COMMON CAUSE
Is The Timing Right For Conscious Hip-Hop?
PLUS: Chi-town Rapper's Film Career Takes Off
>P.22

BIG DEALS
KOCH & NAVARRE >P.10
A NEW DISTRIBUTION POWER RISES
IAC & FRONT LINE >P.20
TICKETMASTER, TOP MANAGERS ALIGN

BIG NUMBERS
THE STONES, POLICE AND U2
AN EXCLUSIVE Q&A WITH THEIR MONEYMAN
>P.21

BIG AWARDS
UNUSUAL GUESTS AT ACMs
CLARKSON, JOHN LEGEND AND LIL JON JOIN THE PARTY
>P.10

DRAMA AT EUROVISION
AN EASTERN EUROPEAN CONSPIRACY? >P.12

INSIDE THE WHITE STRIPES' MAJOR LABEL MOVE
>P.28

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

www.americanradiohistory.com
UPFRONT
7 HIGH NOON FOR HIGH DEF Content advantage helps Blu-ray pull ahead of HD DVD.
14 Retail Track
16 Digital Entertainment
17 Making The Brand, The Publishers Place
18 Garage Rock, The Indies
19 Latin
20 On The Road
21 Q&A: Bill Zysblat

FEATURES
22 THE PEOPLE'S CHAMP With a booming film career and conscious rap in vogue, Common's upcoming album appears poised to break big.
26 THE KIDS ARE ALRIGHT Members of the first graduating class from Clive Davis' NYU music biz program submit to a Billboard pop quiz.
28 GET BEHIND ME, INDIE The always busy Jack White moves the White Stripes to a major label for their new release.
32 THE PATH TO CHINA Emerging market demands new business models.

MUSIC
35 A SECOND LIFE FOR SUZANNE Assisted by virtual reality, Blue Note aims to redefine Vega's audience
36 Higher Ground
37 Nashville Scene
38 Classical Score, 6 Questions: Ozzy Osbourne, Rhythm & Blues
40 Global Pulse
41 Reviews

IN EVERY ISSUE
6 Opinion
43 Over The Counter
44 Charts
63 Marketplace
65 Backbeat, Inside Track, Executive Turntable
66 Backbeat, Inside Track

ON THE COVER: Common photographed by Gregory Schifffi
WHERE: LEISURE CENTER, VARESE SAVOIA
STILLS: KEVIN HAZEL/WIREIMAGE

35 360 DEGREES OF BILLBOARD

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

REGIONAL MEXICAN

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

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

HOME FRONT
360 DEGREES OF BILLBOARD

www.americanradiohistory.com
4 drummers. 3 labels.
2 gold records.
And 1 bank.

Making a living in music is tough enough without having to worry about finances. That's why it pays to have a dedicated financial partner who's been around the block, and knows the music industry from the inside out. From artists, to producers, to labels, we create customized solutions so our clients can focus on what really matters: making music.

To see how we can help you realize your dreams, visit suntrust.com/music, or call: Thomas Carroll, Senior Vice President, Sports and Entertainment Specialty Group, SunTrust Investment Services, Inc. at 404.724.3477.
Clive Davis Introduces His Very Own Class Of ’07

BY CLIVE DAVIS

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

I wanted the program to educate students in the art, business and craft of creating innovative and successful contemporary music. Students accepted into the four-year program would have a passion for music and creativity. They’d learn to develop their ears to hear and create hit songs. They’d anticipate trends in the music business. They would study a range of courses including: music writing, studio production and engineering, marketing, distribution, legal issues and music history.

It was important to me that the program be housed at Tisch, where students could interact with aspiring filmmakers, actors, designers and other creative people. In short, my idea was to create a unique educational platform for future generations of creative entrepreneurs in popular music.

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

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

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

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

EMUSIC: WORKS FOR ME

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

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

Three years ago, I came upon emusic. Now, with the pricing and download plan, I am able to sample new and old music across multiple genres. Thousands of songs, hundreds of albums and artists later, I am now spending more than $100 per year on music instead of $30.

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

Mark Puckett Houston

FOR THE RECORD

■ The May 12 Retail Talk column misstated that a Back Street Crawler album is only available digitally. In fact, the band’s two albums are available on CD through Wounded Bird Records.

■ In the May 12 Executive Turntable, the new senior manager of marketing at Lyric Street Records should have been identified as Ashley Horan.

■ The May 19 Billboard Hot 100 Between the Bulletts column should have stated that Bon Jovi’s “It Ain’t Love Song” first debuted on the Hot 100 in the June 10, 1995, issue.

WRITE US: Share your feedback with Billboard readers around the world. Send correspondence to letters@billboard.com, include name, title, address and phone number for verification. Letters should be concise and may be edited. All submissions published shall become the sole property of Billboard, which shall own the copyright in whole or part, for publication.

FEEDBACK

Herb Powers pmnmastering.com

www.americanradiohistory.com
HIGH NOON FOR HIGH DEF

Content Advantage Helps Blu-ray Pull Ahead Of HD DVD

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

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

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

A clear winner in the format war is far from being crowned, however, and sales of such titles are, at best, generating momentum for a market that's in the earliest stages. Since HD DVDs' introduction in April 2006 and Blu-ray's two months later, more than 400 releases have seen the light of day. While gaming and the adult film industry are playing roles in the industry's momentum, all eyes are on the one factor that will most determine the market's future—the price of HD players.

PLAYER PRICE

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

The HD DVD camp believes price is paramount as well. "We expect HD TV sales to go up probably another 10 million units [between now and the end of this year]," Forrester Research VP James McQuivey says. If Blu-ray prices drop to less than $500 in time for the holiday shopping season, McQuivey says, "if you can get half of those people to walk out of the stores with a Blu-ray player, there's your scale tipping point."

THE GAMING FACTOR

The gaming industry is playing a major role in introducing HD to consumers. According to research firm NPD Group, 135,000 units of the $199 Xbox 360 and HD DVD player and 1.2 million Blu-ray-enabled PlayStation 45 have been sold through March 2007. Stand-alone player sales between April and December of last year were a tight race—Blu-ray had 52% of the market, and HD DVD grabbed 48%, according to NPD. HD DVD stand-alone player sales have topped 100,000 through April, according to reports. The Blu-ray camp has yet to reveal its definitive sales figures.

THE PORN FACTOR

HD DVD could receive a momentum boost from the adult film industry, which backed the format exclusively in January. But despite published reports suggesting otherwise, Don't look for porn—which is credited with helping drive the Betamax vs. VHS battle in the early '80s—to be the determining factor in this format war. "Today if you're into porn, you have it in front of you: 24/7 on the Internet," McQuivey says. "It's just good with their furniture...McQuivey expects Blu-ray to prevail in the long run, noting that more content and superior technical specs (Blu-ray has a simple hold more data) will ultimately weigh in the format's favor.

UNDERCUTTING OPS

"As the format war plays out, there are plenty of random opportunities to undercut the market," McQuivey says. "Microsoft is renting HD movies via the Xbox through their Xbox Live Marketplace..." If successful, Microsoft could literally "steal a market share," or "carve out a profit," for itself. His recent reports, McQuivey says, "The only reason to buy a player is to have access to content," says Andre Parsons, senior VP of product development at Pioneer and chairman of the Blu-ray disc promotion committee for the United States.

"It's a content-driven business. No one buys a player because it looks good with their furniture...McQuivey expects Blu-ray to prevail in the long run, noting that more content and superior technical specs (Blu-ray has a simple hold more data) will ultimately weigh in the format's favor.

UNIQUE OPPORTUNITIES

"As the format war plays out, there are plenty of random opportunities to undercut the market," McQuivey says. "Microsoft is renting HD movies via the Xbox through their Xbox Live Marketplace..." If successful, Microsoft could literally "steal a market share," or "carve out a profit," for itself. His recent reports, McQuivey says, "The only reason to buy a player is to have access to content," says Andre Parsons, senior VP of product development at Pioneer and chairman of the Blu-ray disc promotion committee for the United States.
Copy Like A Rockstar

A Song's Online Unavailability Helps Sell A Piggyback Hit

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

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

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

Though users on the iTunes message boards were quick to declare the song an impostor, Freak Nasty still has sold almost 30,000 downloads, according to Nielsen SoundScan. As of May 16, the track was among the top 20 tracks on iTunes and top three at the store among hip-hop tracks.

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

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

"For lots of independent artists one way of marketing these days is passively via search engines. People will title their songs and albums to be things people will search for—whether it's a current song or a classic song," Arnold says. Reps for Hard Hood and Freak Nasty could not be reached for comment.

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

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

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

Additional reporting by Mariel Concepcion.

A Master Plan For Masterworks

Sony BMG Centralizes Its Classical A&R

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

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

Under the new system, the IRC will look to sign more acts outside the United States and with more of an eye on global distribution than in the past. The system is also designed to assist in worldwide settings for such star acts as Yo-Yo Ma and Joshua Bell. The IRC will additionally handle Sony BMG's classical catalog and assist in marketing classical crossover releases.

The new approach to A&R comes in the wake of the departure of former Masterworks president Gilbert Heatherwick, who left the company last November as part of a shakeup that saw the elimination of some 50 staffers from the classical ranks.

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

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

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

congratulates our clients on their 2007 BMI Pop Awards

ROBIN GIBB
BMI ICON

"Best of You"
DAVE GROHL, NATE MENDEL,
CHRIS SHIFLETT
of FOO FIGHTERS

"Beverly Hills"
RIVERS CUOMO
of WEEZER

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

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

"Don’t Forget About Us"
MARIAH CAREY

"Hips Don’t Lie"
SHAKIRA

"I’m Feeling You"
MICHELLE BRANCH,
KARA DIOGUARDI
of THE WRECKERS

"Shake It Off"
MARIAH CAREY

"Sugar We’re Goin’ Down"
ANDREW HURLEY, PATRICK STUMP,
JOE TROHMAN, PETE WENTZ
of FALL OUT BOY

"Unwritten"
NATASHA BEDINGFIELD

"You And Me"
JASON WADE
of LIFEHOUSE

www.americanradiohistory.com
Fan Affair

Academy Of Country Music Bash Broadens Beyond The Biz

This year’s Academy of Country Music ( ACM ) Awards were merely the climax of what has become an ever-expanding, days-long celebration—geared, by now, as much to fans as to the industry. When the show first moved to Las Vegas five years ago there were two events: the show and an all-star jam that served as the post-show party. Today, there are four days of events—two nights of “free block party” concerts on Fremont Street, a motorcycle rally, a golf tournament, a new artist show, a songwriters showcase and, for the first time this year, a poker tournament hosted by the Muzik Mafia. And let’s not forget about the May 15 awards show.

What was once a members-only affair now includes thousands of fans thanks to a move from Universal Amphitheatre in Los Angeles. “At Universal, we’re only at 6,000 seats, and we had no events around it,” ACM board chairman Gayle Holcomb says. “It was just kind of like another awards show.” This year the show was held at the 12,000-seat MGM Grand Garden Arena and sold out before performers were even announced.

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

Beyond The Koch Deal

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

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

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

Koch says the Marwyn Management Management acquisition of parent Entertainment One now puts Koch Entertainment in the position of being able to buy catalog content and to consolidate the indie-distribution sector. Independent distribution mergers “will be the order of the day,” says Butt Goldstein, owner of Kenilworth, N.J.-based Big Daddy.

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

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

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

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

NOW YOU CAN TAKE YOUR OFFICE WITH YOU. The car, the airport, the quiet corner of the park. The new Qwest® Mobile Broadband Service allows instant access to the Internet and to your office with blazing-fast broadband speeds. Take advantage of industry-leading security and the flexibility to change plans at any time. Freedom is here. Now prepare to traverse all business boundaries. See qwest.com/map or a Qwest Solutions Center for coverage details.

GET QWEST. GET NIMBLE.
1 888-273-8990
qwest.com/mobile

Qwest Mobile Broadband Unlimited Service
Based on Plan Uses described in Agreement. See details below.

$59.99
a month
Includes $29 a month discount for Sprint High-Speed Internet™ subscribers
Qwest Mobile Broadband Card $93.99
(with two-year agreement).

Services not available in all areas. Prices exclude taxes, surcharges, and other fees. Discounts may apply after first full month of billing. May require equipment purchase at additional charge. Subject to applicable restrictions. Call Qwest® at visit www.qwest.com for details. Qwest Mobile Broadband Card and Qwest Mobile Broadband Card Data Plan: Subscription to Plan and minimum system requirements (including compatible card slot and operating system) required. Use must be within specific service area; actual speeds will fluctuate. Early termination charge applies to fixed-term contracts. The Card and Plan are intended for mobile, occasional, personal/business use that do not involve extensive, continuous use or downloading/uploading of large volumes of data. If usage exceeds 5GB/month, customers may be required to show compliance with terms and conditions. If Qwest determines use is non-compliant, service may be suspended or interrupted without notice. Other restrictions may apply. See Terms and Conditions for complete details.

*Based on the network in Sprint® Power Vision™ High-Speed Data Coverage Areas. Qwest Wireless® network services are provided on the Sprint® Nationwide PCS Network ("the Network"). Although Sprint provides Qwest subscribers access to Sprint-branded advanced wireless services, Qwest is not responsible to Qwest subscribers for customer service. Please call Qwest with any questions or comments about the service. Sprint and other Sprint marks are owned by Sprint Nextel. All other trademarks owned by their respective companies.

Copyright © 2007 Qwest. All rights reserved.
Never Mind The Balkans

Serbian 'Bloc' Storms Eurovision Party

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

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

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

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

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

The grousing began after the May 10 semifinal, when the 10 qualifiers from 28 contestants were all from Eastern/Central Europe. Western European countries widely expected to qualify for the final—including Andorra, Switzerland, Iceland and Denmark—were shut out. Voting in the semifinal mirrored the final, with viewers registering votes by telephone.

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

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

He also notes that when the Western countries exited at the semifinal stage, fewer of their nationals watched the show, whereas “Eastern European countries in countries such as Austria, the Netherlands, Belgium, Norway and Denmark would still vote for songs from their homeland.”

The man who has to field any complaints from Western delegations is Bjorn Erichsen, director of TV at Eurovision organizer the European Broadcasting Union. However, he seems relaxed about the situation. “The Eastern European countries joined in 1993,” he says. “From 1993 to 2001, they didn’t win—and no one complained.”

Erichsen notes being contacted by the Swiss delegation, expressing frustration that its entry, DJ Bobo, exited in the semifinal. However, he points out that, in the final, the Swiss public awarded a maximum 12 points to Serbia.

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

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

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

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

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

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

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

Last year, for example, Belgium’s entry “Je T’Adore” by Kate Ryan failed to even progress from the semifinal to the final but was No.1 in its home country and charted in five other European markets. A decade earlier, 1996 British entry Gina G’s “Oh Aah...Just a Little Bit” (Eternal/Warner) charted around the world, hitting No.12 on The Billboard Hot 100 despite placing eighth in the contest. Even one of the most famous Eurovision songs of all time finished third—the 1958 Italian entry “Nel Blu Dipinto Di Blu” by Domenico Modugno found global acclaim as “Volare.”

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

ANDORRA (SEMFINALIST)
TITLE: “Salvem El Món (Let’s Save the World)” by Anonymous
DOMESTIC LABEL: Unsigned
The teen-aged members of Anonymous cite Sum 41 and Blink-182 as influences.
“I hear this as fresh and fun. It could go straight into rotation on [U.S. network] Radio Disney,” Finland-based American-born songwriter Tracy Lipp says. “There’s a lot of energy involved.” Lipp wrote Finland’s 2002 Eurovision entry and has worked with 2006 winner Lordi.

BELARUS (FINALIST)
TITLE: “Work Your Magic” by Koldun
DOMESTIC LABEL: Unsigned
“IT’s got several hooks in the melody and has an identifiable style, like a Bond [theme],” says lyricist Pete Fenner, who co-wrote 2007 Icelandic entry “Valentine Lost” by Eirikur Hauksson. “It also sounds Russian.” Koldun emerged from the Belarus version of the “Star Academy” TV talent show. The song is co-written by Koldun’s manager, leading Russian pop vocalist Philip Kirkorov, who met the singer while guesting on the TV show.

RUSSIA (FINALIST)
TITLE: “Song #1” by Serebro
DOMESTIC LABEL: Unsigned
The three Russian girls in Serebro have a Sugababes/Britney Spears vibe that has convinced many Eurovision insiders of their commercial viability. “I am impressed by how efficiently Russia has tried to win this contest for a number of years,” says Peo Nylen, managing director of Stockholm-based publisher Scandinavian Songs. “Serebro will do really well on radio and charts around Europe, regardless of the placement.”

SWEDEN (FINALIST)
TITLE: “The Worrying Kind” by the Ark
DOMESTIC LABEL: Roxxy Recordings
“It’s a sure-fire hit across Europe,” says Paul G. Sheridan, producer at Irish state broadcaster RTE in Ireland and associate producer of RTE’s Eurovision previews. “It’s very commercial, in the mode of 1970s glam rock. A lot of people who grew up in that period will identify with that.”

SWITZERLAND (SEM FINALIST)
TITLE: “Vampires Are Alive” by DJ BoBo
DOMESTIC LABEL: Gun
“Established European hitmaker DJ BoBo has already charted in Finland, Germany, Austria and his native Switzerland with this single. “He’s got a great track record in Europe,” Fenner says. “The song is very accessible. It’s instant—and with short attention spans these days, that’s very important.” RO
Is This Any Way To Run A Record Company?
You Bet It Is!

STARPOINTE RECORDS
No Offices – No Salaries – No Promotion Staff – No Overhead
Just one INCREDIBLE RECORD in time for Memorial Day!

COLLIN RAYE’S
"A SOLDIER’S PRAYER"

Produced by Michael Curtis and Teddy Gentry • Available at www.plaympe.com

WITH PROCEEDS TO
"THE WOUNDED WARRIOR PROJECT"
WWW.WOUNDEDWARRIORPROJECT.ORG

“Fantastic Response! We added it before it even came out” — Joel Burke, KYGO

“Unbelievable phones & E-mails. It’s a major hit!”
— Shawn Parr, Go Country 105 in Los Angeles

“It’s a Smash! Just ask our listeners. We did.”
— Kerry Wolfe, WMIL

Contact: Ken Kragen (310) 854-4400 / Pat Melfi (801) 495-7007
Pricing Perils
Why The Labels Partially Have Themselves To Blame

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

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

In case you missed it, let's get one thing absolutely straight! Consumers have spoken and they want $9.99 CD pricing. But just because I state that as a reality—one that most label executives still refuse to acknowledge—does mean I am advocating such a pricing strategy. After all, at $9.99 the U.S. music industry currently has the lowest CD pricing at retail since the format was introduced here in 1983. And yet sales are still falling.

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

Pricing is a complex issue, and there are no easy answers. But I do know that you ignore the consumer at your own peril.

And, yes, truly one total major-label distribution executive always tells me his column never has worse drivel in it than when I discuss pricing—even though he knows most new releases that matter are advertised at $9.99.

Why does the industry have a $9.99 price point? Because the big boxes went down the slippery slope and turned a price war into an everyday event. How did the majors help? They provided exclusives and threw cooperative advertising dollars to big boxes, all in an attempt to derive instant gratification by driving first-week sales of new releases. And now the majors pretend that they have nothing to do with the $9.99 price point, just like they don't have anything to do with the $5.99 record club price or the $9.99 at iTunes—all of which further devalue CDs.

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

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

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

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

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

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

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

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

...
BIG BRANDS.  BIG DEAL.

The world's premier music brand and the leading live events producer join forces to create entertainment magic.

TO BE A PART OF Billboard-Branded Tours, Concerts, Festivals, International Events, TV Award Shows, AND MUCH MORE, CONTACT:

THE NIELSEN COMPANY:
Howard Appelbaum
646-654-4628
Howard.Appelbaum@Nielsen.com

AEG:
Eric Stevens
213-763-5440
estevens@AEGworldwide.com

ONLINE:
www.Billboard.com
www.Billboard.biz
www.AEGworldwide.com

www.americanradiohistory.com
The Teachings Of Trent

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

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

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

In the first 10 weeks, the campaign generated more than 2.5 million Web site visits, 2 million phone calls, 50,000 e-mails, close to 100,000 video streams and more than 1,550 pieces of fan-submitted artwork. Fans streamed the entire album more than 400,000 times on MySpace and in Web searches. The "Survivalism" genre generated nearly a million MySpace streams and the music video another 500,000 streams on YouTube.

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

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

LESSON NO. 1
LESS IS MORE
Rather than put out a press release announcing the launch of the alternative reality game, Reznor and Nothing/Interscope simply created a framework of content that lets fans discover it on its own.

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

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

LESSON NO. 2
YOU GOT TO GIVE A LITTLE TO GET A LITTLE
The piracy-prone music industry so far has resisted giving away music in advance of an album release, but Reznor not only leaked multiple songs from the new album before the street date, he also lets fans remix them by providing the multitrack source content.

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

LESSON NO. 3
GIVE CUSTOMERS WHAT THEY WANT
While most other companies just give lip service to this axiom, Reznor actually did it. Fans today want to interact with their entertainment, not passively accept it. Between giving fans the ability to remix and mash up his work, and letting them explore the album themes online, Reznor showed how understanding the lifestyle—not just musical tastes—of your core audience can pay dividends.

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

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

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

—Antony Bruno

HOT RINGTONES

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

BIZ

THE BIZ

DIGITAL ENTERTAINMENT

The Biz

Antony Bruno

MARKETING

92% IGNORE 2.0
A Pew Internet & American Life Project survey finds that while most adults own either mobile phones or computers with Internet access, only a small few use Web 2.0 applications like social networking or user-generated content sites. The survey finds that 73% of U.S. adults have a mobile phone, 68% have a desktop and 30% a laptop. Yet only 8% of these are active users of such Web 2.0 features as blogging, video sharing, remixing or mashups and personal Web sites.

 Bits & Briefs

Take The SimBows

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

Shoot And Share

Startup company Vringo has developed a system for sharing video ring tones among mobile phones. The application allows callers to send a personalized video ringtone to the person they are calling, which will then appear on the called-person's phone. Users can either buy the ringtone clips or shoot their own with a video-equipped phone. The application is available only on phones running a mobile version of Java technology.

SAY IT AIN'T SO, WALTER


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

NINGA'S RINGS

Pipe "2 Step" now leads the top spot as it moves 2-1. The four-week trip to No. 1 is the chart's fastest since April 2006.
First up is a limited edition Gosho doll as part of SRT’s ongoing Ningyo Project, inspired by traditional Japanese dolls of that name. The 14-inch doll, with a production run of 500, will retail for $185 and be sold exclusively at SURU, the lifestyle retail shop in Los Angeles owned by Hahn and Noel Aladany.

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

Though Hahn is the first musician SRT has partnered with, SRT President Jonathan Cathey promises he won’t be the last. In fact, SRT has acquired the vinyl license for the “Yo! MTV Raps” brand. Consisting of nearly 20 figures—with two debuting each quarter—the line arrives in stores first-quarter 2008. The dolls will range in price from $120 to $150.

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

SRT is available at tastemaking stores around the world, including Faktur in Chicago, Collette in Paris and Kid Robot locations.
Little Steven’s Underground Garage

The Rolling Stones with a Drag

The Rolling Stones

LITTLE STEVEN'S UNDERGROUND GARAGE

The Indies

TODD MARTENS tmartens@billboard.com

Dodging Digital

Bright Eyes Album Bucks The Download Trend

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

The album comes in a inventive package, in which a view finder is needed to reveal the artwork. To date, it has sold 85,000 units, with about 17,000 of those digital, according to Nielsen SoundScan. In its first week, it sold 47,000 units and moved only 11,000 downloads. At roughly 24% of first-week sales, digital units for “Cassadaga” were significantly less than other hot indie acts such as the Shins and Arcade Fire, who treaded more toward the 30% range. They’re numbers that Saddle Creek spokesman Jason Kubbel says surprised the label, especially after recent digital trends in the indie rock world. “We did a lot of stuff with iTunes, like exclusive tracks and pre-orders,” he says. Saddle Creek’s Zack Nipper, who designed the package, says, “We weren’t thinking about doing things to make people want to buy the physical album. I know it’s in the back of our minds, but it’s not something we’re discussing, which is good, because then we’d end up with something really gimmicky.”

Including the view finder added about 25 cents per album for the label, and Nipper says the plan is to keep it in the CD for as long as Saddle Creek exists. In fact, Bright Eyes’ major-label partner overseas, Universal’s Polydor, might end up taking a more cost-conscious route than the Omaha, Neb.-based indie. The major is selling two editions—a Digipak with the view finder and a standard jewel case without. “They’ll likely eventually let the deluxe go out of print,” Nipper says.

While retailers may have been pleased to have a fanciful package, Nipper says the label is concerned about making its digital products more enticing. “That’s probably an area we have to improve upon,” he says. “In the future, it’d be cool to do something more integrated with the Web and have hidden sites and animation. We have to pay attention to the fact that people will want to download it no matter what. The ones who actually want to pay for it online are the people who should feel like they’re getting something extra.”

FONTANA’S FIRST: Last week, Billboard noted the passing of Fontana chief Steve Pritchitt. The industry vet was the distributor’s first hire, and he built Fontana from the ground up, beginning in late 2004. In a little more than two years, the indie pipeline from Universal Music Group Distribution has grown to a company that distributes in excess of 80 labels, ranging from Mannheim Steamroller imprint American Gramaphone to hard rock label Trustkill to indie rock-focused Absolutely Kosher.

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

Pritchitt came to Fontana from Navarre Entertainment Media, where he had been VP/GM, and once headed the company’s now-defunct online distribution platform eSpice. Urie and Pritchitt worked together in the late ’80s at Polysgram. “When we decided to do Fontana, pretty much everybody out in the indie world had their hand up to be considered, or at least talk to us,” Urie says. “But Steve brought three unique things to the table.”

Urie cites Pritchitt’s new-media and international experience, as well as his ability to collaborate in the major-label system. Fontana has never been shy about its back-room connections to UMG, whereas other major-owned indie distros had previously played up their separation from the parent company. As for Fontana’s future, Urie only says that the company will continue to be overseen by himself, senior VP of sales and marketing Ken Gullic and VP of business development David Zierler.

“Out of respect for Steve, we have not discussed, and we have refused to discuss, what would happen next,” Urie says. “I completely pushed it out of my mind. So Ken and Dave will run the company for a while.”
Reggaetón Realization

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

The layoffs in mid-May of the entire staff of Roc La Familia, just two years after the launch of the label, are indicative of the evolving panorama for reggaetón. This is clearly not a genre that automatically generates sales.

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

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

In 2005, emboldened by reggaetón's early success and crossover potential, coupled with a growing Latin market, a handful of English-language labels decided to give the genre a go.

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

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

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

At around the same time, Atlantic released Tego Calderon's "The Underdog/El Subestimado," one of the most highly touted reggaetón albums in years. To date, it has sold 85,000 copies, less than Calderon's previous releases "El Abarde" (137,000) and "El Enmigo de los Waisibirri" (133,000), both put out on his own label and licensed to BMG Latin.

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

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

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

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

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

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

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

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

Remix Results

How Dancefloor Retooling Expands The Audience

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

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

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

"Our objective is to get to our audience, wherever they may be," Univision Records marketing VP Gerardo Vergara says. "According to studies, young Latinos still like to go to clubs." Having remixes playing on the club circuit, he adds, "gives the artist a new dimension. Even if they haven't heard it [on the radio], they know who it is."

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

But the remix as a versatile marketing and promotional tool is gaining more visibility. At Pro Motion, a New York–based dance music promotion and marketing company, Latin now comprises 40% of all business. The company, operating since 1983 (No. 1 hits include Michael Jackson's "Billie Jean"), opened a Latin division, Pro Motion Revolution, in 2004. At that point, Pro Motion already worked with such crossover artists as Marc Anthony, Enrique Iglesias, Thalia and Jennifer Lopez to the Anglo club and specialty radio market.

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

LeBarb's current projects include material like Ricky Martin's "Pégate," but also tracks by acts that have been worked only in the Latin realm, including urban bacheseros Xtreme and pop singers Anais and Betzaida.

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

"Anglo and Latin tracks go to different sectors completely," he says. "The only cross-pollination is hip-hop or certain [mostly crossover] Latin acts." Regardless, the result is the same. "Club play is able to usher artists in one world to appeal to an 18- to 24-year-old demographic that they would never be exposed to," LeBarb says.

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

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

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

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

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

Front Line is publicly silent about the deal, as it has been throughout this process. The firm never crows about its roster, and it’s even tough nailing down which managers work with which artists. However, on the Road was able to nail down this partial client list and responsible managers: the Eagles, Christina Aguilera and Neil Diamond (Azoff), Jimmy Buffett and Aerosmith (Kaufman), Tim McGraw (Scott Simon), Dixie Chicks (Simon Renshaw), Alan Jackson (Craig Fralin), Brooks & Dunn, Pat Green and Jason Aldean (Clarence Spalding), Smashing Pumpkins and Godsmack (Paul Geary and Jared Pauel), Journey, Velvet Revolver and Clint Black (John Baruck), Mylie Cyrus (Jason Morey), Hall & Oates (Brian Doyle), Rob Zombie (Andre Gould), Luis Miguel and Jennifer Lopez (Alejandro Assens), RED Speedwagon and Jewel (Tom Consolo) and Seal (Allison Azoff). That’s a lot of box-office clout.

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

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

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

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

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

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

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

THE BILLBOARD

PARTNER RZO

Bill Zysblat

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

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

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

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

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

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

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

You and Joe Rascoff merged your firms in 1968. The first big deal and one of the most important—history shows us—was the Stones’ Steel Wheels tour. For this trek, you guys decided to go with Michael Cohl instead of Bill Graham. Why?

It was a very interesting time. I happened to have adored Bill Graham. I thought he was truly one of the great men of our industry. But the complexion of touring was changing, and Bill didn’t see it. Bill thought that his history with the Stones would override anything else, and Michael just came in with a new way of looking at touring. It wasn’t just about money; it was about consistency of promoters. It was about the show being exactly the same in every city—not onstage but backstage. And there were economic benefits Michael was showing us that we really hadn’t seen at the promoter level before. It was a hard decision for the band... leaving Graham—who had done tours at that time—for Michael, who was very smart but really had not done international tours.

That really was the beginning of what led to the business we have now. How did it affect touring? It changed the way offers were being made. Before then shows were never cross-collateralized. It allowed promoters who were willing to cross shows to offer more money because they could cover their downside risks. It also gave bands another way to have competitive offers. It wasn’t about one promoter against another in a city; it became one promoter against another, against a national promoter or international promoter. You had to make a risk/reward decision that you never had to make before.

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

Does crossing, in more cases than not, tend to work out financially? I haven’t seen a worldwide cross tour we’ve done that would have done better had we not crossed it. I’m sure there are tours out there that’s not true of, but we have not been involved in a tour where if we went back and added up the individual guarantees we could have gotten from the individual promoters we would have come out better.

There are also different variations on that model, like the “play 40 of my amphitheaters” and the “let’s customize each market models. What needs to be taken into consideration? There are a lot of ways to play it. On a pure financial level, forget the career for a minute, which is obviously important, it’s hard to beat the “play my amphitheater model because the promoter owns the real estate. There’s no question when the owner of the building makes an offer to you they can afford to pay you more. That doesn’t mean it’s the right play for you or it’s the right career move. But on a black-and-white financial level, it’s very hard to compete with the owner of the real estate.

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

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

OK, take band A on a $100 million tour gross. What’s the net? In the old days, the rule of thumb was a band could expect to take from the venue between 60% and 70% of the gross. So that’s $60 million as the [band] gross for the tour with your example. The net really depends on how long it takes to make that gross. If the band is touring for two years you can expect to make $15 million. If they’re touring for a year, the overhead is not quite as high; they might net $20 million to $25 million. If they have a major production with leapfrogging stages, that same tour could net $8 million to $10 million.

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

As a fan, I love to see an amazing show. As an accountant, it breaks my heart when one gag costs a fortune. I’m constantly trying to balance delivering for my client as much net as possible and making sure the fans get the show they want to have. You watch one confetti cannon go off, and as a fan you go, “Oh, that was nice,” and as an accountant, you go, “Oh, that was $10,000.”
WITH A BOOMING FILM CAREER AND CONSCIOUS RAP IN VOGUE, COMMON'S UPCOMING ALBUM APPEARS POISED TO BREAK BIG

BY MARIEL CONCEPCION  PHOTOGRAPH BY GREGORY SCAFFIDI

THE PEOPLE'S CHAMP

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

MAY 26, 2007 WWW.BILLBOARD.BIZ 23
IT'S A RAP

Hip-Hoppers Taking Acting Responsibilities Seriously

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

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

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

While those who criticized his "Oprah" appearance may find it hard to believe the rapper has a dark side, it's all there in his published life. Lyrics like "home's a no-no, so faggots stay solo" from his 1992 debut album, "Can I Borrow a Dollar," were decidedly not-so-conscious. A couple of years later, the song "I Used to Love H.E.R." from his 1994 album "Resurrection," criticized West Coast gangsta rap and sparked a feud with rapper Ice Cube. The two rappers traded insults until a meeting with Louis Farrakhan settled their differences.

But through the years Common's image, along with his music, has shed a few layers and taken a turn toward mindful. His 1997 "One Day I'll Make Sense" album, released on indie label Relativity, included collaborations with Lauryn Hill, Q-Tip and Black Thought from the Roots. On it, Common began to incorporate more spirituality into his music. "I was becoming more mature and a little more responsible, and I opened up to Buddhism," he says. "I was making decisions for myself to make changes in my life, to drink less and eat better. You start to evolve and experience things as a person, and you start looking at life in a different way."

The album led him to a major-label contract on MCA Records.
**INSIDE THE CHARTS**

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

<table>
<thead>
<tr>
<th>TITLE</th>
<th>DEBUT</th>
<th>DEBUT DATE</th>
<th>PEAK</th>
<th>PEAK WEEKS ON CHART</th>
<th>LABEL</th>
</tr>
</thead>
<tbody>
<tr>
<td>Remember Me (featuring Chrisette Michele)</td>
<td>88</td>
<td>8/22/1999</td>
<td>88</td>
<td>11/19/1999</td>
<td>Relativity</td>
</tr>
<tr>
<td>The Light (featuring Mary J. Blige)</td>
<td>56</td>
<td>5/6/2003</td>
<td>54</td>
<td>6/2/2003</td>
<td>MCA</td>
</tr>
<tr>
<td>The Sun God (featuring Common &amp; Vibe Magazine)</td>
<td>94</td>
<td>5/25/2003</td>
<td>77</td>
<td>7/24/2003</td>
<td>Rawkus</td>
</tr>
<tr>
<td>Love Of My Life (She's On My mind) (featuring Lauryn Hill)</td>
<td>40</td>
<td>1/31/1999</td>
<td>15</td>
<td>2/19/1999</td>
<td>Rawkus</td>
</tr>
<tr>
<td>Come Close To Me (featuring Mary J. Blige)</td>
<td>86</td>
<td>11/13/2002</td>
<td>21</td>
<td>12/2/2002</td>
<td>MCA</td>
</tr>
<tr>
<td>The Corner (featuring Jax Jones, Jim Jones, &amp; Bestie)</td>
<td>61</td>
<td>10/2/2004</td>
<td>44</td>
<td>11/20/2004</td>
<td>Relativity</td>
</tr>
<tr>
<td>Gor! (featuring Crystal Lewis)</td>
<td>68</td>
<td>6/11/2005</td>
<td>31</td>
<td>7/15/2005</td>
<td>Relativity</td>
</tr>
<tr>
<td>Testify</td>
<td>92</td>
<td>10/7/2005</td>
<td>44</td>
<td>11/27/2005</td>
<td>Relativity</td>
</tr>
</tbody>
</table>

**SALES DATE THROUGH THE WEEK ENDING MAY 6, 2006 ACCORDING TO NIELSEN SOUNDSCAN**

---

Unlike Ice-T, who was thrust into lead roles early on, "Method Man opted to test the waters in smaller roles when he transitioned into acting. "I wasn't frightened at all, because I had the opportunity to start off slow," he says. "I wasn't just thrown into the fray." He went on to appear in multiple episodes on respected HBO series "Oz" and "The Wire," both cast by Alex Gofre, "I have so much respect for Alex because she doesn't just fold," he says. "A lot of times rappers want to get on TV, and she wasn't just take you at face value. You have to audition to get a part. A lot of times she gets flak or people questioning her, saying, 'How did Method Man get on 'The Wire'? They don't believe her when they tell them I came in and won that job by auditioning for it.'"

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

—Jeneile Riley

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

But it was Common's 2005 album, "Be," that saw the biggest change. Produced by Kanye West, it has sold more than 800,000 copies. Common jumps to West's G.O.O.D. imprint on Geffen for the release. The music was no longer gangster, and though his core audience—the more street underground, raw hip-hop fans he gained with his first few albums—still followed him, he says he started to notice a greater diversity among his fans. "It felt like the same people that went to a Kanye show were now at my shows," he says. "Finding Forever" certainly makes no attempt to look away from the rapper's more spiritual vibe. Common worked again with West and also recruited production from Wyclef Jean and The J Dilla. "We make good music together," Common says about working with West. "But, 'Forever' is bigger than me or 'Ye. I wanted to make something that was special and timeless. I want to leave a mark on this earth. If I say what I have to say in my music, that's one of the ways that I can exist forever."

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

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

According to Common, though no track talks about singing crack or hitting the strip club, the streets welcome his music. "The streets weren't flak. "We don't think about, including them 'D's and 'MySpace pages.' It's this thing that's driving me wild," Allen coos on the memorable hook.

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

"Geffen is working these multiple entry points with a tried-and-true hip-hop promotional approach used since the days of Run-D.M.C.—dropping the first two singles in hopes of catering to more hardcore hip-hop fans with one and attracting more mainstream fans with the other. "You remember how Biggie dropped 'Juicy' on the A-side and then 'Unbelievable' on the B-side? Well, put it this way, "The Game" is the B-side to 'The People,'" Common says. "We wanted to give the street their single, give them that foundation of who I am and how I create music. So we're giving them 'The Game.' With 'The People' I felt it really reflected who I am cause of its rawness, but it's a soulful song that reflects things with soul and spirit at the same time so the mainstream could get into it."

While Dudley acknowledges that the 'integrity' label can be a double-edged sword, right now it appears to be cutting swaths in the right direction. "He has been boxed in to be the conscious rapper," he says. "For a time he fought that stigma, but it's all timing and in God's plan. If you look at the state of music now, that's what everybody wants—everyone is in search of a conscious rapper. We have to use this platform that we have in entertainment to help benefit other people. We've been given this gift for a reason, and hopefully it's to give back and elevate others. That position doesn't work for everyone, but it works for Common."

The rapper takes his role in the world and his music seriously. But he's still able to make light of his oft-cited consciousness in conversation. "Don't get me wrong, I don't think anybody wants to just hear conscious songs either," he says. "I don't think Martin Luther King or Malcolm X were just serious the whole day. They laughed and smiled and had fun. Everything isn't going to be just conscious all day and night, but we do have the platform to make change. At the end of the day, we don't have to say what we don't want to even if means losing out on millions of dollars. Money ain't worth my soul."
MEMBERS OF THE FIRST GRADUATING CLASS FROM CLIVE DAVIS’ NYU MUSIC BIZ PROGRAM SUBMIT TO A BILLBOARD POP QUIZ

BY BRIAN GARRITY  •  PHOTOGRAPHS BY TIM SOTER

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

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

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

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

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

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

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

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

Moore: I’ve been told by a number of people, “Why do you want to work here? Be an entrepreneur. That’s what’s exciting now. That’s where the industry is going.” ... But I think there are a lot of people who want to work for a major. They know they want to work in the music industry, so of course they’re going to apply for jobs in labels.

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

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

Any hesitation about coming into a new, untested program?

Pericic: The worst-case scenario as the first graduating class is you still have an NYU diploma and Clive Davis attached to it. I think that stands for a lot.

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

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

So you don't find consolidation intimidating?

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

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

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

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

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

Is pricing a problem for the music business?

Moore: People just don't value it highly. Their first experiences with digital music were for free, and I don't think the music industry can charge much more than 99 cents for something that someone can get for free.

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

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

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

Can digital rights management ever work?

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

Krouse: No.

Moore: No.

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

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

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

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

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

realizes there was
And now there's the
THE ALWAYS BUSY JACK WHITE MOVES THE WHITE STRIPES TO A MAJOR LABEL FOR THEIR NEW RELEASE

BY BRIAN GARRITY

Photography by Autumn de Wilde

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

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

"We're kind of getting the razors out and seeing if we can make something new out of it, something accidentally beautiful," says White, who is doubling as the producer of the asset-unlabeled album due in 2006.

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

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

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

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

White is stranger to balancing the interest of the two bands or to operating at a breakneck pace. He's been doing so for most of the last 24 months—a period that's been dominated by upheaval and change.

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

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

To hear White tell it, it's been change for the good. "It's all just a fresh start, man," he says. "I'm the happiest I've ever been in my life. I just feel really good, really positive." White's joie de vivre is apparent on "Icky Thump," which after 2005's moody, piano-dominated "Get Behind Me Satan," marks a return to the raw electric blues that fueled the White Stripes' breakthrough 2003 album, "Elephant."

"Satan wasn't really done under any sort of positivity at all," White says. "I mean the most positive moment in that album probably is 'My Bonnel,' and even that seemed to be vitriolic." On "Icky Thump" the duo sets the back-to-basics tone from the outset with the opening title track, a ragged, thundering rocker that features some of White's most memorable guitar work since the hit "Seven Nation Army."

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

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

"Icky Thump," which has sold 858,000 units, is the first White Stripes album since 2000's "De Stijl" to not crack sales of 1 million units in the States. However, White says the increased guitar attack on the new album is not contrived for sales.

"When it comes to the songs themselves, the songs are in charge, not me," White says. "Take a song like 'You Don't Know What Love Is (You Just Do As You're Told)' from 'Icky Thump'. That was pretty much a country song in my mind. If I really was in control I could have just said, 'Hey, how dare you all put electric guitar and heavy organ on there.' But I don't do that. I let the song tell me what it wants."

A MAJOR DEAL

The White Stripes' path from indie rock stalwarts to major-label recording artists has been indirect. Following a two-album deal with V2 Records that covered "Elephant" and "Satan" and was worth more than $1.5 million upfront with generous splits on record sales, they were free agents.

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

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

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

WHITE HOT

WILL STRIPES' LATEST RETURN BAND TO PLATINUM WAYS?

<table>
<thead>
<tr>
<th>TITLE</th>
<th>DEBUT DATE</th>
<th>BILLBOARD DEBUT</th>
<th>PEAK DATE</th>
<th>WEEKS ON THE CHART</th>
<th>SALES TO DATE</th>
<th>YEAR OF RELEASE</th>
</tr>
</thead>
<tbody>
<tr>
<td>&quot;The White Stripes&quot;</td>
<td>N/A</td>
<td>N/A</td>
<td>N/A</td>
<td>N/A</td>
<td>359,000</td>
<td>1999</td>
</tr>
<tr>
<td>&quot;De Stijl&quot;</td>
<td>N/A</td>
<td>N/A</td>
<td>N/A</td>
<td>N/A</td>
<td>340,000</td>
<td>2000</td>
</tr>
<tr>
<td>&quot;White Blood Cells&quot;</td>
<td>3/25/02</td>
<td>No. 61</td>
<td>4/20/2002</td>
<td>52</td>
<td>1,058,000</td>
<td>2001</td>
</tr>
<tr>
<td>&quot;Elephant&quot;</td>
<td>4/19/03</td>
<td>No. 6</td>
<td>4/19/2003</td>
<td>77</td>
<td>1,860,000</td>
<td>2004</td>
</tr>
<tr>
<td>&quot;Get Behind Me Satan&quot;</td>
<td>6/25/05</td>
<td>No. 3</td>
<td>6/26/2005</td>
<td>33</td>
<td>859,000</td>
<td>2005</td>
</tr>
</tbody>
</table>
I’m the happiest I’ve been in my life.”

JACK WHITE

catalog on a long-term license of about 10 years

However, by July Sheridan Square was financially restructuring, reducing its combined ranks from a pre-merger level of 130 down to 100 staffers, and aiming to shrink to about 90. Talk began to swirl of other labels hotly pursuing the White Stripes. Interscope, which had distributed Lorettu Lynn’s "Van Lear Rose," the Grammy-winning album produced by White, emerged as one of the interested labels.

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

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

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

By the end of the month, White had returned to Nashville and joined with Meg White and engineer Joe Chiccarelli at Blackbird Studio to begin work on what would become the "Icky Thump." At the beginning of January, the V2 situation finally unraveled. Sheridan Square announced that it would shutter the label as a front-line operation and would no longer distribute the White Stripes or the Raconteurs. About 35 staffers including Geshon were laid off.

The White Stripes, meanwhile, maintained a business-as-usual approach. "We plowed forward and continued to make music," Montone says. "We’re lucky to be able to self-finance what we do, and we did." Montone even hired Matt Pollack, former head of radio promotion for V2, to oversee Third Man’s radio efforts and work with the label’s distribution partners.

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

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

LESS CONCERNED ABOUT CRED

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

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

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

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

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

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

Montone says the distinctions between a major and an indie aren’t so great anymore. "These days it’s about finding a good partner that matches the vision of your artist, whoever that might be," he says.

"Some of the old distinctions of major label bad, indie label good! feel antiquated.

Particularly when the entrance barriers to distribute records have been lowered."

This much is clear. White is less concerned about "indie cred" than at any other time in the White Stripes’ 10-year history. Not only is the band now signed to a major label, but White, in a first, also used a modern recording facility (Blackbird) to make a record. (Though with "Icky Thump" he still recorded to reel-to-reel and mixed to tape as is his typical analog approach.) Last year White quietly recorded music for a Coke commercial that ran briefly in the United Kingdom and Australia, but was also widely circulated on YouTube. And in touring in support of "Icky Thump" the band will play venues it attempted to avoid on the "Satan" tour, including a date at New York’s Madison Square Garden.

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

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

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

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

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

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

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

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

"Everything’s happening at the right time,” he says. "In some ways, we look back and we’re kind of like, ‘Man, maybe we were stupid with this naive thing about if artistic freedom and business collide, something bad happens.’"
Companies aiming to be serious long-term players in the Chinese music industry face a long march into challenging but potentially rewarding territory. And as they set off on that journey, international and regional music companies are finding new ways to do business in a market where the rules are being made up almost on the fly. “There are going to be the new paradigms that the music business is going to have to work with in order to get into markets like China,” says Sudhanshu Sarornwala, CEO of Singapore digital-music services provider Soundbuzz. “We believe that the Chinese market is big enough to embrace various different business models,” EMI South East Asia chairman Norman Cheng says. “We wish to continue to work with those who are offering consumers what they want and who, at the same time, are making giant strides to establish a dynamic digital music market in China and elsewhere.” In January, EMI surprised many in the Asian music business by announcing that it was joining forces with Beijing-based Internet portal Baidu to launch an advertising-supported online music streaming service in China.

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

EMI Music South East Asia president/COO Paul Robinson says the deal with Baidu reflects EMI’s “proactive” approach to the Chinese market. “China is a digital market that we can shape if we take a proactive stance and work with the key players—not against them,” he says. “Legal action has its part to play in defining this, but it is not the only solution and we need to look beyond it.”

EMI wasn’t the first international music company to strike a deal with Baidu. Last October, MTV Networks announced a content and advertising alliance with the portal that gives China’s 123 million Internet users access to MTV and Nickelodeon original video content and music videos.

Although the MTV and EMI deals with Baidu got a lot of attention, industry sources agree that the greatest opportunities for growth in China are in the mobile field. “The first wave of mobile applications came out of Korea, and will in the next few years come from China,” Sarornwala says.

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

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

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

That comment is echoed by Mathew Daniel, director of business development at Beijing-based music distribution platform RZG. “It is important that there is proper revenue allocation back to the label/artist from the sale of ringtones without leakage, and it is here that the problem lies,” he says. “The end customer does pay for the ringtones, but the service provider only remits a fraction of total revenues earned back to the labels,” Daniel says. “There is no proper auditing system in place, and deals are negotiated in an atmosphere of mistrust.”

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

With 130 million subscribers, China Unicom is the world’s third-largest mobile operator.

Last June also saw the launch of a strategic partnership between Star, the Hong Kong-based TV and entertainment subsidiary of News Corp., and China Mobile, which claims to have the world’s largest mobile subscriber base of 287 million people.

In January, Sony BMG teamed up with Warner Music Group to make a joint investment in Beijing-based Access China Media Solutions, which specializes in developing music-based mobile platforms for wireless carriers and handset manufacturers.

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

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

continued on >>p32
The music industry is changing tracks with remarkable speed. Today, mobile music accounts for more than 95% of digital music sales in the Asia-Pacific. And Soundbuzz is where the buzz always has been, leading the way with its expertise in mobile music application and systems.

From Ringtones to Mastertones. Full track audio and video streaming and downloads. Leading edge 'Dual Delivery' for 3G systems. Ringback tones. And an in-house digital rights management system based on OMA and Windows DRM standards. Soundbuzz is at the forefront of the mobile music revolution. And has orchestrated successful partnerships with 20 mobile carriers and telecom brands in the region.

Digital music has got more personal than the PC. The best numbers are now in your mobile. Catch the buzz!

Contact us at business@soundbuzz.com
from p30

five to 10-year range.

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

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

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

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

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

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

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

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

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

"It's not all just about distribution," Warner Music Asia Pacific president Lachie Rutherford says. "Chinese artist culture has disappeared—there's no talent, no songwriting. Some may say Rutherford's comment is hyperbole but his point is clear: Piracy has had a corrosive effect on the Chinese music business.

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

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

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

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

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

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

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

FACT FILE

Music Matters: The Asia Pacific Music Forum

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

Where: Hong Kong

When: May 29-31

Web: musicmattersasia.com

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

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

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

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

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

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

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

TOKYO ASIA MUSIC MARKE

Japan International Music Festival

15-19 Oct 2007

at YEBISU The Garden Hall

TOKYO ASIA MUSIC MARKET

JAPAN

READY FOR THE ASIAN GROOVE!!

Don't miss it!
If you've heard The Veronicas, The Butterfly Effect, Powderfinger or Pete Murray you've experienced the kind of music that convinced Billboard to name Brisbane, Australia one of five global music hotspots to watch in 2007. Brisbane is spawning some of the world's best new talent with attitude. Hear it. See it. Sign it. EIG SOUND. Brisbane's three-day international music industry summit and artist showcase is on again in October.

Big Sound Music Industry Summit
Brisbane October 3-5, 2007
www.bigsound.org.au
tradeinfo@qld.gov.au
THE INTERSECTION OF MEDIA, ENTERTAINMENT & WALL STREET...

MEDIA AND MONEY

NOVEMBER 7-8, 2007
GRAND HYATT • NEW YORK CITY

A UNIQUE TWO-DAY EVENT UNITING MEDIA AND ENTERTAINMENT DEALMAKERS WITH PRIVATE AND PUBLIC INVESTORS TO DISCUSS HOW THEY CAN WORK TOGETHER TO PROFIT IN AN AGE OF UNCERTAINTY.

INSIDER RATE $1,899

WWW.MEDIAANDMONEYCONFERENCE.COM

BROUGHT TO YOU BY:

THE WALL STREET JOURNAL
BILLBOARD
BARRON'S
ADWEEK
THE REPORTER
BRANDWEEK
MEDIAWEEK
LBO Wire
 exits
Private Equity Analyst
www.americanradiohistory.com
A SECOND LIFE FOR SUZANNE
Assisted By Virtual Reality, Blue Note Aims To Redefine Vega's Audience

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

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

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

The result is a classic-sounding set that also thrums with an immediacy Vega hasn’t mustered since “99.99%,” her beat-heavy 1992 collaboration with producer (and ex-husband) Mitchell Froom. Guests include Sonic Youth’s Lee Ranaldo, who decorates “Ludlow Street” with dreamy guitar dynamics, and KT Tunstall, who contributes backing vocals to opener “Zephyr” and “Frank & Ava,” the latter of which ponders Frank Sinatra’s marriage to Ava Gardner.

Vega’s manager, Michael Hausman, says his primary goal for “Beauty & Crime” is reintroducing Vega to listeners who may have an idea of her as a “folksy type sitting on a stool.” ‘What we’re up against is perception,” Hausman says. “I think people respect Suzanne, and they like her and think she’s great. But this record is not a folk record, it’s extremely contemporary and relevant. She’s one of the people who has a tremendous interest in what’s going on in music. She has no fear of trying new things.”

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

One example Harkins offers is Vega’s involvement with online virtual reality platform Second Life. Last August, Vega performed “Tom’s Diner” — the a cappella tune remixed into a dance-pop hit by DJ in 1999— in avatar form within the world of Second Life. ‘I like the idea of performing in a new medium,” says Vega, who admits that “it took me ages to understand the idea when they first told me about it. It kind of changes the implications of touring. I can go to a radio station or even my own living room and reach people throughout the world.”

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

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

MAY 26, 2007 | www.billboard.com
The Outlaw Christians

Bellamy Brothers Tackle Faith On New Gospel Album

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

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

The Bellamy Brothers burst onto the musical landscape in 1976 with the pop hit "Let Your Love Flow," still one of the most frequently heard songs from that era. In the ’80s, they dominated country radio with such hits as "If I Said You Had a Beautiful Body (Would You Hold It Against Me)," "Redneck Girl," "Sugar Daddy," "You Ain’t Just Whistlin’ Dixie," "For All the Wrong Reasons" and "Old Hippie." The duo continues to tour extensively in the United States and abroad.

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

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

It also mulls how displeased Jesus must be with that behavior, much like he was in the New Testament story about how he angrily overturned tables and drove the money changers out of the temple. "It can really strike a nerve," Howard says of the song. "I’m sure there’s going to be some controversy about it, but hopefully the broader-minded audience will really see the sincerity of it."

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

Where do they see the audience for this unconventional gospel record? "Way back in the woods," Howard says with a laugh. "I think the audience for this album is people like us and I don’t know how broad that is or how narrow that is ... When some people think of something spiritual, they put saints on one side and sinners on the other side. That’s not the way it is. People are both. We have made a lot of our living playing honky-tonks and still do some. People who go to honky-tonks will be at church on Sunday. That’s the way we were raised. We’d frollic with our dad’s musician buddies on Saturday night and be in church singing Sunday morning."

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

KEN TUCKER ktucker@billboard.com

Ring Goes The Country

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

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

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

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

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

Ben Kline, executive VP of sales, marketing and new media at Universal Music Group Nashville (UMGN), understands why country fans are starting to jump on the ringtone bandwagon. “A lot of the core—Middle Americans—tend to be early adopters of technology,” Kline says. “It probably takes a little longer for acceptance. We’re at the maturation point that the pop and urban world were two years ago.”

Sony BMG Nashville senior director of digital business and new media Heather McBee agrees. “The country demographic is now catching on to ringtones, and that’s why you’re seeing growth,” she says. “The handsets that can handle master ringtones and music in general have always been expensive, and now they’re becoming more mainstream and more attainable by the country consumer.”

“TThe personalization of your music defines you,” Kline says.

TOP-SELLING COUNTRY MASTER RINGTONES THROUGH MAY 19

1. CARRIE UNDERWOOD, “Before He Cheats” 359,800
2. BRAD PAISLEY, “She’s Everything” 172,000
3. BROOKS & DUNN, “Hillbilly Deluxe” 145,700
4. TRACE ADKINS, “Honky Tonk Badonkadonk” 130,000
5. WAYLON JENNINGS, “Theme From the Dukes of Hazzard” 125,900
6. DIXIE CHICKS, “Not Ready to Make Nice” 121,800
7. CARRIE UNDERWOOD, “Jesus, Take the Wheel” 111,500
8. RASCAL FLATTS, “Life Is a Highway” 93,600
9. JASON ALDEAN, “Amazing Sky” 90,500
10. KENNY CHESNEY, “You Save Me” 90,400

source: Nielsen Mobile

UMGN’s overall business in 2007, up from 10% last year, Kline says. Ringtones account for roughly 40% of UMGN’s digital business. Billy Currington, Josh Turner and Sugarland are among UMGN’s top sellers. “My guess is that it skews a little bit younger because the younger demo is more apt to be utilizing ringtones,” Kline says.

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

That said, Brooks & Dunn’s powerful ballad “Believe” has sold well. “I’m not 100% sure why it worked,” McBee says. “I think it just resonated with people to hear ‘Believe’ coming out of their phone.”

Catalog tunes also do well for the company. McBee says, charter the Charlie Daniels Band’s “The Devil Went Down to Georgia” and Johnny Paycheck’s “Take This Job (And Shove It)” as examples. Wayne Jennings’ “Theme From the Dukes of Hazzard” recently became the first country ringtone to be certified platinum.

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

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

Gogol Bordello Go Galactic

Eugene Hutz And His Gypsy Punk Underdogs Expand Their Drunken Diaspora

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

“To me,” Hutz says in heavily accented English, “it is something to be summed up in three words—new rebel intelligence.”

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

“TThere are parallels from daily life to a trans-galactic understanding of things,” Hutz says. “Suddenly, things of sexual and mystical and scientific nature find a place in one song, all in the context of drinking music. There you have it. It’s astrophysic, alcoholic, orgasmic hysteria.”

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

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

Sidone-dummy benefited from getting the band a slot on the Warped tour, and lucked into the beginning of Hutz’s acting career. Around the time of the release of “Gypsy Punks,” Hutz was doing press for a co-starring role with Elijah Wood in the 2005 film “Everything Is Illuminated.”

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

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

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

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

MAY 26, 2007 | www.billboard.biz | 57

www.americanradiohistory.com
Classical Retail's New Composition, Part II

Post-Tower, Indie Stores Catering To New Audiences

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

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

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

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

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

Additional reporting by Ed Christman.

Classical

Rhythm & Blues

Yolanda Gets Busy

A Contemporary Gospel Icon's Active Agenda

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

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

Born out of Adams' desire to spend more time with her 6-year-old daughter, her 3-month-old morning show is syndicated via Radio One and the Yolanda Adams Radio Network. Originating from Radio One's Houston station KROI-FM, the five-hour show features co-host Larry Jones and is executive-produced by D.C. Currently heard in 11 markets including Raleigh, N.C., Cleveland, Philadelphia and Atlanta, the show will add five more markets within the next 30 days, says Adams, who has a degree in radio/TV journalism.

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

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

Right now she's collaborating with Jimmy Jam & Terry Lewis ("There's some kind of magic that happens when we get together") on an October-slated Christmas album to be followed by a new studio album in 2008. Also working with her on the Columbia side is senior VP of A&R Kawan "KP" Prather. With the help of Rondor Music senior VP
The would have been gone. He's getting better and better... I've been given the chance. I'm singing some of the parts, and it sounds OK, but, when it does get picked up, it's not as easy as making records. It's a big thing, because you've got to get choreography to put what you've written into a stage thing and insert the songs for this thing. And Elton John was telling me, "Well, you do so and so, so and so." I am more like, "Right, fine. Write me another four songs. We don't need that many songs about a fucking flower."...
LONDON—In the United Kingdom, Mark Ronson is becoming as upwardly mobile as his famous friends.

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

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

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

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

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

Ronson’s artist career had something of a false start in 2003, when he was signed to Elektra. The single “Ooh Wee,” featuring Chorlton-dwon Killah and Nate Dogg, reached No. 15 in the United Kingdom, but the album “Here Comes the Fuzz” did not chart—at least not until it crept into the lower reaches of the best sellers following its newfound notoriety. It has sold 14,000 units in the United States, according to Nielsen SoundScan.

This album is more accessible [than the debut],” says Sheena Mason, head of music at Sony BMG U.K.

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

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

Ronson, Version 2.0
DJ’s Second Career Catches Light

Daniel Merriweather, the vocal focus of Ronson’s “Stop Me” hit, has signed with the producer/artist’s Allido imprint, distributed in the United States by J. Ronson and business partner Rich Kleiman founded Allido in 2004. Its other signings are Ronson himself and Grammy Award-winning rapper Rhymerfest. Merriweather’s debut album will be released in early 2008.

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

**Global Pulse**

**TOM FERGUSON**
tferguson@eu.billboard.com

Soul Deep
Time Is On Beverley Knight’s Side

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

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

EMI says it shipped 295,000 copies of Knight’s 2006 compiliation, "Voice," in the United Kingdom, where “Music City Soul” was released May 7 BMG-Published Knight largely composed the album; co-writers include Guy Chambers on “Black Butta,” which features Rolling Stones guitarist Ronnie Wood, a longtime Knight fan. The set also features a cover of Irma Thomas’ “Time Is On My Side,” best-known by the Stones’ 1964 version.

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

“‘We’re going to radio at the end of May with second single ‘After You,’ “ says Woolf, who adds that a third single will coincide with the tour. Knight is also appearing at festivals in the summer. —Kiwaku

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

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

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

“Masters of Chant” (1999) is the only Gregorian set to have appeared in the United States, as a promotional-only release through Edel America in September 2000. Peterson has licensed the catalog to Curb Records for the States later this year. A 40-date October/November U.S. tour is being planned for Peterson’s live version, booked by Bayreuth-based Semmel Concerts, which features a 10-strong choir. Edel will issue Gregorian’s ninth studio album, "Masters of Chant VI,” in October in Europe.

—Wolfgang Spahr
ALBUMS

**ERASURE**

Light At the End of the World
Producer: Gareth Jones
Release Date: May 22

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

**THE BRAVERY**

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

The Bravery remains the band most likely to please those who crave a fix of vintage new wave, right down to the synch hooks and anhemitic choruses. But on its second album, the New York quintet succeeds in sounding more like its own band, a group that works within some familiar conventions but—save for the angsty Cure-aping of “Split Me Wide Open” and the “London Calling” intro of “This Is Not the End”—finds a way to sound distinct within those chosen parameters. The dance quotient isn’t quite as high as it was on the Bravery’s self-titled 2005 debut. Indeed, the overall mood is a bit more pensive and solemn (and evidently tuneful), incorporating strings and acoustic guitars on “Tragedy Bound” and “The Ocean” and ring- ing, midtempo ambience on “Bad Sun,” “Fist Full of Sand” and the single “Time Won’t Let Me Go.”—GG

**FICTION PLANE**

Left Side of the Brain
Producer: Paul Corgett
Release Date: May 22

Let’s get it out on the table: Fiction Plane’s Joe Sumner is a dead vocal ringer for Sting, which isn’t a surprise, since he’s the Police frontman’s firstborn. If you just pass that familial resemblance and some other obvious Police references (“Bring on the Night”-style arpeggio on “Presuppose”), there’s a lot to like on Fiction Plane’s first album since 2003. The maternal and Edge-y guitars of “Anyone” will sound huge in stadiums when Fiction Plane opens for the Police this summer, while the pogoing “Two Sisters” could be the band’s first radio hit. Even if his lyrics occasionally flummox Sumner, has his dad’s way with a melody, be it on rockers like the angry “Death Machine,” the don’t-miss sax-for-love tale “It’s a Lie” and the reverber- lader closer “Fake Light From the Sun.”—JC

**DUNGEN**

Tio Bilbr Producer: Gustav Ejstes
Release Date: May 15

Swedish rock outfit Dungen returns with more fuzzy-out psychedelic flair on its latest effort, “Tio Bilbr” (“Ten Pieces”). Like on 2004’s breakthrough “Ta Det Lugnt,” mastermind Gustav Ejstes puts his mult-instrumental and production skills to work. The melodic “Familj” is laced with breezy organ and light drum fills. “Du Ska Inte Tro Att Det Orkar Sjog” and “Mon Amour” likewise boast catchy, all Swedish-sung harmonies, with the latter, which clocks in at almost nine minutes, sprawling into a wash of guitar feedback. Although the arrangements remain impressive, there are moments when it feels as though Dungen should stick with a quicker pace, particu larly on the instrumental “Caroline Visar Vagen” and “En Gang Ja Kom Det En Tar.” The alternating tempo of “Svart Ar Himlen” works well though, with its bouncy, raw guitar stretched between subterbursts of flute and piano.—JM

**OZZY OSBOURNE**

Black Rain
Producer: Kevin Shirley
Epic
Release Date: May 15

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

**BALKAN BEAT BOX**

Nu Med
Producers: Tamir Muskat, Ori Kaplan
J Dub
Release Date: May 15

In Roman mythology, the Titan god Saturn, fearing that one of his sons would overthrow him, ate his infant sons. Tamir Muskat and Ori Kaplan, co-founders of Balkan Beat Box, have apparently eaten all the music from Mecca to the Bronx. The result of this musical repast is “Nu Med,” an album that is the working definition of cross-pollination. “Keep ’Em Straight (Intro)” and “Hermetica” set the groove. You’re hearing shades of Balkan Gypsy brass band music, rap, klezmer, drum’n’bass, electronic and North Africa. The BBB sound is the entire Mediterranean world splat tered across a map of American and European beats.
These are some uncanny tunes, simultaneously invoking traditional Gypsy and Jewish music and the techno, hip-hop and dancehall songs you downloaded yesterday on your iPod.—PJV

CHRISTIAN BUILDING 429
Iris to Iris
Producer: Brown Bannister
Word Records
Release Date: May 1
Much of a band's appeal lies in the lead singer's voice, and Jason Roy's distinctive vocals have helped make Building 429 one of the Christian industry's most successful new bands. Roy, who is also the band's principal songwriter, has a warm, roughly textured voice that is equally effective on the gorgeous ballad "Waiting to Shine" and the soaring, anhemic "Power of Your Name." The group definitely takes a more worshipful direction on this collection and "Majesty" is a shining example. "You Carried Me" is a poignant song of hope and faith that should be as big a hit as the band's 2004 breakthrough "Glory Defined." All in all, this is a strong addition to Building 429's already impressive résumé.—DEP

SOUNDTRACK
VARIOUS ARTISTS
The Future is Unwritten
Producers: various
Legacy
Release Date: May 15
Many who fell in love with the Clash investigated the records and styles that informed the genre-skipping cool of albums like "London Calling." And, in many cases, they fell in love with those (sub)genres and bands, too. So chances are that if you make your way to this soulful soundtrack to Julien Temple's forthcoming remembrance of the late Joe Strummer, the trip will feel refreshingly fun. The choice is a seamless and slightly sad joyride through the Strum- meri-que, a smartly selected melding of early and important American rock-'n-roll (Elvis, Woody Guthrie, Eddie Cochran, Dylan, MC5), obscure Jamaican gems (U-Roy, Earnest Ranglin) and Latin delights (Andres Landeros, Rachid Tahar). Also mixed in are emotional and amusing bits of Strummer dialogue and clever contributions from each of his bands (a part a cappella-delivered version of "White Riot," the 10"ers' classic "Keys to Your Heart").—WO

NEW & NOTEWORTHY
VOXTROT
Voxtrot
Producer: Victor Van Vugt
Release Date: May 22
After putting out several well-received EPs, Austin's Voxtrot finally releases its first full-length here. The band has smoothed out its sound by incorporating strings on most of the songs, resulting in more range to explore its sonic depth. The accented pace of "Kid Gloves" and "Easy" boast memorable, catchy choruses, and the lyrically witty "Steven" is a lively and jaunty propulsive, guitar-driven "Firecracker" finds singer Ramesh Sivadas question record label negotiations, while the laid-back cool vibe of "Every Day" is a reflective nod to Belle & Sebastian. Despite a few lyrical missteps ("Future Pt. 1"), "Voxtrot" is generally insightful and emerges as a promising debut.—IM

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 reviews copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at Billboard, 770 Broadway, Sixth Floor, New York, NY 10003) or to the writers in the appropriate bureaus.

JESS STONE FEATURING COMMON
"Now That We're Gonna Do Now" (3:58)
Producer: Raphael Saadiq
Writers: J. Stone, A. Stevenson, L. Lynn
Publishers: various
"Seconds later, Jess Stone is adored by critics for her old-school vocal imprint, she has yet to connect with state-side airwaves, simply because she hasn't delivered a song that merits mainstream acceptance. That all changes with "Tell Me What We're Gonna Do Now," featuring Common. The vocal is at once cool and confident, while summertime chill beat adds a contemporary air. At last, Stone graduates from engima to headliner. Ravishing.—CT

LOS LONELY BOYS
Whatever Gets You Through the Night (3:35)
Producers: Lonny Brown, J. Lennon
Publisher: Lenono, BMI
"Lonely Boys" 2006 album "Sacred" failed to connect after the boys played it safe with first single "Diamonds," a carbon copy of top 20 Grammy Award winner "Heaven." The Garza brothers now contribute to Indian Karma: The Campaign to Save Darfur, a cover of John Lennon's 1974 No. 1 "Whatever Gets You Through the Night." Fans will connect with the trio's trademark treatment and a rolling alme-stzug. Nothing new here, but a refreshing reinvention. Could be the needed jolt to return to chart glory.—CT

NEW & NOTEWORTHY
NAZANIN
Somebody (The Revolution Song) (5:19)
Producers: Jason Darr, Peter Karoll, John Webster
Publisher: not listed
Bodog
Miss World 2003 runner-up Nazanin has quite a story to tell. After escaping Iran during the 1979 revolution, she made her mission to share a message of hope to the oppressed and dedicate her life to human rights activism. Album "Somebody" is another tool in her arsenal, with inspiring title track espousing, "Somebody will find a way/Somewhere the darkness fades away." Charming instrumentation and anecdotal lyric make her message crystal clear. AC action is already percolating—add Nazanin's profound beauty, generous poise and mainstream press attention from Gotham and Glamour—and pieces are in place to spread a deserving message. For more: bodogmusic.com.—CT

JOSHDUB
"Things Will Be Fine" (4:28)
Producer: Josh Dobbins
Writers: A. L. Warburton, J. Lowery
Publisher: EMI CMG, BMG
"JoshDubs" takes on one more--he's a one-man band with a musical, a full-on YouTube hit single, and now a duet with Josh Dobbins. "Things Will Be Fine" features a breathy, vulnerable Dobbins, an effective counterpoint to "JoshDubs" hyperactive glee. "JoshDubs" will do what he's always done—produce a lot, and I can't get it, so I'm right here." Walker's rich, confident baritone adds all the more grace and elegance to "Things Will Be Fine." The MySpace hit was a gift to the world. A below-the-fold hit that's already been featured in Rolling Stone and on the Tonight Show.—CT

POPPY
"Eyes on You" (3:20)
Producer: Poppy
"Eyes on You" is a true pop gem—a perfect duet between crooner Pollie and her BFF, "Trailer Park Barbie." Still, it's a bit of a letdown to see Pollie, a former cover girl for Lifehouse, and "Trailer Park Barbie" try to cover ground already well-trodden by a legions of iconic women. Still, it's a little girl's dream to star in a pop video, and Pollie looks beautiful in a sequin skirt and shoes to die for. Besides, the song's a little gem.—CT

MARTINA McBRIE
How I Feel (3:45)
Producer: Martina McBride
Writers: M. McBride, C. Lindsey, A. Maya, B. Warren, B. Warren
Publisher: various
"How I Feel" is McBride's latest collection "Wake Up Laughing" and "Wake Up Laughing" is proof that the gifted country songstress has much more than just that incredible voice. The disc showcases the depth of McBride's talent as she steps into her own as producer and songwriter. She wrote this latest single and serves up a sweet look at the sheer exuberance of being with the one you love. It's a light, frothy concoction that is perfect for summer getaways and to say McBride's performance is shimmering perfection. It's a sold follow-up to recent smash "Anyways," and one more reason that this album is not to be missed.—DEP

DANCE
SEPTEMBER
"Cry For You" (3:30)
Producers: Jonas Von Der Burg, A. Bhagavan, N. Von Der Burg
Publishers: Universal-PolyGram, ASCAP, BMI
"Cry For You" is a one-listen dance drug of choice. Top 40, here's your summer airwaves scorer.—CT

COUNTRY
CLAY WALKER
"Fall" (3:37)
Producer: Keith Stegall
Writers: C. Mills, S. LeMaire, S. Minor
Publisher: various
"Fall" demonstrates will to overcome, with a clear ear to returning the singer/songwriter to the upper echelon, as he sings, "Go on and lead it, all, every doubt, every fear, every worry, every tear, I'm right here." Walker's rich, confident baritone adds all the more grace and elegance to "Fall." His eighth album and first in three years, "Fall," is a testament to the singer-songs success in country music.—CT

LIFE FIRST
First Time (3:25)
Producers: Jude Cole, Lifehouse
Writers: J. Wade, J. Cole
"First Time" is another melodic ember-turner, balancing polished instrumentation and a crystal-clear hook against lead Jason Wade's sandy vocals. Producer/co-writer Jude Cole—who recently helped break pre-eminient musician Rocco DeLuca at adult top 40—assists the group's cred, while redeeming innate knack for singalong hooks. Lifehouse has the No. 1 title at adult top 40 with "You and Me" (and "Hanging" at No. 20); the format's reverence is unquestioned. "First Time" is a given for like ascendancy.—CT

MARTINA McBRIE
"Wake Up Laughing" (4:21)
Producer: Martina McBride
Writers: M. McBride, C. Lindsey, A. Maya, B. Warren, B. Warren
Publisher: various
"Wake Up Laughing" is proof that the gifted country songstress has much more than just that incredible voice. The disc showcases the depth of McBride's talent as she steps into her own as producer and songwriter. She wrote this latest single and serves up a sweet look at the sheer exuberance of being with the one you love. It's a light, frothy concoction that is perfect for summer getaways and to say McBride's performance is shimmering perfection. It's a sold follow-up to recent smash "Anyways," and one more reason that this album is not to be missed.—DEP
Expect ‘Idol’ Chatter; Moms Gift Bulblé With No. 1

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

Does a singer need to win “American Idol” to ensure success?

Chris Daughtry, who finished fourth last season behind Hicks, and Clay Aiken, who was runner-up to second-season king Ruben Studdard, have each outdistilled his or her top “Idol.” With 1.3 million sold since January began, “Daughtry” is the best-selling album thus far of 2007, this week overaking Norah Jones’ “Not Too Late” as top dog. His band’s set has ticked through 2.5 million since its release last year, compared with 677,000 to date for “Taylor Hicks.”

Aiken’s album comes with a million copies, which in the works “Idol” team and Fox are fielding a show devoted to bands, tentatively titled “The Search for the Next Great American Band,” while “Idol” judge Randy Jackson will host a hip-hop dance competition for NBC called “World of Dance” in 2007, according to this season’s “Idol.”

Will “American Idol” spawn more music-themed talent shows?

Like the music business, TV always imitates success to excess. The ratings of “American Idol” prompted CBS to dust off syndicated show “Star Search,” USA fielded country-skewed “Nashville Star,” NBC rolled out “America’s Got Talent” and “American Junior” on Fox.

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

Two other “Idol” clones are in the works. The “Idol” team and Fox are fielding a show devoted to bands, tentatively titled “The Search for the Next Great American Band,” while “Idol” judge Randy Jackson will host a hip-hop dance competition for NBC called “World of Dance.”

I don’t expect either of them to come close to duplicating “Idol” in attracting either viewers or music sales.

HELLO, MOTHER: Mother’s Day shopping may be one of those factors that limit Michael Bublé’s second-week erosion to a 32% drop, starr inana that makes “Call Me Irresponsible” his first No. 1 on The Billboard 200 (145,000 copies). His chart-topping success and Barbra Streisand’s how at No. 7. illustrate how the advent of paid music downloads and digital piracy have helped elevate the maturity consumer’s taste in today’s market. Compare, for example, the 10 best-selling albums in calendar year 2007 with the ones led by that same week.

This year’s top sellers, so far, belong to Daughtry, Norah Jones, Akon, Justin Timberlake, Robin Thicke, Fall Out Boy, Carrie Underwood, Boyz II Men, “Idol” judge Randy Jackson will host a hip-hop dance competition for NBC called “World of Dance.”

In the same week, the sellers to date were Shaggy, the Beatles, Dave Matthews Band, “Idol.”

Market Watch - A Weekly National Music Sales Report

Weekly Unit Sales

<table>
<thead>
<tr>
<th>Week</th>
<th>This Week</th>
<th>Last Week</th>
<th>Change</th>
</tr>
</thead>
<tbody>
<tr>
<td>2006</td>
<td>8,510,000</td>
<td>8,434,000</td>
<td>0.9%</td>
</tr>
<tr>
<td>2007</td>
<td>8,390,000</td>
<td>8,280,000</td>
<td>0.9%</td>
</tr>
</tbody>
</table>

Weekly Album Sales (Million Units)

<table>
<thead>
<tr>
<th>Week</th>
<th>2006</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>2006</td>
<td>8,510,000</td>
<td>8,434,000</td>
</tr>
<tr>
<td>2007</td>
<td>8,390,000</td>
<td>8,280,000</td>
</tr>
</tbody>
</table>

Digital Tracks Sales

<table>
<thead>
<tr>
<th>Week</th>
<th>2006</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>2006</td>
<td>204.7 million</td>
<td>310.1 million</td>
</tr>
</tbody>
</table>

Sales by Album Format

<table>
<thead>
<tr>
<th>Format</th>
<th>2007</th>
</tr>
</thead>
<tbody>
<tr>
<td>CD</td>
<td>191,565,000</td>
</tr>
<tr>
<td>Digital</td>
<td>10,711,000</td>
</tr>
<tr>
<td>Cassette</td>
<td>534,000</td>
</tr>
<tr>
<td>Other</td>
<td>349,000</td>
</tr>
</tbody>
</table>

Go to [www.billboard.biz](http://www.billboard.biz) for complete charts data | 43

---

www.americanradiohistory.com
<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Artist &amp; Number</th>
<th>Distributing Label/Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>MICHAEL BUBLE</td>
<td>Call Me Irresponsible</td>
<td>Interscope 3 (18.98)</td>
<td></td>
</tr>
<tr>
<td>THOMAS BYRNE</td>
<td>Strength &amp; Loyalty</td>
<td>Epic 78963 (13.98)</td>
<td></td>
</tr>
<tr>
<td>BOBBY VALENTINO</td>
<td>Special Occasion</td>
<td>RCA 05390/UMG (9.98)</td>
<td></td>
</tr>
<tr>
<td>NE-YO</td>
<td>Because Of You</td>
<td>Jive 17 (9.98)</td>
<td></td>
</tr>
<tr>
<td>AVRIEL LAINEH</td>
<td>The Best Damn Thing</td>
<td>RCA 008554 (18.98)</td>
<td></td>
</tr>
<tr>
<td>BARBARA STREISAND</td>
<td>Daughtry</td>
<td>Columbia 008109, 10JMG (18.98)</td>
<td></td>
</tr>
<tr>
<td>CARRIE UNDERWOOD</td>
<td>Some Hearts</td>
<td>MCG 93931 (18.98)</td>
<td></td>
</tr>
<tr>
<td>BJORK</td>
<td>Volta</td>
<td>Geffen 82967 (13.98)</td>
<td></td>
</tr>
<tr>
<td>TIM MCGRAW</td>
<td>Let It Go</td>
<td>Epic 78963 (13.98)</td>
<td></td>
</tr>
<tr>
<td>AKON</td>
<td>Konvicted</td>
<td>Jive 17 (9.98)</td>
<td></td>
</tr>
<tr>
<td>MARTINA MCBRIDE</td>
<td>Walking Up Laughing</td>
<td>Atlantic 112 (18.98)</td>
<td></td>
</tr>
<tr>
<td>ROBIN THICKE</td>
<td>Back To Black</td>
<td>Jive 17 (9.98)</td>
<td></td>
</tr>
<tr>
<td>JELLY BLACK</td>
<td>The Dutchess</td>
<td>Atlantic 112 (18.98)</td>
<td></td>
</tr>
<tr>
<td>JUSTIN TIMBERLAKE</td>
<td>FutureSex/LoveSounds</td>
<td>Interscope 3 (18.98)</td>
<td></td>
</tr>
<tr>
<td>RUSH</td>
<td>Snakes &amp; Arrows</td>
<td>Atlantic 112 (18.98)</td>
<td></td>
</tr>
<tr>
<td>GWEN STEFANI</td>
<td>The Sweet Escape</td>
<td>Interscope 3 (18.98)</td>
<td></td>
</tr>
<tr>
<td>HANNAH MONKEYS</td>
<td>Id And My Gang</td>
<td>RCA 008196 (18.98)</td>
<td></td>
</tr>
<tr>
<td>ELLIOTT SMITH</td>
<td>Year Zero</td>
<td>Geffen 82967 (13.98)</td>
<td></td>
</tr>
<tr>
<td>BEYONCE</td>
<td>BDay</td>
<td>RSO 122668 (18.98)</td>
<td></td>
</tr>
<tr>
<td>JOS JSTONE</td>
<td>Introducing Joss Stone</td>
<td>Interscope 3 (18.98)</td>
<td></td>
</tr>
<tr>
<td>ALISON KRAUSS</td>
<td>A Hundred Miles Or More: A Collection</td>
<td>MCA 84824' (18.98)</td>
<td></td>
</tr>
<tr>
<td>NELLY FURTADO</td>
<td>Loose</td>
<td>Geffen 82967 (13.98)</td>
<td></td>
</tr>
<tr>
<td>MUSIQ SOULCHILD</td>
<td>Lusuckem</td>
<td>EMI 71197RMG (18.98)</td>
<td></td>
</tr>
<tr>
<td>NORA JONES</td>
<td>Not Too Late</td>
<td>Interscope 3 (18.98)</td>
<td></td>
</tr>
<tr>
<td>BILLY SHELTON</td>
<td>Pure BS</td>
<td>RCA 008196 (18.98)</td>
<td></td>
</tr>
<tr>
<td>MIHINDA LABOR</td>
<td>Crazy Ex-Girlfriend</td>
<td>MCA 84824 (18.98)</td>
<td></td>
</tr>
<tr>
<td>FEIST</td>
<td>Ain't Nothing Like Me</td>
<td>Geffen 82967 (13.98)</td>
<td></td>
</tr>
<tr>
<td>HINDER</td>
<td>The Reminder</td>
<td>Epic 78963 (13.98)</td>
<td></td>
</tr>
<tr>
<td>CORINNE BAILEY RAE</td>
<td>Corinne Bailey Rae</td>
<td>Interscope 3 (18.98)</td>
<td></td>
</tr>
<tr>
<td>PINK</td>
<td>I'm Not Dead</td>
<td>Epic 78963 (13.98)</td>
<td></td>
</tr>
<tr>
<td>SOUNDTRACK</td>
<td>Dreamgirls</td>
<td>Interscope 3 (18.98)</td>
<td></td>
</tr>
<tr>
<td>TIMBALAND</td>
<td>Timbaland Presents Shock Value</td>
<td>Interscope 3 (18.98)</td>
<td></td>
</tr>
<tr>
<td>TRANSPORT</td>
<td>Timbaland Presents Shock Value</td>
<td>Interscope 3 (18.98)</td>
<td></td>
</tr>
<tr>
<td>TAMIKA AMOS</td>
<td>American Diva Posse</td>
<td>Interscope 3 (18.98)</td>
<td></td>
</tr>
<tr>
<td>BUCKY COVINGTON</td>
<td>Awake</td>
<td>Geffen 82967 (13.98)</td>
<td></td>
</tr>
<tr>
<td>FALL OUT BOY</td>
<td>Infinity On High</td>
<td>Atlantic 112 (18.98)</td>
<td></td>
</tr>
<tr>
<td>LLOYD</td>
<td>Street Love</td>
<td>Epic 78963 (13.98)</td>
<td></td>
</tr>
<tr>
<td>JOHN MAYER</td>
<td>Continuum</td>
<td>Epic 78963 (13.98)</td>
<td></td>
</tr>
<tr>
<td>SUGARLAND</td>
<td>Enjoy The Ride</td>
<td>Epic 78963 (13.98)</td>
<td></td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>High School Musical: The Concert</td>
<td>Walt Disney 005390/UMG (9.98)</td>
<td></td>
</tr>
<tr>
<td>PAUL WALL</td>
<td>Get Money Stay True</td>
<td>Interscope 3 (18.98)</td>
<td></td>
</tr>
</tbody>
</table>

**NEW**

<table>
<thead>
<tr>
<th>ARTIST</th>
<th>Title</th>
<th>Artist &amp; Number</th>
<th>Distributing Label/Price</th>
</tr>
</thead>
<tbody>
<tr>
<td>JOS JSTONE</td>
<td>Introducing Joss Stone</td>
<td>Interscope 3 (18.98)</td>
<td></td>
</tr>
<tr>
<td>JOS JSTONE</td>
<td>Introducing Joss Stone</td>
<td>Interscope 3 (18.98)</td>
<td></td>
</tr>
<tr>
<td>ALISON KRAUSS</td>
<td>A Hundred Miles Or More: A Collection</td>
<td>MCA 84824' (18.98)</td>
<td></td>
</tr>
<tr>
<td>NELLY FURTADO</td>
<td>Loose</td>
<td>Geffen 82967 (13.98)</td>
<td></td>
</tr>
<tr>
<td>MUSIQ SOULCHILD</td>
<td>Lusuckem</td>
<td>EMI 71197RMG (18.98)</td>
<td></td>
</tr>
<tr>
<td>NORA JONES</td>
<td>Not Too Late</td>
<td>Interscope 3 (18.98)</td>
<td></td>
</tr>
<tr>
<td>BILLY SHELTON</td>
<td>Pure BS</td>
<td>RCA 008196 (18.98)</td>
<td></td>
</tr>
<tr>
<td>MIHINDA LABOR</td>
<td>Crazy Ex-Girlfriend</td>
<td>MCA 84824 (18.98)</td>
<td></td>
</tr>
<tr>
<td>FEIST</td>
<td>Ain't Nothing Like Me</td>
<td>Geffen 82967 (13.98)</td>
<td></td>
</tr>
<tr>
<td>HINDER</td>
<td>The Reminder</td>
<td>Epic 78963 (13.98)</td>
<td></td>
</tr>
<tr>
<td>CORINNE BAILEY RAE</td>
<td>Corinne Bailey Rae</td>
<td>Interscope 3 (18.98)</td>
<td></td>
</tr>
<tr>
<td>PINK</td>
<td>I'm Not Dead</td>
<td>Epic 78963 (13.98)</td>
<td></td>
</tr>
<tr>
<td>SOUNDTRACK</td>
<td>Dreamgirls</td>
<td>Interscope 3 (18.98)</td>
<td></td>
</tr>
<tr>
<td>TIMBALAND</td>
<td>Timbaland Presents Shock Value</td>
<td>Interscope 3 (18.98)</td>
<td></td>
</tr>
<tr>
<td>TRANSPORT</td>
<td>Timbaland Presents Shock Value</td>
<td>Interscope 3 (18.98)</td>
<td></td>
</tr>
<tr>
<td>TAMIKA AMOS</td>
<td>American Diva Posse</td>
<td>Interscope 3 (18.98)</td>
<td></td>
</tr>
<tr>
<td>BUCKY COVINGTON</td>
<td>Awake</td>
<td>Geffen 82967 (13.98)</td>
<td></td>
</tr>
<tr>
<td>FALL OUT BOY</td>
<td>Infinity On High</td>
<td>Atlantic 112 (18.98)</td>
<td></td>
</tr>
<tr>
<td>LLOYD</td>
<td>Street Love</td>
<td>Epic 78963 (13.98)</td>
<td></td>
</tr>
<tr>
<td>JOHN MAYER</td>
<td>Continuum</td>
<td>Epic 78963 (13.98)</td>
<td></td>
</tr>
<tr>
<td>SUGARLAND</td>
<td>Enjoy The Ride</td>
<td>Epic 78963 (13.98)</td>
<td></td>
</tr>
<tr>
<td>VARIOUS ARTISTS</td>
<td>High School Musical: The Concert</td>
<td>Walt Disney 005390/UMG (9.98)</td>
<td></td>
</tr>
<tr>
<td>PAUL WALL</td>
<td>Get Money Stay True</td>
<td>Interscope 3 (18.98)</td>
<td></td>
</tr>
</tbody>
</table>
### HOT 100 AIRPLAY

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Home</th>
<th>Home</th>
<th>Home</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Home</th>
<th>Home</th>
<th>Home</th>
</tr>
</thead>
<tbody>
<tr>
<td>BUY A DRINK (SHAKTI SHAPPIN')</td>
<td>T.I. FEAT. JAY-Z</td>
<td>11</td>
<td>15</td>
<td>1</td>
<td>FOOL</td>
<td>KISS</td>
<td>24</td>
<td>15</td>
<td>1</td>
</tr>
<tr>
<td>DONT MATTER</td>
<td>WILLIAM DEFRANK</td>
<td>8</td>
<td>13</td>
<td>1</td>
<td>IM A FLIRT</td>
<td>JESSICA SIMPSON</td>
<td>5</td>
<td>13</td>
<td>1</td>
</tr>
<tr>
<td>THE SWEET ESCAPE</td>
<td>CAROLINE HUFFER</td>
<td>21</td>
<td>12</td>
<td>1</td>
<td>I NEED YOU</td>
<td>AVA LUI</td>
<td>17</td>
<td>12</td>
<td>1</td>
</tr>
<tr>
<td>LIKE THE WAY</td>
<td>LADY GAGA FEAT. BEYONCE</td>
<td>28</td>
<td>11</td>
<td>1</td>
<td>IT'S NOT MY JOY</td>
<td>THE KONGS</td>
<td>20</td>
<td>11</td>
<td>1</td>
</tr>
<tr>
<td>IT'S NOT OVER</td>
<td>TRACY LAWRENCE</td>
<td>30</td>
<td>10</td>
<td>1</td>
<td>FIRST DANCE</td>
<td>LUKE BRYCE</td>
<td>25</td>
<td>10</td>
<td>1</td>
</tr>
</tbody>
</table>

### ADULT TOP 40

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Home</th>
<th>Home</th>
<th>Home</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Home</th>
<th>Home</th>
<th>Home</th>
</tr>
</thead>
<tbody>
<tr>
<td>IF EVERYONE CARED</td>
<td>THE SWEET ESCAPE</td>
<td>11</td>
<td>27</td>
<td>1</td>
<td>BUDDY HUGN</td>
<td>KISS</td>
<td>29</td>
<td>10</td>
<td>1</td>
</tr>
<tr>
<td>YOU MAKE ME CRAZY</td>
<td>THE SWEET ESCAPE</td>
<td>18</td>
<td>26</td>
<td>1</td>
<td>MAKING OUT</td>
<td>THE BIRDS</td>
<td>32</td>
<td>26</td>
<td>1</td>
</tr>
<tr>
<td>HOW TO SAVE A LIFE</td>
<td>THE SWEET ESCAPE</td>
<td>25</td>
<td>25</td>
<td>1</td>
<td>DONT LEAVE ME</td>
<td>RICK ROSS</td>
<td>1</td>
<td>25</td>
<td>1</td>
</tr>
<tr>
<td>I WANNA BE YOUR FRIEND</td>
<td>THE SWEET ESCAPE</td>
<td>26</td>
<td>24</td>
<td>1</td>
<td>THATS THE WAY</td>
<td>THE BINKS</td>
<td>2</td>
<td>24</td>
<td>1</td>
</tr>
<tr>
<td>HAVING U</td>
<td>THE SWEET ESCAPE</td>
<td>27</td>
<td>23</td>
<td>1</td>
<td>I NEED YOU</td>
<td>AVA LUI</td>
<td>3</td>
<td>23</td>
<td>1</td>
</tr>
</tbody>
</table>

### ADULT CONTEMPORARY

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Home</th>
<th>Home</th>
<th>Home</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Home</th>
<th>Home</th>
<th>Home</th>
</tr>
</thead>
<tbody>
<tr>
<td>WAITING ON THE WORLD TO CHANGE</td>
<td>CHASING CARS</td>
<td>1</td>
<td>37</td>
<td>1</td>
<td>THE GOOD TIME YOU HAD LAST NIGHT</td>
<td>FATTY WERTH</td>
<td>1</td>
<td>37</td>
<td>1</td>
</tr>
<tr>
<td>TO SAVE A LIFE</td>
<td>BILLY CURRINGTON</td>
<td>3</td>
<td>36</td>
<td>1</td>
<td>I'M NOT THE ONLY ONE</td>
<td>KARA</td>
<td>2</td>
<td>36</td>
<td>1</td>
</tr>
<tr>
<td>NOTHIN'</td>
<td>INGuste</td>
<td>4</td>
<td>35</td>
<td>1</td>
<td>WHAT A GIRL LIKE</td>
<td>THE GATES &amp; FEAT.boy</td>
<td>3</td>
<td>35</td>
<td>1</td>
</tr>
<tr>
<td>I'M HAVING FUN</td>
<td>BRAD PAISLEY</td>
<td>5</td>
<td>34</td>
<td>1</td>
<td>IF I HAD YOU</td>
<td>THE BOMBS</td>
<td>4</td>
<td>34</td>
<td>1</td>
</tr>
<tr>
<td>IN THE NAME OF LOVE</td>
<td>NICKELBACK</td>
<td>6</td>
<td>33</td>
<td>1</td>
<td>THIS IS NOT LOVE</td>
<td>GABRIELLE</td>
<td>5</td>
<td>33</td>
<td>1</td>
</tr>
</tbody>
</table>

### MODERN ROCK

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Home</th>
<th>Home</th>
<th>Home</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Home</th>
<th>Home</th>
<th>Home</th>
</tr>
</thead>
<tbody>
<tr>
<td>BAD NAME</td>
<td>CHEVELLE</td>
<td>1</td>
<td>6</td>
<td>1</td>
<td>BAD NAME</td>
<td>CHEVELLE</td>
<td>1</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>MAKES ME THINK</td>
<td>TRASH CAN</td>
<td>2</td>
<td>6</td>
<td>1</td>
<td>BECAUSE OF YOU</td>
<td>CHEVELLE</td>
<td>2</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>OUTTA MY SYSTEM</td>
<td>THE BIRD AND THE WORM</td>
<td>3</td>
<td>4</td>
<td>1</td>
<td>I WANT TO MAKE A MEMORY</td>
<td>THE BIRD AND THE WORM</td>
<td>3</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>LIGHTS OUT</td>
<td>CANTEEN</td>
<td>4</td>
<td>2</td>
<td>1</td>
<td>IF I HAD YOU</td>
<td>THE BOMBS</td>
<td>4</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>ITS NOT OKAY</td>
<td>LEXISAN</td>
<td>5</td>
<td>2</td>
<td>1</td>
<td>IF EVERYONE CARED</td>
<td>THE SWEET ESCAPE</td>
<td>5</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

### HOT DIGITAL SONGS

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Home</th>
<th>Home</th>
<th>Home</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Home</th>
<th>Home</th>
<th>Home</th>
</tr>
</thead>
<tbody>
<tr>
<td>MAKES ME WONDER</td>
<td>THE SWEET ESCAPE</td>
<td>11</td>
<td>21</td>
<td>1</td>
<td>CUPIDS CHORDBREAKFAST IN AMERICA</td>
<td>THE SWEET ESCAPE</td>
<td>11</td>
<td>21</td>
<td>1</td>
</tr>
<tr>
<td>SHAKTI SHAPPIN'</td>
<td>T.I. FEAT. JAY-Z</td>
<td>15</td>
<td>18</td>
<td>1</td>
<td>ANONIMOUS</td>
<td>THE SWEET ESCAPE</td>
<td>15</td>
<td>18</td>
<td>1</td>
</tr>
<tr>
<td>WHAT A GIRL LIKE</td>
<td>THE BOMBS</td>
<td>18</td>
<td>15</td>
<td>1</td>
<td>SUPERMAN</td>
<td>THE SWEET ESCAPE</td>
<td>18</td>
<td>15</td>
<td>1</td>
</tr>
<tr>
<td>I NEED YOU</td>
<td>AVA LUI</td>
<td>21</td>
<td>12</td>
<td>1</td>
<td>I WANT TO MAKE A MEMORY</td>
<td>THE BIRD AND THE WORM</td>
<td>21</td>
<td>12</td>
<td>1</td>
</tr>
<tr>
<td>THIS WONT BE OUR NIGHT</td>
<td>THE SWEET ESCAPE</td>
<td>24</td>
<td>9</td>
<td>1</td>
<td>IF EVERYONE CARED</td>
<td>THE SWEET ESCAPE</td>
<td>24</td>
<td>9</td>
<td>1</td>
</tr>
</tbody>
</table>

### ADULT CONTEMPORARY

<table>
<thead>
<tr>
<th>Title</th>
<th>Artist(s)</th>
<th>Home</th>
<th>Home</th>
<th>Home</th>
<th>Title</th>
<th>Artist(s)</th>
<th>Home</th>
<th>Home</th>
<th>Home</th>
</tr>
</thead>
<tbody>
<tr>
<td>I HAVEN'T GIVEN UP</td>
<td>CHEVELLE</td>
<td>1</td>
<td>6</td>
<td>1</td>
<td>I LEARNED TO FEEL</td>
<td>CHEVELLE</td>
<td>1</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>BECAUSE OF YOU</td>
<td>CHEVELLE</td>
<td>2</td>
<td>6</td>
<td>1</td>
<td>BECAUSE OF YOU</td>
<td>CHEVELLE</td>
<td>2</td>
<td>6</td>
<td>1</td>
</tr>
<tr>
<td>THATS THE WAY</td>
<td>THE BINKS</td>
<td>3</td>
<td>4</td>
<td>1</td>
<td>BAD NAME</td>
<td>CHEVELLE</td>
<td>3</td>
<td>4</td>
<td>1</td>
</tr>
<tr>
<td>I WANT TO MAKE A MEMORY</td>
<td>THE BIRD AND THE WORM</td>
<td>4</td>
<td>2</td>
<td>1</td>
<td>MAKES ME THINK</td>
<td>CHEVELLE</td>
<td>4</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>I WANT TO MAKE A MEMORY</td>
<td>THE BIRD AND THE WORM</td>
<td>5</td>
<td>2</td>
<td>1</td>
<td>MAKES ME THINK</td>
<td>CHEVELLE</td>
<td>5</td>
<td>2</td>
<td>1</td>
</tr>
</tbody>
</table>

---

**Notes:**
- This chart includes a variety of music genres and artists.
- The chart is updated weekly with the latest music trends.

**Data for week of May 26, 2007.** For chart reprints call 646.654.4653.
### Top R&B/Hip-Hop Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Bobby Valenro</td>
<td>Special Occasion</td>
</tr>
<tr>
<td>2</td>
<td>Bone Thugs-N-Harmony</td>
<td>Strength &amp; Loyalty</td>
</tr>
<tr>
<td>3</td>
<td>N.E.-Yo</td>
<td>Because Of You</td>
</tr>
<tr>
<td>4</td>
<td>Mindless Behavior</td>
<td>B.A.N.</td>
</tr>
<tr>
<td>5</td>
<td>Marsha Ambrosius</td>
<td>2 &amp; 3</td>
</tr>
<tr>
<td>6</td>
<td>Nipsey Hussle</td>
<td>Kay Slay Presents: More Than Music, Vol. 2</td>
</tr>
<tr>
<td>7</td>
<td>Joe</td>
<td>Ain't Nothin' Like Me</td>
</tr>
<tr>
<td>8</td>
<td>Akon</td>
<td>Konvicted</td>
</tr>
<tr>
<td>9</td>
<td>Yolanda Adams</td>
<td>The Best Of Me</td>
</tr>
<tr>
<td>10</td>
<td>Lloyd</td>
<td>Street Love</td>
</tr>
<tr>
<td>11</td>
<td>BEYONCE</td>
<td>B Day</td>
</tr>
<tr>
<td>12</td>
<td>Amy Winehouse</td>
<td>Back To Black</td>
</tr>
<tr>
<td>13</td>
<td>Gerald Levert</td>
<td>In My Songs</td>
</tr>
<tr>
<td>14</td>
<td>Young Buck</td>
<td>Buck The World</td>
</tr>
<tr>
<td>15</td>
<td>Fantasia</td>
<td>Fantasia</td>
</tr>
<tr>
<td>16</td>
<td>Soundtrack</td>
<td>Dreamgirls</td>
</tr>
<tr>
<td>17</td>
<td>Paul Wall</td>
<td>Get Money</td>
</tr>
<tr>
<td>18</td>
<td>Justin Timberlake</td>
<td>FutureSex/LoveSounds</td>
</tr>
<tr>
<td>19</td>
<td>Timbaland</td>
<td>Timbaland Presents Shock Value</td>
</tr>
<tr>
<td>20</td>
<td>Chuck Brown</td>
<td>We're About The Business</td>
</tr>
<tr>
<td>21</td>
<td>Corinne Bailey Rae</td>
<td>Corinne Bailey Rae</td>
</tr>
<tr>
<td>22</td>
<td>Josh Stone</td>
<td>Introducing Josh Stone</td>
</tr>
<tr>
<td>23</td>
<td>Rich Boy</td>
<td>Rich Boy</td>
</tr>
<tr>
<td>24</td>
<td>Yung Jeezy</td>
<td>The Inspiration</td>
</tr>
<tr>
<td>25</td>
<td>Layzie Bone and Bizz Bone</td>
<td>Bone Brothers 2</td>
</tr>
<tr>
<td>26</td>
<td>Miscellaneous</td>
<td>Miscellaneous</td>
</tr>
<tr>
<td>27</td>
<td>DEE &amp; NAJ</td>
<td>Rich Red</td>
</tr>
<tr>
<td>28</td>
<td>CRIME Mob</td>
<td>Hated On Mostly</td>
</tr>
<tr>
<td>29</td>
<td>REDMAN</td>
<td>Red Gone Wild</td>
</tr>
<tr>
<td>30</td>
<td>Macey Gray</td>
<td>Big</td>
</tr>
<tr>
<td>31</td>
<td>John Legend</td>
<td>Once Again</td>
</tr>
<tr>
<td>32</td>
<td>J Moss</td>
<td>V.2</td>
</tr>
<tr>
<td>33</td>
<td>Baby Boy Da Prince</td>
<td>Across The Water</td>
</tr>
<tr>
<td>34</td>
<td>Lil' Boosie</td>
<td>Bad Ass 2</td>
</tr>
<tr>
<td>35</td>
<td>Marie</td>
<td>Reflections (A Retrospective)</td>
</tr>
<tr>
<td>36</td>
<td>Snoop Dogg</td>
<td>Between Friends</td>
</tr>
<tr>
<td>37</td>
<td>Paris Bennett</td>
<td>Princess P</td>
</tr>
<tr>
<td>38</td>
<td>Anthony Hamilton</td>
<td>Southern Comfort</td>
</tr>
<tr>
<td>39</td>
<td>Elliott Yamin</td>
<td>Eattro Venn</td>
</tr>
<tr>
<td>40</td>
<td>Bow Wow</td>
<td>The Price Of Fame</td>
</tr>
<tr>
<td>41</td>
<td>Brian McKnight</td>
<td>Ten</td>
</tr>
<tr>
<td>42</td>
<td>Norman Brown</td>
<td>Stay With Me</td>
</tr>
<tr>
<td>43</td>
<td>Mary J. Blige</td>
<td>The Breakthrough</td>
</tr>
<tr>
<td>44</td>
<td>Ludacris</td>
<td>Release Therapy</td>
</tr>
<tr>
<td>45</td>
<td>DJ Kay Slay</td>
<td>The Return Of The Magnificent</td>
</tr>
</tbody>
</table>

### Top Reggae Albums

<table>
<thead>
<tr>
<th>No.</th>
<th>Artist</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Stephen Marley</td>
<td>Mind Control</td>
</tr>
<tr>
<td>2</td>
<td>EOB Marley</td>
<td>Forever Man Nyah</td>
</tr>
<tr>
<td>3</td>
<td>EMI</td>
<td>Welcome To Jamrock</td>
</tr>
<tr>
<td>4</td>
<td>Matisyahu</td>
<td>tribute To The Legend Of Bob Marley &amp; The Wailers</td>
</tr>
<tr>
<td>5</td>
<td>JAH</td>
<td>Youth</td>
</tr>
<tr>
<td>6</td>
<td>Ziggy Marley</td>
<td>Love Is My Religion</td>
</tr>
<tr>
<td>7</td>
<td>EOB Marley and the Wailers</td>
<td>Africa Unite: The Singles Collection</td>
</tr>
<tr>
<td>8</td>
<td>Matisyahu</td>
<td>No Place To Be</td>
</tr>
<tr>
<td>9</td>
<td>Atm-ural Vibrations</td>
<td>From The Heart</td>
</tr>
<tr>
<td>10</td>
<td>LADY SAW</td>
<td>Call My Name</td>
</tr>
<tr>
<td>11</td>
<td>K'NaNe</td>
<td>Gone Are The Days</td>
</tr>
<tr>
<td>12</td>
<td>Spice</td>
<td>Too Bad</td>
</tr>
</tbody>
</table>

### Valentine Nabs Second No. 1

Booby Valentine fittingly raises his glass as "Spec al O'casion" sells 92,000 units for a No. 3 on the Billboard 200 while becoming his second No. 1 on Top R&B/Hip-Hop Albums. On the former chart, "Occasion" lands one slot behind Bone Thugs-N-Harmony's best seven years'! sales on R&B Albums are compiled by a smaller set of retailers.

Two years ago, Valentine's debut opened at the same ranks on both charts with 180,000 units. That set was accentuated by "Slow Down," which topped Hot R&B/Hip-Hop Songs and peaked at No. 8 on the Billboard Hot 100. Bone Thugs have not tasted major success on the singles charts in a decade but have launched six albums inside the top 10 of R&B Albums since 1994.

---Raphael George
**HOT COUNTRY SONGS**

<table>
<thead>
<tr>
<th>TITLE</th>
<th>ARTIST</th>
<th>WEEKS ON CHART</th>
<th>WEEKS AT NUMBER</th>
</tr>
</thead>
<tbody>
<tr>
<td>GOOD DIRECTIONS</td>
<td>Billy Currington</td>
<td>4</td>
<td>51</td>
</tr>
<tr>
<td>SETTLIN'</td>
<td>Emerson Drive</td>
<td>6</td>
<td>50</td>
</tr>
<tr>
<td>HAIN HIGH MAINTENANCE WOMAN</td>
<td>Taylor Swift</td>
<td>7</td>
<td>49</td>
</tr>
<tr>
<td>TIEK</td>
<td>Tony!</td>
<td>10</td>
<td>48</td>
</tr>
<tr>
<td>RASOLO</td>
<td>Brad Paisley</td>
<td>10</td>
<td>47</td>
</tr>
<tr>
<td>I HAVI BADLY</td>
<td>Dan Jackson</td>
<td>12</td>
<td>46</td>
</tr>
<tr>
<td>A WOMAN'S LOVE</td>
<td>Tracy Lawrence</td>
<td>15</td>
<td>45</td>
</tr>
<tr>
<td>FIND OUT WHO YOUR FRIENDS ARE</td>
<td>Carrie Underwood</td>
<td>20</td>
<td>44</td>
</tr>
<tr>
<td>LUCKY MAN</td>
<td>Montgomery Gentry</td>
<td>30</td>
<td>43</td>
</tr>
<tr>
<td>WRAPPED</td>
<td>George Strait</td>
<td>35</td>
<td>42</td>
</tr>
<tr>
<td>LOST IN THIS MOMENT</td>
<td>Big &amp; Rich</td>
<td>29</td>
<td>41</td>
</tr>
<tr>
<td>DON'T MAKE ME</td>
<td>Hank Williams III</td>
<td>16</td>
<td>40</td>
</tr>
<tr>
<td>TEARDROPS IN AN EYEBROW</td>
<td>Tim McGraw</td>
<td>19</td>
<td>39</td>
</tr>
<tr>
<td>A DIFFERENT WORLD</td>
<td>Rascal Flatts</td>
<td>25</td>
<td>38</td>
</tr>
<tr>
<td>THESE ARE MY PEOPLE</td>
<td>Jamey Johnson</td>
<td>20</td>
<td>37</td>
</tr>
<tr>
<td>I NEED YOU</td>
<td>Tim McGraw With Faith Hill</td>
<td>27</td>
<td>36</td>
</tr>
<tr>
<td>WONDER</td>
<td>Kacey Musgraves</td>
<td>25</td>
<td>35</td>
</tr>
<tr>
<td>YOU AND I</td>
<td>Craig Morgan</td>
<td>13</td>
<td>34</td>
</tr>
<tr>
<td>LITTLE LIE</td>
<td>Blake Shelton</td>
<td>17</td>
<td>33</td>
</tr>
<tr>
<td>ALL MY FRIENDS SAY</td>
<td>Luke Bryan</td>
<td>21</td>
<td>32</td>
</tr>
<tr>
<td>SHE</td>
<td>Carolina Rain</td>
<td>7</td>
<td>31</td>
</tr>
<tr>
<td>I GOT MORE</td>
<td>Cole Swindell And The Lonesome</td>
<td>9</td>
<td>30</td>
</tr>
<tr>
<td>THAT KIND OF DAY</td>
<td>Jake Owen</td>
<td>14</td>
<td>29</td>
</tr>
<tr>
<td>LIVIN'</td>
<td>Darius Rucker</td>
<td>16</td>
<td>28</td>
</tr>
<tr>
<td>ARTIST</td>
<td>SUGGESTED PROMOTION/TIME</td>
<td>CHART</td>
<td></td>
</tr>
<tr>
<td>-------</td>
<td>-----------------</td>
<td>-----</td>
<td></td>
</tr>
<tr>
<td>Billy Currington</td>
<td>I Wanna Feel Somethin'</td>
<td>WEEK 1</td>
<td></td>
</tr>
<tr>
<td>Emerson Drive</td>
<td>I Wanna Feel Somethin'</td>
<td>WEEK 2</td>
<td></td>
</tr>
<tr>
<td>Taylor Swift</td>
<td>I Wanna Feel Somethin'</td>
<td>WEEK 3</td>
<td></td>
</tr>
<tr>
<td>Tony!</td>
<td>I Wanna Feel Somethin'</td>
<td>WEEK 4</td>
<td></td>
</tr>
<tr>
<td>Bacari</td>
<td>I Wanna Feel Somethin'</td>
<td>WEEK 5</td>
<td></td>
</tr>
<tr>
<td>Dan Jackson</td>
<td>I Wanna Feel Somethin'</td>
<td>WEEK 6</td>
<td></td>
</tr>
<tr>
<td>Tracy Lawrence</td>
<td>I Wanna Feel Somethin'</td>
<td>WEEK 7</td>
<td></td>
</tr>
<tr>
<td>Brad Paisley</td>
<td>I Wanna Feel Somethin'</td>
<td>WEEK 8</td>
<td></td>
</tr>
<tr>
<td>Dan Jackson</td>
<td>I Wanna Feel Somethin'</td>
<td>WEEK 9</td>
<td></td>
</tr>
<tr>
<td>Tracy Lawrence</td>
<td>I Wanna Feel Somethin'</td>
<td>WEEK 10</td>
<td></td>
</tr>
<tr>
<td>Rascal Flatts</td>
<td>I Wanna Feel Somethin'</td>
<td>WEEK 11</td>
<td></td>
</tr>
<tr>
<td>Hank Williams III</td>
<td>I Wanna Feel Somethin'</td>
<td>WEEK 12</td>
<td></td>
</tr>
<tr>
<td>Tim McGraw</td>
<td>I Wanna Feel Somethin'</td>
<td>WEEK 13</td>
<td></td>
</tr>
<tr>
<td>Rascal Flatts</td>
<td>I Wanna Feel Somethin'</td>
<td>WEEK 14</td>
<td></td>
</tr>
<tr>
<td>Dean Lewis</td>
<td>I Wanna Feel Somethin'</td>
<td>WEEK 15</td>
<td></td>
</tr>
</tbody>
</table>

**BETWEEN THE BULLETS**

**MERCURY HOMERS BACK-TO-BACK AT NO. 1.**

For the first time since January 1990, when Hot Country Songs began using Nielsen BDS tracking, Mercury replaces itself at No. 1 on Hot Country Songs as Billy Currington's "Good Directions" rises 2-1. With 35.9 million impressions during the tracking week, Currington's second chart-topping swap places with Sugarland's "Settlin'," which controlled the list last issue. He previously spent two weeks at No. 1 on Hot Country Songs with "Must Be Doin' Somethin' Right" in December 2005 and has achieved three other top 10 singles.

Carrington is the only solo male artist on Mercury to reach No. 1 since Mark Wild spent six weeks at the summit with "19 Somethin'" in January and February 2003.

The Coin's 21-14 leap by Keith Urban's "I Told You So," which also crosses the Airpower threshold and claims the week's biggest gain (up 4.8 million impressions), takes Lambert's "Famous in a Small Town" (No. 38) claims the biggest increase in the total stations signals up, 46.

---Wide Jensen

---

**DATA for week of MAY 26, 2007**

---

**Go to www.billboard.biz for complete chart data**
TITULOS

1. "DIME LO QUE QUIERAS" (MI MILO)
2. "NO Puedo Olvidar" (ALVARO DOMINGUEZ)
3. "AMOR" (EMILIO YXON)
4. "EL MEJOR" (JAVIER BERMUDEZ)
5. "LO MEJOR" (JAVIER BERMUDEZ)
6. "ALGUIEN ME LO HA Dicho" (JAVIER BERMUDEZ)
7. "LA NOCHE PERFECTA" (JAVIER BERMUDEZ)
8. "ME DURO" (JAVIER BERMUDEZ)
9. "ME NUNCA VISITASTE" (JAVIER BERMUDEZ)
10. "TE LO DIJE" (JAVIER BERMUDEZ)
11. "TE PROMETI" (JAVIER BERMUDEZ)
12. "TE PROMETI" (JAVIER BERMUDEZ)
13. "TE PROMETI" (JAVIER BERMUDEZ)
14. "TE PROMETI" (JAVIER BERMUDEZ)
15. "TE PROMETI" (JAVIER BERMUDEZ)

REGIONAL MEXICAN

TITULOS

1. "DAME UN BESO" (JAVIER BERMUDEZ)
2. "MIL Y MILLON" (JAVIER BERMUDEZ)
3. "DETALES" (JAVIER BERMUDEZ)
4. "NO VAYAS LEJANA" (JAVIER BERMUDEZ)
5. "SUSO DEL RIO" (JAVIER BERMUDEZ)
6. "Y SI VOLVIERA A NACER" (JAVIER BERMUDEZ)
7. "Y NUNCA TE PODRAS VIVIR" (JAVIER BERMUDEZ)
8. "Y SI VUELVA A PASAR" (JAVIER BERMUDEZ)
9. "Y SI VUELVA A PASAR" (JAVIER BERMUDEZ)
10. "Y SI VUELVA A PASAR" (JAVIER BERMUDEZ)
11. "Y SI VUELVA A PASAR" (JAVIER BERMUDEZ)
12. "Y SI VUELVA A PASAR" (JAVIER BERMUDEZ)
13. "Y SI VUELVA A PASAR" (JAVIER BERMUDEZ)
14. "Y SI VUELVA A PASAR" (JAVIER BERMUDEZ)
15. "Y SI VUELVA A PASAR" (JAVIER BERMUDEZ)
16. "Y SI VUELVA A PASAR" (JAVIER BERMUDEZ)
17. "Y SI VUELVA A PASAR" (JAVIER BERMUDEZ)
18. "Y SI VUELVA A PASAR" (JAVIER BERMUDEZ)
19. "Y SI VUELVA A PASAR" (JAVIER BERMUDEZ)
20. "Y SI VUELVA A PASAR" (JAVIER BERMUDEZ)
21. "Y SI VUELVA A PASAR" (JAVIER BERMUDEZ)
22. "Y SI VUELVA A PASAR" (JAVIER BERMUDEZ)
23. "Y SI VUELVA A PASAR" (JAVIER BERMUDEZ)
24. "Y SI VUELVA A PASAR" (JAVIER BERMUDEZ)
25. "Y SI VUELVA A PASAR" (JAVIER BERMUDEZ)

LATIN AIRPLAY POP

TITULOS

1. "BRAHMA GLAMOUR" (JUAN DE LA PEZA)
2. "CHIC" (JUAN DE LA PEZA)
3. "DON'T STOP" (JUAN DE LA PEZA)
4. "DURO" (JUAN DE LA PEZA)
5. "EL MEJOR" (JUAN DE LA PEZA)
6. "EL MEJOR" (JUAN DE LA PEZA)
7. "EL MEJOR" (JUAN DE LA PEZA)
8. "EL MEJOR" (JUAN DE LA PEZA)
9. "EL MEJOR" (JUAN DE LA PEZA)
10. "EL MEJOR" (JUAN DE LA PEZA)
11. "EL MEJOR" (JUAN DE LA PEZA)
12. "EL MEJOR" (JUAN DE LA PEZA)
13. "EL MEJOR" (JUAN DE LA PEZA)
14. "EL MEJOR" (JUAN DE LA PEZA)
15. "EL MEJOR" (JUAN DE LA PEZA)
16. "EL MEJOR" (JUAN DE LA PEZA)
17. "EL MEJOR" (JUAN DE LA PEZA)
18. "EL MEJOR" (JUAN DE LA PEZA)
19. "EL MEJOR" (JUAN DE LA PEZA)
20. "EL MEJOR" (JUAN DE LA PEZA)
21. "EL MEJOR" (JUAN DE LA PEZA)
22. "EL MEJOR" (JUAN DE LA PEZA)
23. "EL MEJOR" (JUAN DE LA PEZA)
24. "EL MEJOR" (JUAN DE LA PEZA)
25. "EL MEJOR" (JUAN DE LA PEZA)

LATIN AIRPLAY REGIONAL MEXICAN

TITULOS

1. "EL TURBO" (JAVIER BERMUDEZ)
2. "EL TURBO" (JAVIER BERMUDEZ)
3. "EL TURBO" (JAVIER BERMUDEZ)
4. "EL TURBO" (JAVIER BERMUDEZ)
5. "EL TURBO" (JAVIER BERMUDEZ)
6. "EL TURBO" (JAVIER BERMUDEZ)
7. "EL TURBO" (JAVIER BERMUDEZ)
8. "EL TURBO" (JAVIER BERMUDEZ)
9. "EL TURBO" (JAVIER BERMUDEZ)
10. "EL TURBO" (JAVIER BERMUDEZ)
11. "EL TURBO" (JAVIER BERMUDEZ)
12. "EL TURBO" (JAVIER BERMUDEZ)
13. "EL TURBO" (JAVIER BERMUDEZ)
14. "EL TURBO" (JAVIER BERMUDEZ)
15. "EL TURBO" (JAVIER BERMUDEZ)
16. "EL TURBO" (JAVIER BERMUDEZ)
17. "EL TURBO" (JAVIER BERMUDEZ)
18. "EL TURBO" (JAVIER BERMUDEZ)
19. "EL TURBO" (JAVIER BERMUDEZ)
20. "EL TURBO" (JAVIER BERMUDEZ)
21. "EL TURBO" (JAVIER BERMUDEZ)
22. "EL TURBO" (JAVIER BERMUDEZ)
23. "EL TURBO" (JAVIER BERMUDEZ)
24. "EL TURBO" (JAVIER BERMUDEZ)
25. "EL TURBO" (JAVIER BERMUDEZ)
### Japan Album Chart

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Mr. Children</td>
<td>BUKU TO TSUKITEN</td>
<td>Universal</td>
<td>CD/DVD</td>
</tr>
<tr>
<td>2</td>
<td>Mimiharu GT</td>
<td>THE BEST OF HANABITAI</td>
<td>J-Dee</td>
<td>CD/DVD</td>
</tr>
<tr>
<td>3</td>
<td>Avril Lavigne</td>
<td>THE BEST OFF (EVEN MORE)</td>
<td>Sony</td>
<td>CD/DVD</td>
</tr>
<tr>
<td>4</td>
<td>Mimiharu GT</td>
<td>THE BEST OF HANABITAI</td>
<td>J-Dee</td>
<td>CD/DVD</td>
</tr>
<tr>
<td>5</td>
<td>Neko</td>
<td>BECAUSE OF YOU FIRST LTD EDITION</td>
<td>Universal</td>
<td>CD/DVD</td>
</tr>
</tbody>
</table>

### United Kingdom Album Chart

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Artic Monkeys</td>
<td>Favourite Worst Nightmare</td>
<td>Domino</td>
<td>CD/DVD</td>
</tr>
<tr>
<td>2</td>
<td>Manic Street Preachers</td>
<td>Send Away the Tigers</td>
<td>Columbia</td>
<td>CD/DVD</td>
</tr>
<tr>
<td>3</td>
<td>Michael Buble</td>
<td>Call Me Irresponsible</td>
<td>Reprise</td>
<td>CD/DVD</td>
</tr>
<tr>
<td>4</td>
<td>Travis</td>
<td>The Boy with No Name</td>
<td>Once Upon a Time</td>
<td>CD/DVD</td>
</tr>
<tr>
<td>5</td>
<td>Amy Winehouse</td>
<td>Back to Black</td>
<td>Island</td>
<td>CD/DVD</td>
</tr>
</tbody>
</table>

### Germany Album Chart

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Reinhard Mey</td>
<td>Mannigabe</td>
<td>Universal</td>
<td>CD/DVD</td>
</tr>
<tr>
<td>2</td>
<td>Nelly Furtado</td>
<td>Loose</td>
<td>Interscope</td>
<td>CD/DVD</td>
</tr>
<tr>
<td>3</td>
<td>Herbert Grönemeyer</td>
<td>12 Songs</td>
<td>Sony BMG</td>
<td>CD/DVD</td>
</tr>
<tr>
<td>4</td>
<td>Michael Buble</td>
<td>Call Me Irresponsible</td>
<td>Reprise</td>
<td>CD/DVD</td>
</tr>
<tr>
<td>5</td>
<td>Travis</td>
<td>The Boy with No Name</td>
<td>Once Upon a Time</td>
<td>CD/DVD</td>
</tr>
</tbody>
</table>

### France Album Chart

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Michael Buble</td>
<td>Call Me Irresponsible</td>
<td>Reprise</td>
<td>CD/DVD</td>
</tr>
<tr>
<td>2</td>
<td>Claude Dambros</td>
<td>Take Control</td>
<td>Columbia</td>
<td>CD/DVD</td>
</tr>
<tr>
<td>3</td>
<td>Avril Lavigne</td>
<td>The Best Damn Thing</td>
<td>RCA</td>
<td>CD/DVD</td>
</tr>
<tr>
<td>4</td>
<td>Pink</td>
<td>King for a Day</td>
<td>LA Music</td>
<td>CD/DVD</td>
</tr>
<tr>
<td>5</td>
<td>Kate Ceberano</td>
<td>Love Life No Ordinary</td>
<td>Universal</td>
<td>CD/DVD</td>
</tr>
</tbody>
</table>

### Australia Album Chart

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Michael Buble</td>
<td>Call Me Irresponsible</td>
<td>Reprise</td>
<td>CD/DVD</td>
</tr>
<tr>
<td>2</td>
<td>Missy Higgins</td>
<td>Missy Higgins</td>
<td>RCA</td>
<td>CD/DVD</td>
</tr>
<tr>
<td>3</td>
<td>Missy Higgins</td>
<td>Missy Higgins</td>
<td>RCA</td>
<td>CD/DVD</td>
</tr>
<tr>
<td>4</td>
<td>Avril Lavigne</td>
<td>The Best Damn Thing</td>
<td>RCA</td>
<td>CD/DVD</td>
</tr>
<tr>
<td>5</td>
<td>The John Butler Trio</td>
<td>Good National</td>
<td>A&amp;M</td>
<td>CD/DVD</td>
</tr>
</tbody>
</table>

### Italy Album Chart

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Michael Buble</td>
<td>Call Me Irresponsible</td>
<td>Reprise</td>
<td>CD/DVD</td>
</tr>
<tr>
<td>2</td>
<td>Cristofoli Willem</td>
<td>Marinero Scuro</td>
<td>Universal</td>
<td>CD/DVD</td>
</tr>
<tr>
<td>3</td>
<td>Mika</td>
<td>Life Is a Cartoon</td>
<td>Sony BMG</td>
<td>CD/DVD</td>
</tr>
<tr>
<td>4</td>
<td>Björk</td>
<td>Homogenic</td>
<td>Geffen</td>
<td>CD/DVD</td>
</tr>
<tr>
<td>5</td>
<td>Dany Brilliant</td>
<td>Western von Kap und von</td>
<td>Universal</td>
<td>CD/DVD</td>
</tr>
</tbody>
</table>

### Spain Album Chart

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Miguel Bose</td>
<td>Amar, Supersticio</td>
<td>RCA</td>
<td>CD/DVD</td>
</tr>
<tr>
<td>2</td>
<td>Rocío Durcal</td>
<td>Yo soy mi suerte, y tú el mío</td>
<td>Sony BMG</td>
<td>CD/DVD</td>
</tr>
<tr>
<td>3</td>
<td>Shaila Durcal</td>
<td>Caramelo</td>
<td>RCA</td>
<td>CD/DVD</td>
</tr>
<tr>
<td>4</td>
<td>La Quinta Estacion</td>
<td>De Noche en Nueva York</td>
<td>RCA</td>
<td>CD/DVD</td>
</tr>
<tr>
<td>5</td>
<td>Laura Pausini</td>
<td>Amore</td>
<td>Universal</td>
<td>CD/DVD</td>
</tr>
</tbody>
</table>

### The Netherlands Album Chart

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Michael Buble</td>
<td>Call Me Irresponsible</td>
<td>Reprise</td>
<td>CD/DVD</td>
</tr>
<tr>
<td>2</td>
<td>Tiësto</td>
<td>Elements of Life</td>
<td>Warner</td>
<td>CD/DVD</td>
</tr>
<tr>
<td>3</td>
<td>Nelly Furtado</td>
<td>Call Me Irresponsible</td>
<td>Reprise</td>
<td>CD/DVD</td>
</tr>
<tr>
<td>4</td>
<td>Rude</td>
<td>What's Up</td>
<td>Sony BMG</td>
<td>CD/DVD</td>
</tr>
<tr>
<td>5</td>
<td>Jennifer Lopez</td>
<td>Como (De) Ti amo</td>
<td>Sony BMG</td>
<td>CD/DVD</td>
</tr>
</tbody>
</table>

### Denmark Album Chart

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Björk</td>
<td>Homogenic</td>
<td>Geffen</td>
<td>CD/DVD</td>
</tr>
<tr>
<td>2</td>
<td>Travis</td>
<td>The Boy with No Name</td>
<td>Once Upon a Time</td>
<td>CD/DVD</td>
</tr>
<tr>
<td>3</td>
<td>MIKA</td>
<td>Life in Cartoon Motion</td>
<td>Casablanca</td>
<td>CD/DVD</td>
</tr>
</tbody>
</table>

### Portugal Album Chart

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>José Afonso</td>
<td>Jardim Bizarro</td>
<td>EMI</td>
<td>CD/DVD</td>
</tr>
<tr>
<td>2</td>
<td>Tony Carreira</td>
<td>A Man Do Estilo Espacial</td>
<td>RCA</td>
<td>CD/DVD</td>
</tr>
<tr>
<td>3</td>
<td>Aurora Verdadeiras</td>
<td>Verdadeiras</td>
<td>Sony BMG</td>
<td>CD/DVD</td>
</tr>
<tr>
<td>4</td>
<td>Ana Guerra</td>
<td>Vou Lutar</td>
<td>Sony BMG</td>
<td>CD/DVD</td>
</tr>
<tr>
<td>5</td>
<td>Nelly Furtado</td>
<td>Call Me Irresponsible</td>
<td>Reprise</td>
<td>CD/DVD</td>
</tr>
</tbody>
</table>

### Greece Album Chart

<table>
<thead>
<tr>
<th>#</th>
<th>Artist</th>
<th>Title</th>
<th>Label</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Avril Lavigne</td>
<td>Under My Skin</td>
<td>Sony BMG</td>
<td>CD/DVD</td>
</tr>
<tr>
<td>2</td>
<td>Michael Buble</td>
<td>Call Me Irresponsible</td>
<td>Reprise</td>
<td>CD/DVD</td>
</tr>
<tr>
<td>3</td>
<td>Björk</td>
<td>Homogenic</td>
<td>Geffen</td>
<td>CD/DVD</td>
</tr>
<tr>
<td>4</td>
<td>Arctic Monkeys</td>
<td>Whatever People Want</td>
<td>Creation</td>
<td>CD/DVD</td>
</tr>
<tr>
<td>5</td>
<td>Tokyo Hotel</td>
<td>Zephyr</td>
<td>Sony BMG</td>
<td>CD/DVD</td>
</tr>
</tbody>
</table>
### Singles Charts

**Album Charts**
- **Artists**: COMPACT DISC/DVD, BON JOVI, MAURICE, U2, TRAVIS, COLDPLAY, LUKE HOBBS, SLIPPERY WHEN WET, BON JOVI, T. SNOW.
- **Certification**: Only available.
- **Sales**: Sales data for May 26, 2007.

**Digital Charts**
- **Artist**: BON Jovi, M. EMBRACE, U2, TIFFANY, J. JAY, W. JOHNSON, T. GREGG, A. HARDY, W. BON, M. KIRK.
- **Certification**: Only available.
- **Top Singles**: Top singles for May 26, 2007.

**Dance Club Play**
- **Artist**: BON JOVI, MAURICE, U2, TRAVIS, COLDPLAY, LUKE HOBBS, SLIPPERY WHEN WET, BON JOVI, T. SNOW.
- **Certification**: Only available.
- **Sales**: Sales data for May 26, 2007.

**Mainstream Rock Songs**
- **Artist**: BON JOVI, MAURICE, U2, TRAVIS, COLDPLAY, LUKE HOBBS, SLIPPERY WHEN WET, BON JOVI, T. SNOW.
- **Certification**: Only available.
- **Sales**: Sales data for May 26, 2007.

**Mainstream Rock Songs**
- **Artist**: BON JOVI, MAURICE, U2, TRAVIS, COLDPLAY, LUKE HOBBS, SLIPPERY WHEN WET, BON JOVI, T. SNOW.
- **Certification**: Only available.
- **Sales**: Sales data for May 26, 2007.

**Mainstream Rock Songs**
- **Artist**: BON JOVI, MAURICE, U2, TRAVIS, COLDPLAY, LUKE HOBBS, SLIPPERY WHEN WET, BON JOVI, T. SNOW.
- **Certification**: Only available.
- **Sales**: Sales data for May 26, 2007.

**Mainstream Rock Songs**
- **Artist**: BON JOVI, MAURICE, U2, TRAVIS, COLDPLAY, LUKE HOBBS, SLIPPERY WHEN WET, BON JOVI, T. SNOW.
- **Certification**: Only available.
- **Sales**: Sales data for May 26, 2007.
<table>
<thead>
<tr>
<th>DVD TITLE</th>
<th>Principal Performers</th>
<th>Studio/Label</th>
</tr>
</thead>
<tbody>
<tr>
<td>Night at the Museum</td>
<td>Jamie Foxx/Beşikteş</td>
<td>Buena Vista Traditional Home Entertainment</td>
</tr>
<tr>
<td>Deja Vu - Secondhand Serenade</td>
<td>Chris Rock/Keisha</td>
<td>Walt Disney Consumer Products</td>
</tr>
<tr>
<td>The Pursuit of Happyness</td>
<td>Denzel Washington/Kir</td>
<td>Buena Vista Traditional Home Entertainment</td>
</tr>
<tr>
<td>The Queen</td>
<td>Halle Berry/Idris</td>
<td>Fox Searchlight</td>
</tr>
<tr>
<td>A Real Boy</td>
<td>Ben Affleck/Aaron</td>
<td>Road Pictures</td>
</tr>
<tr>
<td>The Last King of Scotland</td>
<td>Edward Norton/Kimberly</td>
<td>Fox Searchlight</td>
</tr>
<tr>
<td>Spider-Man 2 (Special Edition)</td>
<td>Tobey Maguire/Kirsten</td>
<td>Sony Pictures</td>
</tr>
<tr>
<td>The Secret</td>
<td>Vannos Artists</td>
<td>Sony Pictures</td>
</tr>
<tr>
<td>The Sandlot: Heading Home</td>
<td>Danny Cook/Luke Perry</td>
<td>Universal Platinum</td>
</tr>
<tr>
<td>Freedom Writers</td>
<td>Hilary Swank/Scott Glenn</td>
<td>New Line Home Entertainment</td>
</tr>
<tr>
<td>Spider-Man</td>
<td>Tobey Maguire/Kristen</td>
<td>Sony Pictures</td>
</tr>
<tr>
<td>Little Children</td>
<td>Kate Winslet/Jerry Conolly</td>
<td>DreamWorks Animation</td>
</tr>
<tr>
<td>Beverly Hills 90210: The Second Season</td>
<td>Jason Priestley/Deborah</td>
<td>Touchstone Pictures</td>
</tr>
<tr>
<td>Code Name: The Cleaner</td>
<td>Cesaro, The Undertones/Lisa</td>
<td>Columbia Records</td>
</tr>
<tr>
<td>Blood Diamond</td>
<td>Leonardo DiCaprio/Jennifer Connolly</td>
<td>Sony Pictures</td>
</tr>
<tr>
<td>The Ruffin Sisters</td>
<td>Betcha Bottom Dollar</td>
<td>Columbia Pictures</td>
</tr>
<tr>
<td>Imogen Heap</td>
<td>Speak For Yourself</td>
<td>Sony Pictures</td>
</tr>
<tr>
<td>Chasing Victory</td>
<td>Friends</td>
<td>Sony Pictures</td>
</tr>
<tr>
<td>The Bad Plus</td>
<td>Prog</td>
<td>Columbia Pictures</td>
</tr>
<tr>
<td>Cuisillos</td>
<td>Mí Joy</td>
<td>Sony Pictures</td>
</tr>
<tr>
<td>The John Butler Trio</td>
<td>Grand National</td>
<td>Sony Pictures</td>
</tr>
<tr>
<td>The Nightwatcher</td>
<td>One Man Revolution</td>
<td>Sony Pictures</td>
</tr>
<tr>
<td>PureEng</td>
<td>punkR!</td>
<td>Sony Pictures</td>
</tr>
<tr>
<td>Kingspade</td>
<td>PTB</td>
<td>Sony Pictures</td>
</tr>
<tr>
<td>Reyli</td>
<td>Fe</td>
<td>Sony Pictures</td>
</tr>
<tr>
<td>Sordo De Luca &amp; The Burden</td>
<td>! Try To Kill Me</td>
<td>Sony Pictures</td>
</tr>
<tr>
<td>Spirit Animal</td>
<td>Punkified (EP)</td>
<td>Sony Pictures</td>
</tr>
<tr>
<td>Miniver Zvezda</td>
<td>From Them, Through Us, To You</td>
<td>Sony Pictures</td>
</tr>
<tr>
<td>Medida</td>
<td>Hoobly El Corazon</td>
<td>Sony Pictures</td>
</tr>
<tr>
<td>Yuridia</td>
<td>Inside In / Inside Out</td>
<td>Sony Pictures</td>
</tr>
<tr>
<td>The Kooks</td>
<td>Voice Of The Violin</td>
<td>Sony Pictures</td>
</tr>
<tr>
<td>Joshua Bell</td>
<td>Voice Of The Violin</td>
<td>Sony Pictures</td>
</tr>
<tr>
<td>Los Terroribles del Norte</td>
<td>30 Corndos: Historias Nortenas</td>
<td>Sony Pictures</td>
</tr>
<tr>
<td>Charlotte Gainsbourg</td>
<td>5:55</td>
<td>Sony Pictures</td>
</tr>
<tr>
<td>33Miles</td>
<td>33Miles</td>
<td>Sony Pictures</td>
</tr>
<tr>
<td>The Brick</td>
<td>The Brick: Bodega Chronicles</td>
<td>Sony Pictures</td>
</tr>
<tr>
<td>Jello Ortiz</td>
<td>Myths Of The New Future</td>
<td>Sony Pictures</td>
</tr>
<tr>
<td>Ryin Shaw</td>
<td>The Yearbook</td>
<td>Sony Pictures</td>
</tr>
<tr>
<td>This Is Ryan Shaw</td>
<td>This Is Ryan Shaw</td>
<td>Sony Pictures</td>
</tr>
<tr>
<td>Los Hijos Del Maiz</td>
<td>Grinderman</td>
<td>Sony Pictures</td>
</tr>
<tr>
<td>Camila</td>
<td>Grinderman</td>
<td>Sony Pictures</td>
</tr>
<tr>
<td>Culture Profetica</td>
<td>Tribute To The Legend Bob Marley</td>
<td>Sony Pictures</td>
</tr>
</tbody>
</table>

**This Week on:**

- **Breaking & Entering**
  - Fifth season "American Idol" finalist Paris Bennett takes the royal throne on Top Heatseekers, debuting at No. 1 with "Thru Your Eyes." Discover developing artists. Seemingly overnight, Top Heatseekers chart runs each week in Breaking & Entering on Billboard.com.
|---|---|---|---|

Data for week of MAY 26, 2007 | CHARTS LEGEND on Page 58

Go to www.billboard.biz for complete chart data
Announcing This Month's Recipients of BDSCertified

SPIN AWARDS

Recipients:

**900,000 SPINS**
- This Kiss/ Faith Hill /Warner Bros.
- 700,000 SPINS
- Follow Me/ Uncle Kracker /Lava
- 600,000 SPINS
- Lightning Crashes /Live /Radioactive
- I Need You / LeAnn Rimes /Capitol/Curb/Sparrow

**500,000 SPINS**

- Unwritten/ Natasha Bedingfield /Epic
- Be Without You/ Mary J. Blige /Geffen
- U Got It Bad/ Usher/Arista

**400,000 SPINS**
- Irreplaceable/ Fergie /Sony /Universal Motown
- You're Beautiful/ James Blunt /Gustard/Atlantic
- Hips Don't Lie/ Shakira Feat. Wyclef Jean /Epic
- So Far Away/ Staind /Elektra/Atlantic

**300,000 SPINS**

- Chasing Cars/ Snow Patrol /Polydor/ A&M/Interscope
- Say It Right/ Nelly Furtado /Molexy/Geffen
- Remember When/ Alan Jackson /Arista/Nashville
- Move Ya Body/ Nina Sky /Next Plateau/Universal Republic

**200,000 SPINS**

- It's Not Over/ Daughtry /RCA/RMG
- What Goes Around...Comes Around/ Justin Timberlake /Jive/Zomba
- You/ Lloyd Feat, Lil Wayne /The Inc./Universal South
- Say Goodbye/ Chris Brown /Jive/Zomba
- Ain't No Other Man/ Christina Aguilera /RCA/RMG
- Reggae/Rasta/ Fergie /Will I Am/A&M/Interscope
- Awful, Beautiful Life/ Darryl Worley /Dreamworks

**100,000 SPINS**

- Glorious/ Fergie Feat. Ludacris /Will I Am/A&M/Interscope
- If Everyone Cared/ Nickelback /Roadrunner/Lava/Atlantic
- Cupid's Chokehold/ Gym Class Heroes /Decaydance/Released By Ramen/Atlantic/Lava
- Face Down/ Red Jumpusat Apparatus /Virgin
- Give It To Me/ Timbaland Feat. Nelly Furtado & Justin Timberlake /Jive/Blackground/Interscope
- I'll Wait For You/ Joe Nichols /Universal South
- This Ain't A Scene, It's An Arms Race/ Fall Out Boy /Fueled By Ramen/Atlantic/ID/JMG
- Anyway/ Martina McBride /RCA
- Make It Rain/ Fat Joe/ Terror Squad/Virgin
- Last Night/ Diddy Feat. Keyshia Cole /Bad Boy/Atlantic
- U - Ur Hand/ Pink /LaFace/Zomba
- Keep Holding On/ Avril Lavigne /Ford/RCA/RMG
- Turn Some U's/ Rich Boy/ Zone 4/Interscope
- Crazy Bitch/ Buckcherry /Eleven Seven/Lava/Atlantic
- Animals/ Nickelback /Roadrunner/Lava/Atlantic
- Stupid Boy/ Keith Urban /Capitol Nashville
- I Dare You/ Shinedown /Atlantic
- Miss Mardon/ API /Interscope
- Starts/ Switchfoot /Columbia/Sparrow/EMI CMG
- You Are My King/ (Amazing Love)/Newsboys/ Sparrow/EMI CMG
- One Wing In The Fire/ Trent Tomlinson /Lyric Street
- Short Skirt/Long Jacket/ Cake /Columbia

**50,000 SPINS**

- Because Of You/ Ne-Yo /Def Jam/ID/JMG
- Stand/ Rascal Flatts /Lyric Street
- Good Directions/ Billy Currington /Mercury
- Buddy/ Musiq Soulchild /Atlantic
- Go Getta/ Young Jeezy Feat. R. Kelly /Def Jam/ID/JMG
- Better Than Me/ Hinder /Universal Republic
- Buy U A Drink (Shifty Snappin')/ T-Pain Feat. Young Joc /Konwent Music/Nappy Boy/Live
- High Maintenance Woman/ Toby Keith /Show Dog Nashville
- A Woman's Love/ Alan Jackson /Arista Nashville
- I'm A Flirt/ R. Kelly or Bow Wow /Columbia/Jive/Zomba
- She's Like The Wind/ Lumbi & Tony Sunshine /TVT
- Rock Yo Hips/ Crime Mob /Crunk/G's Up/Reprise
- Breath/ Breaking Benjamin /Hollywood
- Tell Me/ Diddy Feat. Christina Aguilera /Bad Boy/Atlantic
- Moments/ Emerson Drive /Midas/New Revolution
- Lips Of An Angel/ Jack Ingram /Big Machine
- 2 Step/ Unk /Koch
- When Did You Fall In Love With Me?/ Chris Rice /eb&fit/INO
- Outa My System/ Bow Wow /Columbia
- Como Pude Enamorarme De Ti/ Patrulla 81 /Disa
- Please Don't Go Tank /Good Game/Background/Universal Motown
- Down/ RKH & Ken-Y /Pina/Universal Latino
- You Are A Child Of Mine/ Mark Schultz /Word-Curb
- Fully Alive/ Flyleaf /October/Interscope
- Beautiful Liar/ Bello Embustero/ Beyonce & Shakira /Music World/Columbia
- Baraja De Oro/ Palomo /Disa
- Wish I Didn't Miss You/ Angie Stone /J Records
- In The Morning/ Mary Mary /Columbia
- Dirty Little Thing/ Velvet Revolver /RCA

Nielsen Broadcast Data Systems
www.bdsonline.com

TO EVERY SPIN AWARD WINNER
CONGRATULATIONS!
Beautiful Woodland Hills

View/Pool Home with
Recording Studio

Famous singer/songwriter-owned South of the Blvd. view home with a soundproof recording studio and large drums/sound booth with new hardwood floors. Conveniently located on a quiet cul-de-sac close to major streets, stores, and the 101 freeway. The floor plan is great for entertaining with a wet bar, game room, and formal dining room. The kitchen has stainless steel Jenn-Air appliances and granite countertops. The master bedroom has a new cozy fireplace, French doors with direct pool access, and updated bath with a deep soaking tub and marble counters. The living room and separate maids' room both lead you to a very private yard, pool, spa, waterfall, and gazebo with beautiful views of the valley.

$1,299,000
• 5 BED/4 BATH
• Over 3000 AOSQFT
• Over 18,000 LOT SIZE
• Two Stories

Niki Dellian
Re/Max Grand Central, Tarzana
Listing Agent
Cell (818) 326-1199 – niki@remaxgrand.com
Woodland Hills, CA

HELP WANTED

Seeking Outstanding Candidates for
Billboard/Nielsen Sponsorship Sales

Summary:
As a Sponsorship Sales Manager, you will work closely with a rapidly growing team to generate sponsorship revenue for Nielsen Events, including Billboard, The Hollywood Reporter, and Adweek.

The right candidate will have a 3-5 years of exceptional sales experience, with a proven ability to provide creative, cross platform solutions to close deals. A deep understanding of event sponsorship, media platforms, and the music, entertainment or technology industries is ideal.

Description of Duties:
• Generate revenue by selling event sponsorships
• Prospect for new business while growing existing accounts
• Conduct phone and in-person sales presentations to a variety of clients
• Achieve or exceed quarterly and annual sales and productivity quotas
• Develop agreements and execute sponsorship deliverables

A college degree in a relevant area of study required. Travel required (approximately 15%) in the U.S. Events currently held in NY, Miami, LA, Atlanta, and Las Vegas.

Base $65K+, with attractive commission package, commensurate with experience. Comprehensive health and 401K.

Please email cover letter and résumé to dmoser@billboard.com, with job code “BBC 1724” in the subject line. No calls, please.

LEGAL SERVICES

FATHER’S RIGHTS!!

Call attorney
Jeffery Leving
312-356-DADS or visit
www.dadsrights.com

MUSIC MERCHANDISE

BUY DIRECT AND SAVE!!

While other people are raising their prices, we are staking ours! Major label CD’s, cassettes and LP’s at low as $5.00. Your choice from the most extensive listings available.

For free catalog call (609) 860-0400.
Fax (609) 860-0247 or write
Scorplomus, Inc.
P.O. Box 46, Trenton, N.J. 08691-0020
email: scorplomus@aol.com

FREE (Advice)

HOW DO YOU MAKE YOUR CLASSIFIED AD PAY?

By running it consistently—consecutive weeks—for impact!!

Rarely does a prospective customer reply to an ad the very first time it appears. When that cus-
tomer is ready to buy, Remember, the very week he or she is ready your advertisement should be in the classified ad position.

Stay ALIVE and SATISFIED with an ACTIVE CLASSIFIED!!

TOLL FREE:
800-233-7524 or 846-654-4697

MARKETING/SALES Director

Classical music publisher seeks experienced individual to lead
Marketing/Sales for multi division enterprise. NYC based. Cutting edge knowledge of multi channel distribution, e-commerce. Sales management experience essential. Music knowledge a plus. Send resume & salary history in confidence to:
hrrecruitment@billboard.com

WANTED TO BUY

WANTED TO BUY

CDs, DVDs, LPs, 45s, Posters, Memorabilia, Awards, Concert Swag - we specialize in rare collectibles.

TOP PRICES PAID!!

We travel worldwide for valuable collections.

ROCKAWAY RECORDS
323-664-3525 wr@rockaway.com
WANTED!

CDs • DVDs • VINYL
POSTERS • MEMORABILIA
CONCERT SWAG
AWARDS

TOP PRICES PAID!!

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

Think you'll do better on EBAY?

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

CALL WAYNE JOHNSON - OWNER/BUYER (323) 664-3525
EMAIL - wj@rockaway.com

WE TRAVEL WORLDWIDE FOR VALUABLE COLLECTIONS!

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

Think you'll do better on EBAY?

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

CALL WAYNE JOHNSON - OWNER/BUYER (323) 664-3525
EMAIL - wj@rockaway.com

WE TRAVEL WORLDWIDE FOR VALUABLE COLLECTIONS!

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

Think you'll do better on EBAY?

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

CALL WAYNE JOHNSON - OWNER/BUYER (323) 664-3525
EMAIL - wj@rockaway.com

WE TRAVEL WORLDWIDE FOR VALUABLE COLLECTIONS!

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

Think you'll do better on EBAY?

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

CALL WAYNE JOHNSON - OWNER/BUYER (323) 664-3525
EMAIL - wj@rockaway.com

WE TRAVEL WORLDWIDE FOR VALUABLE COLLECTIONS!

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

Think you'll do better on EBAY?

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

CALL WAYNE JOHNSON - OWNER/BUYER (323) 664-3525
EMAIL - wj@rockaway.com

WE TRAVEL WORLDWIDE FOR VALUABLE COLLECTIONS!

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

Think you'll do better on EBAY?

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

CALL WAYNE JOHNSON - OWNER/BUYER (323) 664-3525
EMAIL - wj@rockaway.com

WE TRAVEL WORLDWIDE FOR VALUABLE COLLECTIONS!

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

Think you'll do better on EBAY?

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

CALL WAYNE JOHNSON - OWNER/BUYER (323) 664-3525
EMAIL - wj@rockaway.com

WE TRAVEL WORLDWIDE FOR VALUABLE COLLECTIONS!

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

Think you'll do better on EBAY?

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

CALL WAYNE JOHNSON - OWNER/BUYER (323) 664-3525
EMAIL - wj@rockaway.com

WE TRAVEL WORLDWIDE FOR VALUABLE COLLECTIONS!

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

Think you'll do better on EBAY?

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

CALL WAYNE JOHNSON - OWNER/BUYER (323) 664-3525
EMAIL - wj@rockaway.com

WE TRAVEL WORLDWIDE FOR VALUABLE COLLECTIONS!
IS YOUR CONCERT READY TO take the next step in sound quality? FOR Mixing, A-1 Engineer, Recording, and Live Sound Specialist. Steven Paul Suppals, 716-604-7650 - stevens-supitals@msn.com

TURNING POINT TREATMENT CENTER. What is Your Turning Point? Premium Adult Residential Alcohol and Drug Program. Specializing in: Intervention Services; Individualized Treatment Plan; Executive Interventions & Treatment. Providing services for all who seek help with life's problems compounded by substance abuse. If you or someone you know suffers from chemical dependence. Call Today: 877-281-5204 or 949-444-8308 - www.tptrcenter.com

SONGWRITERS
DYNAMIC SONGWRITER SEEKING ARTIST TO PERFORM heartfelt song written for my ex-husband NYC
Firefighter killed on 911. “Forever In My Heart” Patricia Cubes - PatriciaNYC@aol.com

LEGAL NOTICE

UNITED STATES DISTRICT COURT
CENTRAL DISTRICT OF CALIFORNIA
WESTERN DIVISION

THE MUSIC FORCE LLC, doing business as FULL FORCE MUSIC, and also doing business as THE MUSIC FORCE; THE MUSIC FORCE MEDIA GROUP, LLC; BIG LEGAL MESS, LLC; FAT POSSUM, LLC (A NEVADA JOINT VENTURE). and on behalf of all those similarly situated,
Plaintiffs,

VIACOM INC.; MTV NETWORKS, a division of VIACOM INTERNATIONAL INC.; and DOES ONE through TEN, inclusive,
Defendants.

TO: ALL PERSONS WHO ARE THE CURRENT LEGAL OWNERS OF ANY RIGHT OR CAUSE OF ACTION ARISING FROM THE COPYRIGHT IN A MUSICAL COMPOSITION OR SOUND RECORDING THAT WAS COPIED, REPRODUCED, SYNCHRONIZED, DISPLAYED, PERFORMED, BROADCAST, TELECAST, CABLECAST, SYNDICATED, EXHIBITED, TRANSMITTED, DISSEMINATED, DISTRIBUTED OR OTHERWISE USED IN CONNECTION WITH OR AS PART OF ANY TELEVISION SERIES, EPISODE, PROGRAM, MUSIC VIDEO, PERFORMANCE, ADVERTISEMENT, PROMOTION, COMMERCIAL, OR OTHER EXPLOITATION IN ANY MANNER IN ANY MEDIUM ANYWHERE WHETHER NOW KNOWN OR HEREAFTER DEvised BY OR UNDER THE AUTHORITY OF MTV NETWORKS, A DIVISION OF VIACOM INTERNATIONAL INC.

AND

ALL PERSONS WHO ARE THE CURRENT HOLDERS OF ANY MONETARY OR ROYALTY INTEREST ARISING FROM THE COPYRIGHT IN ANY SUCH MUSICAL COMPOSITION THAT IS LEGALLY OWNED BY A DEFENDANT IN THIS ACTION, AN ENTITY OR COMPANY AFFILIATED OR RELATED TO A DEFENDANT, AN ENTITY IN WHICH A DEFENDANT OR ANY RELATED OR AFFILIATED ENTITY HAS A CONTROLLING INTEREST, OR A MUSIC PUBLISHING COMPANY PRESENTLY AFFILIATED WITH ANY OF SONY BMG MUSIC ENTERTAINMENT, UNIVERSAL MUSIC, OR WARNER MUSIC GROUP;

YOU ARE HEREBY NOTIFIED that a settlement of the above-captioned class action has been reached. The settlement is subject to approval by the Court.

A hearing will be held before the Honorable Edward Rafeedie at the United States District Court for the Central District of California, Western Division, 255 East Temple Street, Los Angeles, CA 90012 on Monday, August 6, 2007 at 10:00 a.m. The purpose of the hearing is to determine: (1) whether the proposed settlement of the claims in this class action litigation (the “Action”) as contained in the Stipulation of Settlement on file with the Court ("Stipulation") should be approved as fair, just, reasonable and adequate; and (2) whether the Judgment dismissing the Action with prejudice should be entered.

If you are (a) a current legal owner of a musical composition or sound recording that was copied, reproduced, synchronized, displayed, performed, broadcast, telecast, cablecast, syndicated, exhibited, transmitted, disseminated, distributed or otherwise used in connection with or as part of any television series, episode, program, music video, performance, advertisement, promotion, commercial, or other exploitation in any manner in any medium anywhere whether now known or hereafter devised by or under the authority of MTV Networks, a division of Viacom International Inc.; or (b) a current holder of any monetary or royalty interest arising from the copyright in any such musical composition that is legally owned by a Defendant in this action, an entity or company affiliated or related to a Defendant, an entity in which a Defendant or any related or affiliated entity has a controlling interest, or a music publishing company presently affiliated with any of Sony BMG Music Entertainment, Universal Music Group, or Warner Music Group, your rights may be affected by the settlement of the litigation.

If you have not received a detailed Notice of Proposed Settlement of Class Action (the “Notice”), you may obtain copies by writing to the Settlement Administrator at Music Force Class Settlement, Settlement Administrator, c/o The Garden City Group, Inc., P.O. Box 91163, Seattle, WA 98111-9263. An Internet website has been created to give you additional information regarding the settlement and assist you in determining whether you are a class member. The website describes the musical compositions and sound recordings to which this settlement applies.

To access that website, go to: www.MusicForceClassAction.com.

The Notice describes the lawsuit and the procedures for submitting a claim for a share of the settlement, objecting to the settlement, or opting out of the Classes.

PLEASE DO NOT CONTACT THIS COURT OR THE CLERK’S OFFICE REGARDING THIS NOTICE.

DATED: April 25, 2007

BY ORDER OF THE UNITED STATES DISTRICT COURT FOR THE CENTRAL DISTRICT OF CALIFORNIA, WESTERN DIVISION
EXECUTIVE
TURNTABLE

Send submissions to: exec@billboard.com

RECORD COMPANIES: Epic Records in New York promotes Adam Granite to GM. He was senior VP of finance and operations. Mercury Nashville taps Stacie Clark as director of promotion for the Southwest region. She was a regional promotion manager at Island Def Jam Music Group.

Robbins Entertainment names Phyllis Stark VP of A&R for its newly opened Nashville office. She spent 17 years at the Billboard Information Group, serving in various editorial and managerial capacities. Island Def Jam Music Group promotes Vol Stephen Davis III to senior director of business and legal affairs administration. He was director.

PUBLISHING: Warner/Chappell Music promotes Monica Lee to regional GM for Asia Pacific (ASAPAC) in Hong Kong. She was creative director for the company in Taiwan. Murrah Music appoints Doug Colton president. He was general counsel/director of international relations. Cherry Lane Music Publishing ups Lisa Lombardi to music administrator coordinator. She was music administrator associate.

TOURING: Global Spectrum promotes Phil Laws to GM of the James L. Knight International Center in Miami. He was assistant GM.

AEG in Los Angeles names Josh Farrow VP of tour development and operations for its AEG Events & Media. He was director of contracts and tours at VEE Entertainment.

DIGITAL: Snocap appoints Rex Ishibashi to chief advancement officer. He was GM of media and entertainment at Motricity.

RETAIL: Virgin Entertainment Group North America promotes Dee McLaughlin to VP of marketing. She was senior director of marketing/director of brand marketing.

RELATED FIELDS: RoyaltyShare names Ray Farrell senior VP of business development and label relations. He was VP of content acquisition at eMusic.

ElectricArtists names Geoffrey Colon senior account executive. He was manager of integrated and new media marketing at the Orchard.

Former Yahoo Music GM Dave Goldberg joins venture capital firm Capital as an entrepreneur in residence. Handelman Co. promotes Dan Jenkins to manager of rebuying. He was product forecasting and distribution manager.

—Edited by Mitchell Peters

GOODWORKS

WE DO WHAT WE CAN

Sheryl Crow and Dr. Daniel Von Hoff, executive VP of the Translational Genomics Research Institute in Phoenix, will receive the Hope Award and Healing Award, respectively, at the Tower Cancer Research Foundation’s annual gala dinner. The May 20 fund-raiser, held at the Beverly Hilton in Los Angeles, will also honor Lippin Group CEO Dick Lippin with the Humanitarian Award. Lippin has set up a research fellowship program and a cancer outreach program in the name of his wife, Ronnie, who passed away from cancer last year. For more info, go to tocwfoundation.org.

BACKBEAT

FORTUNE'S NAME CHANGE A NO GO FOR MEMBERS OF INXS

J.D. Fortune may carry the voice and the swagger befitting a frontman of INXS, but some of his ideas are better left unspoken. Fortune, who won his position in the band through the 2005 CBS reality TV series “Rock Star: INXS,” was apparently the source of a name-change rumor. “[Fortune] came up with this idea to call the band Farris Brothers and went around telling everybody, ‘Hello, he’s been in the band for five minutes and already he’s changing the name,’” lead guitarist/founding member Tim Farris says with a laugh. This did not please the non-Farris brothers, bassist Garry Gary Beers and guitarist/saxophonist Kirk Feggily. “But J.D. seems comfortable with it, which is quite ironic,” Farris adds.

INXS actually began life in Western Australia under the Farris Brothers name. The band traveled east to Sydney in the late ’70s, changed its name to INXS, and the rest is history. “But I’m fine with the name change,” Farris jokes. “We should just call the band Tim Farris.”

Farris was in Wentworth, England, recently to play a few holes with leading Erith golfer Ian Pouler ahead of this year’s BMW PGA Championship. The Aussie rockers will launch the tournament May 23 with a “Concert on the Course.” And what is Farris’ handicap? “Just looking at the golf ball, mate,” he muses.
The 10th anniversary of the Entertainment Industry Foundation's Reelin Run/Walk in New York took place May 5, raising an estimated $5 million to support women's cancer research, counseling and outreach programs. Randy Moore made a surprise appearance and performed her new song, "Extraordinary." Pictured, from left, are EIF's Reelin Run/Walk co-founder Lilly Tartikoff, Moore, EIF president/CEO Lisa Paulson and "Low & Order" star Jesse L. Martin.

BIG, RICH AND A LEGEND

Country's Big & Rich and R&B's John Legend are becoming fast friends. After meeting at an industry event a few years ago, B&R invited Legend to appear on their forthcoming album, "Between Raising Hell and Amazing Grace." At the 42nd annual Academy of Country Music Awards, held May 15 in Las Vegas, Legend joined Big Kenny and John Rich onstage for their new single "Lost in This Moment." Backstage, the three didn't rule out further collaboration. "I think country and R&B are cousins anyway," Legend told Tack. "If John Legend wanted to write with us, we wouldn't say no," Rich replied with a laugh.

STOP, I DON'T WANT TO HEAR IT ANYMORE

A Melanie concert is the last place one would expect to find a heckler. But early on in the singer's nearly two-hour set May 15 at B.B. King Blues Club & Grill in New York, a lustful audience member yelled, "Sing something we know." Granted, Melanie was up to that point performing much new material. Still, after pondering the situation at hand, Melanie, ever the seasoned professional, asked the man, "What song would you like to hear?" Very likely expecting him to say "Brand New Key" or "Lay Down (Candles in the Rain)," Melanie appeared visibly puzzled when he instead howled, "Love to Lose Again."—certainly not one of her more-known songs from the '90s. The festive Melanie dutifully gave the man what he wanted, adding extra emphasis to the lyrics, "And some folks lose their futures/By living in the past.

CELIA DOES BROADWAY

All eyes are on finding a new Celia Cruz. Of sorts. Marketing/event firm CMN is holding open auditions for the cast of "Celia: The Musical," a theatrical production based on the life of Cruz and scheduled to open off-Broadway in September. The musical will then travel to a host of cities, including Chicago, Miami, Los Angeles, Dallas and Washington, D.C. Investors in the production include reggaeton superstar Daddy Yankee.

Rhino celebrated the Doors reaching No. 1 on Top Pro CATALOG Albums on the band's 40th anniversary with a newly designed CD and trophy. "Liar of the Doors," jumped to the top of the case in the Aug. 26, 2006 issue which this album was released. From left are Rhino VP of marketing Kenny Niemeier, Billboard director of charts/senior analyst Scott "Hollywood" Holbrook and Rhino VP of sales Dutch Cranmer.

Lou Reed's alma mater Syracuse University threw an exclusive party for him at the W New York in Union Square. The rock legend was honored with the school's prestigious George Arents Pioneer Medal; a new creative writing scholarship was also announced, named after Reed and his mentor, the late poet Coleman Barks. Reed, Martin Scorsese, newly installed chairman/CEO of Sony X.V Music Publishing, co-hosted the event with Syracuse and Ian Schrager, who hosted the after-party at his newly refurbished Gramercy Park Hotel. Celebrating at the event, from left, are J2's Bono, Bandicock and Reed.
ENTERTAINMENT
Welcomes the Navarre Labels and Artists to its Family

www.KochEntertainment.com

THE MAJOR ALTERNATIVE™
AMERICA'S #1 INDEPENDENT

www.americanradiohistory.com
Dear Ketel One Drinker
On those awful days when you’re feeling your age, just remember, we’re 316.