

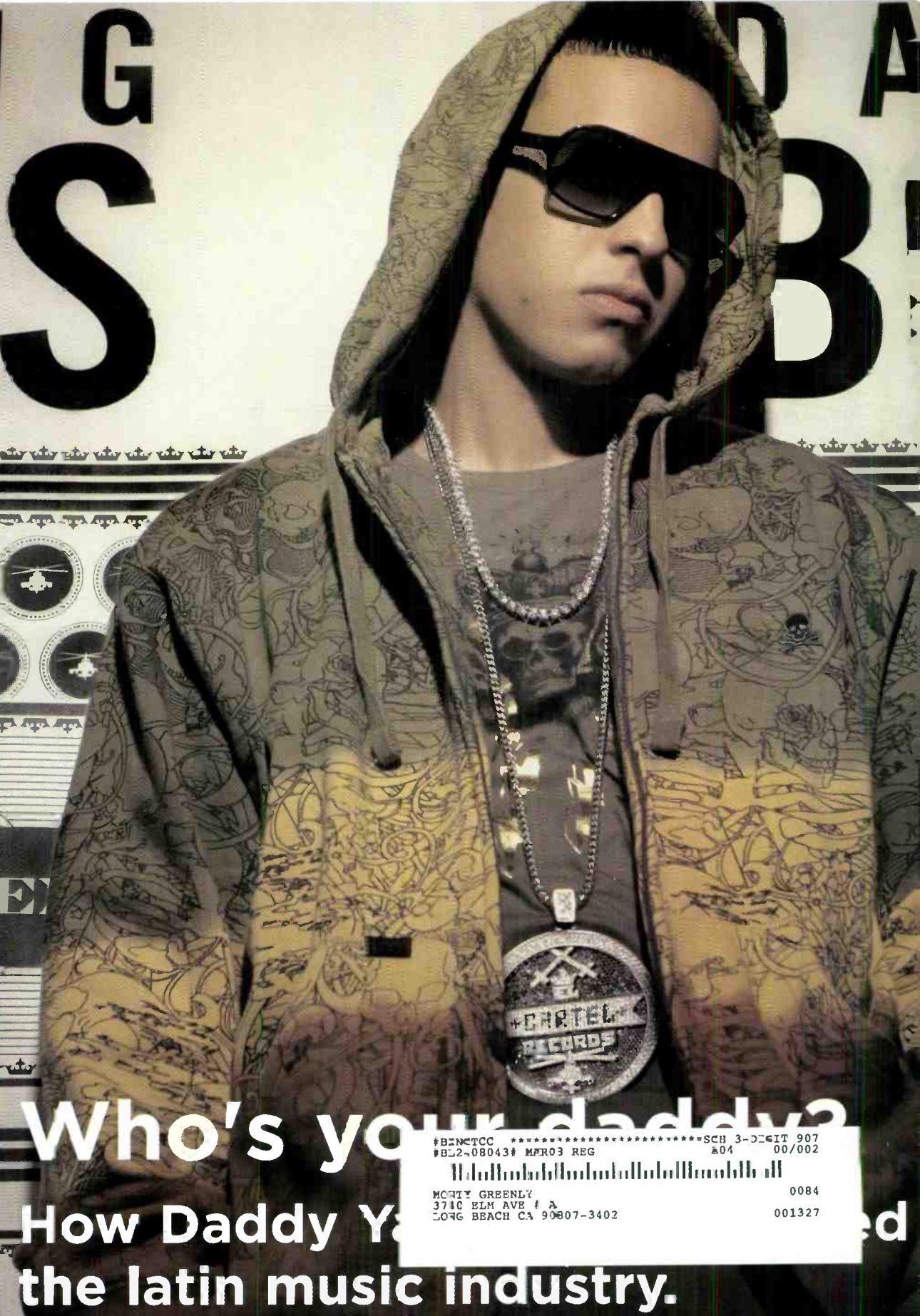
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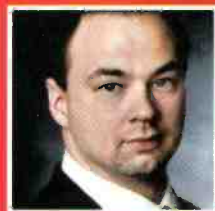
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ON THE COVER: Paul McCartney photographed by Max Vadukul. © 2007 MPL COMMUNICATIONS LTD.

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## OPINION

EDITORIALS | COMMENTARY | LETTERS

**BILL WERDE**  
Deputy Editor  
Billboard



# Here Comes The Fun

## Macca, Beatles Catalog Going Online Marks A Crucial Juncture

Sometimes I wonder what John Lennon would have thought of the digital revolution. Would he have sided with Internet anarchists who say all culture should be free? Or stayed above the fray? After all, "bed-in for determining that digital delivery of a phonorecord should also trigger performance royalties" doesn't exactly roll off the tongue like "bed-in for peace."

We'll never know, sadly. But at least today we have clarity, for the first time, from his most famous songwriting partner. In our exclusive Q&A (page 22) we finally break the news that Paul McCartney's new solo album will be sold via iTunes—a first—and that the Beatles catalog will be hot on its heels.

Far be it from me to bemoan what is one of the music news scoops of the year. The mainstream press has been waiting breathlessly for this development—if only I had a nickel each time a newspaper or Web outlet jumped the gun and announced its imminence—so it's a little

ironic that one of the few publications that understands this isn't all that big a deal gets the first big word.

Don't get me wrong. I love the Beatles, my MP3 player and our story. It's just that I've listened to the Beatles digitally for so long, it's hard to believe that their catalog going online is going to make much of a difference to the biz. Has any digitally minded fan of the Fab Four not already ripped "Revolver" or "Rubber Soul"? (And Led Zeppelin, if you're reading, "Ten Years Gone" sounds great in ear buds.)

And yet, symbolically, culturally, the Beatles news is very important. The Fab Four held on—some would say way too long—to the world of shiny, plastic discs. And so did the music biz. They're both coming around now, and that's for the best.

Look around this issue, and it's almost uncanny how much news—good, bad and, yes, sometimes painful—is happening on the digital front, all at one time. Major labels are shrinking

the departments that service physical stores (page 11) and creating new configurations (page 7) that roll ringtones and other hot digital properties—and profit margins—into physical singles. Mobile ticketing, already used in markets overseas, will get its biggest trial run yet stateside thanks to a Fergie/Verizon deal (page 8). Digital business models may even be establishing a precedent that could lead to radio paying a performance royalty for sound recordings (page 12).

So while the Beatles may not change any economics of the biz, they will once again provide a soundtrack to a watershed moment, as they have so many times before. With album sales still driving the biz's revenue and still down some 17%, that soundtrack still isn't "Here Comes the Sun." But maybe it's sounding a little more "We Can Work It Out" than it did, even a few days ago.

## FOR THE LOVE OF EMUSIC

In response to the "Flee Music" story in the May 12 issue: As a successful independent music distributor, we at Redeye realize that the digital music marketplace and the way consumers are using it, or would like to use it, is not yet completely known. eMusic is exploring the market within its user base to find the subscrip-



tion models that make the most sense. We encourage that exploration now so that our partnership can continue to flourish in the future for the sake of both of our businesses.

Although we would certainly welcome the extra money per download, our relationship with eMusic is not defined by dollars alone. Yes, we did enjoy a 50% increase in

revenue from eMusic this past quarter, and we attribute that to a strong partnership that enables us to create visibility and promotional opportunities that bring Redeye-distributed labels to eMusic's rabid, music-loving customers. Our labels have enjoyed a wealth of success and exposure thanks to our friends at eMusic. Opportunities such as our labels being featured on download cards, in in-store promotions with Urban Outfitters, support at events such as the CMJ and South by Southwest conferences, and online music partnerships and features with companies like Fossil and Rolling Stone have all come courtesy of eMusic. All of these valuable extras have helped expose Redeye artists

and labels to more fans, climb the eMusic Power Charts and ultimately allow us to collect more revenue.

Redeye is proud to stand behind eMusic and we look forward to bigger and better things in the future.

**Jim Logrando,**

*digital sales and marketing;*

**Tor Hansen,** *founder and co-owner;*

**Josh Wittman,** *group marketing director,*

*Redeye*

*Haw River, N.C.*

## ALL THAT (ATLANTIC) JAZZ?

One would never know from PBS' "Atlantic Records: The House That Ahmet Built" that, besides its impressive pop-music roster, the label also released some of the most important jazz recordings of the '50s and '60s by Ornette Coleman, John Coltrane, Charles Mingus and the Modern Jazz Quartet, among many others. Was there no room in a two-hour program—one that stressed Ahmet Ertegun's love of jazz—for even one sentence acknowledging this achievement?

**Scott Isler**

*Brooklyn, N.Y.*

## FEEDBACK

### FOR THE RECORD

■ In the April 21 issue, the upfront story "MP3 Market Multiplies" should have stated that eMusic had moved more than 100 million track downloads, as of last December.

■ In the May 5 issue, the title and label for an upcoming Monterrey Pop release, due to be issued by Razor & Tie/Starbucks, should have been identified as "Monterrey International Pop Festival."

■ In the upfront story "Flee Music" in the May 12 issue, revenue received by labels per song on digital subscription service eMusic factored in potential distribution and marketing fees. The article failed to apply the same costs to figures from Apple's iTunes store.

### WRITE US.

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**GLOBAL GIRALDO**  
Latin singer mines a world of influences

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**>>>DIMENSIONAL SELLS PUBLISHING UNIT**

Dimensional Associates, a division of JDS Capital Management, has sold Dimensional Music Publishing. Sources say that Steve McMellon, backed by the Commonwealth Bank of Australia, will run the publisher with most of the current personnel in place. Dimensional formed the publisher after acquiring the DreamWorks catalog in 2004.

**>>>YAHOO, USA INK UNSIGNED ARTIST DEAL**

Yahoo Music has inked a deal with NBC Universal's USA Network to cross-promote music from unsigned artists. Under the agreement, Yahoo will feed data on unsigned acts popular with its Launchcast streaming radio listeners to USA. The TV network will then reach out to the acts for licensing deals for inclusion in USA original programs, network promos and marketing.

**>>>MYSPACE JAPAN ADDS VIDEO SERVICE**

MySpace Japan has introduced a video-sharing service. Users are able to post an unlimited number of videos up to 100 MB in length each to the site. Japanese artists have been able to post videos to MySpace Music since March 22. MySpace Japan will reportedly use automated screening and human monitors to check for unauthorized or "indecent" content.

# UP FRONT

**RETAIL** BY ED CHRISTMAN

## New Wrinkles And Ringles

**BILLBOARD EXCLUSIVE**

Fresh Formats Seek to Stimulate Sales By Marrying Physical To Digital

In an attempt to stem declining CD sales, Sony BMG Music Entertainment and Warner Music Group are on the verge of launching more new hybrid configurations to tie in physical goods with digital offerings, according to retailers who attended private one-on-one meetings with the majors at the NARM annual convention.

WMG will issue what it is now calling the Music Video Interactive (MVI). The first one will arrive May 15 in the form of Linkin Park's new album, "Minutes to Midnight."

Meanwhile, Sony BMG Music Entertainment U.S. Sales discussed several product initiatives it is planning, all designed to stimulate physical/digital interaction and increase product flow, retail sources say.

Instead of marquee artists releasing one album every two or three years, Sony BMG will try to return to the way the



With JUSTIN TIMBERLAKE'S 'FutureSex/LoveSounds,' Sony BMG presented 71 distinct offerings, only one of which was the physical album itself.

with Justin Timberlake's latest album, "FutureSex/LoveSounds," the company had 71 distinct offerings, of which only one was the physical album. The rest included the digital album, plus ringtones, wallpaper and individual tracks.

"They are all great ideas, all the new product configurations, or if you will, bundles, that they talked about at NARM," says Thuy Ngo, VP of purchasing

at Irvine, Calif.-based one-stop Super D, about WMG's and Sony BMG's plans. "But I am still in wait-and-see mode because in all the discussions they didn't roll out price points, which will be a huge factor in whether any of this is successful."

What's coming out?

Internet, Sony BMG plans on resurrecting the physical single in a new configuration called the "ringle": an A-side of the track is worked to radio with a B-side and a ringtone, and perhaps digital wallpaper. List price is expected to be in the \$4.99-\$5.99 range.

**DIGITAL DELUXE:** For a \$19.98 list, this package includes a ringtone on hit Sony BMG albums. The offering would also feature a digital redemption bonus that would provide incentives for the customer to go online for bonus material.

**MINI-ALBUMS OR EPS:** Sony BMG labels will now have the choice of issuing a five- to seven-track mini-album, including a focus track, at a low list price of \$4.99-\$7.99 to encourage customers to take a chance on a developing artist. If an EP clicks with customers, the labels can opt to roll out another EP or release a full album, one that might even come as part of Sony's Choice program, which includes put-

ting out a low-end "paperback" version, a regular version and the deluxe package.

For heritage artists like Bob Dylan, the company plans on



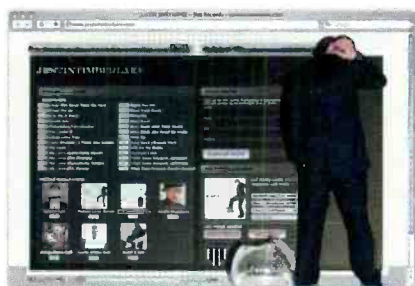
picking one strong track each from five albums, again at a low price of about \$5.99-\$6.99, as a way to introduce the artists to younger listeners. This mini-album would contain a digital offer that would enable buyers to visit an Internet site where they can learn more about the artist and have the opportunity to buy other albums by the artist.

Sources say Wal-Mart is also touting the strategy to labels of cutting up albums into groupings of two or three EPs or mini-albums, each to come out with a radio focus track.

"Some of Sony's ideas still need work, but overall I like their suggestions," Alliance Entertainment Corp. senior VP Robert DeFreitas says. "It makes sense to give consumers a [pricing] choice."



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music business used to operate: offering singles, EPs and mini-albums in between formal album releases, except they now will contain a hybrid digital component, retailers say.

At NARM, Sony BMG Music Entertainment Global Digital Business president Thomas Hesse noted that

## >>> DISNEY LAUNCHES MUSIC, VIDEO SERVICE

Walt Disney has launched an online digital music and video service called Disney Mix Central that features downloadable content from Walt Disney Records, Hollywood Records, the Disney Channel and the company's film properties. Tracks will sell for 99 cents, albums for \$10 and music videos for \$2. The service was designed to complement the Disney Mix Stick MP3 player and Disney Mix Max video/MP3 player, but will be compatible with other devices that support Microsoft's Windows digital rights management technology.

## >>> YEARWOOD JUMPS TO BIG MACHINE

After 16 years with MCA Nashville, country star Trisha Yearwood is signing with Nashville independent Big Machine Records, making her the most historically successful artist on the year-and-a-half-old label. Big Machine founder and president/CEO Scott Borchetta worked with Yearwood during some of her most successful years at MCA. The artist's first studio record since 2005 will be released on Big Machine Records in early 2008.

## >>> LAST.FM TO LAUNCH VOD FEATURE

Last.fm is launching a new music video on demand offering, as well as a music video recommendation feature. Indie labels Ninja Tune, Nettwerk Music Group, Domino, Warp and Mute are among the independent labels supplying videos for playback at launch. The company is in talks with Warner Music Group and EMI about licensing their video catalogs.

MOBILE BY ANTONY BRUNO

# Phoning In Fergie

Mobile Ticketing Takes A Leap Forward With Artist's U.S. Tour

Aching to see Fergie in concert? Don't expect to buy a paper ticket.

Verizon Wireless is sponsoring the 20-city U.S. tour—which kicked off May 8 in Seattle—and in an unprecedented move is controlling the entire ticket distribution process. By doing so, Verizon is conducting what is perhaps the biggest mobile ticketing experiment in the United States to date. Still, certain hurdles will need to be overcome before mobile ticketing becomes widespread.

Verizon Wireless subscribers can get a ticket to Fergie's show via any of the following mobile tie-ins: by downloading any of Fergie's songs from the V Cast Music full-song download service or any of the new Fergie TV content on V Cast; by buying any Verizon-enabled Motorola phone; or by attending any of several planned in-store events at either Verizon Wireless or Kohl's stores. Local radio stations will make tickets available via various promotional activities. Those not subscribing to Verizon will be able to acquire tickets only through the in-store events and radio promotions.

Verizon will then send each fan a unique barcode that will then be scanned by a special reader at each

venue for entry. Fans without phones who receive the "ticket," as well as non-Verizon subscribers, will have to pick up a ticket at the venue.

This isn't Verizon's first mobile ticketing move. It sponsored a one-time show by the Fugees last year and has experimented with it on a few Justin Timberlake concerts, among others.

"This is a scaled-up version of what we've done in the past," Verizon associate director of music content Ed Ruth says. "We've been perfecting the technology over time, and . . . working closely with Live Nation to build in the operational side of it within the venues."

One problem in the past, such as the Fugees concert, was that the barcode readers equipped by the venue could not scan the barcode displayed on the phone. Verizon has worked closely with Live Nation venues to properly outfit them with the right type of scanner.

Still, all involved in making mobile ticketing a reality say many steps need to be taken for it to gain more traction—other venues would need to invest in scanning equipment, ticket brokers like Ticketmaster would need to work more closely

with wireless operators on billing and delivery standards, and wireless operators themselves would need to work together to ensure cross-carrier interoperability.

Verizon is keen to do the heavy lifting on the mobile-ticketing front because it is trying to revamp its image as more of a media and entertainment company instead of a provider of simple phone calls, Ruth says.

"Phones historically have been used for voice and text messaging," he says. "As we get into the content era, we want to help people get access to the things they want and need."

The Fergie tour features a number of other mobile-related activities as well. At each stop, a number of "green screens" similar to those used in motion picture special effects will allow fans to dance to Fergie songs and have their image inserted into the show footage. The resulting video will be sent to fans' mobile phones, and fans creating the best videos will have the chance to join Fergie onstage during each show's finale.

For more on all of Fergie's digital initiatives with Verizon Wireless, visit [billboard.biz/digital](http://billboard.biz/digital).

FERGIE



TOURING BY RAY WADDELL

# TARGETING WITH TICKETS

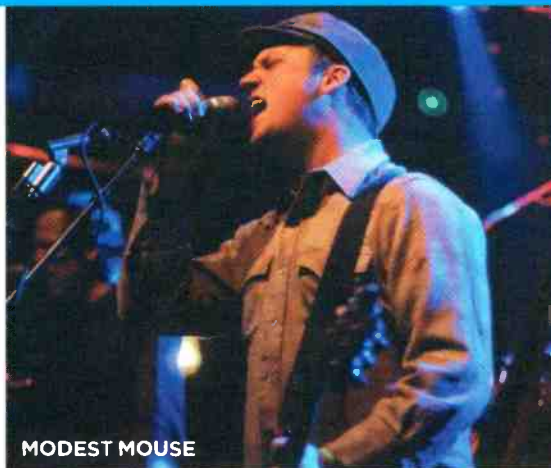
Nokia/Live Nation Mobile Program Rushes Around The Presale Clutter

The Nokia/Live Nation Ticket Rush program (billboard.biz, May 9) is a melding of sponsorship, concert promotion and ticket presales, all reaching consumers where it counts: their mobile phones.

As such, this deal is more than just another addition to what some consider a cluttered presale market, according to Live Nation president of North American music Jason Garner.

"Everyone in the business right now is looking at the mobile space and recognizing the opportunity that we have to communicate and interact with the consumer," Garner says. "We've said to Nokia, 'We want access to the consumer directly on their mobile phone,' and they've said, 'We'll give that to you in exchange for that consumer having the opportunity to buy a ticket before everybody else.' That's a great trade-off."

Essentially, Live Nation is branding and expanding its own existing presale efforts, but with the promotional muscle Nokia brings and Live Nation's own data-



MODEST MOUSE

base of 20 million concertgoers, the Ticket Rush program is both a sponsorship deal with Nokia and what could be a highly effective concert promotion tool.

An anomaly only a couple of years ago, presales have now become ubiquitous to the point where some considered the marketplace confusingly cluttered. "Presales are a part of the concert environment now," Garner says. "The one question we have to ask each other is, 'How do we get the greatest benefit from them?'"

Mobile could provide this benefit, Garner says. "The ability to communicate with a fan base we've never been able to reach through this medium and giving them concert information directly on their cell phone, then taking that data and learning about the consumer base and new and exciting ways to reach them, I don't see a negative, only upside," he says.

Once members sign up for the Ticket Rush pro-

gram, they are alerted to exclusive ticket offers either via e-mail and/or by text message alerts sent directly to their mobile device. "These are fans who are telling us they want us to communicate with them in this way," Garner says.

The program will offer tickets for thousands of concerts at all Live Nation venues and some third-party venues across North America. Details, such as percentage of capacity and which shows and venues will take part, are still being worked out, though dates on the Download Festival (featuring Modest Mouse) and Kenny Chesney tours are expected to take part. Artists can opt out of the program if they desire.

As a sponsorship bringing in revenue to Live Nation, Ticket Rush will likely be agreeable to most acts, Garner says. "Every day we're asked by artists and managers [regarding Live Nation sponsorships], 'What's in it for me?' And sometimes the answer is, 'What's in it for you is our continued big guarantees that we pay in this business,'" Garner says. "But more and more, we're pushing our sponsorship staff to answer that question of what's in it for the artists with real marketing benefits to the artists."

A logical extension of Ticket Rush would seem to be mobile ticketing. "We're all about to see where ticketing will take us over the next several years and any successful commerce platform has to reach fans and consumers in the place they want to be reached," Garner says. "You're seeing all kinds of items being prepared to be sold over cell phones, so we'll see if ticketing follows that trend."



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**>>> PRINCE  
PLANS LONDON  
SUMMER DATES**

Prince has committed to a 21-date stretch performing in London this summer. The Earth Tour will kick off Aug. 1 with seven dates at the new 17,000-plus capacity O2 Arena, which will open its doors for the first time in July. Continuing with a concept tested on his 2004 U.S. Musicology tour, a free copy of the artist's forthcoming album will be distributed with each ticket purchased. Tickets will be capped at £31.21 (\$62.24), with booking, CD postage and packaging fees bringing the total to £37.21 (\$74.21).

**>>> USHER  
SPLITS WITH  
MANAGER MOM**

In response to the swirling rumors that he had fired his mother Jonnetta Patton as his manager last week, multiplatinum R&B singer Usher released a statement May 7 confirming her release. Usher denied reports that his fiancé Tameka Foster would take over his management. Calls to Patton's office were not returned at press time. Usher's next album is slated for a fourth-quarter release on LaFace/Zomba.

**>>> ARTISTS  
ADDED TO DIANA  
CONCERT BILL**

Nelly Furtado, P. Diddy, Tom Jones, Will Young and Supertramp frontman Roger Hodgson have been added to the list of performers for the Concert for Diana, to be held July 1 at London's new Wembley Stadium. The concert was conceived by Prince William and Prince Harry as a celebration of the life of their mother Diana, who died in a Paris car crash in 1997.

Compiled by Chris M. Walsh. Reporting by Lars Brandle, Antony Bruno, Susan Butler, Jonathan Cohen, Hillary Crosley, Brian Garrity, Steve McClure, Ken Tucker and Ray Waddell.

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Verizon Wireless has backed out of Gwen Stefani's tour with AKON.

**TOURING** BY RAY WADDELL and MICHAEL PAOLETTA

# CLIMATE CHANGE

**Is Verizon Leaving Akon's Tour A Sign That The Tide Has Turned?**

Verizon Wireless unplugging its presenting sponsorship of the Gwen Stefani Sweet Escape tour due to the actions of support artist Akon probably would not have happened as recently as six weeks ago, many in the touring and branding sectors believe.

"It is a sign of the times," says Jim Guerinot, Stefani's manager at Rebel Waltz. "The '50s."

The controversy stems from an Akon concert last month in Trinidad, where the artist danced provocatively with an underage fan. When footage of the incident found its way online and controversy followed, Verizon backed out of the Stefani tour sponsorship (billboard.biz, May 7), even though Akon's show was unrelated to and not part of the Sweet Escape tour, which commenced

April 21 in Phoenix.

Regardless, a Verizon Wireless representative says the decision to back out of the tour was "based on a number of things," but would not publicly specify a connection to the incident in Trinidad. At press time, Akon ringtones and music were still available on Verizon phones.

A source close to the situation, however, attributes Verizon's decision to increased sensitivity in the wake of Don Imus' firing from CBS Radio and the subsequent scrutiny of urban music. "Verizon received a lot of calls from Laura Ingraham fans and Verizon caved," the source says, referring to talk radio host Ingraham, whose syndicated show seemed to add fuel to the fire.

"This is directly related to Imus. No question about it," the source says. "We are seeing a new climate of scrutiny."

Music sponsorship veteran and Fearless Entertainment CEO Brian J. Murphy agrees that the Imus situation and

"corollary fallout" afterward changed the business and "the tenor of the times."

"That incident was like a lightning rod that exploded out in many unintended ways," Murphy says. "There is a much more heightened awareness and sensitivity in the marketplace."

But an executive at an entertainment marketing company, who chose not to be identified, sees things differently. "Verizon is being very cautious," he says. "For corporations, hip-hop is riskier than other types of music when it comes to brand/artist alliances. But I don't feel that what Verizon has done is indicative of the current 'Don Imus climate.' The problem here is that what [Akon] did happened to be with a minor."

Representatives from other wireless companies who spoke to Billboard attribute Verizon's decision to "growing pains" that the historically conservative wireless industry is going through as it enters the media and entertainment space.

Since 2005, Verizon has sponsored more complete tours than any other wireless operator—including treks by Maroon5, Green Day, Shakira, Justin Timberlake and Fergie. Verizon also often works closely with artists on multiplatform wireless initiatives beyond the tour.

Meanwhile, Stefani is out a presenting sponsor for her tour and the inherent marketing clout that brings. Industry sources put the cash value of a tour sponsorship package like the one between Stefani and Verizon in the \$1.5 million-\$2 million range, but marketing value can be worth as much as \$1 million or more. Though sources say Verizon intends to pay Stefani in full, her manager Guerinot declines to discuss the financial terms, but does say that "we're just in the beginning stages of evaluating" the impact of Verizon's move. "We're surprised and shocked they've backed out of" the sponsorship, Guerinot says.

Most sponsorship agreements include some sort of morals clause, though the language historically has been ambiguous, those in the industry tell Billboard. However, there seems to be a trend toward more specific language regarding which behavior is unacceptable.

Guerinot says Akon's performance on the Stefani tour "has at best been a PG show. Children of all ages have been attending. We have had no complaints." To this point, no dates have been canceled and Akon remains on tour, which also features Lady Sovereign.

"It was never my intention to embarrass or take advantage of my fans in any way, especially those under the age of 18," Akon said in a public statement of apology for the Trinidad debacle. "I pledge to all that we will strive to make sure this type of incident does not happen again." ◆◆◆

Additional reporting by Antony Bruno in Denver.

## HOME FRONT

360 DEGREES OF BILLBOARD

**BILLBOARD, AEG LIVE  
TEAM UP**

In an exclusive alliance, Billboard is teaming up with AEG Live to expand existing Billboard-branded live events and create new concerts, festivals and televised awards shows around the world.

The producer and promoter of the Coachella Valley Music & Arts Festival and Justin Timberlake's tour will produce the flagship Billboard Music Awards and Latin Music Awards and negotiate TV agreements for those programs.

AEG Live's role will also extend to production, sales, promotional and merchandising efforts for existing Billboard-branded programs. The long-term alliance includes music

and entertainment productions originating in the United States, the United Kingdom and Germany, and provides global broadcast rights to AEG for events produced in those countries.

Under the agreement, the Billboard Touring Conference is expected to move in 2008 to Los Angeles. Live, the \$2.5 billion downtown L.A. sports and entertainment complex being developed by AEG. At its new 4 million-square-foot home, the Billboard Touring Conference will continue to present expert panels, awards and networking events for the live entertainment industry.

Billboard will work with AEG Live to build mobile and online content into their joint

live programming.

"This agreement provides unlimited opportunities to further extend the Billboard brand through market-leading concerts, tours, festivals and TV productions," says John Kilcullen, publisher of Billboard and senior VP of film and performing arts for Nielsen Business Media.

"Our alliance crosses our live touring, sponsorship, content creation and facilities divisions to create unparalleled live and broadcast events," AEG Live president/CEO Randy Phillips says.

**LATIN MICROSITE  
TRAFFIC SKYROCKETS**

Online interest in Billboard's coverage of Latin music was evident in a dramatic traffic increase on the Billboard Latin

Music Awards microsite hosted by MSN Latino. Page views to the site increased by 571% compared with 2006, while total users increased by 33%.

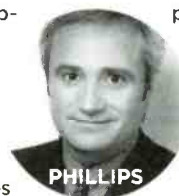
The site, a partnership between Billboard and MSN, provided exclusive coverage surrounding the Billboard Latin Music Conference & Awards, which took place April 23-26 in Miami.

In addition, MSN continued to simultaneously host the Billboard Latino site. The site provides 24/7 coverage of Latin music and events provided by Billboard magazine, Billboard correspondents and "Billboard Latino," the Billboard-branded TV show that airs weekly on the Azteca America network.

Overall, MSN Latino is now the most-visited Spanish-lan-

guage portal in the United States, according to Nielsen Net Ratings and Comscore. According to Nielsen Net Research, for the month of March, the site had 4.8 million unique visitors and 36 million page views, well ahead of runner-up univision.com.

"This is our second year with the MSN microsite and the growth in unique visitors and the compelling programming they air all suggest a rich marketplace that wants to discover the hottest Latin music and all its genres, including regional Mexican and reggaeton," John Kilcullen says. "Increasingly showcasing the Billboard brand beyond our TV award show—into online and mobile platforms—is offering a much deeper, richer experience for Billboard fans and music lovers." ◆◆◆



PHILLIPS

RETAIL BY ED CHRISTMAN

## Taking Stock

### Layoffs At WMG, Def Jam Don't Shock The Market

Noise about cutbacks at the majors isn't having much impact on the stock markets.

The 400-person layoff at Warner Music Group, announced May 8 (billboard.biz, May 7), failed to move the needle on stock price as company shares closed at \$17.03 on May 10, down only slightly from the \$17.30 price the stock closed at on May 7.

Meanwhile, Universal Music Group is in the process of quietly letting go 40 staffers at Island Def Jam Music Group (IDJMG), sources say. Vivendi's stock price dipped to €30.87 on May 10 from the previous day's close of €30.98. But one analyst says that even if UMG's actions were being publicized as WMG's were, he doubts that would have played

any role in the price because the cuts are so small in the context of the parent's overall business.

WMG's second-quarter financial results—in which it reported a net loss of \$27 million, or 19 cents per share, compared with a loss of \$7 million, or 5 cents per share, a year earlier—were announced early May 8.

While the company expects to take a \$65 million-\$80 million write-off for the realignment, the layoffs are not expected to yield annual savings because the company plans on reinvesting in higher-priced digital staff and digital initiatives, WMG executive VP/CFO Michael Fleisher said, according to a transcript of a company conference call with Wall

Street analysts.

"There are two roads to value, earnings and events, and securities respond much more dramatically to events," Wachovia analyst Bishop Cheen says. "While cutbacks can affect stock prices, WMG didn't say they were saving 'x' amount of dollars."

Another Wall Street analyst says, "I think the market is more concerned about top-line

issues than cutbacks."

While WMG revenue has declined 2% to \$784 million in the quarter ended March 31, the company's share of the U.S. album market stood at 19.3% as of May 6, compared with 18.1% in the same period last year. But most of that gain came because of acquisitions. In the latter half of last year, WMG acquired Ryko and Roadrunner Records, which between them account for 1.41% in market share. On a unit basis, in first-quarter 2006, WMG generated 34.8 million U.S. album scans versus 30.9 million units this year.

The decline in physical al-

bum sales was partially offset by \$111 million in digital revenue, or 14% of company revenue for the quarter.

Within WMG, its U.S. distribution arm WEA so far appears to be the most heavily affected by the realignment. The company let go 70 staffers serving brick-and-mortar merchants as part of the company's overall move to become more digitally focused.

As part of the restructuring, WEA will start servicing smaller accounts through telemarketing rather than personal sales calls. Nonetheless, the company's sales representatives will

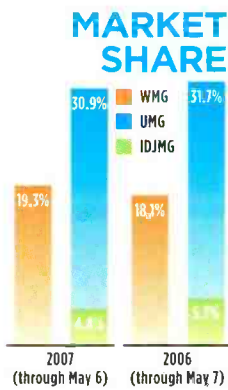
still regularly visit 165 accounts.

Meanwhile, a similar realignment appears to be going on at UMG. During the last three months, UMG Distribution has let go about 15 field staffers, even as it began hiring a 23-person staff to handle digital sales and marketing, a responsibility it recently inherited.

The IDJMG layoffs, however, do appear to be related to a drop in market share. As of May 6, the label's U.S. market share year to date was 4.4%, down from 5.7% in the corresponding period in 2006. In terms of scans, so far in 2007 the label has shifted 7.04 million album units, versus 10.9 million units in the corresponding period last year.

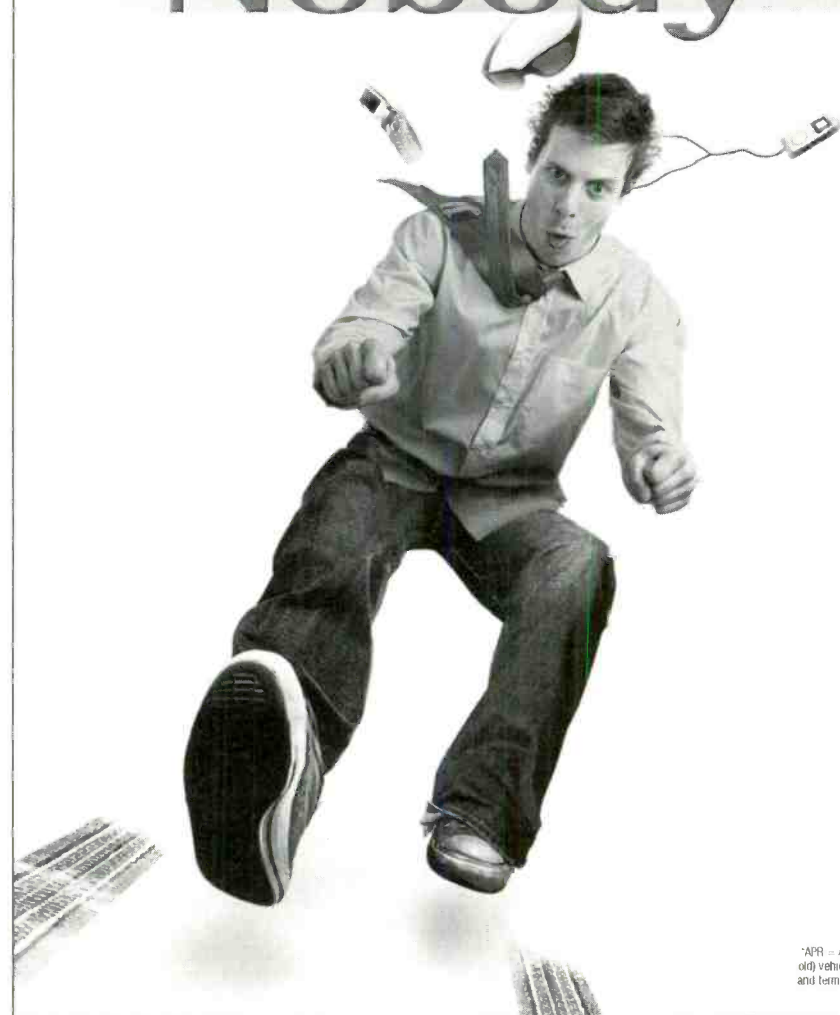
But sources within UMG say the IDJMG moves are unrelated to the distribution layoffs and that there is not a big downsizing plan on the table at the moment.

"As any fiscally responsible company, we are always looking at our business," a company spokesman said in a statement. "This includes shifting resources to meet the demands of the marketplace." ...



Warner Music Group is banking on LINKIN PARK'S new album 'Minutes to Midnight,' which streets May 15.

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LEGAL BY SUSAN BUTLER

## Broadcast Battle

### Debate Over Performance Royalties Back On

Battle lines are forming in what promises to be a historical fight for a change in copyright law. Record label and artist groups are readying themselves to lobby Congress for a right to receive performance royalties from traditional broadcasters. But the National Assn. of Broadcasters (NAB) is moving rapidly to gain the higher ground, already sending a letter urging senators and representatives to oppose any attempt to levy a "performance tax" on local radio broadcasters.

While songwriters and publishers have long held a public performance right in their compositions, the same is not true for musicians, vocalists and record companies for their sound recordings. TV and radio broadcasters and jukebox operators successfully opposed past efforts to secure a

sound recording performance right for analog transmission (e.g., terrestrial radio); Congress only granted this right for digital performances.

"The law requires satellite, cable and Internet radio to pay performers a royalty, but not terrestrial radio," says Hal Ponder, director of government relations for musicians' union AFM. "This inequity should end, especially now when terrestrial radio, with HD, can compete more effectively."

Rates paid by satellite radio are confidential; radio carried on cable and satellite TV has been paying 7.25% of net revenue. A pending Copyright Royalty Board proceeding will set new rates for all these services. Meanwhile, webcasters with noninteractive services are challenging new rates set recently by the CRB (see story, page 17). Webcasters with interactive services negotiate rates directly with each label.

Outside the United States,

nearly every country requires broadcasters to pay labels and performers. Across Europe, broadcasters pay about 4%-5% of their net revenue for sound recordings and pay a similar amount for compositions, IFPI consultant Lauri Rechart says.

On one side of the fight are the RIAA, the American Assn. of Independent Music, the Recording Artists' Coalition, the Recording Academy, musicians' and vocalists' unions AFM and AFTRA, and SoundExchange. On the other side so far is the NAB, which represents about half the 14,000 U.S. radio stations, 1,100 of the 1,750 local TV stations and five broadcast networks.

Timing may be on the side of those supporting the performance royalty. RIAA chairman/CEO Mitch Bainwol points out that lawmakers now understand more about music copyrights. Members of the Judiciary Committee,

where a bill would begin, have been hearing testimony about portable digital devices in connection with the Perform Act (Billboard, May 13, 2006) during the last year. They've also been learning more about

**20%-50%**  
Percentage of net revenue that broadcasters across Europe pay for sound recordings

radio during committee hearings over the proposed merger of satellite broadcasters XM and Sirius.

Public opinion may help the NAB, which paints the record industry as trying to tax broadcasters for a couple of years of dismal record sales. NAB spokesman Dennis Wharton argues that radio stations already generate enormous revenue for labels and artists through the promotional value of airplay.

POP BY KERRI MASON

## Big Audio Dynamite

### L.A. Bubble-Gum Act Exploding On Airwaves

Radio and the Web aren't sleeping on the Audio Club. "Sumthin' Serious," released on New York-based indie Ultra, is scoring adds nationwide, and has sold 9,000 downloads since its March 19 release, according to Nielsen SoundScan. The song continues to rack up weekly digital sales in the 1,000-1,500 range.

"I found myself reciting 'Sumthin' Serious' word for word on one listen," says Romeo, music director and night jock for mainstream top 40 WHTZ (Z100) New York, the first major station to add it. "It was easy because it's all hook." The song has been in the station's top five phones since its first late-February spin.

The crafty three-minute track adapts more grown-up pop trends—a rolled Dirty South "r" in rapper Brooks Buford's "sirrrius"; his randy interplay with blonde teen bombshell vocalist Ashley Alan Lee—into a bubble-gum package well-suited for teens and tweens.

"It's so valuable for someone at radio to make a decision for themselves about a piece of music not force-fed by a major label," Ultra president Patrick Moxey says. "We hand-delivered it to Romeo. He loved it and embraced it. That's true A&R, and it's very rare." The act is dance-focused Ultra's first pure pop signing in its 12 years of existence.

In addition to Z100, Music Choice; WVYB Daytona, Fla.; KHTT Tulsa, Okla.; WEZB New Orleans; and 10 other geographically diverse pop stations have added the track.

The Audio Club is the creation of Los Angeles producer Tommy Henriksen, who worked with Buford while he was in Atlanta rap group Rehab, and has been grooming Lee—who has that Jessica Simpson je ne sais quoi and an even better voice for pop—since she was 15.

Ultra is also set to release a club remix by Jason Nevins, which uses an Arthur Baker-approved "Planet Rock" sample, and the group will perform at Z100's Zootopia, during a free preshow with Gym Class Heroes.

"They're in the biggest top 40 [market] in the country and are already playing Zootopia," Moxey says. "That's unheard-of."

A full album is ready for a September release and contains two more potential singles: "Hot Bangin' Super Sexy," which "will be a summer banger," Romeo predicts, and "My Luv," an interpolation of Pete Townshend's "Let My Love Open the Door" that would make even an emo kid smile. The radio guys are salivating. "I can't wait to play it for everyone," Romeo says.



Teen vocalist **ASHLEY ALAN LEE** adds a Jessica Simpson factor to the Audio Club's appeal.

BRANDING BY MICHAEL PAOLETTA

## KIDS 'N PLAY

**BILLBOARD EXCLUSIVE**

### Mathew Knowles, Planet Toys Partner On Hip-Hop Toy Line

Music World Entertainment founder/CEO Mathew Knowles, a proud grandfather who appreciates hip-hop, is now expanding his company's footprint into the children's market. Knowles has entered into a 50/50 joint venture with Planet Toys to create the hip-hop-inspired toy line Baby Jamz, Billboard has learned.

A Baby Jamz CD series will accompany the toy line, which arrives in late July and will be sold exclusively at Wal-Mart. The initial Baby Jamz collection comprises five toys, including the Mixmaster Chair, and one CD. "Baby Jamz Nursery Rhymes, Vol. 1." Price points range from \$6.99 to \$24.99. (Six additional Baby Jamz-branded CDs are scheduled to arrive by year's end.)

Knowles' daughter Solange is a featured singer on the CD series, and her son Juelz is the face of Baby Jamz. His image appears on all packaging and in all TV and print ads.

Baby Jamz is the first music-intensive partnership for Planet Toys, which has licensing deals with

General Motors, Harley-Davidson, Scholastic and other brands.

Discussions between Knowles and Planet Toys president/CEO David Canner began nearly a year ago. Knowles points to a lack of children's toys that reflect urban society as the main impetus. "There is a real opportunity for us to make a benchmark here, with Planet Toys making the toys and Music World making the music," Knowles says.

Canner concurs, adding, "Toy companies rarely think outside the box. With Baby Jamz, we're going after that hip-hop mom."

According to Canner, the second Baby Jamz toy collection will arrive next spring. It will include a "drum machine" that attaches to a car seat.

Looking ahead, Knowles says his other daughter, Beyoncé, will be involved musically on upcoming Baby Jamz CDs. He also has plans to evolve Baby Jamz into a kids clothing line, linking it to House of Deréon, the high-end fashion line launched by his wife Tina and Beyoncé, and its sister line, Deréon, helmed by Beyoncé and Solange.



SOLANGE



The initial collection comprises five toys, including the **BABY JAMZ BOOM BOX MUSICAL SHAPE SORTER**.



TRAVIS' fifth album is backed by Ingenious.

GLOBAL BY TOM FERGUSON

# SHOW THEM THE MONEY

Ingenious Investment Paying Off For Travis

LONDON—The global release of the fifth album by Scottish band Travis was a significant event for the band and its label—but a milestone for London-based media investment firm Ingenious.

"The Boy With No Name," issued May 7 by Independiente in the United Kingdom and internationally through its licensing deal with Sony BMG, is the first album release to benefit from Ingenious' investment. Since January 2006, its two Venture Capital Trusts for music have invested "in the order of £16 million [\$31.9 million]," in 12 projects, Ingenious commercial director Duncan Reid says. That sum will "almost double" this summer, he adds.

The VCTs, funded by individual investors, are listed on the London Stock Exchange. Projects backed to date include forthcoming albums by Peter Gabriel and the Prodigy—both, Reid says, for "seven-figure sums—in pounds."

Formed in 1998 by Patrick McKenna, former CEO of Andrew Lloyd Webber's Really Useful Group, Ingenious has also funded film and TV productions. Music-related firms backed include artist manager Simon Fuller's 19 Entertainment and, through a private equity fund, former Chrysalis Group music division CEO Steve Lewis' 2003 startup, publisher Stage Three Music.

"Ingenious clearly understand media in the broadest sense," Lewis says. "They are brilliant strategic thinkers and great partners."

Independiente founder

Andy Macdonald also found the Ingenious effect "an extremely positive experience."

Although neither company would reveal figures, Macdonald says the investment covers "every element" of the Travis album, from recording to marketing. "With the extra financial support," he says, "we can now go really deeply into the marketing campaigns at every level."

Independiente's roster also includes singer/songwriters Martina Topley-Bird and David Ford, alternative rock act Embrace and Malian "desert blues" band Tinariwen.

Although declining to name sales targets, Macdonald admits to "high expectations" for "The Boy With No Name." Travis has ground to make up after previous studio album "12 Memories" failed to match the chart feats of its two predecessors, "The Man Who..." (1999) and "The Invisible Band" (2001). Both were U.K. No. 1s. "12 Memories" peaked at No. 3.

Macdonald says "The Man Who..." is the band's biggest seller to date, with global sales around 4.4 million, including 2.8 million U.K. sales.

U.K. retail has been keenly anticipating the album, claims Mel Armstrong, product manager at market leader HMV.

"Travis retain tremendous loyalty from fans and enthusiasm from the media," Armstrong says. "Even where a previous album may not quite have caught the prevailing mood, they always have a chance of getting the next one away, particularly if there's a great single." Lead single "Closer" was re-

leased April 23 in the United Kingdom and hit No. 10 on the May 5 Official U.K. Charts Co. listing. Reid says Independiente's track record with Travis was key to its choice for investment. "We're not A&R people," he says.

Macdonald approached Ingenious on his accountant's recommendation and says he was hooked by its "phenomenally accurate, insightful overview of the business."

Each VCT-funded project is a joint venture, with investment recouped through profit-sharing on all label revenue connected with the record. "If the record company is earning money," Reid says, "we expect that to go into the pot."

Ingenious' other current projects include albums by singer/songwriter Indiana Gregg, alternative rock quintet Vatican DC and U.K. pop/rock quintet Passenger.

It also has two "live event" VCTs, funding music-based events, sports and exhibitions such as this year's inaugural Knowsley Hall Music Festival (June 23-24) in Liverpool, headlined by the Who and Keane.

Although Ingenious' list of potential projects is increasing, Reid doesn't expect many other companies to copy its model just yet. "Raising the money and running VCTs is incredibly hard work," he says. "Blowing our own trumpet a little bit, it takes a company with a brand like Ingenious to give investors the confidence to go in." ■■■

Additional reporting by Steve Adams.

MY PERFORMANCES WERE TO BOOST THEIR MORALE. INSTEAD, THEY BOOSTED MINE.

Thom Shepherd on tour for Armed Forces Entertainment in Southwest Asia



"Responsibility. That's what you feel when a soldier tells you a song you wrote inspired him to join the military. And when that same soldier says "Can I get a picture?" and you notice the LCD display on his digital camera is shattered because it stopped the bullet that tore through his flack jacket, it really hits home. And when that soldier sincerely thanks you for being there and singing for a couple hours, and you thank him back for being there full time, putting his life on the line, and to be careful in Baghdad, it puts things in perspective. Performing for Armed Forces Entertainment is one of the most rewarding things I've ever done. And once you do a tour, and meet those outstanding people, you want to do it again. That's why I've been on seven AFE tours. And why I'll keep doing them as long as I can." **Thom Shepherd**

Thom Shepherd is a Nashville-based singer/songwriter who wrote Craig Morgan's #1 single, "Redneck Yacht Club" and David Ball's "Riding with Private Malone."



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GLOBAL BY CHRISTIE ELIEZER

## HOME-GROWN DOWN UNDER

Local Talent Dominating Australian Charts Like Never Before

SYDNEY—Australian music is on a roll at home and ready to rock on abroad.

Recently published data from the Australian Recording Industry Assn. shows seven domestic acts in its list of the 10 top-selling albums of 2006—"an all-time record," ARIA chief executive Stephen Peach says. In 2005, the year-end top 10 contained only one local act, and in 2004 only one made the list as well.

ARIA has no overall market-share figure for domestic repertoire, but says it accounted for 37% of sales on the 100 albums in its full year-end chart, up from 27% in 2005.

A surge of confidence generated by that performance is encouraging labels and acts to push harder in global markets. However, domestic talent's rise comes at a time when the

value of the Australian market is shrinking.

The ARIA reports retail value down 3.1% to \$511.7 million Australian (\$422.1 million)—although that compares favorably with a 9.5% fall in 2005. Total volume was up 27.1% to 80.3 million units.

Denis Handlin, Sydney-based chairman/CEO of Sony BMG Music Entertainment Australia (SMEA), attributes the state of the market to "strong new releases, great back catalog marketing and heavy discounting by [mass merchants]."

The ARIA figures were boosted by digital sales' 320% rise to 20.9 million units, with value up 250% to \$27.8 million Australian (\$22.9 million). However, physical CD sales' value fell 5.1% to \$421.9 million Australian (\$348 million) despite a 7.9% volume

rise to 49.8 million units.

"Discounts and rebates increased in 2006 versus 2005, which meant that we sold more units for less money," Sydney-based Warner Music Australia president Ed St. John says. "The relative movement of these two indicators tends to indicate that the profitability of the industry suffered more than the drop in sales value would indicate."

Industry sources say that an average new release retails at around \$30 (\$24.70), but mass merchants have been ruthlessly price-cutting. By selling new releases at cost price of \$17.99 (\$14.80), mass merchant Big W has doubled its share in the recorded music market to 10% during the past two years, according to label/retail estimates. Other multiples are also racking at similar



prices, increasing pressure on traditional music retailers.

Industry sources say domestic repertoire has stayed strong, however, because the majors have maintained A&R and marketing spending—although Sony BMG, EMI and Warner all cut staff during the year.

"Like any other business, it's about adjusting all aspects to the economic reality," Sydney-based Universal Music Australia managing director George Ash says.

On the ARIA's year-end chart, the biggest-selling local

act of 2006 was SMEA pop act Human Nature, with its Motown tribute albums "Reach Out" and "Dancing in the Street" selling a combined 630,000 copies. Human Nature was followed by rock trio Wolfmother, with 500,000 units of its self-titled Modular/Universal debut, then "Australian Idol" winner Damien Leith with 330,000 copies of "The Winner's Journey" (SMEA).

The other Australian acts in the 2006 top 10 were electro-rockers Rogue Traders (Sony BMG), rock trio Eskimo Joe (Mushroom/Warner), come-

dian the 12th Man (Virgin/EMI) and pop duo the Veronicas (Warner).

St. John attributes the local talent boom to "music that is relevant to people here, an extremely buoyant live-touring market and positive support for Australian music at radio and other media."

The next challenge facing Australian labels is proving those artists' credentials by positioning them on a global stage (see sidebar).

"Breaking our acts here and abroad is still paramount," Ash says. "[But] it is very difficult and expensive, and an act has to be prepared to put in two years to break the overseas market."

"In an increasingly fragmented media," Sydney-based artist manager John Watson says, "it's [local acts] who have time to cover all bases to make multiple impressions in Australia and not international acts. The challenge is whether they can [cover those bases] abroad."

The first quarter of 2007 saw continued chart success by domestic acts, with major albums from Silverchair (Eleven the Music Co./EMI), Thirsty Merc (Warner), John Butler Trio (Jarrah/MGM) and Kate Ceberano (Universal) all scoring highly. Upcoming releases by Missy Higgins (EMI) and Powderfinger (Universal) are expected to debut at No. 1.

Such domestic chart achievements clearly help trigger overseas interest. But equally important, Eskimo Joe's Melbourne-based manager Catherine Haridy says, "it gives our acts, which are already business- and technology-savvy, greater confidence to tackle the global market. Eskimo Joe are now ready to give America their best shot." ●●●

### GOING GLOBAL

Five Australian Acts Looking To Make International Inroads In '07

#### ESKIMO JOE

**Domestic label:** Mushroom Records/Warner Music Australia

**Genre:** Rock

**Albums released to date:** 3

**Total albums shipped:** 445,400

**Background:** This Perth guitar trio's second album "A Song Is a City" debuted at No. 2 on the Australian Recording Industry Assn. (ARIA) chart in 2004. Its next album, the more arena rock "Black Fingernails Red Wine," entered the chart at No. 1 last year.

#### HILLTOP HOODS

**Domestic label:** Obese Records

**Genre:** Hip-hop

**Albums released to date:** 5

**Total albums shipped:** 250,000



**Background:** Formed in 1991 while at school, the first successful hip-hopers to rap in Aussie accents released their debut album "A Matter of Time" in 1999. Fourth album "The Hard Road" debuted on the ARIA chart at No. 1 in April 2006. On May 12, it released a "restrung" version of the album with contributions by the Adelaide Symphony Orchestra.

**Overseas plans:** Currently playing U.K. dates, followed in June/July by shows in Europe and South Africa. Label reports overseas label and booking agency interest.

#### HUMAN NATURE

**Domestic label:** Sony BMG

**Genre:** Pop

**Albums released to date:** 7

**Total albums shipped:** 2 million

**Background:** Sydney R&B vocal act



America and Europe to Universal. Opening for U.K. pop act Girls Aloud on British tour (May 14-June 2). Plans being finalized for U.S. shows through the summer.

#### SILVERCHAIR

**Domestic label:** Eleven the Music Co./EMI Music Australia

**Genre:** Rock

**Albums released to date:** 5

**Total albums shipped:** 6 million

**Background:** In 1995, when the band's members were still teenagers, Silverchair's grunge-by-numbers "Tomorrow" single was No. 1 for six weeks in Australia and was the most-played track of the year on U.S. modern rock radio. Debut album "Frogstomp" peaked at No. 9 in the States. Experimentation on subsequent albums saw the band become the sole Aussie act to have five chart-topping albums in Australia.

**Overseas plans:** Separate U.S. and Europe/Japan deals imminent for current album "Young Modern." U.S. shows in July, including Lollapalooza dates, followed by U.K./Europe shows in August—all through Creative Artists Agency. ●●●



**Overseas plans:** "Black Fingernails Red Wine" appears in mid-August in North America on Ryko. An August/September U.S. tour is planned through United Talent Agency.



## Retail Track

ED CHRISTMAN echristman@billboard.com

# Brick-And-Mortar Brainstorming

### NARM Ideas Aim To Revive Physical Sales

When packaging is one of the main topics at the NARM annual convention, it is usually considered an uneventful meeting ("It's Not Easy Being Green," Billboard, May 12). But at the gathering held April 29-May 2 in Chicago, packaging innovations represented just one idea of many floating around about how to reinvigorate CD sales.

Beyond the value equation surrounding packaging, Sony BMG Music Entertainment U.S. Sales reportedly proposed a slate of hybrid configurations that sliced, diced and cemented physical and digital (see story, page 7). Meanwhile, Warner Music Group previewed its forthcoming Music Video Interactive format, formerly called the DVD Album. Finally, sources say there was a lot of discussion from all majors about how to achieve lower pricing for catalog titles.

All in all, some merchants said it was the

marks the second location that the now six-unit Sacramento, Calif.-based Dimple scooped up in the wake of the liquidation of the super-store chain. In February, Dimple opened a 10,000-square-foot store in Citrus Heights, in a former Tower location. Likewise, Phoenix-based Zia is looking to open a second store in Las Vegas, which will give the chain nine stores.

Speaking of independents, Dedry Jones, the owner of local outlet the Music Experience, held a 90-minute event called "The Experience." Since 2002, Jones has staged more than 20 in which he features an older-demo R&B artist with a new album in an interview setting, sometimes followed by a performance and usually a CD signing. For this installment, Jones interviewed hometown-born Chaka Khan, who talked about growing up in Chicago and closed with a performance to track of "Angel," a song from her new album to be released on Burgandy Records in August. About 500 Music Experience customers attended, as did 100 or so conventioners. Too bad more of the latter didn't make it—few marketing events speak so well to the independent community's reputation for innovation.

Due to deadline pressures, Retail Track did not get to see all the artists playing in and around the NARM convention, but the few I did see were great. Sony BMG Music Entertainment U.S. Sales president Jordan Katz even joined 12 Stones member Eric Weaver for two blues standards to wind up a Wind-up dinner, where 12 Stones had just delivered five songs to the Music Monitor Network. Right after that dinner, Retail Track ventured off campus to attend Victory's showcase and enjoyed a high-energy set delivered by Bayside.

During the convention, I met with Virgin Entertainment Group CEO Simon Wright, who was annoyed that his chain, which is one of the strongest performers in the U.S. market, hadn't been nominated for a retailer of the year award. In its own inimitable way, the Virgin Megastore chain playfully presented its case for the award in a video specially made for the convention. We'll have to wait until next year to see if his appeal was heard by labels.

I'll close with two ideas heard at the convention. During the keynote panel, Universal Records senior VP of marketing Kim Garner suggested that every store in America should have an endcap featuring music heard in the last week on TV shows. And Criminal Records owner Eric Levin says his store is selling more vinyl than ever. "We thought we lost the younger demos, but they want to buy vinyl and CDs with extra value," he said. "We have to find some way to combine vinyl with a digital component." ...



CHAKA KHAN

convention that the U.S. industry should have had three years ago, when it was apparent that the downturn in CD sales was here to stay.

Of course, not everyone felt that way. The digital players, even though they've yet to pull their own weight, spent a good amount of time standing around smirking at the brick-and-mortar attempts to reinvigorate CD sales.

Besides the digital guys, "everyone has a realistic view of the industry and is engaged in discussion about how digital fits with the brick-and-mortar marketplace," Value Music president Rob Perkins says. "It's in everyone's interest to make sure we manage the channel change properly. Even if it eventually goes away, physical will be around for a long time, and we have to work" so that the slide of CDs is gradual.

Meanwhile, some independent merchants apparently aren't feeling the slide. Dimple Records has taken on another Tower location, a 5,000-square-foot store in Davis, Calif. This

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## Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

# Pepper Pop

Will Cartel's Bubble Burst?

To push through the piles of new releases and get noticed, an act might need a bit of assistance these days—the U.S. music industry issued 75,774 album titles in 2006, 15,000 more than the previous year, Billboard reported in last week's issue. So you've got to make yourself stand out from the pack. But no one said that's always going to make for a smooth ride.

The guys of **Cartel** understood when they signed on the dotted line with Dr Pepper that they would likely encounter a few bumps along the way. And they have.

"We knew there would be as much opposition as there is understanding to what we're doing," Cartel frontman **Will Pugh** says. "The same Web sites that have praised us in the past now see us as doing a very stupid thing."

The "stupid thing" Pugh is referring to is this: On May 24, the Atlanta-based band will enter a glass bubble—a glass house, if you will—on Pier 54 in New York. The five bandmates will eat, sleep, entertain friends and record their soph-

omore album for Epic Records. On June 12, they'll emerge from the bubble, and treat fans to a concert on the pier.

Oh, yeah. The project is called **Dr Pepper Band in a Bubble**. Live streams will be offered, 24/7, at [drpepperbubble.com](http://drpepperbubble.com). MTV will be on hand, too, filming footage for a four-part reality TV series, which will also be available on-demand at [mtv.com](http://mtv.com).

Figuring into the Bubble branding mix are KFC and Circle K stores.

Epic senior VP of marketing **Lee Stimmel** is taking criticism of the "band in the bubble" with a grain of salt. "There's the trade—the world we live in—and the consumers," he says. "The consumers win out in terms of numbers—and they don't feel what the trade feels."

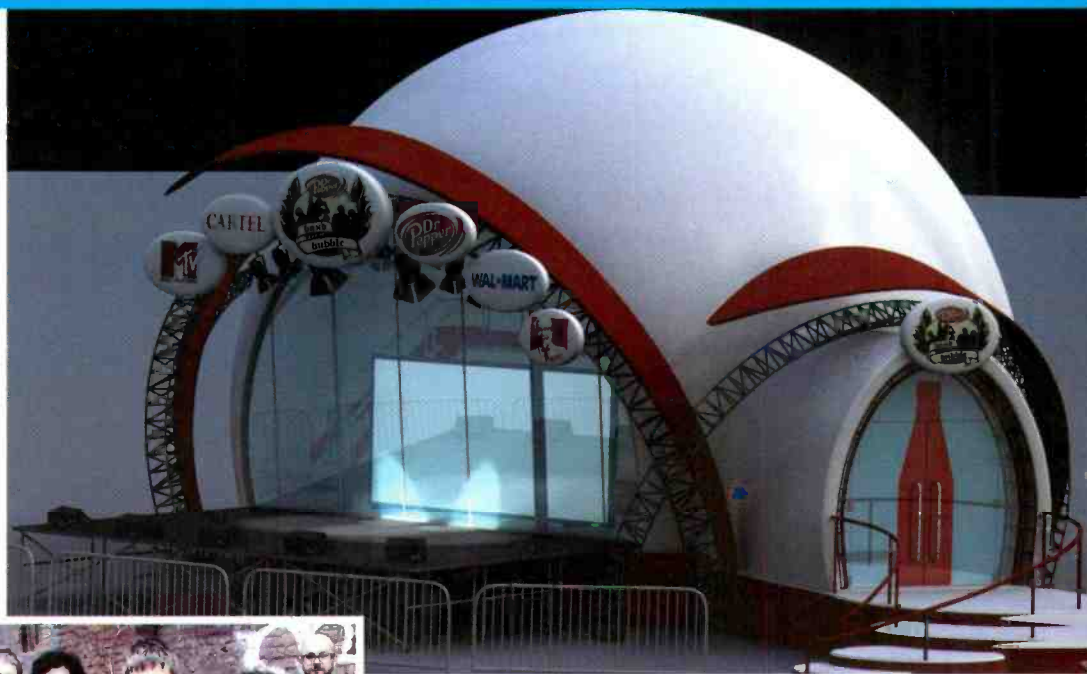
Without question, Cartel is receiving more media coverage for this upcoming promotion than it has ever received before. The band's manager **Chris Black** says he'd rather take a risk like this than see if the major label machine works. "This guaranteed a second Cartel album coming out sooner rather than later," he says.

Bingo, says **Robert Passikoff**, president of brand consulting firm Brand Keys, adding, "Epic benefits because Dr Pepper is putting lots of money into this—something the label would never do in today's market."

This is not lost on Pugh. "We're in a gray zone. We've sold a couple hundred thousand copies of [debut album] 'Chroma.' We're content where we are. We've accomplished something we never thought we would, playing to 800-1,500 fans each night.

"We could've easily not done the bubble and hope that our next single gains traction," he adds. "But to be fair, a lot of people don't know about Cartel. This will help with that."

But how much it will help remains to be seen. In 2004, Australian band Regurgitator participated in a similar Band in a Bubble concept for a reality TV series in its homeland.



**CARTEL, inset, will enter a glass bubble on Pier 54 in New York on May 24, and emerge June 12 with a show on the pier.**

ing all-expenses-paid trips to experience the band's live concert June 12. Additionally, Dr Pepper point-of-purchase displays in supermarkets and big-box chains will feature Cartel.

KFC and Circle K, meanwhile, will have displays for Band in a Bubble in 5,000 and 400 locations nationwide, respectively. The Bubble and band's logos will appear on 13 million KFC bags, which include a code for a free music download. Those purchasing Dr Pepper at Circle K will have access to free music downloads.

For this promotion, Dr Pepper worked closely with Mediaedge, which planned and put together the entire concept, and TV production company True Entertainment.

It is clear that Cartel and Dr Pepper expect to raise aware-

ness of their respective brands and sell more music and soda. But Dr Pepper VP of marketing **Andrew Springate** says it's also about connecting to the brand's core consumers: 20- to 30-year-olds. "We're always looking for additional ways to bring more to consumers. This is one such way."

Indeed. **Noah Kerner**, CEO of New York-based agency Noise Marketing, says every brand needs to change it up and be playful to keep consumers engaged. "Why does Google need to redesign the logo on their home page?" he says. "The question is: Why don't more brands take themselves less seriously?"

Cartel's second album drops July 24.

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

## GLOBAL NEWSLINE

### >>> KOCH RENEWS UMGI EURO DEAL

Koch Records has renewed its European licensing deal with Universal Music Group International for three more years. The deal covers all of Europe plus Israel.

In a statement, UMGI executive VP of marketing and A&R Max Hole said, "Koch has established its strong reputation through signing and developing artists of originality and integrity, and we aim to help them build on that reputation in even more world markets than before."

For 2007, releases under the deal include new albums from DJ Khaled, Robert Earl Keen, Snoop Dogg, Earl Klugh and ODB.

—Courtney Lear

### >>> NEW EMI ROLE FOR WOZENCROFT

Capitol Music and Virgin Records U.K. president Keith Wozencroft is entering into a new long-term joint-venture label relationship with EMI Music U.K. and Ireland, effective July 17.

Wozencroft joined EMI in August 1990 as a sales representative. He was appointed president of Capitol Music U.K.,

overseeing the Parlophone and EMI Records divisions, and added responsibility for Virgin Records U.K. in August 2005.

Going forward, the individual U.K. label managing directors Terry Felgate (EMI), Miles Leonard (Parlophone) and Ferdie Unger-Hamilton (Virgin) will now report directly to EMI Music U.K. and Ireland chairman/CEO Tony Wadsworth.

Wozencroft will continue to work with EMI as an A&R executive, again reporting to Wadsworth.

—Lars Brandle

### >>> SK TELECOM GOES IN-STORE

South Korea's largest telecommunications company, SK Telecom, has launched a Web-based audio streaming service aimed at stores, restaurants, bars and other businesses that use background music.

SK claims to be the largest online and mobile music provider in Korea, with more than 8 million registered users of its Melon song-download service. The new service, Biz Melon, went live May 4. It offers a catalog of 1.2 million songs—mainly domestic repertoire—from most domestic music labels and the four majors across 250 channels, arranged by business type, theme, genre and listener age group. Businesses occupying a space of less than 7,115 square feet will pay a standard 20,000 won (\$21.28) per month. Larger businesses negotiate deals

on an individual basis.

A source at SK says the company hopes to sign up 20,000 businesses by the end of 2008.

—Mark Russell

### >>> MCCARTNEY SCORES CLASSICAL BRIT

Paul McCartney's 2006 chorale recording "Ecce cor Meum" (EMI Classics) took the best album award at the U.K. record industry's Classical Brit Awards May 3 in London. The album features the Academy of St. Martin in the Fields, conducted by Gavin Greenway, plus boys' choirs from King's College, Cambridge and Magdalen College, Oxford.

McCartney won in a category voted by listeners to national commercial radio station Classic FM. A panel of classical reviewers from the U.K. media chose the critics' award, which was won by Freiberg Baroque Orchestra, RIAS Kammerchor and Rene Jacobs for "Mozart—La Clemenza di Tito" (Harmonia Mundi).

The remaining six core categories were determined by an industry academy. The winners included Deutsche Grammophon-signed soprano Anna Netrebko, who was named singer of the year, while the Berliner Philharmoniker and conductor Simon Rattle took classical recording of the year for "Holst: The Planets" (EMI Classics).

The gala is organized by the BPI and sponsored by state-owned bank National Savings & Investment.

—Lars Brandle

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## Legal Matters

SUSAN BUTLER sbutler@billboard.com

# Rates Up For Grabs

## Digital Services Catch Artist Groups Off Guard

Internet radio will shut down July 15: All small webcasters and most large webcasters will go broke, and it's because the Copyright Royalty Board set new royalty rates that webcasters must pay to labels and musicians to stream their recordings. This is the message a new coalition called SaveNetRadio shared with musicians at the New Orleans Jazz & Heritage Festival this month to gain support for a federal bill that would throw out the new rates.

Is it true that webcasters will go out of business when 2006 royalties are due in July? Are musicians or giant digital media companies the real beneficiaries of the Internet Radio Equality Act, which would "nullify" the CRB decision? How much of the information that webcasters and other groups share with others is fact and how much is one-sided advocacy? At the root of these issues is an even more pressing question: Who's informing

The decision on new royalty rates "was a win to celebrate," says one source, who represents professional artists. "Who would expect artists to go to the other side? We didn't have a PR campaign ready."

Musicians' union AFM has directly contacted its members about the issue. As of May 4, more than 1,600 AFM members have written Congress in support of the decision, the union reports. At press time, SoundExchange and vocalists' union AFTRA posted support for the CRB decision on their Web sites; the Recording Academy was considering writing a letter to members; and the Recording Artists' Coalition was in the process of preparing letters for its members. A couple of trade groups are quietly beginning to lobby against the bill.

So who is SaveNetRadio? It doesn't exactly say on the site: "Instead of relying on lawyers filing appeals in the CRB and the courts, the SaveNetRadio Coalition has been formed to represent every webcaster, every Net Radio listener, and every artist who enjoys and benefits from this medium." And it doesn't state whether the artists are professionals, who depend on royalties to pay for their basic needs, or artists who enjoy creating music but work in other professions.

The domain name registration shows that the savenetradio.org domain name was created March 3, less than 24 hours after the CRB decision on March 2. It is registered to the Digital Media Assn.

SaveNetRadio's Ward confirms that DiMA, one of 24 parties in the CRB proceeding representing webcasters, initiated the grass-roots campaign and paid the seed money for it. DiMA's board of directors are AOL, Apple, Live 365, RealNetworks and Yahoo.

SoundExchange, the sole party in the CRB proceeding representing copyright owners, musicians and vocalists, doesn't have a paid lobbyist. Its executive director meets with congressional staff. Its 18-member board of directors are six representatives for the major labels and the RIAA; two for indie labels; two for indie music trade groups; two artist managers; five from artist organizations, their trade groups and their unions; and one business manager. Indie music and/or artist representatives combine to control two-thirds of the board votes.

Lobbying for legislation, like representing a party in litigation, is all about advocating for one side of an issue. After all, millions of dollars and livelihoods are often at stake. Watching the legal and political advocacy campaigns over webcaster royalty rates is watching democracy in action.

Messages on Live365's Web site urged listeners to oppose the new royalty rates by clicking on a link.

indie labels, producers and musicians about decisions that affect their livelihoods?

The most striking—and impressive—aspect of the SaveNetRadio movement is how quickly and effectively a digital media trade group and webcasters got their message out to thousands of influential consumers, artists, decision-makers and legislators after the CRB rejected webcasters' proposed royalty rates (Billboard, March 24)—and how groups formed to represent professional artists were caught off guard.

As of May 1, more than 5,000 artists sent letters through the SaveNetRadio Web site to their congressional representatives, says **Jake Ward**, a spokesman for the coalition. That was before the group hit New Orleans and before presenting their positions to nearly 100 legislative staff members. Webcasters like Live365 have prominently posted messages on their sites urging their listeners—nearly a million—to oppose the royalty rates by clicking on a link.

By May 4, co-sponsors for the bill (H.R. 2060), introduced by Reps. **Jay Inslee**, D-Wash., and **Donald Manzullo**, R-Ill., reached 42.

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

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**KEYNOTE SPEAKERS**

**CONFERENCE HIGHLIGHTS**

- Robert Perry from the Senior Executive Symposium
- Smaller Markets & Venues: Venue Marketing Networks
- Guest Code of Conduct
- Greening Existing Buildings for LEED Certification
- Leveraging Diversity
- Foreign Entertainer and Athlete Withholding
- Agency Forum
- Tracking Event Expenses
- Global Issues: Bidding the Olympics
- Helen Wilkie, MHW Communications
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LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK



LENNON

In the latest example of the rock world doing more for humanity than any other industry ever has, Amnesty International's "Instant Karma: The Campaign to Save Darfur" will be released May 25. Ever heard of an oil company doing anything for anybody?

The idea is a good one, having acts cover songs written by John Lennon to bring attention to the Sudanese government-backed genocide going on in its western province of Darfur. This will greatly assist the good work already being done by George Clooney and others trying to focus a distracted planet on its latest nightmare.

Green Day's version of "Working Class Hero" was released last week and has some of Lennon's original vocal on it. Also participating are R.E.M., Corinne Bailey Rae, U2, the Black Eyed Peas, Christina Aguilera, Jack Johnson, Snow Patrol and Aerosmith.

Obviously the project has been endorsed by Yoko Ono Lennon and Sean Lennon, and they will donate their publishing royalties as well.

In other news, the Zombies will perform the classic 1968 album "Odessey and Oracle" in its

entirety next March (let's not rush into anything) at London's Shepherd's Bush Empire. Only their great guitar player, Paul Atkinson, who died in 2004, will be missing. It will be the first time they've ever played it live since the album and their biggest hit "Time of the Season" came out after they broke up. Luckily for all of us, Al Kooper happened to be working at CBS for a brief time as a troubleshooter/producer, and he forced the company to release it even though the band had broken up, knowing how exceptional the work was.

Thank you, Al.

And file under I Get Around: The White Stripes will tour every province and territory in Canada no matter how small or out of the way. Like the Rolling Stones finally playing Montana last year, this is a very cool thing to do. I cannot imagine growing up in an area where the big rock bands never come. Absolutely horrifying.

So, we salute you, White Stripes, and hopefully the idea will catch on.

See you on the radio.



The Indies

TODD MARTENS tsmartens@billboard.com

Left Of The Dial

Indies Build Coalition To Advance Mainstream Airplay

Since helping to persuade the four major radio broadcast companies to promise to devote more time to independent music, the American Assn. of Independent Music has been staffing a radio committee to ensure such a pledge does not go unfulfilled. The U.S. indie trade group has lined up a 10-label team to build relationships with the broadcast groups—Clear Channel Communications, CBS Radio, Entercom Communications and Citadel Broadcasting—and to monitor the implantation of more indie programming.

ABB Records, Concord Music, Dualtone, Equity Music Group, Kill Rock Stars, Koch Records, Robbins Entertainment, Sunnyside Records, Touch & Go and Ultra Records will comprise the committee. The goal, AAIM president Richard Bengloff says, is "to be a resource" in which the broadcast groups "feel good about calling up."

Earlier this year, it was announced that the broadcast groups had agreed to a radio accord in which indie label content would be showcased on stations in 8,400 30-minute segments between the hours of 6 p.m. and midnight (Billboard, March 17). Bengloff then solicited member labels to volunteer for a radio committee that will be chaired by former Artemis presi-

Touch & Go head of radio/TV promotion Sara Tolbert reports that electronic/folk duo CocoRosie recently garnered airplay on a commercial radio specialty show. She says the DJ then wrote her, reporting that the act received an "unexpected amount" of positive feedback.

"That was one spin, during a 60-minute show, and that's what this is all about," Tolbert says. "Commercial radio programmers in all genres potentially opening their airwaves to more independent music is really exciting. It's also a complex puzzle to solve, and there are many question marks and challenges that will require careful thought and collaboration between all involved parties."

Indeed, it remains unclear when such indie blocks will begin airing. "This is not a race," Bengloff writes in the latest AAIM newsletter, which he shared with us at the recent NARM convention in Chicago. It's also to be determined as to how each corporation will implement the time slots. It will be up to the broadcast groups to determine whether the periods will be syndicated or chosen by local programmers. Here's hoping for the latter, as it would likely result in more unsigned and regional programs.

We've heard a number of indie labels deride such blocks as an "indie ghetto," and cynicism is to be expected, and even warranted, when dealing with mainstream radio. In fighting for the 30-minute time periods, the hope was ultimately that it would prevent stations from claiming that the commitment had been fulfilled by presenting music from one or two indie acts during the course of a week.

Bengloff urges patience. "We want to take our time and foster an atmosphere of cooperation so that the station groups will want to work with the independent music community as a resource," he writes.

Tolbert adds that sales of indie music are significantly higher than its representation on radio implies. Even with the aid of the Internet,

she's confident that indie music—even the ornate and daring sounds of the likes of CocoRosie—have a large, untapped audience.

"I'm honored to have the opportunity to be involved and will be doing my best to help make this a success for everyone," Tolbert says. "I really believe that increasing the amount of independent music on commercial airwaves will be received positively by the listening audience. . . I'd like to think that a few years from now, the term 'top 40' could be perceived as something far different from what it seems today."



COCOROSIE

dent and Glassnote founder Daniel Glass.

It holds a wide range of labels that have had varying success on the radio. Robbins Entertainment recently scored a pop/dance hit with Cascada's "Everytime We Touch," and label promotion head Frank Murray notes that even as an indie, his label's "fortunes are so directly related to radio airplay."

Maggie Vail heads the West Coast operations for Kill Rock Stars, one of the more adventurous indies on the committee, and she calls the agreement "one of the most exciting things to happen for independent labels and commercial radio." She adds, "I felt like it was important that a label like Kill Rock Stars be represented as the voice of the medium to small indie labels."

COOLEST GARAGE SONGS

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

COOLEST GARAGE ALBUMS

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

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

**EN BREVE**

**FARM FOUNDATION**

Venezuelan star Ricardo Montaner has inaugurated the new facilities at La Ventana de los Cielos, the farm in Southwest Miami where he houses his Ventana de los Cielos foundation. Montaner was presented with Billboard's Spirit of Hope Award at the 2007 Billboard Latin Music

Awards for his work to benefit children. This includes the work he and wife Marlene do through La Ventana, which provides several

forms of therapy and counseling, including musical therapy, for children with Down syndrome, autism and cerebral palsy. La Ventana is a working farm that houses an array of animals, including horses and cattle. —LC



**CERATI CAPS ALT FEST**

Mexico's monumental alternative music fest, Vive Latino, took place May 5-6 at Mexico City's Foro Sol. More than 60 bands—a veritable who's who of Latin alternative—performed at the eighth annual edition of the festival, including Calle 13, Café Tacuba, Cuarteto de Nos, Rata Blanca, Lucybell, Ozomatli, Sargento García, Chetes and Ely Guerra. The two-day fest ended with a performance by Argentine rocker Gustavo Cerati, playing the last stop of his Latin-American tour. Organizers estimate some 150,000 people attended the festival, presented by concert promoter Ocesa, with sponsorships from telephone company Movistar, among others. The success of Vive Latino has spawned sister festivals in other countries, including Ecuador and Chile. —LC

**LIKE FATHER, LIKE SON**

The latest celebrity child to enter the Latin music world is Alexander Acha, son of pop icon Emmanuel. Alexander, a Berklee College of Music graduate, has been signed to Warner Music Mexico. His debut album, expected in the fall, will include his own songs as well as some written by his father. —Teresa Aguilar



GIRALDO

**COLOMBIAN SURPRISE**

Latin Music Conference Winner Monica Giraldo Gets In Touch With The World

**M**onica Giraldo didn't realize the showcase she had just performed at the Billboard Latin Music Conference in Miami was a competition. Until she won.

"I felt very comfortable, and suddenly I realized at the end when everybody had done their showcase that they wanted us back onstage," the Colombian singer/songwriter says. "Suddenly my name came up, and I was like, 'What?'"

But her victory at the Heineken-sponsored "We Hear the Future" contest came after a concerted effort by Giraldo and her Colombian indie label, Watts Up/Codiscos, to expose her music internationally.

After minoring in music at Bogota's Universidad de Los Andes, Giraldo studied songwriting and performance at Boston's Berklee College of Music.

Colombia "is a country full of rhythms and cultural influences," says Giraldo, who plays guitar and percussion,

including the traditional alegre drum. "But Berklee offered the possibility of getting me in touch with popular music from around the world."

Giraldo's sound, which she describes as "acoustic and contemporary" with Colombian influences, recalls the mellow artistry of Sade, Marisa Monte and Bebel Gilberto. After recording and performing with her fellow Berklee alums in Boston, Giraldo became her own agent, establishing ongoing relationships with talent bookers and scoring gigs in Puerto Rico and Miami and at Bogota's International Jazz Festival and Mexico City's Spring Festival.

She also had a weekly residency for a year and a half at now-defunct Bogota club Distrito.

"You can make a statement with your music without being a part of a label," says Giraldo, who self-released her first two albums and was a winner of the annual Billboard World Song

Contest. But "you have to be active... [and] you have to find the right team that works for you in terms of making things happen."

For Giraldo, that team is now Watts Up, whose rock act the Monas won last year's "We Hear the Future" contest. Head of international A&R Dennis Murcia says Giraldo fits perfectly into the label's goal of developing Colombian acts with international potential.

Murcia is looking into bringing Giraldo to showcases at the Latin Alternative Music Conference, MIDEM and Hear Music locations, "where people can see her talent in a minimalist setting."

Giraldo's still-untitled new album will be released simultaneously this summer in Colombia and the United States, Murcia says.

Most important, Giraldo says, "The first thing is to have the desire, then you'll find a way." —Ayala Ben-Yehuda

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



**Latin Notas**

LEILA COBO [lcobo@billboard.com](mailto:lcobo@billboard.com)

**What It Takes**

Label Execs Pinpoint What They Look For In New Acts

A couple of years ago, Venevision International VP **Jorge Pino** had an idea for a talent contest, a la "American Idol," to be included as part of the programming for the Billboard Latin Music Conference.

The notion was to place unsigned or up-and-coming acts before a panel of industry judges that they might otherwise not have access to.

The "We Hear the Future" showcase and contest, inaugurated in 2006 at the Latin Music Conference, was so successful it has since been replicated at other Billboard events.

This year in its encore presentation, the competition resulted in a tie, with two diametrically opposite artists sharing first place. **Monica Giraldo** is a Berklee College

of Music graduate from Colombia who plays world-tinged music (see profile, above), and **Johnny Sigal** is a Venezuelan pop singer with a look and sound reminiscent of **David Bisbal**.

The contrast between the two artists underscores the different approaches and criteria executives take when scouting and signing new artists.

Talent, artistry and commitment were a given for our panel, which included Pino, Universal Music Latino senior VP of marketing and A&R **Walter Kolm** and Sony/ATV Music Publishing VP of Latin America/U.S. Latin **Jorge Mejía**. But so were other qualities.

Pino says he primarily looks for "complete" artists—especially those who also write their own material.



For Kolm, strong management is always appreciated. But, like Pino, he looks at the whole package. "Nowadays, it is about creating artists and long-lasting brands, not just selling records," he says.

Mejía cites "honesty, integrity and belief in his/her work, coupled with freshness" as the prime ingredients, even above artistic quality.

The "We Hear the Future" scenario was atypical for these executives. Their talent, they say, comes from a variety of sources, primarily referrals from attorneys, managers or others in the industry.

However, scouting is still alive and well. Kolm has staff

nationwide seeking talent from different regions.

Once faced with talent, there is no formula in deciding who to finally sign or not.

This was most evident when we asked our panel what they would do if confronted with an artist who they loved, but who seemed to have limited market possibilities.

Kolm sees this as a time of opportunity for such acts. "The changes in the industry have made record companies seek revenue in other areas not limited to record

sales," he says. "Within that new business model you can take more risks with artists with limited market possibilities who can nevertheless deliver thanks to wider revenue streams."

But Pino, who has signed all kinds of acts in his career, takes a more measured stance.

"Unfortunately, with the state of today's market, it would be irresponsible of me as a record executive to invest the vast resources of our company on a product that has a limited return," he says.

Mejía, though, was optimistic. "No one has a crystal ball, and it takes a collection of many small miracles for an artist to succeed," he says. "If a project has guts in it, if only that, and you believe in it, then you should do it. Many of the greatest things that happened to music were not viable—at first." ●●●

**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).

MONTANER: DAVID ADANE/TELEMUNDO; PANEL: GIRALDO: ARNOLD TURNER/BILLBOARD

DIGITAL MUSIC BY ANTONY BRUNO

## Promotion Not Profit

Physical Stores Go Digital, But More For Marketing Than Sales

From the big-box retailer to the indie corner store, CD retailers are flirting—if not outright sleeping—with what they once considered the enemy: digital music services.

Wal-Mart, Circuit City and Best Buy have all launched various digital music strategies, and independent retailers like New York's Other Music are slowly entering the market, too.

Do they really think they can take on the likes of iTunes just because they have a history of selling CDs? Well... no, actually. While the retailers dabbling in the digital game have all taken somewhat different tactics, for now they seem more about promotion than profit.

Take the Music Monitor Network, a marketing company that launched a digital music store called Monitor This. The service sells only unprotected MP3 tracks made available by Redeye Distribution.

"We're not delusional enough to say we can play in that game," executive director Michael Kurtz says. "It's about marketing, not about sales," joking that the service passed the \$800 sales mark this spring.

Kurtz says the goal is to create an online environment that ultimately drives traffic to the 86 physical stores operated by his 11 clients. The strategy, if not the tactics and scope, is similar to

that of Wal-Mart's digital music service, and for good reason.

Billboard estimates the massive retailer is responsible for 22% of physical CD sales, but its online digital music store is the very definition of an also-ran. Since opening the service with technology partner Liquid Audio Labs in December 2003,



New York independent store Other Music recently launched a digital outlet (inset).

Wal-Mart today has a less than 2% market share among music services despite undercutting the competition on price by 11 cents per track.

But so what? Wal-Mart is using digital music in the same way it uses physical CDs—as a loss leader to lure customers. While in no way due to its music service

alone, Wal-Mart's Web traffic is up 60% over last year while the average gain among other physical retailers is about 17%.

Circuit City isn't even trying to make money from digital music sales. The partnership with Napster that it struck in April has nothing to do with selling music. Although Cir-

cuit City will promote the Napster service in stores, it only receives a one-time commission for each customer sent Napster's way.

Best Buy has a little more skin in the game. The subscription music initiative it launched last fall with RealNetworks resembles the Rhapsody service's look and feel, but Best

Buy has branding, programming and editorial control over the home page. As such, it leans far more toward the mainstream pop, rock and rap music so prevalent in its stores than the more obscure fare often promoted via Rhapsody proper.

Best Buy also receives an ongoing revenue split for both subscribers and a la carte sales, rather than a one-off bounty, but the company isn't counting its checks just yet.

"This is more of a marketing effort right now," Best Buy VP of music Jennifer "J.J." Schaidler says. "We'll figure the money out later."

All this focus on marketing over actual sales begs the question of whether these retailers,

indies in particular, are missing out on a larger opportunity. While iTunes may be the leading digital music distributor, its well-known weak point is the discovery experience: iTunes is pretty much a place for hits.

Indie record stores, meanwhile, were once known for delivering a great in-store music experience—from introducing new artists, to music-knowledgeable staff, to posting fliers for upcoming gigs and holding in-store events.

Yet few have moved to recreate that same experience online paired with a digital acquisition service. Los Angeles'

Amoeba Records hinted at such a plan last year, but has yet to put forth anything concrete. Other Music recently unveiled a digital store, but it hardly matches the physical store's unique reputation.

While developing such online experiences can be expensive, analysts say doing so is essential to retailers' future. Already, the status of record stores as a place for music discovery is in danger. According to a recent NPD Group survey, only 16% of respondents named record stores as their primary source for discovering new music, behind radio (32%), family/friends (21%), online services (20%) and TV (19%).

"If you're not supplying [customers] with the selection and experience that they want, they're going to migrate to online quicker," NPD Group's Russ Crupnick said during a presentation at the recent NARM conference in Chicago. "You have to embrace online options. It's compelling from both a commerce and an educational standpoint."

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

## BITS & BRIEFS

### BACK ON THE MIC

It's been 10 years since fans last saw it, but Sony PlayStation is bringing back the original "PaRappa the Rapper" hip-hop game for the PlayStation Portable this July. "PaRappa" is often credited as being the first music-and-rhythm game, spawning the genre that now includes "SingStar," "Karaoke Revolution" and the best-selling "Guitar Hero" franchises. This time around, players will be able to compete directly with other PSP owners in networked play.

### JADAKISS CALLING...

BUZ Interactive has introduced a "Say It With a Star" personalized voicemail greeting service that lets fans use prerecorded messages from various celebrities as their mobile phone's outgoing greeting. Artists include Jadakiss, Lil' Flip,

Billy Danzenie and Lil' Fame. The service lets the artists sell the voicemail greetings from their own Web sites. Participating artists can also use "Say It With a Star" to send personalized messages directly to fans. Users may then forward those messages to others.

### WITHOUT RESTRICTIONS

Add the BurnLounge fan-based digital music service to the list of providers now offering digital rights management-free downloads in MP3 format. The company has begun making its entire indie catalog available without restrictions, while major-label fare remains protected in the WMA technology. The BurnLounge service also lets fans open their own personalized digital music stores.

## HOT RINGTONES™ MAY 19 2007 Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ORIGINAL ARTIST
1	1	58	#1 WHAT HURTS THE MOST	RASCAL FLATTS
2	2	3	2 STEP	UNK
3	134	1	SUPER MARIO BROTHERS THEME	KOJI KONDO
4	10	5	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEATURING YUNG JOC
5	3	21	IRREPLACEABLE	BEYONCE
6	7	33	CRAZY BITCH	BUCKCHERRY
7	6	104	BECAUSE I GOT HIGH	AFROMAN
8	4	29	ROCKSTAR	NICKELBACK
9	9	11	CANDY SHOP	50 CENT FEATURING OLIVIA
10	5	21	POPPIN'	CHRIS BROWN FEATURING JAY BIZ
11	1	86	MY HUMPS	THE BLACK EYED PEAS
12	14	17	WE FLY HIGH	JIM JONES
13	15	15	SWEET HOME ALABAMA	LYNYRD SKYNYRD
14	12	73	DON'T CHA	THE PUSSYCAT DOLLS FEATURING BUSTA RHYMES
15	13	59	BEST FRIEND	50 CENT & OLIVIA
16	20	132	PINK PANTHER	HENRY MANCINI
17	18	26	STAIRWAY TO HEAVEN	LED ZEPPELIN
18	15	13	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA	GYM CLASS HEROES FEATURING PATRICK STUMP
19	17	10	NUTHIN' BUT A "G" THANG	DR. DRE
20	26	89	LOCKED UP	AKON FEATURING STYLES P.

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.

## FAT-BOTTOMED GRILLS MAKE THE ROCKING WORLD GO ROUND

Rocketing to the top of the I-kid-you-not category is the George Foreman iGrill. Inspired in part by an April Fools' joke on gadget site ThinkGeek, the iGrill is a standing George Foreman electric grill featuring all the usual fat-reducing features you'd expect—such as a 200-square-inch nonstick grilling surface and adjustable temperature control—but then throws in a couple of 10 watt speakers and an amp.

Unlike the ThinkGeek prank, the grill does not feature Internet access allowing users to start their grill remotely or factor the caloric intake of the meals being prepared, but it does have a USB port to connect not only an iPod, but any other MP3 player or digital music device, as well as a 3.5mm audio jack and stereo input dock.

The iGrill runs \$150, and is available most anywhere the George Foreman line of grills is sold.

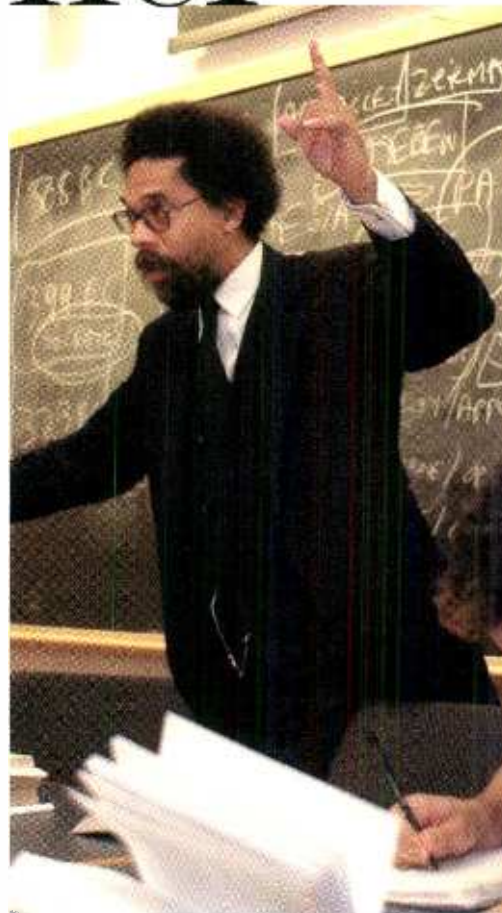


—Antony Bruno

ACTIVIST/  
PRINCETON  
UNIVERSITY  
PROFESSOR

# Dr. Cornel West

The outspoken college professor shares his thoughts on hip-hop, the n-word and Don Imus. He also discusses his new album, for new imprint Hidden Beach Forum.



## Talk about timing.

Dr. Cornel West's upcoming album, "Never Forget: A Journey of Revelations," touches down at a time when renewed debate over hip-hop lyrics and video imaging is still swirling post-Don Imus. Now, add to that mix Verizon's recent termination of its ties with Akon over the singer's sexually suggestive dance onstage with a female minor during a recent concert.

Due in stores June 19 (which is also Black Music Month), West's "Never Forget" will be the first release on Hidden Beach's new Hidden Beach Forum label. Tapping into R&B/hip-hop's historical role as a social force, the recording is the brainchild of Black Men Who Mean Business, an organization established by West, his brother Clifton and songwriter/producer Mike Dailey. Prince, Talib Kweli, André 3000, KRS-One, Rhymefest, the late Gerald Levert and Killer Mike are just some of the R&B/hip-hop artists featured on the disc who musically tackle such subjects as the events of Sept. 11, 2001, racial profiling, the Bush administration and the n-word.

West's discography includes 2001's "Sketches of My Culture." The author of "Race Matters" and other books, West has also taught American and African-American studies at Harvard and Yale and helped develop the storyline for the "Matrix" movie trilogy. He is currently professor of religion at Princeton University.

## What is your take on the Don Imus-sparked hip-hop debate?

He was willing to say some very ugly things in order to be successful. But, as a Christian, I don't believe in hating anyone. I'm more concerned about being great in terms of serving others than being successful in terms of being on the top of some financial hierarchy.

## Is that hip-hop's dilemma: its original message has become overridden by its financial gains?

The white brothers and sisters in the vanilla suburbs became the major consumers of this [commercial] hip-hop. And to sell well, you need a kind of vicarious living through black rebellion.

I'm not putting white brothers and sisters down. I just recognize it's going to be very hard for empathetic hip-hop artists to really sell because they [consumers] tend to be more interested in some of the stereotypes, for example, male conquest of women and posturing at being bad. I think the industry pushed it to the margins, and some of these artists simply haven't been courageous enough to engage in truth-telling.

## Do you agree with the movement to clean up rap lyrics?

Some of these brothers deserve some serious criticism because misogyny is real. A woman's dignity, integrity

and humanity need to be affirmed. But this just can't be a displacement of Don Imus for Snoop Dogg.

If you really want to reach Snoop Dogg and other rappers, you've got to make them understand that you are part of a community that they're a part of. You can criticize the ugliness and vulgarity of the Imus situation. But from there you say, "Brother, you know your mother has dignity, so when you're talking about these other sisters you can't be including all black women. Recognize that those sisters are somebody's mother, too."

That kind of criticism ends up being more effective. The only way you are going to be successful is if you engage these rappers from the inside. You don't throw rocks from the outside.

## What was the impetus behind your new album?

It isn't a commentary on hip-hop. And I'm not coming in as a hip-hop scholar or critic. This is an attempt to go back to hip-hop's prophetic roots, which are about truth-telling, exposing lies and having fun. It's what I call a danceable education or a singing paideia, the Greek word for deep education. If there is one person whose spirit I try to embody on this CD, it's Curtis Mayfield. His music is about love and freedom and really informs.

This is a very political album that

doesn't pull any punches. There are critiques of the Bush administration as well as of unaccountable corporate power, unaccountable police power and homophobia. We're trying to get young people to wake up and recognize they're part of a great tradition of struggle, to become organized and fight for freedom and justice.

## One of the more intriguing tracks is "N-Word, Part II." Is it accurate to call it the sequel to the track that appeared on your 2001 album, "Sketches of My Culture?"

Yes, Dr. Michael Eric Dyson justifies it as a term of endearment. I call for a moratorium on the word and the resurrection of black self-respect through other words like companion, partner, friend. Tavis Smiley is the MC/referee going back and forth with a funky beat in the background. I think young folks will see what the stake is in the N-word dialogue. And it will help some of the older generation—who tend to be a little too arrogant at times—understand what's going on in young folks' minds.

## Do you listen to contemporary R&B and hip-hop?

I am unabashedly of the Motown, Philly Sound, Mayfield generation, so I am not fooling myself. I just love young people enough to be a part of their artistic process and try to bring in some of the older generation's insights. But I'm also open

Some of these brothers deserve some serious criticism because misogyny is real. A woman's dignity, integrity and humanity need to be affirmed.

to young folks' insights because I've got to learn, too.

I've never met Lupe Fiasco, but I like that brother. Oh, lord, he's a free, young brother who honestly speaks his mind. That brother hits American terrorism, the American empire and still talks about his skateboard. I love that kind of freedom because, in the end, we've all got to be ourselves and that takes courage.

## Do you think the downturn in hip-hop sales reflects consumer dissatisfaction?

It's important to keep in mind that a decline in sales doesn't mean a decline in popularity. Hip-hop is here to stay. The question is what kind. What we're trying to say with this album is we need a rebirth of hip-hop. When it becomes hip to be in hip-hop connected to the struggle for freedom and justice, then that popularity will have a positive impact on the larger society.

In fact, myself and community activist Jeffrey Canada of Harlem's the Children's Zone [interviewed on the "60 Minutes" Anderson Cooper "Don't Snitch" segment] met with Jay-Z about 18 months ago and talked about these issues. We had a wonderful dialogue with Jay-Z, and he was very receptive.

## Is there a chance you'll be working with Jay-Z and other rappers in the future as a result of that talk?

Sister Oprah was kind enough to invite me on her show. She had never invited me before. But I decided not to do it because I felt it was much more important that the young artists themselves be a part of that. Once this CD comes out, however, we will see how best to proceed with this dialogue. But I am open to furthering the conversation.

## So, what's next for hip-hop?

50 Cent may be another Malcolm X and turn out to be a serious progressive. You just don't know. That's why I'm not giving up on him, the Game and other rappers. I'm just trying to respectfully challenge them and make them accountable. ...



# The Billboard

# Q&A

## PAUL MCCARTNEY

**PAUL MCCARTNEY'S NEW** album "Memory Almost Full" will be released June 5 in North America (one day earlier internationally) as the first release on Hear Music, the new label formed by Starbucks Entertainment and Concord Music Group. This ends his near 45-year association with Capitol/EMI, and thus begins a new dawn for the former Beatle.

McCartney's 21st solo album is a spirited set with occasional echoes of his '70s work with Wings. It's also his first to be available digitally—and, as he reveals exclusively in a Q&A with Billboard, there are signs of a settlement in the long-running digital-distribution saga involving EMI, Apple and his former band.

McCartney started recording "Memory" as long ago as October 2003, but put the project on hold to complete 2005's "Chaos and Creation in the Backyard." In North America, the lead song from the new set, which was recorded at various studios including Abbey Road, AIR and PAK in London, is the upbeat "Ever Present Past."

The international emphasis track is the album's opening song, "Dance Tonight," on which McCartney plays his new discovery, the mandolin. He says, "In searching the instrument to try and find chords, which I did with

the guitar when I was 14, probably, that freshness was brought back. It stops you getting jaded, and I'm a born enthusiast."

"Ever Present Past" is one of several tracks with an autobiographical, sometimes retrospective lyrical flavor. "It's quite personal," McCartney says, "but that often happens unless you set out to write an arm's length album, which I hardly ever do."

Hear Music is distributed worldwide by Universal Music Group—the label has grown from the existing relationship Universal has with Concord. UMG has distributed Concord in North America since July 2004, while a worldwide international distribution and licensing agreement was put in place at the end of 2005.

"Chaos and Creation," which earned three Grammy Award nominations and a nod for Nigel Godrich in the producer category, has worldwide sales of more than 1 million, accord-

ing to EMI, of which Nielsen SoundScan reports 534,000 in the United States. That's well up on its studio predecessor, 2001's "Driving Rain," at 395,000 in the States and 650,000 globally. But 1997's "Flaming Pie" has sold 676,000 units in the States and a worldwide total of 1.5 million.

"Memory" arrives only 21 months after the release of "Chaos" and a mere nine since McCartney's classical piece "Ecce Cor Meum." That set won the best album award at the Classical BRIT Awards May 3 in London (see Global News line, page 16).

Conversations between Starbucks and McCartney heated up two-and-a-half months ago, after the company learned that the former Beatle's existing deal with Capitol had lapsed.

At the same time, Starbucks was talking with Concord about launching Hear Music. While the prospect of McCartney signing to a label from a coffee retailer might have seemed implausible to others, that didn't occur to Starbucks executives.

"We didn't consider ourselves a long shot," Starbucks Entertainment president Ken Lombard says. "Starbucks has

## MACCA ON THE MAKING OF 'MEMORY ALMOST FULL,' HIS (VERY) DIGITAL FUTURE AND WORKING FOR STARBUCKS

BY PAUL SEXTON  
PHOTOGRAPH BY BILL BERNSTEIN

a way been in a unique position to help artists like Paul McCartney in putting their music in front of the consumer in a way that no other retailer can."

Starbucks Entertainment VP of content development Alan Mintz was dispatched to London to pitch the McCartney camp on becoming the first artist signed to Hear Music.

"It was a very thorough discussion of Paul's thoughts on the record [and] what he was looking for in terms of a partner," Lombard says. "Our job was to make sure he walked away with a true sense of not only our commitment as a company to providing our Starbucks customers with a music experience, but our commitment to the music industry as a whole."

Indeed, in establishing itself as a full-service label, Starbucks and Hear Music had to ensure that it would be focused on not just distribution through its own retail locations but across all retail outlets. The company pointed to its previous venture with Concord, which oversaw marketing, radio and distribution for Ray Charles' Grammy-winning "Genius Loves

Company," as evidence of how it could move beyond a Starbucks-only focus in working a record. McCartney and Starbucks then reconvened in New York weeks later to firm up a deal. Once that was in place, Hear Music had to reach out to the industry at large.

"One of the things we maintained to other retailers is that this would be a joint venture that would maintain a level playing field," Concord GM Gene Ramsey says. "That there would be no windows of exclusivity or exclusives."

At the same time, Starbucks and Concord executives have been playing up the fact that they will drive major awareness for the album to encourage support across a variety of retailers.

In a first, Starbucks is creating a special global listening event on June 5 in which more than 10,000 locations in 29 countries around the world will play "Memory" on a dedicated basis throughout the day. Starbucks estimates that, globally, more than 6 million people will hear at least some of the new album that day.

Such initiatives are the fresh promotional impetus McCartney was hoping for. "I must say my great dread, and it became a byword for this album, was that about a year ago, I said, 'You know what will happen? I'll say to people, 'What are we going to do for the new album?' and someone will say, 'You've got to go to Cologne.' And I'll go, 'Why?'"

"Well, because it's central Germany and we'll bus everyone in." And you go, "Oh, god, one of those days of the same interviews 59 times." I love Cologne and it's a beautiful city with lovely people, but I started to go, "Oh, no, there's got to be something better."

Starbucks will also position the album prominently in its stores at the point of sale and in other areas. It will also roll out a limited edition Paul McCartney Starbucks card, something the company hasn't done since Charles "Genius Loves Company" album.

What's more, it will support the record with everything from in-store signage to satellite radio play, via both Starbucks' XM channel and a special dedicated McCartney channel; to special tie-ins with in-store Wi-Fi partner T-Mobile.

In another first, the new album will be available for digital download via online retailers, and Starbucks plans to give prime positioning to the album via its area iTunes store.

Internationally, the record will be marketed by hand-picked teams within Universal Music Group International companies, coordinated by Mark Crossingham, GM of the Concord Music Group at UMGI Mercury will handle marketing duties in the United Kingdom and France.

But since a Mercury division does not exist in every UMGI territory, other Universal labels will step up to the plate elsewhere. Billboard understands that Universal Music Japan chairman/CEO Kei Ishizaka is taking a hands-on interest in the project. Ishizaka worked with McCartney during his time at Toshiba-EMI.

Crossingham says there will be a "huge digital focus" for the album's promotion. "Paul has delivered an incredible amount of tools that I'll start to roll out over the next two weeks across all our international online and mobile partners," he says. "We also have an amazing Michael Gough-directed video for the first international single, 'Dance Tonight.'"

Japan is set to be the first territory in which McCartney's music will be available via mobile phone, according to Universal Music Japan.

UMJ released a master ringtone version of "Dance Tonight" May 10. All the other tracks from the new album will be released as master ringtones and mobile-based full-song downloads (including "Dance Tonight") June 6, the same day as the physical CD's release.

McCartney spoke to Billboard about "Memory Almost Full," other upcoming work and the fresh challenge of working with a new label as he approaches his 55th birthday on June 18.

Additional reporting by Brian Gaurity.



## MCCARTNEY SPOKE TO BILLBOARD IN LONDON.

**You must be aware that in current circumstances you're under greater scrutiny than ever with the lyrics on this album?**

Yeah, well—what else is new? Remember "How many holes it takes to fill the Albert Hall" [from the Beatles' "A Day in the Life"]? I got a question on that last week at a football match. It was just some mate. He happened to be from Blackburn. So they're still asking questions, still examining the lyrics—and that was a year or two ago [now]... I don't mind. It's when they stop examining them that you've got a problem, I suppose.

**People will think about your personal life and say, "Oh, he's throwing himself into his work," but haven't you always done that?**

I don't mind work. I don't work that much. I'm never in any office before 11, I don't work every day of the week and most of what I do is playing music. I often point that out to people. It's something I love, and I always say, if I didn't do it for a living, I'd do it as a hobby.

**Was the Starbucks deal in the works for a long time?**

About a year ago, I was talking to my producer David Kahne. We were in the throes of the excitement of making an album and loving it.

I said, "The only thing is, I'm kind of dreading releasing it." Because there comes this sort of wall you hit—a bit like the marathon—and everyone sits around in suits and rather glumly listens to it, then gives you a half-smile and says, "Nice album." And you go, "Oh, thank you." Somehow it doesn't capture the spirit you had when you were making it.

So I said, "We've got to try and do something to keep it exciting." When we first released records, every single little thing about it was exciting, even doing the photo session. David himself knew Alan Mintz, who had just been appointed head of the music division at Starbucks.

So he introduced me to Alan, who started having some real bright ideas and had a nice twinkle in his eye. He's a bass player, after all, so I said, "We've got to

definitely stick together." So he started to outline the Starbucks thing, and then I met with [Starbucks chairman] Howard Schultz and the boys when we were finishing the album in New York. They've got a lot of passion.

**It's a different world now. Is part of the attraction of that deal being able to get to potential listeners in different ways?**

Yeah, that's the thing. A lot of the major labels, I've noticed for a while, have been floundering a bit, and it's shown in some of their results.

But that wasn't so much what I was thinking about. You don't want to stay in a gang of mates who don't know where they're going; it's a bit unsettling. I'd rather have people who say, "We're going there." And you know what, it's worked. Starbucks are really keen.

I'd noticed for years people saying to me, "Oh, the biggest [music] retailer in America is... Best Buy, Wal-Mart." Over here, Tesco's. All these people. What with that and the whole online phenomenon, I just sensed the majors were not quite sure what to do. So I thought, "Let's try something different." It certainly is exciting, so I've accomplished my first ambition.

**Was it a reaction to anything EMI did or didn't do on "Chaos and Creation in the Backyard" in 2005?**

No, not really. I must say I didn't really notice whether they did or didn't. I just knew then that I couldn't do downloads, which was very disappointing because of the Apple dispute with Steve [Jobs]. But now that's been cleared up, so I thought, "That's another excitement." We're going to do a whole load of things with [iTunes].

I'm not a great blamer. I don't like people who say, "Oh, my album failed. It was the record company." I did very well really, got Grammy nominations and stuff with "Chaos," so I was really pleased. I thought they did a good job. But as you said, it's a different world now, and you've got to be with people who are in that world and stay up to speed.

I've got nothing against record [company] people; they're my family. I think many of them will tell you themselves they've been rather overtaken—I know the people I talk to at EMI will admit that—and they're all madly rejigging, to get themselves back in the picture. So this is different, and it's not exclusive. We will work with all the normal retail people. I didn't want to knock anyone out of the frame. I'll be considerate of all the normal outlets.

It may seem stupid, but the fact that [Starbucks] had 400 stores in China interested me. I don't know why, but it did. [laughs] Because it's different, I suppose. It doesn't take much to amuse me.

**You started "Memory Almost Full" in 2003, so was there a period when you had three albums in the works, including your 2006 classical piece "Ecce Cor Meum"?**

Yes. I've always got a few things on the [go]. I like to be able to work that way, because if suddenly your producer's not available or whatever, it's nice to be able to pick up another thread. Now, even though I've got all this happening, I've got a guitar piece in the works—an orchestral guitar concerto? I never know what to call it. And I've got a photographic project I've been working on for a while. It's nice to have a bit of variety.

**Was there any bleed-through of songs from "Chaos" to the new album?**

It was the same pool of songs. Some of them crossed over. Some of them we nearly did on "Chaos," but mainly it was pretty separate. Anything we'd started, I didn't want to remake for "Chaos," so I kept what we'd started, then wrote new stuff for it as we went along. That was one of the fun things we used to do with the Beatles. John and I would have seven or eight things ready by the time we went into the studio, and then we'd try and write the other six or seven.

**What about the five-song medley toward the end?**

That's something I wanted to revisit. It's a nice form for a song sweep, and nobody had been doing that for a while. So I just sat down one day and started off with "Vintage Clothes," and realized I was looking forward, looking back. Then we went to school days and teachers in the second song ["That Was Me"] and it progressed from there. It was a purpose-written suite of songs, unlike the "Abbey Road" medley, which was bits we had knocking around.

**Is the discussion about the Beatles' catalog going online anywhere nearer to being settled?**

Oh, yeah, very much so. It's virtually settled. And in a virtual world, that's something.

**So we should expect an announcement soon?**

Hopefully, yeah. I don't want to preempt anything, but we're well on the way to something happening there, which is very exciting.

**And are you planning to go back on the road?**

I'm going to do some little bits and pieces to support the album, but it won't be a major tour until possibly next year, and that's basically down to personal circumstances—"he said" [laughs].

**Touring is obviously something you still enjoy.**

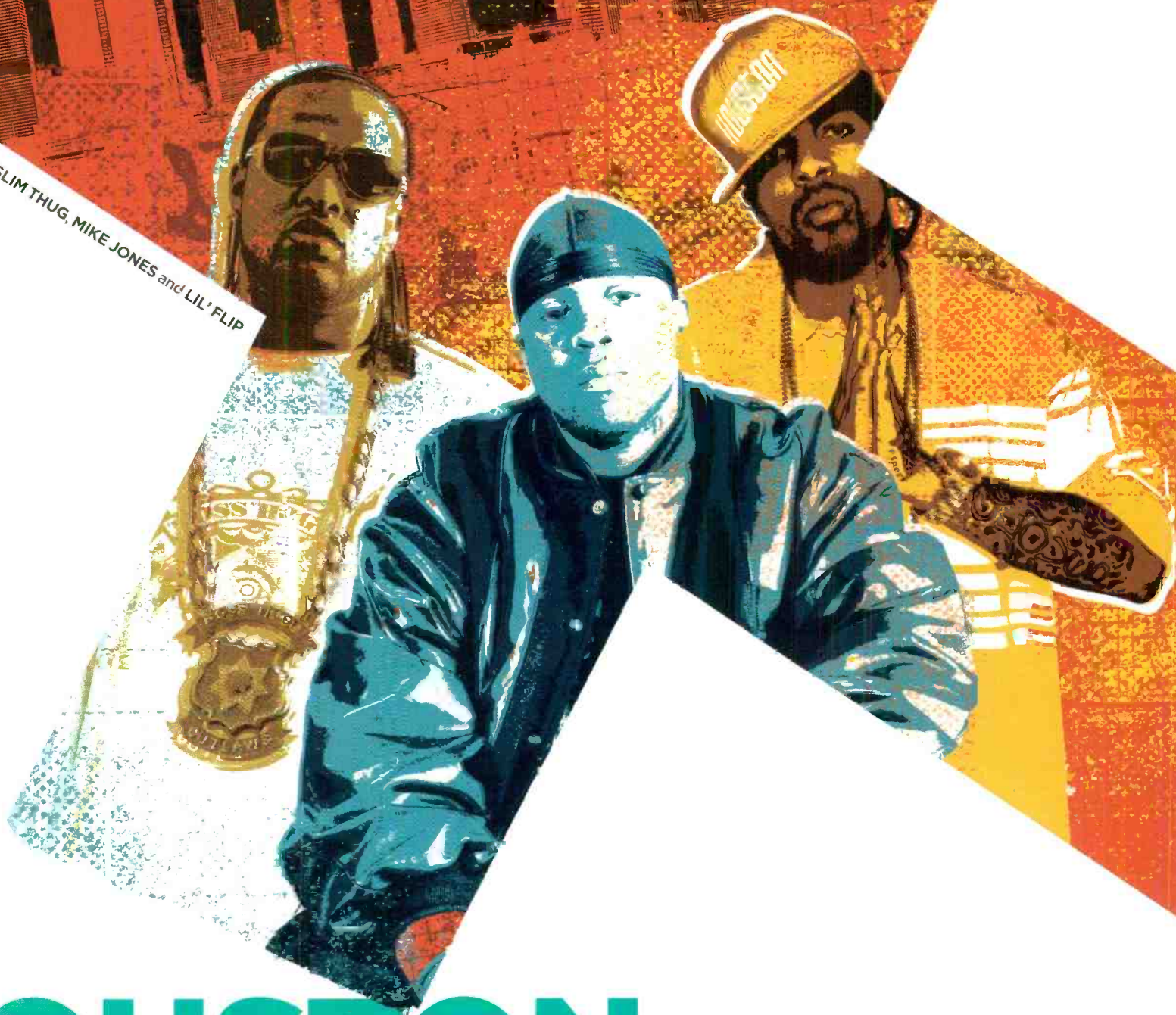
I do love it, and while the audience seems to love it, I will. All that singing and playing—it's good for you.

**'We're going to do a whole load of things with iTunes'**



A NEW CROP  
OF RELEASES RAISES  
THE QUESTION:  
IS HOUSTON STILL  
A HIP-HOP HOTBED?  
BY GAIL MITCHELL  
ILLUSTRATION BY GARY NEILL

From left: SLIM THUG, MIKE JONES and LIL' FLIP



SLIM THUG/MIKE FROST; MIKE JONES; CHRISTIAN LANTRY; LIL' FLIP; MARK MANN

# HOUSTON AT A CROSSROADS



Houston hip-hop vaulted from 20-year regional sales staple to mainstream success story in 2005, thanks to major-label break-outs by Paul Wall, Mike Jones, Slim Thug and Chamillionaire. At the time, Chamillionaire told *Billboard*, "People want something new. Timing is everything and it's up to us to take advantage while it is hot."

It's two years later and follow-up releases by Chamillionaire, Slim Thug and Mike Jones are being loaded into 2007's spring/summer pipeline. Which prompts a follow-up question: Is Houston still a mainstream hip-hop hotbed?

"This spring is Houston's big test," Houston Chronicle pop culture writer Eyder Peralta says. "Was it a flash in the pan? Or can Houston, like Atlanta, create superstars who can continually stay on the mainstream map?"

Houston still has its distinct hip-hop culture going for it. It's a sound signified by laid-back, melodic tracks and local pioneer DJ Screw's slowed-down "chopped and screwed" mix technique coupled with a lucrative indie/mixtape scene and a predilection for cars with decorative spoked rims and custom grills.

But early signs indicate that the next wave of Houston releases may have lost some heat. New releases from two of Houston's bigger hip-hop names—Lil' Flip and Paul Wall—are yet to set the charts on fire. Lil' Flip's Asylum/Warner Bros. March 27 debut, "I Need Mine \$\$," checked in at No. 15 on The *Billboard* 200 with 43,000 units in the April 14 issue. It plummeted to No. 57 the second week and now stands at No. 192. That's in contrast to his 2004 Sony release "U Gotta Feel Me," which debuted at No. 4 on The *Billboard* 200 at 198,000 units and has sold 1.1 million, according to Nielsen SoundScan.

Paul Wall's April 3 sophomore set on Swishahouse/Asylum/American, "Get Money—Stay True," came in at No. 8 with 92,000 units in the April 21 issue and now holds No. 45 on The *Billboard* 200. Wall's 2006 outing, "The Peoples Champ," claimed a No. 1 first-week debut on The *Billboard* 200 with 176,000 units and has thus far tallied sales of 842,000.

Both Flip's and Wall's albums debuted in the top five on the Top R&B/Hip-Hop Albums chart. But while Wall remains close to the top 10 on that chart, Flip has dropped out of the top 20.

To a large extent, these sales downturns reflect what's happening in the music industry overall—and rap especially. For first-quarter 2007, rap suffered the largest decline of any music genre, according to Nielsen SoundScan: 33.6% to 10.9 million

Clockwise, from above left: New releases from PAUL WALL and LIL' FLIP have yet to set the charts on fire, but big Houston releases—such as one from CHAMILLIONAIRE—are still to come.



from the 16.5 million units tabulated in first-quarter 2006. That was preceded by dismaying 2006 figures showing that rap's 59.5 million album sales represented a 20.7% drop from the 75 million units the genre sold in 2005.

Still, it's worth noting that Wall's first-week slip was close to 50%, and Flip's close to 80%.

"Other types of music are falling saleswise as well," rapper Jones says. "However, T.I. and Ludacris still came out and sold big numbers. Houston is still hot and once more new material comes out, it will get hotter."

Indeed, Flip's and Wall's early numbers may not be a reliable harbinger for Houston's next wave of releases. Sources close to the Flip release say the rapper has slacked on some of his promotional opportunities. Perhaps consequently, the rapper's "Ghetto Mindstate" is no longer on the Hot R&B/Hip-Hop Songs chart. And Wall's best chances may lie with his next single.

Wall's first single, "Break 'Em Off," only reached No. 58 on Hot R&B/Hip-Hop Songs. Second single "I'm Throwned," with

Jermaine Dupri, bowed at No. 94 on The *Billboard* Hot 100 and has climbed to No. 87. But it is middling along on Hot R&B/Hip-Hop Songs where it is No. 52.

Prefacing the release of Wall's "Get Money—Stay True" were special tie-ins with AOL Music and a weekly YouTube series, "Get Money TV." A Michael "5000" Watts chopped and screwed version of Wall's album was issued April 17, and the rapper is making several chopped and screwed ringtones available exclusively via Virgin Mobile USA through May 11. And that's the same day he will join Fall Out Boy, +44 and other acts on the Honda Civic Tour.

The importance of a rallying single cannot be overestimated. Houston hit the map in a big way two years ago when Jones' single "Still Tippin'" assaulted the airwaves. Catching Houston outsiders off guard with its fresh sound, the song (featuring guest turns by Slim Thug and Wall) became a BET- and MTV-primed megahit and catapulted Jones and other Houston rappers over the mainstream barrier.

PAUL WALL: MIKE FROST; LIL' FLIP: MARK NANN; CHAMILLIONAIRE: JONATHAN MANNION

Riding that wave, Jones' debut album, "Who Is Mike Jones?," debuted at No. 3 on The Billboard 200 with 181,000 units in April 2005. The album spent 38 weeks on that chart and has sold 1.4 million to date.

But absent the runway provided by a hit single, it's doubly hard in this sales-challenged business environment to get a project off the ground. As proved by the response to the Flip and Wall albums, as well as to "Mr. Jones," the first single from Jones' July 10 follow-up "American Dream."

"Radio wasn't quite as strong this time around," says Violet Brown, director of urban music for Trans World in Carson, Calif. "Everyone expected Paul Wall to be huge. But he, Lil' Flip and Mike Jones didn't have radio hits like they had in the past. When a regional area is hot and the release doesn't have a hit single, it can still be big in the region. But it won't sell as well in other parts of the country. People are into songs, and if they don't hear a big hit, they won't invest in an album."

Regionally, roughly one-third of the sales of Wall's and Flip's new albums have come in the South-Central region that includes Texas, Oklahoma and six other states. To date, sales of their first albums in that region were roughly 25%.

Some wonder if the mainstream spotlight marginalized the Houston sound.

"What the national attention did was make the market more competitive," Peralta says. "So many artists were picked up by the majors, it created a race. Some say that made for cookie-cutter music. I think it made artists more prolific and left Houston at a crossroads with its signature sound."

Capitalizing on the mainstream popularity that the Houston buzz afforded him, Slim Thug reaped prominent pop guest spots on Gwen Stefani's "Luxurious" and Beyoncé's "Check on It." However, he feels the core Houston sound has become a bit worn out.

"The popularity kind of took away from the sound," Slim Thug says. "Since 'Still Tippin' popped, the chopped and screwed hooks got old. I'm still going to do a few, but we'll just have to start another trend."

Lil' Flip says, "I don't think the majors have run it in the ground. But what we need to do is drop albums more frequently. We've got to keep that rotation going, so we can keep this [mainstream focus] afloat."

A flood of Houston releases is definitely on the way. Brown expects Jones' second single, "My 64," to "hit pretty hard." Paying homage to West Coast rap icon Eazy-E, the song also features Bun B and Snoop Dogg. Impacting radio May 1, the track received early airplay in Dallas, Houston, Memphis and Toledo, Ohio.

Adding to Jones' promotional spin is a DVD movie that will come packaged with the new album. The film, also titled "American Dream," was produced by Jones and his Ice Age Entertainment along with Asylum/Warner Bros., Tri Destined Films and Nexus Films. Set during the late '90s, the film parallels the emergence of Southern rap with Jones' own life. He has also opened Club Ice Age in Houston.

In addition to Jones, Slim Thug and Chamillionaire are slated to release new albums later this summer. And not to be denied are potential mainstream breakouts by such popular local faves as Devin the Dude, Lil' Keke and Rob G. (see sidebar).

"With all of these artists coming out, it's drawing a lot of attention once more to Houston," Asylum president Todd Moscovitz says. His Warner Music Group-affiliated label was one of the first to stake a major claim on the market via marketing and distribution pacts with local indie powerhouses Rap-a-Lot and Swishahouse.

Working it is what will keep the heat going, says George Daniels, owner of Chicago retail outlet George's Music Room. "It's not flying out the door like before, but Houston rap is still hot. Unless they want to become a one-hit wonder, these artists still have to work it like they did the first time around."

"The trick," Moscovitz says, "is whether the artists are able to develop their sound, show growth and still remain relevant in Houston. No more grills and candy paint. As long as they don't stay static, they can win. If they don't evolve, they'll be leaving money on the table."

Additional reporting by Ed Christman and Hillary Crosley.

# HOPE FOR HOUSTON?

IF THE SCENE IS TO BOUNCE BACK, HERE ARE SIX RAPPERS WITH UPCOMING ALBUMS WHO WILL LEAD THE WAY  
BY HILLARY CROSLY AND GAIL MITCHELL



## MIKE JONES

Fans nationwide were chanting his name and phone number when "Who Is Mike Jones?" bowed in 2005. His Asylum/Warner Bros. debut has sold 1.4 million, according to Nielsen SoundScan. Next up is "The American Dream" (July 11, featuring Snoop Dogg, R&B singer Trey Songz and fellow Houstonians Slim Thug, Bun B and Devin the Dude. New single "My 64" hits radio May 1.

Of his new album, Jones says, "I couldn't work with everyone I wanted to on the first album since I wasn't famous then. But now I got to work with who I want. I'm still the same, but this is going to be something different, something new."



## CHAMILLIONAIRE

The "Mixtape Messiah" parlayed his Chamillitary/Universal debut, "The Sound of Revenge," into 1.3 million units sold, a Grammy Award-winning single ("Ridin'" featuring Krayzie Bone) and a "Weird Al" Yankovic parody ("White & Nerdy").

Holed up in the studio recording a sophomore album due later this year, Chamillionaire declined to be interviewed. But when he spoke to Billboard in 2005, he acknowledged the tenuous balancing act between mainstream appeal and staying true to his Houston street roots. "If you make the album too street, it won't cross over. If you make it too commercial, then the streets won't get it," he said. "Coming from the underground, I need both."



## UGK

Best-known for guesting on Jay-Z's 2000 single "Big Pimpin'," veteran duo the Underground Kingz return June 12 with a self-titled project on Rap-a-Lot/Asylum. Among those making cameo appearances are Big Daddy Kane, Charlie Wilson, Too Short, T.I., Koolha Rap, Three 6 Mafia, the Geto Boys' Willie D and Ronald Isley. Marketa Rodriguez, owner of Houston retail outlet Serious Sounds, says, "This album will blow up. A lot of people are waiting for it."

During partner Chad "Pimp C" Butler's three-year incarceration beginning in 2002, Bun B kept the UGK brand alive through gigs on albums by Slim Thug, Mike Jones and Chamillionaire, as well as via his own Rap-a-Lot solo set, "Tri I," in 2005.

"I now realize everything happens for a reason," Bun B says. "For years we were trying to tell people what was happening in Texas. But once we stopped caring, they came to us."



## DEVIN THE DUDE

The Florida-born rapper (aka Devin Copeland) made a name for himself by rapping about weed, wine and women. After dropping albums with local groups the Odd Squad and FaceMob, Devin released his own solo set, "The Dude," in 1998 on Rap-a-Lot Records.

His large underground following led to recording hook-ups with Dr. Dre, Ce La Soul, UGK and Raphael Saadiq. After coming back up in Houston's thriving indie scene with the 2002 mixtape "Just Tryin' ta Live," Devin is back with "Waitin' on the Scale" (J Prince/Rap-a-Lot 4 Life/Asylum), now No. 27 on the Top R&B/Hip-Hop Albums chart. Its tracks include the potential mainstream breakout "What a Job" featuring André 3000 and Snoop Dogg.

"I've always considered rap as a conversation," Devin says. "Everyone should be as different as possible. I never wanted to do the trendy thing. I just wanted to be myself."



## SLIM THUG

Houston's biggest MC—literally at 6'7"—Slim Thug weighs in July 24 with "Boss of All Bosses." First drawing attention through underground "chopped and screwed" mixtapes, Slim's major-label debut, "Already Platinum" (Star Trak/Geffen/Interscope), didn't line up its own prediction, coming in just shy of gold (449,000 units) so far.

Ever the entrepreneur, Slim Thug recently released the Koch-distributed mixtape-style album "Serve & Collect" featuring his crew, the Boss Hogg Outlawz (which also doubles as the name of his label). Between albums, Slim Thug maintained his mainstream profile with stints on Gwen Stefani's "Luxurious" and Beyoncé's "Check on It."

His current single "Wood Grain Wheel" incorporates Houston's popular tuba-driven sound, plucked strings and a screwed-up hook.



## Z-RO

The hot underground MC's current incarceration hasn't dampened his popularity or sales. He routinely packed clubs and other venues before being imprisoned. And according to local retailers, his Rap-a-Lot albums keep selling well. Z-Fo's most recent appearance was on Bun B's "Get Threwed" last year.

"Z-Ro has an incredible street following," says Terri Thomas, FD of R&B/hip-hop KBXX (the Box) Houston. "He doesn't always make records for the radio, but he still gets support."

Houston Chronicle writer Eycer Peralta adds, "He is simply one of the most talented rappers out there, and he can sing. With every album he produces provocative, socially conscious rhymes."

Additional reporting by Ed Christman in New York.

# John Lennon's Legacy Continues...

## COME TOGETHER

The John Lennon Educational Tour Bus  
Guide to Music and Video

### Available Now!



**JOHN LENNON'S LEGACY CONTINUES** with *Come Together: The Official John Lennon Educational Tour Bus Guide to Music and Video*. This beautiful full-color book features interviews with music and songwriting tips from outstanding musicians including John Legend, The Black Eyed Peas' will.i.am, Macy Gray, The Eagles' Don Felder, and The Grateful Dead's Bob Weir, with a foreword by Yoko Ono Lennon.

Filled with photographs and featuring a companion DVD-Rom, *Come Together* is part how-to, part celebrity interviews, part technological showcase, and part travelogue. It's truly an enlightening read for music aficionados, fans, students, songwriters, producers, engineers, teachers—anyone with an interest in music.

The non-profit John Lennon Educational Tour Bus is a professional mobile recording and multimedia studio outfitted with the latest in audio and video technological advances as well as traditional musical instruments. Since 1998, the John Lennon Educational Tour Bus has provided free hands-on programs to hundreds of thousands of people at high schools, colleges, Boys and Girls Clubs, music festivals, concerts, conventions and community organizations. Across America throughout the year, students work with the staff of onboard engineers to write an original song, record and mix the song, and create a music video of the song's performance—all in one day! Many celebrity recording artists work with kids on the one-of-a-kind Bus, providing music and production expertise as well as guidance and encouragement. **A portion of the proceeds from this book go toward supporting the non-profit John Lennon Educational Tour Bus.**

The Lennon Bus is made possible by the following sponsors and contributors



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Learn more about the book at [www.amazon.com/cometogether](http://www.amazon.com/cometogether).  
While there, check out videos about the bus and read the exclusive blog written by bus engineers!  
The book is also available at Barnes and Noble Booksellers, Borders, and other fine retailers.

John Lennon  
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10

Years Of Musical  
Learning

BY DEBBIE  
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**ROLL UP!**

## IMAGINE A "DREAM MACHINE" ON WHEELS.

It's easy if you try. A state-of-the-art multimedia studio packed in a bus, bearing the name and "creative aura" of John Lennon. A vehicle for opening the minds of aspiring young musicians. ■ But the John Lennon Educational Tour Bus is no dream. ■ "Swing open the door, step inside, take three short steps into the main cabin and look around," writes Mark Garvey in "Come Together," a newly published history of the bus. "You've entered a different world. And whether you're young or old, if you're a person who harbors music, video-editing or any related technical aspirations, you know you've just walked into a candy shop." ■ Garvey captures the essence of the John Lennon Educational Tour Bus, which has been exposing young people to opportunities within the recording industry for the past 10 years. ■ The bus includes a 45-foot-long recording and multimedia studio as well as a 16-foot-long trailer carrying instruments and ancillary equipment. A complete list of the equipment aboard the bus is available at its Web site, [lennonbus.org](http://lennonbus.org).

The bus was conceived by Brian Rothschild, a former songwriter and keyboard player for the band I Am Siam, and David Sonenberg, whose DAS Communications manages acts including the Spin Doctors, the Black Eyed Peas and John Legend.

In their work, the two men received a tremendous number of unsolicited cassette tapes. The two talked about creating a songwriting contest for young artists who don't have the opportunity to meet music executives and decision-makers.

One day, Rothschild and Sonenberg had the opportunity to sit down with Yoko Ono about an unrelated project, and Rothschild blurted out, "What do you think about a John Lennon Songwriting Contest?"

The next day, she called and said she was interested.

A year after the contest began, it became clear that the bus used for promoting the competition was attracting an enormous amount of attention.

Rothschild and Sonenberg realized they might be able to use the bus to give something back to the community.

"As a parent, I was aware of just how many problems kids can have and how some kids can't imagine ever changing their circumstances," Sonenberg says.

Rothschild had the idea to turn the bus into a recording studio. It would be an active place for kids to learn about music and music technology, "like a dream machine that can stimulate people's imaginations," Sonenberg says.

They asked Ono if she might consider making a contribution. "It's a tribute to John Lennon's genius and to Yoko's generosity that the Lennon Bus exists today as a safe haven where [young people] of all ages can come together and be creative," Sonenberg says.

The bus operates as a non-profit corporation whose primary sponsors include Apple, Maxell and the International Music Products Assn. (NAMM). Numerous other companies help support the bus.

Maxell marketing manager Cheryl Severini says, "The bus is developing new talent. It's keeping music alive. Music and home entertainment is what Maxell is all about. It's a really good fit for us and the spinoff of the bus reaches an even younger audience than the songwriting contest does and that just, once again, keeps music education alive."

"When we joined with them 10 years ago, we didn't know where it would go," she continues. "But it has really grown into something so worthwhile, and we are so glad to be a part of it."

NAMM supported the bus early on, and began funding it about five years ago. "The ability of us to support this project

locks in with our message and mission," NAMM president/CEO Joe Lamond says.

"The bus encourages music and emphasizes the importance of music education. Our partnership also allows the local community music stores [NAMM's members] to become partners with the bus during certain events. That helps drive traffic to the store, and it spawns a lot of customer loyalty."

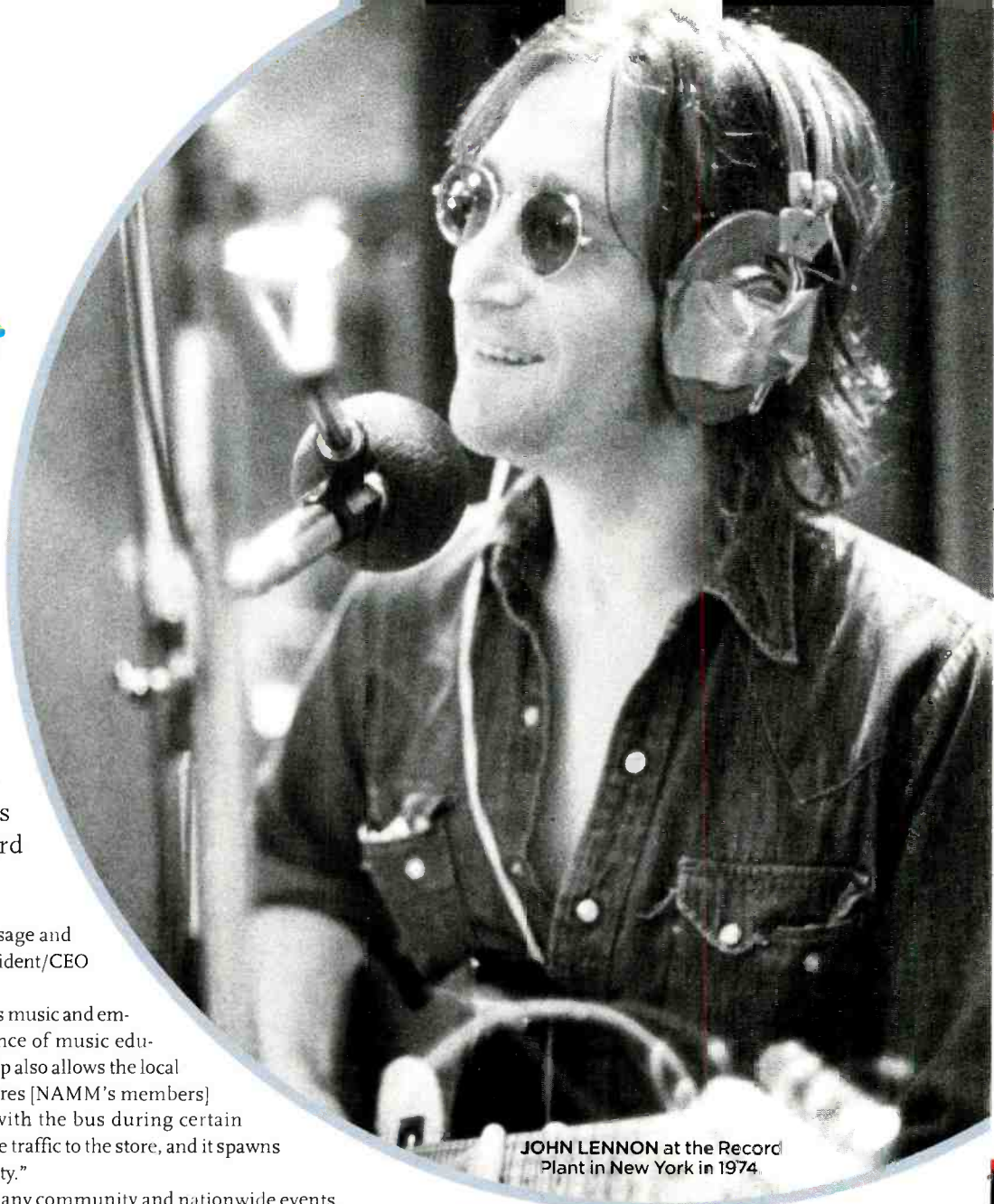
The bus is part of many community and nationwide events. In conjunction with one of the NAMM shows, Roland does a series of special concerts and promotions. One of those, Music Power, is presented at the Richard and Karen Carpenter Center for the Performing Arts on the campus of California State University in Long Beach.

Roland president and NAMM chairman Dennis Houlihan asked the bus' organizers if they could make a detour to the university on the way to the winter NAMM show. "We brought 800-900 high school students to the center for an hourlong presentation about the power of digital music-making. The bus was a wonderful adjunct to the event surrounded by the creative aura of John Lennon."

Another event the bus has been part of for several years is the Warped tour. Tour creator Kevin Lyman says, "I think Brian may have been a little skeptical when I first talked about doing the Warped tour, but he realized there were so many young, creative minds at the shows. It's awesome to see the young people who have come out, who can relate more to a Warped tour setting."

In addition to visiting schools, conventions, concerts and festivals, the bus has been an ambassador for the USO, stopping primarily at bases whose personnel has served or will serve tours in Iraq or Afghanistan. The bus and its engineers worked with the military men and women and their families, providing a positive outlet and distraction for young and old alike.

The bus, driven by Tony Spencer, boasts a crew of onboard engineers who sometimes work 20 hours per day. The engineers sign on for 10 months and live on the bus. Usually there are three engineers on the bus at one time, although there are four now: Steve Miller, Jesse Jensema, Jacob Voelzke and Tyler Winick. Most of the engineers are recruited from Full Sail Real World Education, a recording and production school in Orlando, Fla. In Yoko Ono and Mark Garvey's book "Come Together: The Official John Lennon Educational Tour Bus Guide to Music and Video," Miller is quoted as saying, "We're audio engineers, we're teachers, **continued on >>p32**



JOHN LENNON at the Record Plant in New York in 1974.

**The bus is a dream machine to stimulate people's imagination.**

## AT A GLANCE

### Key Facts About The Lennon Bus

- The John Lennon Educational Tour Bus is a 501(c)3 non-profit corporation founded by Brian Rothschild and David Sonenberg.
- The bus operates year-round and offers students across the country an education in songwriting, audio and video recording, and the music business.
- Tour organizers work closely with the International Music Products Assn. (NAMM), which has a similar educational mission.
- Music retailers work with the bus in many markets to stage events and programs. The bus has gone to festivals including the Fan Fair, the Warped tour, the Sprite Liquid Mix, and JazzFest and the Voodoo Music Festival.
- The bus has participated in industry events including the South by Southwest conference, the NAMM Show, the Audio Engineering Society and the National Assn. of Broadcasters convention.
- The bus has received the support of such acts as Carlos Santana, Tim McGraw, Enrique Iglesias, Matchbox Twenty, Wyclef Jean, Bryan White, George Clinton, LeAnn Rimes and the Black Eyed Peas.
- The crew of engineers who work on the bus are mostly recruits from Full Sail Real World Education, the recording school based in Orlando, Fla. In turn, they act as teachers and mentors for young people visiting the bus.



# IMAGINE PEACE

SPRING 2007

YOKO ONO LENNON

from >>p30 we're songwriters, we're peacemakers, and we're janitors."

In a typical one-day session with middle school, high school or college age students, the bus staff will help young people compose and record a song, shoot and edit a video, and burn both to Maxell CDs and DVDs.

"Visiting students spend the morning hours working with the engineers and coming up with ideas for lyrics and composing and recording an original song," says Rothschild. "After lunch, the group shoots video footage and digital photos, all of which is edited into the finished music video project by around 6 pm."

In addition to the onboard engineers, a long list of artists have offered their time on the bus. In many cases, as with Fergie and the Black Eyed Peas, artists have used it to record their own music.

Songwriter/performer/producer Will.i.am says it's inspirational for kids to see that a favorite song on the Black Eyed Peas' album "Monkey Business" was recorded on the bus. It makes the message even more powerful, he says, "when that bus goes to their school, and they see their dreams can come true too." While the bus is like the bookmobile, "you never really saw book authors on the bookmobile."

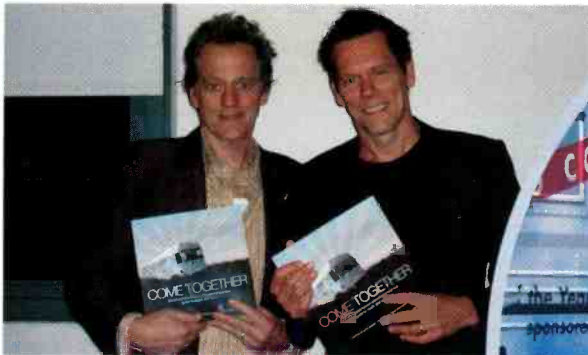
However, on the Lennon Bus, "artists work on their current albums, and at some point in time, the bus may be at a school, and the kids may have the opportunity to see their favorite artists working on it," Will.i.am says. "It's very cool."

"I love the Lennon Bus. It's really cool and many of the songs from my album 'The Dutchess' were recorded onboard," Fergie says. "It's great to have the bus around when we are on tour as we can jump in there after a gig and work on new material. It's also a special place where kids get the chance to be creative and record their own tracks. Plus, John Lennon's vibes continue to inspire."

The Bacon Brothers, Michael and Kevin, are also very enthusiastic about the bus.

"One of the things that is very close to my heart is music education for children," Michael says. "Kevin and I grew up in Philadelphia and there was a wonderful program and our parents had the resources to get us music lessons, acting and dancing lessons."

"The Lennon Bus is a way of bringing music around to people



**BACON BROTHERS MICHAEL and KEVIN, above, are featured in a new book about the Lennon Bus, while JOHN LEGEND, right, performed for visitors to the bus at the winter NAMM Show.**



directly . . . going to where the kids really are instead of trying to get the kids to come to them," he adds. "Anytime there is an opportunity to compensate for dwindling music education, I'm all for it, and that's what the Lennon Bus does."

The bus is educational, but it's even more than that, according to Kevin Bacon. "We did a show at one of the technology conventions. We went on with a bunch of kids from New Orleans who had lost their homes in [Hurricane] Katrina. They had very little experience with music, but had gotten there and used all of the tools and produced and recorded a song."

"It was great to see the involvement and the actual inner-workings of the bus functioning so well," he adds. "We went on and added a little guitar and percussion stuff. It was a lot of fun."

Rothschild and Sonenberg have expressed a dream of expanding this program with more buses throughout the country, and even expanding worldwide.

They try to serve as many communities as they can with careful planning.

"We certainly get more requests than we could possibly handle. That's why we want to put another bus on the road," Roth-

schild says, referring to a new bus purchased this past winter.

Chief engineer Jeff Sobel, who used to live on the bus, is now working on designs for the new vehicle. "It's a special opportunity for us to build from the ground up. It's going to have some extra bells and whistles, such as surround sound. It will also be a double-slider, which means the axel walls slide out when you're parked at a location. The studios, which are now rectangular, will be squarer, and we will have extra space."

The new bus is expected to be on the road in January 2008, just in time for the NAMM show Jan. 17-20 in Anaheim, Calif. ■■■

COURTESY OF THE JOHN LENNON EDUCATIONAL TOUR BUS



## EMI Music Publishing

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# What do these artists have in common?

Black Eyed Peas  
Wyclef Jean  
Joan Osborne  
will.i.am  
John Legend  
Fergie  
Spin Doctors  
The Bacon Brothers  
The Veronicas

They've all recorded on board the  
John Lennon Educational Tour Bus



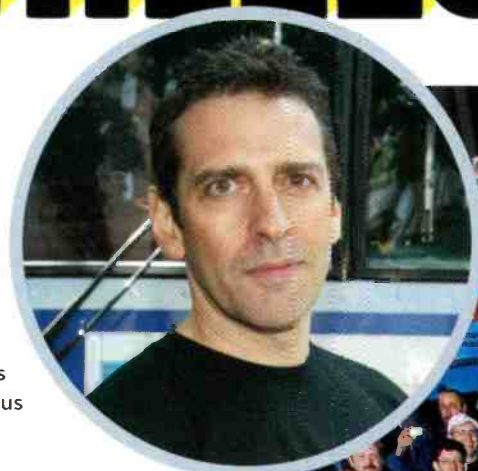
Congratulations from  
**David Sonenberg and the  
DAS family of artists**  
on the 10<sup>th</sup> Anniversary of the Lennon Bus.



# A DREAM STUDIO ON WHEELS

## Brian Rothschild Describes The Vision Behind The Lennon Educational Tour Bus

Brian Rothschild is executive director of the John Lennon Educational Tour Bus and the passion behind this vehicle for music education. Here Rothschild shares his thoughts on the beginnings of the bus and where he hopes the vision will lead.



### How did you come up with the idea for a studio on wheels rather than just a stationary site?

I thought about the days of the bookmobile in school. It was something I looked forward to even though there were books in the school library. The bookmobile was something just a little more special because it came to us. I thought, if that was exciting back then, today, putting together an amazing dream studio on wheels could definitely inspire people about what kids can do with music.

### Has the bus changed during its 10 years on the road?

The changes have been miraculous. As equipment has gotten smaller and simpler, there is a lot more open space than there ever was before. When Apple came on as a sponsor, we ripped everything out and rebuilt the room from scratch.

### Has the new equipment influenced your message?

When we started out and put the first studio together, the equipment was still somewhat complicated for somebody to put together in their bedroom or to create a setup in their basement. Now, we can tell the kid, the teacher or the school superintendent they really can put a very professional rig together for not much money. In that way, we are not only inspiring kids with top-end equipment, but we're showing them something they can actually make a part of their life. That's particularly important for underserved communities where there may be no formal music program.

### You target music students from middle school onward?

The real core work that we have been providing with the bus is free hands-on opportunities for young people to make music, make videos and take photographs. We are encouraging them to create digital media content of all types that are reflective of their ideas and concerns. Kids that we are meeting are more and more comfortable working with all of those different mediums.

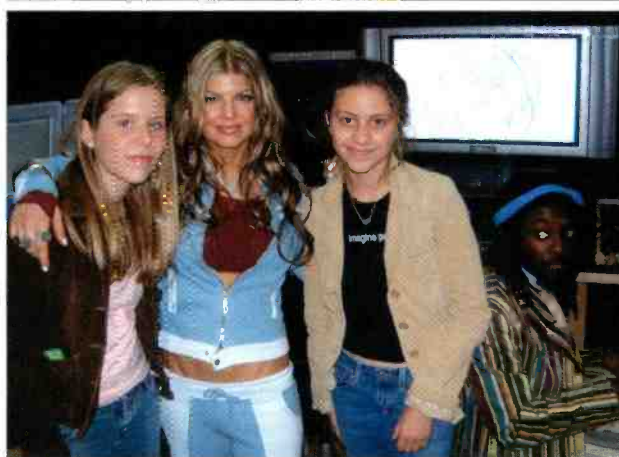
### And you've recently added photography to the bus?

Yes. In fact, well-known photographers have agreed to work with students just as many music artists have done. First out on the road with the bus was New York Times Pulitzer Prize-winning photographer Vincent Laforet.

We've found that a lot of kids are interested in taking digital photographs and we've realized that it's a different kind of storytelling. Songs are stories, the **continued on >>p36**



**Inset: BRIAN ROTHSCHILD.** Top: First bus photography class; shot taken by instructor Vincent Laforet. Below left: **FERGIE**, second from left, with students and **WILL.I.A.M.** on piano. Below right: **MY CHEMICAL ROMANCE** mixes it up with onboard engineers **STEVE MILLER**, second from right, and **JACOB VOELZHE**, far right.



COURTESY OF THE JOHN LENNON EDUCATIONAL TOUR BUS

# MAXELL CONGRATULATES

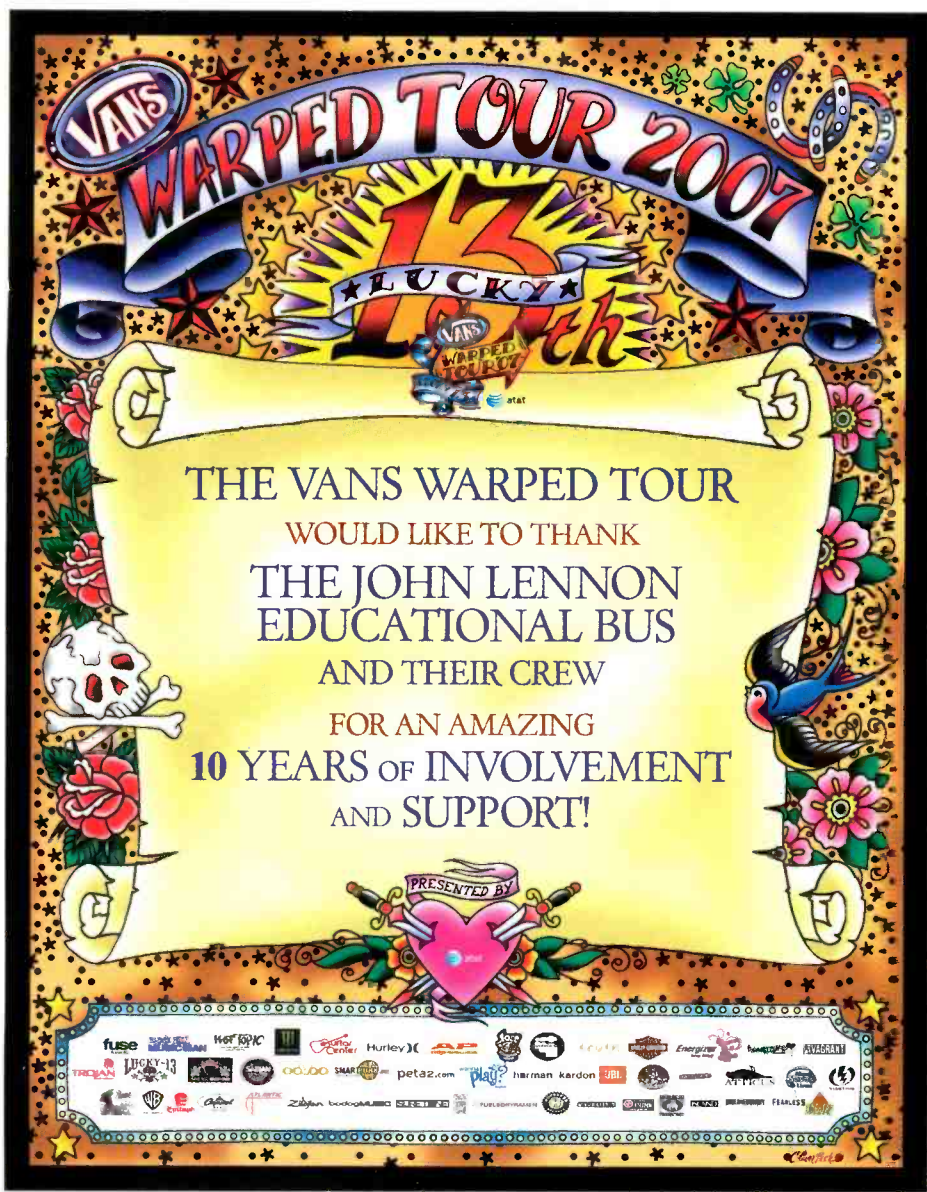
*The John Lennon*  
**EDUCATIONAL TOUR BUS**

ON ITS  
**10<sup>TH</sup>**  
ANNIVERSARY.



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from >>p34 music and videos that we produce are stories. We're hoping the stories are going to inspire. Photography was a natural extension for us.

**What kinds of projects have the kids produced with their photography?**

In a practical sense, we'll have a group of students who will document the day's activities in photographs, for example. Also, the photos will get included as stills in that day's music video.

**What about the high school battles of the bands that are sponsored by the bus?**

In the last four years, we had the idea to help local communities help high school students who are interested in playing music. We wanted to create something that is ongoing. So, we partner with a newspaper and a venue in a specific town. About seven or eight bands from the community will compete at a legendary music venue [in their town]. Each band will win a prize package from the sponsors. The

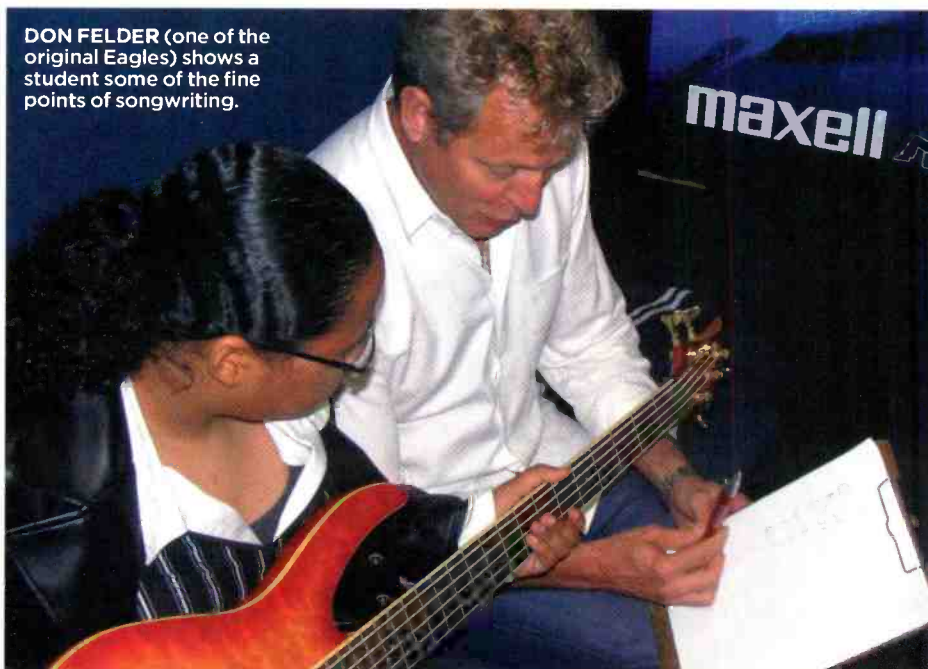
superfluous to have music in their lives.

**What do students take with them when they walk away from the Lennon Bus?**

In addition to giving kids the hands-on experience and sending them home with their completed project on a Maxell DVD, we're also giving them a glimpse into what professional production is like. It's about career inspiration. Kids may not realize that if they are interested in music production, it can provide them with a very nice life. These are the years when we need to inspire kids so they may see themselves doing things that are going to make them happy. For most people, if they follow their passion, they'll find a niche for themselves.

**Aside from building more buses, do you have other plans to expand the scope of the Lennon Bus' education?**

Aside from physical buses, another way I want to expand our scope is by creating a virtual Lennon Bus that exists online, so that students



**DON FELDER** (one of the original Eagles) shows a student some of the fine points of songwriting.

winning band gets to spend the following day aboard the bus. We actually record and create a music video of one of their songs. Out of all of the bands across the country, one is chosen to play at their local Warped tour date. Right now, we're in about 20 markets.

**What is your connection with the Warped tour?**

We go out on Warped tour every summer. Its creator, Kevin Lyman, was an early supporter of the tour bus. We've had [Warped] artists like Eminem, 311 and Bowling for Soup on the bus. Many times band members from various groups will jam on the bus. For us, joining with the Warped tour is a way to show our value to everybody who is around who might not ordinarily be exposed. Some of my best memories are of kids with a video camera being allowed onstage on a Warped tour date. Last year, we recorded and mixed 24 live tracks from Warped tour stages.

**What have you learned from your Lennon Bus experiences?**

It's all about being committed to fostering a music arts and education program in the U.S. Our friends over at [the International Music Products Assn.], who have been a tremendous sponsor and partner for us, have helped me understand the gravity of the situation in terms of the dwindling dollars that are being provided for arts education. More than ever, I really feel strongly that people have to realize that it is not

**FUELING THE BUS**

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and teachers will have that as a resource to connect with us. Students would be able to take a virtual tour and to actually record on the virtual site.

**Do you have an ultimate goal?**

John Lennon's essence was about the global environment, people coming together. [We'd like to roll out] buses throughout the world.

—DG B

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Dear Brian and David,  
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# WHAT'S ONBOARD

## Lennon Tour Bus Boasts Latest Gear

Sponsors of the John Lennon Educational Tour Bus have donated the musical instruments, computer hardware and software and recording devices that equip a front studio, rear studio, DJ station and student workstations.

Here is an abbreviated list of the bus' gear, as it appears on the organization's Web site at [lennonbus.org](http://lennonbus.org), where a complete list of equipment also may be found.

Maxell DVDs, CD-Rs, MiniDVDs and batteries

Apple 15-inch MacBook Pro workstations

Apple 17-inch MacBook Pro workstations

Apple Mac Mini Core Duo with a 20-inch display

Roland V-Drums, keyboards, monitors and amps

Sibelius Notation and G7 software

JVC video cameras

Elixir strings

Godin guitars



Stanton Final Scratch 2 software, turntables and mixers

Ableton Live 6 software

Edirol interfaces and controllers

Audio-Technica microphones

Digidesign Pro Tools and related equipment

Final Cut Studio software

Logic Pro 7 software

Aperture software

Propellerhead Reason 3 software

GarageBand 3 software

Audio plug-ins by Digidesign, Native Instruments, IK Multimedia, McDSP, Celemony, Waves, Spectrasonics

Apple Quad Mac Pro workstations with high-definition Cinema Displays

Glyph Hard Drives

Aphex Mic Pre preamps

Yamaha O2R96 and O1V96 digital mixers

Gretsch drums

Neutrik Patchbays

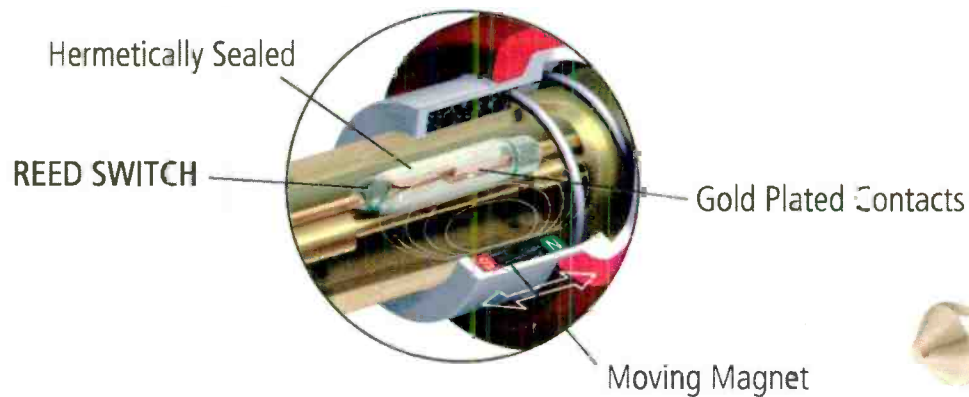
Disc Makers Reflex Pro 7 CD/DVD duplicators



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Watching the wheels, from left:  
DAVID SONENBERG, YOKO  
ONO and BRIAN ROTHSCHILD



# YOKO ON THE BUS

Why Ono Lent Lennon's Name To Educational Program  
BY MICHAEL PAOLETTA

## YOKO ONO REMEMBERS

the day well when David Sonenberg and Brian Rothschild met with her to discuss an idea they had for something called the John Lennon Educational Tour Bus. ■ "Many people have ideas [regarding Lennon] and I don't usually meet with them—unless there is a good reason," Ono says. "The Lennon Bus sounded like a beautiful idea. So, I met them and had a very good impression of them and their concept."

Ono pauses, then adds, "I have to be very careful because this is John's name. And I'm very protective of his name."

For Ono, the concept presented to her by Sonenberg and Rothschild was in keeping with her late husband's spirit in the sense that "John came from a working class neighborhood—Liverpool—and was always concerned about working class kids. The tour bus offered an incredible, exciting opportunity for children. It's very different than having an ice cream man drive through your town."

Indeed, instead of an ice cream truck, children now have this bus that allows them to learn about making and creating their own music.

"It's a beautiful thing, really," says Ono, who has experienced a visit by the bus first-



hand in New York.

"For kids living outside large cities like New York, those living in Middle America, there's no way they can even get the opportunity or the finances to go to the large cities and do something like this."

Ono continues, "The bus has really helped me to understand what is going on. It's not just happening in the big cities, but in Middle America, too. That is, as long as we allow it to happen."

With Ono's blessing and endorsement, the Lennon Bus will drive on. "It spreads love to the world through music and music-making," she says. "It also gives opportunities to children who otherwise wouldn't have the opportunity to make music."



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# OUT IN FORCE

Huge Acts, Smart Pricing Bode Well For 2007 Summer Concert Season

BY RAY WADDELL

Saturation be damned—summertime is concert time. Consumers demand live music and promoters are hell-bent on providing compelling shows, and lots of them. ■ Much as some would like to spread the shows out across the year, the concert business makes it or breaks it between Memorial Day and Labor Day. ■ The industry is coming off its best year in more than a decade, with grosses up a staggering 35% from the previous year. Well more than half the 15,000 concerts reported to Billboard Boxscore in 2006 took place between May and September. ■ Whether the business can scale the same heights again in 2007 is impossible to gauge at this point, but early indicators are strong in terms of content and diversity.

"I think we're looking at a very healthy marketplace," Live Nation North American music president Jason Garner says. "I think this season has gotten off to a very good start. There's a lot of amphitheater content, a lot of arena content, the theaters and clubs look healthy."

Typical of springtime optimism, others agree. "The market seems bullish," Nederlander CEO Adam Friedman says. "It is not just a question of the level of content, but also its composition."

Friedman says that, like last year, there are some younger bands showing box-office clout. He cites the Fray, Snow Patrol, Rise Against and Arcade Fire as examples. "I think it's a great sign that the young alt-rock bands can do this level of business and a sign that we will continue to have content to present that bolsters the traditional inventory of perennial favorites out on the road."

Perhaps the healthiest part of the summer business right now is the festivals. "I think it is shaping up to be a terrific summer," says Charles Attal, Austin-based promoter/talent buyer for such events as Lollapalooza, the Austin City Limits Music Festival and the Big State country music fest.

In general, Attal says, "the touring business

is relatively healthy right now. Bands are having to readjust their revenue model as record sales decline, and it is becoming more and more obvious that for the immediate future, the road is the place they can connect with their fans."

Attal sees this at all levels. "Our club business at Stubb's [in Austin] is off to a record start, and while it seems less and less bands are capable of tackling arena gigs, there are exceptions like Tool who are doing fantastic numbers," he says. "Fans are pickier now, but if you deliver an amazing arena show, they will come. Tool exemplifies this."

Friedman has a similar feel for the market. "We are ahead of last year in confirmed bookings year-to-date," he says. "Our season subscription program at the Greek Theatre in L.A., for example, is up about 20% in both tickets and grosses."

According to Friedman, "Clubs and theaters—especially the midsize venues—will continue to thrive where the artist, agent and manager get the benefit of adding shows after the on-sale reflects bullish sales. Risk is mitigated, and the artist gets to play in a more intimate setting. We do our share of arena shows, and for the right artist it's a great play. **continued on >>p44**

**'EVERYBODY HAS TO KEEP THEIR EYE ON CREATING VALUE FOR THE FAN.'**

—JASON GARNER



CLASH: EVRI/OLIVIERO TOSCANI; RATH: PAUL WATKIN/WIREIMAGE.COM; CHASSAGNE: WATTIE CHEUNG/CAMERA PRESS/RETNA; LOLLAPALOOZA: KEVIN MAZUR/WIREIMAGE.COM



Clockwise from above: ISSAC SLACE of THE FRAY, Lollapalooza fans, REGINE CHASSAGNE from ARCADE FIRE, TIM MCILRATH from RISE AGAINST



from >>p43

But theater and club space provide a greater level of flexibility for most touring artists."

One way to grow content is to offer diversity. "The key is to ensure that we cover all genres and audiences in order to maximize the inventory," Friedman says. "For example, we do a lot of Latin and other multicultural events across our venues. There is also great demand for AC superstars like Norah Jones, Michael Bubl , Tony Bennett and Harry Connick, which happen to be perfect in the midsize space and can command multiples in many markets."

### RIGHT PRICING

If promoters learned anything when the concert industry "hit the wall" in the summer of 2004, it's that fans would most definitely balk at unrealistic ticket prices. A revolt of sorts plainly demonstrated that every tour did not rate \$100 tickets. Since then, even tickets for superstar acts have been tiered significantly, and outdoor shows now commonly consider value pricing.

"We are feeling real positive that this is going to be a big summer and a great summer of value for the fans," Live Nation's Garner says. He notes that a "four-pack" lawn promotion—four tickets for the price of three—was successfully test-marketed in 2006 with John Mayer.

"Now we've rolled that out and created real scale for that program this year," Garner says. "What we found in our research is fans for the most part came in groups of two, and so we wanted to create a program to incentivize fans to bring new fans out to the amphitheater and come in larger groups and create that real community feel."

Of course, pricing is always a function of how much the acts are being paid, so all parties must buy into creating value. The problem is often not selling the best seats, but the least expensive. "As for pricing, I continue to be concerned that on the high-guarantee/high-ticket-price artists, once you get past the gold circle and the hardcore fan, that sales will start to slow in the big buildings," Friedman says. "The midsize venues are not quite as much at risk, with the worst seats in the house being less than a couple hundred feet from the stage."

Gwen Stefani is one artist who will implement Live Nation's four-pack promotion, and Stefani's manager Jim Guerinot obviously thinks it's the right move. "This is a price-sensitive market, and I think that thought sometimes gets lost," he says. "You have to be cognizant of this. You have to find the sweet spot."

Guerinot says the idea for Stefani was to price her show "so that we sell a lot of tickets."

## HANDICAPPING THE HOT TOURS

Here is Billboard's prediction of the five tours that will top the year-end attendance tallies based on their drawing power this summer.

### TOP SUMMER TOUR



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DAVE MATTHEWS  
BAND



RASCAL FLATTS

**RUNNERS-UP:** Rush, Family Values, Projekt Revolution, John Mayer, Def Leppard, Keith Urban, Brad Paisley —RW

We didn't start out with what she needed to make. We started with what kind of business we wanted to do and then fell into what she would make. Gwen is in her 20th year as a touring artist. She wants to have longevity."

When it comes to amphitheater tours, "the sheds will face the same dilemma as last year: high talent costs built on sellable capacity-plus, with lawn seats dragging down the gross," Friedman says. "To be clear, the artist may sell plenty of tickets, and it will be considered a great show. It's just the underlying economics for the venue and promoter that continue to get tighter."

### POTENTIAL PITFALLS

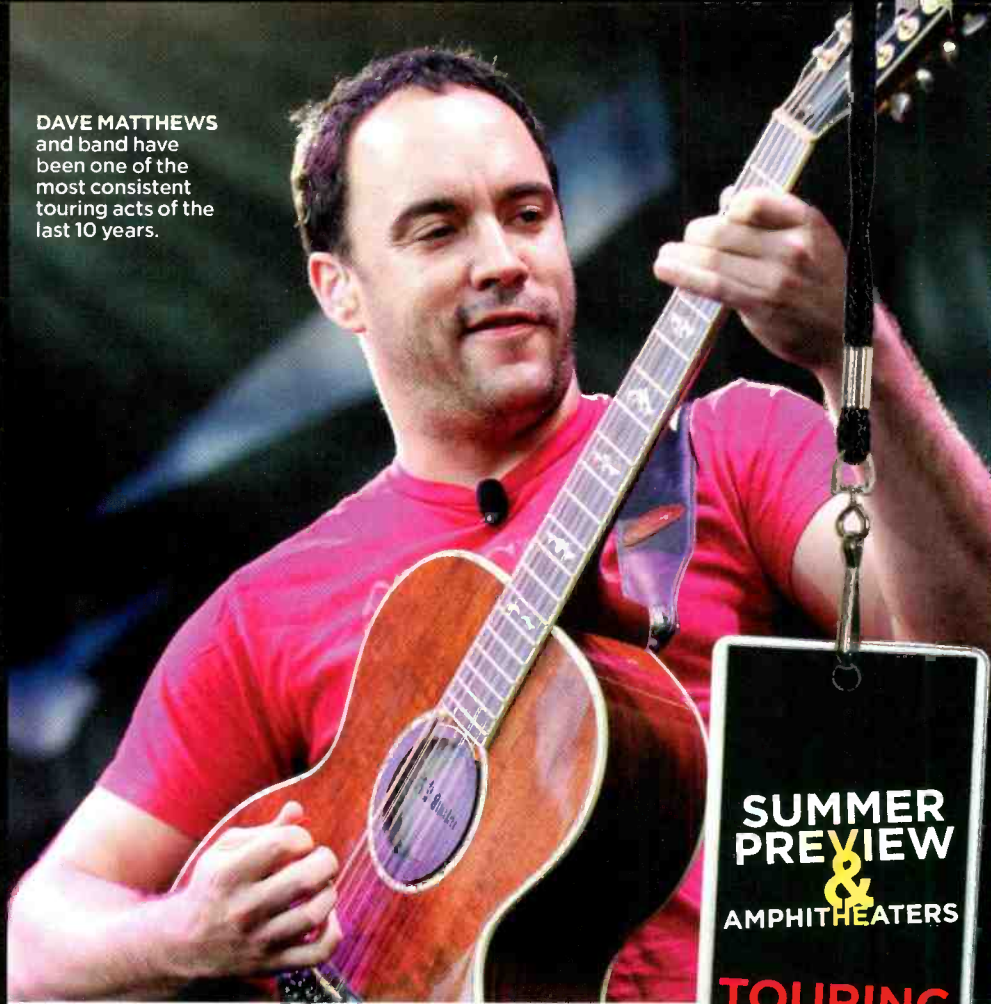
Asked about potential pitfalls for the 2007 season, most agree success hinges on giving the fans what they want. "I think everybody has to keep their eye on creating value for the fan," Garner says. "That has been our obsession, it's [Live Nation CEO] Michael Rapino's mantra day in and day out: Our job is to connect the artist to the fan. Every day when we buy and promote shows and set the ticket prices, artists and managers need to be working together with us to create the right ticket prices. The one thing we always need to watch is making sure we're putting ourselves in the place of that fan, the experience he or she has in buying a ticket and attending a show, and make sure we're all doing our part in creating real value for the fan."

Of course, so much of the success of a season, a tour or a single show is contingent upon intangibles. "Often it's about timing: what else is out there competing for sales, what's the ticket price, and is there a new release if it's not a perennial touring favorite," Friedman says.

So can 2007 scale the heights of 2006? Friedman says that depends on how one gauges success. "Can the Police and Genesis make up for the Stones and U2 in terms of pure sales? I don't know, and I'm not sure that's the best indicator anyway," he says. "In any case, it is clear that artists continue to look at the road as the key revenue source for their services, and I expect some great lineups and shows throughout the country."

Garner is confident 2007 can be just as good, if not better than 2006, based on early returns. "When we see the reunited Police selling out every venue across America, Genesis, Josh Groban has been a massive star selling out arenas, an amazing young superstar at 26," he says. "Bob Seger has come out and put on great shows that sell out, Elton John's out, Billy Joel's out, Rush is coming. I know last year was a blockbuster and no doubt some of the greatest performers in the world were out, but when you start to look at 2007, it's hard to beat the Police and Genesis and Josh Groban and Bob Seger. So far it's shaping up to be a great year." ■■■

DAVE MATTHEWS and band have been one of the most consistent touring acts of the last 10 years.



## SHED TOURS TO WATCH

### As The Amphitheater Season Heats Up, Five Summer Tours Possess Explosive Potential

The key to a successful amphitheater season may well be for programmers to cover all their bases. In other words, don't depend on just pop if pop may not be the hottest live thing going. ■ For a successful summer in the sheds, it's all about diversity. "I think we've got a great amphitheater season coming up this year," says Jason Garner, president of North American music for Live Nation, the world's largest amphitheater owner/operator. ■ "You've got the blockbuster artists like Dave Matthews Band and Jimmy Buffett and Kenny Chesney and Toby Keith all coming back and playing the amphitheaters," Garner says. "Def Leppard was such a huge success last year; they're back. The newer artists—Brad Paisley, Fall Out Boy, Rascal Flatts—we're thrilled to have, and Gwen Stefani is playing the amphitheaters."

Then the festival tours like Family Values, Projekt Revolution, Ozzfest. That's a pretty big, healthy amphitheater season, and we're feeling really good."

Here Billboard cites examples of summer shed tours in five categories: rock, classic rock, country, pop and festival.

### ROCK

**Headliner:** Dave Matthews Band

**Support:** At various times, Xavier Rudd, Toots & the Maytals, Umphrey's McGee, Pete Yorn, the Roots, Robert Randolph, the Waiters, Robert Earl Keen and Stephen Marley

**Agent:** Chip Hooper, Monterey Peninsula Artists/Paradigm

**Prognosis:** Handicapping a Dave Matthews Band shed tour may be the easiest call in the

touring world. During the past decade, DMB has been the most consistent band touring annually, generating more than \$470 million at the box office on one of the most affordable ticket prices among superstar acts.

"I think what Dave Matthews Band has done is unprecedented," DMB agent Chip Hooper says.

And the secret to its success? "The reason people keep coming to see the Dave Matthews Band is because this is one of the greatest American rock'n'roll bands ever," Hooper says. "This is a phenomenal live band. They deliver every time."

Armed with carefully chosen, value-driven support, expect DMB once again to be one of the top 10 tours in the world.

continued on >>p46

AT LEFT: STING; KEVIN MAZUR/WIREIMAGE.COM; CHESNEY; JAMIE MCCARTHY/WIREIMAGE.COM; MCGRAW & HILL; DIMITRIOS KAMBOURIS/WIREIMAGE.COM; MATTHEWS; ALBERT FERRERA-REUTERS; LEVOX; KEVIN MAZUR/WIREIMAGE.COM; MATTHEWS; ABOVE: JASON SQUIRES/WIREIMAGE.COM

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## CLASSIC ROCK

**Headliner:** Rush

**Support:** None

**Agent:** Adam Kornfeld

**Prognosis:** Rush at outdoor venues is destined to be one of the top 25 tours of 2007. Produced by Live Nation through its TNA division, the band has been a consistent draw every time it hits the road, without relying on a multi-act package to move tickets.

"Rush has been together over 33 years, and their fan base is not only not eroding, but it seems that it may be growing," the band's agent Adam Kornfeld says. "Rush is another testament to what happens when great songwriting and musicianship come together. People recognize it."

Rush toured quite successfully in 2002 and 2004, but its box-office muscle in 2007 could very well eclipse those efforts. With new album "Snakes & Arrows" released May 1, Rush may be the sleeper tour of the year.

Live Nation North American music president Jason Garner says Rush "came roaring out of the box" on initial on-sales.

"Having Rush back after some off time is very exciting for us," Garner says. "We think it will be one of the blockbuster tours of the summer."

## COUNTRY

**Headliner:** Brad Paisley

**Support:** At various times, Taylor Swift, Jack Ingram, Kellie Pickler and Rodney Adkins

**Agent:** Rob Beckham, William Morris Agency  
**Prognosis:** Country has become one of live music's sturdiest genres, with more headliners joining the ranks. Brad Paisley's box-office clout has been growing steadily, and many feel 2007 is the year he will reach superstar status.

Last year was no slouch for Paisley: He cracked the top 25 tours for the first time at 23rd among all touring acts, with a gross of more than \$27 million. With a wide variety of solid support, he could take a significant step up in 2007.

"I think the excitement of the new album and new tour, show, support and response to the first single has just taken him to another level," says Paisley's agent, Rob Beckham at the William Morris Agency. "Brad wants his show to rival the very best in rock, pop and country, while maintaining his traditional country feel."

## POP

**Headliner:** Gwen Stefani

**Support:** Lady Sovereign, Akon

**Agent:** Mitch Okmin, MOB Agency

**Prognosis:** Gwen Stefani first toured as a solo artist in late 2005 and raked in some \$12 million from 21 arenas reported to Billboard Boxscore. Her good-time attitude seems perfect for a warm summer night outdoors.

Stefani averaged 10,000 per night on the arena tour, and will surely top that number in the sheds. Garner says the package has synergy, and a Live Nation lawn ticket promotion—four tickets for the price of three—should provide juice.

"I don't know how you could have a better matchup now than Gwen and Akon," he says. "You marry a big superstar in Gwen Stefani, an up-and-coming star like Akon, a big single,

A spring/summer shed tour by GWEN STEFANI offers fans a new way to see her live, with good value lawn tickets.



SUMMER  
PREVIEW  
&  
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TOURING

a special lawn price—there's real value for the fans in that."

Stefani/No Doubt manager Jim Guerinot says playing outdoors offers Stefani's fans a new way to see her live. "We definitely made a decision for the late spring/early summer to try something different," Guerinot

says. "We had given people a show in an arena experience, so where available we wanted to offer an outdoor experience. It should be a really fun time."

## FESTIVAL

**Headliner:** Family Values Tour; Korn

**Support:** Evanescence, Atreyu, Flyleaf, Hellyeah, Trivium

**Agent:** Darryl Eaton/Rick Roskin

**Prognosis:** Last year Family Values, with Korn at the helm, blew away the expectations of many by doing sellout business at the amphitheaters. This year the package boasts a resurgent Evanescence, along with some of hard music's most popular bands.

"Family Values as a brand really roared back last year," Garner says. "We sold out nearly every amphitheater it played."

The 2006 Family Values trek was value-priced to the extreme with a \$10 lawn ticket across the board. While the final ticket price had not been determined at press time, Garner says the tour will again be value-priced.

"We're really excited this year because we think the combination of Korn and Evanescence is really relevant right now to the young rock fan and gives us a blockbuster package that will provide real value for the fan," Garner says.

Not only has Family Values been a model of successful shed touring, the tour also bears the fruit of a unique business model that makes partners out of Korn; its management company, the Firm; the band's record label, EMI; and promoter Live Nation. All parties have a stake in the band's success across the board, sharing revenue from record sales, ticket sales, merchandising and other sources.

—Ray Waddell

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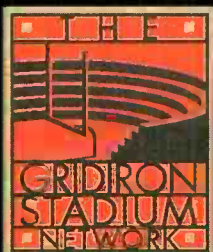
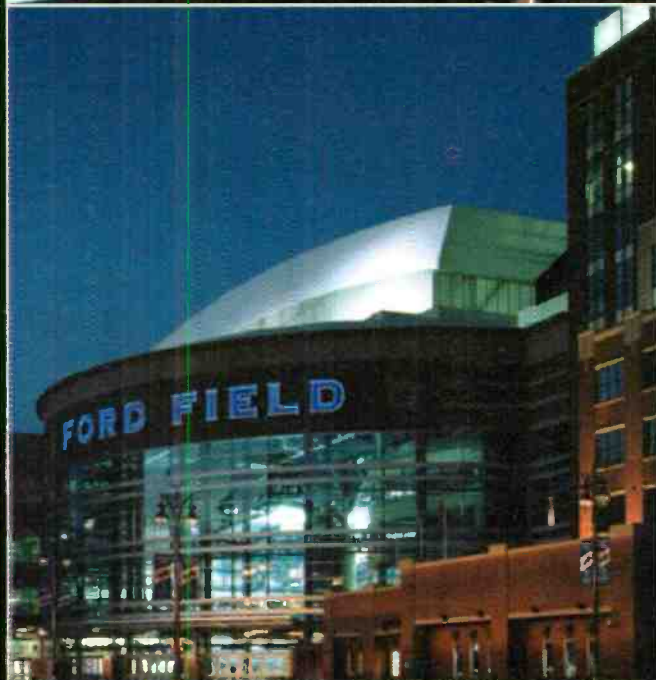
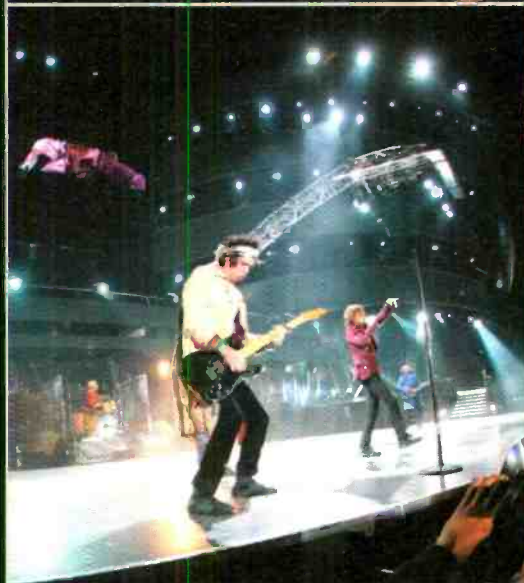
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# BOXSCORE Concert Grosses

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	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$2,850,497 \$225/\$175/ \$127.50/\$87.50	<b>CELINE DION</b> Colosseum at Caesars Palace, Las Vegas, May 2-6	20,631 five sellouts	Concerts West/AEG Live
2	\$2,293,960 \$225/\$175/ \$127.50/\$87.50	<b>CELINE DION</b> Colosseum at Caesars Palace, Las Vegas, April 26-28	16,592 four sellouts	Concerts West/AEG Live
3	\$2,104,512 (£1,071,795) \$137.45/\$98.18	<b>DOLLY PARTON</b> Odyssey Arena, Belfast, Northern Ireland, March 30, April 3	16,664 two sellouts	Aiken Promotions
4	\$1,310,424 \$87/\$51.50	<b>BILLY JOEL</b> Qwest Center, Omaha, Neb., April 28	16,844 sellout	Live Nation
5	\$1,282,377 \$87.50/\$52	<b>BILLY JOEL</b> Spartan Center, St. Louis, April 25	16,698 sellout	Live Nation
6	\$1,256,222 \$99.75/\$78.75	<b>KENNY CHESNEY, SUGARLAND, PAT GREEN</b> Mandalay Bay Events Center, Las Vegas, May 3-4	16,177 two sellouts	in-house, The Messina Group/AEG Live
7	\$1,109,175 \$97/\$51.50	<b>BILLY JOEL</b> Sears Centre, Hoffman Estates, Ill., April 23	10,461 sellout	CCO Entertainment, Jam Productions
8	\$1,090,886 \$77.75/\$39.75	<b>KENNY CHESNEY, SUGARLAND, PAT GREEN</b> Civic Center, Phoenix, May 5	20,094 sellout	Live Nation, The Messina Group/AEG Live
9	\$1,051,586 (£535,990) \$68.67	<b>LIONEL RICHIE, LOUISE SETARA</b> Odyssey Arena, Belfast, Northern Ireland, March 26-27	15,314 two sellouts	Aiken Promotions
10	\$873,498 \$65	<b>BOB SEGER &amp; THE SILVER BULLET BAND, STEVE AZAR</b> U.S. Airways Center, Phoenix, Feb. 27	14,197 sellout	Live Nation
11	\$847,225 \$62.50	<b>BOB SEGER &amp; THE SILVER BULLET BAND, STEVE AZAR</b> Schottenstein Center, Columbus, Ohio, March 10	13,149 sellout	Live Nation
12	\$832,942 (€623,455) \$133.60/\$113.56	<b>DOLLY PARTON</b> Point Theatre, Dublin, Ireland, April 2	6,330 sellout	Aiken Promotions
13	\$796,260 \$65	<b>BOB SEGER &amp; THE SILVER BULLET BAND, STEVE AZAR</b> Oracle Arena, Oakland, Calif., Feb. 24	12,455 sellout	Live Nation
14	\$747,047 \$128/\$29.50	<b>ROD STEWART</b> Ford Center, Oklahoma City, April 11	10,712 sellout	Concerts West/AEG Live
15	\$739,795 \$45/\$35	<b>EARTHDAY BIRTHDAY 14: SEVENDUST, CHEVELLE &amp; OTHERS</b> Tinker Field, Orlando, Fla., April 28	16,993 sellout	WJRR 101.1 FM
16	\$701,512 \$60/\$29.69	<b>BOB SEGER &amp; THE SILVER BULLET BAND, STEVE AZAR</b> Rupp Arena, Lexington, Ky., March 8	11,907 sellout	Live Nation, Blackbird Productions
17	\$685,540 (7,555,341 pesos) \$35.90	<b>SILV O RODRIGUEZ</b> Auditorio Nacional, Mexico City, April 15-17	19,097 19,368 two shows	Opera Show
18	\$662,129 \$65	<b>BOB SEGER &amp; THE SILVER BULLET BAND, STEVE AZAR</b> KeyArena, Seattle, Feb. 22	10,081 sellout	Live Nation
19	\$638,109 \$69.50/\$9.33	<b>GWEN STEFANI, AKON</b> Corns Amphitheatre, Chula Vista, Calif., April 22	14,415 19,392	Live Nation, LN Touring JV
20	\$614,120 \$100/\$35	<b>BUZZFEET: PUDDLE OF MUDD, PAPA ROACH, SEETHER &amp; OTHERS</b> C.W. Mitchell Pavilion, The Woodlands, Texas, April 21	16,984 sellout	Live Nation
21	\$580,795 \$35/\$30	<b>WIDESPREAD PANIC</b> Walnut Creek Amphitheatre, Raleigh, N.C., April 20-21	18,592 40,072 two shows	Live Nation
22	\$549,160 \$100/\$70	<b>GEORGE STRAIT</b> Mohegan Sun Arena, Uncasville Conn., April 26	8,476 9,830	Live Nation
23	\$516,726 \$68/\$18	<b>GWEN STEFANI, AKON</b> Save Mart Center, Fresno, Calif., April 24	9,418 11,558	Live Nation, LN Touring JV
24	\$496,459 \$86.50/\$59.50/ \$46.50	<b>BLUE MAN GROUP</b> Wachovia Center, Philadelphia, April 19	7,743 12,000	Emercy Entertainment
25	\$495,792 (€371,700) \$80.03	<b>LIONEL RICHIE, LOUISE SETARA</b> Point Theatre, Dublin, Ireland, March 28	6,195 sellout	Aiken Promotions
26	\$492,140 \$55	<b>DAVE MATTHEWS, TIM REYNOLDS</b> Mullins Center, Amherst, Mass., April 21	8,958 sellout	Live Nation, in-house
27	\$478,171 \$69.50/\$39.50	<b>GWEN STEFANI, AKON</b> Rabobank Arena, Bakersfield, Calif., April 25	8,008 8,888	Live Nation, LN Touring JV
28	\$460,893 \$49.75/\$36.75	<b>MARTINA MCBRIDE, LITTLE BIG TOWN, RODNEY ATKINS</b> Arena at Gwinnett Center, Duluth, Ga., May 5	10,302 sellout	Police Productions, Beaver Productions
29	\$425,157 \$70.75/\$60.75/ \$50.75	<b>ANDRÉ RIEU</b> St. Pete Times Forum, Tampa, Fla., April 24	7,158 8,630	André Rieu Productions
30	\$420,970 \$47/\$27	<b>HEAVEN AND HELL, MEGADETH, MACHINE HEAD</b> The Forum, Inglewood, Calif., April 25	10,038 13,466	Live Nation
31	\$411,720 \$70.50	<b>DAVE MATTHEWS, TIM REYNOLDS</b> Radio City Music Hall, New York, April 22	5,874 sellout	Live Nation
32	\$409,470 \$35/\$25	<b>BRAID PAISLEY, JACK INGRAM, KELLIE PICKLER, TAYLOR SWIFT</b> Allen E. Paulson Stadium, Statesboro, Ga., April 27	13,960 sellout	Live Nation, in-house
33	\$395,148 (£203,350) \$48.58	<b>THE X FACTOR LIVE</b> Odyssey Arena, Belfast, Northern Ireland, March 20	8,134 sellout	Aiken Promotions
34	\$389,570 \$145/\$45	<b>CHAYANNE</b> Dodge Arena, Hidalgo, Texas, April 26	4,914 5,108	Live Nation, in-house, Latino Event & Marketing Services
35	\$385,910 \$1,000/\$40	<b>MUSIC OF BRUCE SPRINGSTEEN - BENEFIT FOR MUSIC FOR YOUTH</b> Carnegie Hall, New York, April 5	2,803 sellout	Michael Dorf Presents



## On The Road

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# SELLING BY SIZE

## The Gridiron Stadium Network Boosts Nation's Largest Venues



Since the North American stadium show heyday of the early 1990s, when **Billy Joel/Elton John, the Rolling Stones, the Grateful Dead, Pink Floyd, the Eagles** and others routinely filled these venues, massive productions have become an increasingly dangerous species. ■ Even the Stones, kings of the stadium show, don't route a coast-to-coast U.S. tour of these largest of venues anymore, though they did play several stadiums last year on their A Bigger Bang tour, particularly in Europe where stadium shows are more common. ■ Stadium productions can be cost-prohibitive, often hitting seven figures for a single show, and the huge capacity requires lower ticket prices for distant seats. ■ Often, it is more lucrative for an act to sit down for three nights in a 20,000-seat arena than to play one night at a 60,000-seat stadium. ■ The Gridiron Stadium Network, an affiliation of NFL and soccer stadium operators formed two years ago, is working to boost the number of stadium shows and has scheduled a strong lineup of events for 2007 at its member venues, according to **Steve Eckerson**, chairman of the GSN and director of event sales and operations for Qwest Field in Seattle.

The GSN includes the following facilities: Paul Brown Stadium in Cincinnati, Invesco Field at Mile High in Denver, Ford Field in Detroit, Reliant Stadium in Houston, Dolphins Stadium in Miami, Lincoln Financial Field in Philadelphia, Heinz Field in Pittsburgh, Qwest Field in Seattle, Toyota Park in Chicago and Home Depot Center in Los Angeles.

**Jeff Apregan**, a 25-year touring business veteran, best-known for his work in producing **Neil Diamond** tours, says that these modern stadiums are excellent venues for staging concerts, motor sports, festivals and corporate functions.

"It's my responsibility to go out and identify new business opportunities and help book shows that really tee up new business opportunities," he says, adding that he also has the latitude to promote or produce a GSN show, if the situation calls for it.

"Some of the GSN members are able to take on risk and buy shows, others aren't," Apregan says.

With the mix-and-match type booking we're seeing on tours like **Kenny Chesney's** and even **the Police**, GSN wants to assure member stadiums are in the loop.

"We absolutely want to get on the radar screen and at least have a crack at those touring opportunities," Apregan says, adding that other variations on staging and events also exist, such as festivals in vast parking fields.

Costs notwithstanding, a mega act can sell 60,000 tickets in a market in only one play date instead of three at a shed or arena.

"If you have an artist that has that ability to sell that many tickets in a market, the obvious advantage to the artist is to play one day and

walk out with the same or better money," Apregan says. "There are certainly more production costs in doing a stadium show, but there are certain situations where the advantages more than outweigh the disadvantages."

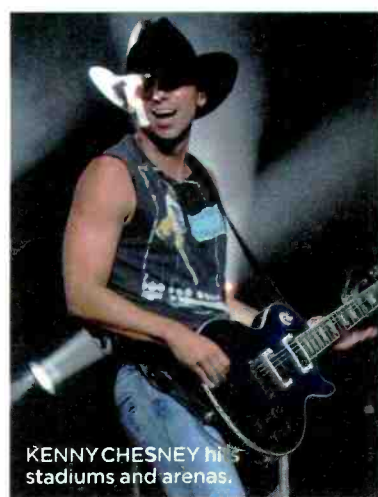
When ticket price and capacity reach critical mass, stadium grosses can be staggering. An April 1 **Wrestlemania** event at Ford Field sold 80,103 tickets, the all-time attendance record for the venue and the highest-grossing one-day live event in World Wrestling Entertainment history at more than \$5.38 million.

Apregan says GSN members have a lot to offer. "We've got experienced personnel that know how to execute events, we've got the support and power of the NFL to help drive ticket sales and supplement marketing plans, and those are key attributes."

GSN venues will host some dates for Chesney's Flip Flop Summer Tour

(featuring **Brooks & Dunn, Sugarland, Sara Evans** and **Pat Green**), the **NOPI Drift Series**, the **Police** and **Dave Matthews Band**. Also in July: **Eric Clapton's** Crossroads Guitar Festival at Toyota Park and the 2007 **Macy's Music Festival** featuring **Mary J. Blige, the O'Jays, Maze** with **Frankie Beverly, Brian McKnight, Boney James** and **Jonathan Butler** at Paul Brown Stadium.

A mix of venues may be challenging to the artist and crew, Apregan says, "but it's a great open mind-set for an artist to have because it allows them to capitalize on some enormous opportunities in the markets where they should be doing that." ■ ■ ■



KENNY CHESNEY hits stadiums and arenas.

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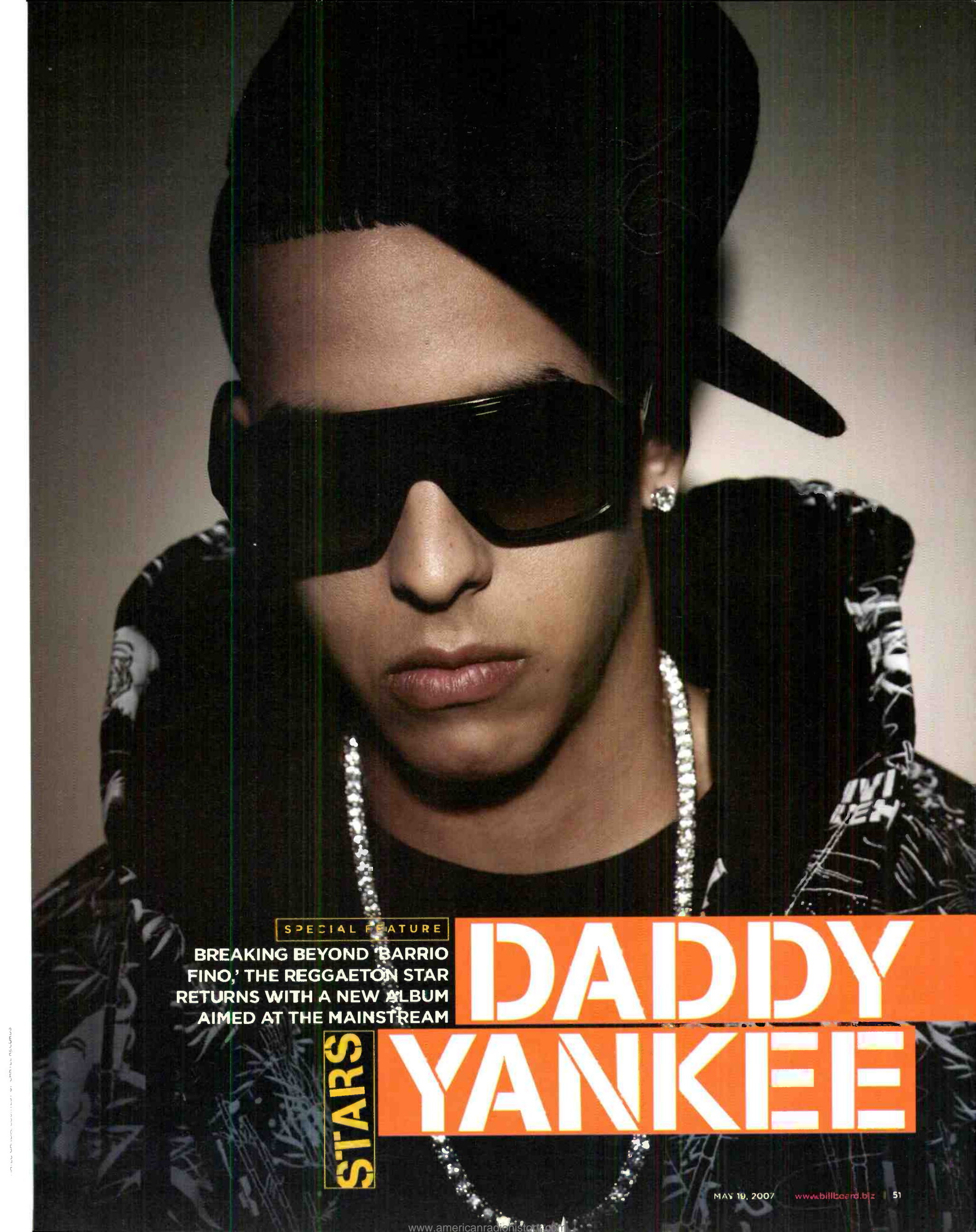
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SPECIAL FEATURE

BREAKING BEYOND 'BARRIO FINO,' THE REGGAETÓN STAR RETURNS WITH A NEW ALBUM AIMED AT THE MAINSTREAM

DADDY

STARS

YANKEE

# Daddy 2

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09-30	Fresno, CA	11-23	Cali, Colombia
10-05	San Francisco, CA	11-25	Quito, Ecuador
10-06	Los Angeles, CA	11-28	Guayaquil, Ecuador
10-07	Los Angeles, CA	11-29	Cuenca, Ecuador
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BY LEILA COBO

# RULING

# REGGAETON

HOW DADDY YANKEE  
IGNITED A NEW  
LATIN STYLE

In mid-July 2004, an album titled "Barrio Fino" jumped out of seemingly nowhere into the No. 1 spot of Billboard's Top Latin Albums chart. ■ The artist was Daddy Yankee, a Puerto Rican reggaetónero little-known outside the island at a time when reggaetón was just beginning to have commercial success. Thanks in part to that breakout, Daddy Yankee's upcoming album "El Cartel: The Big Boss," featuring English-language guests and a top production team, is poised to be a major crossover hit. However, even after "Barrio Fino" three years ago, Daddy Yankee's ride to stardom was not instantaneous. ■ At the time, the album was noted by the industry. After all, it was the first reggaetón album to debut at No. 1 on the chart. Moreover, Daddy Yankee was an independent artist, signed to his own label, although distributed by Universal Music Group Distribution (UMGD) via a deal with another indie, VI Records. ■ But what happened next is the real twist.

In November, nearly five months after the release of "Barrio Fino," the single "Gasolina" entered the Billboard Hot 100 and Top Latin Songs charts. Helped with remixes by Lil Jon and N.O.R.E., the track peaked at No. 32 on the Hot 100 in late January 2005. On the Latin charts it never got higher than No. 17.

But "Barrio Fino" would become the top-selling Latin album of 2005, scanning 1 million copies in the United States alone. And without becoming a major hit on Latin radio, "Gasolina" became the Latin song with arguably the most mainstream appeal since "Macarena," played not only on U.S. mainstream radio, but

also all over the world.

The question then in everyone's mind was, "Who is this Daddy Yankee guy?"

This much was known: "Barrio Fino" was out on Daddy Yankee's own label, El Cartel Records. Marketing and promotion of the album was done by independents hired by the artist himself, while his Puerto Rico-based company, run by his brother, Nomar, and wife, Mireddys Gonzalez, was in charge of booking and management. His songs were signed to his own publishing, Los Congri. And up until "Barrio Fino," his third album, Daddy Yankee also distributed his own releases.

Not much has changed today. Daddy Yankee is still signed to El Cartel but now has a joint venture with Interscope Records, which markets and promotes his albums to the mainstream (Yankee is still in charge of promotion and marketing in the Spanish-speaking world). He is still distributed by UMGD via his Interscope deal. And his management is still run by his brother and wife, with help from business manager Edwin Prado.

But now, event-promotion firm CMN books his tours, and an army of 60 employees look after the many pieces of what has become a vast Daddy Yankee empire. The operation encompasses a production house; El Cartel Records (to which newcomer Miguelito is signed); his publishing; a footwear deal (with Reebok); a syndicated radio show (with ABC Radio); an upcoming film; a clothing line in the works; various sponsorships; and now, his newly created foundation, Corazón Guerrero (Warrior Heart).

Daddy Yankee created Corazón Guerrero to help former convicts, particularly young people, to prepare for the workplace after prison.

All told, Daddy Yankee is the most important name in urban Latin music today and certainly one of the top Latin artists in the world.

"Things are run by my brother, my wife, my friends from the barrio," Daddy Yankee says. "I've trained them myself. I learned early on

in this business that you can't trust anybody from the outside. You have to take care of your own affairs if you want to make money."

The artist's given name is Raymond Ayala, and for more than a decade, he plugged away in the streets of Puerto Rico, selling mixtapes from his car and improvising to the beats laid out by popular DJs.

Influenced by his neighborhood, Daddy Yankee soon turned to hip-hop in Spanish, taking his cues from the likes of Vico C, a rapper with a strong sense of social responsibility.

Then, in the early '90s, he discovered reggaetón, as it was created in Puerto Rico.

"We would do hip-hop, and the DJs would play a vinyl with hip-hop on one side, and a vinyl with reggae and dancehall on the other," he says. "They would play them together and do a remix. And we would rap over the beats."

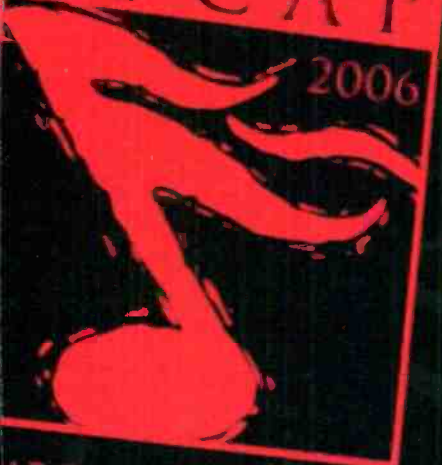
Daddy Yankee's first foray into recorded reggaetón was as a guest artist on the albums of DJ Payero, broadly considered one of the genre's pioneers. The recordings go as far back as "Payero 37," released in 1992, with Daddy Yankee among the featured guests.

The Daddy Yankee moniker signaled his aspirations early on.

"'Yankee' in Puerto Rico is the slang we use for someone tall, who is big in what he does," the artist told Billboard in 2005. "So the name means 'Big Daddy.'" **continued on >>p56**

ASCAP

2006



- "GASOLINA"
- "INTRO"
- "LO QUE PASÓ PASÓ"
- "MAYOR QUE YO"
- "MIRA ME"
- "NO ME DEJES SOLO"
- "OYE MI CANTO"
- "ROMPE"
- "YO VOY"

COMPOSITOR DEL AÑO  
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from >>p54

A decade after recording with DJ Playero, Daddy Yankee released his first solo album, "El Cangri.Com." Despite lack of major distribution, it reached No. 43 on the Top Latin Albums chart and a single, "Latigazo," earned airplay in Miami, New York and the Dominican Republic. His 2003 follow-up, "Los Homerun-Es Vol. 1," reached No. 8 on Top Latin Albums and yielded the catchy single "Segurosky," confirming Daddy Yankee's knack for writing solid hooks.

But Daddy Yankee was little-known outside Puerto Rico while reggaetón stars at the time were signed to major distribution deals, including Tego Calderón, Luny Tunes and Zion & Lennox. Daddy Yankee struck a distribution deal with VI, a Puerto Rican indie label known for its reggaetón roster. In turn, the VI deal allowed Daddy Yankee's albums to be distributed via UMGD.

Later, UMGD would also license "Barrio Fino" for distribution outside the United States. At the time, however, the distributor already had high expectations for Daddy Yankee and shipped the album to reflect that. The interest was compounded by the fact that Daddy Yankee was a featured artist on "Oye Mi Canto," the bilingual N.O.R.E. track that reached the top 10 of the Hot 100.

Despite all this, initially, "Barrio Fino" did not get national distribution. This was, after all, reggaetón, a genre widely regarded as an East Coast phenomenon. And yet, it managed to debut at No. 1 on the Top Latin Albums chart.

"Barrio Fino" is largely a socially conscious album that tells the gritty tales seen and heard in Daddy Yankee's neighborhood. But among such tracks, there was also "Gasolina," the ultimate party song, a track so catchy that with limited promotion, climbed the charts and propelled the album's sales.

By the end of 2005, "Barrio Fino" was the top-selling Latin album of the year and Daddy Yankee, the man who didn't want to sign with a major label, had been courted by all of them. He settled on Interscope because he liked the deal it offered and its president, Jimmy Iovine, who flew down to Puerto Rico to meet him.

"He wanted to get a feel for the company," Iovine says. "He had sold a million albums and I saw a great future for him. When you're going to spend that kind of money, you want to see what kinds of plans that person has."

In Daddy Yankee, Iovine saw someone who took his job and his position as a leader of the reggaetón movement seriously. "I respect him as a man," Iovine says. "He has a great head on his shoulders."

Iovine says he was not looking for a Latin artist (Interscope has Enrique Iglesias on its roster) or a reggaetón act. He was simply looking for a "great" artist, regardless of language.

Daddy Yankee delivered in late 2005 with "Barrio Fino En Directo," a live version of "Barrio Fino" that included a handful of new tracks, among them the bilingual single "Rompe." That track is Interscope's third-best selling ringtone in the label's history, selling 1.6 million downloads, Prado says. "Barrio Fino En Directo" became the top-selling Latin album of 2006.

Now, as he prepares the release of his first all-studio album since "Barrio Fino," Daddy Yankee is looking at other ways to capitalize on his role as the best-known name in reggaetón. A cologne and a Daddy Yankee line of products for cars are in the works, in addition to expanding his Corazón Guerrero foundation to other countries.

"I have a lot of teams, but the most important thing is the music," Daddy Yankee says. "Everything else depends on that. I'm always thinking about releasing classic albums. Because the other businesses depend on the music you make."

# FROM THE STREETS

## DADDY YANKEE REFLECTS ON THE ROOTS AND FUTURE OF HIS REGGAETÓN SUCCESS



Despite his massive success, DADDY YANKEE tries to remain as accessible as he was when he was just a guy named Raymond Ayala.

Raymond Ayala travels with a black backpack slung over shoulders that are newly muscled from a regime of pumping iron. ■ Inside the backpack: an iPod and half a dozen legal pads, page after page filled with neatly penciled lines of random thoughts, poems, phrases and songs. The meticulous penmanship, with nary a scribble to mar the calligraphy, are reminiscent of a good schoolboy, not a rapper from the hood. ■ But, with his mix of street swagger and impish boy-next-door charm, Ayala, better-known as Daddy Yankee, is a little bit of both. As reggaetón's primary ambassador and best-known name, Daddy Yankee spearheaded a new wave of Latin music into the mainstream. ■ Now, putting the finishing touches on "El Cartel: The Big Boss," his first full studio album to be released under his joint-venture deal with Interscope Records, Daddy Yankee sat down with *Billboard* on a late-night break from recording.

**You are now signed to Interscope, but through a joint venture with your own label, El Cartel Records. Didn't you want to sign directly with it?**

Honestly, no. Because I sold [my album] "Barrio Fino" independently. At the beginning of my career, when I didn't know the business, I wanted a major label. But no one believed in the genre or the artists. So many of us, forcibly, had to become businesspeople. We even had to distribute ourselves.

Once that happens, once you learn, there's no need to sign with a label. I wanted to be famous and have my music heard everywhere.

But at the same time I was realistic. I knew our niche wasn't that big. I knew if I signed

with a label there was an audience but not a huge audience. And by manufacturing and distributing the music myself I was making more money.

**Where did you get your musical streak?**

My father. He was a salsa percussionist. A bongosero. When we had the salsa boom [in the '80s] my father would alternate with a bunch of bands. I didn't play percussion. I sang and I improvised. I sang all day, and I imitated people like [singer] Rafael Hernández and Bobby Capó in the school talent shows. If they let the track run, I would simply improvise over it and people loved it.

My mother's family was also full of mu-

sicians, who played traditional music. And every time there was a party, they'd say, "Have Raymond sing." Because I would improvise about everybody.

**You first performed hip-hop, not reggaetón. What were your songs about?**

Social conscience. Messages from the street, what I lived. At the beginning there was a message in the songs. Now, there still is some of that, but everybody is into singles.

**How did you get your business savvy?**

I saw the DJs making money. But us, the singers, we made nothing. We couldn't charge for the lyrics. There were no royalties. It was pure street. I began by applying the street code of conduct to the music industry, which isn't compatible at all. In the street, you keep your word intact. That's what defines you as a man in life. In the industry, you give your word, and tomorrow things change.

**First a good kid, and now you're an SOB?**

No [laughs]. I was always streetwise. But street deals aren't the same as music deals. In the street, a man's word is respected. Here, it isn't. I say there are three very corrupt worlds, and if you graduate from any one of them, you're a soldier. If you're in politics, entertainment or drugs, there is no bigger corruption. Honestly, there is more integrity on the street.

continued on >>p58



**DADDY  
YANKEE**

**ON FUEGO**

**RADIO**



# DADDY YANKEE DELIVERS YOUNGER DEMO IN MAJOR MARKETS

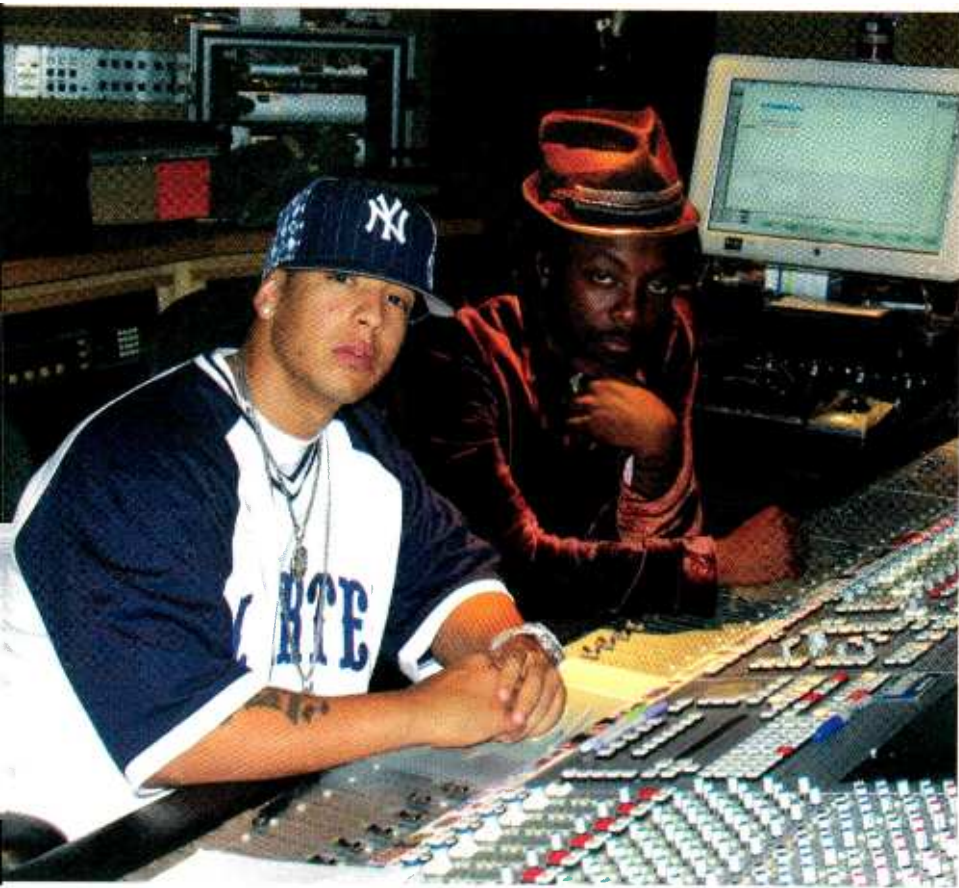
WITH OVER 60% US COVERAGE DADDY YANKEE DOMINATES TOP MARKETS AMONG  
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RIVERSIDE	KWE-FM	96.1	SAT @ 10:00 AM	ALLEN TOWN	WHOL-AM	1600	SAT @ 8:00 PM	FT. MYERS	WTLO-FM	97.7	SAT @ 7:00 PM
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PHOENIX	KVBC-FM	95.1	SAT @ 8:30 PM	LAS VEGAS	KRRN-FM	92.7	SUN @ 12:00 AM	JACKSONVILLE	WFJO-FM	92.5	SAT @ 7:00 PM
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MODESTO	KTBE-FM	97.1	SUN @ 12:00 AM	HARTFORD	WLAT-AM	910	SUN @ 2:00 PM	BOISE	KWEI-AM	1260	SAT @ 7:00 PM
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DENVER	KJMN-FM	92.1	SUN @ 12:00 AM	EL CENTRO YUMA	KSEH-FM	94.5	SUN @ 12:00 AM	MADISON	WLMV-AM	1480	SAT @ 2:00 PM



**DY BROADCASTING**

\*SOURCE: ARBITRON FALL 2006, \*METRO AQH (BASED ON EXACT TIMES)



WILL.I.AM, photo left, and AKON, photo above, add variety and star power to their English-language collaborations with DADDY YANKEE on "The Cartel: The Big Boss."

**So, you start to release these albums. Once you gained some success, did you look for a major deal?**

I didn't want to. They all sought me out when they saw the boom. But I had always manufactured my own things. I negotiated with the distribution contracts. When I first started, when I had nothing, I made \$9 per album.

Then, I signed with [Puerto Rican label] VI. They distributed me so I didn't make as much per copy. I was making \$6 per album. I was their only nonexclusive artist, and, of course, they pushed their own much more.

When I saw that, I thought, "Well, it's time to get major distribution. And I'm going to promote myself." Because I had money from my other album sales. I could do it.

**Your team used to be your brother, Nomar—who still works with you—and yourself. Who is it now?**

Now we have more than 60 people. They work in different teams, but the most important aspect is the music. Everything depends on that. I still work with my family: My wife, my brother, my friends from the neighborhood. I've trained them myself. Because I learned that in this business you can't trust anyone from outside. You have to handle your own affairs if you want to make money. And that's what I did.

**Is it ironic that coming from a background of socially minded material, your big break came with "Gasolina," a party song?**

Yes, but I always had a lot of faith in that song. Because it was an evolution. If you listen to the hooks, the interpretation and the beat, it was very different from what was being done then. After that everybody followed that pattern. I'll be honest. There have been other success stories, but there hasn't been a phenomenon as big as that one.

**A lot of people take credit for "Gasolina." What is the real story?**

The hook is Daddy Yankee's. As for the writing, I've written three tracks with [producer] Eddie Dee. This was one of them. I was in

[Puerto Rican neighborhood] Villa Kennedy. And I was thinking, "What can I record that hasn't been done before, that's fun?" And I heard someone shout, "Mami, cómo te gusta la gasolina!"

Gasolina. Everybody wants it. Everybody knows it. I went to my studio in Villa Kennedy to record it. Then I took it to Eddie, and he said, "It's good but it needs something more." We wrote the song, and then we took it to Lunny Tunes and they did the beat and the tracks. And that's it.

## 'I'm not just an artist. I am the head of my label, and Jimmy Iovine is my partner.'

**Do you ever get fed up with "Gasolina"?** I'm very proud of what that song did, because, really, it opened the doors to reggaetón. It was more than just a hit. But if we go to the charts, what has most worked for me is "Rompe." That [went into] the top 40. "Gasolina" never got into the top 40 because it was in Spanish.

**Your new album has some English, but it's essentially in Spanish. You've always said you won't break with that.**

No. That's who I am. That's my essence. I've told you I speak Tony Montana English. But I feel that's part of who I am. If I polish it too much, it won't be me.

**Why did you go to Interscope and not to a Latin label?**

They gave me the best deal. Very simple. In terms of money, Interscope gave me the right amount.

Aside from that, everyone who approached me sent someone on their behalf. With Interscope, Jimmy Iovine came to me. He took a jet and flew to Puerto Rico. That action spoke more than all the words I heard. I say this because now I don't need go-betweens to speak

with Jimmy.

We have an album coming out, and the marketing is designed by Jimmy Iovine and Daddy Yankee. Thank God I have a benefit a lot of people don't have. And I did that at the negotiating table. I'm not just an artist. I am the head of my label, and Jimmy is my partner.

**A lot of people think intermediaries are essential to maintain good relationships.** Some people need that. I don't. I come from the street, I can handle my business. I lis-

ten to opinions and advice, but I make my own decisions.

**Some keep asking, "Will reggaetón die?" What are your thoughts?**

The most sold [Latin] album in 2006 was "Barrio Fino En Directo." It's a reggaetón album. The thing is, reggaetón has never been supported by the industry. Now it is. But I would say it's out of pressure. Because it makes the numbers and gets ratings. They play it because people want it.

But we broke the rules. A lot of people saw these kids, these punks, who didn't know what they were doing and thought they could run the business. But who are the ones that don't know what they're doing?

**However, the reggaetón sound was stuck there for a moment.**

Totally. There was a musical pattern that never changed. I try to never go back to what I've done before. For me, every hit has its moment. I never stick to a formula. If you're an artist and you like your art and you look for your hit in the same way, you'll go nuts, because it will never happen. If you try to do that, you'll be-

come a product. You'll become what the label wants you to be.

I like to create, innovate, I never repeat formulas. When people hear "El Cartel," they'll hear something totally different, and they'll want to follow that pattern.

**A lot of rappers in Puerto Rico now are into "Tiradera," the custom of speaking out against each other in their songs. What do you think of that?**

It's always been there. It's a game where you have to be smart. When you're in my position, I'm the one they lambaste the most. Because everybody wants my place. You have to pick your battles. Because sometimes, you don't dampen careers, you launch them.

Sometimes, I hear somebody lashing out against me, and I think, "This guy wants me to promote him. But this other guy, he's hot. I can fight with that one." I enjoy it.

It's a show, and some of them really don't like me. I don't care. I'll keep making millions. If you want to lash out at me, make some millions first.

**You don't drink nor do you endorse liquor companies. Why are you so adamant about that?**

Sometimes if an alcoholic beverage wants to do some kind of promotion for an event, we do it. But I can't be a spokesperson. Because in my personal life there were problems with drugs and alcohol. It really touches me because it goes back to when I was a kid.

**Have you written about that?**

No. Out of respect for my father, who I'm still very close to. I would like to talk about what I lived in my home, but it's so raw that I don't want to offend my father. Because I understand it's an illness. Now I understand that, and we try to help. And now, he's been clean for over six months.

**Tell me about your foundation.**

It's called Corazón Guerrero (Warrior Heart). It will formally launch this fall. I created it to help people who've been in jail, mainly children. Through the program, I look for the kids when they're still in jail, so that when they come out they're prepared to get a job.

**Why work with ex-cons?**

We wanted to help people that no one else wants to help. We want to help young people, give them hope. We're building a center with computers, and six months before they're slated to be released, we start training them. I also bought a plot of land in the Dominican Republic, and we're building an orphanage there. I hope it will be up and running by 2008.

And obviously, the schools in Puerto Rico. I already gave a big donation to buy computers for kids in 16 schools. It's a project called Blin Blineando las Escuelas [Putting Bling Bling Into Our Schools]. We've also helped with playgrounds, water fountains.

**You're still as accessible as when we first met. Is that important to you?**

Honestly, that's who I am. I'm very close to the day-to-day. A lot of times, I don't use security. I go out with my posse, we go to baseball games, and I wear a hat so people won't recognize me. But somebody always does. If I'm traveling in first class, and everybody else is in the back, I get bored and go there, too. It's 25 years in the hood. You don't lose that so quickly.

—Leila Cobo

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# A HOUSEHOLD

## AGGRESSIVE MULTIMARKET PROMOTION PLANNED FOR NEW DADDY YANKEE ALBUM

# NAMIE

BY AYALA BEN-YEHUDA

With an all-star production roster and English-language guest stars, "El Cartel: The Big Boss" carries the biggest crossover potential of any Daddy Yankee album to date.

So the artist's El Cartel Records and Interscope are partnering with major brands and marketing the album in English and Spanish. The campaign will make Daddy Yankee visible from the store to the street, the beach to the Internet, to Europe and Asia.

"Barrio Fino," Daddy Yankee's last album, "had a lot of success that surprised a lot of people formatwise," Interscope co-head of marketing Chris Clancy says. Noting that Daddy Yankee's reggaetón broke through on English-language top 40 and MTV, Clancy says, "He transcends the genre itself. Every step we take in one direction, we're going to take an equal step in the other direction, between Latin and [mainstream]."

Among the producers on "El Cartel" are Akon, Will.i.am and Scott Storch, whose work on the first single, "Impacto," includes a Spanglish version with Fergie to be serviced to mainstream radio and video channels.

Wal-Mart will also sell an exclusive package, bearing the MTV Tr3s logo, that combines the new album with a DVD of a new interview, footage of five songs from his MTV "\$2 Bill" concert and an offer for free audio downloads of those songs on walmart.com during June. Daddy Yankee is the bilingual



Single 'Impacto' will be used in Pepsi TV ads in 14 Latin-American countries.

video channel's "Artist of the Month" for May, with extra exposure on broadcast, wireless and online platforms.

Wal-Mart will feature Daddy Yankee in print, radio, in-store and TV ads, business manager Edwin Prado says.

In 14 Latin-American countries, "Impacto" will be used in a Pepsi TV campaign.

Daddy Yankee's album will be teased with "underground videos" online, including day-in-the-life footage of the rapper, Clancy says.

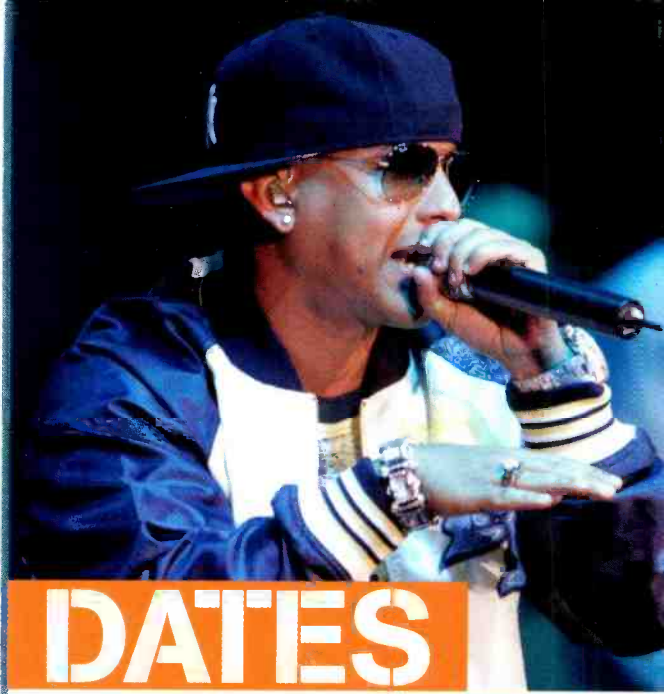
Daddy Yankee's sponsorship with Reebok could also lead to cross-promotions, signage and possibly product at a major athletic shoe retailer, in addition to club nights and listening events in the Latin and non-Latin markets.

As for international markets, a plan was under discussion at press time for an extended promotional trip this summer to Spain. Prado

says promotion in Asia will likely commence in the first quarter of 2008, to "lay the groundwork" for a possible tour there.

Meanwhile, Daddy Yankee has executive-produced and starred in "Talento de Barrio," a feature film in which he plays Edgar, a drug dealer looking to make it as a reggaetón singer. The movie is in postproduction, and a soundtrack will be released, Prado says.

Daddy Yankee's breakthrough album "Barrio Fino" was "his ticket to the party," Prado says. "Now he's going to make sure everyone has a hell of a good time." ◆◆◆



# DATES WITH DADDY

## SINGER'S HEADLINING TOUR A FIRST FOR REGGAETÓN

BY MITCHELL PETERS

When Daddy Yankee stepped into U.S. arenas for 2005's Who's Your Daddy tour, the reggaetón artist made history.

In the months leading up to the 11-city stint, several multi-act reggaetón concerts had already taken place. But the Who's Your Daddy trek, which visited 10,000-seat venues at a top ticket price of \$100, marked the first time a reggaetón artist headlined an arena tour in the United States.

"There have been other acts that have tried to do arenas, but they haven't sold tickets," says Cárdenas Marketing Network CEO Henry Cárdenas, who promotes Daddy Yankee's shows. "[He] appeals to Latinos and the general market, so it's a winning situation. Another advantage is that he appeals to kids. So it's a family event, which gives us a bigger market."

Prior to making the jump to arenas, Daddy Yankee was performing in nightclubs and discotheques throughout the United States, Puerto Rico and Latin America, according to Cárdenas. But after the single "Gasolina" took off at radio and on TV, Cárdenas made the play for arenas. "He was selling records left and right," he says. "We justify record sales with possible ticket sales."

Strategies used to market Daddy Yankee's tours are different from outings by Latino artists like Chayanne, Shakira, Luis Miguel or Ricky Martin. "We booked a lot of general-market advertising," Cárdenas says. "I bought at least 40% in general markets. I was trying to reach the second and third Latino generation. For instance, in Chicago, Miami and New York, we spent money at the Power stations. I had never done that for regular Latino performers—and it worked."

In Latin-American markets, Daddy Yankee has played arenas and 30,000- to 40,000-capacity stadiums.

Since making his stateside debut, Daddy Yankee has toured every other year. "You have to think of the market, so I think he's doing the right thing," Cárdenas says. "And he's very busy with real estate and his record label [El Cartel Records]."

Following the June 5 release of his new album, "The Cartel: The Big Boss," Daddy Yankee will embark on the 40-city Da Big Boss world tour. The 18-city U.S. leg starts Aug. 31 at the Allstate Arena in Chicago, and wraps Oct. 14 at the Toyota Center in Houston. Beyond that, he'll tour Latin-American markets through December.

For the U.S. shows, Daddy Yankee is teaming with Ticketmaster and Apple's iTunes Music Store to give fans who pre-order "The Cartel: The Big Boss" a chance to score tickets through an early presale, according to business manager Edwin Prado.

In 2008, Daddy Yankee will play select cities in the States and Latin America, along with dates throughout Europe and Asia, Prado says. ◆◆◆

# DADDY YANKEE: TOP SINGLES

Although "Gasolina" is considered a breakthrough song for reggaetón and Daddy Yankee, the artist's most successful hit is "Rompe," which spent 15 weeks at No. 1 on the Hot Latin

Songs chart after its debut in November 2005.

The titles on this recap of Daddy Yankee's top singles are ordered by peak position on the Hot Latin Songs chart. If more than one title peaked at the same position, ties were broken by the number of weeks spent at the peak.

If ties still remained, they were broken by the number of weeks on the chart, and then in the top 10 and/or the top 40, depending on where the title peaked. —Keith Caulfield

ARTIST	TITLE Peak Position	Debut Date	Label
1 Daddy Yankee	<b>ROMPE</b> 1 (15 weeks)	Nov. 19, 2005	El Cartel/Interscope
2 Daddy Yankee	<b>LO QUE PASO, PASO</b> 2	Dec. 11, 2004	El Cartel/VI/Machete
3 Daddy Yankee	<b>MACHUCANDO</b> 2	Feb. 18, 2006	El Cartel/Interscope
4 Baby Ranks, Daddy Yankee, Tony Tun Tun, Wisin, Yandel & Hector	<b>MAYOR QUE TU</b> 3	April 23, 2005	Mas Flow/Machete
5 Los Benjamins feat. Wisin & Yandel, Daddy Yankee, Hector "El Father" & Zion	<b>NOCHE DE ENTIERRO (NUESTRO AMOR)</b> 6	Sept. 30, 2006	Mas Flow/Machete
6 Zion & Lennox featuring Daddy Yankee	<b>YO VOY</b> 12	July 23, 2005	White Lion/Sony BMG Norte
7 Tito "El Bambino" featuring Daddy Yankee	<b>MIA</b> 12	Nov. 11, 2006	EMI Televisa
8 Daddy Yankee	<b>GASOLINA</b> 17	Oct. 30, 2004	El Cartel/VI/Machete
9 N.O.R.E. feat. Daddy Yankee, Nina Sky, Gem Star & Big Mato	<b>OYE MI CANTO</b> 22	Dec. 11, 2004	Roc-A-Fella/Def Jam/IDJMG
10 Wisin & Yandel featuring Daddy Yankee	<b>PALETA</b> 31	June 17, 2006	Gold Star/Machete

# DADDY ★ YANKEE

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Yankee: Como pasa el tiempo; de la censura al respaldo masivo, del boombox a itures, de las termis "baratex" a las Reebok DY's y ce los parties de marcuesina al mundo entero. Te felicitamos por tu nuevo disco y te agradecemos todas las oportunidades que tu éxito le ha brindado no tan solo a nosotros como compañía, sino a muchos jóvenes a'rededor de Latinoamérica. Recuerda siempre que no todos en Triple A llegan a las Mayores y tan solo uno en las Mayores se lleva el jugador más valioso. Sigue innovando con tu música y representándonos con dignidad y verás que la votación será unánime. Al final del día, nadie puede contra la Coraza Divina. Nuestro respeto siempre.

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*Daddy Yankee*



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**CONGRATULATIONS  
TO THE  
BIG BOSS!**







**CORNELL CARRIES ON**  
A venerable alt-rock veteran steps out solo



**MORELLO'S MESSAGE**  
The Nightwatchman's arer a-folk revolution



**FIVE FACES OF TORI**  
Amos' album aligns her split personalities



**BREAKING BLAKE**  
Is Shelton country's next superstar?



**PLUS THE PROG**  
Minus the Bear adds up its 2007 releases

66

66

69

70

70

# MUSIC



**CHANGE** BY KERRI MASON

## 'NIGHT' FEVER

Chemical Brothers Go Multiplatform, With Budweiser's Help

If you had told the Chemical Brothers after their first release in 1995 that they would one day cut a weird little track with Q-Tip that would top the United Kingdom's year-end radio charts, back an American beer commercial and win a Grammy Award, they might have toasted you clear out of the room.

But last year's "Galvanize"—a genre agnostic, electro-Indian-hip-hop ditty—did all three, transforming the duo from fan favorite festival band into one of electronic music's only multiplatform international forces. Follow-up full-length "We Are the Night" (Astralwerks), out June 19, might repeat history, but only because it's not trying to.

"For us there's that excitement of making things that aren't supposed to be in that environment," says Tom Rowlands, who

with Ed Simons comprise the duo. "There are armies of people trying to make the most-played record on our national radio station—lots of men in small rooms signing young girls or boys to make a thing that is that. And we sort of just hit upon this strange combination that appealed to us."

That formula—or lack thereof—has been key to the Chems' endurance, kicked off by 1997's "Block Rockin' Beats," an anthem of the big beat era, and bolstered since by gems like beautiful fuzz-bass "Setting Sun" and dancefloor history lesson "It Began in Afrika."

Their unpredictable, melting pot style is also behind their recent love affair with marketers, especially Budweiser Select. The brand merged "Galvanize" with its urban-cool TV spots, and offered a free ringtone of the track on budselect.com.

"After we saw the spots and the creative for [the campaign], it just made sense," says Joe Belliotti, managing director of Creative License, which introduced Anheuser-Busch and its advertising agencies, led by St. Louis-based Cannonball, to "Galvanize."

"It had the right energy. Q-Tip's vocals fit the creative, the brand and the message. It blended the electronica with offbeat sounds and an urban element."

Once the spot hit the air, Belliotti reports consumers actually called Bud headquarters to inquire about the track. "That's a pretty good barometer, when the public picks up the phone," he says. Bud responded by creating more "Galvanize" spots, in addition to the original two.

And on the Astralwerks Web site, streams of the video in the "As Heard on TV" section, which identifies synched tracks by the label's artists, logged an exponential growth of unique visitors and 100,000 hits, according to Astralwerks GM Glenn Mendlinger.

"The distinctive, original and unique is what gets people excited now," says Errol Kolosine, U.S. consultant to the band and former Astralwerks head. "The consumer is telling us this. With 'Galvanize,' it was about having an agency and a client that had the open mind to not go with the safe and the obvious."

Kolosine, who left Astralwerks three months ago after 13 years with the label, is handling the Chems' licensing outreach, and helping get their tricky American tour (with its thick gear rider and video demands), scheduled to start in September.

The act and its team call "We Are the Night" their best work yet. "They threw the rule book out," Mendlinger says. First single "Do It Again" is making an impact now in clubs. Rowlands and Simons pressed 12-inch vinyl copies and hand-distributed them to DJs early this year, and commissioned a remix from electro wunderkind Matthew Dear (under his Audion moniker).

Kolosine says that he's already fielding licensing inquiries. "It's great for a commercial, or a party scene in a show or movie," he says. A video directed by Michael Hausman (Timbaland, Madonna) is in the can.

A quirky collaboration with rapper Fatlip, "The Salmon Dance," will probably serve as the second U.S. single, and tracks with jazz band Klaxons ("All Rights Reversed") and singer/songwriter Willy Mason ("Battle Scars") further play with genre. Glissening album closer "The Pills Won't Help You Now," with Texas indie band Midlake, is "the ultimate crescendo," Kolosine says. "We've long transcended the idea that they're just a dance band."

But Rowlands and Simons are quite happy to be whatever they are. "Electronic artists always say that in interviews: 'This is a steppingstone, what I really want to do is soundtracks,'" Rowlands says. "But what we're doing, this is the thing we wanted to do."

## LATEST BUZZ

### >>>'DECEMBER' IN JULY

On the heels of gossip that Kelly Clarkson's third studio album, "My December," had been pushed back indefinitely, RCA has confirmed the set will arrive as planned July 24. First single "Never Again" debuted last week at No. 8 on The Billboard Hot 100 and is No. 12 this week. The album was produced by David Kahne and features bass work by indie veteran Mike Watt. Clarkson will showcase the new material during a summer tour that begins July 11 in Portland, Ore.

—Jonathan Cohen

### >>>CIRCLING THE WAGONS

The Marty Stuart-produced "Wagonmaster," due June 5 on Anti-, is Porter Wagoner's first country album in seven years, following several gospel releases. First single "Committed to Parkview" was designated by Johnny Cash for Wagoner in the early '80s because both had spent time in the famous Nashville asylum. Cash gave it to Stuart while the two were touring Europe together in 1981, and Stuart misplaced it for nearly 25 years.

—Gary Graff

### >>>'TIGER' TALES

Ryan Adams has set a June 26 release date for his ninth studio album, "Easy Tiger" (Lost Highway). The 13-song set features guest vocals from Sheryl Crow on "Two" and was recorded with guitarist Neal Casal, pedal steel guitarist Jon Graboff, bassist Chris Feinstein and drummer Brad Pemberton.

—Jonathan Cohen

### >>>'WAR' AND PEACE

Josh Homme, the Cult's Ian Astbury, Massive Attack's 3D, Autolux, Nada Surf's Matthew Caws, Jeordie White and the Duke Spirit are among the guests on the third UNKLE album, "War Stories," due July 24 in North America via group leader James Lavelle's new Surrender All label. Astbury sings on first single "Burn My Shadow," while Homme augments "Restless."

—Jonathan Cohen



ROCK BY MARC PELLEGRINO

# Solo, And Loving It

Modern Rock Vet Cornell Carries On With Suretone Debut

After devoting the bulk of the past 20 years to bands, former Soundgarden/Audioslave vocalist Chris Cornell is comfortably back on his own with "Carry On," due June 5 via Suretone/Interscope.

"I really prefer, if I'm in a band, to focus on the music of that band, but invariably what happens is, I'll start writing songs that just don't work or fit," Cornell says. "I'm sure I've been part of the process of voting someone else's favorite song off of a record, but that was sort of the first indication [that a solo album was looming]—songs that I probably will put out on my own."

Indeed, Cornell says he is reveling in the artistic freedom being a solo artist provides and, having released four records in the last five-and-a-half years, is intent on continuing at that breakneck pace. "Carry On," which was produced by Steve Lillywhite, was finished quickly after Audioslave dissolved earlier this year.

On cuts like "No Such Thing," "Poison Eye" and "Never Be Your Man," the album hints at Cornell's riff-rock-oriented past, unlike his first solo record,

1999's "Euphoria Morning," which was released right after Soundgarden broke up and intentionally avoided that band's more bombastic side. The single "Can't Change Me" earned a Grammy Award nomination for best male rock vocal performance. The album has sold 362,000 copies in the United States, according to Nielsen SoundScan.

Elsewhere, there are vulnerable, melancholic ballads like "Arms Around Your Love," which will be released as a single in the United Kingdom on the heels of Cornell's first top 10 European Hit, "You Know My Name," which also served as the theme song to the 2006 James Bond film "Casino Royale."

Soundgarden and Audioslave are titans of rock radio, but Cornell faces a challenging road establishing himself there as a solo artist. Thus far, "No Such Thing" has stalled at No. 33 after five weeks on the Mainstream Rock chart, but has found support on stations like WVRK Columbus, Ga. "It's doing fine with us. I'd say it's probably top 10 phones for our 'New at 11' show," PD/afternoon jock Chris Chaos says.

stream top 40 stations.

"Referring to diversity, I think that's the main message before the record comes out," Cornell says. "Whatever anyone hears on the radio [or as an] MP3, it's just one little flavor of what's on the record. There's a lot going on there."

"I don't want to be precious with this music," Suretone president Jordan Schur says. "We really just want to expose him and expose this record for what it is."

Suretone is trying to "cultivate a new profile" for Cornell, "introducing him to new generations of kids, as well as reaching other audiences, not depending on his past or his old fans to sell his records or introduce him," Schur says.

To that end, Cornell has been posting blog entries on the Suretone Web site, and has been meeting with fans at shows as part of contests set up by the label. That tour, which began in early April, is expected to run for 18 months. Cornell is peppering his set lists with tracks from throughout his career, including the one-off Temple of the Dog project from the early '90s, which also featured mem-

bers of the nascent Pearl Jam. "It's a little more intimate when you're in touch with the people that are in front of you," he says. "It's not like you laminate a set list card, tattoo it on somebody and then that's it. There are bands that do that.

"I don't really care so much about the PA being good or if the power turns off in the middle of the show, because you're playing on the southern tip of Italy or somewhere in Southeast Asia," he says. "I just want to be in that environment."

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## THE ROAD TO RECOVERY

The third annual MusiCares MAP Fund benefit concert, to be held May 11 at the Music Box in Hollywood, Calif., will honor Chris Cornell with the Stevie Ray Vaughan Award for his support in helping other addicts with the recovery process. The fund provides members of the music community access to addiction-recovery treatment regardless of financial situation.

"I think MusiCares, in the big picture, is a great idea to begin with, and something that I'm surprised somebody didn't think about earlier," Cornell says. "I still want to figure out ways to be more aware and do more for these people. One of the original problems that came up was how do those people know that they have access to something like MusiCares? Doing these honoree ceremonies is part of that." —MP

## FIGHTING THE POWER

Morello Turns Protest Singer On New Album

Chris Cornell isn't the only former Audioslave member stepping out on his own. Guitarist Tom Morello has reactivated his protest singing alter-ego, the Nightwatchman, whose Epic debut, "One Man Revolution," arrived April 24.

Morello began his DIY journey to become "the black Woody Guthrie" by showing up anonymously at various open-mic nights and leading worker rallies in between Audioslave shows. On "One Man Revolution," he strives to balance arena rocking with political involvement.

"I thought I could separate those two sides of my brain and just play rock music over here and do nonprofit political organizing over there and that would be cool, but it wasn't enough," he says.

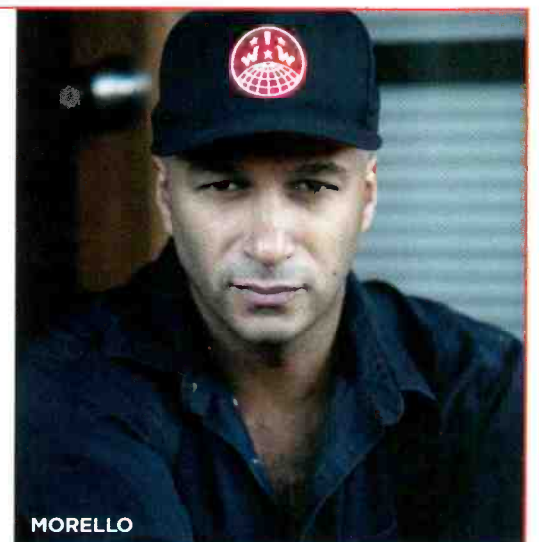
Playing in front of 14 people in a country and western bar in Jacksonville, Fla., was enough,

though. Morello has since graduated to larger venues, including appearances at South by Southwest and Coachella, but his message remains the same.

"We need sounds for now," he says. "The future of the working class is not going to be decided in the halls of Congress. It's going to be decided in a Vons parking lot, and we need songs to play for that."

Having already utilized filmmaker Michael Moore's Web site to debut the video for the album's first single, "The Road I Must Travel," Morello is now looking at ways to tap into the college audience. He will also hit the road this summer, including some dates with Ben Harper and a set at Bonnaroo.

"I look forward to doing extensive touring with



MORELLO

this," he says. "And I've got a catalog of about 55 songs and writing more all the time so, maybe more Nightwatchman records are coming." —MP


**Beatbox**

KERRI MASON kmason@billboard.com

# And Starring...You!

Placebo Drafts Fans To Create Latest Video

**P**lacebo, super-DJ Paul van Dyk's favorite band, is matching the innovation on its fifth album, "Meds" (Virgin), with an adventurous new marketing outreach.

The band invited fans to submit footage of themselves singing next single "Running Up That Hill" (a worthy Kate Bush cover), for possible inclusion in the final video. Within two weeks, more than 1,000 Placebo followers joined and posted clips to startup video-hosting site Motionbox, Capitol Music Group's partner on the promotion and "YouTube on Red Bull" (according to one blogger). And 5,000 downloaded the track (for free).

It's the first foray of an electronic-leaning act into

the brave new world of consumer-generated media (CGM), a blanket term for blogs, social-networking sites and even person-to-person e-mails that has recently expanded to include advertising. Big brands like Doritos, Chevy and Dove have turned over all or part of their current campaigns to their customers, calling for submissions and picking the best home-baked spots for national airing.

While corporations with limitless resources are leading the charge, CGM-based initiatives are a particularly great option for dance outlets with tiny coffers, which typically can't find room in the budget for things like videos and digital marketing.

"Fan participation carries far more benefit than downside," says Syd Schwartz, senior VP of digital strategy for Capitol. "This type of promo provides fans with the opportunity to put their own spin on the visual, which strengthens the consumer's relationship with the song and the artist."

The final video will be posted May 16 on Motionbox. And for a great primer on CGM, check out Nielsen BuzzMetrics' online white paper.

DJ/producer Armand Van Helden has done it again. He has created an album so unrelated to the dance zeitgeist that it might go unheralded. "Ghettoblaster" (Ultra) is too much nerdy fun to let slip by, though, loaded with almost-sample references to the '80s tracks that



PLACEBO

turned on a lot of current fans—and industry-ites—to dance music in the first place.

"The visual is important to me," Van Helden says. "When I make music, I place it to a figure standing there in a time-frame. This one had a real loud urban soul kind of look—high-tops, fades, new wave shades. I looked at the cover of a Big Daddy Kane or Kid 'n Play or Stevie B record, and it put me in the right frame of mind."

And unlike Van Helden's last effort, 2005's rockier "Nympho," which was released in September, "Ghettoblaster" comes just in time for summer.

Speaking of, Beatbox kicks off its annual summer song selection this week with a new one on King Street. "Piece of Meat" is a melodic slice of deep-yet-sunny house with a unusually emotive vocal from newcomer

LeJuan. No wonder, he's Byron Stingily's cousin. Stingily co-produced the classic original, and Quentin Harris provided an additional remix in his usual thick, tech-inflected style. The gory title gets to the main lyrical credo: You can take my body, cruel mistress, but not my soul. The track's more about triumph than angst, though, and kicks off the summer dance music season perfectly. ...



ELECTRIC SOFT PARADE


**Global Pulse**

TOM FERGUSON tferguson@eu.billboard.com

# No Brakes

Electric Soft Parade Turn It On Again

British brothers **Tom** and **Alex White** have put the pedal to the metal with **Electric Soft Parade** after two years with the **Brakes** on.

Brighton, England-based ESP made its U.S. debut at South by Southwest this year, ahead of the April 24 U.S. release of its third album, "No Need to Be Downhearted" on Los Angeles-based Better Looking Records. The set appeared April 23 in the United Kingdom on indie Truck Records.

The Whites, who share writing, vocal and guitar duties, recorded two ESP albums for U.K. label dB Music—the Mercury Prize-nominated "Holes in the Wall" (2002) and "The American Adventure" (2003)—drawing comparisons to **Teenage Fanclub** and **Super Furry Animals**.

The latter BMG-distributed

set made the U.K. top 50, but the duo put ESP on hold after forming Brakes with fellow Brighton alt-rockers, keyboard player **Eamon Hamilton** (from **British Sea Power**) and bassist **Marc Beatty** (from **the Tenderfoot**). Known as **BrakesBrakesBrakes** in the United States to avoid confusion with Philadelphia modern rock act **the Brakes**, the band's Rough Trade albums "Give Blood" (2003) and "The Beatific Visions" (2006) garnered enthusiastic U.K. press.

"Brakes is a totally different band [from ESP]," Truck director **Robin Bennett** says. "It's more punky, country and lo-fi." He says stateside audiences will see ESP "in full schizophrenic mode," on 14 North American dates with Brakes through June, following headlining ESP shows (May 22-28) booked by Little Big Man. In-

ternational shows are through London-based ITB.

Rough Trade distribution is rolling out "No Need to Be Downhearted" across continental Europe. Publishing is through Mute Song Ltd./Windswept. —Steve Adams

**JAZZ TIME:** Multiple Grammy Award winner **Thomas Quasthoff** has made significant achievements in his 20-year musical career, conquering severe disability to become one of the world's most highly rated bass baritones.

Through May and June, Quasthoff will be performing the music of **Brahms**, **Schubert** and **Haydn** at concerts in Austria, Germany and Switzerland. However, it's only recently that the 47-year-old says he finally achieved his childhood dream—being a jazz singer.

Quasthoff's "The Jazz Album: Watch What Happens" (Deutsche Gram-

mophon) entered the top 20 of Germany's Media Control charts one week after its March 2 global release, and has shipped more than 50,000 copies domestically, according to Universal Music Germany. Global shipments have passed 150,000 copies, making it Quasthoff's biggest-selling album to date.

The release is the singer's 15th DG recording. Its 12 tracks are mainly standards, including "My Funny Valentine" and "Accentuate the Positive." Hamburg-based DG head of project management **Hartmut Bender** calls it "a unique jazz album," adding, "He didn't imitate other jazz vocalists. In every note, you feel it's Quasthoff."

"When I sing jazz," the singer says, "I want it to sound genuine, not like classical music cloaked in jazz."

Quasthoff is managed and booked by Vienna-based Helga Machreich-Unterzaucher.

—Wolfgang Spahr

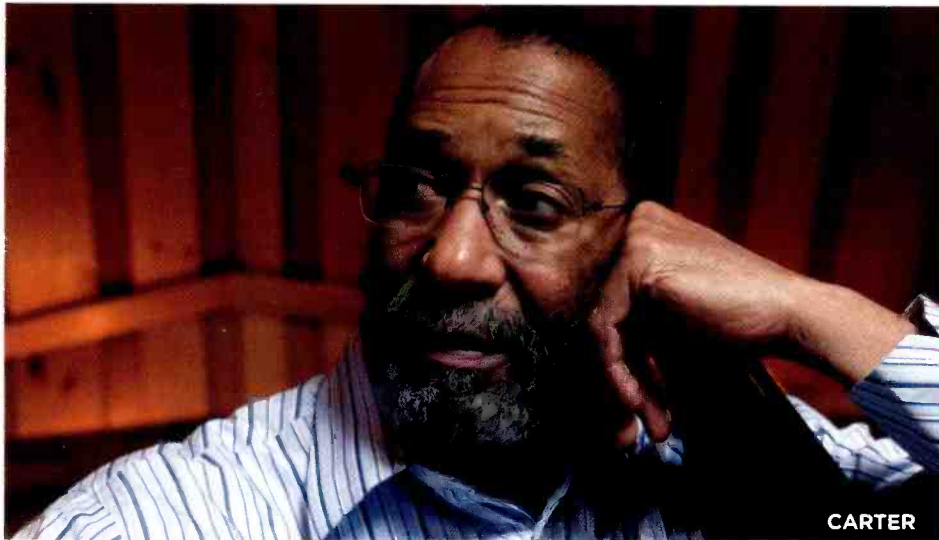


## Jazz Notes

DAN OUELLETTE douellette@billboard.com

# Fountain Of Youth

Newly 70, Bassist Ron Carter Busier Than Ever



CARTER

Jazz not only has long legs as a musical form, but it also offers a fount of youthful euphoria for those committed to shrugging off the shackles of age with creative vigor. When Ron Carter turned 70 on May 4, he joined that elite echelon of jazz elder statesmen who are still striving, as he calls it, "to find the right note."

Carter doesn't bank on past triumphs, avoiding the pitfalls of repeating himself with his select crew of collaborators, including his trio with Russell Malone and Mulgrew Miller; his quartet with Stephen Scott, Payton Crossley and Rolando Morales-Matos; and his chamber nonet, featuring four cellists, which held forth May 7 in a rare performance at Merkin Concert Hall at New York's Kaufman Center.

That show wrapped two months of non-stop action—sideman duties with first Michel Legrand and then Steve Kuhn two weeks in a row in March at Birdland, a two-week trio tour of Europe, a weeklong duo engagement with Jim Hall at New York's Blue Note, followed by a triumphant five-night gig with his quartet at Yoshi's in Oakland, Calif., then a two-week Japan tour with Hall.

The nonet date provided a ramp-up for Carter's JVC Jazz Festival marquee extravaganza, "The Master at 70," June 27 at New York's Carnegie Hall with Hall, the trio, the quartet and an all-star quartet comprising Herbie Hancock, Wayne Shorter and Billy Cobham. Not bad for an acoustic bassist, who ranks as one of a handful of bandleaders fronting with an instrument most often relegated to stage shadows.

In an on-air conversation April 12 with DJ Melanie Berzon on KCSM, the San Francisco Bay Area jazz station at San Mateo College, Carter admitted that a bass player often goes unseen. "But I don't get bent out of shape about that," he said. "I try to show an audience how important the bass player is to an ensemble."

He paused, then noted how he often gets requests from a diverse population of

artists—from fellow jazzers to such pop acts as Paul Simon, Aretha Franklin, Roberta Flack and A Tribe Called Quest—for his sideman services, making him the most recorded bassist in history. "If it's accepted that bass players are invisible," Carter said, "then these people must have special glasses to see how important the bassist is to a successful project."

"But Ron's not just a bass player," says Festival Productions artistic director/senior producer Dan Melnick, who booked Carter for Carnegie Hall. "He may have been an integral member of Miles Davis' classic '60s quintet, but he's a unique figure in the own right. His show is a very important festival event this year. It's a salute to a legendary jazz artist."

On June 19, Blue Note Records will release Carter's latest CD, "Dear Miles," a quartet date issued last summer in Japan by Toshiba/EMI's Somethin' Else imprint. While understanding that some people may scoff at yet another homage to Davis, Carter says, "Until now, I wasn't ready to do an album like this for fear of getting swallowed up by the Miles aura. But since this expresses my band's personality, it's as much a tribute to them as to Miles."

As for his recording marketability, Carter's past Blue Note albums have sold in the 5,000-15,000 range that's typical for instrumental jazz (according to Nielsen SoundScan, 2003's "The Golden Striker" has sold 7,000; 2001's "Stardust" 6,000; and 2000's "When Skies Are Grey" 5,000). However, Blue Note GM Zach Hochkeppel hastens to note that Carter's CDs garner larger sales in Europe and Japan, where he enjoys considerable fan favor.

Still, Hochkeppel says, "Dear Miles" could well be Carter's "most commercial record yet, given the hooks: the Miles tribute, Ron's legendary status and his Carnegie Hall show. Plus, Ron is very press-worthy for nonjazz writers. He's always been adept at getting coverage outside of the jazz world." ■■■



## Real Talk

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# Bring That Beat Back

Chrisette Michelle's Grown And Sexy Emotion

I've got a new R&B favorite, folks. I know this is a hip-hop column, but I want to get my grown and sexy on for a few lines. I recently hit a showcase for Def Jam's newest songbird **Chrisette Michelle**. She made her debut on Jay-Z's "Lost Ones" and Nas' "Can't Forget About You" with a **Lena Horne**-esque throwback voice. Now she's prepared her own project, "I Am," dropping June 19.

Around 2000, R&B ladies **Lina** and **Blu Cantrell** tried to bring back the jazzy, classic sound popular during the '40s and '50s, but it didn't make a very loud noise in the urban space. This time I sincerely hope Def Jam's able to

break Michelle. She has a pure emotional sound that, if she pops into the mainstream, can encourage the return of "real music" and singers that are more "Video Soul" than "106 & Park."

**UPTOWN:** It's difficult to defend **Jim Jones' Diplomat** camp these days, especially after its leader, **Cam'ron**, appeared on "60 Minutes" and proclaimed that if a serial killer lived next door, he'd probably move rather than tell the fuzz. However, these cats still know how to pick fun beats and pen random enough lyrics to make me giggle. Sorry, mom. How



MICHELLE



## Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

# Up Close And Personal

Tales From The Front Lines At Pretty Ricky Show, Ella Tribute

Talk about a surreal weekend.

On a recent Saturday, I was standing behind a railing at Hollywood's House of Blues, waiting for **Pretty Ricky**. As was a roomful of females at one of the all-ages stop on the group's Late Night Special tour.

Attesting to the guys' heartthrob status: Feverish with anticipation, several elbow-jostling females crowded in front of the stage fainted before the quilt-styled curtain opens. No sooner than water-bearing security guards got that situation under control, piercing screams ensued as **Pleasure**, **Baby Blue**, **Spectacular** and **Slick'Em** crawled onstage in red pajamas.

Their entrance proved too much for a few others, though. Security guards ended up rousting several young ladies as their excitement morphed into fighting. But that didn't stop the show.

Between posturing struts, suggestive gyrations and various costume changes, the foursome reeled off a crowd-pleasing, track-accompanied mix of selections, including "Grind With Me," "Push It Baby" and "Peer Pressure." Netting the loudest response was "On the Hotline," during which Spectacular

revved up the scream meter by strolling onstage clad in a white towel and shower cap.

After the hourlong show, **Pretty Ricky** got down to other business, autographing sanctioned photos plus posters, black T-shirts and white strappy shirts/matching hot pants from the act's **Pretty Ricky** line. Vowing to stay as long as it took to sign every item, the guys were due to depart for the 22-hour bus ride to their next stop, Seattle. I left well after midnight, and anxious females were still lining up.

It turns out **Pretty Ricky** wasn't the only hot ticket that weekend. The following night found me ensconced at the University of Southern California's new, state-of-the-art Galen Center for the taping of "We Love Ella! A Tribute to the First Lady of Song."

Ticket lines stretched to the curb as a multi-ethnic mix of young and seasoned music lovers (as fervent in their quiet way as the **Pretty Ricky** fans) queued up to honor **Ella Fitzgerald's** 90th birthday. Set to air June 6, the 90-minute show—produced by **Phil Ramone** and **Gregg Field**—is part of PBS' "Great Performances" series.

Student musicians and jazz singers from the university's Thornton School of Music—under

can I hate a song called "Suga Duga"?

"I'm not on VH1, but I love New York," Cam'ron raps on that cut.

Anyway, **Duke Da God's** back with another fun mixtape-like compilation called "More Than Music, Vol. 2" featuring the usual **Dipset** suspects: **Juelz Santana, Hell Rell, 40 Cal, J.R. Writer, Max B, Freekey Zekey** and Jones.

"Since my last album, the crew has grown and picked up more fans," Duke Da God says. "I have the opportunity to show just how far we've come and why we're No. 1 in the streets."

**MORE THAN WORDS:** Since much of the **Don Imus**/hip-hop debate now swirls around whether society should ban the terms "bitch," "ho" and the "n-word" from lyrics, I caught up

with hip-hop's original free speech and booty music champion, **Luther "Uncle Luke" Campbell**.

"There's a boycott of hip-hop on the 'Oprah' show, and no one in hip-hop should appear on her show until that's resolved," says Campbell, father to the infamous **2 Live Crew** free speech controversy in 1994. "**Cprah [Winfrey]** waited until Imus to ride the conservative coattails and address hip-hop because this is the only way for her to address hip-hop directly without hip-hop addressing the issues it has with her."

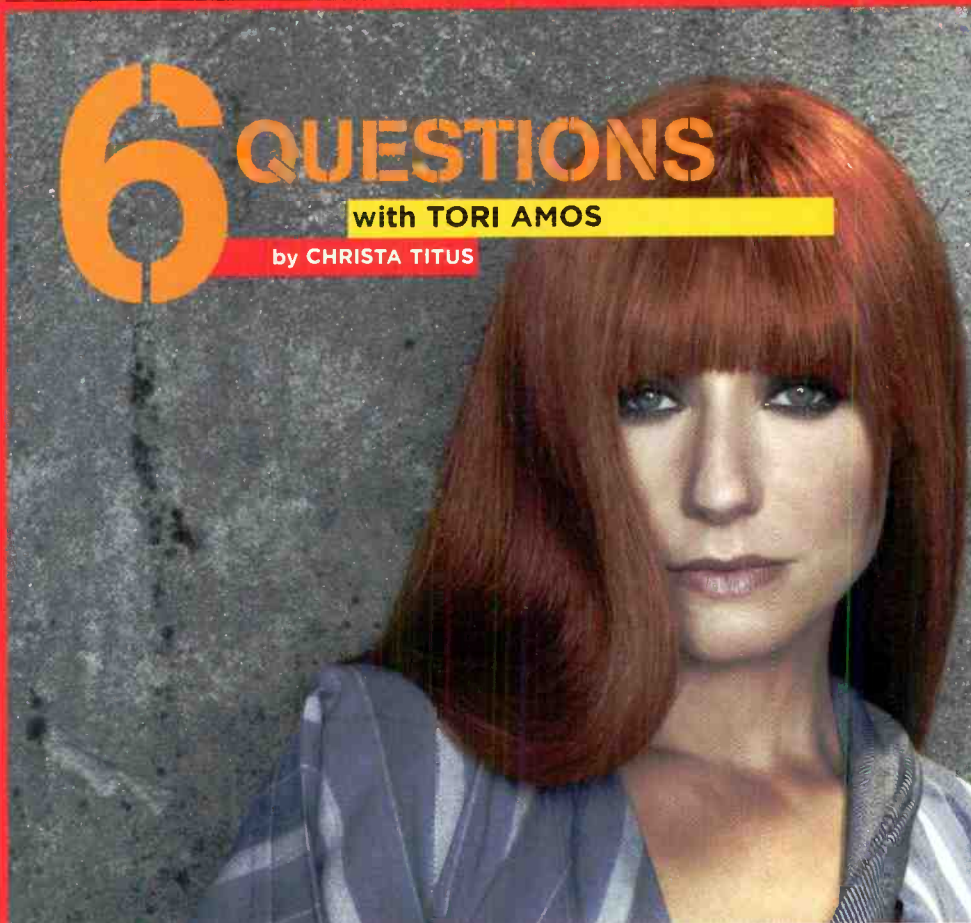
For his part, asked if he takes responsibility for the graphic lyrics on **Ying Yang Twins** albums, which he produced, **Mr. Collipark** says, "Of course. However, we made music strictly for strip clubs. Just like they don't make porn

for 12-year-olds but somehow they get it, it's the same way people get ahold of our music, and then it's the parents' responsibility. We don't make our music for the crowd it bleeds over to."

**Tony Gray**, a former urban radio programmer and current radio consultant, puts the discussion in a business context. "If you look at how the music industry is structured, you will find that those in decision-making positions, signing hip-hop acts, and ultimately guiding them in what they create, they are not people of color," he says. "There is an unspoken rule that if you don't meet the criteria of this current type of hip-hop, you won't get signed. Or you won't get promoted and marketed the way that those hip-hop artists who do use that kind of language are." ●●●

# 6 QUESTIONS

with **TORI AMOS**  
by **CHRISTA TITUS**



Since Tori Amos released her debut album, "Little Earthquakes," 15 years ago, the singer/pianist has usually examined life from other people's perspectives, be they fathers or mothers, gods or goddesses, artists or anarchists. One such memorable turn was her 2001 album "Strange Little Girls," where she covered songs written by men—like Slayer's "Raining Blood"—to give them a female viewpoint.

Amos resumes the role of channeler for "American Doll Posse" (Epic), which enters The Billboard 200 this week at No. 5 after selling 54,000 copies. She examines women's place in society through the eyes of five personalities (Santa, Clyde, Isabel, Tori and Pip) who represent archetypes females are often compressed into, sometimes willingly, sometimes not.

**When did it become apparent that these were the five personalities that were coming out?**

As [the songs] started to come alive, I could see how some songs were more associated with others. I began to be drawn to the idea of the patriarchy and what it's created over the last few thousand years, and how it's affecting all of us right now in its extreme form . . . I decided in order to really take the muzzle off, one that is invisible, as a woman, as an American woman at this time, I had to go back to the matriarchy before the monotheistic authority took power. So I went to the Greek tradition, and the girls began to align: one with Athena, one with Artemis, one with Aphrodite, one with Persephone and one with Demeter/Dionysis.

**While reading the press materials, the questions I thought of weren't so much related to the album but what it represents. Did you realize while writing it that you were creating a springboard for such questions?** I just plugged into this music plug in the sky, the 220 voltage somewhere, where I looked up and said, "OK, girls, you have an all-access pass. I will try and be a scribe for these songs to speak how we as women need to speak to ourselves."

It seems to me that right now [laughs] the men have made a real mess of it, and the women

are great strategists as well. Confrontation isn't getting us anywhere, it's only taking us further to our demise. And so it seems that there has to be a round table of thinkers and perspectives, and I don't believe that somebody's going to open the door for us into the round table. That's not going to happen. But we can choose to walk through the door ourselves. But that takes a lot of commitment.

**It might be hard to narrow it down, but does one song sum up the album's concept?**

With 23, it's kind of tricky. I think each girl would have one . . . I think to start the record with "Yo George" sets everything up. "Big Wheel" means very different things because of where it's situated, and then "Bouncing Off Clouds" after that. The order is very important. I did not make a record for iTunes. This is a double album. I mean, could you imagine telling William Faulkner, "OK, you get a chapter. That's all you get"?

**There are blogs for each woman that are "hidden" online.**

I thought that it was really important through the project and through the touring, which lasts till mid-December, that along with the music, people can go online into this abstract world and communicate with these women. They have stories, and we follow their stories, which I thought was really important. I like the idea of a multimedia approach to this subject matter. Because I don't think that there has to be an end of the expression with the releasing of the album. I like the idea of, how would you say it, improvisation along the way. And I'm getting to know them more each day, I guess, as we're getting ready for the tour.

**And they're all supposed to be on the road with you?**

Oh, they are on the road. They will all be on the road.

**Do they all get their own bus?**

No, they get their own wardrobe. Buses are expensive. ●●●



WONDER, left, and COLE

the spirited direction of faculty member/jazz pianist **Shelly Berg**—fired things up with an appetizing medley of such standards as "How Long Has This Been Going On."

Against a curtain-draped, chandeliered backdrop, co-hosts **Quincy Jones** and **Natalie Cole** (who nails Fitzgerald's signature "A Tisket a Tasket") introduced a star-studded roster saluting a singer who, Jones extolled, "could do it all, from swing, scat and bop till you drop. She could even swing a ballad."

Left-of-center duo **Ruben Studdard** and sax man **Dave Koz** yielded a velvety "Do Nothing Till You Hear From Me." Spritely 83-year-old horn player **James Moody** sweetened "Lady

Be Good," a poignant moment in that he played on Fitzgerald's original 1947 recording. Harmony masters **Take 6** and **Patti Austin** soared on "How High the Moon," while **Wynonna** whipped up the audience with "Ain't Misbehavin'." And words can't describe jazz chanteuse **Nancy Wilson's** nuanced interpretation of "Someone to Watch Over Me."

The day before the telecast, Verve will release the Ramone-produced tribute album "We All Love Ella: Celebrating the First Lady of Song." The 14-track set closes with the rare 1977 live recording of Fitzgerald and **Stevie Wonder** singing his "You Are the Sunshine of My Life." ●●●

COUNTRY BY KEN TUCKER

## Building The 'BS'

Intermittent Chart-Topper Blake Shelton Rolls With The Punches

Blake Shelton's persistence is about to pay off. After changes in labels, producers and managers—he's now with Narvel Blackstock, who is married to and manages Reba McEntire—he finally has the vehicle that just might break him out of the midlevel artist pack.

Originally signed to now-defunct Giant Records, Shelton moved to Warner Bros. Nashville in 2001, just as his first single, "Austin," was being released. A couple of years later, Warner was sold to Edgar Bronfman Jr. and a number of upper-level management changes were made. "Every time somebody takes over it makes me work that much harder," Shelton says. "I don't want them to look at me as somebody who's lazy, that feels like I've arrived. Maybe that's why I've been able to survive.

"I've never made it to that upper level of artist," he adds, "but at the same time, I've also been one of the few guys that's hung around."

As Shelton has "hung around," he has scored three multiweek No. 1 country airplay singles and has had each of his first three albums certified gold by the RIAA. But his success can best be described as "inconsistent." For every No. 1 there were a couple more that stopped well short of the pinnacle.

His album sales, while solid—he has averaged 636,000 units sold on his first three records—haven't broken through the platinum-plus level.

Warner Bros. Nashville executive VP Bill Bennett believes Shelton's "Pure BS," which debuts at No. 2 on Billboard's Top Country Albums chart this issue with first-week sales of 48,000 copies, may be the one to break him. "His talent and abilities far exceed his sales to date," Bennett says. "It's our hope and intention to

make this one be his breakthrough album."

The label encouraged Shelton to take a different approach in the studio. He recorded with longtime producer Bobby Braddock, as well as with Brent Rowan and Warner Bros. Nashville chief creative officer Paul Worley. "The only way I knew Paul was as the 'evil record company guy,'" Shelton says. "It was really good for our relationship. He's funny, and I never knew that about him."

The album's title, "Pure BS," is more than a clever play on Shelton's initials. "It probably shows more who I am as a person than anything I've done before," Shelton says. "Lyrically, I think it's probably the country album that I've done, but production-wise, it's a little more edgy than anything I've done."

The first single, "Don't Make Me," currently No. 14 on Billboard's Hot Country Songs chart, finds Shelton begging his lover to return his attentions, while "What I Wouldn't Give" is an introspective look at the singer's own relational shortcomings. "I've always kind of had that 'fuck me' attitude, and that's how I approached these breaking-up songs," Shelton says.

By contrast, "This Can't Be Good" is a rousing tale of what happens when you get caught with the sheriff's daughter, and "The More I Drink" is a honky-tonk, piano-laden ball of fun. The album's closer, "The Last Country Song," features appearances by George Jones and John Anderson.

WFMS Indianapolis PD Bob Richards says Shelton is already a star in his market "because our listeners have embraced him—and not just his music, but his personality," he says. "He is such a funny and likable and charismatic person."



SHELTON

Warner Bros. hopes that a series of virally marketed YouTube videos and other initiatives will expose that personality. In one video, perhaps channeling "Jackass," Shelton rolls a band member down a truck ramp in a barrel. He also added comic relief as a judge on USA Network's "Nashville Star" talent competition.

Richards is a believer. "He has all the makings of being one of those who in the next couple of years really launches to that superstar level," he says.

After touring with Rascal Flatts and Toby Keith during the last couple of years, Shelton wants to go it alone, at least for the time being. And his goals have changed in other ways, too. "When I first moved to Nashville I wanted to be Garth Brooks, and now I've kind of shifted to reality," he says. "I want to have a legitimate greatest hits album that is 10 or 12 big, solid hits. If I get that, I'll feel like I've made my mark, I've done something." ...

ROCK BY TODD MARTENS

## Bear Market

Suicide Squeeze Plots Major Campaign For 'Planet Of Ice'

There was a time when Minus the Bear wasn't taken very seriously. Albums and EPs were adorned with bizarre song titles like "Monkey!!! Knife!!! Fight!!!" and "I'm Totally Not Down With Rob's Alien." Lead singer Jake Snider ran a pre-Suicide Girls indie rock porn site dubbed Friction USA.

Then the Seattle-based band released 2005's "Menos

el Oso," and any doubts about its seriousness were laid to rest. What had been a sometimes lighthearted approach to songwriting was replaced with a more thoughtful, inward-looking album, and its frenzied indie rock was given a heavier prog rock slant. The indie porn site was dismantled, and with a focus strictly on music,

"Menos el Oso" would become the top-selling album in the 10-year history of indie Suicide Squeeze.

To date, the album has moved 45,000 units in the United States, according to Nielsen SoundScan, and peaked at No. 20 on Billboard's Heatseekers chart. It was a gradual success story, and one in which the band was

growing faster than the label.

Suicide Squeeze founder David Dickenson had worked with Minus the Bear largely on handshake agreements and finally signed the band to a two-album deal before the release of "Menos el Oso." Even then, Dickenson gave the band an out-clause, should it have designs on something larger.

The respect has not gone unnoticed by Snider. "We had interest all along the way from various independent labels, and we get e-mails from interns at major labels or whoever," Snider says. "But there's nothing that we've been jazzed about or enticed us at all. With the way the music industry is going, we feel safe on the indie we're on."

Two of the four albums Suicide Squeeze will release in 2007 are Minus the Bear efforts. The first was a remix album, "Interpretaciones del Oso," which the label gave a low-key release on Feb. 20. It's saving up for the Aug. 21 release of "Planet of Ice," a Yes-inspired album clad with fanciful guitar textures, and one that Dickenson says would be fit for a "laser light show."

The Touch & Go-distributed label is targeting about \$75,000 on retail marketing, and the label and band will soon release a series of behind-the-scenes videos on YouTube. Suicide Squeeze is

looking to ship approximately 30,000 units—its largest expenditure to date.

Touch & Go head of sales Leslie Ranson says the band's mainstream appeal surprised even her, as nearly half of the last album's sales were from large chains such as Best Buy. Dealing with such an anticipated title as "Planet of Ice" is new ground for the label, and Suicide Squeeze was willing to watermark advances, which would have cost an extra \$4 per CD, Dickenson says.

The choice was up to the band, and it ultimately decided not to, preferring not to fight the Web. Snider points to the YouTube videos as new marketing ground for the band, and one it is comfortable dealing with.

"I think these days in the music business, creativity and marketing are the only way that growth is going to continue," he says. "Indies lead the way with finding those guerrilla tactics." ...



MINUS THE BEAR

SHELTON: RUSS HARRINGTON; MINUS THE BEAR: RYAN RUSSELL

# THE BILLBOARD REVIEWS

## ALBUMS

### COUNTRY

#### JOHN ANDERSON

##### Easy Money

Producer: John Rich  
Warner Bros./Raybaw

Release Date: May 15

▶ Anderson's honeyed drawl and wild-turkey wit have made him one of country's most reliable album makers for nearly three decades now, and backing from Warners and Big & Rich ensures "Easy Money" will be his most visible release in 15 years. Oddly, the rather generic craft of "If Her Lovin' Don't Kill Me" and "A Woman Knows" have been pegged as singles over tracks that actually make the set distinctive—not just the crazed and t-t-t-tounge-tied "Brown Liquor" and the touring-is-hard-work raver "Easy Money," but lovely ballads like the dejected, almost cynical "Weeds," the marriage warning "Something to Drink About" and "Bonnie Blue," six mysterious minutes revolving around race and the South. "Funky Country," a better idea than a song, isn't the funkiest cut here, and "Willie's Guitar" feels somewhat gratuitous beyond its Hawaiian lilt. In the end, though, almost every cut kicks in—even those two singles.—CE

### R&B

#### RICK JAMES

##### Deeper Still

Producer: Rick James  
Stone City Records

Release Date: May 15

★ A little salsa with your funk. That's one of the surprises on Rick James' last studio album, recorded in the year before his fatal 2004 heart attack. Rather than rely on the tried-and-true formula that brought fame and misfortune, James channels an introspective muse while expanding his musical purview. An inventive infusion of Latin and African rhythms powers "Secrets" and the title track, a top 20 adult R&B hit. He pulls off a soulfully intriguing take on David Crosby's "Guinnevere," then candidly reflects on his sex, drug and legal problems ("Taste") and ensuring self-realization ("Stroke") after a two-year stretch in prison. James also conjures his signature carnal/romantic side on "Do You Wanna Play" and "Funk Wit Me." Overall, the album reveals a still rich-voiced singer and talented songwriter who was determined to mount another comeback.—GM

### ROCK

#### IAN HUNTER

##### Shrunken Heads

Producers: Ian Hunter, Andy

#### WILCO

##### Sky Blue Sky

Producer: Wilco  
Nonesuch

Release Date: May 15

▶ With "Sky Blue Sky," Wilco eschews the sonic adventurousness of its last two records in favor of more subdued material. Gone are the electronic blips and blurps and 10-minute homages to Kraftwerk, replaced by rootsy, often acoustic-driven songs that call to mind '70s light rock. One can hear traces of the Beatles' "Something" on opener "Either Way," while the rest of the album stews together the Band, Pink Floyd circa "Meddle" and the Allman Brothers. On first listen, it might seem too derivative, even dull, but Jeff Tweedy's intricate vocal melodies and Nels Cline's ferocious guitar work keep things interesting. Best of the bunch: the twin guitar soloing of "Impossible Germany," the head-nodding, twangy strut of "Walken" and the emotional crescendo of "On and On and On." What's most impressive is the band's ability to gracefully shift from one style to the next—from track to track, album after album—and continue to deliver quality songs.—BF



York  
Yep Roc

Release Date: May 15

★ Six years after his last set of new material, the former Mott the Hoople frontman has delivered another set of accomplished songcraft with intelligent and literate lyricism. "Shrunken Heads" mines Hunter's familiar set of sources—including Bob Dylan, David Bowie and American roots music—for a kind of "Highway 61 Revisited" meets "The Lonesome Jubilee," fortified by a forceful guitar attack, some tasty violin licks by Soozie Tyrell and backing vocals by Wilco's Jeff Tweedy on three tracks. Hunter makes plenty of rock'n'roll noise on "Fuss About Nothin'," offers some pointed social commentary on the title track and "Brainwashed," and turns genuinely soulful on "When the World Was Round" and "Guiding Light." Hunter offers a promise to change in "Words (Big Mouth)," but "Shrunken Heads" is proof that it's absolutely unnecessary.—GG

#### MEGADETH

##### United Abominations

Producers: Dave Mustaine,  
Andy Sneap, Jeff Balding  
Roadrunner

Release Date: May 15

▶ If presidents were honest, religious manipula-

tion ceased, world peace ensued and armageddon finally arrived, what would Dave Mustaine write about? Politics has always been his pet topic, however, nearly all of "United Abominations" decries those in power ("Amerikhasan"), war ("Gears of War") and our quickening path to doomsday ("Blessed Be the Dead"). "Sleepwalker" is anything but, with its rhythm and lead guitars zipping along like electrical currents. AC/DC has got its patented style. So does Iron Maiden (one of its riffs flickers through "Washington Is Next!") and Megadeth, which it affirms on this record. Not much new to report beyond that. Just enjoy Mustaine's perpetual sneering.—CLT

#### DOLORES O'RIORDAN

##### Are You Listening?

Producers: Youth, Dan Broadbeck  
Sanctuary

Release Date: May 15

★ Everyone else is doing it, so why can't she? On the latest solo debut from a '90s alt-rock singer, one-time Cranberry O'Riordan goes a pleasingly safe route, sticking to her playbook and ending up sounding, well, not much unlike she did with her old bunch. It's hard to imagine anything else happening

when you sound as singular as she does, though, and "Are You Listening?" rises and falls, about half of each, almost entirely on the lovely, lilting and occasionally sharp-toothed tones of O'Riordan's voice. There are a few deviations: there's angry Dolores ("Loser," where she tears into a pinhead ex) and nostalgically pensive Dolores ("When We Were Young"), all jousting with the aftermath of a breakup. Still, there are plenty of sweet moments, like "Apple of My Eye," one of a number of cases in which more of the same is just fine.—JV

### POP

#### KIMBERLEY LOCKE

##### Based on a True Story

Producers: various  
Curb

Release Date: May 1

▶ Early "American Idol" finalist Locke, who reached the top 20 with her 2004 debut "One Love," returns with a make-or-break sophomore effort that takes the first project's promise and soars. Locke co-wrote 10 of 12 tunes this time out, and with a handful of heavy-hitting producers, proves no formula works better than great material, powerfully performed and perfectly presented. "Change" is a killer pop ballad that could blow a hole through multiple formats including AC, top 40 and even

country. Big rock guitars, buttressed with plenty of pounding pop muscle and heart-on-the-sleeve vocals, make "Any Which Way" and "Trust Myself" both sound like hits waiting to happen, and all portending a major new artist in the making.—GE

### R&B

#### TANK

##### Sex, Love & Pain

Producers: various  
Blackground/Universal  
Motown

Release Date: May 15

▶ Since hitting us with his tender 2001 single "Maybe I Deserve," Tank (a former backup vocalist for Ginuwine and Aaliyah) has genuinely played the background, scribing steamy tunes for Marques Houston ("Naked"), Jamie Foxx ("Unpredictable") and Omarion ("O"), to name a few. The foreground has never been his forte. Though solid in some parts, third album "Sex, Love & Pain" is standard R&B fare. But while production is on the elementary side, the disc is boosted by Tank's grainy vocals on occasional jewels like "I Hate You" and lead single "Please Don't Go," where the singer offers doses of vulnerability. On the other hand, concept tracks like "Wedding Song" feebly tread on R. Kelly-esque territory. The R&B

continued on >>>72

#### RUFUS WAINWRIGHT

##### Release the Stars

Producer: Rufus Wainwright  
Geffen

Release Date: May 15

▶ Wainwright's songwriting has always been brash, bold and beautiful, but perhaps never more so than on this lavishly orchestrated, adventurous effort. Out and proud from day one, Wainwright makes his most unashamedly flamboyant record yet, larger-than-life melodies wrapped in swelling strings and surging horns and buoyed by the singer's typical swoon-inducing, caramel-covered tenor. He pours his heart into everything from Broadway-worthy showstoppers like the naughty "Between My Legs" and the excellent title track, to more straightforward confessionals like "Going to a Town," a wounding indictment that laments, "I'm so tired of you, America." Though the final third of the album drags a touch as Wainwright lets up on the heart-pounding melodrama, the highs here are exceptional. Wainwright once again proves classical and pop—in good hands—can be amazingly well-suited bedfellows.—SV



#### GRETCHEN WILSON

##### One of the Boys

Producers: Mark Wright, John Rich, Gretchen Wilson  
Columbia Nashville

Release Date: May 15

▶ As expected, there's plenty of ass-kicking country on Wilson's third album, but it's her softer side that sets it apart. "The Girl I Am" and "To Tell You the Truth," two songs that she co-wrote, expose a more vulnerable Wilson. "Heaven Help Me," another co-write, includes the lyrics "I have wounded those that love me and refuse to take the blame/I have hidden all my demons but I cannot hide my shame." The steamy "Come to Bed," which features John Rich and offers a pleasant alternative to a domestic argument, is perhaps the album's best cut, although the stone country "Pain Killer" is also strong. Elsewhere, the title track/current single finds Wilson balancing her rough and tumble persona with her softer side ("I know I don't act much like a lady, but I still need to be somebody's baby").—KT



# THE BILLBOARD REVIEWS

## SINGLES

from >>p71

scene is way too saturated with pleading vocalists, and Tank simply doesn't have enough in his, um, tank to distinguish himself.—CH

### BLUES

#### JAMES BLOOD ULMER

**Bad Blood in the City: The Piety Street Sessions**

**Producer:** Vernon Reid  
*Hyena*

**Release Date:** May 8

★ At the turn of the century, James Blood Ulmer—known for his free jazz guitar in the '70s and '80s—got a serious case of the blues. "Bad Blood in the City," tracked in New Orleans, is Ulmer's inspired meditation on the fate of the Big Easy in the wake of Hurricane Katrina. Working with his Memphis Blood Blues Band, featuring guitarist/producer Vernon Reid, Ulmer growls his way through a set that includes tunes by Son House, Willie Dixon and John Lee Hooker, as well as several original numbers. The opener/title track is a wicked bit of funk-rich blues that gets right down to the issues in New Orleans, as does Ulmer's slow blues "Katrina." His splendid cover of Bessie Smith's "Backwater Blues" is an uncanny evocation of the Ninth Ward under water.—PVV

### GOSPEL

#### THE ISAACS

**Big Sky**

**Producer:** Mark Bright  
*Gaither Music Group*

**Release Date:** April 24

▶ Far from resting on their considerable laurels, the Isaacs have never sounded more spirited and engaging than on "Big Sky." Sisters Sonya Isaacs and

Becky Isaacs Bowman sing like angels, and the taut musicianship displayed by brother Ben and the rest of the band showcase why this group has earned legions of fans in the Southern gospel, bluegrass and country communities. Working with producer Mark Bright, the Isaacs serve up poignant ballads such as "When a Broken Heart Heals" alongside high-energy bluegrass numbers like "Walk On." With matriarch Lily Isaacs at the helm, the group has again crafted an album filled with compelling songs about faith and family like "Love Is a Cross You Bear" and "Barbie Band-Aids."—DEP

### NEW & NOTEWORTHY

#### LAVENDER DIAMOND

**Imagine Our Love**

**Producer:** Thom Monahan  
*Matador*

**Release Date:** May 15

★ Folk pop act Lavender Diamond has adopted an organic, back-to-basics approach on its debut full-length, "Imagine Our Love." Frontwoman Becky Stark and her band craft 12 idyllic, heartfelt songs about peace and love set to simple piano, guitar and string arrangements. The real beauty here, though, is Stark's flawless soprano, which at times reaches improbable heights on such songs as "Dance Until Tomorrow." Elsewhere, her vocals are playful and blithe on the handclapping-backed "Open Your Heart" and the '70s folk-leaning "Here Comes One." Slower numbers such as the plaintive "I'll Never Lie Again" and the gently lulling album closer "When You Wake for Certain" find the band exploring its softer side, which, much like the rest of the album, makes for a pleasing aural affair.—JM

### POP

#### DOLORES O'RIORDAN

**Ordinary Day (3:40)**

**Producers:** Dolores O'Riordan, Richard Chycki

**Writer:** D. O'Riordan

**Publisher:** not listed  
*Sanctuary*

★ It's been four years since '90s modern rock darlings the Cranberries went on hiatus. It's taken the years since for lead singer Dolores O'Riordan to record solo bow "Are You Listening?," due May 15. Launch single "Ordinary Day" showcases a tempo closer to pop classic "Linger" than delectable screamer "Zombie," with its hypnotic harmonies and steady acoustic instrumentation. The lyric ("Always be yourself along the way/Living through the spirit of your dreams") is a guidebook for O'Riordan's third daughter, Dakota. Adult top 40 has a prizewinner here: familiar voice, female-friendly message and opulent melody. An esteemed, handsome return.—CT

### ROCK

#### BJÖRK

**Earth Intruders (3:24)**

**Producers:** Timbaland, Björk, Danja

**Writers:** T. Mosley, N. Hills, Björk

**Publishers:** various  
*Elektra/Atlantic*

★ While Björk tapped Timbaland to collaborate with her on a few tracks on new album "Volta," her creations with the in-demand producer/songwriter remain decidedly her own. On "Earth Intruders," Timbaland's percussion-fueled foundation sets the tone. Imagine, if you will, a high school marching band from Nebraska uprooted and plopped in the middle of Rio during Carnival, and you'll begin to understand the magic here. Then there's that voice. It shakes, it quivers, it shrieks—a natural wonder of the world. A feisty track, "Earth Intruders" finds Björk singing of "turmoil" and "carnage" and of those "coming to end the doubt pouring over." Björk for president.—MP

#### TORI AMOS

**Big Wheel (3:18)**

**Producer:** Tori Amos

**Writer:** T. Amos

**Publisher:** not listed  
*Epic*

★ Leave it to Tori Amos to turn a dirty acronym into a demand for respect. In the bridge of "Big Wheel" she declares, "I-I-I am an M-I-L-F, don't you forget," twisting the backward compliment into the definition of a woman you better think twice about messing with. We're not sure which personality from Amos' concept album "American Doll Posse" sings this song, but we suspect Santa, the Sally Kellerman-ish vamp armed with martini glass in the CD artwork. That would fit the jaunty piano that's kissing cousins with a honky-tonk upright and hand-clap percussion. This is a gal who can hold her liquor with the big boys. Triple A radio's inconsistent prudishness has some stations shying from "Big Wheel," but the rollicking number still hit No. TK on that chart this issue.—CLT

### DANCE

#### ULTRA NATE

**Automatic (3:16)**

**Producers:** Jens Bergmark, Ultra Nate

**Writers:** B. Walsh, M. Goldenberg

**Publishers:** Universal, ASCAP; Fleeleette, BMI  
*Silver Label/Tommy Boy*

▶ Already at the top of Billboard's Hot Dance Club Play chart, long-lived dance diva Ultra Nate's "Automatic"—a

#### GREEN DAY

**Working Class Hero (4:05)**

**Producer:** Green Day

**Writer:** John Lennon

**Publisher:** lenono, BMI  
*Reprise*

After joining forces with U2 for rousing hurricane relief single "The Saints Are Coming," Green Day returns with a cover of John Lennon's most political song, "Working Class Hero," featured on the all-star benefit "Instant Karma: The Campaign to Save Darfur," due June 12. Like the 1970 original, Green Day's version begins as a stripped, man-with-guitar ballad, but gradually expands with thunderous snares and thick power chords, building to a massive, richly melodic guitar solo. It's an ideal song for frontman Billie Joe Armstrong, whose haunting vocal leaves no doubt that he was meant to sing angry couplets like, "Keep you doped on religion and sex and TV/And you think you're so clever and classless and free," which still ring true today, perhaps more than ever.—SP



cover of the Pointer Sisters' 1984 top five hit—is reinvention personified. Cleverly opening with the line, "I'm so excited," referencing another Pointers classic, Nate enchants with a lower-register vocal that conjures Ruth Pointer, before launching into an anthemic kaleidoscopic swirl at the chorus. Radio edit is ideal for FM, but clipped versions of the Paul Jackson Excursion and Monkey Brothers Electro Lovely mixes are also worthy. The song stands on its own, but its double-entendre—Internet sex—is audaciously revealed in a steamy videoclip on YouTube, which features Nate in a myriad of titillating fantasy costumes,

along with a willing male partner. The "peak" scene is enough to make a porn star blush.—CT

### TRIPLE-A

#### BEN GREEN

**Sheryl Crow (5:00)**

**Producers:** Ben Green, B. Lewis

**Writer:** B. Green

**Publisher:** Hat Factory, ASCAP

*American Standard*  
Green tempted the hand of solo greatness via a wayward publishing deal with EMI and recording contract with SBK—but achieved a modicum of songwriting success. He gives it another go on his own with "Sheryl Crow," based on a dream he had where the two shared friendly philosophical musings at a Starbucks. Who can't relate to the occasional celebrity fantasy that seems so real it's worth storytelling? She tells him, "I'm here cause I need time to do an average thing/ And get back to the inspiration that makes me sing." Green commands vocals, piano and acoustic guitar, which should earn trust at triple-A—not to mention a warm-up spot on Crow's next tour, eh? Not since "Bette Davis Eyes" has homage been as spirited.—CT

### FOR THE RECORD

Nickelback's "Side of a Bullet" (Singles, May 5) is the sixth single release from current CD "All the Right Reasons."

#### FABOLOUS FEATURING NE-YO

**Make Me Better (4:18)**

**Producer:** Timbaland

**Writers:** J. Jackson, T. Mosley, S. Smith

**Publishers:** various  
*Desert Storm/IDJ*

Fabulous taps R&B crooner/labelmate Ne-Yo with producer of the decade Timbaland to create the ideal rap of the summer with "Make Me Better." Bouncing back from lackluster response to previous "Diamonds," Fabo tones down punchline-ridden rhymes and creates a romantic lyrical tandem with Ne-Yo, complimenting the ladies on enhancing a man's life. Timbaland's string ensembles and deep bass are pleasingly reminiscent of Raekwon's 1996 "Rainy Dayz." New York radio has hastily hopped aboard and once the nation rallies, "Better" will be a top 40 staple. Def Jam has pushed back Fabulous' full-length "From Nothin' to Somethin'" to June 12, allowing this track to usher in similar success to his previous three top 10 albums.—CP



## LEGEND & CREDITS

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

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

corresponding format.

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

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



# CHARTS

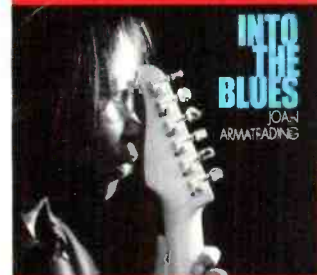
## THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS



**STILL RED HOT**  
 >> Move over, Green Day. The Red Hot Chili Peppers become just the second act to nail at least four Modern Rock top 10 tracks from two different albums as "Hump De Bump" from "Stadium Arcadium" moves 11-8. The Peppers also pulled four top 10s from "Californiaation."

**'IDOL,' NOT IDLE**  
 >> A can-best debut on The Billboard Hot 100 and eight new entries on Hot Digital Songs are among the dividends from Bon Jovi's pair of appearances on still-hot series "American Idol" (see Between the Bullets, page 76). The band's album sales also perk up.



**SOMETHING BLUE**  
 >> Joan Armatrading's first blues set becomes her first No. 1 album, as "Into the Blues" bows atop Top Blues Albums. She first appeared on The Billboard 200 in 1976. Her "Lovers Speak" spent two weeks on Top Independent Albums in 2003.

## CHART BEAT

>> John Lennon and Joan Armatrading make chart news this week. As a songwriter, Lennon debuts on The Billboard Hot 100 for the third year in a row, and his Hot 100 chart span expands to 43 years, 10 months and three weeks, from Dal Shannon's "From Me to You" to Green Day's "Working Class Hero." Armatrading makes her first appearance on Top Blues Albums in a grand way, by debuting at No. 1.

>> Fred Bronson also reports on the return of REO Speedwagon after a 19-year absence from the Adult Contemporary chart. The Illinois rock act takes the anchor spot with "I Needed to Fall." Plus, Canadian rock group Rush is sandwiched on The Billboard 200 between Michael Bubl  and Avril Lavigne, two Canadians who weren't born when Rush first charted.

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

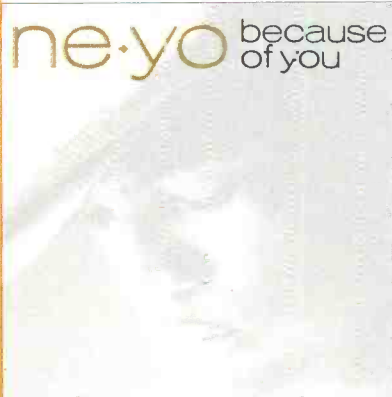


## Over the Counter

Geoff Mayfield [gmayfield@billboard.com](mailto:gmayfield@billboard.com)

# Ne-Yo Repeats As Bubl  Bubbles; Akon's Course

The young man showed obvious star quality when he delivered two songs during Universal Music Group Distribution's presentation at NAEM's 2005 convention. Now Ne-Yo has his second No. 1 in as many tries on The Billboard 200.



His sophomore album, "Because of You," opens with 251,000 copies. It's the fifth-largest week among this year's No. 1 albums, albeit 50,000 shy of where debut set "In My Own Words" started in March 2006.

Aside from the slower pace of album sales that has unfolded in 2007, Ne-Yo's softer start also reflects radio's impact. At the point when "Words" hit stores last year, breakout hit "So Sick" had spent

six straight weeks in the top three on Hot 100 Airplay. The title track and lead song from the new album has charted for only 12 weeks and appears to have peaked at No. 6.

From an industry perspective, more concerning than how Ne-Yo's start compares with that of his first album is where this stands next to the chart's leader at this point last year. In the same week of 2006, Tool's "10,000 Days" led the big chart with the best sales week of the band's career, 564,000 copies, while the bow of a self-titled Pearl Jam album added another 279,000 units of new business.

Thus, despite six debuts in this issue's top 10, volume in that part of the chart trails the top 10 of a year ago by 38%.

Bright spots among this week's crop are career-best Billboard 200 ranks and Nielsen SoundScan weeks for Michael Bubl  (No. 2, 212,000 copies) and Miranda Lambert (No. 5, 53,000).

A release-week stop on "Today," where Bubl  credited the show for ramping up his career, helped more than double his prior-best sales frame. So did a value-added edition for \$13.98 at Target and an ad placed during "Grey's Anatomy."

His previous best sales week had been 93,000, when 2005 album "It's Time"

bowed at No. 7. That album spent a record 79 weeks at No. 1 on Top Jazz Albums.

**RIDING THE STORM OUT:** So, what if my daughter had been the minor writhing onstage with Akon at a Trinidad club?

I expect she and I would have a tough talk about why she was at an 18-and-over event in the first place, and I hope that as her parent, I would hold myself accountable, too. But now that the cat is out of the bag, we'll see how this episode affects a career that had rolled out a promising trajectory.

Welcome to life after Don Imus.

Akon's first album, released in 2004, steadily built a fan base, rising to a Billboard 200 peak of No. 18 on its way to selling 1.4 million copies. His sophomore album opened at No. 2 last year on the big chart and Top R&B/Hip-Hop Albums, selling 2.3 million to date, according to Nielsen SoundScan.

He has chalked up eight appearances in the top 10 of The Billboard Hot 100 as either a lead or guest artist. And, with 2.1 million sold to date, his "Smack That" has been the best-selling mastertone since Nielsen RingScan launched late last year. Two of his other songs also rank among the 10 best sellers to date.

Regardless of whether Verizon stops selling his ringtones, the company's withdrawal from sponsorship of his tour with Gwen Stefani already affects the wallet (see story, page 10).

The ongoing success of R. Kelly, who scored some of his biggest radio hits and sales weeks in the wake of headlines more nefarious than Akon's, leads me to believe that the younger star's career will proceed largely unfazed.

Kelly was charged with multiple counts of child pornography in 2002 as the result of a video that allegedly showed the singer having sex with a minor. Court proceedings have sometimes limited his mobility, and e-mails I catch here occasionally prove that some people are convinced of his guilt, no matter how his case resolves itself in court.

But, I also know that Kelly has scored a dozen top 10s on Hot R&B/Hip-Hop Songs since that story broke in the summer of 2002. Within that span he has also posted four top 10s on the Hot 100 and five top 10s on The Billboard 200, with three of those albums reaching No. 1.

The post-Imus climate and its focus on urban music lyrics creates a bumpy road for Akon's story to play out, but I suspect he has enough career momentum and genuine talent to weather the storm. ...

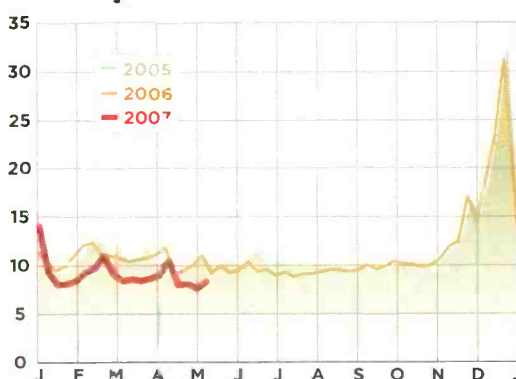
## Market Watch A Weekly National Music Sales Report

### Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	8,434,000	878,000	15,082,000
Last Week	7,693,000	820,000	15,128,000
Change	9.6%	7.1%	-0.3%
This Week Last Year	10,064,000	559,000	10,027,000
Change	-16.2%	57.1%	50.4%

\*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	192,113,000	160,043,000	-16.7%
Digital Tracks	195,155,000	295,848,000	51.6%
Store Singles	1,179,000	738,000	-37.4%
<b>Total</b>	<b>388,447,000</b>	<b>456,629,000</b>	<b>17.6%</b>
Albums w/TEA*	211,628,500	189,627,800	-10.4%

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

### ALBUM SALES

'06	192.1 million
'07	160.0 million

### SALES BY ALBUM FORMAT

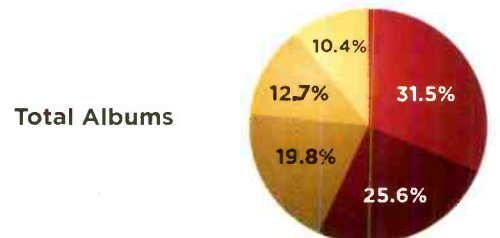
CD	181,125,000	143,571,000	-20.7%
Digital	10,146,000	15,999,000	57.7%
Cassette	509,000	138,000	-72.9%
Other	333,000	335,000	-27.6%

For week ending May 6, 2007. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by

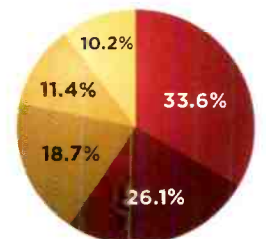
Nielsen SoundScan

### Distributors' Market Share: 04/01/07-04/29/07

UMG Sony BMG WMG Indies EMI



### Current Albums



# MAY 19 2007 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
<b>1</b>	<b>1</b>	1	<b>NE-YO</b> DEF JAM 008597*/IDJMG (13.98)	Because Of You		1
<b>2</b>	<b>NEW</b>	1	<b>MICHAEL BUBLE</b> 143/REPRISE 100313/WARNER BROS. (18.98)	Call Me Irresponsible		1
<b>3</b>	<b>NEW</b>	1	<b>RUSH</b> ANTHEM/ATLANTIC 135484/AG (18.98)	Snakes & Arrows		1
<b>4</b>	<b>1</b>	3	<b>AVRIL LAVIGNE</b> RCA 03774/RMG (18.98) ⊕	The Best Damn Thing		1
<b>5</b>	<b>NEW</b>	1	<b>TORI AMOS</b> EPIC 86140*/SONY MUSIC (18.98) ⊕	American Doll Posse		1
<b>6</b>	<b>NEW</b>	1	<b>MIRANDA LAMBERT</b> COLUMBIA (NASHVILLE) 78932/SBN (18.98)	Crazy Ex-Girlfriend		1
<b>7</b>	<b>5</b>	24	<b>DAUGHTRY</b> RCA 88860/RMG (18.98)	Daughtry		2
<b>8</b>	<b>NEW</b>	1	<b>BLAKE SHELTON</b> WARNER BROS. (NASHVILLE) 44488/WRN (18.98)	Pure BS		1
<b>9</b>	<b>4</b>	3	<b>VARIOUS ARTISTS</b> EMI/SONY BMG/UNIVERSAL/ZOMBA 88505/CAPITOL (18.98)	NOW 24		1
<b>10</b>	<b>8</b>	77	<b>CARRIE UNDERWOOD</b> ARISTA/ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts		6
<b>11</b>	<b>6</b>	26	<b>AKON</b> KONVICT/PROFIT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98)	Konvicted		2
<b>12</b>	<b>3</b>	2	<b>NINE INCH NAILS</b> NOTHING 008764/INTERSCOPE (17.98)	Year Zero		1
<b>13</b>	<b>11</b>	4	<b>AMY WINEHOUSE</b> UNIVERSAL REPUBLIC 008428/UMRG (10.98)	Back To Black		1
<b>14</b>	<b>2</b>	2	<b>JOE</b> JIVE 06704/ZOMBA (18.98)	Ain't Nothing Like Me		1
<b>15</b>	<b>10</b>	8	<b>TIM MCGRAW</b> CURB 78974 (18.98)	Let It Go		1
<b>16</b>	<b>NEW</b>	1	<b>FEIST</b> CHERRYTREE/POLYDOR 008819/INTERSCOPE (10.98)	The Reminder		16
<b>17</b>	<b>13</b>	31	<b>ROBIN THICKE</b> STAR TRAK 006146*/INTERSCOPE (9.98)	The Evolution Of Robin Thicke		5
<b>18</b>	<b>12</b>	33	<b>FERGIE</b> WILL I AM/A&M 007490/INTERSCOPE (13.98)	The Dutchess		1
<b>19</b>	<b>9</b>	5	<b>MARTINA MCBRIDE</b> RCA NASHVILLE 03674/SBN (18.98)	Waking Up Laughing		1
<b>20</b>	<b>15</b>	35	<b>BEYONCE</b> COLUMBIA 80920*/SONY MUSIC (18.98)	B'Day		3
<b>21</b>	<b>21</b>	28	<b>TAYLOR SWIFT</b> BIG MACHINE 72070* (18.98)	Taylor Swift		19
<b>22</b>	<b>17</b>	24	<b>JUSTIN TIMBERLAKE</b> JIVE 80062*/ZOMBA (18.98)	FutureSex/LoveSounds		3
<b>23</b>	<b>18</b>	63	<b>NICKELBACK</b> ROADRUNNER 18300 (18.98)	All The Right Reasons		5
<b>24</b>	<b>16</b>	7	<b>JOSS STONE</b> VIRGIN 78268* (18.98) ⊕	Introducing Joss Stone		1
<b>25</b>	<b>20</b>	22	<b>GWEN STEFANI</b> INTERSCOPE 008099 (13.98)	The Sweet Escape		1
<b>26</b>	<b>14</b>	10	<b>TIMBALAND</b> MOSLEY/BLACKGROUND 008594*/INTERSCOPE (13.98)	Timbaland Presents Shock Value		1
<b>27</b>	<b>25</b>	45	<b>CORINNE BAILEY RAE</b> CAPITOL 66361 (12.98)	Corinne Bailey Rae		1
<b>28</b>	<b>NEW</b>	1	<b>VARIOUS ARTISTS</b> WALT DISNEY 000370 (18.98 CD/DVD) ⊕	High School Musical: The Concert		28
<b>29</b>	<b>23</b>	57	<b>RASCAL FLATTS</b> LYRIC STREET 165075/HOLLYWOOD (18.98)	Me And My Gang		4
<b>30</b>	<b>19</b>	16	<b>ALISON KRAUSS</b> ROUNDER 610555 (17.98)	A Hundred Miles Or More: A Collection		10
<b>31</b>	<b>32</b>	26	<b>LLOYD</b> THE INC./UNIVERSAL MOTOWN 008554/UMRG (13.98)	Street Love		1
<b>32</b>	<b>23</b>	28	<b>SOUNDTRACK</b> WALT DISNEY 861698 (18.98) ⊕	Hannah Montana		2
<b>33</b>	<b>NEW</b>	1	<b>SOUNDTRACK</b> RECORD COLLECTION 105788 (18.98)	Spider-Man 3		33
<b>34</b>	<b>29</b>	36	<b>HINDER</b> UNIVERSAL REPUBLIC 005390/UMRG (9.98)	Extreme Behavior		2
<b>35</b>	<b>35</b>	29	<b>MUSIQ SOULCHILD</b> ATLANTIC 105404/AG (18.98)	Luvamusiq		1
<b>36</b>	<b>NEW</b>	1	<b>CORBIN BLEU</b> WALT DISNEY 000343 (18.98 CD/DVD) ⊕	Another Side		36
<b>37</b>	<b>7</b>	2	<b>ARCTIC MONKEYS</b> DOMIND 136* (15.98)	Favourite Worst Nightmare		1
<b>38</b>	<b>30</b>	23	<b>YOUNG BUCK</b> G-UNIT 008030*/INTERSCOPE (13.98)	Buck The World		1
<b>39</b>	<b>24</b>	4	<b>BUCKY COVINGTON</b> LYRIC STREET 002930/HOLLYWOOD (18.98)	Bucky Covington		1
<b>40</b>	<b>31</b>	31	<b>NELLY FURTADO</b> MOSLEY/GEFFEN 006300*/INTERSCOPE (13.98)	Loose		1
<b>41</b>	<b>34</b>	32	<b>FALL OUT BOY</b> FUELED BY RAMEN/ISLAND 008109/IDJMG (13.98)	Infinity On High		1
<b>42</b>	<b>36</b>	39	<b>NORAH JONES</b> BLUE NOTE 74516/BMG (18.98) ⊕	Not Too Late		2
<b>43</b>	<b>26</b>	17	<b>HILARY DUFF</b> HOLLYWOOD 162668 (18.98) ⊕	Dignity		3
<b>44</b>	<b>125</b>	<b>22</b>	<b>GREATEST SOUNDTRACK GAINER</b> MUSIC WORLD/COLUMBIA 88953/SONY MUSIC (18.98)	Dreamgirls		1
<b>45</b>	<b>33</b>	20	<b>PAUL WALL</b> SWISHHOUSE/ASYLUM/ATLANTIC 101555/AG (18.98)	Get Money Stay True		8
<b>46</b>	<b>NEW</b>	1	<b>BLACK REBEL MOTORCYCLE CLUB</b> ABSTRACT DRAGON 03802/RCA (18.98)	Baby 81		46
<b>47</b>	<b>40</b>	42	<b>PINK</b> LAFACE 80320/ZOMBA (18.98) ⊕	I'm Not Dead		1
<b>48</b>	<b>88</b>	<b>20</b>	<b>PAGE SETTER</b> SYCO/COLUMBIA 02673/SONY MUSIC (18.98)	Siempre		6
<b>49</b>	<b>45</b>	50	<b>JOHN MAYER</b> WARE/COLUMBIA 79019*/SONY MUSIC (18.98)	Continuum		1
<b>50</b>	<b>41</b>	35	<b>LARRY THE CABLE GUY</b> JACK/WARNER BROS. (NASHVILLE) 73273/WRN (18.98)	Morning Constitutions		16

**A career-high sales week (212,000) pushes him to a new chart peak. His last studio set debuted and peaked at No. 7.**

**Singer's star-studded album earns her best sales week and Billboard 200 debut, thanks partially to availability in Starbucks. Set becomes her second No. 1 on Top World Albums.**

**At No. 44, the "Dreamgirls" soundtrack leaps 155% following the film's DVD bow.**

**He performed April 28 on "The Early Show." Digital retailers supplied 66% of set's first-week sales; iTunes sold it for \$7.99.**

**After a string of TV stops last week, including "The Early Show" on May 3, act's album gains 73%. (See also No. 124; up 45%.)**

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DAVID NUY	151	FANTASIA	112	FANTASIA	112
DAVID NUY	151	FANTASIA	112	FANTASIA	112
DAVID NUY	151	FANTASIA	112	FANTASIA	112
DAVID NUY	151	FANTASIA	112	FANTASIA	112
DAVID NUY	151	FANTASIA	112	FANTASIA	112
DAVID NUY	151	FANTASIA	112	FANTASIA	112
DAVID NUY	151	FANTASIA	112	FANTASIA	112
DAVID NUY	151	FANTASIA	112	FANTASIA	112
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LEGEND FOR HOT 100 AIRPLAY LOCATED BELOW CHART. HOT DIGITAL SONGS: Top selling paid download songs compiled from Internet sales reports collected and provided by Nielsen SoundScan. This data is used to compile both The Billboard Hot 100 and Pop 100. ADULT TOP 40/ADULT CONTEMPORARY/MODERN ROCK: 80 adult top 40 stations, 97 adult contemporary stations and 72 modern rock stations are electronically monitored 24 hours a day, 7 days a week. See chart legend for additional rules and explanations. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

HOT 100 AIRPLAY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	9	#1 BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	★
2	1	15	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
3	3	14	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
4	4	16	LAST NIGHT	DIDDY FEAT. KEYSHA COLE (BAD BOY/ATLANTIC)	☆
5	7	13	I'M A FLIRT	R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)	☆
6	6	12	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)	☆
7	5	16	GLAMOROUS	FERGIE (WILL I AM/A&M/INTERSCOPE)	☆
8	8	20	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	☆
9	9	10	LIKE A BOY	CIARA (LAFACE/ZOMBA)	☆
10	12	7	GET IT SHAWTY	LOYD (THE INC./UNIVERSAL MOTOWN)	☆
11	13	10	OUTTA MY SYSTEM	BOW WOW (COLUMBIA)	☆
12	10	12	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA	GYM CLASS HEROS (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/LAVA)	☆
13	14	9	U + UR HAND	PINK (LAFACE/ZOMBA)	☆
14	11	23	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
15	17	35	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	☆
16	18	8	POP, LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	☆
17	23	5	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	☆
18	22	6	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)	☆
19	24	7	I TRIED	BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)	☆
20	15	24	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)	☆
21	19	20	IT'S NOT OVER	DAUGHTRY (RCA/RMG)	☆
22	29	6	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	☆
23	25	6	MAKES ME WONDER	MAROONS (A&M/OCTONE/INTERSCOPE)	☆
24	31	4	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
25	27	11	ROCK YO HIPS	CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE)	☆

ADULT TOP 40™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	20	17	BUDDY	MUSIQ SOULCHILD (ATLANTIC)	☆
27	33	11	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
28	16	17	THIS IS WHY I'M HOT	MIMS (CAPITOL)	☆
29	28	12	2 STEP	UNK (BIG DOPPEL/KOCH)	☆
30	30	34	HOW TO SAVE A LIFE	THE FRAY (EPIC)	☆
31	21	22	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
32	32	15	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
33	40	4	HOME	DAUGHTRY (RCA/RMG)	☆
34	26	9	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)	☆
35	38	9	GOOD DIRECTIONS	BILLY CURRINGTON (MERCURY)	☆
36	35	13	SETTLIN'	SUGARLAND (MERCURY)	☆
37	34	12	STAND	RASCAL FLATTS (LYRIC STREET)	☆
38	36	29	IRREPLACEABLE	BEYONCE (COLUMBIA)	☆
39	39	14	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)	☆
40	44	7	MOMENTS	EMERSON DRIVE (MIDAS/NEW REVOLUTION)	☆
41	41	11	HIGH MAINTENANCE WOMAN	TOBY KEITH (SHOW DOG NASHVILLE)	☆
42	48	6	WHEN I SEE U	FANTASIA (J/RMG)	☆
43	43	9	A WOMAN'S LOVE	ALAN JACKSON (ARISTA NASHVILLE)	☆
44	37	14	WASTED	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	☆
45	47	7	TICKS	BRAD PAISLEY (ARISTA NASHVILLE)	☆
46	46	5	WHAT I'VE DONE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	☆
47	49	3	NEVER AGAIN	KELLY CLARKSON (RCA/RMG)	☆
48	51	6	FIND OUT WHO YOUR FRIENDS ARE	TRACY LAWRENCE (ROCKY COM/FORT/COS)	☆
49	50	6	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)	☆
50	45	17	THE WAY I LIVE	BOY BOY DA PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUBLIC)	☆

ADULT CONTEMPORARY™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	36	#1 WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	★
2	3	30	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	☆
3	2	29	HOW TO SAVE A LIFE	THE FRAY (EPIC)	☆
4	5	31	STREETCORNER SYMPHONY	ROB THOMAS (MELISMA/ATLANTIC)	☆
5	9	6	EVERYTHING	MICHAEL BUBLE (143/REPRISE)	☆
6	6	38	FAR AWAY	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	☆
7	7	30	HURT	CHRISTINA AGUILERA (RCA/RMG)	☆
8	8	46	PUT YOUR RECORDS ON	CORINNE BAILEY RAE (CAPITOL)	☆
9	10	51	THE RIDDLE	FIVE FOR FIGHTING (AWARE/COLUMBIA)	☆
10	12	16	CHANGE	KIMBERLEY LOCKE (CURB/REPRISE)	☆
11	11	18	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)	☆
12	14	17	IRREPLACEABLE	BEYONCE (COLUMBIA)	☆
13	15	11	FOOLED AROUND AND FELL IN LOVE	ROD STEWART (J/RMG)	☆
14	13	15	RAINCOAT	KELLY SWEET (RAZOR & TIE)	☆
15	16	14	MY LITTLE GIRL	TIM MCGRAW (CURB/REPRISE)	☆
16	17	10	NEVER ALONE	JIM BRICKMAN FEAT. LADY ANTEBELLUM (SLG)	☆
17	18	8	FEBRUARY SONG	JOSH GROBAN (143/REPRISE)	☆
18	19	11	IT'S NOT OVER	DAUGHTRY (RCA/RMG)	☆
19	23	3	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	☆
20	21	7	ANYWAY	MARTINA MCBRIDE (RCA NASHVILLE)	☆
21	22	3	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)	☆
22	20	13	JUST TO FEEL THAT WAY	TAYLOR HICKS (ARISTA/RMG)	☆
23	24	5	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)	☆
24	25	14	SO NOT OVER YOU	SIMPLY RED (SIMPLY RED/COS)	☆
25	26	4	LITTLE WONDERS	ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC)	☆

HOT DIGITAL SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	2	#1 MAKES ME WONDER	MAROONS (A&M/OCTONE/INTERSCOPE)	●
2	6	2	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)	●
3	2	2	I'LL STAND BY YOU	CARRIE UNDERWOOD (FREMANTLE/19)	●
4	3	10	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)	●
5	7	10	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	●
6	5	5	GIVE IT TO ME	TIMBALAND (TIMBERLAKE)	●
7	9	4	I TRIED	BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)	●
8	4	2	NEVER AGAIN	KELLY CLARKSON (RCA/RMG)	●
9	8	14	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL I AM/A&M/INTERSCOPE)	●
10	11	9	POP, LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	●
11	10	18	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	●
12	13	34	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	●
13	12	15	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	●
14	16	2	ICKY THUMP	THE WHITE STRIPES (THIRD MAN/WARNER BROS.)	●
15	-	1	(YOU WANT TO) MAKE A MEMORY	BON JOVI (ISLAND/MERCURY/UMG)	●
16	23	3	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	●
17	21	10	HOME	DAUGHTRY (RCA/RMG)	●
18	14	11	U + UR HAND	PINK (LAFACE/ZOMBA)	●
19	20	15	THE WAY I LIVE	BABY BOY DA PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUBLIC)	●
20	15	11	THIS IS WHY I'M HOT	MIMS (CAPITOL)	●
21	24	9	I'M A FLIRT	R. KELLY OR BOW WOW (COLUMBIA/JIVE/ZOMBA)	●
22	19	11	LAST NIGHT	DIDDY FEAT. KEYSHA COLE (BAD BOY/ATLANTIC)	●
23	18	16	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA	GYM CLASS HEROS (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/LAVA)	●
24	22	5	WHAT I'VE DONE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	●
25	-	1	WANTED DEAD OR ALIVE	BON JOVI (MERCURY/UMG)	●

MODERN ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	17	7	BEAUTIFUL LIAR	BEYONCE & SHAKIRA (MUSIC WORLD/COLUMBIA)	●
27	27	4	THNKS FR TH MRRS	FALL OUT BOY (FUELED BY RAMEN/ISLAND/OJMG)	●
28	26	5	WE TAKIN' OVER	DJ KHALED (TERROR SQUAD/KOCH)	●
29	-	1	YOU GIVE LOVE A BAD NAME	BON JOVI (MERCURY/UMG)	●
30	-	1	LIVIN' ON A PRAYER	BON JOVI (MERCURY/UMG)	●
31	31	5	HEY THERE DELILAH	PLAIN WHITE T'S (HOLLYWOOD)	●
32	26	30	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)	●
33	25	16	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	●
34	30	7	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)	●
35	49	5	STOLEN	DASHBOARD CONFESSINAL (VAGRANT/INTERSCOPE)	●
36	37	5	GET IT SHAWTY	LOYD (THE INC./UNIVERSAL MOTOWN)	●
37	34	5	LIKE A BOY	CIARA (LAFACE/ZOMBA)	●
38	29	12	GO GETTA	YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/OJMG)	●
39	36	5	2 STEP	UNK (BIG DOPPEL/KOCH)	●
40	-	1	WORKING CLASS HERO	GREEN DAY (REPRISE)	●
41	44	9	OUTTA MY SYSTEM	BOW WOW FEAT. T-PAIN & JOHNITA AUSTIN (COLUMBIA)	●
42	3	1	BIG GIRLS DON'T CRY	FERGIE (WILL I AM/A&M/INTERSCOPE)	●
43	32	24	IT'S NOT OVER	DAUGHTRY (RCA/RMG)	●
44	40	30	WALK IT OUT	UNK (BIG DOPPEL/KOCH)	●
45	-	1	BLAZE OF GLORY	JON BON JOVI (MERCURY/UMG)	●
46	3	1	HAVE A NICE DAY	BON JOVI (ISLAND/OJMG)	●
47	38	21	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	●
48	35	2	UP TO THE MOUNTAIN	KELLY CLARKSON FEAT. JEFF BECK (FREMANTLE/19)	●
49	39	25	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)	●
50	50	1	CANDYMAN	CHRISTINA AGUILERA (RCA/RMG)	●

MODERN ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	46	3	BEATDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE)	●
52	45	7	ROCK YO HIPS	CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE)	●
53	52	4	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	●
54	41	4	OVER IT	KATHARINE MCPHEE (RCA/RMG)	●
55	43	0	THROW SOME D'S	RICH BOY FEAT. PLOW DA DON (ZONE 4/INTERSCOPE)	●
56	51	6	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/OJMG)	●
57	64	2	YOU RAISE ME UP	JOSH GROBAN & THE AFRICAN CHILDREN'S CHOIR (FREMANTLE/19)	●
58	-	1	IT'S MY LIFE	BON JOVI (ISLAND/OJMG)	●
59	-	1	THIS AIN'T A LOVE SONG	BON JOVI (MERCURY/UMG)	●
60	-	1	DO IT JUST LIKE A ROCKSTAR	FREAK NASTY FEAT. CRAZY MIKE (HARD HOOD)	●
61	53	9	WASTED	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	●
62	42	8	WITH LOVE	HILARY DUFF (HOLLYWOOD)	●
63	57	3	FOREVER	PAPA ROACH (EL TONAL/GEFFEN)	●
64	47	19	MY WISH	RASCAL FLATTS (LYRIC STREET)	●
65	68	6	TICKS	BRAD PAISLEY (ARISTA NASHVILLE)	●
66	60	4	LITTLE WONDERS	ROB THOMAS (WALT DISNEY/MELISMA/ATLANTIC)	●
67	65	31	BOSTON	AUGUSTANA (EPIC)	●
68	63	28	IRREPLACEABLE	BEYONCE (COLUMBIA)	●
69	56	7	DOE BOY FRESH	THREE 6 MAFIA (HYFNOTIZE MINDS/COLUMBIA)	●
70	59	33	FERGALICIOUS	FERGIE (WILL I AM/A&M/INTERSCOPE)	●
71	55	6	LAST DOLLAR (FLY AWAY)	TIM MCGRAW (CURB)	●
72	61	27	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	●
73	-	3	LOST IN THIS MOMENT	BIG & RICH (WARNER BROS. NASHVILLE/WRF)	●
74	54	51	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	●
75	66	32	SMACK THAT	AKON FEAT. EMINEM (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	●

MODERN ROCK™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	5	#1 WHAT I'VE DONE	LINKIN PARK (MACHINE SHOP/WARNER BROS.)	★
2	2	16	FOREVER	PAPA ROACH (EL TONAL/GEFFEN)	☆
3	6	10	HEY THERE DELILAH	PLAIN WHITE T'S (HOLLYWOOD)	☆
4	4	17	DIG	INCUBUS (IMMORTAL/EPIC)	☆
5	3	17	BREATH	BREAKING BENJAMIN (HOLLYWOOD)	☆
6	5	17	LAZY EYE	SILVERSN PICKUPS (DANGERBIRD)	☆
7	24	2	ICKY THUMP	THE WHITE STRIPES (THIRD MAN/WARNER BROS.)	☆
8	11	5	HUMP DE BUMP	RED HOT CHILI PEPPERS (WARNER BROS.)	☆
9	10	14	WELL ENOUGH ALONE	CHEVELLE (EPIC)	☆
10	12	8	TIME WON'T LET ME GO	THE BRAVERY (ISLAND/OJMG)	☆
11	7	23	PRAYER OF THE REFUGEE	RISE AGAINST (GEFFEN)	☆
12	13	7	THE BIRD AND THE WORM	THE USED (REPRISE)	☆
13	8	29	FROM YESTERDAY	30 SECONDS TO MARS (IMMORTAL/VIRGIN)	☆
14	18	12	PARALYZER	FINGER ELEVEN (WINO-UP)	☆
1					

MAY 19 2007 POP Billboard

POP 100

Main chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Includes entries like 'MAKES ME WONDER' by Maroon 5 and 'I Wanna Love You' by Akon.

POP 100. The Top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations.

POP 100 AIRPLAY

Airplay chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL), HIT PREDICT. Includes entries like 'CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA' by Gym Class Heroes.

29 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

HOT SINGLES SALES

Hot Singles Sales chart table with columns: THIS WEEK, LAST WEEK, WEEKS ON CHIT, TITLE, ARTIST (IMPRINT / PROMOTION LABEL). Includes entries like 'UNTIL YOU COME BACK TO ME' by Crystal Ball.

HITPREDICTOR

Hit Predictor chart table with columns: ARTIST (Label/Score), Chart Rank. Includes entries like 'JUSTIN TIMBERLAKE Summer Love Zomba (87.0)' and 'Rihanna Feat. Jay-Z Umbrella iDJMG (70.7)'. Sub-sections include 'ADULT TOP 40' and 'ADULT CONTEMPORARY'.

# Billboard R&B/HIP-HOP

**MAY**  
**19**  
**2007**
**TOP R&B/HIP-HOP ALBUMS**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	<b>NE-YO</b> DEF JAM 008697*/IDJMG (13.98)	Because Of You	1	
2	1	1	<b>JOE</b> JIVE 06704/ZOMBA (18.98)	Ain't Nothing Like Me	1	
3	4	1	<b>MUSIQ SOULCHILD</b> ATLANTIC 105404/AG (18.98)	Luvanmusiq	1	
4	3	2	<b>ROBIN THICKE</b> STAR TRAK 006146*/INTERSCOPE (9.98)	The Evolution Of Robin Thicke	1	
5	7	7	<b>LLOYD</b> THE INC./UNIVERSAL MOTOWN 008554/UMRG (13.98)	Street Love	2	
6	5	3	<b>AKON</b> KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98)	Konvicted	2	
7	6	4	<b>YOUNG BUCK</b> G-UNIT 008030*/INTERSCOPE (13.98)	Buck The World	1	
8	8	5	<b>BEYONCE</b> COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day	1	
9	2	1	<b>CHUCK BROWN</b> FULL CIRCLE 15/RAW VENTURE (17.98)	We're About The Business	2	
10	9	8	<b>TIMBALAND</b> MOSLEY/BLACKGROUND 008594*/INTERSCOPE (13.98)	Timbaland Presents Shock Value	3	
11	10	6	<b>PAUL WALL</b> SWISHHOUSE/ASYLUM/ATLANTIC 101555/AG (18.98)	Get Money Stay True	2	
12	1	33	<b>CORINNE BAILEY RAE</b> CAPITOL 66361 (12.98)	Corinne Bailey Rae	3	
13	12	1	<b>AMY WINEHOUSE</b> UNIVERSAL REPUBLIC 008428/UMRG (10.98)	Back To Black	10	
14	11	9	<b>RICH BOY</b> ZONE 4 008556*/INTERSCOPE (10.98)	Rich Boy	3	
15	42	37	<b>GREATEST SOUNDTRACK GAINER</b> MUSIC WORLD/COLUMBIA 88953/SONY MUSIC (18.98)	Dreamgirls	1	
16	11	11	<b>JUSTIN TIMBERLAKE</b> JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds	3	
17	14	10	<b>VARIOUS ARTISTS</b> EMI/SONY BMG/UNIVERSAL/ZOMBA 88505/CAPITOL (18.98)	NOW 24	3	
18	15	13	<b>GERALD LEVERT</b> ATLANTIC 100341/AG (18.98)	In My Songs	1	
19	23	30	<b>FANTASIA</b> J 78962/RMG (18.98)	Fantasia	3	
20	21	21	<b>JOSS STONE</b> VIRGIN 76268* (18.98)	Introducing Joss Stone	4	
21	22	17	<b>YOUNG JEEZY</b> CORPORATE THUGZ/DEF JAM 007227*/IDJMG (13.98)	The Inspiration	1	
22	1E	13	<b>MIMS</b> CAPITOL 84824* (12.98)	Music Is My Savior	2	
23	20	19	<b>MARQUES HOUSTON</b> T.U.G./UNIVERSAL MOTOWN 007925/UMRG (13.98)	Veteran	1	
24	30	18	<b>REDMAN</b> DEF JAM 003309/IDJMG (13.98)	Red Gone Wild	4	
25	27	26	<b>PRETTY RICKY</b> BLUESTAR/ATLANTIC 94603/AG (18.98)	Late Night Special	1	
26	24	25	<b>CIARA</b> LAFACE 03336/ZOMBA (18.98)	Ciara: The Evolution	1	
27	2E	2	<b>DEVIN THE DUDE</b> J PRINCE/RAP-A-LOT 4 LIFE 68563/ASYLUM (17.98)	Waitin' To Inhale	9	
28	3E	27	<b>BIRDMAN &amp; LIL WAYNE</b> CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.93)	Like Father, Like Son	1	
29	2E	20	<b>8BALL &amp; MJG</b> BAD BOY SOUTH/BAD BOY 83970*/AG (18.98)	Ridin High	4	
30	2E	22	<b>CRIME MOB</b> CRUNK/G'S UP/REPRISE 44298/WARNER BROS. (18.98)	Hated On Mostly	10	
31	3E	31	<b>DIDDY</b> BAD BOY 83864/AG (18.98)	Press Play	1	
32	2E	32	<b>J MOSS</b> PAJAM/GOSPO CENTRIC 87214/ZOMBA (18.98)	V2...	17	
33	3E	27	<b>THE NOTORIOUS B.I.G.</b> BAD BOY 101830*/AG (18.98)	Greatest Hits	1	
34	34	24	<b>MACY GRAY</b> WILL.I.AM/GEFFEN 008576/INTERSCOPE (13.98)	BIG	14	
35	31	23	<b>ANTHONY HAMILTON</b> MERVINGIAN 002/IMPERIAL (17.98)	Southern Comfort	13	
36	5E	60	<b>NE-YO</b> DEF JAM 004934*/IDJMG (13.98)	In My Own Words	1	
37	40	36	<b>TAMIA</b> PLUS 1 3784/IMAGE (15.98)	Between Friends	9	
38	37	28	<b>LIL' FLIP</b> ASYLUM 43269/WARNER BROS. (18.98)	I Need Mine \$\$	5	
39	28	28	<b>SOUNDTRACK</b> MUSIC WORLD/COLUMBIA 02012/SONY MUSIC (25.98)	Dreamgirls: Deluxe Edition	22	
40	3E	35	<b>BABY BOY DA PRINCE</b> EXTREME/TAKE FO/UNIVERSAL REPUBLIC 007608/UMRG (13.98)	Across The Water	14	
41	3E	3	<b>UNK</b> BIG OOMP 5973/KOCH (17.98)	Beat'n Down Yo Block	21	
42	4E	43	<b>BOW WOW</b> COLUMBIA 87932/SONY MUSIC (18.98)	The Price Of Fame	2	
43	43	38	<b>MARY J. BLIGE</b> MATRIARCH/GEFFEN 008112*/INTERSCOPE (13.98)	Reflections (A Retrospective)	2	
44	11	2	<b>NORMAN BROWN</b> PEAK 30218/CONCORD (18.98)	Stay With Me	11	
45	45	44	<b>JOHN LEGEND</b> G.O.O.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again	1	
46	47	42	<b>SOUNDTRACK</b> ATLANTIC 94676/AG (18.98)	Tyler Perry's Daddy's Little Girls	4	
47	54	57	<b>LIL' BOOSIE</b> TRILL 68587/ASYLUM (18.98)	Bad Azz	2	
48	17	2	<b>VARIOUS ARTISTS</b> DOGGYSTYLE 5545/KOCH (17.98)	Snoop Dogg Presents The Big Squeeze	17	
49	36	14	<b>LUMIDEE</b> M>1 2900/TVT (17.98)	Unexpected	14	
50	51	34	<b>PRODIGY</b> THE INFAMOUS 5534/KOCH (17.98)	Return Of The Mac	9	
51	50	45	<b>LUDACRIS</b> DTP/DEF JAM 007224/IDJMG (13.98)	Release Therapy	2	
52	6E	50	<b>OMARION</b> T.U.G./EPIC/COLUMBIA 81038*/SONY MUSIC (18.98)		21	
53	52	54	<b>MARY J. BLIGE</b> MATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough	3	
54	53	41	<b>NAS</b> DEF JAM/COLUMBIA 007229*/IDJMG (13.98)	Hip Hop Is Dead	1	
55	57	55	<b>BRIAN MCKNIGHT</b> WARNER BROS. 44468 (18.98)	Ten	4	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	55	40	<b>ELLIOTT YAMIN</b> HICKORY 90019 (18.98)	Elliott Yamin	11	
57	48	46	<b>JAY-Z</b> ROC-A-FELLA/DEF JAM 008045*/IDJMG (19.98)	Kingdom Come	2	1
58	56	47	<b>SNOOP DOGG</b> DOGGYSTYLE/GEFFEN 008023*/INTERSCOPE (13.98)	The Blue Carpet Treatment	2	2
59	60	53	<b>JIM JONES</b> KOCH 5964 (17.98)	Hustler's P.O.M.E. (Product Of My Environment)	1	
60	70	65	<b>SLIM THUG PRESENTS BOSS HOGG OUTLAWZ</b> BOSS HOGG OUTLAWZ 5526/KOCH (17.98)	Seawe & Collect	10	
61	59	52	<b>CHRISTINA AGUILERA</b> RCA 82639/RMG (22.98)	Back To Basics	2	
62	44	2	<b>SA-RA</b> BABYGRANDE 313 (17.98)	The Hollywood Recordings	44	
63	63	62	<b>KIRK FRANKLIN</b> FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero	4	
64	64	49	<b>THE GAME</b> GEFFEN 007933*/INTERSCOPE (13.98)	Doctor's Advocate	1	
65	65	66	<b>VARIOUS ARTISTS</b> SHADY 007885*/INTERSCOPE (13.98)	Eminem Presents: The Re-Up	2	
66	61	51	<b>JILL SCOTT</b> HIDDEN BEACH 00019 (18.98)	Jill Scott Collaborations	3	
67	68	58	<b>CHRIS BROWN</b> JIVE 82876/ZOMBA (18.98)	Chris Brown	2	1
68	49	2	<b>JOELL ORTIZ</b> IN YA EAR/LUSH LIFE 5529/KOCH (17.98)	The Brick: Bodega Chronicles	49	
69	72	48	<b>TYRESE (AKA BLACK-TY)</b> J 78963/RMG (18.98)	Alter Ego	4	
70	80	68	<b>YOUNG JEEZY</b> CORPORATE THUGZ/DEF JAM 004421*/IDJMG (13.98)	Let's Get It: Thug Motivation 101	1	
71	67	72	<b>ELISABETH WITHERS</b> BLUE NOTE 68171/BLG (17.98)	It Can Happen To Anyone	32	
72	71	63	<b>T.I.</b> GRAND HUSTLE/ATLANTIC 83800*/AG (18.98)	King	1	
73	73	73	<b>LIL WAYNE</b> CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II	1	
74	62	56	<b>STEPHEN MARLEY</b> GHETTO YOUTHS/TUFF GONG/UNIVERSAL REPUBLIC 008354/UMRG (13.98)	Mind Control	18	
75	79	76	<b>RICK ROSS</b> SLIP-N-SLIDE/DEF JAM 006984*/IDJMG (13.98)	Port Of Miami	1	

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

**TOP BLUES ALBUMS**

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.
1	NEW	1	<b>JOAN ARMATRADING</b> 429 17625/SLG	Into The Blues	
2	1	15	<b>KENNY WAYNE SHEPHERD</b> REPRISE 49294/WARNER BROS.	10 Days Out: Blues From The Backroads	
3	2	19	<b>STEVIE RAY VAUGHAN AND DOUBLE TROUBLE</b> LEGACY/EPIC 81511/SONY MUSIC	The Real Deal: Greatest Hits Vol. 1	
4	4	13	<b>RUTHIE FOSTER</b> BLUE CORN 70602	The Phenomenal Ruthie Foster	
5	5	3	<b>JOHN MAYALL AND THE BLUESBREAKERS</b> EAGLE 20104	In The Palace Of The King	
6	3	5	<b>KOKO TAYLOR</b> ALLIGATOR 4915	Old School	
7	8	61	<b>THE DEREK TRUCKS BAND</b> COLUMBIA 92844/SONY MUSIC	Songlines	
8	6	12	<b>TOMMY CASTRO</b> BLIND PIG 5111	Painkiller	
9	9	47	<b>KEB' MO'</b> ONE HAVEN/EPIC 77621/RED INK	Suitcase	
10	10	13	<b>SOUNDTRACK</b> NEW WEST 6105	Black Snake Moan	
11	7	3	<b>WATERMELON SLIM &amp; THE WORKERS</b> NORTHERNBLUES 0038	The Wheel Man	
12	15	16	<b>COCO MONTOYA</b> ALLIGATOR 4913	Dirty Deal	
13	12	4	<b>B.B. KING</b> ST. CLAIR 5280	Forever Gold	
14	RE-ENTRY	14	<b>INDIGENOUS</b> VANGUARD 79800/WELK	Chasing The Sun	
15	13	69	<b>ETTA JAMES</b> HIP-O/CHRONICLES 004010/UME	The Definitive Collection	

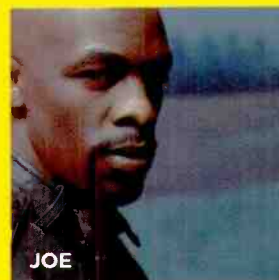
BETWEEN THE BULLETS [rgeorge@billboard.com](mailto:rgeorge@billboard.com)

## R&B SWAYS URBAN SALES IN 2007

In what could be seen as a resurgence of the genre, nine R&B titles dominate the top 10 of Top R&B/Hip-Hop Albums this issue, with one lone rap set among them.

Ne-yo leads the way with his second No. 1, while last week's top dog, Joe, waves the runner-up flag despite losing 69% at cost stores.

The sole rap standout comes from Young Buck at No. 7, who is the only rap artist to have at



JOE

least two weeks at No. 1 on this chart since Jay-Z stitched back-to-back weeks in December.

There have been 12 debuts by R&B titles in this chart's top 10 in 2007, compared with 14 for rap albums, yet non-rap titles have controlled an average 70% of the upper tier each week. R&B fare also managed 15 of 20 weeks at No. 1 in that same time frame.

—Raphael George

See Charts Legend for rules and explanations. All rights reserved. HOT R&B/HIP-HOP AIRPLAY: 160 stations electronically monitored 24 hours a day, 7 days a week. This data is used to compile the HOT R&B/HIP-HOP Songs chart. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. Legend information continues at bottom of page.

MAY 19 2007

# R&B/HIP-HOP Billboard

AIRPLAY MONITORED BY  
Nielsen Broadcast Data Systems

SALES DATA COMPILED BY  
Nielsen SoundScan

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	14	#1 BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
2	2	28	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
3	3	17	I'M A FLIRT	R. KELLY OR BOB WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)	☆
4	9	27	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	
5	4	23	BUDDY	MUSIQ SOULCHILD (ATLANTIC)	☆
6	10	15	POP, LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	
7	6	12	LIKE A BOY	CIARA (LAFACE/ZOMBA)	☆
8	7	10	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)	☆
9	8	14	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)	☆
10	5	13	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
11	11	22	ROCK YO HIPS	CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE/WARNER BROS.)	☆
12	12	9	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	☆
13	14	10	WHEN I SEE U	FANTASIA (J/RMG)	☆
14	13	16	2 STEP	UNK (BIG OOMP/KOCH)	☆
15	16	13	OUTTA MY SYSTEM	BOW WOW (COLUMBIA)	
16	17	9	WIPE ME DOWN	LIL' BOOSIE FEAT. FOX & WEBBIE (TRILL/ASYLUM/ATLANTIC)	
17	-	1	SAME GIRL	R. KELLY DUET WITH USHER (JIVE/ZOMBA)	☆
18	15	24	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	☆
19	18	10	LIKE THIS	KELLY ROWLAND FEAT. EVE (MUSIC WORLD/COLUMBIA)	☆
20	25	8	TEACHME	MUSIQ SOULCHILD (ATLANTIC)	☆
21	20	37	POPPIN'	CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)	☆
22	28	3	BIG THINGS POPPIN' (DO IT)	T.I. (GRAND HUSTLE/ATLANTIC)	
23	19	18	IF I WAS YOUR MAN	JOE (JIVE/ZOMBA)	
24	24	18	IN MY SONGS	GERALD LEVERT (ATLANTIC)	
25	31	14	GET ME BODIED	BEYONCE (MUSIC WORLD/COLUMBIA)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	31	#1 PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	
2	1	29	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
3	4	15	IN MY SONGS	GERALD LEVERT (ATLANTIC)	
4	3	18	BUDDY	MUSIQ SOULCHILD (ATLANTIC)	
5	5	16	IF I WAS YOUR MAN	JOE (JIVE/ZOMBA)	
6	6	12	STRUGGLE NO MORE (THE MAIN EVENT)	ANTHONY HAMILTON, JAHEIM & MUSIQ SOULCHILD (ATLANTIC)	
7	7	-	MAKE YA FEEL BEAUTIFUL	RUBEN STUDDARD (J/RMG)	☆
8	8	-	WHAT'S MY NAME	BRIAN MCKNIGHT (WARNER BROS.)	
9	10	10	WHEN I SEE U	FANTASIA (J/RMG)	
10	9	38	TAKE ME AS I AM	MARY J. BLIGE (MTRIARCH/GEFFEN/INTERSCOPE)	☆
11	12	1	SHOO BE DOO (NO WORDS)	MACY GRAY (WILL.I.AM/GEFFEN)	
12	17	7	TEACHME	MUSIQ SOULCHILD (ATLANTIC)	☆
13	14	7	DJ DON'T	GERALD LEVERT (ATLANTIC)	
14	13	33	CAN'T GET ENOUGH	TAMIA (PLUS 1/IMAGE)	
15	11	17	AND I AM TELLING YOU I'M NOT GOING	JENNIFER HUDSON (MUSIC WORLD/COLUMBIA)	
16	18	12	FORCE OF NATURE	SUNSHINE ANDERSON (MUSIC WORLD)	
17	16	1	SIMPLE THINGS	ELISABETH WITHERS (BLUE NOTE/VIRGIN)	
18	20	4	CAN U BELIEVE	ROBIN THICKE (STAR TRAK/INTERSCOPE)	
19	15	20	MORE THAN FRIENDS	FREDDIE JACKSON (ORPHEUS)	
20	21	8	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)	
21	22	8	TELL ME WHAT WE'RE GONNA DO NOW	JOSS STONE FEAT. COMMON (VIRGIN)	
22	19	13	DEEPER STILL	RICK JAMES (STONE CITY)	
23	26	3	ANOTHER AGAIN	JOHN LEGEND (G.O.O.D./COLUMBIA)	
24	23	7	2 PIECES	CARL THOMAS (UMBRELLA/UNGALO)	
25	24	5	VALENTINE	LLOYD (THE INC./UNIVERSAL MOTOWN)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	14	#1 UNTIL YOU COME BACK TO ME	CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)	☆
2	5	8	GOT BUMP IN DA TRUNK	SHELBY ST. JAMES FEAT. THE TRUTH (SHUGA SHACK)	
3	4	5	COUNTRY BOYZ	BIG WYNN FEAT. GET COOL (W.E.M.G.)	
4	13	4	BOSSMAN	DL (TRIPLEBEAM)	
5	8	7	BUSSA MOVE	STEVE AUSTIN FEAT. TUM TUM (YMC)	
6	-	-	COME OVER	CHERYL PEPH RILEY (CPR)	
7	14	-	TONIGHT (TONIGHT IS THE NIGHT)	SILVA JAGUAR (SILVA JAGUAR/RPM CONSULTING)	
8	11	7	WHAT BOYZ LIKE	PJT & CROW (BLACK 8)	
9	2	8	INSIDE OUT	TEMAR UNDERWOOD (KINGS MOUNTAIN)	
10	16	10	I'M ON IT	LENARD FEAT. PAPA REU (CLEARVISION)	
11	6	3	I'M JUST DOING ME	MO KOUNTRY FEAT. SUNNY VALENTINE (STREET TALK)	
12	10	12	LISTEN	BEYONCE (MUSIC WORLD/COLUMBIA)	
13	15	6	I'M A FLIRT	R. KELLY FEAT. T.I. & T-PAIN (COLUMBIA/JIVE/ZOMBA)	
14	9	14	GET TO THE MONEY	RECC (BULLS EYE/FACE2FACE)	
15	18	20	THROW SOME D'S	RICH BOY FEAT. POLOW OADOM (ZONE 4/INTERSCOPE)	
16	7	8	CHECK MY FOOT WORK	MR. BIGG-TIME (1803)	
17	-	2	WATCH ME WALK	RAH FONTAINE (WHO WANT IT/FACE2FACE)	
18	25	6	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	
19	24	6	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	
20	22	12	COME CLOSE	3D (BODY HEAD)	
21	-	-	BOY LOOKA HERE	RICH BOY (ZONE 4/INTERSCOPE)	
22	-	-	POP, LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	
23	-	-	BUDDY	MUSIQ SOULCHILD (ATLANTIC)	
24	-	-	DIAMONDS	FABOLOUS FEAT. YOUNG JEEZY (DESERT STORM/DEF JAM/IDJMG)	
25	-	-	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	9	#1 BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
2	2	15	OUTTA MY SYSTEM	BOW WOW (COLUMBIA)	☆
3	4	11	I TRIED	BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)	☆
4	5	14	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
5	3	15	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)	
6	11	7	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)	
7	6	18	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
8	9	10	LIKE A BOY	CIARA (LAFACE/ZOMBA)	☆
9	8	17	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	
10	7	24	THIS IS WHY I'M HOT	MIMS (CAPITOL)	
11	12	8	I'M A FLIRT	R. KELLY OR BOB WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)	
12	10	12	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)	☆
13	13	9	POP, LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	
14	15	4	UMBRELLA	RIHANNA FEAT. JAY-Z (SRP/DEF JAM/IDJMG)	☆
15	24	3	PARTY LIKE A ROCKSTAR	SHOP BOYZ (ONDECK/UNIVERSAL REPUBLIC)	☆
16	17	12	2 STEP	UNK (BIG OOMP/KOCH)	☆
17	22	5	ROCK YO HIPS	CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE/WARNER BROS.)	☆
18	19	22	THE WAY I LIVE	BABY BOY DA PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUBLIC)	
19	14	26	YOU	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)	☆
20	25	3	I WANNA SEE YOU (PUSH IT BABY)	PRETTY RICKY (BLUE STAR/ATLANTIC)	
21	20	3	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA	GYM CLASS HEROES FEAT. PATRICK STUMP (DECADEANCE/FUELED BY RAMEN/ATLANTIC/LAVA)	
22	16	6	GO GETTA	YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/IDJMG)	
23	28	5	SEXY LADY	YUNG BERRY FEAT. JUNIOR (YUNG BOSS/EPIC/KOCH)	
24	33	-	SUMMER LOVE	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
25	30	-	STRAIGHT TO THE BANK	50 CENT (SHADY/AFTERMATH/INTERSCOPE)	

## 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
<b>R&amp;B/HIP-HOP AIRPLAY</b>	
T-PAIN FEAT. YUNG JOC Buy U A Drank (Shawty Snappin') ZOMBA (84.0)	1
TANK Please Don't Go UNIVERSAL MOTOWN (84.9)	4
SHOP BOYZ Party Like A Rockstar UNIVERSAL REPUBLIC (80.3)	12
FANTASIA When I See You RMG (82.3)	13
BOW WOW FEAT. T-PAIN & JOHNTA AUSTIN Outta My System COLUMBIA (69.3)	15
KELLY ROWLAND/FEAT. EVE Like This COLUMBIA (83.8)	19
☆ MUSIQ SOULCHILD teachme ATLANTIC (82.7)	20
FABOLOUS FEAT. NE-YO Make Me Better IDJMG (79.0)	33
BOBBY VALENTINO Anonymous IDJMG (80.3)	35
MARIO How Do I Breathe RMG (83.9)	44
PALL WALL FEAT. JERMAINE DUPRI I'm Threwed ATLANTIC (73.0)	54
<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)	3
TIMBALAND FEAT. NELLY FURTADO & JUSTIN TIMBERLAKE Give It To Me INTERSCOPE (80.3)	4
CIARA Like A Boy ZOMBA (72.8)	8
SHOP BOYZ Party Like A Rockstar UNIVERSAL REPUBLIC (70.7)	15
LNE 2 Step KOCH (74.5)	16
CRIME MOB Rock Yo Hips WARNER BROS. (67.7)	17
BOBBY VALENTINO Anonymous IDJMG (75.6)	33
DJ KHALED FEAT. T.I., AKON, RICK ROSS, FAT JOE, LIL' WAYNE, EAZY W3 Takin' Over KOCH (73.0)	35
PALL WALL FEAT. JERMAINE DUPRI I'm Threwed ATLANTIC (69.1)	37
KELLY ROWLAND FEAT. EVE Like This COLUMBIA (79.1)	37
FABOLOUS FEAT. NE-YO Make Me Better IDJMG (70.0)	-
☆ JARO How Do I Breathe RMG (83.9)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 73 adult R&B stations and 69 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 the Hot R&B/Hip-Hop Songs chart. © 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	PEAK POSITION
1	1	19	<b>#1</b> <b>SETTLIN'</b> B. GALLIMORE, K. BUSH, J. NETTLES (J. NETTLES, B. BUSH, T. OWENS)	Sugarland MERCURY	1
2	2	18	<b>STAND</b> D. HUFF, R. RASCAL FLATTS (B. DALY, D. ORTON)	Rascal Flatts LYRIC STREET	1
3	3	31	<b>GOOD DIRECTIONS</b> C. CHAMBERLAIN (L. BRYAN, R. THIBODEAU)	Billy Currington MERCURY	3
4	4	24	<b>WASTED</b> M. BRIGHT (T. VERGES, M. GREEN, H. LINDSEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE	1
5	5	14	<b>HIGH MAINTENANCE WOMAN</b> T. KEITH (T. KEITH, T. WILSON, D. SIMPSON)	Toby Keith SHOW DOG NASHVILLE	5
6	7	21	<b>MOMENTS</b> J. LEO, T. GENTRY (A. TATE, S. TATE, O. BERG)	Emerson Drive MIDAS/NEW REVOLUTION	6
7	6	20	<b>A WOMAN'S LOVE</b> A. KRAUSS (A. JACKSON)	Alan Jackson ARISTA NASHVILLE	4
8	8	10	<b>TICKS</b> F. ROGERS (B. PAISLEY, K. LOVE, L. OWENS)	Brad Paisley ARISTA NASHVILLE	8
9	9	36	<b>FIND OUT WHO YOUR FRIENDS ARE</b> T. LAWRENCE, J. KING (C. BEATHARD, E. HILL)	Tracy Lawrence ROCKY COMFORT/CO5	9
10	11	25	<b>LONG TRIP ALONE</b> B. BEAVERS (S. BOGARD, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE	10
11	15	15	<b>LUCKY MAN</b> M. WRIGHT, R. RUTHERFORD (D. C. LEE, D. TURNBULL)	Montgomery Gentry COLUMBIA	11
12	13	9	<b>WRAPPED</b> T. BROWN, G. STRAIT (B. ROBISON)	George Strait MCA NASHVILLE	12
13	10	19	<b>LAST DOLLAR (FLY AWAY)</b> B. GALLIMORE, T. MCGRAW, D. SMITH (W. K. ALPHIN)	Tim McGraw CURB	1
14	15	28	<b>DON'T MAKE ME</b> B. ROWAN (M. CANNON, G. GOODMAN, D. BRYAN, D. BERG)	Blake Shelton WARNER BROS./WRN	14
15	17	13	<b>LOST IN THIS MOMENT</b> J. RICH, B. KENNY (K. ANDERSON, R. CLAWSON, J. D. RICH)	Big & Rich WARNER BROS./WRN	15
16	16	28	<b>ME AND GOD</b> F. ROGERS (J. TURNER)	Josh Turner MCA NASHVILLE	16
17	18	31	<b>STARTIN' WITH ME</b> J. RITCHIEY (J. OWEN, K. MARVELL, J. RITCHIEY)	Jake Owen RCA	17
18	19	14	<b>JOHNNY CASH</b> M. KNOX (J. RICH, V. MCGHEE, R. CLAWSON)	Jason Aldean BROKEN BOW	18
19	21	17	<b>AIR POWER</b> <b>A DIFFERENT WORLD</b> M. A. MILLER, D. OLIVER (M. NESLER, J. HANSON, T. MARTIN)	Bucky Covington LYRIC STREET	19
20	20	13	<b>TEARDROPS ON MY GUITAR</b> N. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift BIG MACHINE	20
21	26	4	<b>GREATEST GAINER</b> <b>I TOLD YOU SO</b> D. HUFF, K. URBAN (K. URBAN)	Keith Urban CAPITOL NASHVILLE	21
22	22	9	<b>THESE ARE MY PEOPLE</b> T. HEWITT (R. RUTHERFORD, D. BERG)	Rodney Atkins CURB	22
23	24	14	<b>I WONDER</b> B. CHANCEY (K. PICKLER, C. LINDSEY, A. MAYO, K. ROCHELLE)	Kellie Pickler BNA	23
24	23	16	<b>GUYS LIKE ME</b> J. JOYCE (E. CHURCH, D. RUTTAN)	Eric Church CAPITOL NASHVILLE	23
25	25	10	<b>TOUGH</b> C. MORGAN, P. O'DONNELL, K. STEGALL (M. CRISWELL, J. LEATHERS)	Craig Morgan BROKEN BOW	25
26	33	6	<b>I NEED YOU</b> B. GALLIMORE, T. MCGRAW, D. SMITH (D. C. LEE, T. LANE)	Tim McGraw With Faith Hill CURB	26
27	28	12	<b>A LITTLE MORE YOU</b> W. KIRKPATRICK, LITTLE BIG TOWN (W. KIRKPATRICK, K. R. JADS, P. SWEET, K. FAIRCHILD, J. WESTBROOK)	Little Big Town EQUITY	27
28	27	28	<b>ISN'T SHE</b> C. BLACK, CAROLINA RAIN (R. BOYER, P. DOUGLAS, R. HAREN)	Carolina Rain EQUITY	27
29	29	32	<b>ALL MY FRIENDS SAY</b> J. STEVENS (L. BRYAN, J. STEVENS, L. WILSON)	Luke Bryan CAPITOL NASHVILLE	29
30	31	31	<b>THAT KIND OF DAY</b> D. HUFF, C. WISEMAN (S. BUXTON, J. STOVER, G. BARNHILL)	Sarah Buxton LYRIC STREET	30



Up 1.2 million impressions, second single from "Waking Up Laughing" cracks the top 40 with spins detected at 59 monitored signals.



Country traditionalist logs his highest debut to date, opening with 1 million-plus impressions.



Newcomer's debut single delivers her first Billboard chart link, drawing 600,000 impressions at 29 stations.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	PEAK POSITION
31	30	16	<b>GOT MORE</b> M. WRIGHT, R. RUTHERFORD (J. COLLINS, R. RUTHERFORD)	Cole Deggs And The Lonesome COLUMBIA	30
32	32	9	<b>DIRTY GIRL</b> G. FUNDIS (R. RUTHERFORD, T. SHAPIRO)	Terri Clark BNA	32
33	34	10	<b>LIVIN' OUR LOVE SONG</b> D. GEMMAN (J. M. CARROLL, G. MITCHELL, T. GALLOWAY)	Jason Michael Carroll ARISTA NASHVILLE	33
34	35	7	<b>FALL</b> K. STEGALL (C. MILLS, S. LEMAIRE, S. MINOR)	Clay Walker ASYLUM-CURB	34
35	36	10	<b>TENNESSEE</b> L. LEVENTHAL, R. DEPOPI (J. HARP)	The Wreckers MAVERICK/WARNER BROS./WRN	35
36	37	15	<b>SAY YES</b> D. DRAKE, B. DECKER (B. JAMES, D. SCHLITZ, J. TURNER)	Dusty Drake BIG MACHINE	36
37	45	3	<b>HOW I FEEL</b> M. MCBRIDE (M. MCBRIDE, C. LINDSEY, A. MAYO, B. WARREN, B. WARREN)	Martna McBride RCA	37
38	46	7	<b>FAMOUS IN A SMALL TOWN</b> F. LIDDELL, M. WRUCKE (M. LAMBERT, T. HOWARD)	Miranda Lambert COLUMBIA	38
39	40	6	<b>I WANNA FEEL SOMETHING</b> C. BEATHARD, K. BEARD, T. ADKINS (D. C. LEE, T. LANE)	Trace Adkins CAPITOL NASHVILLE	39
40	39	7	<b>JUST MIGHT HAVE HER RADIO ON</b> L. REYNOLDS, T. TOMLINSON (T. TOMLINSON, A. UNDERWOOD)	Trent Tomlinson LYRIC STREET	39
41	41	4	<b>SHE AIN'T RIGHT</b> D. JOHNSON (N. THRASHER, M. DULANEY, W. MOBLEY)	Lee Brice ASYLUM-CURB	41
42	43	4	<b>MEASURE OF A MAN</b> J. STOVER (R. FOSTER, G. SAMPSON)	Jack Ingram BIG MACHINE	42
43	44	5	<b>WHAT YOU GIVE AWAY</b> V. GILL, J. HOBBS, J. NIEBANK (V. GILL, A. ANDERSON)	Vince Gill With Sheryl Crow MCA NASHVILLE	43
44	38	7	<b>(YOU WANT TO) MAKE A MEMORY</b> D. HUFF (J. BON JOVI, R. SAMBORA, D. CHILD)	Bon Jovi ISLAND/MERCURY	35
45	42	13	<b>WHAT I DID LAST NIGHT</b> B. BEAVERS (C. BRITT, B. PINSON)	Catherine Britt RCA	39
46	59	2	<b>ONE OF THE BOYS</b> G. WILSON, J. RICH, M. WRIGHT (G. WILSON, R. RUTHERFORD, G. TERENCE)	Gretchen Wilson COLUMBIA	46
47	48	6	<b>DAISY</b> B. GALLIMORE (D. TOLLIVER, A. SMITH, C. WARRIX)	Halfway To Hazard MERCURY	46
48	55	3	<b>THAT SCARES ME</b> M. WRIGHT, J. NIEBANK (A. GORLEY, R. RUTHERFORD, G. TERENCE)	Van Zant COLUMBIA	48
49	49	21	<b>MISSING YOU 2007</b> J. WAITE, S. BAGGETT (J. WAITE, M. LEDNARD, C. SANFORD)	Allison Krauss And John Waite ROUNDER	34
50	HOT SHOT DEBUT	1	<b>ANOTHER SIDE OF YOU</b> M. WRIGHT, B. ROWAN (C. CHAMBERLAIN, J. JOHNSON)	Joe Nichols UNIVERSAL SOUTH	50
51	51	8	<b>MISSING YEARS</b> A. S. MARTIN (PHOENIX, D. O'BRIEN, D. GRAY)	Little Texas MONTAGE	45
52	47	8	<b>LAST GOOD TIME</b> FLYNNVILLE TRAIN, D. BARRIK (C. WISEMAN, N. COTY)	Flynnville Train SHOW DOG NASHVILLE	47
53	50	2	<b>I'LL STAND BY YOU</b> M. LYTCHGOE, K. WARWICK, R. CURTIS (C. HYNDE, B. STEINBERG, T. KELLY)	Carrie Underwood FREMANTLE/19	50
54	56	6	<b>GOD DON'T MAKE MISTAKES</b> M. BRIGHT (A. PETRAGLIA, H. LINDSEY)	Jamie O'Neal CAPITOL NASHVILLE	47
55	54	4	<b>LIVIN' IN THE HERE AND NOW</b> F. ROGERS (D. WORLEY, B. JONES)	Darryl Worley 903 MUSIC	54
56	52	7	<b>YOU'RE GONNA LOVE ME</b> B. CANNON (A. GORLEY, B. SIMPSON)	Chris Young RCA	51
57	NEW	1	<b>THE ONE IN THE MIDDLE</b> J. SCAIFE (S. JOHNS, L. HUTTON, J. SELLERS)	Sarah Johns BNA	57
58	RE-ENTRY	11	<b>I GET TO</b> B. PINSON, BLUE COUNTY (S. AUSTIN, S. J. WILLIAMS, W. NANCE)	Blue County ASYLUM-CURB	51
59	57	18	<b>SPOKEN LIKE A MAN</b> T. JOHNSON, R. L. FEEK (D. FRASIER, E. HILL, J. KEAR)	Baine Larsen GANTS/LAYER/BNA	42
60	58	5	<b>ALL I NEED</b> B. J. WALKER, JR., R. TERMINI (S. SMITH, E. HILL)	Donovan Chapman CATEGORY 5	58

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>GEORGE STRAIT</b> Wrapped MCA NASHVILLE (89.3)	12	<b>JASON MICHAEL CARROLL</b> Livin' Our Love Song ARISTA NASHVILLE (88.6)	33
<b>SUGARLAND</b> Settlin' MERCURY (89.6)	1	<b>BLAKE SHELTON</b> Don't Make Me WARNER BROS. (87.7)	14	☆ <b>CLAY WALKER</b> Fall ASYLUM-CURB (90.3)	34
<b>BILLY CURRINGTON</b> Good Directions MERCURY (90.7)	3	<b>JAKE OWEN</b> Startin' With Me RCA (88.2)	17	<b>DUSTY DRAKE</b> Say Yes BIG MACHINE (84.0)	36
<b>TOBY KEITH</b> High Maintenance Woman SHOW DOG NASHVILLE (78.7)	5	<b>BUCKY COVINGTON</b> A Different World LYRIC STREET (76.7)	19	☆ <b>MIRANDA LAMBERT</b> Famous In A Small Town COLUMBIA (75.1)	38
<b>EMERSON DRIVE</b> Moments MIDAS (81.8)	6	<b>RODNEY ATKINS</b> These Are My People CURB (75.0)	22	<b>TRACE ADKINS</b> I Wanna Feel Something CAPITOL NASHVILLE (85.2)	39
<b>ALAN JACKSON</b> A Woman's Love ARISTA NASHVILLE (88.4)	7	<b>KELLIE PICKLER</b> I Wonder BNA (84.8)	23	<b>TRENT TOMLINSON</b> Just Might Have Her Radio On LYRIC STREET (75.9)	40
<b>BRAD PAISLEY</b> Ticks ARISTA NASHVILLE (85.1)	8	<b>CRAIG MORGAN</b> Tough BROKEN BOW (88.3)	25	<b>JACK INGRAM</b> Measure Of A Man BIG MACHINE (78.2)	42
<b>TRACY LAWRENCE</b> Find Out Who Your Friends Are ROCKY COMFORT (88.4)	9	<b>TIM MCGRAW WITH FAITH HILL</b> I Need You CURB (95.4)	26	☆ <b>JAMIE O'NEAL</b> God Don't Make Mistakes CAPITOL NASHVILLE (81.5)	54
<b>MONTGOMERY GENTRY</b> Lucky Man COLUMBIA (94.7)	11	<b>TERRI CLARK</b> Dirty Girl BNA (79.9)	32		

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HOT COUNTRY SONGS: 127 country stations are electronically monitored by Nielsen Broadcast Data System, 24 hours a day, 7 days a week. Airplay awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2007 Nielsen Business Media, Inc. All rights reserved.

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ALL CHARTS: See Chart Legend for rules and explanations.

BETWEEN THE BULLETS wjessen@billboard.com

SUGARLAND EDGES FLATTS IN PHOTO FINISH

For the second time in five months, Sugarland replaces Rascal Flatts atop Hot Country Songs. But last week's leader didn't give up without a fight.

For the first time since Billboard converted this list's rankings from total plays to audience impressions in January 2005, the top two titles finish the tracking week in a statistical tie, with Rascal Flatts' "Stand" and Sugarland's "Settlin'" each collecting 35.1 million impressions. (Nielsen BDS audience figures are rounded to the nearest 100 impressions.)

The longstanding tie-breaker rule is the amount of gain or loss for each title: Sugarland's grows by 224,000 impressions while Rascal Flatts' declines by 1.9 million.

Since January 2005, the closest audience battle was 10,000 impressions that separated Keith Urban's "Making Memories of Us" and Rascal Flatts' "Fast Cars and Freedom" in June 2005. Sugarland's "Want To" replaced Rascal Flatts' "My Wish" in December—the first time in more than five years one duo or group replaced another at No. 1. —Wade Jensen



# MAY 19 2007 **LATIN Billboard**

## HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS AGO	TITLE	Artist	PEAK POSITION
WEEK	WEEK	AGO	PRODUCER (SONGWRITER)	IMPRINT / PROMOTION LABEL	POSITION
1	49	2	<b>GREATEST GAINER</b> <b>DIMELO</b> S. GARNETT, J. NODO, E. IGLESIAS, C. PULCAR, S. GARNETT, J. NODO, E. IGLESIAS, J. GOMEZ ESCOLAR	Enrique Iglesias	1
2	3	11	<b>IMPACTO</b> S. STORCH (R. AYALA)	Daddy Yankee Featuring Fergie EL CARTEL / INTERSCOPE	2
3	1	5	<b>SI NOS QUEDARA POCO TIEMPO</b> J. GENTILE (Y. HENRIQUEZ, R. ESPARZA-RUIZ)	Chayanne SONY BMG NORTE	3
4	2	2	<b>BENDITA TU LUZ</b> F. OLVERA, A. GONZALEZ (F. OLVERA, S. VALLIN)	Mana WARNER LATINA	4
5	8	4	<b>SOLA</b> H. DELGADO (G. C. PADILLA, M. L. DELGADO)	Hector "El Father" VI / MACHETE	5
6	7	9	<b>ERES PARA MI</b> J. VENEGAS, C. LOPEZ (J. VENEGAS, A. TIJOUX)	Julietta Venegas SONY BMG NORTE	6
7	4	8	<b>TU RECUERDO</b> I. TORRES (I. TORRES)	Ricky Martin Featuring La Mari De Chambao Y Tommy Torres SONY BMG NORTE	7
8	13	7	<b>PEGAO</b> WISIN & YANDEL, NESTY (J. L. MORERA, L. VEGUILLA)	Wisin & Yandel Featuring Los Vaqueros WY / MACHETE	8
9	14	22	<b>DAME UN BESO</b> R. MUNOZ, R. MARTINEZ (VALENTINO)	Intocable EMI TELEVISION	9
10	12	16	<b>IGUAL QUE AYER</b> LOS MAGNIFICOS (K. VASQUEZ, J. NIEVES, R. PINA)	Rakim & Ken-Y PINA / UNIVERSAL LATINO	10
11	5	12	<b>SHORTY SHORTY</b> S. TEJADA (S. TEJADA)	Xtreme LA CALLE / UNIVERSISION	11
12	6	3	<b>ESE</b> J. GUILLEN (G. GLESS)	Conjunto Primavera FONOVISA	12
13	23	36	<b>MIL HERIDAS</b> A. MACIAS (E. PAZ)	Cuisillos MUSART / BALBOA	13
14	22	18	<b>CADA VEZ QUE PIENSO EN TI</b> A. RAMIREZ CORRAL (E. RODARTE)	Los Creadores Del Pasito Duraguense De Alfredo Ramirez DISA / EDMONSA	14
15	15	14	<b>MANDA UNA SENAL</b> FOLVERA, A. GONZALEZ (FOLVERA)	Mana WARNER LATINA	15
16	10	28	<b>QUE LLOREN</b> M. PESANTE (M. J. PESANTE)	Ivy Queen UNIVISION	16
17	9	1	<b>QUE HICISTE</b> M. ANTHONY, J. REYES (J. JEYES, J. ROMERO, M. ANTHONY)	Jennifer Lopez EPIC / SONY BMG NORTE	17
18	21	26	<b>Y SI VOLVIERA A NACER</b> NOT LISTED (P.S.O.S)	Alegres De La Sierra EDIMAL / NIVA	18
19	19	20	<b>PEGATE</b> I. TORRES (R. MARTIN, R. TAVARE, I. TORRES)	Ricky Martin SONY BMG NORTE	19
20	11	15	<b>DETALLES</b> LOS TIGRES DEL NORTE (N. HERNANDEZ)	Los Tigres Del Norte FONOVISA	20
21	32	46	<b>THE WAY SHE MOVES</b> A. THIAM (F. ORTIZ, A. THIAM)	Zion Featuring Akon CMG / UNIVERSAL MOTOWN	21
22	29	32	<b>TODO CAMBIO</b> M. DOMM TEMAS (M. DOMM, J. L. ORTEGA)	Camila SONY BMG NORTE	22
23	16	10	<b>BEAUTIFUL LIAR/BELLO EMBUSTERO</b> STARGATE, K. NIMES, S. MERARAK, R. B. JONWLES, M. S. ERIKSEN, T. E. HERMANSEN, A. GHOST, L. DENCH	Beyonce & Shakira MUSIC WORLD/COLUMBIA / SONY BMG NORTE	23
24	41	-	<b>TORRE DE BABEL</b> K. SANTANDER, D. BETANCOURT (K. SANTANDER)	David Bisbal VALE / UNIVERSAL LATINO	24
25	25	31	<b>SIENTE EL BOOM</b> DEXTER, DJ GIANN (TITO EL BAMBINO, R. ORTIZ, DE LA GHETTO, JOWELL, DJ GIANN)	Tito "El Bambino" Featuring Randy EMI TELEVISION	25

**In two short weeks, Iglesias aced the summit with an enormous 267% audience gain and scores his 17th No. 1 on Hot Latin Songs.**

**At No. 48, Brazilian singer Alexandre Pires returns to the chart after an absence of almost three years.**

**The second-largest audience gain (51%) belongs to this Spanish star who recently closed the Billboard Latin Music Awards on Telemundo.**

THIS WEEK	LAST WEEK	WEEKS AGO	TITLE	Artist	PEAK POSITION
WEEK	WEEK	AGO	PRODUCER (SONGWRITER)	IMPRINT / PROMOTION LABEL	POSITION
26	17	19	<b>NO TE PIDO FLORES</b> A. MUNERA, J. GAVIRIA (J. GAVIRIA)	Fanny Lu UNIVERSAL LATINO	16
27	36	39	<b>ME DUELE ESCUCHAR TU NOMBRE</b> J. L. TERRAZAS (A. PIERAGOSTINO, E. CORTAZAR, J. L. TERRAZAS)	Grupo Montez De Durango DISA	27
28	20	37	<b>OJALA</b> M. A. SOLIS (M. A. SOLIS)	Marco Antonio Solis FONOVISA	20
29	28	27	<b>ESO Y MAS</b> J. SEBASTIAN (J. SEBASTIAN)	Joan Sebastian MUSART / BALBOA	27
30	31	25	<b>UN IDIOTA COMO YO</b> D. I. TREVINO, D. LOPEZ JR. (M. A. PEREZ, R. TREVIZO)	Duelo UNIVISION	8
31	26	21	<b>DON'T MATTER</b> A. THIAM (A. THIAM, A. LAWSON)	Akon KONVICT/UPFRONT/SRC / UNIVERSAL MOTOWN	21
32	24	17	<b>LA LLAVE DE MI CORAZON</b> J. L. GUERRA (J. L. GUERRA)	Juan Luis Guerra Y 440 EMI TELEVISION	1
33	27	6	<b>ES COSA DE EL</b> NOT LISTED (C. D. SERRANO)	Graciela Beltran UNIVISION	6
34	18	13	<b>LA NOCHE PERFECTA</b> E. PEREZ (R. RUBIO)	El Chapo De Sinaloa DISA	8
35	35	34	<b>MI CORAZONCITO</b> A. SANTOS, L. SANTOS (A. SANTOS)	Aventura PREMIUM LATIN	26
36	45	-	<b>QUE ME DES TU CARINO</b> J. L. GUERRA (J. L. GUERRA)	Juan Luis Guerra Y 440 EMI TELEVISION	36
37	30	30	<b>TODO SE DERRUMBO</b> PAGUILAR (M. ALEJANDRO, A. MAGDALENA)	Pepe Aguilar EMI TELEVISION	23
38	44	-	<b>AYUDAME</b> C. LOPEZ (C. SOROKIN, PRUBIO)	Paulina Rubio UNIVERSAL LATINO	38
39	<b>HOT SHOT DEBUT</b>	1	<b>ME DUELE AMARTE</b> K. CIBRIAN (T. LENOX, D. CRUZ SANCHEZ)	Reik SONY BMG NORTE	39
40	37	35	<b>LA OTRA</b> V. DOTELE (V. DOTELE, J. C. CAMPOS)	Ilegales Featuring Monchy Y Alexandre UNIVERSAL LATINO	17
41	39	-	<b>SERA</b> M. DOMM TEMAS (H. CHESTER, R. MONTANER)	Sin Bandera SONY BMG NORTE	39
42	38	-	<b>NENA</b> C. JEAN, M. BOSE (M. BOSE, E. ALORIGHETTIE, V. LEROVANTE)	Miguel Bose Featuring Paulina Rubio WARNER LATINA	38
43	<b>NEW</b>	1	<b>LLORARAS</b> LOS MAGNIFICOS (K. VASQUEZ, J. NIEVES)	R.K.M. & Ken-Y UNIVERSAL LATINO	43
44	40	48	<b>COMO TE VA MI AMOR</b> LOS HOROSCOPOS DE DURANGO (H. ZUNIGA)	Los Horoscopus De Durango DISA	28
45	50	-	<b>HABLA EL CORAZON</b> C. CALDERON (P. GESSLE, M. PERSSON, L. R. G. ESCOLAR)	Yuridia SONY BMG NORTE	45
46	33	33	<b>TE LO AGRADEZCO, PERO NO</b> A. SANZ, L. PEREZ (A. SANZ)	Alejandro Sanz Featuring Shakira WARNER LATINA	1
47	<b>RE-ENTRY</b>	7	<b>HOY TENGO GANAS DE TI</b> A. POSSE (M. GALLARDO)	Ricardo Montaner EMI TELEVISION	23
48	<b>NEW</b>	1	<b>LO MEJOR DE TU VIDA</b> M. ALEJANDRO (A. BEIGBEDER CASAS, M. ALEJANDRO)	Alexandre Pires EMI TELEVISION	48
49	43	29	<b>TUS PALABRAS</b> LGA ENTERTAINMENT GROUP (L. L. DIAZ)	Banda El Recodo FONOVISA	21
50	48	49	<b>Y AQUI ESTOY</b> K. PAZ DE LA SIERRA (A. GABRIEL)	K-Paz De La Sierra Duet With Ana Gabriel DISA / EDMONSA	31

## TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS AGO	ARTIST	Title	PEAK POSITION
WEEK	WEEK	AGO	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	TITLE	POSITION
1	3	2	<b>GREATEST GAINER</b> <b>VICENTE FERNANDEZ</b> SONY BMG NORTE 07405 (16.98)	Historia De Un Idol	1
2	2	1	<b>JENNIFER LOPEZ</b> EPIC 78149/SONY BMG NORTE (18.98)	Como Ama Una Mujer	1
3	1	-	<b>CALLE 13</b> SONY BMG NORTE 03170 (16.98)	Residente O Visitante	1
4	4	4	<b>RAKIM &amp; KEN-Y</b> PINA 008481/UNIVERSAL LATINO (15.98 CD/DVD)	Commemorative Edition	4
5	6	11	<b>MANA</b> WARNER LATINA 63661 (18.98)	Amar Es Combatir	2
6	10	13	<b>AVENTURA</b> SONY BMG NORTE 20560/SONY BMG NORTE (18.98 CD/DVD)	K.O.B.: Live Premium Latin	2
7	7	6	<b>IVY QUEEN</b> UNIVISION 311140/UG (13.98)	Sentimiento	4
8	8	5	<b>GRUPO BRYNDIS</b> DISA 721017 (10.98)	Solo Pienso En Ti	3
9	15	18	<b>MIGUEL BOSE</b> WARNER LATINA 699903 (18.98)	Papito	6
10	5	3	<b>CHAYANNE</b> SONY BMG NORTE 06119 (16.98)	Mi Tiempo	2
11	9	9	<b>AB. QUINTANILLA III PRESENTS KUMBA KINGS</b> EMI TELEVISION 80331 (13.98)	Greatest Hits Album Versions	7
12	13	12	<b>JUAN LUIS GUERRA Y 440</b> EMI TELEVISION 68392 (14.98)	La Llave De Mi Corazon	1
13	37	34	<b>LOS CREADORES DEL PASITO DURAGUENSE DE ALFREDO RAMIREZ</b> DISA 720982 (11.98)	Reco. Reco Me Creadores	1
14	12	8	<b>JENNI RIVERA</b> FONOVISA 353001/UG (12.98)	Mi Vida Loca	2
15	1	7	<b>LOS TIGRES DEL NORTE</b> FONOVISA 353044/UG (12.98)	Detalles Y Emociones	2
16	16	17	<b>DON OMAR</b> VI 006662/MACHETE (15.98)	King Of Kings	1
17	17	14	<b>VALENTIN ELIZALDE</b> UNIVERSAL LATINO 006611 (9.98)	Vencedor	1
18	14	10	<b>BETO QUINTANILLA</b> UNIVISION 311143/UG (12.98)	Tragedias Reales De La Vida	10
19	21	19	<b>XTREME</b> LA CALLE 340011/UG (13.98)	Haciendo Historia	13
20	20	21	<b>BRONCO / LOS BUKIS / LOS TEMERARIOS</b> FONOVISA 353103/UG (10.98)	B.B.T. 2	10
21	18	16	<b>MARCO ANTONIO SOLIS</b> FONOVISA 353066/UG (12.98)	La Historia Continua... Parte III	1
22	22	20	<b>LOS CUATES DE SINALOA</b> SONY BMG NORTE 04734 (11.98)	Puro Sierreno Bravo	13
23	27	27	<b>WISIN &amp; YANDEL</b> MACHETE 561402 (15.98)	Pa'l Mundo	1
24	26	28	<b>VARIOUS ARTISTS</b> WY 006010/MACHETE (13.98)	WY Records Presents: Los Vaqueros	2
25	19	15	<b>CUISILLOS</b> MUSART 3893/BALBOA (12.98)	Mil Heridas	15

THIS WEEK	LAST WEEK	WEEKS AGO	ARTIST	Title	PEAK POSITION
WEEK	WEEK	AGO	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	TITLE	POSITION
25	29	26	<b>MARCO ANTONIO SOLIS</b> FONOVISA 351644/UG (13.98)	La Historia Continua... Parte II	2
27	31	30	<b>JULIETA VENEGAS</b> SONY BMG NORTE 83425 (14.98)	Limon Y Sal	8
28	24	32	<b>GRACIELA BELTRAN</b> UNIVISION 311011/UG (12.98)	Frome Sas No	24
29	32	25	<b>LOS CAMINANTES</b> SONY BMG NORTE 05302 (12.98)	La Historia... Lo Mas Chulo, Chulo, Chulo	2
30	25	23	<b>VALENTIN ELIZALDE</b> UNIVERSAL LATINO 008478 (11.98)	Libro Domestica	2
31	28	24	<b>VARIOUS ARTISTS</b> SONY BMG NORTE 000370/MACHETE (14.98)	Don Omar Presenta: El Pentagono	7
32	35	38	<b>TITO NIEVES</b> LA CALLE 330022/UG (13.98)	Canciones Clasicas De Marco Antonio Solis	32
33	<b>HOT SHOT DEBUT</b>	1	<b>ALACRANES MUSICAL</b> DISA 729294 (5.98)	Linea De Oro	33
34	30	22	<b>CONJUNTO ATARDECER</b> MUSIMEX 008785/UNIVERSAL LATINO (13.98)	Las #1 De Los No. 1, Del Pasito Duraguense	17
35	23	-	<b>BANDA GUASAVENA</b> STARWAX 0088/UNIVERSAL LATINO (11.98)	Dedicado A Ti	23
36	41	37	<b>BRONCO / LOS BUKIS / LOS TEMERARIOS</b> FONOVISA 35272/UG (10.98)	3BR	28
37	42	35	<b>RBD</b> EMI TELEVISION 37852/VIRGIN (13.98)	Celestial	1
38	48	45	<b>ANA GABRIEL</b> SONY BMG NORTE 01721 (15.98)	La Reina Canta A Mexico	9
39	38	39	<b>RAKIM &amp; KEN-Y</b> PINA 270183/UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra	2
40	36	40	<b>MONCHY &amp; ALEXANDRA</b> J. & N. 50191/SO-4Y BMG NORTE (13.98)	Exitos	11
41	46	52	<b>LOS TERRIBLES DEL NORTE</b> FREEDNE 1969 (9.98)	30 Comidos: Historias Nortenas	26
42	43	43	<b>LUNY TUNES &amp; TAINY</b> MAS FLOW 230213/MACHETE (15.98)	Mas Flow: Los Benjaminis	1
43	45	42	<b>YURIDIA</b> SONY BMG NORTE 02496 (14.98)	Habla El Corazon	14
44	39	36	<b>RICKY MARTIN</b> SONY BMG NORTE 09309 (16.98)	Ricky Martin: MTV Unplugged	1
45	34	29	<b>REYLI</b> SONY BMG NORTE 06846 (14.98)	Fa	29
46	40	33	<b>LA SA ESTACION</b> SONY BMG NORTE 80713 (15.98)	El Munco Se Equivoca	13
47	55	48	<b>VARIOUS ARTISTS</b> FONOVISA 353107/UG (10.98)	30 Corridos Muy Perrones	24
48	33	-	<b>VALENTIN ELIZALDE</b> UNIVISION 311132/UG (11.98)	El Jobo Y Sus Canciones	33
49	<b>NEW</b>	1	<b>ALEXANDRE PIRES</b> SONY BMG NORTE 08597 (18.98 CD/DVD)	Exitos... Solo Para Usted	49
50	50	46	<b>DIANA REYES</b> UNIVERSAL LATINO 008411 (12.98)	Te Voy A Mostrar	5

THIS WEEK	LAST WEEK	WEEKS AGO	ARTIST	Title	PEAK POSITION
WEEK	WEEK	AGO	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	TITLE	POSITION
51	47	51	<b>KINTO SOL</b> UNIVISION 311038/UG (12.98)	Los Hijos Del Maiz	30
52	59	53	<b>HECTOR "EL FATHER"</b> VI 008043/MACHETE (14.98)	The Bad Boy	2
53	49	50	<b>VARIOUS ARTISTS</b> SONY BMG STRATEGIC MARKETING GROUP/EMI UNIVERSAL 00806/UNIVERSAL LATINO (18.98)	NOW Latino 2	2
54	52	47	<b>LOS HOROSCOPOS DE DURANGO</b> DISA 720955 (11.98)	Desatados	4
55	51	44	<b>ALACRANES MUSICAL</b> UNIVISION 311123/UG (10.98)	La Mejor... Coleccion	16
56	68	49	<b>PACE SETTER</b> SELENA Through The Years/A Traves De Los Anos EMI TELEVISION 89927 (16.98)		28
57	57	59	<b>ANDREA BOCELLI</b> SUGAR VENEMUSIC 006144/UNIVERSAL LATINO (18.98)	Amor	6
58	<b>NEW</b>	1	<b>LOS TEMERARIOS</b> DISA 729298 (5.98)	Linea De Oro	58
59	53	41	<b>PESADO</b> WARNER LATINA 120572 (14.98)	Exitos	21
60	58	55	<b>LOS BUKIS</b> FONOVISA 352638/UG (11.98)	30 Recuerdos	6
61	61	58	<b>RAMON AYALA Y SUS BRAVOS DEL NORTE</b> FREDDIE 1960 (14.98)	30 Comidos: Historias Nortenas	18
62	60	74	<b>RICARDO MONTANER</b> EMI TELEVISION 84317 (15.98)	Las Mejores Canciones Del Mundo	23
63	<b>RE-ENTRY</b>	10	<b>CONJUNTO PRIMAVERA</b> FONOVISA 352971/UG (12.98)	El Amor Que Nunca Fue	4
64	54	31	<b>INTOCABLE</b> EMI TELEVISION 58875 (15.98)	Crossroads: Cruce De Caminos	1
65	63	42	<b>AB. QUINTANILLA III PRESENTS KUMBA ALL STARS</b> EMI TELEVISION 73597 (15.98)	From Kumba Kings To Kumba All Stars	1
66	66	65	<b>DADDY YANKEE</b> EL CARTEL 007035/INTERSCOPE (12.98)	Barrio Fino: En Directo	1
67	62	56	<b>VALENTIN ELIZALDE</b> UNIVERSAL LATINO 004333 (9.98)	En Vivo Vol. II	21
68	64	54	<b>EL CHAPO DE SINALOA</b> DISA 720802 (10.98)	La Noche Perfecta	22
69	56	-	<b>MARIANO BARBA</b> THREE SOUND 10423 (15.98)	Aliado Del Tiempo	37
70	<b>NEW</b>	1	<b>CAMILA</b> SONY BMG NORTE 78272 (14.98)	Todo Cambio	70
71	44	-	<b>LA DINASTIA DE TUZANTLA, MICH.</b> VENEMUSIC 653201/UNIVERSAL LATINO (12.98)	Reco. Reco Me Creadores	44
72	65	-	<b>IBRAHIM FERRER</b> NONESUCH 139068/WARNER BROS. (18.98)	Mi Sueno	65
73	71	66	<b>LOS ORIGINALES DE SAN JUAN</b> UN		



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Nielsen SoundScan

# LATIN

# Billboard DANCE

MAY 19 2007

LATIN AIRPLAY		POP™
THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	SI NOS QUEDARA POCO TIEMPO CHAYANNE (SONY BMG NORTE)
2	24	DIMELO ENRIQUE IGLESIAS (INTERSCOPE/UNIVERSAL LATINO)
3	2	BENDITA TU LUZ MANA (WARNER LATINA)
4	6	TODO CAMBIO CAMILA (SONY BMG NORTE)
5	3	ERES PARA MI JULIETA VENEGAS (SONY BMG NORTE)
6	4	TU RECUERDO RICKY MARTIN FEAT. LA MARIE DE CHAMBAO Y TOMMY TORRES (SONY BMG NORTE)
7	9	ME MUERO LA 5A ESTACION (SONY BMG NORTE)
8	5	MANDA UNA SENAL MANA (WARNER LATINA)
9	7	TODO SE DERRUMBO PEPE AGUILAR (EMI TELEVISIVA)
10	8	QUE HICISTE JENNIFER LOPEZ (EPIC/SONY BMG NORTE)
11	12	NENA MIGUEL BOSE FEATURING PAULINA RUBIO (WARNER LATINA)
12	15	AYUDAME PAULINA RUBIO (UNIVERSAL LATINO)
13	14	SERA SIN BANDERA (SONY BMG NORTE)
14	26	ME DUELE AMARTE REIK (SONY BMG NORTE)
15	11	SI TU NO ESTAS SIN BANDERA (SONY BMG NORTE)

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	3	MANA AMAR ES COMBATIR (WARNER LATINA)
3	5	MIGUEL BOSE PAPIPO (WARNER LATINA)
4	2	CHAYANNE MI TIEMPO (SONY BMG NORTE)
5	4	A.B. QUINTANILLA III PRESENTS KUMBIA KINGS GREATEST HITS ALBUM VERSIONS (EMI TELEVISIVA)
6	6	MARCO ANTONIO SOLIS LA HISTORIA CONTINUA... PARTE III (FONOVISA/UG)
7	7	MARCO ANTONIO SOLIS LA HISTORIA CONTINUA... PARTE II (FONOVISA/UG)
8	8	JULIETA VENEGAS LIMON Y SAL (SONY BMG NORTE)
9	9	RBD CELESTIAL (EMI TELEVISIVA/VIRGIN)
10	13	YURIDIA HABLE EL CORAZON (SONY BMG NORTE)
11	10	RICKY MARTIN RICKY MARTIN: MTV UNPLUGGED (SONY BMG NORTE)
12	9	REYLI FE (SONY BMG NORTE)
13	11	LA 5A ESTACION EL MUNDO SE EQUIVOCA (SONY BMG NORTE)
14	14	ALEXANDRE PIRES EXITOS...SOLD PARA USTED (SONY BMG NORTE)
15	15	VARIOUS ARTISTS NOW LATINO 2 (SONY BMG STRATEGIC MARKETING GROUP/EMIUNIVERSAL/UNIVERSAL/LATINO)

RHYTHM™		POP™
THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	IMPACTO DADDY YANKEE FEATURING FERGIE (EL CARTEL/INTERSCOPE)
2	3	IGUAL QUE AYER RAKIM & KEN-Y (PINA/UNIVERSAL LATINO)
3	4	SOLA HECTOR "EL FATHER" (VI/MACHETE)
4	2	QUE LLOREN IVY QUEEN (UNIVISION)
5	5	SIENTE EL BOOM TITO "EL BAMBINO" FEATURING RANDY (EMI TELEVISIVA)
6	10	THE WAY SHE MOVES ZION FEATURING AKON (CMG/UNIVERSAL MOTOWN)
7	6	PEGAO WISIN & YANOEI FEATURING LOS VAQUEROS (WY/MACHETE)
8	9	SHORTY SHORTY XTREME (LA CALLE/UNIVISION)
9	8	LOS INFIELES AVENTURA (PREMIUM LATIN)
10	7	DON'T MATTER AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
11	11	LA OTRA ILEGALES FEAT. MONCHY Y ALEXANDRA (UNIVERSAL LATINO)
12	21	LLORARAS R.K.M. & KEN-Y (UNIVERSAL LATINO)
13	15	CHICA VIRTUAL DJ NELSON FEATURING ARCANGEL (UMS/UNIVERSAL LATINO)
14	27	DALE PA TRA (BACK IT UP) NOTCH (MACHETE)
15	18	DON'T CRY TOBY LOVE (SONY BMG NORTE)

RHYTHM™		POP™
THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	ALLE 13 RESIDENTE O VISITANTE (SONY BMG NORTE)
2	2	RAKIM & KEN-Y COMMEMORATIVE EDITION (PINA/UNIVERSAL LATINO)
3	3	IVY QUEEN SENTIMIENTO (UNIVISION/UG)
4	4	DON OMAR KING OF KINGS (VI/MACHETE)
5	5	WISIN & YANDEL PA' L MUNDO (MACHETE)
6	6	VARIOUS ARTISTS WY RECORDS PRESENTS: LOS VAQUEROS (WY/MACHETE)
7	7	VARIOUS ARTISTS DON OMAR PRESENTA: EL PENTAGONO (VI/MACHETE)
8	8	RAKIM & KEN-Y MASTERPIECE: NUESTRA OBRA MAESTRA (PINA/UNIVERSAL LATINO)
9	9	LUNY TUNES & TAINY MAS FLOW: LOS BENJAMINS (MAS FLOW/MACHETE)
10	11	KINTO SOL LOS HIJOS DEL MAIZ (UNIVISION/UG)
11	1	HECTOR "EL FATHER" THE BAD BOY (VI/MACHETE)
12	12	DADDY YANKEE BARRIO FINO: EN DIRECTO (EL CARTEL/INTERSCOPE)
13	13	CALLE 13 CALLE 13 (WHITE LION/SONY BMG NORTE)
14	11	R.K.M. & KEN-Y MASTERPIECE: SOLD OUT (PINA/PR/UNIVERSAL LATINO)
15	15	DJ NELSON FLOW LA DISCOTEKA 2 (FLOW/UNIVERSAL LATINO)

REGIONAL MEXICAN™		POP™
THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	2	DAME UN BESO INTOCABLE (EMI TELEVISIVA)
2	7	MIL HERIDAS CUISILLOS (MUSART/BALBOA)
3	6	CADA VEZ QUE PIENSO EN TI LOS CREADORES DEL PASTO DURANGUENSE DE ALFREDO RAMIREZ RECIO, RECIO MI CREADOR (DISA)
4	4	Y SI VOLVIERA A NACER ALEGRES DE LA SIERRA (EDIMAL/VIVA)
5	1	DETALLES LOS TIGRES DEL NORTE (FONOVISA)
6	5	DIME QUIEN ES LOS RIELEROS DEL NORTE (FONOVISA)
7	8	ESE CONJUNTO PRIMAVERA (FONOVISA)
8	12	ME DUELE ESCUCHAR TU NOMBRE GRUPO MONTEZ DE DURANGO (DISA)
9	10	UN IDIOTA COMO YO DUELO (UNIVISION)
10	3	LA NOCHE PERFECTA EL CHAPO DE SINALOA (DISA)
11	9	ES COSA DE EL GRACIELA BELTRAN (UNIVISION)
12	13	COMO TE VA MI AMOR LOS HOROSCOPOS DE DURANGO (DISA)
13	16	DE RODILLAS TE PIDO ALEGRES DE LA SIERRA (VIVA)
14	11	MAS ALLA DEL SOL JOAN SEBASTIAN (MUSART/BALBOA)
15	15	TUS PALABRAS BANDA EL RECOIDO (FONOVISA)

REGIONAL MEXICAN™		POP™
THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT / PROMOTION LABEL)
1	1	VICENTE FERNANDEZ HISTORIA DE UN IDOLO (SONY BMG NORTE)
2	2	GRUPO BRYNDIS SOLD PIEUSD EN TI (DISA)
3	11	LOS CREADORES DEL PASTO DURANGUENSE DE ALFREDO RAMIREZ RECIO, RECIO MI CREADOR (DISA)
4	1	JENNI RIVERA MI VIDA LOCA (FONOVISA/UG)
5	3	LOS TIGRES DEL NORTE DETALLES Y EMOCIONES (FONOVISA/UG)
6	3	VALENTIN ELIZALDE VENCEDOR (UNIVERSAL LATINO)
7	5	BETO QUINTANILLA TRAGEDIAS REALES DE LA VIDA (UNIVISION/UG)
8	12	BRONCO / LOS BUKIS / LOS TEMERARIOS B.B.T. 2 (FONOVISA/UG)
9	3	LOS CUATES DE SINALOA PURO SIERRENO BRAVO (SONY BMG NORTE)
10	7	CUISILLOS MIL HERIDAS (MUSART/BALBOA)
11	9	GRACIELA BELTRAN PROMESAS NO (UNIVISION/UG)
12	4	LOS CAMINANTES LA HISTORIA... LO MAS CHULO, CHULO, CHULO (SONY BMG NORTE)
13	2	VALENTIN ELIZALDE LOBO DOMESTICADO (UNIVERSAL LATINO)
14	1	ALACRANES MUSICAL LINEA DE ORO (DISA)
15	3	CONJUNTO ATARDECER LAS #1 DE LOS NO. 1 DEL PASTO DURANGUENSE (MUSIMEX/UNIVERSAL/LATINO)

HOT DANCE CLUB PLAY™		POP™
THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	5	#1 BEAUTIFUL LIAR BEYONCE & SHAKIRA MUSIC WORLD/COLUMBIA
2	3	READ MY MIND THE KILLERS ISLAND PROMO/DJMG
3	7	GLAMOROUS FERGIE FEAT. LUDACRIS WILL.I.AM&M PROMO/INTERSCOPE
4	7	CHANGE KIMBERLEY LOCKE CURB PROMO
5	4	MAKE IT HAPPEN MAYA AZUCENA KULT PROMO
6	8	PEGATE RICKY MARTIN SONY BMG NORTE PROMO
7	2	WITH LOVE HILARY DUFF HOLLYWOOD PROMO
8	11	I WANT YOUR LOVE JOEY WATLEY AVITONE PROMO/PEACE BISQUIT
9	10	SPOTLIGHT AMADOR & CARILLO FEAT. GEORGIA NICOLE MOCHICO PRIMO PROMO
10	14	YOU'RE THE ONE DND MINDTRAIN PROMO/ASTRALWERKS
11	3	AUTOMATIC ULTRA NATE SILVER LABEL PROMO/TOMMY BOY
12	6	GIMME GIMME (DISCO SHIMMY) FRANKIE KNUCKLES NOICE! PROMO
13	6	HE'S ALIVE A GIRL CALLED JANE ISLAND PROMO/DJMG
14	2	IT'S MY LIFE S-BLUSH C.J. PROMO
15	5	DISCOTECH YOUNG LOVE ISLAND PROMO/DJMG
16	25	QUE HICISTE JENNIFER LOPEZ EPIC/SONY BMG NORTE PROMO
17	20	I COULD FALL IN LOVE WITH YOU ERASURE MUTE 9354
18	21	ICE BOX DMARION T.U.G. PROMO/COLUMBIA
19	17	DRUMS IN THE CLUB DJ RUSS HARRIS FEAT. DJ KERRI & BAM BAM BUDDHA EDITION SILVER PROMO
20	13	RISE SAMANTHA JAMES OM PROMO
21	22	FOREVER ALYSON PM MEDIA PROMO
22	19	C'MON C'MON TRICKY BIZNISS FEAT. TRIXIE REISS EDITION SILVER PROMO
23	35	POWER 4 IN THE MORNING GWEN STEFANI INTERSCOPE PROMO
24	1	ALL AROUND THE WORLD LIONEL RICHIE ISLAND PROMO/DJMG
25	24	DEEPER LOVE EDDIE THONEIC FEAT. BERGET LEWIS CR2 PROMO/AMAT

TOP ELECTRONIC ALBUMS™		POP™
THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT & NUMBER / DISTRIBUTING LABEL)
1	1	#1 Tiesto ELEMENTS OF LIFE MAGIC MUIK 1515/ULTR
2	2	LCD SOUNDSYSTEM SOUND OF SILVER DFA #5114/CAPITOL
3	3	Gnarls Barkley ST. ELSEWHERE ODONTOWN 70003*/ATLANTIC®
4	5	IMOGEN HEAP SPEAK FOR YOURSELF RCA VICTOR 72532
5	4	AIR POCKET SYMPHONY AIRCHEOLOGY 83761*/ASTRALWERKS
6	8	THE COUNTDOWN SINGERS FOREVER DISCO MADACY SPECIAL PRODUCTS 52379/MADACY
7	9	GORILLAZ DEMON DAYS PARLOPHONE 73838*/VIRGIN
8	10	THE RIDDLER & TREVOR SIMPSON ULTRA.DANCE 08 ULTRA 1485
9	2	DNTSL DUMB LUCK SUB POP 725*
10	11	THE GOOD, THE BAD & THE QUEEN THE GOOD, THE BAD & THE QUEEN PARLOPHONE 73067/VIRGIN®
11	6	PLAYRADIOPLAY! THE FREQUENCY E.P. STOLEN TRANSMISSION 00865-8
12	12	GRUPE MODERNE THE BEST OF DEPEHE MODE VOLUME 1 SPECIAL EDITION REISSUE 4025/WARNER BROS.®
13	15	MADONNA CONFESSIONS ON A DANCE FLOOR WARNER BROS. 4946*
14	18	!!! (CHK CHK CHK) MYTH TAKES WARP 154*
15	17	VARIOUS ARTISTS FOREVER FREESTYLE RAZOR & TIE 89147
16	12	VNV NATION JUDGEMENT METROPOLIS 490
17	REENTRY	TEDDYBEARS OFT MACHINE BIG BEAT/ATLANTIC 83979*/AG
18	19	CORNELIUS SENSUS EVERLOVING 16
19	23	CASCADA EVERYTIME WE TOUCH ROBBINS 75064
20	2	DJ SKRIBBLE / VIC LATINO THRIVEMIX03 THRIVEDANCE 90758/THRIVE
21	29	JOHNNY VICIOUS THRIVEMIX PRESENTS: ELECTRO THRIVEDANCE 90761/THRIVE
22	21	SCISSOR SISTERS TA-DAH UNIVERSAL MOTOWN 007499*/UMRG
23	21	MARK FARINA HOUSE OF OM OM 251
24	11	TRACEY THORN OUT OF THE WOODS ASTRALWERKS 83901*
25	25	ENIGMA A POSTERIORI VIRGIN 69994

HOT DANCE AIRPLAY™		POP™
THIS WEEK	LAST WEEK	TITLE ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	2	#1 CRY FOR YOU SEPTEMBER ROBBINS
2	3	WITH LOVE HILARY DUFF HOLLYWOOD
3	1	READ MY MIND THE KILLERS ISLAND/DJMG
4	7	SAY IT RIGHT NELLY FURTADO MGSLEY/GEFFEN
5	4	WHAT GOES AROUND... COMES AROUND JUSTIN TIMBERLAKE JIVE PROMO/ZOMBA
6	5	I CAN'T TAKE IT LOLA SOBE
7	6	THE WORLD IS MINE DAVID GUETTA VIRGIN
8	8	BY MY SIDE FLANDERS ULTRA
9	9	THE CREEPS CAMILLE JONES SILVER LABEL/TOMMY BOY
10	11	REHAB AMY WINEHOUSE UNIVERSAL REPUBLIC
11	10	U + UR HAND PINK LAFAGE/ZOMBA
12	14	IN THE DARK TIESTO MAGIC MUIK/ULTRA
13	20	CHANGES CHRIS LAKE FEATURING LAUFA V ROBBINS
14	13	PUT 'EM UP EDUN ROBBINS
15	17	S.O.S. STONEBRIDGE STONEY BOY
16	16	BEAUTIFUL DAY MATT DAREY DAREY PRODUCTS/TWISTED/KOCH
17	19	CURIOS 4 STRINGS ULTRA
18	15	ONE LOVE WORLD LOVE FRANK TI-YAYA FEATURING YAROI DON ULTRA
19	24	GLAMOROUS FERGIE FEATURING LUDACRIS WILL.I.AM&M/INTERSCOPE
20	2	IRREPLACEABLE BEYONCE COLUMBIA
21	23	MAKES ME WONDER MAROONS A&M/OC/TONE/INTERSCOPE
22	22	BY THE WAY JENNA DREY ROBBINS
23	NEW	SORRY KASKAOE ULTRA
24	NEW	BEAUTIFUL LIAR BEYONCE & SHAKIRA MUSIC WORLD/COLUMBIA
25	13	TRULY MADLY DEEPLY CASCADA ROBBINS

# HITS OF THE WORLD Billboard

**JAPAN**

SINGLES

(SOUNDCAN JAPAN) MAY 8, 2007

THIS WEEK	LAST WEEK		
1	NEW	WE CAN MAKE IT! (FIRST LTD VERSION) ARASHI J-STORM	
2	NEW	WE CAN MAKE IT! ARASHI J-STORM	
3	1	BRAND NEW SONG (FIRST LTD VERSION) KINKI KIDS JOHN JAY'S ENTERTAINMENT	
4	NEW	HAPPY (FIRST LTD VERSION) KIRARI TSUKISHIMA FT. KOHARU KUSUMI ZETIMA	
14		TSUBOMI KOBUKURO WARNER	
6	11	SEN NO KAZE NI NATTE MASASHI ARIKAWA TEICHIKU	
7	NEW	FRIEND KEITA TACHIBANA PONY CANYON	
8	8	DREAM LOVER INFINITY 16 UNIVERSAL	
NEW		LOVE DOKKYUN CLUB PRINCE AVEK TRAX	
10	6	TOREIN KETSUMEISHI TOY'S FACTORY	

**FRANCE**

SINGLES

(SNEP/IFOP/TITE-LIVE) MAY 8, 2007

THIS WEEK	LAST WEEK		
1	NEW	BALANCE-TOI TONY PARKER MUSIC ONE	
2	1	BEAUTIFUL LIAR BEYONCE & SHAKIRA WORLD MUSIC/COLUMBIA	
NEW		GIRLFRIEND AVRIL LAVIGNE RCA	
3		MAUVAISE FOI NOCTURNE FATAL BAZOOKA FT. VITAA UP	
5	2	ET S'IL N'EN RESTAIT QU'UNE CELINE DION COLUMBIA	
6	NEW	DON'T MATTER AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	
7	5	THE SWEET ESCAPE GWEN STEFANI FT. AKON INTERSCOPE	
8	8	UNIDOS PARA LA MUSICA DAVID VENEDITA FT. AKRAM V2	
9	4	MIRACLE CASCAOA ANDORFINE	
10	9	AUX ARBRES CITOYENS YANNICK NOAH ST GEORGE	

**ITALY**

SINGLES

(FIM/NIELSEN) MAY 7, 2007

THIS WEEK	LAST WEEK		
1	1	BEAUTIFUL LIAR BEYONCE & SHAKIRA COLUMBIA	
2	4	GRACE KELLY MIKA CASABLANCA/ISLAND	
3	NEW	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN	
4	6	QUE HICISTE JENNIFER LOPEZ EPIC	
5	3	EVERYTHING MICHAEL BUBLE REPRISE	
6	2	PENSA FABRIZIO MORD ATLANTIC	
7	NEW	COME BAMBI DENNIS SOLO MUSICA ITALIANA	
8	7	MUSICA PAOLO MENEGUZZI AROUND THE MUSIC	
9	8	LA PARANZA DANIELE SILVESTRI EPIC	
10	5	GIRLFRIEND AVRIL LAVIGNE RCA	

**SWITZERLAND**

SINGLES

(MEDIA CONTROL) MAY 7, 2007

THIS WEEK	LAST WEEK		
1	1	BEAUTIFUL LIAR BEYONCE & SHAKIRA WORLD MUSIC/COLUMBIA	
2	3	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN	
3	2	GRACE KELLY MIKA CASABLANCA/ISLAND	
4	5	WENN DAS GOTT WUESST BASCHI UNIVERSAL	
5	4	GIRLFRIEND AVRIL LAVIGNE RCA	

**ALBUMS**

1	NEW	GOTTHARD DOMINO EFFECT NUCLEAR BLAST
2	1	STEPHAN EICHER ELDORADO UNIVERSAL
3	NEW	MICHAEL BUBLE CALL ME IRRESPONSIBLE REPRISE
4	3	NELLY FURTADO LOOSE MOSLEY/GEFFEN
5	2	AVRIL LAVIGNE THE BEST DAMN THING RCA

**UNITED KINGDOM**

SINGLES

(THE OFFICIAL UK CHARTS CO.) MAY 6, 2007

THIS WEEK	LAST WEEK		
1	1	BEAUTIFUL LIAR BEYONCE & SHAKIRA WORLD MUSIC/COLUMBIA	
2	26	YOUR LOVE ALONE IS NOT ENOUGH MANIC STREET PREACHERS COLUMBIA	
3	8	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA GYM CLASS HEROES DECADE/DANCE/FUELED BY RAMEN	
4	2	GIVE IT TO ME TIMBALAND FT. N. FURTADO J. TIMBERLAKE MOSLEY/BLACKGROUND/INTERSCOPE	
5	3	GIRLFRIEND AVRIL LAVIGNE RCA	
6	4	BECAUSE OF YOU NE-YO DEF JAM	
7	6	LOVE TODAY MIKA CASABLANCA/ISLAND	
8	5	STOP ME MARK RONSON FT. D MERRIWEATHER COLUMBIA	
9	32	GET DOWN GROOVE ARMADA FT. STUSH COLUMBIA	
10	NEW	HERE (IN YOUR ARMS) HELLOGOODBYE EPIC	

**AUSTRALIA**

SINGLES

(ARIA) MAY 6, 2007

THIS WEEK	LAST WEEK		
1	1	GIRLFRIEND AVRIL LAVIGNE RCA	
2	3	CANDYMAN CHRISTINA AGUILERA RCA	
3	2	GRACE KELLY MIKA CASABLANCA/ISLAND	
4	9	GLAMOROUS Fergie FT. LUDACRIS WILL.I.AM&M/INTERSCOPE	
4	4	STRAIGHT LINES SILVERCHAIR ELEVEN	
6	7	20 GOOD REASONS THIRSTY MERC WEA	
7	6	BEAUTIFUL LIAR BEYONCE & SHAKIRA WORLD MUSIC/COLUMBIA	
8	5	STEER MISSY HIGGINS ELEVATOR	
9	8	THE SWEET ESCAPE GWEN STEFANI FT. AKON INTERSCOPE	
10	11	SUDDENLY I SEE KT TUNSTALL RELENTLESS/EMI	

**SPAIN**

SINGLES

(PROMUSICAE/MEDIA) MAY 9, 2007

THIS WEEK	LAST WEEK		
1	1	THE MOMENT YOUR BELIEVE MELANIE C. RED GIRL	
2	NEW	MY PREROGATIVE BRITNEY SPEARS JIVE	
2	2	CUATRO CANCIONES LOS RONALDOS SUBTERFUGE	
4	4	COMO EN UN MAR ETERNO HANNA UNIVERSAL	
12		HIMNO OFICIAL DEL SEVILLA FC EL ARREBATO CAPITOL	
6	7	AL FINAL DE LA PALMERA RAFA GONZALEZ-SERNA UNIVERSAL	
7	3	SALVEM EL MON ANONYMOUS MUSICA GLOBAL	
8	10	REMIXES J. LDUIS & FERRAN VS TAITO TIKARO MATINEE	
14		DIFFERENT WORLD IRON MAIDEN CAPITOL	
10	8	SURVIVALISM NINE INCH NAILS INTERSCOPE	

**FINLAND**

SINGLES

(YLE) MAY 9, 2007

THIS WEEK	LAST WEEK		
1	NEW	LIKE A SUPERSTAR DALLAS SUPERSTARS 16 INCH RECORDS	
2	1	PAID IN FULL SONATA ARCTICA NUCLEAR BLAST/SPINEFARM	
3	NEW	WE ARE FAMILY GROOVESITYLERZ PULSIVE MEDIA/EDEL	
4	5	LET THE BASS KICK HEIKKI L. DANCETERIA	
NEW		UNITY FRANK TI-AYA FT. YARDI DON 541 RECORDS	

**ALBUMS**

1	NEW	JONNA TERVOOMAA PAREMPI IOPPU MERCURY
2	2	KARI TAPIO KUIN TAIVAINEN XR
3	NEW	LAPKO YOUNG DESIRE FULLSTEAM RECORDS
4	NEW	RUSH SNAKES AND ARROWS ATLANTIC
5	3	ERI ESITTAJIA IOOLS 2007 RCA

**GERMANY**

SINGLES

(MEDIA CONTROL) MAY 8, 2007

THIS WEEK	LAST WEEK		
1	2	EIN STERN (DER DEINEN NAMEN TRAGT) D.J. OETZI/NIK P POLYDOR/UNIVERSAL	
2	3	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN	
3	4	GIVE IT TO ME TIMBALAND FT. N. FURTADO J. TIMBERLAKE MOSLEY/BLACKGROUND/INTERSCOPE	
4	1	BEAUTIFUL LIAR BEYONCE & SHAKIRA WORLD MUSIC/COLUMBIA	
5	5	SUMMER WINE VILLE VALO/NATALIA AVELON WARNER	
6	6	GIRLFRIEND AVRIL LAVIGNE RCA	
7	7	GRACE KELLY MIKA CASABLANCA/ISLAND	
8	NEW	DEAR MR. PRESIDENT PINK L'AFACE ZOMBA	
9	10	BOTEN ANNA BASSHUNTER WARNER	
10	8	WHAT GOES AROUND... COMES AROUND JUSTIN TIMBERLAKE JIVE/ZOMBA	

**CANADA**

DIGITAL SINGLES

(SOUNDCAN) MAY 19, 2007

THIS WEEK	LAST WEEK		
1	1	MAKES ME WONDER (ALBUM VERSION) MARDONS A&M/OCTONE/INTERSCOPE/UNIVERSAL	
2	2	GIVE IT TO ME TIMBALAND FT. N. FURTADO & J. TIMBERLAKE MOSLEY/BLACKGROUND/INTERSCOPE/UNIVERSAL	
3	5	ICKY THUMP (ALBUM VERSION) THE WHITE STRIPES THIRD MAN/WARNER BROS./WARNER	
4	3	I'LL STAND BY YOU CARRIE UNDERWOOD FREMANTLE/19	
5	4	GIRLFRIEND AVRIL LAVIGNE RCA/SONY BMG	
6	NEW	WORKING CLASS HERO GREEN DAY REPRISE/WARNER	
7	10	PARALYZER FINGER ELEVEN SONY BMG	
8	6	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA GYM CLASS HEROES FT. PATRICK STUMP DECADE/DANCE/FUELED BY RAMEN/ATLANTIC/WARNER	
9	7	ALL GOOD THINGS (COME TO AN END) NELLY FURTADO MOSLEY/GEFFEN/UNIVERSAL	
10	9	GRACE KELLY MIKA CASABLANCA/UNIVERSAL REPUBLIC/UNIVERSAL	

**MEXICO**

ALBUMS

(BIMSA) MAY 8, 2007

THIS WEEK	LAST WEEK		
1	1	MIGUEL BOSE PAPITO WARNER	
2	NEW	AVRIL LAVIGNE THE BEST DAMN THING RCA	
3	3	CAMILA TODD CAMBIO SONY BMG	
4	2	VARIOUS ARTISTS SECTOR BEAT 100.9 VOL. 4 WARNER/MAS	
4	4	CHAYANNE MI TIEMPO SONY BMG	
10	10	RICKY MARTIN MTV UNPLUGGED COLUMBIA	
7	6	HILARY DUFF DIGNITY HOLLYWOOD	
8	9	VALENTIN ELIZALDE VENCEDOR UNIVERSAL	
15	15	LA 5A ESTACION EL MUNDO SE EQUIVOCA SONY BMG	
10	21	MYRIAM SIMPLEMENTE AMIGOS EMI TELEVISION	

**POLAND**

ALBUMS

(ZWI.ZEK PRODUCCENTOW AUDIO VIDEO) APRIL 27, 2007

THIS WEEK	LAST WEEK		
1	1	NELLY FURTADO LOOSE MOSLEY/GEFFEN	
2	2	AYO JOYFUL POLYDOR	
3	3	VARIOUS ARTISTS THE BEST ROCK BALLADS... EVER! VIRGIN	
4	4	AVRIL LAVIGNE THE BEST DAMN THING RCA	
5	5	VARIOUS ARTISTS ESKA HIT NA CZASIE 9 IZABELIN	
6	6	TATIANA OKUPNIK ON MY OWN KAYAX	
7	7	ZBIGNIEW KSIAZEK, PIOTR RUBIK PSALTERZ WRZESNIOWY MAGIC	
8	8	YUGOPOLIS SLONIECZNA STRONA MIASTA YUGOPOLIS	
9	9	KAYAH MTV UNPLUGGED (KAYAH) KAYAX	
10	10	KATARZYNA GRONIEC PRZYPADKI LUNA	

**EURO DIGITAL TRACKS**

(NIELSEN SOUNDCAN INTERNATIONAL) MAY 19, 2007

THIS WEEK	LAST WEEK		
1	1	BEAUTIFUL LIAR BEYONCE & SHAKIRA MUSIC WORLD/COLUMBIA	
2	4	WHAT I'VE DONE (ALBUM VERSION) LINKIN PARK MACHINE SHOP/WARNER BROS.	
3	2	GRACE KELLY MIKA CASABLANCA/ISLAND	
4	5	FACES IN THE HALL (ALBUM VERSION) GYM CLASS HEROES DECADE/DANCE/FUELED BY RAMEN/ATLANTIC/LAVA	
5	3	GIVE IT TO ME TIMBALAND FT. N. FURTADO & J. TIMBERLAKE MOSLEY/BLACKGROUND/INTERSCOPE	
6	NEW	HERE (IN YOUR ARMS) HELLOGOODBYE DRIVE-THRU	
7	6	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN	
8	9	DON'T MATTER AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	
9	NEW	YOUR LOVE ALONE IS NOT ENOUGH (NINA SOLO ACOUSTIC) MANIC STREET PREACHERS EPIC	
10	8	THE SWEET ESCAPE GWEN STEFANI FT. AKON INTERSCOPE	
11	NEW	TAKE CONTROL (MAIN VERSION) AMERIE COLUMBIA	
12	10	BEAUTIFUL LIAR BEYONCE & SHAKIRA MUSIC WORLD/COLUMBIA	
13	12	LOVE TODAY MIKA CASABLANCA/ISLAND	
14	16	RUBY KAISER CHIEFS B-UNIQUE/POLYDOR	
15	14	GIVE IT TO ME (RADIO EDIT) TIMBALAND FT. N. FURTADO & J. TIMBERLAKE MOSLEY/BLACKGROUND/INTERSCOPE	
16	7	BECAUSE OF YOU NE-YO DEF JAM	
17	15	CANDYMAN CHRISTINA AGUILERA RCA	
18	11	STOP ME (RADIO EDIT) MARK RONSON FT. DANIEL MERRIWEATHER ALLI/OO/COLUMBIA	
19	17	HOW TO SAVE A LIFE THE FRAY EPIC	
20	13	GIRLFRIEND AVRIL LAVIGNE RCA	

**WALLONIA**

SINGLES

(ULTRATOP/GFK) MAY 9, 2007

THIS WEEK	LAST WEEK		
1	1	GRACE KELLY MIKA CASABLANCA/ISLAND	
2	3	DESTINATION CALABRIA ALEX GAUDINO FT. CRYSTAL WATERS DATA	
2	2	MAUVAISE FOI NOCTURNE FATAL BAZOOKA FT. VITAA UP	
4	4	THE SWEET ESCAPE GWEN STEFANI FT. AKON INTERSCOPE	
7	7	BEAUTIFUL LIAR BEYONCE & SHAKIRA SONY BMG	

**ALBUMS**

1	1	CHRISTOPHE WILLEM INVENTAIRE VOGUE
2	2	MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND
3	5	TIESTO ELEMENTS OF LIFE BLACK HOLE
4	3	LES ENFOIRES LA CARAVANE DES ENFOIRES 2007 ULM
5	4	AVRIL LAVIGNE THE BEST DAMN THING RCA

**HUNGARY**

SINGLES

(MAHASZ) MAY 4, 2007

THIS WEEK	LAST WEEK		
1	1	MINDEN MOST KERDODIK EL AKOS FEHER SDOVM	
2	NEW	HE DOESN'T LOVE YOU SARAH MCLEOD INTERSCOPE	
3	2	IN THE DARK TIESTO FT. CHRISTIAN BURNS BLACK HOLE	
4	4	MAGYARORSZAG EGYESULT HANGOK SONY BMG	
9	9	CADA VEZ 2007 STEREO PALMA IMPORT	

**ALBUMS**

1	1	BERECZKI ZOLTAN & SZINETAR DORA MUSICAL DUETT EMI
2	2	VARNUS XAVER FROM RAVEL TO VANGELIS SONY BMG
3	3	GASPAR LACI ES MEGIS FORDG A FOLD EMI
4	4	NELLY FURTADO LOOSE MOSLEY/GEFFEN
5	3	IRIGY HONALJMIRIGY K.O MEDIA CLS

SALES DATA  
COMPILED BY

Nielsen  
SoundScan

## EUROCHARTS

### SINGLE SALES

THIS WEEK	LAST WEEK	EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. MAY 9, 2007
1	1	BEAUTIFUL LIAR BEYONCÉ & SHAKIRA WORLD MUSIC/COLUMBIA
2	3	GIRLFRIEND AVRIL LAVIGNE RCA
3	2	GIVE IT TO ME TIMBALAND FT. N. FURTADO/J. TIMBERLAKE MOSLEY/BLACKGROUND/INTERSCOPE
4	5	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN
5	4	THE SWEET ESCAPE GWEN STEFANI FT. AKON INTERSCOPE
6	6	GRACE KELLY MIKA CASABLANCA/ISLAND
NEW	NEW	BALANCE-TOI TONY PARKER MUSIC ONE/AMC
8	12	EIN STERN (DER DEINEN NAMEN TRAGT) D.J. OETZI/NIK P. POLYDOR/UNIVERSAL
8	8	WHAT GOES AROUND... COMES AROUND JUSTIN TIMBERLAKE JIVE/ZOMBA
10	67	YOUR LOVE ALONE IS NOT ENOUGH MANIC STREET PREACHERS COLUMBIA
25	25	CUPID'S CHOKEHOLD/BREAKFAST IN AMERICA GYM CLASS HEROES DECADE/DANCE/FULLED BY RAMEN
12	33	DON'T MATTER AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN
13	10	DESTINATION CALABRIA ALEX GAUDINO FT. CRYSTAL WATERS DATA
14	9	MAUVAISE FOI NOCTURNE FATAL BAZOOKA FT. VITAA UP MUSIC
15	7	ET S'IL N'EN RESTAIT QU'UNE CELINE DION COLUMBIA

### ALBUMS

THIS WEEK	LAST WEEK	ALBUMS SALES CHART OF EUROPEAN COUNTRIES. MAY 9, 2007
1	NEW	MICHAEL BUBLE CALL ME IRRESPONSIBLE REPRISE
2	2	NELLY FURTADO LOOSE MOSLEY/GEFFEN
3	1	AVRIL LAVIGNE THE BEST DAMN THING RCA
4	4	MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND
5	3	ARCTIC MONKEYS FAVOURITE WORST NIGHTMARE DOMINO
6	5	AMY WINEHOUSE BACK TO BLACK ISLAND
NEW	NEW	TORI AMOS AMERICAN OOLH POSSE EPIC
8	10	BEYONCÉ KNOWLES B'DAY COLUMBIA
NEW	NEW	DIMMU BORGIR IN SORTE DIABOLI NUCLEAR BLAST
10	8	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS JIVE/ZOMBA
11	7	TIMBALAND TIMBALAND PRESENTS SHOCK VALUE INTERSCOPE
13	13	CHRISTOPHE WILLEM INVENTAIRE VOGUE
13	14	DIE FANTASTISCHEN VIER FORNIKA COLUMBIA
14	6	JENNIFER LOPEZ COMO AMA UNA MUJER EPIC/COLUMBIA
15	11	CASCADA EVERYTIME WE TOUCH ANDORFINE

### RADIO AIRPLAY

THIS WEEK	LAST WEEK	RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. MAY 9, 2007
1	1	THE SWEET ESCAPE GWEN STEFANI FT. AKON INTERSCOPE
2	2	WHAT GOES AROUND... COMES AROUND JUSTIN TIMBERLAKE JIVE/ZOMBA
4	4	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN
4	3	GIVE IT TO ME TIMBALAND FT. NELLY FURTADO MOSLEY/BLACKGROUND/INTERSCOPE
5	5	BEAUTIFUL LIAR BEYONCÉ & SHAKIRA COLUMBIA
6	6	GRACE KELLY MIKA CASABLANCA/ISLAND
11	11	MAKES ME WONDER MARDON 5 OCTONE/A&M
8	8	AMERICA HAZORLIGHT VERTIGO
9	9	GIRLFRIEND AVRIL LAVIGNE RCA
10	7	ALL GOOD THINGS (COME TO AN END) NELLY FURTADO MOSLEY/GEFFEN
10	10	RUBY KAISER CHEIFS B. UNIQUE/POLYDOR
12	13	WHAT IVE DONE LINKIN PARK MACHINE SHOP/WARNER BROS.
13	12	DON'T MATTER AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN
14	16	CUPID'S CHOKEHOLD (GIRLFRIEND) GYM CLASS HEROES ATLANTIC
14	14	HOW TO SAVE A LIFE THE FRAY EPIC

## TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	41	<b>#1 GREATEST GAINER</b> AARON SHUST	ANYTHING WORTH SAYING BRASH 0017/WORD-CURB	
2	2	5	THE ALMOST.	SOUTHERN WEATHER TOOTH & NAIL 2481/EMI CMG	
3	3	11	TOBYMAC	(PORTABLE SOUNDS) FOREFRONT 0379/EMI CMG	
4	HOT SHOT DEBUT	4	BUILDING 429	IRIS TO IRIS WORD-CURB 887093	
5	4	9	RELIENT K	FIVE SCORE AND SEVEN YEARS AGO 601EE/CAPITOL 0592/EMI CMG	
7	7	31	VARIOUS ARTISTS	WOW HITS 2007 WORD-CURB/PROVIDENT-INTEGRITY 7196/EMI CMG	
8	8	62	ALAN JACKSON	PRECIOUS MEMORIES ACR/ARISTA NASHVILLE 80281/PROVIDENT-INTEGRITY	
8	5	6	THIRD DAY	CHRONOLOGY: VOLUME ONE: 1996-2000 ESSENTIAL 10838/PROVIDENT-INTEGRITY	
9	6	5	J MOSS	V2... PAJAM/GOSPO CENTRIC 87214/PROVIDENT-INTEGRITY	
9	9	9	VARIOUS ARTISTS	GLORY REVEALED: THE WORD OF GOD IN WORSHIP REUNION 10823/PROVIDENT-INTEGRITY	
10	10	94	CASTING CROWNS	LIFESONG BEACH STREET/REUNION 10770/PROVIDENT-INTEGRITY	
12	12	31	SKILLET	COMATOSE ARDENT/SRE/LAVA 2546/PROVIDENT-INTEGRITY	
13	13	32	CHRIS TOMLIN	SEE THE MORNING SIXSTEPS/SPARROW 2828/EMI CMG	
14	10	55	MAT KEARNEY	NOTHING LEFT TO LOSE AWARE/COLUMBIA/INPOP 1380/EMI CMG	
15	NEW	15	DEREK WEBB	THE RINGING BELL INO 4203/PROVIDENT-INTEGRITY	
16	15	71	FLYLEAF	FLYLEAF OCTONE 50005/PROVIDENT-INTEGRITY	
17	14	9	VARIOUS ARTISTS	WOW HYMNS PROVIDENT-INTEGRITY/EMI CMG 887145/WORD-CURB	
18	29	6	BISHOP T.D. JAKES AND THE POTTER'S HOUSE MASS CHOIR	LIVE IN KENYA: GRACE THE KENYA EXPERIENCE DEXTERITY SOUNDS/RHINO 103420/WORD-CURB	
19	23	5	VARIOUS ARTISTS	SONGS 4 WORSHIP: SHOUT TO THE LORD: SPECIAL EDITION INTEGRITY 19404/TIME LIFE	
20	32	13	ERNIE HAASE & SIGNATURE SOUND	GET AWAY JORDAN GAITHER MUSIC GROUP 2700/EMI CMG	
21	24	36	VARIOUS ARTISTS	THREE WOODEN CROSSES WORD-CURB 886582	
22	19	69	VARIOUS ARTISTS	OPEN THE EYES OF MY HEART INO/EPIC 3649/PROVIDENT-INTEGRITY	
23	22	83	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/PROVIDENT-INTEGRITY	
24	17	27	NEWSBOYS	GO INPOP 1383/EMI CMG	
25	16	54	MERCYME	COMING UP TO BREATHE INO 3872/PROVIDENT-INTEGRITY	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
26	20	26	MICHAEL W. SMITH	STAND REUNION 10109/PROVIDENT-INTEGRITY	
27	6	22	ANBERLIN	CITIES TOOTH & NAIL 3673/EMI CMG	
28	8	32	MARK SCHULTZ	BROKEN & BEAUTIFUL WORD-CURB 886570	
29	27	27	JEREMY CAMP	BEYOND MEASURE BEC 3723/EMI CMG	
30	27	40	RED	END OF SILENCE ESSENTIAL 10807/PROVIDENT-INTEGRITY	
31	15	6	ALABAMA	SONGS OF INSPIRATION II RCA NASHVILLE D6065/PROVIDENT-INTEGRITY	
32	NEW	32	WOMEN OF FAITH WORSHIP TEAM	AMAZING FREEDOM MYRRH 887174/WORD-CURB	
33	18	5	NICOLE C. MULLEN	SHARECROPPER'S SEED: VOLUME 1 WORD-CURB 687144	
34	31	73	THIRD DAY	WHEREVER YOU ARE ESSENTIAL 10755/PROVIDENT-INTEGRITY	
35	34	13	SWITCHFOOT	OH! GAITHER SPARROW/COLUMBIA 0113/EMI CMG	
36	30	4	33MILES	33MILES INO 4171/PROVIDENT-INTEGRITY	
37	21	2	THE ISAACS	BIG SKY GAITHER MUSIC GROUP 2717/EMI CMG	
38	45	31	JONNY LANG	TURN AROUND A&M 007517/PROVIDENT-INTEGRITY	
39	6	24	KIRK FRANKLIN	SONGS FROM THE STORM, VOLUME I FO YO SOUL/GOSPO CENTRIC 88401/PROVIDENT-INTEGRITY	
40	42	42	HASTE THE DAY	PRESSURE THE HINGES SOLID STATE 1671/EMI CMG	
41	38	4	KJ-52	THE YEARBOOK UPROK/BEAC 8295/EMI CMG	
42	44	22	MARY MARY	MARY MARY MY BLOCK/INTEGRITY GOSPEL/COLUMBIA 3557/PROVIDENT-INTEGRITY	
43	39	3	NICHOLE NORDEMAN	RECOLLECTION: THE BEST OF NICOLE NORDEMAN SPARROW 8635/EMI CMG	
44	NEW	44	VARIOUS ARTISTS	WHAT I LOVE ABOUT SUNDAY WORD-CURB 887172	
45	43	30	FRED HAMMOND	FREE TO WORSHIP VERITY 85990/PROVIDENT-INTEGRITY	
46	40	9	JOHNNY CASH	CASH: ULTIMATE GOSPEL COLUMBIA (NASHVILLE)/LEGACY 30739/PROVIDENT-INTEGRITY	
47	36	33	JARS OF CLAY	GOOD MONSTERS ESSENTIAL 10820/PROVIDENT-INTEGRITY	
48	RE-ENTRY	48	FAMILY FORCE 5	BUSINESS UP FRONT/PARTY IN THE BACK MAVERICK/MJMS VS STEREO/GOTEE 9139/EMI CMG	
49	41	24	ALABAMA	SONGS OF INSPIRATION RCA NASHVILLE 00532/PROVIDENT-INTEGRITY	
50	47	23	P.O.D.	GREATEST HITS: THE ATLANTIC YEARS ATLANTIC/RHINO 74790/WORD-CURB	

## TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	5	<b>#1 J MOSS</b>	V2... PAJAM/GOSPO CENTRIC 87214/ZOMBA	
2	3	69	JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301	
3	4	14	VARIOUS ARTISTS	WOW GOSPEL 2007 VERITY/WORD-CURB/EMI CMG 02499/ZOMBA	
4	2	4	THE CLARK SISTERS	LIVE... ONE LAST TIME EMI GOSPEL 81094	
5	5	22	MAVIS STAPLES	WELL NEVER TURN BACK ANTI- 86830/EPITAPH	
6	8	7	<b>GREATEST GAINER</b> BISHOP T.D. JAKES AND THE POTTER'S HOUSE MASS CHOIR	LIVE IN KENYA: GRACE THE KENYA EXPERIENCE DEXTERITY SOUNDS 103420/RHINO	
7	7	84	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA	
8	9	50	TYE TRIBETT & G.A.	VICTORY LIVE! INTEGRITY GOSPEL/COLUMBIA 77526/SONY MUSIC	
9	6	5	NICOLE C. MULLEN	SHARECROPPER'S SEED: VOLUME 1 WORD-CURB 887144/WARNER BROS.	
10	14	25	KIRK FRANKLIN	SONGS FROM THE STORM, VOLUME I FO YO SOUL/GOSPO CENTRIC 88401/ZOMBA	
11	4	13	PATTI LABELLE	THE GOSPEL ACCORDING TO PATTI LABELLE UMBRELLA 970109/BUNGALO	
12	13	94	MARY MARY	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC	
13	13	94	THE MCCLURKIN PROJECT	WE PRAISE YOU GOSPO CENTRIC 69697/ZOMBA	
14	2	31	FRED HAMMOND	FREE TO WORSHIP VERITY 85990/ZOMBA	
15	15	15	JUANITA BYNUM & JONATHAN BUTLER	GOSPEL GOES CLASSICAL FLOW 1894/MARANATHA!	
16	21	28	KELLY PRICE	THIS IS WHO I AM GOSPO CENTRIC 88167/ZOMBA	
17	17	5	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	THE GRAND FINALE: ENCOURAGE YOURSELF EMI GOSPEL 84547	
18	4	21	SMOKIE NORFUL	LIFE CHANGING EMI GOSPEL 33347	
19	21	13	BISHOP G.E. PATTERSON	HAVING CHURCH WITH THE SAINTS: VOLUME 1 PODIUM 2506	
20	23	10	REV. TIMOTHY WRIGHT & THE NEW YORK FELLOWSHIP MASS CHOIR	JESUS, JESUS, JESUS MOM/JEG 5987/KOCH	
21	25	16	BISHOP PAUL S. MORTON	STILL STANDING TEHILLAH 6528/LIGHT	
22	24	24	ONITSHA	CHURCH GIRL STILL WATERS 00024/HIDDEN BEACH	
23	HOT SHOT DEBUT	23	WILLIAM MURPHY	THE SOUND: LIVE IN ATLANTA MURPHY 3 MINISTRIES 6020	
24	27	75	BYRON CAGE	AN INVITATION TO WORSHIP GOSPO CENTRIC 71281/ZOMBA	
25	33	81	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 94893/SONY MUSIC	

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
26	30	9	TRAMAINÉ HAWKINS	I NEVER LOST MY PRAISE: LIVE GOSPO CENTRIC 85332/ZOMBA	
27	31	88	YOLANDA ADAMS	DAY BY DAY ELEKTRA/ATLANTIC 83789/AG	
28	20	3	FLAME	OUR WORLD: FALLEN CROSS MOVEMENT 3002E	
29	15	8	MARY ALESSI & FRIENDS	WHEN WOMEN WORSHIP MIAMI LIFE SOUNDS 0301	
30	25	52	NICOLE C. MULLEN	REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 36569/WARNER BROS.	
31	19	7	SHIRLEY MURDOCK	SOULFOOD TYSCOT 984155	
32	29	83	HEZEKIAH WALKER & LFC	20/85 THE EXPERIENCE VERITY 62829/ZOMBA	
33	39	5	THE MIGHTY CLOUDS OF JOY	MOVIN' EMI GOSPEL 67322	
34	38	67	VARIOUS ARTISTS	WOW GOSPEL 2006 EMI CMG/WORD-CURB 75160/ZOMBA	
35	33	52	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	FINALE: ACT TWO EMI GOSPEL 54835	
36	35	30	DETRICK HADDON	7 DAYS TYSCOT/VERITY 88166/ZOMBA	
37	23	3	ALVIN DARLING & CELEBRATION	MY BLESSING IS ON THE WAY EMI GOSPEL 15167/TASE S	
38	32	39	LECREA	AFTER THE MUSIC STOPS REACH 33021/CROSS MOVEMENT	
39	42	47	VARIOUS ARTISTS	THE VERY BEST OF PRAISE & WORSHIP LEGACY/VERITY 81605/ZOMBA	
40	35	2	VARIOUS ARTISTS	GOTTA HAVE GOSPEL! GOLD GOSPO CENTRIC/INTEGRITY GOSPEL 87208/ZOMBA	
41	41	27	COKO	GRATEFUL LIGHT 6527	
42	40	57	BISHOP G.E. PATTERSON & CONGREGATION	SINGING THE OLD TIME WAY VOLUME 2 PODIUM 2505	
43	43	32	DAVE HOLLISTER	THE BOOK OF DAVID, VOL. 1 THE TRANSITION GOSPO CENTRIC 85334/ZOMBA	
44	NEW	44	NEW BREED	FREEDOM: SOUNDS OF THE NEW BREED INTEGRITY GOSPEL/INTEGRITY/COLUMBIA 88923/SONY MUSIC	
45	RE-ENTRY	45	MARtha MUNIZZI	NO LIMITS... LIVE INTEGRITY/COLUMBIA 77093/SONY MUSIC	
46	45	24	YOUTH FOR CHRIST	THE STRUGGLE IS OVER EMI GOSPEL 931512/TASEIS	
47	44	27	YOUTHFUL PRAISE	LIVE! THE PRAISE... THE WORSHIP EVIDENCE GOSPEL 51709/LIGHT	
48	42	27	LYNDA RANDLE	LYNDA RANDLE LIVE GAITHER MUSIC GROUP 42701	
49	RE-ENTRY	49	VICKIE WINANS	WOMAN TO WOMAN: SONGS OF LIFE VERITY 85576/ZOMEA	
50	RE-ENTRY	50	SHIRLEY CAESAR	I KNOW THE TRUTH ARTEMIS GOSPEL 51635/LIGHT	

# CHARTS LEGEND

See below for complete legend information.

MAY 19 2007

# ALBUMS

SALES DATA COMPILED BY



## ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.  
● Albums with the greatest sales gains this week.

**GREATEST GAINER** GG Where included, this award indicates the title with the chart's largest unit increase.

**PACE SETTER** Where included, this award indicates the title with the chart's biggest percentage growth.

**HEATSEEKER GRADUATE** Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

### PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. D after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. DualDisc available. CD/DVD after price indicates CD/DVD only available. \* indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

## SINGLES CHARTS

### RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Airplay, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.  
● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

### RECURRENT RULES

Songs are removed from The Billboard Hot 100 and Hot 100 Airplay charts simultaneously if they have been on The Billboard Hot 100 for more than 20 weeks and rank below No. 50. Songs are removed from the Hot R&B/Hip-Hop Songs and Hot R&B/Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B/Hip-Hop Songs for more than 20 weeks and rank below No. 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below No. 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below No. 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from Hot Latin Songs if they have been on the chart for more than 20 weeks and rank below No. 20. Songs on Latin Airplay charts are removed after 20 weeks if they rank below No. 20 in both audience and detections. Descending songs are removed from Adult Contemporary if they have been on the chart for more than 20 weeks and rank below No. 15, if they have been on the chart for more than 26 weeks and rank below No. 10, or if they have been on the chart for more than 52 weeks and rank below No. 5. Songs are removed from the Adult Top 40, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below No. 15 (No. 20 for Rhythmic Airplay and Modern Rock) or if they have been on the chart for more than 52 weeks and rank below No. 10.

### SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B/Hip-Hop stores by Nielsen SoundScan.  
● Singles with the greatest sales gains.

### CONFIGURATIONS

CD single available. D Digital Download available. DVD single available. V Vinyl Maxi-Single available. V Vinyl single available. CD Maxi-Single available. Configurations are not included on all singles charts.

### HIT PREDICTOR

★ 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 CERTIFICATIONS

### ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). ■ Certification of 400,000 units (Multi-Platino).

### SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's multi-platinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

### MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

### DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

## TOP INDEPENDENT

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE))	CERT
1	NEW	1 WK	BLACK REBEL MOTORCYCLE CLUB	BABY 81 ABSTRACT DRAGON 03802/RCA (13.98)	
2	3	4	BRIGHT EYES	CASSADAGA SADDLE CREEK 103* (13.98)	
3	5	35	GREATEST GAINER AARON SHUST	ANYTHING WORTH SAYING BRASH 0017 (13.98)	
4	NEW	1 WK	DINOSAUR JR	BEYOND FAT POSSUM 1081 (15.98)	
5	NEW	1 WK	THE FALL OF TROY	MANIPULATOR EQUAL VISION 140 (15.98)	
6	6	7	ELLIOTT YAMIN	ELLIOTT YAMIN HICKORY 90019 (18.98)	
7	7	9	ARCADE FIRE	NEON BIBLE MERGE 285 (14.98)	
8	1	2	CHUCK BROWN	WE'RE ABOUT THE BUSINESS FULL CIRCLE 15/RAW VENTURE (17.98)	
9	11	14	TRACY LAWRENCE	FOR THE LOVE ROCKY COMFORT 90012 (12.98)	
10	2	2	DIMMU Borgir	IN SORT DIABOLI NUCLEAR BLAST 1862 (16.98) ⊕	
11	8	5	CEU	CEU URBAN JUNGLE/HEAR/STARBUCKS 361129/SIX DEGREES (16.98)	
12	14	20	SILVERSN PICKUPS	CARNAVAS DANGERBIRD 009* (11.98)	
13	13	93	JASON ALDEAN	JASON ALDEAN BROKEN BOW 7657 (12.98)	■
14	12	15	THE SHINS	WINCING THE NIGHT AWAY SUB POP 705* (15.98)	
15	19	83	LITTLE BIG TOWN	THE ROAD TO HERE EQUITY 3010 (13.98)	■
16	4	3	LUMIDEE	UNEXPECTED M>1 2900/TVT (17.98)	
17	16	4	TIESTO	ELEMENTS OF LIFE MAGIC MUZIK 1515/ULTRA (17.98)	
18	23	9	PETER BJORN AND JOHN	WRITER'S BLOCK ALMDSTGOLD 002 (12.98)	
19	21	57	BULLET FOR MY VALENTINE	THE PDISON TRUSTKILL 74 (13.98)	
20	15	31	UNK	BEATN DOWN YO BLOCK BIG ODMF 5973/KOCH (17.98)	
21	18	21	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA ATO 21557 (13.98)	
22	26	55	JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301 (17.98)	●
23	25	17	COLD WAR KIDS	ROBBERS & COWARDS DOWNTOWN 70009 (13.98)	
24	20	2	BEBEL GILBERTO	MOMENTO ZIRIGUIBOOMI/CRAMMED DISCS 1133/SIX DEGREES (16.98)	
25	28	13	EMERSON DRIVE	COUNTERFIT MONTAGE 90088/MIDAS (13.98)	
26	22	39	HELLOGOODBYE	ZOMBIES! ALIENS! VAMPIRES! DINOSAURS! DRIVE-THRU 83645 (11.98)	
27	NEW	1 WK	BOONDOX	PUNKINHE (EP) PSYCHOPATHIC 4065 (8.98)	
28	31	4	BLONDE REDHEAD	23 4AD 2717*/BEGGARS GROUP (15.98)	
29	4	1	VARIOUS ARTISTS	SNOOP DOGG PRESENTS THE BIG SQUEEZE DOGGYSTYLE 5545/KOCH (17.98)	
30	30	1	ANTHONY HAMILTON	SOUTHERN COMFORT MEROVINGIAN 002/IMPERIAL (17.98)	
31	17	2	SIMPLY RED	STAY SIMPLYRED.COM 89935 (16.98)	
32	NEW	1 WK	WARREN ZEVON	PRELUDES: RARE AND UNRELEASED RECORDINGS A/MAL 6117/NEW WEST (21.98)	
33	34	11	VARIOUS ARTISTS	#1 HITS OF THE 50S AND 60S MADACY SPECIAL PRODUCTS 52251/MADACY (13.98)	
34	32	1	MAVIS STAPLES	WE'LL NEVER TURN BACK ANTI- 86830/EPIAPH (17.98)	
35	45	6	CLUTCH	FROM BEALE STREET TO OBLIVION ISSACHAR 00449/DRT (15.98)	
36	48	5	SECONDHAND SERENADE	AWAKE GLASSNOTE 63020/EAST WEST (13.98)	
37	46	19	VARIOUS ARTISTS	FOREVER SOUL R&B MADACY SPECIAL PRODUCTS 52253/MADACY (13.98)	
38	41	93	DANE COOK	RETALIATION COMEDY CENTRAL 0034 (18.98 CD/DVD) ⊕	2
39	29	4	SOUNDTRACK	AQUA TEEN HUNGER FORCE COLON MOVIE FULLY FOR THEATERS COLOR THE SOUNDTRACK WILLIAMS STREET 00140/UNIT SVIWA (13.98)	
40	35	25	TAMIA	BETWEEN FRIENDS PLUS 1 3784/IMAGE (15.98)	
41	33	1	ANDREW BIRD	ARMCHAIR APCRYPHA FAT POSSUM 1058* (16.98)	
42	44	4	BROTHER ALI	THE UNDISPUTED TRUTH RHYMESAYERS ENTERTAINMENT 0080* (13.98)	
43	43	4	FROM AUTUMN TO ASHES	HOLDING A WOLF BY THE EARS VAGRANT 459 (13.98)	
44	50	7	INSANE CLOWN POSSE	THE TEMPEST PSYCHOPATHIC 4063 (15.98)	
45	49	26	JIM JONES	HUSTLER'S P.O.M.E. (PRODUCT OF MY ENVIRONMENT) KOCH 5964 (17.98)	
46	42	13	PATTY GRIFFIN	CHILDREN RUNNING THROUGH ATO 0038 (15.98)	
47	NEW	1 WK	GOV'T MULE	LIVE AT THE ROSELANO BALLROOM EVIL TEEN 1202 (15.98)	
48	10	2	KINGSPADE	P.T.B. SUBURBAN NOIZE 77 (15.98)	
49	38	6	PRODIGY	RETURN OF THE MAC THE INFAMOUS 5534/KOCH (17.98)	
50	RE-ENTRY		KENNY ROGERS	KENNY ROGERS MADACY SPECIAL PRODUCTS 52554/MADACY (13.98)	

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical albums ordered through internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. TOP DIGITAL: Release sold as a complete album bundle through digital download services. BILLBOARD.BIZ CHART: See Chart Legend for rules and explanations.  
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## TASTEMAKERS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)	CERT
1	NEW	1 WK	RUSH	SNAKES & ARROWS ANTHEM/ATLANTIC 135484/AG	
2	NEW	1 WK	TORI AMOS	AMERICAN DOLL POSSE EPIC 86140*/SONY MUSIC ⊕	
3	NEW	1 WK	NE-YO	BECAUSE OF YOU DEF JAM 008697*/ADMJG	
4	NEW	1 WK	FEIST	THE REMINDER CHERYTREE/POLYDOR 008819/INTERSCOPE	
5	NEW	1 WK	BLACK REBEL MOTORCYCLE CLUB	BABY 81 ABSTRACT DRAGON 03802/RCA	
6	NEW	1 WK	DINOSAUR JR	BEYOND FAT POSSUM 1081	
7	1	3	NINE INCH NAILS	YEAR ZERO NOTHING 00878*/INTERSCOPE	
8	4	8	AMY WINEHOUSE	BACK TO BLACK UNIVERSAL REPUBLIC 008428/UMRG	
9	2	2	ARCTIC MONKEYS	FAVOURITE WORST NIGHTMARE DOMINO 136*	
10	7	4	BRIGHT EYES	CASSADAGA SADDLE CREEK 103*	
11	NEW	1 WK	MICHAEL BUBLE	CALL ME IRRESPONSIBLE 143/REPRISE 100313/WARNER BROS	
12	8	7	MODEST MOUSE	WE WERE DEAD BEFORE THE SHIP EVEN SANK EPIC 86139*/SONY BMG	
13	11	4	BLONDE REDHEAD	23 4AD 2717*/BEGGARS GROUP	
14	10	3	AVRIL LAVIGNE	THE BEST DAMN THING RCA 03774/RMG ⊕	
15	13	5	KINGS OF LEON	BECAUSE OF THE TIMES RCA 03776/RMG	

## TOP WORLD

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT & NUMBER/DISTRIBUTING LABEL)	CERT
1	NEW	1 WK	ANGELIQUE KIDJO	OJIN OJIN STARBUCKS 82967/RAZOR & TIE	
2	1	14	CELTIC WOMAN	A NEW JOURNEY MANHATTAN 75110/BLG	●
3	2	5	CEU	CEU URBAN JUNGLE/HEAR/STARBUCKS 361129/SIX DEGREES	
4	3	31	RODRIGO Y GABRIELA	RODRIGO Y GABRIELA ATO 21557	
5	4	2	BEBEL GILBERTO	MOMENTO ZIRIGUIBOOMI/CRAMMED DISCS 1133/SIX DEGREES	
6	5	24	LOREENA MCKENITT	AN ANCIENT MUSE QUILMAN ROAD/VERVE 007920/VG	
7	6	27	VARIOUS ARTISTS	CELTIC FAVORITES MADACY SPECIAL PRODUCTS 52247/MADACY	
8	7	2	PATRIZIO	FOREVER BEGINS TONIGHT NEXT PLATEAU/UNIVERSAL REPUBLIC 008842/UMRG	
9	8	2	IBRAHIM FERRER	MI SUENO NONESUCH 139068/WARNER BROS.	
10	9	9	HAYLEY WESTENRA	CELTIC TREASURE DECCA 008560/UNIVERSAL CLASSICS GROUP	
11	15	15	GIPSY KINGS	PASAJERO NONESUCH 79959/WARNER BROS.	
12	11	22	CIRQUE DU SOLEIL	CORTÉO CIRQUE DU SOLEIL 25 ⊕	
13	13	10	THE STARLITE SINGERS	IRISH FAVORITES MADACY SPECIAL PRODUCTS 52835/MADACY	
14	15	36	PATRIZIO	THE ITALIAN NEXT PLATEAU/UNIVERSAL MOTOWN 008240/UMRG	
15	23	23	VARIOUS ARTISTS	RHYTHMS DEL MUNDO: CUBA APE VISION/UNIVERSAL MUSIC TV/IMP-O 007891/UME	

## TOP COMPILATION ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT / DISTRIBUTING LABEL)	CERT
1	1	6	NOW 24	VARIOUS ARTISTS (EMI/SONY BMG/UNIVERSAL/ZOMBA/CAPITOL)	
2	—	1	HIGH SCHOOL MUSICAL: THE CONCERT	VARIOUS ARTISTS (WALT DISNEY)	
3	—	1	DISNEYMANIA 5: MUSIC STARS SING DISNEY... THEIR WAY!	VARIOUS ARTISTS (WALT DISNEY)	
4	15	15	GRAMMY NOMINEES 2007	VARIOUS ARTISTS (GRAMMY/SONY BMG CMG)	
5	6	26	NOW 23	VARIOUS ARTISTS (SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/ZOMBA/SONY MUSIC)	
6	7	31	WOW HITS 2007	VARIOUS ARTISTS (WORD-CURB/PROVIDENT-INTEGRITY/EMI CMG)	
7	10	22	EMINEM PRESENTS: THE RE-UP	VARIOUS ARTISTS (SHADY/INTERSCOPE)	
8	8	9	GLORY REVEALED: THE WORD OF GOD IN WORSHIP	VARIOUS ARTISTS (REUNION)	
9	5	2	A TRIBUTE TO JONI MITCHELL	VARIOUS ARTISTS (NONESUCH/WARNER BROS.)	
10	11	4	WOW GOSPEL 2007	VARIOUS ARTISTS (VERITY/WORD-CURB/EMI CMG/ZOMBA)	
11	9	8	RADIO DISNEY JAMS 9	VARIOUS ARTISTS (WALT DISNEY)	
12	3	2	SNOOP DOGG PRESENTS THE BIG SQUEEZE	VARIOUS ARTISTS (DOGGYSTYLE/KOCH)	
13	12	14	TOTALLY COUNTRY 6	VARIOUS ARTISTS (SONY BMG/WARNER MUSIC GROUP)	
14	13	3	WOW HYMNS	VARIOUS ARTISTS (PROVIDENT-INTEGRITY/EMI CMG/WORD-CURB/WARNER BROS.)	
15	14	3	#1 HITS OF THE 50S AND 60S	VARIOUS ARTISTS (MADACY SPECIAL PRODUCTS/MADACY)	

MUSIC VIDEO

TOP MUSIC VIDEOS

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, Principal Performers, CERT. Includes entries like 'GREATEST HITS' by Creed, 'ROCKET MAN: NUMBER ONES' by Elton John, and 'FAREWELL I TOUR: LIVE FROM MELBOURNE' by Eagles.

HOT VIDEOCLIPS

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, TITLE, ARTIST. Includes entries like 'MAKES ME WONDER' by Maroon 5, 'YOU KNOW I'M NO GOOD' by Amy Winehouse, and 'BECAUSE OF YOU' by NE-YO.

VIDEO MONITOR

Table with 2 columns: ARTIST, TITLE. Lists chart-topping videos by channel: VH1 (Amy Winehouse, Pink), GAC (Alan Jackson, Sugarland), MTV2 (DJ Khaled, Fall Out Boy).

LAUNCH PAD

MAY 19 2007

TOP HEATSEEKERS

Table with 5 columns: THIS WEEK, LAST WEEK, WEEKS ON CHART, ARTIST, Title. Includes entries like 'PETER BJORN AND JOHN' by Writer's Block, 'BULLET FOR MY VALENTINE' by The Poison, and 'UNK' by Beat'n Down Yo Block.

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British glam electro-rockers Patrick Wolf's debut album earns "The Magic Position" of No. 42 with its debut on Billboard's Top Heatseekers chart.



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# MILEPOSTS

COMPILED BY KRISTINA TUNZI [ktunzi@billboard.com](mailto:ktunzi@billboard.com)

## Tommy Newsom, 78

Tommy Newsom, 78, jazz saxophonist and arranger who served as a member of Johnny Carson's "Tonight Show" band, died April 28 from bladder and liver cancer in Portsmouth, Va.

Newsom began his career as a musician in bands led by guitarist Charlie Byrd, Benny Goodman and bandleader Vincent Lopez. He later became a studio musician and was working for Merv Griffin when "The Tonight Show" hired him in 1962. He spent 30 years on the program with Carson, who nicknamed Newsom "Mr. Excitement" because of his expressionless demeanor and by-the-book tastes.



NEWSOM

He continued working as a composer/arranger and also did musical arranging for such TV broadcasts as "Night of 100 Stars" (1982) and the 40th annual Tony Awards

(1986), receiving Emmy Awards for both productions.

He is survived by his wife, Pat Hernansky Newsom, and daughter Candace Liebmann.

### BIRTHS

**BOY:** Brendan Brown West, April 10, to **Alison Brown** and **Garry West**. Mother is a Grammy Award-winning musician, and father is a bassist/producer. Both are co-founders of Compass Records.

out the world. He performed the Bach Cello Suites at the fall of the Berlin wall in 1989, and he was present at Moscow's White House during an attempted coup in 1991.

He is survived by his wife, two daughters and several grandchildren.

### DEATHS

**Lobby Loyde**, 65, Australian rock guitarist, songwriter and producer, died April 21 in Box Hill, Melbourne, after a long battle with lung cancer.

Loyde helped create the Australian guitar sound. Long before Angus Young, he inspired Australian bands to step forward and play as loud and aggressively as they could.

Loyde was a leading figure in the 1970s Australian pub rock scene, particularly as a member of the bands Billy Thorpe & the Aztecs and the Coloured Balls. Known for his plectrum guitar technique, he inspired a legion of Australian musicians, and was also cited as an influence by such artists as Kurt Cobain and Henry Rollins.

**J. Robert Bradley**, 87, a gospel singer who was a favorite of the late Dr. Martin Luther King Jr., died May 3 in Nashville from complications related to diabetes. Bradley was most noted for his deep, baritone voice and magnetic performances in churches and gospel concerts.

Born in Memphis, Bradley first sang as part of gospel great Lucie Campbell's Good Will Singers quartet. After touring through most of the 1930s, he began studying classical music and later recorded his first gospel single for Apollo Records and then Decca Records. After Campbell's passing, he replaced her as the director of music for the National Baptist Convention.

**Bobby "Boris" Pickett**, 69, whose Halloween anthem "Monster Mash" made him a one-hit wonder, died April 25 of leukemia in Los Angeles.

Pickett's dead-on Boris Karloff impression helped enable "Monster Mash" to hit the Billboard charts three times. It reached No. 1 in 1962, re-entered the chart in 1970 and then appeared a third time in 1973, reaching No. 10.

He also charted with "Monster's Holiday," which reached No. 30 in December 1962, and "Graduation Day," which reached No. 80 in June 1963.

Pickett is survived by a daughter, sister and two grandchildren.

**Steve Pritchitt**, 59, executive VP/GM of Fontana Distribution, died May 6 from cancer at his home in Los Angeles. Pritchitt managed the operations of Fontana, working directly with Universal Music Group Distribution president Jim Urie to grow the company as a specialized distributor for independent music labels.

"Steve spent his life in the music business, and was a fan, manager, publisher, international record executive and finally, the heart and soul of Fontana," Urie says. "As its first employee, Steve built Fontana from scratch, one label and one employee at a time."

**Mstislav Rostropovich**, 80, Russian cellist and conductor, died April 27 in a Moscow cancer hospital. Rostropovich was recognized as one of the great string players of the modern era. He served as conductor of the National Symphony Orchestra in Washington, D.C., and guest-conducted through-

Before Fontana, Pritchitt had been senior VP/GM of Navarre Entertainment Media, and also held positions as senior VP of international for Atlantic Records and VP of business development and content acquisition for eSplice.

He is survived by his wife, Tina, and mother, Jean.



# EXECUTIVE TURNTABLE

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**RECORD COMPANIES:** Sony BMG Entertainment in Hong Kong promotes **Kelvin Wadsworth** to president of the Asian region. He was executive VP/COO of the region.

**Walt Disney Records** promotes **Kelly Hugunin** to executive director of marketing and **Phil Guerini** to executive director of broadcast and alliance marketing. Hugunin was director of marketing, and Guerini was director of synergy and promotions.

**Putumayo World Music** names **Yann Perrigault** international promotion manager. He was a promotion manager at fashion, music and special events consulting company **Novalys USA** in New York.

**Universal Music Group International** in London appoints **Andrew Daw** marketing director of **Universal Strategic Marketing**. He was international TV marketing manager.

**Sony BMG Entertainment** in New York promotes **Bob Garbarini** to senior VP of national sales. He was VP of sales.

**Universal Music Group** promotes **Rio Caraeff** to executive VP of the label's eLabs division. He will continue as GM of **Universal Music Mobile**.

**Warner Music Group** in New York names **Peter Scherr** VP of interactive marketing. He previously held the same title at **JetBlue Airways**.

**SRC Records** names **Jason Kpana** VP of operations and director of A&R. He was A&R coordinator.



**PUBLISHING:** Warner/Chappell Music elevates **Brad Rosenberger** to senior VP/head of strategic marketing and synchronization licensing. He was senior VP of the company's film and TV catalog department in the United States.

**DISTRIBUTION:** Koch Entertainment Distribution promotes **Jim Scileppi** to manager of corporate publicity. He was coordinator.

**TOURING:** AEG Live in Los Angeles appoints **Mike Krebs** VP of booking for the company and its regional promotion division **Goldenvoice**. He was VP at **Nederlander Concerts**.

**Olympia Entertainment** in Detroit names **Dana Warg** president. He was senior VP of facilities at **AEG**.

—Edited by Mitchell Peters

# GOODWORKS

## STONE IS (RED) ALL OVER

Joss Stone is extending her (RED) activities via her new music video "Tell Me What We're Gonna Do." Beginning June 6, the video will be available for download at iTunes—complete with behind-the-scenes footage. Stone is donating all her proceeds from the download directly to the Global Fund, a nonprofit organization that assists in the fight against AIDS in Africa. For more info, go to [joined.com](http://joined.com).

## KIDS ROCK, TOO

Little Kids Rock, which is dedicated to keeping music programs in public schools, is the sole beneficiary of the Six-String Masterpieces memorial tribute, auction and benefit concert honoring late Pantera/Damageplan guitarist "Dimebag" Darrell Abbott. The May 17 fund-raiser is held at the Hollywood House of Blues. On the auction block will be more than 60 electric guitars, designed and hand-painted by Ozzy Osbourne, Dave Navarro, Marilyn Manson, Slash and other artists. For more info, visit [littlekidsrock.org](http://littlekidsrock.org).

# BACKBEAT



## GOSPEL MUSIC WEEK

Gospel Music Week ran April 21-25 in Nashville with an array of seminars, showcases and panels, concluding with the 38th annual Dove Awards April 25 at the Grand Ole Opry House.

**ABOVE LEFT:** From left, MercyMe members **Robby Shaffer**, **Mike Scheuchzer** and **Nathan Cochran**, former "American Idol" contestant **Mandisa**, and MercyMe's **Barry Gaul**, **Jim Bryson** and **Bart Millard** hang backstage at the GMA Awards.

**BELOW LEFT:** EMI Christian Music Group took home 13 Dove Awards at the Gospel Music Assn.'s awards show. From left are EMI CMG Publishing president **Eddie DeGarmo**, EMI CMG president/CEO **Bill Hearn**, GMA president **John Syll** and EMI CMG label group president **Peter York**. PHOTO: COURTESY OF EMI



**ABOVE RIGHT:** Aaron Stoltz holds his trophies for song, songwriter and new artist of the year backstage at the Dove Awards. PHOTO: COURTESY OF WILLIAMS MEDIA GROUP

**BELOW RIGHT:** Grammy Award-nominated **DecembeRadio** took home its first Dove Award for rock album of the year for its self-titled debut on Slanted Records, produced by Scotty Wilbanks. The band was also highlighted on Yahoo Music's GMA Dove Awards coverage and performed throughout the week at events, including the annual Songwriters' Showcase and Word Distribution's Big 41's luncheon. Backstage, from left, are DecembeRadio's **Brian Bunn** and **Eric Niker** (internationally renowned drummer Zoro (Lenny Kravitz, Bobby Brown, Frankie Valli) and DecembeRadio's **Josh Reedy** and **Boone Daughcrill**. PHOTO: COURTESY OF AARON CRISLER/GOSPELMUSICUPDATE.COM



The Miles Davis estate recently signed with Universal Music Publishing Group. Celebrating at the company's worldwide headquarters from left are UMPG chairman/CEO **David Fenzel**, Davis' nephew **Vince Wilburn Jr.** and Davis' son **Erin**, both of Davis' estate; Davis estate GM **Darrell Porter**; UMPG executive VP of acquisitions and strategic projects **Linda Newmark**; and UMPG executive VP of creative affairs **Tom Sturges**.

## INSIDE TRACK

## ADAMS OPENS HER HEART TO COLUMBIA AND OTHERS

Her 3-month-old syndicated morning radio show isn't the only thing keeping singer/songwriter **Yolanda Adams** busy these days. The gospel crossover pioneer follows the May 8 release of her Atlantic "Greatest Hits" album with some big news: She tells *Track* that she is now a Columbia artist.

Currently in the studio with Jimmy Jam & Terry Lewis ("I won't do anything without my guys," Adams says), she is recording a second Christmas album of original songs and classics scheduled for October. That will be followed by the threesome collaborating on a new studio album slated for late first-quarter/second-quarter 2008.

The ink is also drying on another contract: Adams' first publishing pact between her Jam Yo Music and Rondor Music Publishing. But that's not all. There's Yolanda's Clozet, a clothing line available initially online beginning in June and then later via Macy's and Bloomingdale's. An Adams-permeated "Power Point" book series offering empowerment tips for men, women and teens is being negotiated for release by a major book publisher in 2008. And look for a Yolanda Adams Visa card bearing her likeness in July/August. Talking to *Track* from her Houston home, Adams adds, "It's really amazing how 2007 so far has really changed my life."





## ASCAP CHRISTIAN MUSIC AWARDS

BMI and ASCAP honored the best in Christian music last week at their respective awards events.

**RIGHT:** BMI saluted the writers and publishers of the past year's most-performed songs on Christian radio and TV during the April 21 BMI Christian Music Awards at the company's Music Row offices in Nashville. Shown after the ceremony, from left, are BMI associate director of writer/publisher relations **Beth Mason**, **Irvin Franklin**, Casting Crowns' **Mark Hall**, song of the year co-writer **Steven Curtis Chapman**, BMI VP **Jody Williams** and BMI senior VP of writer/publisher relations **Phil Graham**.

PHOTO: COURTESY OF STEVE LOWRY

**LEFT:** The 29th annual ASCAP Christian Music Awards were held April 23 in Nashville at Richland Country Club. From left are EMI Christian Music Group president **Eddie DeGarmo**, whose company won for publisher of the year; ASCAP song of the year songwriter **Bernie Herms**; ASCAP senior VP **Connie Bradley**; ASCAP songwriter of the year **Chris Tomlin**; and ASCAP VP **Dan Keen**.

PHOTO: COURTESY OF ERIC ENGLAND



BMI and the Writer's Block Party presented its monthly traveling seminar April 26 on the music business, presented by Foxx King Music senior VP of music, development and production **LaRonda Sutton** and Writer's Block Party's **Dolly Turner**. The educational forum and marketplace presents executives who discuss such topics as music publishing, licensing, production and creative issues to participants. Pictured, from left, are BMI director **Wardell Malloy**, Island Def Jam senior VP of A&R **Shakir Stewart**, Turner, A&R manager **Ray Romulus** and Sutton.



ASCAP gave songwriters **Brett James**, **Hillary Lindsey**, **Dave Berg** and **Don Schiltz** special presentations during the 12th annual Key West Songwriters Festival. ASCAP sponsored the event at the Ocean Key Resort in Key West. From left are ASCAP VP **Ralph Murphy**, James Lindsey, Berg, Schiltz and ASCAP Nashville director of membership relations **Mike Sistad**.



**George Benson** was honored with the Satchmo Award from the Society of Singers at the Bergen Performing Arts Center in Englewood, N.J. From left are SOS Chapter East executive VP **Kent Drake**, Louis Armstrong Educational Foundation executive VP and Chapter East SOS board member **Phoebe Jacobs**, Benson, SOS Chapter East president **Charles Wallert** and SOS National president **Jerry Sharell**.



The Killers received a plaque to commemorate "Sam's Town" going platinum. Standing, from left, are Killers manager **Robert Reynolds**, Island Records president **Island Def Jam Music Group COO Steve Bartels**, band members **Mark Stoermer** and **Dave Keuning**, and Island Records executive VP of A&R and Stolen Transmission Records president **Robert Stevenson**. Kneeling are band members **Brandon Flowers**, left, and **Ronnie Vannucci**.

## INSIDE TRACK

### THE OTHER SIDE OF PAUL

German DJ/producer Paul van Dyk is one busy man. When he's not DJ'ing at events around the world, he is putting the finishing touches on his new studio album, "In Between," due Aug. 14 from Mute.



VAN DYK

From what Track hears, the new recording is poised to expand van Dyk's audience — thanks to some savvy collaborations. Though nobody close to the situation is talking, we wouldn't be

surprised if David Byrne finds his way onto the album. We also wouldn't be surprised to discover a Pussycat Doll on a track or two. If Track is proved correct, imagine the possibilities if such artists joined van Dyk onstage during his Aug. 17-18 shows at Central Park in New York. Could be major, indeed. See you there.

### NEW TRACKS FROM ENGLAND'S JAXX

Staying on the dance/electronic tip, British duo Basement Jaxx recently spent a couple of weeks in New York, laying down tracks for a new album. From the bits and pieces Track heard, it appears that Jaxx-sters Felix Buxton and Simon Ratcliffe are drawing mightily from their early Latin-flavored jams. While in the Big Apple, they worked with Yoko Ono, Lil' Louis and Kudu, among others.



**Maroon 5** pauses for a photo op in London with senior executives from Universal Music Group following its performance at the company's recent international managing directors' conference. Seated, from left, are band members **Jesse Carmichael**, **James Valentine**, **Adam Levine**, **Mickey Madden** and **Matt Flynn**. Standing, from left, are A&M/Octone president/CEO **James Diener**, UMG executive VP of marketing and A&R **Max Hole**, UMG chairman/CEO **Doug Morris**, UMG International chairman/CEO **Lucian Grange**, Interscope Geffen A&M Records chairman **Jimmy Iovine** and UMG International president for the Mediterranean/South America/Middle East **Pascal Negre**. Maroon 5's new album, "It Won't Be Soon Before Long," is set for worldwide release May 22-23 by A&M/Octone.

PHOTO: COURTESY OF HAYLEY MADREN

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VAN DYK: MICHAEL TRAN/FILMMAGIC.COM

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All we are saying is give peace a chance.



John Lennon & Yoko Ono, Montreal Bed-In, 1969. Photo: Ivor Sharp/©Yoko Ono. Lyrics to "Give Peace a Chance" © Sony/ATV Music LLC. Used by Permission.

John would have been proud of this album.

Proud that a new generation of artists is speaking and singing out for human rights. Proud that they're singing his songs to rally global support for the desperate people of Darfur. And proud to be aligned with Amnesty International in this effort. I feel strongly that all people of the world are partners with Amnesty International which, with its activities, ideals and history of action, is effective and wise.

John wrote his songs with a very deep love for the human race and a concern for its future. He believed with his heart it was possible to create a better world. He also believed that each one of us plays a role in changing the world. I hope the Instant Karma campaign has the ability to not only save lives in Darfur, but to create the next generation of activists willing to stand up for the rights of others and the basic human rights we all share, now and in the future.

The challenge is daunting but these goals are achievable if we all put our hearts and minds to the task.

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*Yoko Ono*



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