢ	◆
26		<b>RE-ENTRY</b> MAROONS	SONGS ABOUT JANE OCTONE/J 50001*/RMG (18.98)	◆
27	23	JOURNEY	JOURNEY'S GREATEST HITS LEGACY/COLUMBIA 85889/SONY MUSIC (18.98/12.98)	◆
28	30	JACK JOHNSON	IN BETWEEN DREAMS JACK JOHNSON/BRUSH-FIRE/UNIVERSAL REPUBLIC 004149*/UMHG (13.98)	◆
29	12	MARTINA MCBRIDE	GREATEST HITS RCA NASHVILLE 67012/SBN (18.98/12.98)	◆
30	29	TOBY KEITH	GREATEST HITS 2 DREAMWORKS (NASHVILLE) 002323/UMGN (13.98)	◆
31	24	DANE COOK	HARMFUL IF SWALLOWED COMEDY CENTRAL 0017 (16.98 CD/DVD) Ⓢ	◆
32	25	SUGARLAND	TWICE THE SPEED OF LIFE MERCURY 002172/UMGN (13.98)	◆
33	37	THE BEACH BOYS	THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82710 (18.98) Ⓢ	◆
34	34	THE KILLERS	HOT FUSS ISLAND 002468*/IDJMG (13.98)	◆
35	44	EAGLES	THE VERY BEST OF WARNER STRATEGIC MARKETING 73971 (25.98)	◆
36	39	DEF LEPPARD	Vault -- GREATEST HITS 1980-1995 MERCURY 528718/UME (18.98/11.98)	◆
37	35	TOM PETTY AND THE HEARTBREAKERS	GREATEST HITS MCA 110819/UME (18.98/12.98)	◆
38		<b>RE-ENTRY</b> MICHAEL JACKSON	THRILLER EPIC 66073/SONY MUSIC (18.98/12.98)	◆
39	28	THE POLICE	EVERY BREATH YOU TAKE: THE CLASSICS A&M/CHRONICLES 003765/UME (13.98)	◆
40	32	LYNYRD SKYNYRD	ALL TIME GREATEST HITS MCA 112229/UME (18.98/12.98)	◆
41	27	NIRVANA	NEVERMIND DGC/GEFFEN 424425*/UME (18.98/12.98)	◆
42	26	JOHNNY CASH	JOHNNY CASH AT FOLSOM PRISON LEGACY/COLUMBIA 65955/SONY BMG (11.98/7.98)	◆
43		<b>RE-ENTRY</b> LIONEL RICHIE	THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 068140/UME (18.98)	◆
44	36	JOHNNY CASH	16 BIGGEST HITS LEGACY/COLUMBIA 69739/SONY BMG (11.98/7.98)	◆
45	46	LED ZEPPELIN	EARLY DAYS & LATTER DAYS: THE BEST OF LED ZEPPELIN VOLUMES ONE AND TWO ATLANTIC 83619/AG (19.98)	◆
46		<b>RE-ENTRY</b> THE BEATLES	ABBEY ROAD APPLE 46446*/CAPITOL (18.98/12.98)	◆
47	45	BONE THUGS-N-HARMONY	GREATEST HITS RUTHLESS 25423 (18.98)	◆
48	38	JIMI HENDRIX	EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 111671*/UME (18.98/12.98)	◆
49	43	THE BEATLES	1 APPLE 29325/CAPITOL (18.98/12.98)	◆
50	41	ELVIS PRESLEY	ELVIS: ULTIMATE GOSPEL RCA/SONY BMG STRATEGIC MARKETING GROUP 05236/SONY BMG (18.98)	◆

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or reissues 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		ARTIST	TITLE	BB 200 RANKING	CERT
1		<b>NEW</b> #1 WK ARCTIC MONKEYS	Favourite Worst Nightmare	7	◆
2	1	AVRIL LAVIGNE	The Best Damn Thing	1	◆
3	4	AMY WINEHOUSE	Back To Black	11	◆
4		<b>NEW</b> VARIOUS ARTISTS	America Idol: Idol Gives Back: Audio Collection (EP)	—	◆
5	2	NINE INCH NAILS	Year Zero	3	◆
6	3	TIMBALAND	Timbaland Presents Shock Value	14	◆
7		<b>NEW</b> JOE	Ain't Nothing Like Me	2	◆
8	5	DAUGHTRY	Daughtry	5	◆
9	8	CARRIE UNDERWOOD	Some Hearts	8	◆
10	11	MODEST MOUSE	We Were Dead Before The Ship Even Sank	39	◆
11	12	MIKA	Life In Cartoon Motion	70	◆
12		<b>RE-ENTRY</b> JOSS STONE	Introducing Joss Stone	16	◆
13	21	JOHN MAYER	Continuum	45	◆
14	19	JUSTIN TIMBERLAKE	FutureSex/LoveSounds	17	◆
15	16	LILY ALLEN	Alright, Still...	64	◆

TOP INTERNET		ARTIST	TITLE	BB 200 RANKING	CERT
1	1	<b>NEW</b> #1 WK NINE INCH NAILS	Year Zero	3	◆
2	3	ALISON KRAUSS	A Hundred Miles Or More: A Collection	19	◆
3		<b>NEW</b> PORCUPINE TREE	Fear Of A Blank Planet	59	◆
4		<b>NEW</b> DONNY OSMOND	Love Songs Of The '70s	27	◆
5	4	MARTINA MCBRIDE	Waking Up Laughing	9	◆
6	2	AVRIL LAVIGNE	The Best Damn Thing	1	◆
7	5	AMY WINEHOUSE	Back To Black	11	◆
8		<b>NEW</b> ARCTIC MONKEYS	Favourite Worst Nightmare	7	◆
9	23	DAUGHTRY	Daughtry	5	◆
10	8	NORAH JONES	Not Too Late	36	◆
11		<b>RE-ENTRY</b> RODRIGO Y GABRIELA	Rodrigo Y Gabriela	160	◆
12		<b>NEW</b> PATTI SMITH	Twelve	60	◆
13	6	JOSS STONE	Introducing Joss Stone	16	◆
14		<b>NEW</b> KINGSPADE	P.T.B.	110	◆
15	4	CORINNE BAILEY RAE	Corinne Bailey Rae	25	◆

NORTHEAST REGION HEATSEEKERS		ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	FROM Billboard
1	1	<b>NEW</b> #1 WK ONE MAN REVOLUTION	THE NIGHTWATCHMAN (EPIC/SONY MUSIC)	◆
2	1	P.T.B.	KINGSPADE (SUBURBAN NOIZE)	◆
3	1	MOMENTO	BEHEL GILBERTO (ZIRIGUIBOOM/CHAMMED DISCS/SIX DEGREES)	◆
4	2	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA (ATO)	◆
5	1	FICTION	DARK TRANQUILITY (CENTURY MEDIA)	◆
6	1	5:55	CHARLOTTE GAINSBURG (BECAUSE/VICE)	◆
7	1	CURSES	VANNA (EPITAPH)	◆
8	1	JOANNA NEWSOM & THE YS STREET BAND E.P.	JOANNA NEWSOM & THE YS STREET BAND (DRAG CITY)	◆
9	7	ROBBERS & COWARDS	COLD WAR KIDS (LOWDOWN)	◆
10	1	BOYS LIKE GIRLS	BOYS LIKE GIRLS (COLUMBIA/SONY MUSIC)	◆
11	1	THE BRICK	JOELL ORTIZ (LUSH LIFE/KOCH)	◆
12	1	PAGE MCCONNELL	PAGE MCCONNELL (LEGACY/KEYED/SONY BMG)	◆
13	1	ICONS OF EVIL	VITAL REMAINS (CENTURY MEDIA)	◆
14	6	WRITER'S BLOCK	PETER BJORN AND JOHN (ALMOSTGOLD)	◆
15	6	GRAND NATIONAL	THE JOHN BUTLER TRIO (JARRAH/ATLANTIC/AG)	◆

## VIDEO

TOP  
DVD SALES™

THIS WEEK	LAST WEEK	TITLE	Principal Performers	CERT.	RATING
1	NEW	<b>#1</b> SMOKIN' ACES UNIVERSAL STUDIOS HOME VIDEO 61032266 (29.98)	Ben Affleck/Jason Bateman	R	
2	NEW	THE LAST KING OF SCOTLAND 20TH CENTURY FOX 2240720 (29.98)	Forest Whitaker/James McAvoy	R	
3	1	HAPPY FEET WARNER HOME VIDEO 112092 (28.98)	Animated	PG	
4	NEW	FREEDOM WRITERS PARAMOUNT HOME ENTERTAINMENT 346504 (29.98)	Hilary Swank/Scott Glenn	PG-13	
5	2	CHARLOTTE'S WEB PARAMOUNT HOME ENTERTAINMENT 342754 (29.98)	Julia Roberts/Dakota Fanning	G	
6	3	THE PURSUIT OF HAPPYNESS SONY PICTURES HOME ENTERTAINMENT 15085 (28.98)	Will Smith/Thandie Newton	PG-13	
7	4	CASINO ROYALE MGM HOME ENTERTAINMENT/SONY PICTURES HOME ENTERTAINMENT 1485E (28.98)	Daniel Craig/Eva Green	T	
8	5	THE GOOD SHEPHERD UNIVERSAL STUDIOS HOME VIDEO 61028671 (29.98)	Matt Damon/Angelina Jolie	R	
9	NEW	NOTES ON A SCANDAL 20TH CENTURY FOX 2243891 (29.98)	Judi Dench/Cate Blanchett	R	
10	RE-ENTRY	SPIDER-MAN 2 (SPECIAL EDITION) SONY PICTURES HOME ENTERTAINMENT 05149 (14.98)	Tobey Maguire/Kirsten Dunst	PG-13	
11	7	BLOOD DIAMOND WARNER HOME VIDEO 111762 (28.98)	Leonardo DiCaprio/Jennifer Connelly	R	
12	8	ERAGON 20TH CENTURY FOX 2242698 (29.98)	Ed Speleers/Jeremy Irons	PG	
13	10	BORAT 20TH CENTURY FOX 2241969 (29.98)	Sacha Baron Cohen/Ken Davitian	R	
14	NEW	THE VENTURE BROS.: SEASON TWO WARNER HOME VIDEO 7816 (29.98)	Animated	NR	
15	9	PETER PAN WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 52665 (29.98)	Animated	G	
16	5	BOBBY THE WEINSTEIN COMPANY/GENIUS PRODUCTS 79932 (28.98)	Anthony Hopkins/Demi Moore	R	
17	15	THE SECRET PRIME TIME PRODUCTIONS 001 (34.98)	Various Artists	NR	
18	11	THE DEPARTED WARNER HOME VIDEO 73674 (28.98)	Leonardo DiCaprio/Matt Damon	R	
19	12	CHILDREN OF MEN UNIVERSAL STUDIOS HOME VIDEO 61032513 (28.98)	Clive Owen/Julianne Moore	R	
20	16	THE HOLIDAY SONY PICTURES HOME ENTERTAINMENT 17382 (28.98)	Cameron Diaz/Kate Winslet	PG-13	
21	NEW	SPONGEBOB SQUAREPANTS: FRIEND OR FOE? NICKELODEON VIDEO/PARAMOUNT HOME ENTERTAINMENT 850844 (16.98)	Animated	NR	
22	13	ROCKY BALBOA SONY PICTURES HOME ENTERTAINMENT 16190 (28.98)	Sylvester Stallone/Burt Young	PG	
23	14	JUMP IN! WALT DISNEY HOME ENTERTAINMENT/BUENA VISTA HOME ENTERTAINMENT 5350 (26.98)	Corbin Bleu/Keke Palmer	PG	
24	18	FLUSHED AWAY DREAMWORKS HOME ENTERTAINMENT/UNIVERSAL STUDIOS HOME VIDEO 17084 (29.98)	Animated	PG	
25	RE-ENTRY	SPIDERMAN SONY PICTURES HOME ENTERTAINMENT 01540 (24.98)	Tobey Maguire/Kirsten Dunst	PG-13	

TOP  
TV DVD SALES™

THIS WEEK	LAST WEEK	TITLE	Label/Distributing Label & Number (Price)
1	NEW	<b>#1</b> THE VENTURE BROS.: SEASON TWO WARNER 7816 (29.98)	
2	NEW	SPONGEBOB SQUAREPANTS: FRIEND OR FOE? NICKELODEON/PARAMOUNT 850844 (16.98)	
3	1	JUMP IN! WALT DISNEY/BUENA VISTA 53050 (26.98)	
4	5	MICKEY MOUSE CLUBHOUSE: MICKEY'S GREAT CLUBHOUSE HUNT WALT DISNEY/BUENA VISTA 52318 (26.98)	
5	2	ENTOURAGE: SEASON THREE, PART 1 HBO 92945 (39.98)	
6	3	THE NAKED BROTHERS BAND: THE MOVIE NICKELODEON/PARAMOUNT 851424 (16.98)	
7	NEW	NOT JUST THE BEST OF THE LARRY SANDERS SHOW SONY PICTURES 10296 (49.98)	
8	NEW	MURDER, SHE WROTE: THE COMPLETE SIXTH SEASON UNIVERSAL STUDIOS 61032999 (49.98)	
9	4	HIGH SCHOOL MUSICAL: ENCORE EDITION WALT DISNEY/BUENA VISTA 49549 (26.98)	
10	14	TOM AND JERRY'S GREATEST CHASES WARNER 65306 (9.98)	
11	8	MIND OF MENCIA: UNCENSORED SEASON 2 COMEDY CENTRAL/PARAMOUNT 803274 (26.98)	
12	3	AVATAR: THE LAST AIRBENDER: BOOK 2: EARTH VOLUME 2 NICKELODEON VIDEO/PARAMOUNT 850824 (16.98)	
13	NEW	THE PRETENDER: THE COMPLETE FIRST SEASON 20TH CENTURY FOX 2226927 (39.98)	
14	6	FAMILY GUY: VOLUME FOUR 20TH CENTURY FOX 2238209 (39.98)	
15	NEW	HAPPY DAYS: THE SECOND SEASON CBS VIDEO/PARAMOUNT 069864 (42.98)	
16	10	FIREFLY: THE COMPLETE SERIES 20TH CENTURY FOX 2008929 (49.98)	
17	18	SOUTH PARK: THE COMPLETE NINTH SEASON COMEDY CENTRAL/PARAMOUNT 850964 (49.98)	
18	21	THE OFFICE: SEASON ONE NBC/UNIVERSAL STUDIOS 61028506 (29.98)	
19	25	GREY'S ANATOMY: SEASON ONE TOUCHSTONE TELEVISION/BUENA VISTA 4173503 (29.98)	
20	15	POK... MON 9: POK... MON RANGER AND THE TEMPLE OF THE SEA VIZ VIDEO 23709 (19.98)	
21	NEW	FAMILY ANCHOR BAY ENTERTAINMENT 9900 (14.98)	
22	22	DORA THE EXPLORER: SHY RAINBOW NICK JR./PARAMOUNT 850834 (16.98)	
23	7	SCOOBY-DOO, WHERE ARE YOU?: THE COMPLETE THIRD SEASON WARNER 3298 (34.98)	
24	24	THE OFFICE: SEASON TWO NBC/UNIVERSAL STUDIOS 61030378 (49.98)	
25	RE-ENTRY	WHAT'S NEW SCOOBY DOO?: SAFARI SO GOOD WARNER 2388 (9.98)	

TOP  
VIDEO RENTALS™

THIS WEEK	LAST WEEK	TITLE	Label/Distributing Label	CERT.	RATING
1	NEW	<b>#1</b> SMOKIN' ACES UNIVERSAL STUDIOS HOME VIDEO		R	
2	NEW	FREEDOM WRITERS PARAMOUNT HOME ENTERTAINMENT		PG-13	
3	NEW	THE LAST KING OF SCOTLAND 20TH CENTURY FOX		R	
4	1	THE PURSUIT OF HAPPYNESS SONY PICTURES HOME ENTERTAINMENT		PG-13	
5	2	THE GOOD SHEPHERD UNIVERSAL STUDIOS HOME VIDEO		R	
6	3	BLOOD DIAMOND WARNER HOME VIDEO		R	
7	NEW	NOTES ON A SCANDAL 20TH CENTURY FOX		R	
8	4	HAPPY FEET WARNER HOME VIDEO		PG	
9	5	THE HOLIDAY SONY PICTURES HOME ENTERTAINMENT		PG-13	
10	6	CHILDREN OF MEN UNIVERSAL STUDIOS HOME VIDEO		R	

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TOP  
VIDEO GAME RENTALS™

THIS WEEK	LAST WEEK	TITLE	Manufacturer	CERT.	RATING
1	6	<b>#1</b> PS2: GOD OF WAR II SONY COMPUTER ENTERTAINMENT		T	
2	2	WII: SUPER PAPER MARIO NINTENDO		E	
3	3	X360: TOM CLANCY'S GHOST RECON ADVANCED WARRIFIGHTER 2 UBI SOFT		T	
4	4	X360: CRACKDOWN MICROSOFT		M	
5	5	PS2: TMNT UBI SOFT		E	
6	2	PS2: MEDAL OF HONOR - VANGUARD EA SPORTS		T	
7	7	X360: DEF JAM: ICON ELECTRONIC ARTS		M	
8	9	X360: TOM CLANCY'S RAINBOW SIX: VEGAS UBI SOFT		R	
9	10	X360: GEARS OF WARS MICROSOFT		M	
10	8	PS2: NEED FOR SPEED: CARBON EA SPORTS		E	

## LAUNCH PAD

MAY  
12  
2007TOP  
HEATSEEKERS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	NEW	1	<b>#1</b> NORMAN BROWN PEAK 30218/CONCORD (18.98)	Stay With Me	
2	NEW	1	KINGSPADE SUBURBAN NOIZE 77 (15.98)	P.T.B.	
3	NEW	1	THE NIGHTWATCHMAN EPIC 67546/SDNY MUSIC (18.98)	One Man Revolution	
4	1	30	UNK BIG OOMP 5973/KOCH (17.98)	Beat'n Down Yo Blcck	
5	3	22	RODRIGO Y GABRIELA ATO 21557 (13.98)	Rodrigo Y Gabriela	
6	NEW	1	BEBEL GILBERTO ZIRIGUIBOOM/CRAMMED DISCS 1133/SIX DEGREES (16.98)	Momento	
7	2	55	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98)	The Poison	
8	5	12	PETER BJORN AND JOHN ALMOSTGOLD 002 (12.98)	Writer's Block	
9	FEW	1	CHARLOTTE GAINSBORG BECAUSE 94703/VICE (15.98)	5:55	
10	4	19	COLD WAR KIDS DOWNTOWN 70009 (13.98)	Robbers & Cowards	
11	6	21	BOYS LIKE GIRLS COLUMBIA 05572/SONY MUSIC (11.98)	Boys Like Girls	
12	NEW	1	SA-RA BABYGRANDE 313 (17.98)	The Hollywood Recordings	
13	8	17	EMERSON DRIVE MONTAGE 90088/MIDAS (13.98)	Countrified	
14	7	2	CUISILLOS MUSART 3893/BALBOA (12.98)	Mil Heridas	
15	NEW	1	DARK TRANQUILLITY CENTURY MEDIA 8315 (15.98)	Fiction	
16	NEW	1	JOELL ORTIZ LUSH LIFE 5529/KOCH (17.98)	The Brick	
17	NEW	1	JOANNA NEWSOM & THE YS STREET BAND DRAG CITY 336* (12.98)	Joanna Newsom & The Ys Street Band E.P.	
18	13	14	XTREME LA CALLE 340011/UG (13.98)	Haciendo Historia	
19	23	7	<b>GREATEST GAINER</b> SECONDHAND SERENADE GLASSNOTE 63020/EAST WEST (13.98)	Awake	
20	13	9	LOS CUATES DE SINALOA SONY BMG NORTE 04734 (11.98)	Puro Sierrero Bravo	
21	11	4	SICK PUPPIES RMR 89752/VIRGIN (12.98)	Dressed Up As Life	
22	14	35	SAY ANYTHING DOGHOUSE/J 71805/RMG (11.98)	...Is A Real Boy	
23	NEW	1	THE ISAACS GAITHER MUSIC GROUP 42717 (17.98)	Big Sky	
24	NEW	1	GRINDERMAN MUTE/ANTI- 86861*/EPITAPH (16.98)	Grinder man	
25	7	73	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself	
26	21	5	THE JOHN BUTLER TRIO JARRAH/ATLANTIC 101649/AG (13.98)	Grand National	
27	NEW	1	PLAYRADIOPLAY! STOLEN TRANSMISSION 008698 (6.98)	The Frequency E.P.	
28	NEW	1	DNTEL SUB POP 725* (13.98)	Dumb Luck	
29	25	2	REYLI SONY BMG NORTE 06846 (14.98)	Fe	
30	5	3	33MILES INO/COLUMBIA 05834/SONY MUSIC (11.98)	33Miles	
31	NEW	1	KEIKO MATSUI SHOUT! FACTORY 10479/SONY MUSIC (18.98)	Moyo	
32	NEW	1	TITO NIEVES LA CALLE 330022/UG (13.98)	Canciones Clasicas De Marco Antonio Solis	
33	NEW	1	LA DINASTIA DE TUZANTLA, MICH. VENEMUSIC 653201/UNIVERSAL LATINO (12.98)	Recuerdo De La Dinastia: Edicion Especial	
34	33	11	YURIDIA SONY BMG NORTE 02496 (14.98)	Habla El Corazon	
35	19	5	JOSHUA BELL SONY CLASSICAL 97779/SONY BMG MASTERWORKS (18.98)	Voice Of The Violin	
36	39	3	LOS TERRIBLES DEL NORTE FREDDIE 1969 (9.98)	30 Corridos: Historias Nortenas	
37	31	11	RED ESSENTIAL 10807 (12.98)	End Of Silence	
38	18	3	KJ-52 UPROK 78295/BEC (17.98)	The Yearbook	
39	10	10	KINTO SOL UNIVISION 311038/UG (12.98)	Los Hijos Del Maiz	
40	32	19	ROCCO DELUCA & THE BURDEN IRONWORKS 165 (12.98)	I Trust You To Kill Me	
41	48	16	THE KOOKS VIRGIN 50723/ASTRALWERKS (14.98)	Inside In / Inside Out	
42	40	4	JARVIS COCKER ROUGH TRADE 1 (15.98)	Jarvis	
43	NEW	1	SANCTITY ROADRUNNER 618050 (17.98)	Road To Bloodshed	
44	27	5	MADINA LAKE ROADRUNNER 18085 (11.98)	From Them, Through Us, To You	
45	12	2	SIX FEET UNDER METAL BLADE 14613 (13.98)	Commandment	
46	NEW	1	TEST YOUR REFLEX RCA 85438/RMG (11.98)	The Burning Hour	
47	41	43	DRAGONFORCE SANCTUARY 618034/ROADRUNNER (17.98)	Inhuman Rampage	
48	NEW	1	VITAL REMAINS CENTURY MEDIA 8339 (15.98)	Icons Of Evil	
49	24	2	NOISETTES CHERRY/UNIVERSAL MOTOWN 008615 UMR8 (9.98)	What's The Time Mr. Wolf?	
50	RE-ENTRY	1	MARIANO BARBA THREE SOUND 10423 (15.98)	Aliado Del Tempo	

## BREAKING &amp; ENTERING

PlayRadioPlay! mastermind Dan Hunter may not necessarily be playing on the radio, and he may be only 17, but that didn't keep him from scoring the No. 27 spot on Top Heatseekers with his debut EP. Discover developing artists making their inaugural chart runs each week in Breaking & Entering on billboard.com.

THIS WEEK ON  
billboard.com

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

# SINGLES & TRACKS



MAY  
12  
2007

**1ST TIME** (Granny Man Publishing, BMI/Malik-Mekhi Music, BMI/Beatsmen Funk, ASCAP/Hot Sauce Music, ASCAP) RBH 38  
**2 STEP** (Top Quality, BMI) H100 34, POP 47, RBH 13

## A

**ALL GOOD THINGS (COME TO AN END)** (Nelstar Publishing, BMI/Altoza Music, BMI/ASCAP/WB Music, ASCAP/BMG Songs, ASCAP/Dana Handz Musik, SESAC) WBM, POP 100  
**ALL IN SEED** (EMI Blackwood, BMI/Addymack, BMI/Careers-BMG Music Publishing, BMI/Sagrabearx Songs, BMI) HL/WBM, CS 58  
**ALL MY FRIENDS SAY** (Murrach Music Corporation, BMI/House Of Full Circle, BMI/Full Circle, BMI/Black In The Saddle, ASCAP/Grove Pappy Music, ASCAP) CS 29  
**AMAR ES LO QUE QUIERO** (Mi Trocito De Mi Vida, S.L./Ediciones Musicales Clippers, S.L./Larala Music, S.L.) LT 34  
**AND I AM TELLING YOU I'M NOT GOING** (Dreamgirls, ASCAP/Universal-Defren Agency Music, BMI/Dreamettes, BMI/Universal, BMI/Defren Agency Music, BMI/Hico Music, BMI/Chrisopher Mathew, BMI/Jaque Joints, SESAC/Universal Tunes, SESAC/Bootleggers Stop, ASCAP/Universal Music Corporation, ASCAP/Virginia Beach, ASCAP/Royal Court Music, BMI/Dezome Harmon Productions, BMI) RBH 40  
**ANYWAY** (Deemanna, BMI/Le Des Autiers, ASCAP/Bucky And Clyde, ASCAP) H100 58, POP 66  
**APOLOGIZE** (Virgina Beach, ASCAP/WB Music, ASCAP/Midnight Miracle Music, ASCAP/Sony/ATV Tunes, ASCAP) WBM, POP 95  
**AYUDAME** (WB Music, ASCAP/Doble Aureola Songs, ASCAP/Warner Chappell Music Spain S.A. SGAE) LT 44

## B

**A BAY BAY** (Polo Grundo Songs, BMI) RBH 64  
**BEAUTIFUL LIAR BELLO EMBUSTERO** (B-Day Publishing, ASCAP/EMI April, ASCAP/Sony/ATV Tunes, ASCAP/Amanda Ghost Bucks Music, BMI/ASCAP/WB Music, BMI/Alan Denor Music, BMI/Sony/ATV Music UK, PRS) HL, H100 19, POP 6, RBH 80  
**BECAUSE OF YOU** (Super Savin Publishing, BMI/Zomba Songs, BMI/Sony/ATV Tunes, ASCAP/EMI April, ASCAP) HL/WBM, H100 5, POP 10, RBH 7  
**BEER IN MEXICO** (Sony/ATV Milene, ASCAP/Istanbul, ASCAP) HL, CS 12, H100 79  
**BEFORE HE CHEATS** (That Little House, ASCAP/Mighty Underdog, ASCAP/Sony/ATV Cross Keys, ASCAP) HL, CS 15  
**BENITO TU LIZ** (Tulum, ASCAP/WB Music, ASCAP/Vallinco Music, BMI/Careers-BMG Music Publishing, BMI) LT 2  
**BETTER THAN ME** (EMI Blackwood, BMI/Hinder Music, BMI/Hair Funk Publishing, BMI) HL, H100 37, POP 28  
**BIG GIRLS DON'T CRY** (Headphone, Junique Publishing, Music, ASCAP) H100 50, POP 41  
**BIG THINGS POPPIN' (DO IT)** (Crown Club Publishing, BMI/Warner-Tamela Music, BMI/Fresh Is The Word, BMI) WBM, RBH 28  
**BOSS LIFE** (My Own Chit Music, BMI/EMI Blackwood, BMI/Beytall Music, ASCAP/Famous, ASCAP/WB Music, ASCAP/Aim Nuthin' Goin' On Bud Funking, ASCAP/Almo Music, ASCAP/Every-night, BMI/Warner-Tamela Music Publishing, BMI/Chappell Music, BMI/ASCAP/WB Music, BMI/VEL-NATS, BMI/Psalm 144 1, BMI) RBH 17  
**BOSTON** (EMI April, ASCAP/Augustana Music, ASCAP) HL, POP 45  
**BOYS LOOKA HERE** (StreetRich Music, BMI/My Diet Starts Tomorrow, BMI/Songs Of Universal, BMI/OB Gold, ASCAP) HL, RBH 54  
**BREAK 'EM OFF** (Paul Wall, ASCAP/Commission Publishing, BMI/Noductor Publishing, BMI/EMI Blackwood, BMI/2 Kingspin Publishing, ASCAP) HL, RBH 92  
**BREAK IT OFF** (Tian, ASCAP/Greensteens, PRS/Duffy Rock, PRS/EMI April, ASCAP/Copyright Control/Annamhi Music, BMI/EMI Blackwood, BMI) HL, POP 52  
**BREATH** (Steven Peales Music, ASCAP/Breaking Benjamin Music, ASCAP) H100 87  
**BRIANSTORM** (EMI, PRS) HL, POP 96  
**BUDDY** (Soulchild, ASCAP/Universal Music Corporation, ASCAP/HC 1030 Publishing, ASCAP/Karl Guinn, BMI/Gunn Style, BMI/Bug Music, ASCAP/Kentz, BMI/Suga Sound, ASCAP) H100 51, RBH 4  
**BUSSA BONE** (Bong Loas Publishing, ASCAP/WMG Music Publishing, ASCAP/Flown Music Publishing, ASCAP) RBH 97  
**BUY U A DRANK (SHAWTY SNAPPIN')** (Nappy Boy Publishing, BMI/Zomba Songs, BMI/Granny Man Publishing, BMI/Mekhi Music, BMI/Basement Funk South, ASCAP) WBM, H100 4, POP 12, RBH 1

## C

**CADA VEZ QUE PIENSO EN TI** (Sony/ATV Discos, ASCAP) LT 22  
**CAME DOWN** (Mya Davis Music, ASCAP/Reonna Music, ASCAP/Warner-Tamela Publishing, BMI/Ralph Worley Jr., Publishing/Designe, BMI/ASCAP/WB Music, BMI/Two Tuff-Enuff, BMI/EMI Blackwood, BMI) HL/WBM, RBH 69  
**CANDYMAN** (Xtina Music, BMI/Careers-BMG Music Publishing, BMI/Stuck In The Proof, ASCAP/Famous, ASCAP) HL/WBM, H100 64, POP 57  
**CANT GET ENOUGH** (Rodney Jenkins Productions, BMI/EMI Blackwood, BMI/Ensign Music, BMI/Fred Jerkins III, BMI/Lashawn Daniels Productions, ASCAP/EMI April, ASCAP) HL, RBH 46  
**CAN U BELIEVE** (I Like Em Thicke, ASCAP) RBH 62  
**CIRCLE** (Bryan Michael Cox, SESAC/WBM Music, SESAC/Songs In The Key Of B Flat, SESAC/Noonline South, SESAC/Notting Hill Songs, SESAC/Pat II Down Music, SESAC/Adome Shogashie, ASCAP/Phenax Ave, Music Publishing, ASCAP/Justin Combs Publishing, ASCAP/EMI April, ASCAP/Kendrick Dean Publishing Designee, SESAC/The Dennis List, SESAC/December First Publishing Group, SESAC/Dot 2 Dot Music, ASCAP/Famous, ASCAP) HL/WBM, RBH 63  
**COFFEE SHOP** (Granny Man Publishing, BMI/Malik-Mekhi Music, BMI/Altoza Music Publishing Designee, BMI/2020 Music Publishing, ASCAP/WB Music, ASCAP/Inchik Wilness Music, ASCAP/Pipeline, BMI/Raps II Richard Music, BMI/Warner Chappell, BMI) WBM, RBH 77  
**COME AROUND** (Harper Digital Publishing, SOCAN/Ms. Music, ASCAP/Pink-Cam Music, ASCAP/SB Music, ASCAP/Humayne, ASCAP/ZA Row, ASCAP/Farwest Music, BMI/ASCAP/WB Music, BMI) RBH 52  
**COME WITH ME** (WBM Music, SESAC/Songs In The Key Of B Flat, SESAC/Noonline South, SESAC/Klassic Lee Music, SESAC/Phenax Ave, Music Publishing, ASCAP/Justin Combs Publishing, ASCAP/EMI April, ASCAP) WBM, RBH 23  
**COMO TE VA MI AMOR** (SGAE, ASCAP) LT 40  
**CUNYPO BOY** (Wynn Music Publishing, ASCAP) RBH 35  
**CUPID'S CHOKEHOLD** (Epileptic Caesar Music, ASCAP/EMI April, ASCAP/Mayday Malone, ASCAP/Dimensional Music Of 1091, ASCAP/Reptilian Music, BMI/EMI Blackwood, BMI/Almo Music, ASCAP/Delicate, ASCAP) HL, H100 15, POP 9

## D

**DAISY** (EMI Blackwood, BMI/Tolliver Mountain, BMI/Invinc, BMI/Invento Of The Wheel, ASCAP) HL, CS 48  
**DAME UN BESO** (Se-Ca, BMI) LT 4  
**DETAILS** (Once Rios S.A. C.V./T.M. Ediciones, BMI) LT  
**DIAMONDS** (J. Brasco, ASCAP/Little/Dave, BMI/TVT Songs, BMI/Siam Songs, ASCAP/Maddie James

Songs, ASCAP/Young Jeze Music Inc., BMI/EMI April, BMI/EMI Blackwood, BMI/No Question Entertainment, ASCAP/Noting Dale Songs, ASCAP/239 Music, ASCAP) HL, RBH 88  
**A DIFFERENT WORLD** (Nashvivalive, BMI/NEZ, BMI/Sony/ATV Acuff Rose, BMI/Chaylvin, BMI/Sony/ATV Tree, BMI/Gold Watch, BMI) HL, CS 21, H100 80, POP 91  
**DIG** (Mickaveyora, ASCAP) H100 94, POP 99  
**DISTURB** (Universal Music Corporation, ASCAP/Memphersied, ASCAP/EMI Blackwood, BMI/Piano Wire Music, BMI) HL, CS 32  
**DI DONT** (Songs Of Universal, BMI/Divided, BMI/Rambl, BMI/Nayr Publishing Company, BMI/Warner-Tamela Publishing, BMI) HL/WBM, RBH 55  
**DOE BOY FRESH** (Remouse Publishing, BMI/Music Resources, BMI/Charmality Camp Music, ASCAP/Universal Music Corporation, ASCAP) HL, H100 71, POP 63  
**DONT 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 15, H100 90  
**DONT HATTER** (Beytall Music, ASCAP/Famous, ASCAP/WB Music, ASCAP/Sharey Hill Music, BMI) HL, H100 9, POP 8, RBH 5  
**DO YOU KNOW? (THE PING PONG SONG)** (Team S Dot Publishing, BMI/Hico Music, BMI/Dollanare Publishing, BMI/Songs Of Universal, BMI/Enrique Iglesias, ASCAP/EMI April, ASCAP) LT 49

## E

**ERES PARA MI** (Manzano, BMI/Emi Musical S.A. de C.V./Warner Chappell Ediciones Musicas) LT 7  
**ES COSA DE EL** (Not Listed) LT 27  
**ES UN PENA** (Primavera Worldwide Music, ASCAP) LT 6  
**ESD Y MAS** (Julianita Music, ASCAP/Edimusa, ASCAP) LT 28

## F

**FACE DOWN** (Songs Of Universal, BMI/Grim Goodbye Music, BMI) HL, H100 32, POP 20  
**FALL** (My-C, ASCAP/Still Working For The Woman, ASCAP/CG, ASCAP/Dimensional Songs Of The Knoll, BMI/Ticket, BMI/ATV Publishing, BMI/Cherry River, BMI/EMI Blackwood, BMI/Shane Minor, BMI) CLM/HL, CS 35  
**FAMOUS IN A SMALL TOWN** (Sony/ATV Songs, BMI/Nashville Star, BMI/Watsky, ASCAP) HL, CS 46  
**FIND OUT WHO YOUR FRIENDS ARE** (Sony/ATV Acuff Rose, BMI/Laverder Zoo Music, BMI/Careers-BMG Music Publishing, BMI/Sagrabearx Songs, BMI) HL/WBM, CS 9, H100 76  
**FIRE** (Baby Mike Music Publishing, SESAC/Shay Wizzy Publishing, SESAC/B. Christopher Music, SESAC/ZKS Pub, BMI/EMI Blackwood, BMI) HL, RBH 89  
**FLOR DE AZALEA** (Peer International, BMI) LT 47  
**FOGUE OF NATURE** (Tiu Luu, ASCAP/Soullina, ASCAP/Still Working For The Woman, BMI) RBH 78  
**FOREVER** (Muzi La Cucaracha, ASCAP) H100 55, POP 58  
**FU PAY ME** (Sunny Valentine Music, BMI/Slide That Music, ASCAP/Reginas Son Music, ASCAP/EMI April, ASCAP/Granny Man Publishing, BMI) HL, RBH 80

## G

**GET BUCK!** (Mouth Full O' God, ASCAP/Universal Music Corporation, ASCAP/My Diet Starts Tomorrow, BMI/Songs Of Universal, BMI/Six Tr Stoned, ASCAP/50 Cent Music, ASCAP) RBH 76  
**GET IT SHAWTY** (Lack Music, ASCAP/I Pat Publishing, ASCAP/EMI April, ASCAP/Ry Love Music, ASCAP/UR-V Music, ASCAP/Still Working For The Woman, BMI) HL/WBM, H100 24, POP 43, RBH 8  
**GET ME BODIED** (B-Day Publishing, ASCAP/Universal Tunes, SESAC/Songs Of Universal, SESAC/Team S Dot Publishing, BMI/Hico Music, BMI/Songs Of Windswept Pacific, BMI/Maketa Yoga Flames, BMI/Jance Combs Publishing, BMI/EMI Blackwood, BMI/Angeles Beyonce, ASCAP/EMI April, ASCAP/Savin Publishing, BMI/ASCAP/WB Music World, ASCAP/Monza Ronza, SESAC) HL, RBH 31  
**GET TO THE MONEY** (Gordon Maurice Sweeney, ASCAP/FECC Wear Publishing, ASCAP/Sunday Delivery Music, ASCAP) RBH 99  
**GIRLFRIEND** (Avril Lavigne, SOCAN/Almo Music, ASCAP/Ha - Money Publishing, ASCAP/Kobalt Music, ASCAP) HL, H100 2, POP 2  
**GIVE IT TO ME** (Virgina Beach, ASCAP/WB Music, ASCAP/Terman Tunes, BMI/Zomba Enterprises, ASCAP/Nelstar Publishing, ASCAP/EMI April, ASCAP/Six Tr Stoned, ASCAP/Universal Music Corporation, ASCAP/WB Music, SESAC/Dana Handz Musik, SESAC) HL/WBM, H100 3, POP 5, RBH 57  
**GLAMOROUS** (Headphone, Junique Publishing, ASCAP/EMI April, ASCAP/2590 Music Publishing, ASCAP/Universal Music Corporation, ASCAP/William Music, BMI/Cherry River, BMI/Evis Lee Music, BMI/Ludacris Universal Publishing, ASCAP/EMI Blackwood, BMI/Snowday Rimp, ASCAP) CLM/HL, H100 7, RBH 47

## H

**GOOD DONT MAKE MISTAKES** (Universal-PolyGram International, ASCAP/Green Wagon Music, ASCAP/Raylene Music, ASCAP/BJP Administration, ASCAP) CS 26  
**GO GETTA** (EMI Blackwood, BMI/Young Jeze Music Inc., BMI/EMI April, ASCAP/No Question Entertainment, ASCAP) CS 4, H100 49, POP 85  
**HOLLYWOOD** (Carter Boys Publishing, ASCAP/Reggie Perry Music, ASCAP/Super Savin Publishing, BMI/Zomba Songs, BMI) HL, RBH 98  
**HOME** (Surface Pretty Deep Ugly Music, BMI/Careers-BMG Music Publishing, BMI) WBM, H100 21, POP 19  
**HOW DO I BREATHE** (Soy/ATV Songs, BMI/EMI April, ASCAP) HL, RBH 65  
**HOW I FEEL** (Deemanna, BMI/Monzor Music, BMI/Lite Blue Typewriter Music, BMI/Bucky And Clyde, ASCAP/Le Des Autiers, ASCAP) CS 45  
**HOW TO SAVE A LIFE** (Aaron Edwards Publishing, ASCAP/EMI April, ASCAP) HL, H100 39

## I

**ICE BOX** (Mr. Grandberry Os Music, SESAC/Virginia Beach, ASCAP/EMI April, ASCAP/WB Music

ASCAP/Royal Court Music, ASCAP/Christopher Mathew, BMI/Hico Music, BMI/Ezeke International Music, BMI/Kervey Music, ASCAP/Universal Music Corporation, ASCAP/Foray Music, SESAC/Notting Dale Songs, ASCAP) HL/WBM, POP 53, RBH 27  
**ICKY THUMP** (Peppermint Stripe Music, BMI) H100 28, POP 27  
**I DONT NEED A MAN** (Dam Rich Music, BMI/She Rights Music, BMI/Stull, BMI/ArHouse, BMI) H100 93, POP 93  
**IF EVERYONE CARED** (Warner-Tamela Publishing, BMI/Arm You Dillo, SOCAN/Zero-G, SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN) WBM, H100 26, POP 22  
**IF I WAS YOUR MAN** (Soy/ATV Tunes, ASCAP/EMI April, ASCAP/Stellar Songs, ASCAP/Water Music Publishing, ASCAP) HL, H100 84, RBH 19  
**I GOT FIRE** (House N-Cat, BMI/Sony Tractor, BMI/Cal V Entertainment, BMI/Universal Music Corporation, ASCAP/Memphersied, ASCAP) HL, CS 30  
**I GUAL QUE AYER** (Water, ASCAP/Sony/ATV Discos, ASCAP) LT 12  
**I'LL STAND BY YOU** (Hynde House of Hits, ASCAP/Clive Banks, ASCAP/Jerk Awake, ASCAP/Tom Kelly, ASCAP) HL, H100 6, POP 6  
**I'M A FLIRT** (Chago, SESAC/Ennor, ASCAP/R Kelly, BMI/Zomba Songs, BMI/Warner-Tamela Publishing, BMI/Conan Club Publishing, BMI/NappyPub, BMI) WBM, H100 18, POP 30, RBH 3  
**I'M JUST DOING ME** (STE 2000 Music, ASCAP) RBH 96  
**IMPACTO** (Los Cancans, ASCAP) LT 3  
**I'M THROUGH** (Paul Wall, ASCAP/2 Kingspin Publishing, SESAC/WB Music, ASCAP/Sharey Hill Music, BMI/EMI Blackwood, BMI/EMI PRS, HL/WBM, H100 89, POP 97, RBH 56  
**I NEED YOU** (Careers-BMG Music Publishing, BMI/Nerous Worm Music, BMI/Famous, ASCAP/Ed Lucille & Sons, BMI) HL/WBM, CS 33  
**IN MY SONGS** (Universal Music, BMI/Nayr Publishing Company, BMI/Warner-Tamela Publishing, BMI/Songs Of Universal, BMI) HL/WBM, RBH 24  
**INTERNATIONAL PLAYERS ANTHEM (I CHOOSE YOU)** (Not Listed) RBH 75  
**INTO THE OCEAN** (Parist On Paper Publishing, ASCAP) LT 78  
**INVISIBLE** (Not Listed) LT 42  
**IRREPLACEABLE** (Stellar Songs, ASCAP/EMI April, ASCAP/B-Day Publishing, ASCAP/Sony/ATV Tunes, ASCAP/Super Savin Publishing, BMI/Zomba Songs, BMI/EMI Blackwood, BMI/EMI PRS, HL/WBM, H100 42, POP 39  
**ISNT SHE** (Jujaja, ASCAP/Curb Songs, ASCAP/Charlie Monk, ASCAP/Gremlin Corner, ASCAP/Harmonism.com, SESAC) WBM, CS 27  
**I TOLO YOU SO** (Babbie On Songs, BMI/Third Tier Music, BMI) CS 26  
**I TRIED** (# 1 Assassin Muzik, ASCAP/Sridjak Muzik, ASCAP/Track House ENT, BMI/Almo Music, ASCAP/Pano Music, ASCAP/Beytall Music, ASCAP/Pano Music, ASCAP/Noting Dale Songs, ASCAP) WBM, H100 6, POP 6  
**IT'S ME SNITCHES** (Universal Tunes, SESAC/Songs Of Universal, SESAC/BMG Songs, SESAC/Monza Ronza, SESAC) HL/WBM, H100 91, RBH 43  
**IT'S NOT OVER** (Surface Pretty Deep Ugly Music, BMI/WG Water Music, ASCAP/Warner-Tamela Publishing, BMI/Floting Leaf, BMI/EMI April, ASCAP) HL/WBM, RBH 26

**I WANNA FEEL SOMETHING** (Careers-BMG Music Publishing, BMI/Nerous Worm Music, BMI/Famous, ASCAP/Ed Lucille & Sons, ASCAP) HL/WBM, CS 40  
**I WANNA LOVE YOU** (Beytall Music, ASCAP/Famous, ASCAP/My Own Chit Music, BMI/EMI Blackwood, BMI) HL, POP 50  
**I WONDER** (Pekic, Ltd, ASCAP/BMG Songs, ASCAP/Phenax Ave, ASCAP/Blue Typewriter Music, BMI/BP1, BMI/Sony/ATV Tree, BMI/All Mighty Dog Music, BMI) HL/WBM, CS 24

**J**  
**JOHNNY CASH** (WB Music, ASCAP/Warner-Tamela Publishing, BMI/Writers Extreme, BMI) WBM, CS 19, H100 92  
**JUST MIGHT HAVE HER RADIO ON** (Hope-N-Cal, BMI/Trent Tomlinson Songs, BMI/Geomark Publishing, SESAC) CS 39

**K**  
**KEEP HOLDING ON** (Avin Lavigne, SOCAN/Almo Music, ASCAP/Kasz Money Publishing, ASCAP/Kobalt Music, ASCAP/TCF, ASCAP) POP 60  
**KITTY KAT** (B-Day Publishing, ASCAP/The Waters Of Full Circle, BMI/EMI Blackwood, BMI/Carter Boys Publishing, ASCAP/EMI April, ASCAP) HL, RBH 66  
**KNOW WHAT I'M DOIN'** (Money Meck, BMI/Young Money Publishing, BMI/Warner Chappell, BMI/Rick Ross Publishing Designee, BMI/NappyPub, BMI/Zomba Songs, BMI) WBM, RBH 94

**L**  
**LA LLAVE DE MI CORAZON** (El Conuco, BMI/Redomi, BMI) LT 24  
**LA NOCHE PERFECTA** (TN Ediciones, BMI) LT 18  
**LA OTRA** (BMG Songs, ASCAP) LT 37  
**LAST DOLLAR (FLY AWAY)** (Big Love Music, BMI) CS 19, H100 18, POP 18  
**LAST GOOD TIME** (Big Loud Shirt Industries, ASCAP/Big Loud Bucks, ASCAP/Warner-Tamela Publishing, BMI) WBM, CS 47  
**LAST NIGHT** (Justin Combs Publishing, ASCAP/EMI April, ASCAP/2 Daughters Music, SESAC/Christian Combs Publishing, SESAC/Foray Music, SESAC/Masky Music, BMI/Jance Combs Publishing, BMI/EMI Blackwood, BMI) H100 13, POP 13, RBH 15  
**LIKE A BOY** (Universal Music Corporation, ASCAP/Royal Rights, ASCAP/Bootleggers Stop, ASCAP/Universal Music Corporation, ASCAP/Team S Dot Publishing, BMI/Hico Music, BMI/Songs Of Windswept Pacific, BMI) HL, H100 62, POP 77, RBH 18  
**LIKE THIS** (Shawn Mims, BMI/The Backout Legacy, ASCAP) CS 54  
**LIP GLOSS** (8th And Vine, ASCAP) RBH 37  
**LISTEN B-Y Day Publishing, ASCAP/Mikro Music, ASCAP/Williamson Music, ASCAP/Scot/Rock Music, ASCAP/Kobalt Music, ASCAP/SKG, ASCAP/Cherry Lane, ASCAP/Shingish Music, BMI/Songs Of SKG, BMI/Cherry River, BMI/EMI April, ASCAP) CLM/HL, RBH 85  
**A LITTLE MORE YOU** (Warner-Tamela Publishing, BMI/Sel, The Cow, BMI/Two One, BMI/WB Music, ASCAP/Tower Two, ASCAP/BLA, ASCAP) WBM, CS 28  
**LITTLE WONDERS** (U Rule Music, ASCAP/EMI April, ASCAP) HL, H100 60, POP 64  
**LIVIN' IN THE HERE AND NOW** (Pikwick Landing, ASCAP/Jonesone Music, ASCAP/Trer Three Music, ASCAP) CS 54  
**LIVIN' OUR LOVE SONG** (Careers-BMG Music Publishing, BMI/Water Tion Rhymes Music, BMI/Li Niña Time, BMI) WBM, H100 3, POP 54  
**LONG TRIP ALONE** (Ensign Music, BMI/Rancho Papa Music, BMI/House Of The Amnoldia, BMI/White Tracks, ASCAP/Fred, Burrested, McCready & McCarty, ASCAP) CS 11, H100 70, POP 98  
**LOOK AFTER YOU** (Aaron Edwards Publishing, ASCAP/EMI April, ASCAP) HL, H100 83, POP 84**

**LOST IN THIS MOMENT** (EMI April, ASCAP/Romeo Cowboy Music, ASCAP/WB Music, ASCAP) HL/WBM, CS 17, H100 60, POP 86  
**LOST WITHOUT U** (I Like Em Thicke, ASCAP/Dos-Deatles Music, ASCAP) H100 27, POP 38, RBH 2  
**LUCKY MAN** (Careers-BMG Music Publishing, BMI/Nerous Worm Music, BMI/EMI April, ASCAP/New Sea Gayle, ASCAP) HL/WBM, CS 14, H100 86

## M

**MAKE IT RAIN** (Joseph Caragena, ASCAP/Reach Global, ASCAP/Scott Storch Music, ASCAP/TVT Music, ASCAP/Young Money Publishing, BMI/Joey & Ryan Music, BMI/Warner-Tamela Publishing, BMI) WBM, POP 65  
**MAKE ME BETTER** (J. Brasco, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Super Savin Publishing, BMI/Zomba Songs, BMI/EMI April, ASCAP/No Question Entertainment, ASCAP) HL/WBM, RBH 47  
**MAKES ME WONDER** (Careers-BMG Music Publishing, BMI/February, twenty Second, BMI) WBM, H100 1, POP 1  
**MAKE YA FEEL BEAUTIFUL** (N. 22nd Publishing, ASCAP/Cherry Lane, ASCAP/Super Savin Publishing, BMI/Zomba Songs, BMI) HL/WBM, RBH 36  
**MANDA UNA SENAL** (Tulum, ASCAP/WB Music, BMI) HL, CS 15  
**ME AND GO** (Soy/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP) HL, CS 16, H100 98  
**MEASURE OF A MAN** (Universal-PolyGram International, ASCAP/Spanker Songs, ASCAP/Passing Stranger, ASCAP/Songs Of Combustion Music, ASCAP/Music Of Windswept, ASCAP/No Such Music, SOCAN) HL, CS 43  
**ME DUELE ESCUCHAR TU NOMBRE** (Careers-BMG Music Publishing, BMI/Warner-Tamela Publishing, BMI) WBM, CS 33  
**MI CORAZONITO** (Premium Latin, ASCAP) LT 35  
**MI HERIDAS** (Arja, BMI) LT 23  
**MISING YEARS** (Songs Of Obrian, ASCAP/Big Loud Bucks, ASCAP/Volunteer Jam, ASCAP/Go-To-Del, ASCAP) CS 51  
**MISSING YOU 2007** (Alley Music Corporation, BMI/Carlini America, BMI/Quarel, ASCAP/Music Of Windswept, ASCAP/Harlem Music, ASCAP) CS 49  
**MOMENTS** (Grant, Music, SESAC/Universal Music Group, SESAC/WB Music, ASCAP) WBM, CS 7, H100 66  
**MORE THAN FRIENDS** (Lyric Masters 911 Publishing, SESAC/Universal Lingo, ASCAP/Noting Hill, ASCAP/Bocar, ASCAP) RBH 79  
**MY BUBBLE GUM (GOT THAT GOOD)** (Shedogs, ASCAP/DLO, ASCAP) RBH 74

## N

**NEMO** (I) 38  
**NEVER AGAIN** (Smelly Songs, ASCAP/EMI April, ASCAP/Jimmy Messer Music, ASCAP/WB Music, ASCAP) HL/WBM, H100 8, POP 5  
**NO TE PIDO FLORES** (Universal Music Corporation, ASCAP) WBM, CS 27  
**NOTHING LEFT TO LOSE** (EMI Blackwood, BMI/Facade Aside, BMI) POP 75

## O

**OH YEAH (WORK)** (Prince Of Crunk Publishing, BMI/8m Grade Music Publishing, BMI/EMI Blackwood, BMI/How Ya Lay Da Music, ASCAP/EMI April, ASCAP/Notting Dale Songs, ASCAP/Lil Jizzel Music Publishing, BMI/Ben Hill Tiger Music, ASCAP/Cookies And Milk, ASCAP/Heavy On The Grind Entertainment Publishing, BMI/Swoize Music, BMI) HL, RBH 83  
**OJALA (Not Listed) LT 30**  
**ONE MORE GOODBYE** (Lonely Motel, BMI/Steel Wheels, BMI) WBM, CS 31  
**ONE OF THE BOYS** (Soy/ATV Cross Keys, ASCAP/Hosemaster Music, ASCAP/Universal Music Corporation, ASCAP/Memphersied, ASCAP/House Of Full Circle, BMI/Full Circle, BMI) HL, CS 59  
**ON THE HOTLINE** (Marco Bleu Publishing, BMI/Bleu Star Publishing, BMI/Bleu Carot Diamond Publishing, BMI/The Nickel Publishing, BMI/Silverplatinum2k Publishing, BMI/Hertalicious Music, ASCAP/Black Fountain Publishing, ASCAP/EMI April, ASCAP/WB Music, ASCAP/Songs Of K-ess, ASCAP) WBM, H100 85, POP 90  
**OUTTA MY SYSTEM** (Shanai Clymone Music, ASCAP/EMI April, ASCAP/The Kid Slim Music, ASCAP/Slide That Music, ASCAP/Jobete Music, ASCAP) HL, H100 31, POP 35, RBH 16  
**OVER** (Telamon Music, ASCAP/Clark Awake, ASCAP/Shapiro, Bernstein & Co., ASCAP) WBM, H100 52, POP 34

## P

**PAIN** (EMI Blackwood (Canada), SOCAN/Blast The Scene, BMI/EMI April, ASCAP/Noodles For Everyone, ASCAP) WBM, H100 73, POP 79  
**PARTY LIKE A ROCKSTAR** (Preciate That Music, BMI/Cereal And Milk Publishing, ASCAP/Peaches Children Publishing, ASCAP/EMI April, ASCAP) HL, H100 69, RBH 12  
**PEGAO** (Universal-Musica Unica, BMI) LT 13  
**PEGATE** (Bawltie, BMI/Tera Music, ASCAP) LT 19  
**PLEASE DON'T GO** (Tank 1176 Music, ASCAP/Black Mountain Publishing, ASCAP/EMI April, ASCAP/Contrails, ASCAP/Notting Hill, ASCAP) HL, H100 72, RBH 9  
**POP LOCK & DROP IT** (Huey Records Music, ASCAP/Dandre Smith, ASCAP/Del-Hi 2 Muzik, ASCAP) H100 12, POP 18, RBH 10  
**POPPIN'** (Dry The Music, ASCAP/Universal Music Corporation, ASCAP/Li Vidal Music, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP) HL, RBH 88  
**PROMISE** (Royalty Rights, ASCAP/Universal Music Corporation, ASCAP/Ostal Songs, BMI/Songs Of Universal, BMI/Evis Lee Music, BMI/EMI Blackwood, BMI) HL, RBH 44  
**PUSH IT BABY** (Diamond Blue Smith Publishing, BMI/Bleu Star Publishing, BMI/Bleu Carot Diamond Publishing, BMI/The Nickel Publishing, BMI/Silverplatinum2k Publishing, BMI/Music Royale, BMI) RBH 81

## Q

**QUE HICISTE** (Blue Platinum Publishing, ASCAP/Julio Hayes Music, BMI/Sony/ATV Discos, ASCAP) HL, LT 9  
**QUE LO DREN** (D Publishing, BMI) LT 10  
**QUE ME OES TU CARIN** (El Conuco, BMI/Redomi, BMI) WBM, CS 31

## R

**READ MY MIND** (The Killers, ASCAP/Universal-PolyGram International, ASCAP) HL, H100 73, POP 73  
**REHAB** (EMI Blackwood, BMI) HL, POP 69  
**ROCK YO HIPS** (J Weirks Publishing, ASCAP/Royal Throic Publishing, ASCAP/Dime Piece Collection, ASCAP/K Masterpiece Publishing, ASCAP/Right Note Entertainment, ASCAP/Joc Migraire Music, ASCAP/EMI April, ASCAP) HL, H100 36, POP 54, RBH 11  
**RUNAWAY LOVE** (Ludacris Universal Publishing, ASCAP/Universal Music Corporation, ASCAP/2590 Music Publishing, ASCAP/Kervey Music, ASCAP/Sick Rick, BMI/Entertaining, BMI/Songs Of Universal, BMI) HL, POP 88

## S

**SAY IT RIGHT** (Nelstar Publishing, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Dana Handz Muzik, SESAC/EMI April, ASCAP) HL/WBM, H100 30, POP 26  
**SAY YES** (Cal IV, ASCAP/Dimensional Music Of 1091, ASCAP/Dhens Ed, ASCAP/Flex Them Tates, BMI/Sony/ATV Cross Keys, ASCAP/Stage Three Music, BMI/Cherry Lane, ASCAP) CLM/HL, CS 37  
**SERA** (EMI April, ASCAP/Famous, ASCAP) LT 39  
**SETTILIN'** (Jennier Nettles, ASCAP/Dixit, BMI/Songs Of Bud Dog, ASCAP/Chamaland, ASCAP/Music Of Windswept, ASCAP) HL, CS 2, H100 54, POP 93  
**SEXY LADY** (Dawntist Publishing, ASCAP/Want Music Publishing, ASCAP/EMI Unrat Catalog, BMI) HL, H100 92, POP 55  
**SHE AINT RIGHT** (Major Bob, ASCAP/Sweet Summer, ASCAP/Circle C, ASCAP/Full Circle, ASCAP/Warner-Tamela Publishing, BMI/Lexis Palm Tree Music, BMI) WBM, CS 41  
**SHES LIKE THE WIND** (Plainview Diner, BMI/Very Tony Music, BMI) H100 37, POP 55  
**SHE BE OOO (NO WORDS)** (Happy Mel Boogys' Chicken Lounge And Music, BMI/Zomba Songs, BMI/Strange Music, ASCAP/Some White Music, BMI/Justin's Polite Music, ASCAP/EMI April, ASCAP/Phinz Puar, BMI/Songs Of Universal, BMI/Ms. Marys, ASCAP/Jessica Vain Publishing, BMI) HL, RBH 45  
**SHORTIE LIKE MINE** (Shanai Clymone Music, ASCAP/EMI April, ASCAP/BabyBoys Lite Publishing Company, SESAC/Noonline South, SESAC/WBM Music, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Thorn Tintimus, ASCAP/Ar Control Music, ASCAP) HL/WBM, POP 92  
**SHORTY SHORTY** (Univision, ASCAP) LT 5  
**SIENTE EL BOOM** (T Bambaio Music Publishing, WCM/Sony/ATV Discos, ASCAP/Lean Bianco, BMI/Bby Records Publishing, ASCAP) LT 25  
**SIGNAL FIRE** (Big Lite, PRS/Colpix, BMI/Songs Of Windswept Pacific, BMI) H100 65, POP 59  
**SIMPLE THINGS** (Gad Songs, ASCAP/Cherry Lane, ASCAP) WBM, CS 16, RBH 72  
**SI NOS QUEDARA POCO TIEMPO** (Unique Hits Too, ASCAP/Sony/ATV Discos, ASCAP/Famous, ASCAP) LT 1  
**SLEEP** (Ludacris Universal Publishing, ASCAP/Track-A-Field Entertainment, BMI/Mollings Music, ASCAP/Noting Dale Songs, ASCAP) HL, RBH 59  
**SMILE** (JRP/S, BMI/Jamrec, BMI/Universal-Songs Of PolyGram International, BMI/Universal-PolyGram International, ASCAP) HL, H100 95, POP 82  
**SNOW (HEY OH)** (Mobotobotame, BMI) POP 81  
**SOLA** (Universal-Musica Unica, BMI/Impedimcolecta, ASCAP) LT 8  
**SPOKEN LIKE A MAN** (Careers-BMG Music Publishing, BMI/Asteria, BMI/Sagrabearx Songs, BMI/Sony/ATV Cross Keys, ASCAP/Mighty Underdog, ASCAP) HL, CS 57

**STAND** (Music Of Combustion, BMI/Songs Of Windswept Pacific, BMI/Danny Orion Songs, ASAP/Universal Music Corporation, ASCAP) CS 1, H100 46, POP 60  
**STARTIN' WITH ME** (Careers-BMG Music Publishing, BMI/Shake Mike, BMI/Songs Of Windswept Pacific, BMI/Songs Of Thorch, BMI/For Ridge Music, BMI) WBM, CS 18  
**STOLEN** (Hey, Did She Ask About Me? Music, ASCAP/Universal Music Corporation, ASCAP) HL, H100 61  
**STRAIGHT TO THE BANK** (50 Cent Music, ASCAP/Universal Music Corporation, ASCAP/Shugar Diamond, BMI/WB Music, ASCAP/Aim Nuthin' Goin' On Bud Funking, ASCAP) HL/WBM, RBH 30  
**STRUGGLE NO MORE (THE MAIN EVENT)** (Willing Lite, ASCAP/Pain Train, ASCAP/Big Harlem Music, BMI/Leathers Music, BMI/Blacktop Club Publishing, ASCAP/Universal Lingo, ASCAP) RBH 32  
**SUMMER LOVE** (Zomba Enterprises, ASCAP/Tennan Music, ASCAP/WB Music, SESAC/Dana Handz Muzik, SESAC) WBM, H100 22, POP 17  
**THE SWEET ESCAPE** (Haraquji Lover Music, ASCAP/Windswept Pacific, BMI/Almo Music, ASCAP/Pano Music, ASCAP) H100 10, POP 7

## T

**TAKE ME AS I AM** (Nam Tim Productions, ASCAP/Ezeke International Music, BMI/Hico Music, BMI/Songs Of Windswept Pacific, BMI/Blacktop Club Publishing, ASCAP/Bootleggers Stop, ASCAP/Kervey Music, ASCAP/Talibus Music, ASCAP/Hico Sound, ASCAP/Songs Of Universal, BMI) HL, RBH 41  
**TAMBOURINE** (Blondie Rockwell, ASCAP/Swizz Beat, SESAC/Universal Tunes, SESAC/Team S Dot Publishing, BMI/Rob Bourdon, BMI) HL, RBH 42  
**TATTOO** (W. Way Street Publishing, ASCAP/Perry Homes Music Publishing, ASCAP/Arst Publishing Group, BMI/Warner Chappell, BMI) RBH 58  
**TEACHME** (Universal Music Corporation, ASCAP/Latit Music Publishing, ASCAP/Songs Of Universal, BMI/Retrogramation, ASCAP/Melodic Piano Productions, ASCAP/HIC 1030 Publishing, ASCAP/Smoothie Music, ASCAP/Alback Productions, ASCAP) HL, RBH 25  
**TEARROOPS ON MY GUITAR** (Soy/ATV Timber, SESAC/Hillsboro Valley, SESAC/Sony/ATV Tree, BMI/Taylor Swift Music, BMI) HL, CS 20, H100 53, POP 56  
**TELL ME** (Justin Combs Publishing, ASCAP/EMI April, ASCAP/2 Daughters Music, SESAC/Christian Combs Publishing, SESAC/Foray Music, SESAC/Ayane Nicole Publishing, BMI/Jance Combs Publishing, BMI/EMI Blackwood, BMI/Snai Jones Music, BMI/Songs Of Universal, BMI/WXZ Pub, BMI/Warner Chappell, BMI/Christopher Gannetts Publishing, ASCAP/Sony/ATV Songs, BMI/N D.C. ASCAP/O.B. ASCAP) HL/WBM, POP 16  
**TELL ME WHAT WE'RE GONNA DO NOW** (BMG-Careers, BMI/EMI Blackwood, BMI/Soundtrun Tunes, BMI/Lost Past Music, BMI/Hitace Music, BMI/Senseless Music, BMI/Songs Of Universal, BMI) HL/WBM, RBH 86  
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# MILEPOSTS

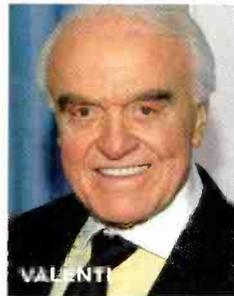
COMPILED BY KRISTINA TUNZI [ktunzi@billboard.com](mailto:ktunzi@billboard.com)

## Jack Valenti, 85

Jack Valenti, 85, who became a confidant of President Lyndon B. Johnson and then a Hollywood institution, leading the Motion Picture Assn. of America and devising a voluntary film-rating system, died April 26 from complications of a recent stroke at his home in Washington, D.C.

For 38 years, Valenti was the public face of the movie and TV production industry and one of its fiercest advocates. He lobbied Congress to protect filmmakers' intellectual property from piracy and to ease trade barriers overseas. And he fended off lawmakers' recurring campaigns to curb violence and sex on the screen, arguing for free expression. He devised the film-rating system that gave new meaning to letters like G, R and X precisely to avoid censorship by local review boards.

In addition to his wife of 45 years and his daughter, now an executive VP for production at Warner Bros. Pictures, Valenti is survived by a son, John Lyndon; a daughter, Alexandra Alice; and two grandchildren.



### BIRTHS

**BOY:** Thomas Joseph Assad, April 30 to Mikyl Cordova and Joe Assad. Father is senior VP/GM of Bragman Nyman Cafarelli and mother is VP of public relations at Madison Square Garden Entertainment.

### DEATHS

**Roger Bennett**, 48, pianist and Daywind artist, died March 20 in Houston from complications resulting from a long battle with leukemia.

Bennett was well-known from his years as the pianist for the Cathedral Quartet. After the Cathedrals' retirement in 1999, Bennett, along with fellow Cathedrals member Scott Fowler, formed the quartet Legacy Five.

Bennett is survived by his wife, Debbie; two children, Chelsea and Jordan; and his father, Doug.

**Dakota Staton**, 76, legendary jazz vocalist, died April 10 at the Isabella Geriatric Center in New York. Staton had recently suffered a stroke and was attempting recovery at the center where she was residing.

Born in Pittsburgh, Staton was best-known for her Capitol Records album "The Late Late Show," recorded in 1957.

Producer Dave Cavanaugh discovered Staton at the Baby Grand club in Harlem and signed her to Capitol, and in 1955 she was labeled the "most promising newcomer" by Downbeat

magazine. She eventually recorded with several prominent groups and musicians, including the George Shearing Quartet.

**Angela Denise Pittman**, 38, who most recently worked as a marketing consultant for Hidden Beach Recordings, died of cancer April 11 in Los Angeles.

Angela made her mark at Fox Broadcasting, Epic Records, Loud Records and Blue Flame Marketing/Bad Boy Entertainment. She joined the staff of Hidden Beach Recordings as a marketing consultant in 2001 and was involved in the development of such acts as Jill Scott, Kindred and Mike Phillips.

Her involvement in cancer awareness made such an impact that Campaign for Life Savers has now been renamed the Angela Pittman Life-savers Outreach Program, which she co-founded.

She is survived by her mother, Helen Aldredge; brother, Daurian Aldredge; and father, Clark Pittman.

**Andrew Hill**, 75, jazz artist, died of lung cancer April 20 at his home in Jersey City, N.J. Hill was a pianist and composer of an innovative and sometimes opaque style of jazz whose work only recently found a wide audience.

From the first significant album in his discography ("Black Fire," 1963) to the last ("Time Lines,"

2006), his work is an example of how jazz can combine traditional and original elements, notation and pure improvisation.

He played be-bop with local musicians in Chicago and worked on the road with Dinah Washington, Johnny Hartman and Dakota Staton, and collaborated with Charlie Parker and Roland Kirk. In 1989, he was signed again to Blue Note, which had been recently resurrected by EMI, and recorded the albums "Eternal Spirit" and "But Not Farewell."

Hill is survived by his wife, Joanne Robinson.

**Alex Brown**, 56, tenor of soul group the Persuaders, died April 29 in New York. The cause of death has not yet been disclosed.

Brown's passion for music started at an early age, as he sung in the local choir and with groups on the streets of New York. Eventually, he met and befriended Persuaders singer Douglas "Smokey" Scott, who took him to a group rehearsal and encouraged him to become an understudy.

Brown was then drafted into the armed services, doing a tour of duty in Vietnam during the war. After returning to the United States, he started singing with the group the Natural Blend and later performed in such acts as Rhythm City Project, Sudden Moves, Prime Source and Intimate D'Tales. ...

## EXECUTIVE TURNTABLE

**RECORD COMPANIES:** EMI names **Roger Ames** head of EMI Music North America. He was chairman/CEO at Warner Music Group.

Universal Music Group International promotes **Tom Land** to director of international marketing for Interscope Geffen A&M. He was manager.

Universal Music Latino names **Daniel Osuna** VP of A&R and marketing for its StarMex Records imprint. He was VP at Radio Lazer Network.

Zomba Label Group in New York appoints **Shannah Miller** to senior VP of video/adult promotion. She was VP.

New West Records in Los Angeles appoints **David Lessoff** VP of business affairs. He was senior director of business affairs at Capitol Records.

Lyric Street Records promotes **Ashley Herron** to senior manager of marketing. She was manager.

Mercury Records in New York appoints **Evan Lipschutz** to director of A&R. He was associate di-



AMES



MILLER



JENSEN



STEVENS

rector of A&R at Daylight Records, a division of Sony BMG Music Entertainment.

**PUBLISHING:** EMI Music Publishing promotes **Dan McCarroll** to senior VP and head of its East Coast creative department. He was VP of the West Coast office.

ASCAP in New York elevates **Carolyn Jensen** to senior VP of human resources. She was VP.

**TOURING:** Live Nation names **Marc Choper** president/CEO of its Trunk Ltd. apparel division. He was executive VP/COO.

Ticketmaster names **Vito Iaia** senior director of music services for Ticketmaster Europe. He previously served in the same posi-

tion in the United States.

AEG in Los Angeles names **Eric Stevens** president of its new unit AEG Events & Media. He was president at EPS Media and Marketing.

**DIGITAL:** Bebo in London taps **Angel Gambino** as VP of music. She was VP of commercial strategy and digital media at MTV.

**MEDIA:** MTV promotes **Robin Reinhardt-Locke** to senior VP of studio relations and celebrity talent. She was VP.

**RELATED FIELDS:** SESAC promotes **Ellen Bligh Jones** to associate VP of corporate relations. She was senior director.

—Edited by Mitchell Peters

## GOOD WORKS

### WITHOUT HOPE YOU CANNOT START THE DAY

Yes lead singer Jon Anderson is scheduled to perform at a fund-raiser for the Mental Health Assn. of New York City. Anderson will be supported by the School of Rock Music All-Stars. The May 8 event will be held in the Grand Ballroom of the Pierre Hotel. In addition to raising funds, the annual gala will bring attention to the association's work during May, mental health awareness month. For more info and to order tickets, go to [mhaofnyc.org](http://mhaofnyc.org).

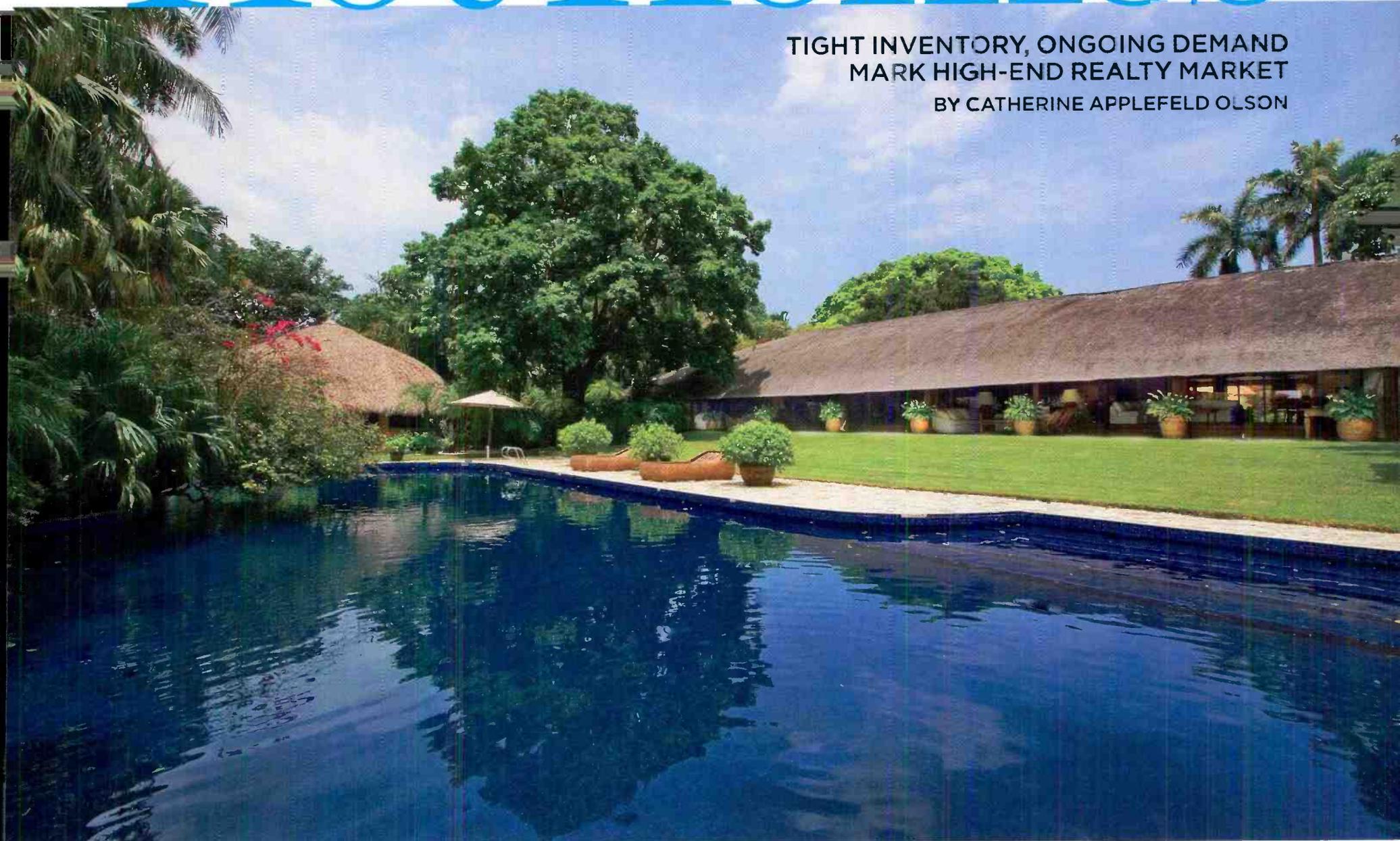
### YOU WEAR IT WELL

Shirts for a Cure is participating in the Bamboozle music fest May 5-6 at the Meadowlands Sports Complex in East Rutherford, N.J. SFAC will debut new shirt designs from Paramore, Gorilla Biscuits, the Graduate and other bands. Proceeds from each \$12 shirt sold go the Syrentha J. Savio Foundation—established by punk rock photographer Mark Beemer—which provides financial assistance to underprivileged women who cannot afford breast cancer medicine and therapy. For more info, go to [shirtsforcure.com](http://shirtsforcure.com).

# Hot Homes

TIGHT INVENTORY, ONGOING DEMAND  
MARK HIGH-END REALTY MARKET

BY CATHERINE APPLEFELD OLSON



A word of caution for prospective buyers of luxury real estate in any of the nation's entertainment capitals: After the market chill of 2006, prepare for a renewed scarcity of prime properties and bidding wars for the most sought-after homes. ■

While the general real estate market continues to be sluggish, the high-end markets in New York, Los Angeles and Miami generally have rebounded from the slump of the past six months or were never caught in the downtrend to begin with. ■ In Nashville, there are still deals to be found as the Music City recovers more slowly. ■ In all these cities the comforts of space, security and privacy remain priorities for music artists and executives.

But there is a new trend in town, too. Fast-paced industry buyers increasingly are seeking so-called turnkey properties or completely furnished homes.

In some cases, that's because they are buying nonprimary residences in a music-driven town. In others, it is more a matter of time.

In New York, many industry clients are willing to pay big bucks to get a property "furnished down to the silverware," says David Michonski, CEO of Coldwell Banker Hunt Kennedy. "The idea is to move in on Saturday morning and have a party Saturday night," he says. "Many of these properties are second or third homes for these buyers where they'll maybe spend only eight weeks in a year. No one has time for dealing with decorators."

A similar mind-set reigns in Miami, which is not the primary residence for the vast majority of high-end clients, according to Gus Rubio, Coldwell Banker senior VP for Miami and Dade County.

For those drawn to the city's sun and surf, "deals happen a lot quicker than with the typical buyer," he says.

Contrary to the slumps still shadowing much of the country, New York luxury real estate is booming. And with a cool \$3.2 billion recorded in Wall Street bonuses alone in 2006, it's easy to see why

"Any city with that kind of discre-

**Above: Owner Julio Iglesias slept in one of eight bedrooms on exclusive Indian Creek Island, Fla. Asking \$24 million.**

**continued on >>p62**



## SELECTED PROPERTIES

## Local Experts Worldwide



**GREENWICH, CT** Belle Haven Retreat: Victorian, built 1888, renovated. 1.2 acres. Gracious room scale. \$5,850,000. WEB: BB0361886. Greenwich Brokerage, Christopher Finlay, 203.869.4343



**RIVERSIDE, CT** Charming Colonial Style: Endless possibilities. Studio, large patio. Convenient to trains and shops. \$1,625,000. WEB: BB0371547. Old Greenwich Brokerage, Aja Ohman, 203.637.9333



**NEW YORK, NY** The White House, CPW: This grand-scale 9-room residence has park and reservoir views. \$11,500,000. WEB: BB0015574. East Side Manhattan Brokerage, O. Neulist, 212.606.7707



**NEW YORK, NY** The Majestic, CPW: Classic and spacious 9-room home with a private balcony. WEB: BB0015568. East Side Manhattan Brokerage, A. Koffman, 212.606.7688, J. Janssens, 212.606.7670



**BROOKLYN, NY** Newwalk Condo: Spacious private yard. Offering by prospectus, #CD000116. \$1,600,000. WEB: BB0133331. Downtown Manhattan Brokerage, Rachel Wood, 212.431.2432



**NEW YORK, NY** Harlem Townhouse: Grand, comfortable 19'±, 4-story, 2-family, renovated. \$3,100,000. WEB: BB0133449. Downtown Manhattan Brokerage, Paula Allen, 212.431.2455



**NEW YORK, NY** Dramatic Chelsea Penthouse: 3 terraces, fireplace, 4 exposures, garage. \$4,750,000. WEB: BB0133899. Downtown Manhattan Brokerage, Stephen McRae, 212.431.2424



**CHAPPAQUA, NY** Classic Colonial Style: On almost 11 acres. Stone terrace, pool, cottage, tennis court, greenhouses, and barn. \$9,750,000. WEB: BB0721114. Chappaqua Brokerage, 914.861.9625



**LARCHMONT, NY** 1896 Estate: Architecturally significant, 7 bedrooms, 6,000+ sq. ft. on 1.5 private acres. 25 minutes from NYC. \$7,500,000. WEB: BB0681422. Larchmont Brokerage, 914.833.8480



**RYE PO/HARRISON, NY** Magnificent Tudor Style: Classic detailing and beautifully proportioned spaces. 6 bedrooms. 6 full and 2 half baths. \$6,395,000. WEB: BB0651133. Rye Brokerage, 914.967.4600



**SCARSDALE, NY** Custom Colonial Style: Gated. 7 bedrooms, 7½ baths, great room, fabulous kitchen, media room, 3-car garage. \$3,995,000. WEB: BB0662018. Scarsdale Brokerage, 914.713.2148



**BEDFORD, NY** Elegant Contemporary: Set on 4+ park-like acres with pool. 5 bedrooms, 4½ baths, first-floor master suite. \$2,795,000. WEB: BB0701095. Armonk Brokerage, 914.273.8400



**KATONAH, NY** Tribeca in Katonah: Sophisticated stylish contemporary set on 3.5 beautiful acres. 3-car garage. Minutes to town and train. \$2,279,000. WEB: BB0721118. Katonah Brokerage, 914.767.9681



**WEST HYANNISPORT, MA** Point of View Estate: Spectacular Nantucket Sound oceanfront by Richard Bertman. 9+ acres. \$23,000,000. WEB: BB0401289. Cape Cod Osterville Brokerage, 508.428.9115



**MALIBU, CA** World-Class Architectural Estate: The Segel Residence by John Lautner. 80' frontage on Carbon Beach. \$33,500,000. WEB: BB0303447. Sunset Strip Brokerage, Jonah Wilson, 310.888.3870



**BRENTWOOD, CA** New Construction: 8,000± sq. ft. Spanish-style estate. 5 bedrooms, outdoor room, pool, spa. WEB: BB0352314. Brentwood Brokerage, Lisa Kirshner, Kacy O'Brien, 310.481.6255



**SUNSET PLAZA, CA** Bobby Darin Residence: Classic 1955 mid-century showpiece. 5 bedrooms, 3½ baths. \$3,689,000. WEB: BB0282386. Los Feliz Brokerage, Linda Chamberlain, 323.828.7269



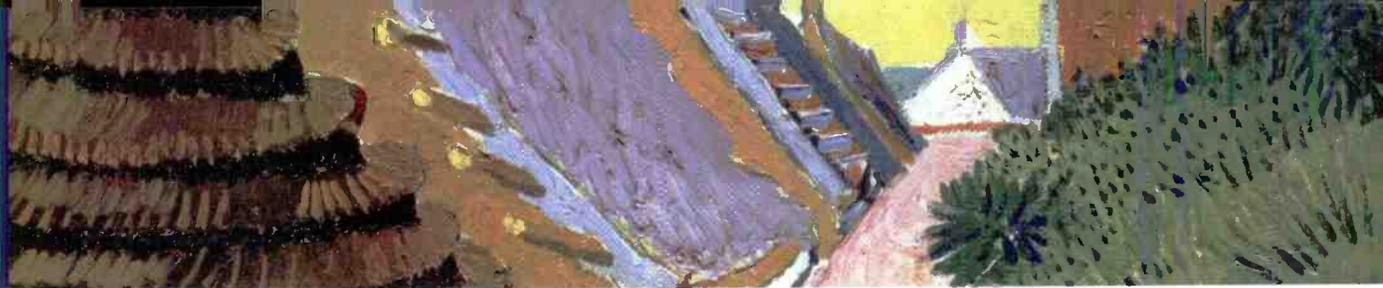
**MALIBU COLONY, CA** Architectural Gem: Unique home featured in *Architectural Digest*. Complete privacy. \$5,500,000. WEB: BB0024260. Beverly Hills Brokerage, Sandra Ott, 310.387.1996



**ENCINO, CA** Exquisite Mediterranean Style: 6-bedroom, 6-bath home. Dramatic 20,000 sq. ft. lot. Grand, luxurious. \$2,995,000. WEB: BB0352392. Brentwood Brokerage, Andi Frazin, 310.481.6291



**WEST HOLLYWOOD, CA** Premier Condo: 2-bedroom, 2-bath designer home. Full amenities, 24-hour doorman. \$659,000. WEB: BB0282922. Los Feliz Brokerage, Linda Chamberlain, 323.671.2303



## SELECTED PROPERTIES

## Local Experts Worldwide



**BHPO, CA Hideaway:** 3 bedrooms, 2 baths. Living room with vaulted beamed ceilings, hardwood floors, and bay windows. \$1,099,000. WEB: BB0024794. Beverly Hills Brokerage, Jory Burton, 310.860.4515



**CAMARILLO, CA Las Posas Estates:** Corporate retreat. 5 bedrooms, 5 1/2 baths. Guest house, tennis court. \$5,300,000. WEB: BB0431045. Westlake Village Brokerage, Elaine Pettersen, 805.340.4261



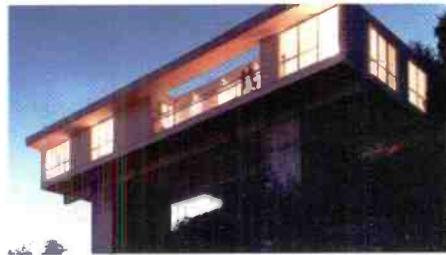
**WESTLAKE VILLAGE, CA Main Channel Waterfront:** 4 bedrooms, 4 baths, elevator, boat dock. \$3,500,000. WEB: BB0421462. Westlake Village Brokerage, Penny Singer, Joan Young, 805.371.7445



**WESTLAKE VILLAGE, CA Remodeled Island Home:** 5 bedrooms, 2 1/2 baths. On main channel. Boat dock. \$2,300,000. WEB: BB0421934. Westlake Village Brokerage, Penny Singer, 805.371.7445



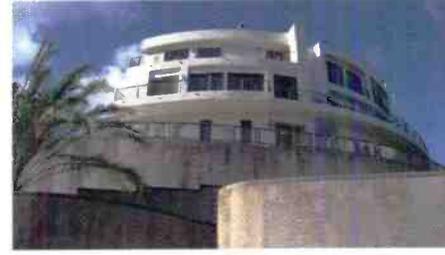
**WESTLAKE VILLAGE, CA Sherwood Estates Masterpiece:** 6 bedrooms. Lake, golf, and mountain views. \$27,900,000. WEB: BB0421930. Westlake Village Brokerage, Nicki LaPorta, 805.390.6591



**PASADENA, CA Jamie Residence:** Classical modernist. Mountain views. 3 bedrooms, 2 1/2 baths. \$1,695,000. WEB: BB0353043. Brentwood Brokerage, Jim and Carol Shogren, 310.481.4305



**BEVERLY HILLS, CA Dramatic Views:** 6,800± sq. ft., 5 bedrooms, 7 baths, enormous living room, pool. \$4,850,000. WEB: BB0353044. Brentwood Brokerage, Jim and Carol Shogren, 310.481.4305



**CALABASAS, CA Grand Architectural:** 11,200 sq. ft. entertainer's masterpiece. City and mountain vistas. \$7,750,000. WEB: BB0353080. Brentwood Brokerage, Shamon Shamonki, 310.481.4372



**SANTA YNEZ VALLEY, CA Fieldstone Manor:** 13+ acres, Pennsylvania Blue Stone farmhouse. Spectacular, showcase home. \$6,250,000. WEB: BB0621087. Los Olivos Brokerage, Scot Foss, 805.325.1460



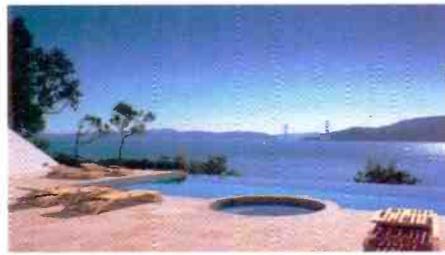
**HEALDSBURG, CA World-Class Ranch:** 700+ acres. Premium vineyards. Gracious residence, guest homes. WEB: BB0083051. San Francisco Brokerage, Sheri Margensen, Jessica Wynne, 707.431.0777



**SAN FRANCISCO, CA Historic Pacific Heights English-Style Home:** By Albert Sutton. 5 bedrooms. \$11,000,000. WEB: BB0083029. San Francisco Brokerage, Janet Feinberg Schindler, 415.296.2211



**KENTFIELD, CA Mediterranean Style:** Baronial rooms, pool. Excellent school district. \$8,500,000. WEB: BB0082701. San Francisco Brokerage, Danielle Chavanon, Analuz Holloway, 415.296.2224



**BELVEDERE, CA At the Water's Edge:** Spectacular contemporary by Charles Gwathmey. \$18,000,000. WEB: BB0082823. San Francisco Brokerage, Louis Sircox, Danielle Chavanon, 415.296.2229



**SAN FRANCISCO, CA Cow Hollow Modern Masterpiece:** Golden Gate Bridge and Bay views. 5 bedrooms. 3-car garage. WEB: BB0083062. San Francisco Brokerage, Joseph Lucier, 415.296.2218



**SONOMA, CA Glorious Eastside:** 9 82± acres to include main home, guest house, barn. \$5,495,000. WEB: BB0241454. Wine Country Brokerage, Carol Sebastiani, Ginger Martin, 707.935.2277



**SONOMA, CA Reminiscent of French Countryside:** 3,100± sq. ft. main home. 7± acres. \$4,950,000. WEB: BB0241488. Wine Country Brokerage, Carol Sebastiani, Ginger Martin, 707.935.2277



**SONOMA, CA Restored Stone Residence:** Elegant interiors. Gardens, sculpture, vineyard, moonshiner's cave, 5± acres. \$3,450,000. WEB: BB0241457. Wine Country Brokerage, T. Shone, 707.933.1515



**KENWOOD, CA 64-Acre Oasis:** Surrounded by 5,000+ acres of remarkable parkland. 4,500 sq. ft. residence. \$3,300,000. WEB: BB0241477. Wine Country Brokerage, Jeromey Clifford, 707.975.4588



**KENWOOD, CA Wine Country Retreat:** Elegant remodeled residence. 3.5± lush acres. Guest quarters, pool. \$2,950,000. WEB: BB0241378. Wine Country Brokerage, T. Shone, 707.933.1515



**SAN FRANCISCO, CA Remodeled Presidio Heights 2-Level Condo with Views:** 4 bedrooms, 2 1/2 baths, deck, parking. \$2,250,000. WEB: BB0083448. San Francisco Brokerage, Debi DiCello, 415.901.1777



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tionary income is going to experience a boom in the luxury market," Michonski says.

A shortage of ultra high-end properties is also fueling the fire. When the 2006 downturn hit, many developers shelved projects that would have been completed in 2008, making the landscape even sparser as summer approaches.

"There's a substantial decrease in inventory, and it's going to get worse," he says.

Prices per square foot recently shattered the \$4,000 mark, which means a 2,000-square-foot pied-à-terre could run north of \$8 million.

And although glass-ceiling pricing for New York real estate is nothing new, the neighborhoods the entertainment crowd is choosing to call home nowadays are.

Out are posh pads on Fifth Avenue and Central Park South. In are funkier digs in once-marginal areas like the Meatpacking District, parts of TriBeCa, Greenwich Village and SoHo, and areas adjacent to the West Side Highway, where Martha Stewart and Calvin Klein reside.

In fact, the most expensive New York real estate these days is found below 23rd Street while the least expensive luxury addresses now hover on the Upper East Side.

"The Park Avenue lifestyle is really out of favor," says Michonski, who predicts the downtown trend will hold for at least a decade. "It's partly a comment on condo living versus co-op living. A lot of celebrities don't want to go through the co-op board, and a lot of those properties don't really want them anyway."

Additionally, celebrities are taking more action to shelter themselves.

"Where people before would make a statement and define themselves by their address, today there's much more anonymity," Michonski says. "Celebrities like being tucked away."

So magnetic is the downtown lifestyle that it now overrides core factors like ease of commute or avoidance of Manhattan's celebrity-focused media. Coldwell Banker recently sold downtown properties to the CEO of a major music company and a "well-known" entertainer.

"The CEO's offices are in midtown and he used to live on the Upper West Side. But he sold that apartment and moved just south of the Meatpacking District," Michonski says. "It's the place to be."

In Los Angeles, real estate has found a middle ground between the leisurely buyers' market and the frenetic sellers' heyday for homes in the \$1 million-\$20 million-plus range.

"It's different than in the past, where buyers had essentially no bargaining power," says Joe Cilic, Beverly Hills branch manager at Sotheby's International Realty.

"The market here has finally met in the middle. You're still seeing multiple offers and bidding wars, but sellers have also become a little more realistic about what buyers feel comfortable paying."

Beverly Hills and Bel Air remain perennial hot ZIP codes, and recording artists recently have been very active "trading up" their properties within these environs, Cilic says. His office handled at least three deals in April for major artists buying larger homes with more land.

"People in the industry, especially artists, seem to be buying homes with a lot of property lately," he says. "And these properties are moving off the market faster."

But industry clients do tend to get preferential treatment when it comes to purchasing, even in this star-saturated town. "A lot of home owners seem to prefer selling to a celebrity over other clients," Cilic says. "I've seen in response to an offer something like, 'We have other people interested in our home, but given we're fans of



A big home in the Big Apple: This five-story, 12-room Tribeca townhouse has seven bedrooms and 10 full baths. Asking \$17,500,000.

yours we'd rather work with you.'

These buyers tend to jump on a piece of real estate in one of two stages of development: at the beginning of new construction or a major renovation, or after completion.

"They either want to come in when it's done—and done very well—or come in very early and do things in a total custom way," Cilic says. "There's little in the middle."

Those looking to take up residence in Nashville will find a market that has not recovered as quickly from the slowdown of recent months. The high end in Music City sits around \$1.8 million, and the average home price is \$250,000, according to Mickie Howell, a realtor/broker with the Sold Sisters. Property is also sitting longer than it was a year ago, she says.

"Things have really slowed down on the high end," Howell says. "It's definitely a buyer's market here, and people are getting much more for their money."

The lingering slump is a continued source of frustration to sellers, she says. "It's hard to change the mentality of sellers when we look at pricing."

Entertainment industry clients still gravitate to the historic Oak Hill community and neighborhoods in Williamson County, which offer highly rated schools and proximity to downtown. Rural Leapers Fork, another favorite among music industry clients, provides more acreage and privacy.

Given Nashville's strong songwriting community, in-home recording studios tend to crop up "more often than you might expect," Howell says. And despite the market's pendulum swings, Howell says many musicians and industry executives hang on to their Nashville properties.

→ 50 Hits the Books

→ Dre Stuck In the Studio

→ And Beyoncé's Open Auditions

## All in 60 Seconds



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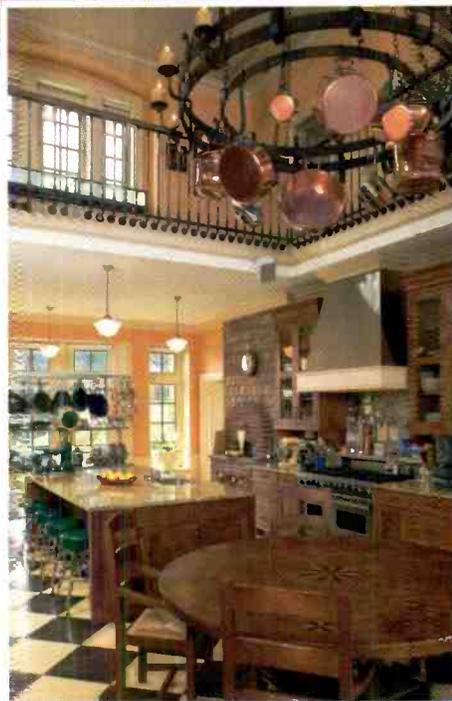


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The music room and top-end kitchen are luxurious in Billy Joel's waterfront estate on Long Island, N.Y. Asking \$32,500,000.



## 'Move in Saturday morning and have a party Saturday night.'

"They take their time and find the right thing, put up their gate and they don't move," she says.

And some homes hold just as tightly to their owners, past or present. At press time, the lake-side, Hendersonville home where Johnny Cash and June Carter Cash lived from the late '60s until their deaths in 2003, burned to the ground. The house had been under renovation by current owner Barry Gibb.

"It was heart-wrenching for the whole community here," Howell says. "A lot of us just think no one else was ever meant to live in that house."

Today's Miami real estate market is a bit of a mixed bag. Asking prices become inflated and availability scarcer the higher you go.

For every home sold per month in the Miami area in 2006, 14 did not sell, according to Multiple Listing Service data, and this year homes in the \$500,000-\$2.5 million range remain fairly stagnant. But the high-end luxury market has a different story to tell.

In fact, 25 homes in the \$7.5 million range sold in 2005, compared with 29 in 2006, according to the Florida Assn. of Realtors. For homes in the \$12 million range, the number more than doubled from four in 2005 to nine in 2006. And for homes priced \$15 million-plus, two properties sold in 2005 compared with four in 2006.

Coldwell Banker's Rubio confirms luxe properties are hard to come by and priced at a premium, particularly in the Biscayne Bay celebrity playgrounds like Star Island and Indian Creek—which employs its own land and ma-

rine police.

Julio Iglesias' Indian Creek Village estate is listed for \$25 million, while Shaquille O'Neal seeks \$35 million for his Miami Beach mansion. There's another property for sale on Indian Creek that Rubio says insiders consider a "teardown," a property where an existing home will be demolished for construction of a larger residence.

Often, entertainment industry buyers are looking for two Miami-area properties: a larger main house in a secluded neighborhood and a condo in such sought-after areas as Coconut Grove, Key Biscayne, Coral Gables or perhaps South Beach where they can crash after a night on the town or host family and friends.

"They're not just purchasing for their own needs," Rubio says.

"Celebrities, dignitaries and athletes are looking for unique homes, and these are not easy to find in any market, especially when you get over the \$3 million mark," he adds. In many cases, their amenities shortlist—like, say, a heliport, harbor space to dock a 500-foot yacht—sends these clients ringing doorbells of homes that are not even on the market. "Everything is for sale for the right price," Rubio says. ■■■■



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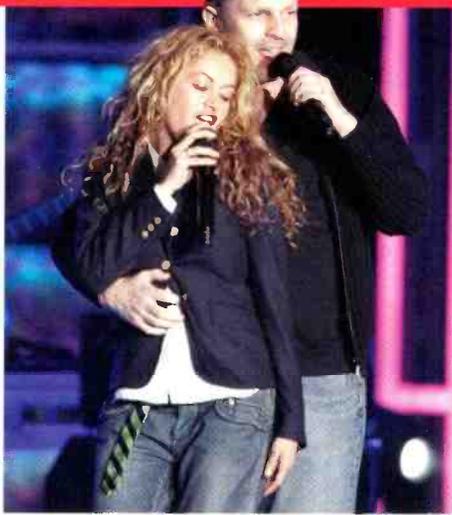
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**ABOVE:** Double award winner **Fonseca** presented an award at the show and also performed at the Billboard Bash and at the SESAC Latina Awards. Pictured at El Salon Rojo de Target, from left, are Heineken associate promotion and sponsorship manager **Alex Nuñez**, a Heineken model, **Fonseca** and Heineken senior promotion and sponsorship manager **Karen Quinn**.

**RIGHT:** **Paulina Rubio**, a double winner at the awards, performs with lifetime achiever winner **Miguel Bose**. Following her performance, Rubio flew to Mexico's Riviera Maya, where she got married April 30. PHOTO COURTESY OF TELEMUNDO



**ABOVE:** Target's bull's-eye shows his love to Billboard executive editor/associate publisher **Tamara Conniff** at El Salon Rojo de Target.

**RIGHT:** EMI Music Publishing took home the publishing corporation of the year award for the second consecutive year at the Billboard Bash. Billboard Latin correspondent **Ayala Ben-Yehuda** presented the award to EMI Music Publishing Latin America regions managing director **Nestor Casonú**



**ABOVE:** The Heineken Lounge provided live music from award finalists and refreshments throughout the entire conference. PHOTO COURTESY OF YAMILA LOMBA/WIREIMAGE.COM

**BELOW:** Publicists and journalists attempted to come to terms at the "Give Me the Cover!" panel, sponsored by Reggaetón Wear. From left: Billboard executive editor/associate publisher and panel moderator **Tamara Conniff**, MTV Urge Latin and world music programmer **Judy Cantor Navas**, Ocean Drive en Español editor-in-chief **Fifty Castany**, Frontera Visual president **Felix Castillo**, A League of Their Own partner **Alba Egan**, ALPE president **Celeste Rodas Juarez**, the New York Post's **Javier Orellana** and Rogers & Cowan VP **John Reilly**.

## BILLBOARD LATIN MUSIC CONFERENCE & AWARDS

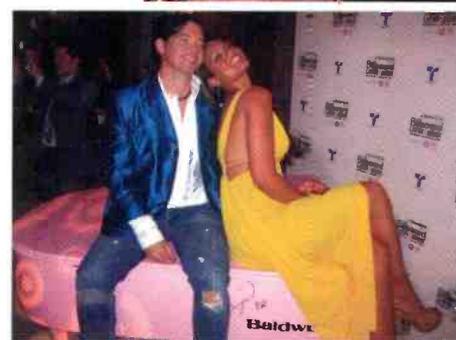
In its 18th year, the Billboard Latin Music Conference & Awards, presented by Heineken and in association with Dodge and Target, displayed greater mass appeal than ever before. Nearly 1,000 artists, executives and marketers converged in record numbers for the five-day confab that took place April 22-26 at the Intercontinental Hotel in Miami, but spread into dozens of showcases and performances throughout the city.

Festivities included the live taping of Daddy Yankee's "On Fuego" radio show and the Billboard Latin Music Awards, which aired live April 26 on Telemundo.

With a wide array of sponsors, including Heineken, Dodge, Target and Verizon, the conference and awards underscored the reach of the Latin music industry in the United States.

The cutting edge of technology was represented by brands like iTunes Latino, elhood.com and Batanga, while artistry was celebrated by the likes of CMN, ASCAP, BMI and SESAC, along with channels mun2 and MTV Tr3s and TV show "Billboard Latino."

PHOTOS COURTESY OF ARNOLD TURNER/WIREIMAGE.COM UNLESS OTHERWISE NOTED



**ABOVE:** After presenting at the Billboard Awards, pianist **Arthur Hanlon** and Miss Universe **Zuleyka Rivera** sat at the Baldwin pink piano in Billboard's Target-sponsored VIP room in El Salon Rojo de Target. The piano will be auctioned to raise funds for breast cancer awareness in **Soraya's** name.



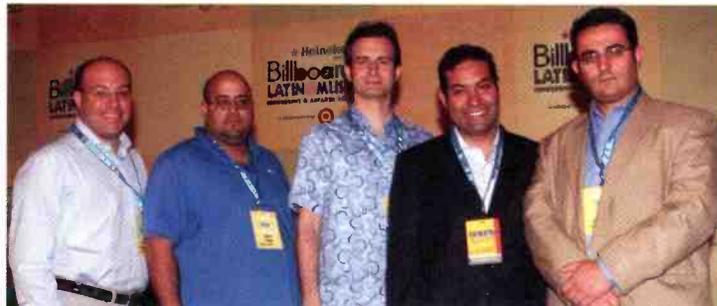
**Daddy Yankee** performs during the taping of his "On Fuego" radio show, presented by Billboard Latino in conjunction with ABC Radio and CMN. PHOTO COURTESY OF JOHN PARRA/WIREIMAGE.COM



**ABOVE:** At the BMI-sponsored panel, songwriters walked through the process of creating their material. Standing, from left, are songwriters **Alicastro** and **Arthur Hanlon**; BMI VP of Latin music **Delia Orjuela**; songwriters **Luis "Louie" Padilla**, **Aarón Martínez** and **Adrián Pieragostino**; BMI director of Latin music **Porfirio Piña**; and songwriters **Billy Méndez** and **Rodrigo Dávila** of Motel. Kneeling are songwriters **Edgar Cortazar**, left, and **Mariano Barba**.

**ABOVE:** ASCAP sponsored the "Big Screen, Little Screen" panel, exploring options for Latin music in film and TV. From left: ASCAP senior director of film/TV music **Michael Todd**, National Records president **Tomás Cookman**, Production Advisors director of licensing and music supervision for the Hispanic market **Oswaldo Felis, Esq.**, Telemundo VP of music affairs **Margaret Guerra Rogers** artist/producer/film composer **Andrés Levin** and ASCAP senior VP of Latin membership **Alexandra Lioutikoff**.

**BELOW:** Venezuelan star **Ricardo Montaner** performed at the Billboard Awards and was honored with the Spirit of Hope Award for his humanitarian work. PHOTO COURTESY OF TELEMUNDO



**ABOVE:** Discussing how to cash in on the fertile mobile market were, from left, Sony BMG VP of digital business/Latin America **Seth Schachner**; attorney and business manager **Edwin Prado**, whose clients include Daddy Yankee; AT&T Mobility director of Hispanic marketing operations **Marcus Owenby**; LatCel VP of business operations **Rafael Garcia**; and Warner Music director of new media for U.S. and panel moderator **Alfonso Perez-Soto**.

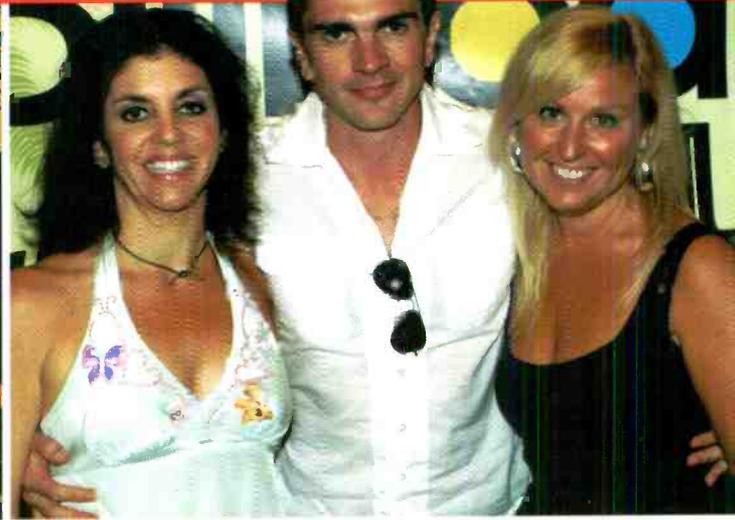
**BELOW:** Panelists took to the piano to discuss the "Art of the Tour," sponsored by Morgan Renee Entertainment. Standing, from left, are Reptus COO **Dee Aguirre**, William Morris Agency VP/head of Latin music **Michel Vega**, S.O.B.'s owner/creative director **Larry Gold**, Billboard Latin correspondent and moderator **Ayala Ben-Yehuda** and CMN president **Jorge Naranjo**. At the piano is salsa icon **Larry Harlow**.





**ABOVE:** Expanding Latin digital sales was the focus of "Breaking the Digital Frontier." From left: Billboard director of charts/senior analyst and panel moderator **Geoff Mayfield**, the Orchard product manager of Latin music **Federico Baptista**, Universal Music Latino director of digital media **Skander Goucha**, Avatar Records head of the Latin division **Val Valdez** and Ioda VP of business development **Rob Weitzner**.

**RIGHT:** Billboard publisher **John Kilkullen**, left, with Verizon director of multicultural marketing **Jeff McFarland** at the Billboard after-party.



**ABOVE:** Machete Music president **Gustavo López** shows off two Billboard awards in the newly created categories of Latin Rhythm Airplay label of the year and Latin Rhythm Albums label of the year. López received his awards at the Billboard Bash from Billboard executive director/Latin content **Leila Cobo**.



**ABOVE:** Heineken presented the stage Q&A with **Juanes**. Pictured is Juanes, center, flanked by Billboard executive director/Latin content **Leila Cobo**, who conducted the interview, and Billboard executive director/conferences and special events **Michelle Jaccangelo**.

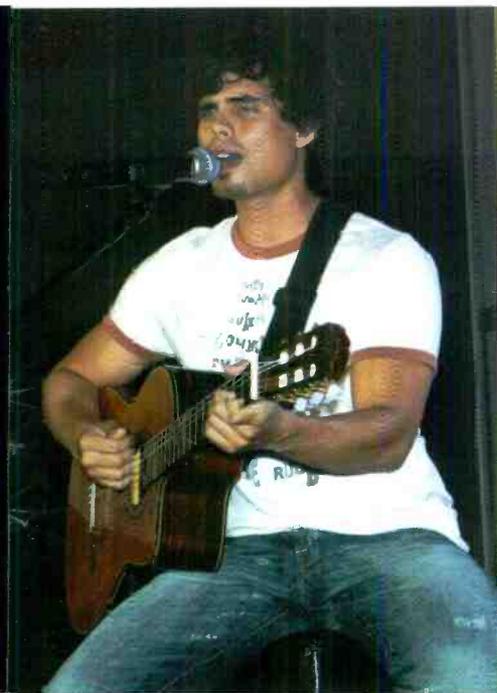


**BELOW:** Winners **Rabin & Ken-Y** backstage at Verizon's celebrity guitar signing for VH1 Save the Music Foundation. PHOTO COURTESY OF VERIZON



**ABOVE:** Prior to the all-star "Rap, Rhythm and Reggaeton" panel, presented by MTV/Tr3s, artists posed with a Gibson guitar to be donated to charity. Standing, from left, are MTV VJ and moderator **L. Boogs**, **DJ Nelson**, **Toby Love**, **Escríbe** of **Kinto Sol**, **Residente** and **Visitante** of **Calle 13**, and **El Civo** of **Kinto Sol**. Kneeling are Billboard executive director/Latin content **Leila Cobo** and **Payback** of **Kinto Sol**.

**BELOW:** Nielsen BDS and Nielsen SoundScan presented a panel discussion on getting new music played on radio. From left: **WKKB** (Latina 100.3) Rhode Island PD **Juan D. Gonzalez**, R&R Latin formats editor **Jackie Madrigal**, XM Satellite Radio Latin Channel senior PD **Jesus Salas**, Billboard executive director/Latin content **Leila Cobo** and Latino Broadcasting president/CEO **Tony Hernandez**.



**ABOVE:** Universal Music Latino singer/songwriter **Jeremías** moved the audience during his acoustic set at the Billboard Bash, sponsored by Verizon.

**RIGHT:** Machete Music recording artists and Billboard finalists **Tony Dize**, left, and **Franco El Gorilla** pose prior to their performance at the Billboard Bash.

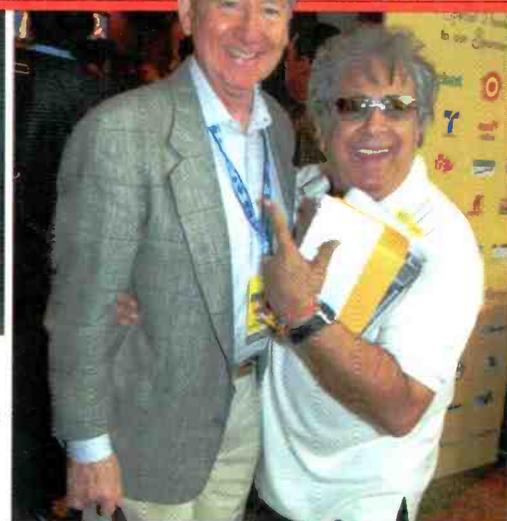
**BELOW:** Backstage with **Juanes** are, from left, Billboard publisher **John Kilkullen**, Billboard executive director/Latin content **Leila Cobo**, Juanes, Universal Music Latino president **John Echevarria**, Juanes manager **Fernán Martínez**, Billboard executive editor/associate publisher **Tamara Conniff**, Universal Music Latino senior VP of marketing/A&R **Walter Kolm** and Rogers & Cowan VP **John Reilly**.



**RIGHT:** Universal Music Latino artist **Gustavo LaLearenc** performs at the MTV/Tr3s showcase.

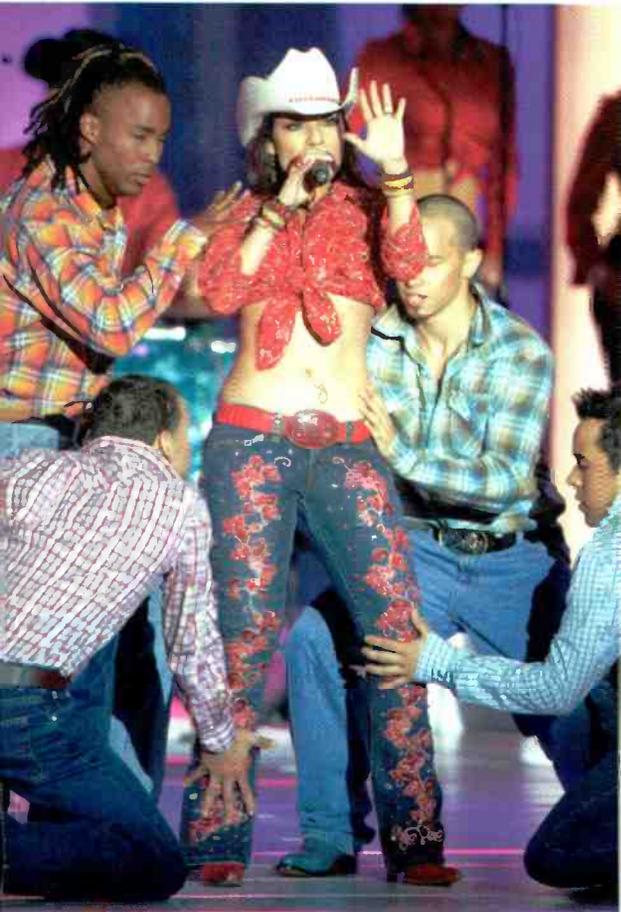
**BELOW:** Billboard Latin Awards finalist **Chelo** moves the audience get up and dance during his performance at the Billboard Bash.





**LEFT:** Three Billboard finalists and purveyors of urban bachata. Winner **Toby Love**, center, is flanked by members of **Xtreme**.  
**ABOVE:** Conference in-association sponsor Dodge donated a custom "DJB" version of the all-new 2008 Dodge Avenger for auction to benefit YouthAIDS via its ambassador **Juanes**. From left: Billboard executive director/Latin content **Leila Cobo**, YouthAIDS founder **Kate Roberts** and Daimler/Chrysler's **Rubén Nunez**.  
**RIGHT:** Billboard managing director of Latin sales **Gene Smith**, left, with NYK Productions CEO **Ani Kaduri**. PHOTO: COURTESY OF MANNY HERNANDEZ/MPH/IPS

## BILLBOARD LATIN MUSIC CONFERENCE & AWARDS



**ABOVE:** Finalist **Diana Reyes** performs at the Billboard Latin Music Awards. PHOTO: COURTESY OF TELEMUNDO  
**BELOW:** Judges heard what's next at the "We Hear the Future" competition for new artists, presented by Heineken. From left: "El Boque Latino" host **Efraín Barrera**, winner **Johnny Sigal**, **Femy Wilmer**, winner **Monica Giraldo**, **Morrison**, **Wences**, **Oranda Mora** and "Billboard Latino" host **Bridgette Kali Canales**.

**ABOVE:** The conference opened with a discussion on "maximizing the Internet's possibilities," sponsored by elhood.com. From left: elhood.com president **Demian Belumio**, FIM International (MySpace) senior VP/GM **Travis Katz**, Billboard executive director/Latin content and panel moderator **Leila Cobo**, In-Style Software principal **Diego Fausky**, and **Rafael Urbira**, CEO of Batanga, which had an interactive booth at the conference lobby.  
**BELOW:** ASCAP presented its annual acoustic showcase for songwriters at Yucca Lounge. From left: songwriters **Nacho** and **Jorge Murguía**, ASCAP director of Latin membership **Ara Rosa Santiago**, songwriter **Barbara Muñoz**, singer/songwriter **Coti**, ASCAP senior VP of Latin membership **Alexandra Lioutikoff**, songwriter **Mauricio L. Arriaga**, ASCAP associate director of Latin membership **Karl Swanzini** and ASCAP senior director of film, TV & Music **Michael Todd**. PHOTO: COURTESY OF ASCAP

**ABOVE:** New band **the Dey** performed at multiple showcases, including the luncheon sponsored by U.S. Armed Forces Entertainment.  
**BELOW:** SESAC Latina hosted its annual performance awards during the conference. From left: **Alvaro Farfan**, who picked up the SESAC Latina publisher of the year award, representing **Maximo Aguirre** and **Alani Music Publishing**; Latina songwriter of the year **Claudia Brant**, who also received the SESAC Latina publisher of the year award for **Isana Maucha Music**; and SESAC Latina senior director **J.J. Cheng**. PHOTO: COURTESY OF JENAIJSELY PHOTOGRAPHY



**BELOW:** An RIAA-sponsored panel/lunch featured key industry leaders discussing changing business models. From left: Billboard executive director/Latin content and panel moderator **Leila Cobo**, executive VP of the RIAA's anti-piracy unit **Brad Buckles**, Universal Music Latino president **John Echevarría**, Universal Music Publishing Group senior VP **Eddie Ferrández**, IFPI Latin America regional director **Raúl Vázquez** and Warner Music Latina president **Iñigo Zabala**.



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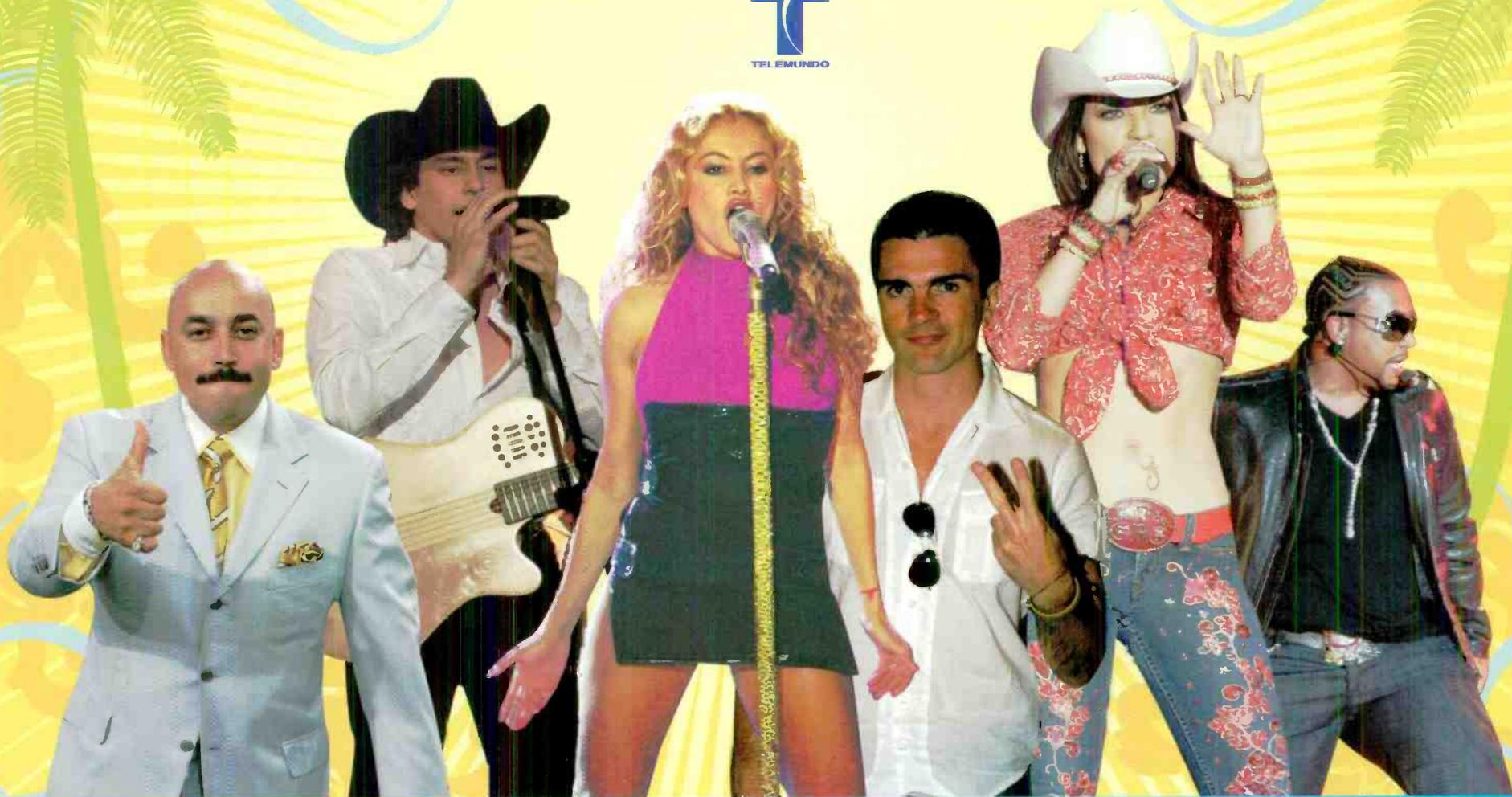
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