

AVRIL ROCKS OUT*

Billboard

EXPERIENCE THE BU

EXCLUSIVE

THE BEASTIE BOY BEHIND THE BAD BRAINS COMEBACK

>P.5



Getting Back To
Her Punky Roots

>P.24

PLUS

BRITNEY'S BRANDING TAKES A BEATING

>P.14

FINLAND:

COLD COUNTRY, HOT MARKET

>P.27

WOULD YOU

I A RD RE Y?

>P.15

MAR 10, 2007
www.billboard.com
www.billboard.biz

US \$6.99 CAN \$8.99 UK £5.50

\$6.99US \$8.99CAN



0 71896 47205 9

#BXNCTCC *****SCH 3-DIGIT 907
#BL2408043# MAR08 REG A04 00/005



MONTY GREENLY 0074
374D ELM AVE # A
LONG BEACH CA 90807-3402 001261



soothing décor

flawless design

sublime amenities

what can we do for you?

THE
ALEX
overnight or over time

203 impeccable guest rooms and deluxe suites

interior design by David Rockwell

flat-screen TVs in all bedrooms,
bathrooms & living rooms

24-hour room service from Riingo® and
award-winning chef, Marcus Samuelsson

The Alex Hotel 205 East 45th Street at Third Avenue New York, NY 10017
212.867.5100 www.thealexhotel.com ©2007 The Alex Hotel

The Leading Hotels of the World®

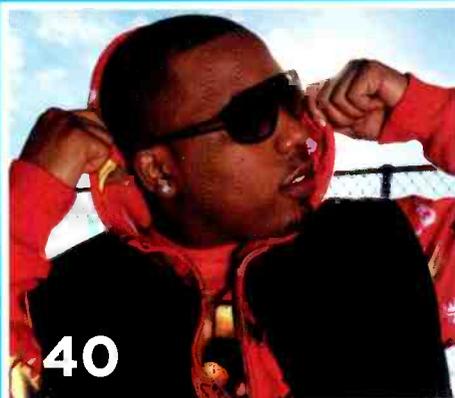
No. 1

ON THE CHARTS

ALBUMS		PAGE	ARTIST / TITLE
THE BILLBOARD 200	48	NORAH JONES / NOT TOO LATE	
TOP BLUEGRASS	58	NICKEL CREEK / REASONS WHY (THE VERY BEST)	
TOP BLUES	55	KENNY WAYNE SHEPHERD / 10 DAYS OUT: BLUES FROM THE BACKROADS	
TOP CHRISTIAN	63	TOBYMAC / (PORTABLE SOUNDS)	
TCP COUNTRY	58	DIXIE CHICKS / TAKING THE LONG WAY	
TOP ELECTRONIC	61	GNARLS BARKLEY / ST ELSEWHERE	
TOP GOSPEL	63	VARIOUS ARTISTS / WOW GOSPEL 2007	
TOP HEATSEEKERS	65	SILVERSUN PICKUPS / CARNIVAS	
TOP INDEPENDENT	64	THE SHINS / WINNING THE NIGHT AWAY	
TOP LATIN	60	VALENTIN ELIZALDE / VENCEDOR	
TOP R&B/HIP-HOP	55	GERALD LEVERT / IN MY SONGS	
TASTEMAKERS	64	LUCINDA WILLIAMS / WEST	
TOP WORLD	64	CELTIC WOMAN / A NEW JOURNEY	
SINGLES		PAGE	ARTIST / TITLE
ADULT CONTEMPORARY	53	JOHN MAYER / WAITING ON THE WORLD TO CHANGE	
ADULT TOP 40	53	DAUGHTRY / IT'S NOT OVER	
HOT COUNTRY	59	TRACE ADKINS / LADIES LOVE COUNTRY BOYS	
HOT DANCE CLUB PLAY	61	BEYONCE / IRREPLACEABLE	
HOT DANCE AIRPLAY	61	NELLY FURTADO / SAY IT RIGHT	
HOT DIGITAL SONGS	53	MIMS / THIS IS WHY I'M HOT	
HOT 100	52	MIMS / THIS IS WHY I'M HOT	
HOT 100 AIRPLAY	53	LUDACRIS FEATURING MARY J. BLIGE / RUNAWAY LOVE	
HOT SINGLES SALES	54	BEYONCE / LISTEN	
HOT LATIN SONGS	60	ALEJANDRO SANZ FEATURING SHAKIRA / TE LO AGRADEZCO, PERO NO	
MCDERM ROCK	53	THREE DAYS GRACE / PAIN	
POP 100	54	JUSTIN TIMBERLAKE / WHAT GOES AROUND... COMES AROUND	
POP 100 AIRPLAY	54	NELLY FURTADO / SAY IT RIGHT	
HOT R&B/HIP-HOP	57	ROBIN THICKE / LOST WITHOUT U	
HOT R&B/HIP-HOP AIRPLAY	56	ROBIN THICKE / LOST WITHOUT U	
R&B/HIP-HOP SINGLES SALES	56	RICH BOY FEATURING POLOW DA CON / THROW SOME D'S	
R&B/ADULT	56	ROBIN THICKE / LOST WITHOUT U	
RHYTHMIC	56	LLOYD FEATURING LIL' WAYNE / YOU	
VIDEOS		PAGE	ARTIST / TITLE
TOP VIDEO CLIPS	65	LLOYD FEATURING LIL' WAYNE / YOU	
TOP MUSIC VIDEO SALES	65	CELTIC WOMAN / A NEW JOURNEY: LIVE AT SLANE CASTLE, IRELAND	
THIS WEEK ON .biz		ARTIST / TITLE	
TOP CLASSICAL	#1	YO-YO MA / APPASSIONATO	
TCP CLASSICAL CROSSOVER	#1	JOSH GROBAN / AWAKE	
TOP DIGITAL	#1	SOUNDTRACK / MUSIC AND LYRICS	
TOP INTERNET	#1	NORAH JONES / NOT TOO LATE	
TOP JAZZ	#1	HARRY CONNICK, JR. / OH, MY NOLA	
TOP CONTEMPORARY JAZZ	#1	DAVE KOZ / AT THE MOVIES	
TOP POP CATALOG	#1	NORAH JONES / COME AWAY WITH ME	
TOP REGGAE	#1	DAMIAN "JR. GONG" MARLEY / WELCOME TO JAMROCK	
HOT RINGMASTERS	#1	MIMS / THIS IS WHY I'M HOT	
TOP DVD SALES	#1	THE DEPARTED	
TOP TV DVD SALES	#1	EDDIE MURPHY: DELIRIOUS	
TOP VIDEO RENTALS	#1	THE DEPARTED	
TOP VIDEO GAME RENTALS	#1	X360: LOST PLANET: EXTREME COMBINATION	

CONTENTS

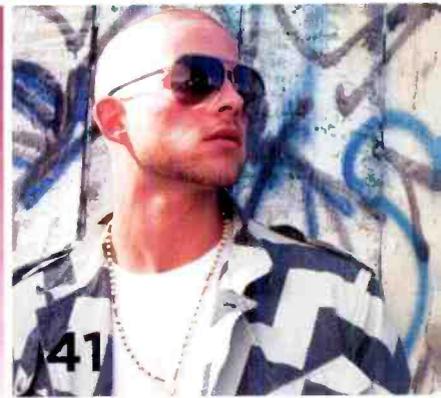
VOLUME 119, NO. 10



40



18



41



43

UPFRONT

- 5 **INSANE IN THE BRAINS** Hardcore legends get a lift from a Beastie on new album.
- 12 Latin
- 14 Making The Brand
- 15 Retail Track
- 16 Global
- 18 The Indies
- 19 Legal Matters
- 20 On The Road
- 21 Garage Rock
- 22 Digital Entertainment
- 23 Q&A: **Tony Visconti**

FEATURES

- COVER STORY**
- 24 **AVRIL'S NEW, OLD ATTITUDE** Lavigne ditches the darkness of her last record, and gets back to being the world's No. 1 pop-punk princess.
- 27 **FINLAND ROCKS!** From classical festivals to heavy metal superstars, the Finnish are just getting started.
- 31 **NORTH STARS** Canadian music leaders talk of issues and artists they're watching now.

MUSIC

- 39 **THE GRADUATION OF GUERRA** After decades on an indie, an innovative Dominican star makes a major move.
- 41 Real Talk
- 42 Beatbox, Jazz Notes
- 43 Rhythm & Blues
- 44 6 Questions: **Steve Page**, Global Pulse
- 45 Reviews

IN EVERY ISSUE

- 4 Opinion
- 47 Over The Counter
- 47 Market Watch
- 48 Charts
- 67 Marketplace
- 68 Mileposts
- 69 Backbeat
- 70 Inside Track, Executive Turntable

ON THE COVER: Avril Lavigne photographed by Mark Liddell.

360 DEGREES OF BILLBOARD

HOME FRONT

Conferences

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

JUANES Q&A
Billboard's Leila Cobo will conduct this year's superstar Q&A with Latin Grammy Award winner Juanes at the **Billboard Latin Music Conference & Awards**, set for April 23-26 in Miami. For more info, go to billboardevents.com.

ME LIVE
Billboard's ME Live (formerly MECCA)—the official mobile entertainment conference at CTIA—takes place March 26, with industry keynotes, educational sessions and exciting networking parties. For more info, visit billboardevents.com.

Blogging

THE JADED INSIDER
Which "American Idol" contestants have talent? Which competitors are somewhat bearable on "The White Rapper Show"? Get an honest take on these shows and more at the Billboard blog, jadedinsider.com.

'Definitive' Conclusions

The Need For Great Albums And Music Stores

BY JIM DONIO

Last year, as the music industry was continuing to confront shifts in the way consumers discover and acquire music, research done by NARM and the NPD Group revealed that there were opportunities to increase sales among core music consumers who remain passionate about shopping in retail stores and collecting CDs from their favorite artists. While significant slippage in early 2007 CD sales has been cause for very serious concern and the digital migration continues to pick up momentum, let's remember that close to 90% of total music sales are still attributed to CDs purchased from retailers. NARM believes the industry can still economically build demand for CDs and whet the consumer's appetite for shopping for physical music.

With that in mind, NARM has joined forces with the Rock and Roll Hall of Fame, an organization dedicated to preserving and honoring the top artists and influences of our time, to inspire new curiosity for great music and great artists with our first "Definitive 200" promotional campaign. This effort to highlight some of the most commercially and critically successful albums from the past five decades has received an unprecedented level of industrywide support from retailers, distributors and labels.

When we set out to find the perfect thematic tag line for this promotion, we

chose, "Where would you be without them?" Of course, we were thinking about the unique emotional attachments everyone has to their favorite albums and artists. For all of us, from casual fans to hardcore music collectors, certain albums from the list represent very specific, irreplaceable moments in our lives. The throes of a new romance with Luther Vandross' "Never Too Much" or Anita Baker's "Rapture." Whiling away the hours during a carefree summer vacation with the Beach Boys' "Pet Sounds." Taking a cross-country road trip in your first car with the Grateful Dead's "American Beauty" or Dave Matthews Band's "Crash." The power of youthful angst with Nirvana's "Nevermind" or the Sex Pistols' "Never Mind the Bollocks." Navigating the college years with U2's "The Joshua Tree," Tool's "Lateralus" or Carole King's "Tapestry." A wedding reception with Frank Sinatra's "In the Wee Small Hours" or Etta James' "At Last." Not to mention the Beatles' body of work that speaks volumes about so many of life's journeys.

The Definitive 200 contrarily declares that physical albums aren't going anywhere. A tangible, 45 (or so) minutes of music, the artwork, the liner notes—these are all part of a package that remains one of the most powerful art forms in the world today: the album. The Definitive 200, chosen by retailers, ranks albums with enduring relevance that music lovers must own. Some are as recent as a few years old, and others date back to the early days of popular music. Even the newer releases are classic in their own way, and the promotion is designed to work on multiple levels: to introduce younger listeners to older classics, to acquaint older listeners with their favorites and help brand outstanding newer releases for older and younger music fans alike.

But another image comes to mind when I consider the question, "Where would you be without them?"... music stores. Where would we be without music stores, including those 7,000 or more represented by NARM members? In spite of the media's many continued declarations both before and after Tower Records' unfortunate demise, brick and mortar is not now and will never be dead. Many see Tower's end as proof of the imminent extinction of an entire segment of the industry. They are dead wrong. I

unequivocally assert that if you choose to look, you will find a healthy and vibrant community of music sellers of all shapes and sizes who are working diligently with their trading partners to meet today's challenges and innovate to deliver music to their customers.

We're launching the Definitive 200 to challenge conventional wisdom. Consumers want choices, not just in the music they enjoy, but in the way they discover and purchase it. NARM embraces physical and digital sales models, and, in fact, the association's membership continues to evolve every day. All segments of the industry can co-exist in the future, with each playing a vital role in providing fans with the music that entertains and inspires them. The entire industry benefits when the consumer has robust choices, and as long as we are all compet-



ing for the customer, the customer wins.

When the Definitive 200 campaign launches March 6 and the entire list is revealed, there will surely be arguments about which artists and albums did and did not make the ranking. We can't wait for the debate to begin. It's our hope at NARM that, through promotions like the Definitive 200 and partnerships with organizations like the Rock and Roll Hall of Fame, we continue to demonstrate that great albums and the stores that sell them are here to stay—a permanent part of our culture, heritage and personal lives.

Where would we be without them? ...

Jim Donio is president of NARM. To review the complete list of Definitive 200 titles, visit definitive200.com.

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.

GROUP EDITORIAL DIRECTOR
SCOTT MCKENZIE

EXECUTIVE EDITOR/ASSOCIATE PUBLISHER
TAMARA CONNIFF

EDITORIAL

DEPUTY EDITOR: Bill Werde 646-654-4680

SENIOR EDITORS: Jonathan Cohen 646-654-5582, Chuck Eddy 646-654-4708

INTERNATIONAL BUREAU CHIEF: Mark Sutherland 011-44-207-420-6155

EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR LATIN MUSIC AND ENTERTAINMENT: Lella Cobo (Miami) 305-361-5279

EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR TOURING AND LIVE ENTERTAINMENT: Ray Waddell (Nashville) 615-321-4245

SPECIAL FEATURES EDITOR: Thom Duffy 646-654-4716

SENIOR CORRESPONDENTS: Antony Bruno (Digital/Mobile) 303-771-1342
Susan Butler (Legal & Publishing) 646-654-4646, Ed Christman (Retail) 646-654-4723
Brian Garrity (Business) 646-654-4721, Paul Heine (Radio) 646-654-4669
Gail Mitchell (R&B) 323-525-2289, Michael Paoletta (Brand Marketing) 646-654-4726
Chuck Taylor (Pop) 646-654-4779, Tom Ferguson (Deputy Global Editor) 011-44-207-420-6069

CORRESPONDENTS: Ayala Ben-Yehuda (Latin) 323-525-2293, Mike Boyle (Rock) 646-654-4727
Hillary Crosley (R&B/Hip-Hop) 646-654-4647, Todd Martens (Indies) 323-525-2292
Mitchell Peters 323-525-2322, Ken Tucker (Radio) 615-321-4286

INTERNATIONAL: Christie Eliezer (Australia), Larry LeBlanc (Canada), Steve McClure (Asia), Wolfgang Spahr (Germany)

BILLBOARD BIZ NEWS EDITOR: Chris M. Walsh 646-654-4904

GLOBAL NEWS EDITOR: Lars Brandle 011-44-207-420-6068

ONLINE EDITORS: Mariel Concepcion (Billboard.com) 646-654-4780, Katie Hasty (Billboard.com) 646-654-4650, Susan Visakowitz (Radio) 646-654-4730

MULTIMEDIA PRODUCER: Rich Kaplinks

COPY CHIEF: Chris Woods

COPY EDITORS: Molly Brown, Wayne Robins

CONTRIBUTORS: Sam Andrews, Jim Bessman, Fred Bronson, Ramiro Burr, Juliana Koranteng, Kerri Mason, Dan Ouellette, Deborah Evans Price, Paul Sexton, Christa Titus, Steve Traiman, Anastasia Tsioulcas

DESIGN & PHOTOGRAPHY

CREATIVE DIRECTOR: JOSH KLENERT

ASSOCIATE ART DIRECTOR: Christine Bower **SENIOR DESIGNER:** Greg Grabowy

ASSOCIATE PHOTO EDITOR: Amelia Halverson

CHARTS & RESEARCH

DIRECTOR OF CHARTS/SENIOR ANALYST: GEOFF MAYFIELD (L.A.)

CHART MANAGERS: Bob Allen (Boxscore, Nashville), Keith Caulfield (Pop Catalog, Soundtracks, Compilations, L.A.), Anthony Colombo (Rock, Spotlight, Recaps, Video), Mary DeCroce (Kid Audio, Blues, Nashville), Raphael George (R&B/Hip-Hop), Wade Jessen (Bluegrass, Country, Christian, Gospel, Nashville), Geoff Mayfield (The Billboard 200, Heatseekers, L.A.), Gordon Murray (Billboard Research, Electronic, Jazz, New Age, World Music, Reggae), Silvio Pietrolungo (The Billboard Hot 100, Pop 100, Hot Digital Songs), Paul Pomret (Hits of the World, London), Gary Trust (Adult Contemporary, Adult Top 40)

CHART PRODUCTION MANAGER: Michael Cusson

ASSOCIATE CHART PRODUCTION MANAGER: Alex Vitoullis

ARCHIVE RESEARCH: 646-654-4633

INTEGRATED SALES, EVENTS & BRAND MARKETING

VICE PRESIDENT, INTEGRATED SALES/ASSOCIATE PUBLISHER: BRIAN C. KENNEDY 646-654-4627

NATIONAL SALES DIRECTOR/DIGITAL & CONSUMER: Derek Sentner 646-654-4616

WEST COAST ADVERTISING DIRECTORS: Aki Kaneko 323-525-2299, Diane Johnson 323-525-2237

EAST COAST ADVERTISING DIRECTORS: Cindy Mata 646-654-4710, Janine Taormina 646-654-4694

NASHVILLE: Lee Ann Photoglo 615-383-1573 (Labels), Cynthia Mellow 615-352-0265 (Touring)

ADVERTISING DIRECTOR DETROIT: Nancy Cole 313-510-2425

ADVERTISING DIRECTOR EUROPE/U.K.: Frederic Fenucci 011-44-207-420-6075

INSIDE SALES MANAGER: Arkady Fridman 646-654-4636

INSIDE ACCOUNT REP: Jeff Serrette 646-654-4697

MANAGING DIRECTOR/LATIN: Gene Smith 973-746-2520

LATIN AMERICA/MIAMI: Marcia Olival 305-864-7578, Fax: 305-864-3227

ASIA-PACIFIC/AUSTRALIA: Linda Matich 612-9440-7777, Fax: 612-9440-7788

JAPAN: Aki Kaneko 323-525-2299 **CARIBBEAN:** Betty Ward 954-929-5120

ADVERTISING COORDINATORS: Mirna Gomez 646-654-4695, Amy Gavelec 646-654-4617

EXECUTIVE DIRECTOR, CONFERENCES & SPECIAL EVENTS: MICHELE JACANGELO

SPONSORSHIP SALES DIRECTOR: Karl Vontz 415-738-0745

SPONSORSHIP SALES MANAGERS: Michelle Fine 646-654-4718, David Moser 646-654-4653

SPECIAL EVENTS MANAGER: Margaret O'Shea

REGISTRATION SALES MANAGER: Erin Parker

EVENT CLIENT SERVICES COORDINATOR: Courtney Marks

EXECUTIVE DIRECTOR, MARKETING AND BUSINESS DEVELOPMENT: DOUGLAS TRUEBLOOD

ART DIRECTOR, MARKETING & SALES: Melissa Subatch

MARKETING MANAGER: Mary Woodworth 646-654-4634

ASSOCIATE MARKETING MANAGER: Stephanie Horst 646-654-4622

LICENSING & REPRINTS

VICE PRESIDENT, LICENSING & EVENTS: HOWARD APPELBAUM

SPONSORSHIP/BUSINESS DEVELOPMENT MANAGER: Cebele Marquez

BUSINESS MANAGER, LICENSING & EVENTS: Barbara Grieninger 646-654-4675

MANAGER, LICENSING, SALES & REPRINTS: Angeline Bleshevel 646-654-4677

FOSTER REPRINTS: Nancy M. Rothman 1-866-879-9144 Ext 134 - nrothman@fosterreprints.com

AUDIENCE MARKETING

ASSOCIATE AUDIENCE MARKETING DIRECTOR: Frances Davis

AUDIENCE MARKETING MANAGER (GROUP): Michele Larsen

INTERNATIONAL AUDIENCE MARKETING DIRECTOR: Stephanie McNamara (London)

SUBSCRIPTIONS: 818-487-4582 (U.S./Canada) 44-1858-438887 (International)

PRODUCTION

PRODUCTION DIRECTOR: TERRENCE C. SANDERS

ADVERTISING PRODUCTION MANAGER: Chris Dexter

EDITORIAL PRODUCTION SUPERVISOR/QPS ADMINISTRATOR: Anthony T. Stallings

SYSTEMS/TECHNOLOGY SUPERVISOR: Barry Blislin

SENIOR COMPOSITION TECHNICIAN: Susan Chicola

COMPOSITION TECHNICIAN: Rodger Leonard

ADVERTISING GRAPHIC ARTISTS: Ray Carlson, Ken Diamond

PUBLISHING & OPERATIONS

PUBLISHER: JOHN KILCULLEN

SPECIAL PROJECTS MANAGER: Kristina Tunzi

VICE PRESIDENT/GENERAL MANAGER: ANDY BILBAO

HUMAN RESOURCES DIRECTOR: BILL FINTON

ONLINE/DIGITAL GROUP BRAND MANAGER: CAROLYN CUNNINGHAM

LEGAL COUNSEL: ERIC RUBENSTEIN

DISTRIBUTION DIRECTOR: Lou Bradford

BILLING: Liza Perez **CREDIT:** Shawn Norton

VICE PRESIDENT, DIGITAL STRATEGY: John Lerner

VICE PRESIDENT, MANUFACTURING AND DISTRIBUTION: Jennifer Grego

VICE PRESIDENT, AUDIENCE MARKETING: Joanne Wheatley

VICE PRESIDENT, MARKETING SERVICES: Drew DeSarie

NIELSEN BUSINESS MEDIA EDITORIAL DIRECTOR: Sid Holt

NEW YORK: 770 Broadway, New York, N.Y. 10003
Phone: 646-654-4500
Edit. Fax: 646-654-4681
Adv. Fax: 646-654-4799

LOS ANGELES: 5055 Wilshire Blvd., Los Angeles, CA 90036
Phone: 323-525-2300
Fax: 323-525-2394/2395

LONDON: Endeavour House, 189 Shaftesbury Ave. London WC2H 8TJ.
Phone: 011-44-207-420-6003
Fax: 011-44-207-420-6014

NASHVILLE: 49 Music Square W., Nashville, TN 37203
Phone: 615-321-4290
Fax: 615-320-0454

WASHINGTON, D.C.: 910 17th St. N.W., Suite 215, Wash. DC 20006
Phone: 202-833-8992
Fax: 202-833-8672

MIAMI: 101 Crandon Blvd., Suite 466, Key Biscayne, FL 33149
Phone: 305-361-5279
Fax: 305-361-5299

nielsen

Nielsen Business Media

PRESIDENT & CEO: Robert L. Krakoff, **CHIEF OPERATING OFFICER:** Greg Farrar, **CHIEF FINANCIAL OFFICER:** Kirk Miller, **SENIOR VICE PRESIDENT, HUMAN RESOURCES:** Michael Alicea, **SENIOR VICE PRESIDENT, TRAVEL, PERFORMANCE & MARKETING SERVICES:** William J. Cooke, **SENIOR VICE PRESIDENT, FILM & PERFORMING ARTS/MUSIC & LITERARY:** John Kilcullen, **SENIOR VICE PRESIDENT, CORPORATE DEVELOPMENT & PLANNING:** Thomas Kuczynski, **SENIOR VICE PRESIDENT, RETAIL:** David Loechner, **SENIOR VICE PRESIDENT, MEDIA STRATEGY & TECHNOLOGY:** Toni Nevitt, **SENIOR VICE PRESIDENT, MARKETING & MEDIA:** Michael E. Parker, **SENIOR VICE PRESIDENT, BUILDING DESIGN:** Joe Randall, **SENIOR VICE PRESIDENT, CENTRAL SERVICES:** Mary Kay Sustek, **VICE PRESIDENT, LICENSING & EVENTS:** Howard Appelbaum, **VICE PRESIDENT/PUBLISHER, BURRILL LIFE SCIENCES MEDIA GROUP, LLC:** Zachary Dicker, **MANAGING DIRECTOR, BURRILL LIFE SCIENCES MEDIA GROUP, LLC:** Jeff Miller, **VICE PRESIDENT, CORPORATE COMMUNICATIONS:** Deborah Patton



HOLY TRINITY
Christian music gets three new labels



HOME ON THE ROAD
Live residencies boost developing acts



LATIN-PCP LINKUPS
Collaborations all the rage on genre's chart



TOXICOLOGY
Will Britney's lifestyle bruise her brand?



VISCONTI'S VITA
The producer looks back at his life in music

8

10

12

14

23

>>> EC INVESTIGATES SONY-BMG MERGER

The European Commission on March 1 formally revealed a four-month in-depth investigation into the 2004 merger between the Sony and Bertelsmann music units. The EC, the European Union's antitrust authority, said it needed to examine whether the deal would create a monopoly position for the label. It will make a final decision by July 2.

>>> CAMERON, INTERSCOPE PARTNER

Interscope Records and director James Cameron have partnered to produce a series of 3-D presentations that will include commercials to be shown before concert films in theaters and 3-D concerts. The project was launched last year after Gwen Stefani's "Wind It Up" video was filmed in 3-D alongside the released version. Interscope Geffen A&M Records is home to such acts as Dr. Dre, Eminem, U2, Gwen Stefani and 50 Cent.

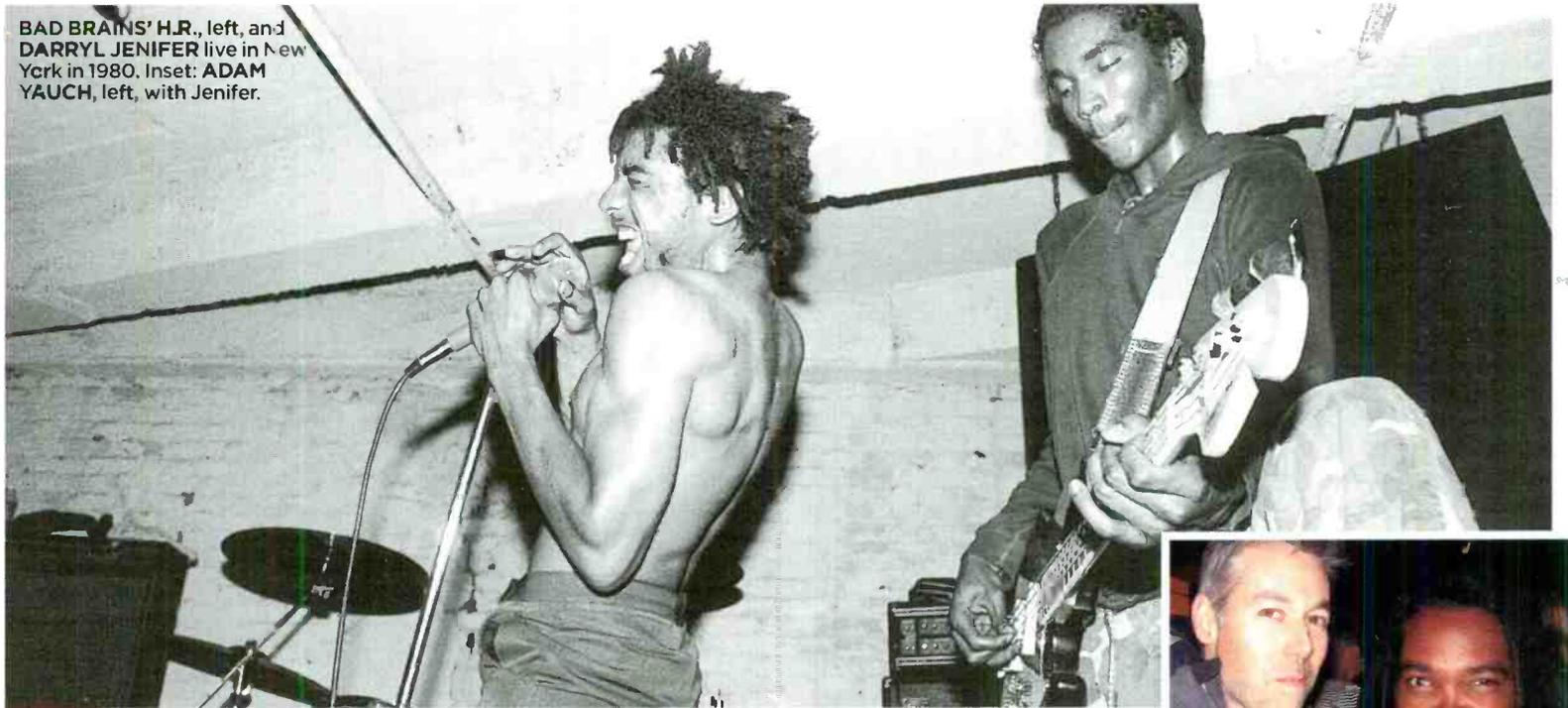
>>> CONVERSE GOES ALL IN WITH ROSS

Converse continues the product launch of NBA star Dwyane Wade's newest signature shoe, Wade 2.0, and apparel line, with the debut of Converse's fully integrated "All In" ad campaign. Kicking off March 3, All In encompasses print, TV and outdoor initiatives. Miami rapper Rick Ross created original music for the TV spot, which airs on ESPN, BET, MTV, Comedy Central and TNT. The campaign was helmed by John Butler and Mike Shine, creative directors of the Butler, Shine, Stern & Partners agency.

>>> continued on p6

UP FRONT

BAD BRAINS' H.R., left, and DARRYL JENIFER live in New York in 1980. Inset: ADAM YAUCH, left, with Jenifer.



ROCK BY JEFF VRABEL

Insane InThe Brains

Hardcore Legends Get A Lift From A Beastie On New Album



As standard bearers of the East Coast hardcore scene in the early 1980s, Bad Brains were partly responsible for helping the Beastie Boys first get into the recording studio. Now, one of the Boys is returning the favor, as a long-awaited Bad Brains record produced by the Beasties' Adam Yauch will see the light of day this summer.

"Build a Nation," recorded with the classic Bad Brains lineup of enigmatic singer H.R., guitarist Dr. Know, bassist Darryl Jenifer and drummer Earl Hudson, is slated for a late May/early June release on Megaforce Records.

For Yauch, producing the record was a labor of love. Bad Brains were one of the groups, he says, that shaped the Beastie Boys' early hardcore years. "Those guys are really of a different caliber in terms of their

songwriting and musicianship. We always used to throw songs together and play a little bit, but they were really intense musicians," he says.

With that in mind, Yauch went into "Build a Nation" with a plan. "I kind of felt like I knew the way they should sound, because I grew up listening to them, going to see them when they first came up to New York from [Washington] D.C. and were playing CBGB and Max's [Kansas City]," he says. "My feeling was that the ROIR tape [Bad Brains' self-titled debut record, released on cassette only] really sounded right—a lot of the stuff after felt to me like people were trying to clean them up and

make them sound more palatable for radio. So I guess I sat around thinking, 'Man, if I could just get in there.'"

Jenifer agreed, and when he and Dr. Know got together to lay down early riffs in his Woodstock, N.Y., studio, they aimed "to show fans who we are. Bad Brains has always experimented, forging ahead in terms of riffs and searching for unique ways to approach rock music, but we said this time we're going to take it back to the way we used to kick it," he says.

The two camps nearly worked together a decade ago. According to Yauch, Bad Brains were in negotiations to release a record on the Beastie Boys' now-defunct Grand Royal label, but Madonna's label Maverick Records stepped up "and offered them a whole bunch of money, and I understood they

had to go that route." (That record, 1995's "God of Love," was more reggae-oriented than its predecessors.)

But in 2002, Yauch found himself talking again with Jenifer, who mentioned that the band had been mulling new material. Yauch offered use of his studio, and the reunion was born. "For some reason or another it kept circling above the airport [since then]," Yauch says. But with vocals and overdubs now complete, it's finally ready to go.

"Bad Brains, we have our dysfunction," Jenifer says, "but when it comes down to doing music, we just kind of pull together. We don't practice, you know? We have chemistry. It's like when someone asked Buddy Rich if he practiced—he said, 'I don't practice. I know how to play.'"

Megaforce co-owner Robert John says the label is pulling

out the stops for this release. "Annie Leibovitz has done photos and we're trying to get Spike Jonze to do a video," he says. "We're going well above our normal marketing for this one." But regardless, he says, "this is a punk record. It's not a pop-punk record."

Beastie Boys and Bad Brains will appear at the Sasquatch Festival, to be held May 26-27 at the Gorge Amphitheatre in George, Wash.

Bad Brains will play some live dates this summer too, but "we're not looking for 30-date tours," Jenifer says. "We're looking at dates in New York and San Francisco, to ease our way into doing this. There's no mystery in our dysfunction, but we're not a band. We're like troubadours out there to give peace and love, and we're very serious about wanting people to feel it." ...

biz MOBILE: For 24/7 news and analysis on your cell phone or mobile device, go to: mobile.billboard.biz

GLOBAL BY LARRY LeBLANC

CANADA'S BIG CHILL

Managers, Retailers Concerned Over Wave Of Layoffs

TORONTO—Canadian artist managers and retailers are anxiously waiting to see how EMI and Sony BMG's operations in the country shape up following hefty layoffs in February.

"It is horrific timing," says Halifax, Nova Scotia-based artist manager Sheri Jones, who handles pop/roots trio Shaye. EMI Canada released Shaye's sophomore album "Lake of Fire" Feb. 6. After the layoffs, Jones says, "I'm anxious to find out who we're working with."

The culling began Feb. 19, when Sony BMG Music Canada laid off what sources say were between 35 and 40

employees. The following day's layoffs at EMI Music Canada saw 40-50 employees axed. Billboard understands EMI had around 105 staff prior to the layoffs, while Sony BMG had some 175.

Sony BMG declined to comment; a New York-based EMI spokeswoman would only say the cuts are part of its current cost-saving global restructuring.

Billboard has learned that EMI staff departing its Toronto headquarters included associated distributed labels director Doug Caldwell plus directors of marketing Andres Mendoza and Jane Tattersall. Eastern region sales director

Val D'Amico in Montreal leaves April 5.

According to sources close to the label, EMI is now in negotiations to sell its Mississauga, Ontario, headquarters where it has been since 1967. Staff will move to new quarters in midtown Toronto in March.

The majority of EMI's layoffs were in manufacturing and distribution. Sources familiar with the situation confirm both operations have closed and that EMI is close to a manufacturing/distribution deal with Scarborough, Ontario-based Cinram International.

Exiting Sony BMG staffers included VP of domestic marketing/international exploitation Dave Toomey, director of customer marketing Greg Pappas and joint head of A&R Jonathan Ramos.

Sony BMG and EMI have also both shut down branch offices in Vancouver.

Toronto-based Ivan Berry of IB Entertainment, which handles Sony BMG Canada R&B singer Keisha Chante, expresses considerable concern about the layoffs' effects. "If their new structure can bear a superstar like Keisha, fine," he says. "If it's not the right home for her, then we will

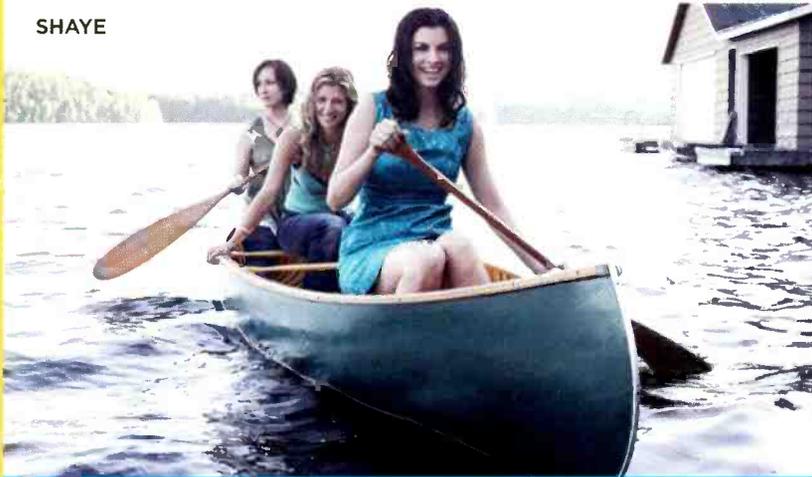
move on. We don't have answers yet."

Music merchants say they are giving Sony BMG and EMI product cautious backing for the moment. "Until it's proven their records are going to be properly marketed and promoted, I will be very hesitant about stepping up on product," says Tim Baker, buyer for 28-store Ontario chain Sunrise Records.

"Hopefully, they can support their releases," Handleman Entertainment Canada VP of purchasing Ken Kozey says. "But for now, [purchasing] is a title-by-title situation."

Netwerk Group CEO Terry McBride in Vancouver says the layoffs are not surprising. "Both held off doing this for a long time," he says. McBride's Netwerk Records label has a pressing/distribution agreement with Sony BMG Canada, and he manages Sony BMG-signed vocalist Chantal Kreviazuk.

McBride suggests that problems in developing the majors' digital businesses contributed to the layoffs. "They've hit a glass ceiling, digitally, because of their opposition to removing [digital rights management]," he claims. "If their digital sales had grown more, these layoffs would probably not have happened." ...



SHAYE

>>> HEADS TO ROLL AS MTV RESTRUCTURES INT'L BIZ

MTV confirmed March 1 an international restructuring that it says may result in 250 job losses, or roughly 8% of its work force. The broadcaster's London-based U.K. operation will be affected, the company said in a statement, as will its regional hubs for Latin America and emerging markets in Europe and the Middle East, which are to undergo "further localization." The proposed changes in London will be worked out through a collective and individual consultation process in accordance with U.K. employment laws, which has commenced effective March 1. The process will evolve over several months, a MTV spokesman says.

>>> WIND-UP, YOUTUBE FORGE PACT

Wind-up Records has struck a deal to make its music videos available on YouTube, in return for a share of the company's advertising revenue. Additionally, the label is making a list of pre-cleared tracks available for YouTube users to embed in videos they create and upload to the service. Wind-up says it worked with the five publishing arms of parent company Wind-up Entertainment to make the deal happen.

>>> PIPETTES SIGN WITH CHERRYTREE

U.K. buzz act and modern girl group the Pipettes have linked with Interscope Records imprint Cherrytree in the United States. The act released its debut, "We Are the Pipettes," last July on London-based indie Memphis Industries. Cherrytree is planning to rerelease "We Are the Pipettes" this summer, according to label sources. It is not yet known if the U.S. edition will contain extra tracks not available on the U.K. version.

>>> continued on p8

GLOBAL BY LARS BRANDLE

Taking AIM

U.K. Labels Group Steadying Ship After Impala/WMG Defections

LONDON—Britain's Assn. of Independent Music looks to have cooled—at least temporarily—rising temperatures stoked by European labels body Impala's controversial agreement with Warner Music Group.

Two prominent U.K. independents resigned from Impala member AIM in the wake of the WMG pact. However, following a Feb. 28 emergency board meeting to discuss the agreement, AIM says it has had no further resignations. It will now use its monthly board meeting on March 6 to formalize its position.

According to one U.K. indie exec, who asked not to be identified, the Feb. 28 meeting was an occasionally heated affair. "You've got a range of personalities on the board, which is a good thing," he says. However, another attendee, Cooking Vinyl managing director Martin Goldschmidt, emphasizes that by its end, "there was full appreciation of the opportunity [presented by the deal] and a strong sense of unity."

The drama boiled up when, on Feb. 20, Brussels-based Impala and WMG announced the former would support Warner's proposed acquisition of EMI (billboard.biz, Feb. 20). In return, WMG would help fund the independent sector's global digital rights licensing platform, Merlin, and divest "certain recorded music assets" to indies. Impala, of which AIM is a member, had previously led objections to the Sony-

BMG merger of 2004.

When news of the WMG agreement broke, dance music giant Ministry of Sound vociferously announced its opposition and resigned from AIM Feb. 23. Soon after, fellow U.K. independent Gut quietly followed suit. AIM represents 900 labels.

MoS stoked the fires Feb. 27 by issuing an aggressively worded "open letter" through legal representatives to AIM chairman/CEO Alison Wenham. It accused the trade bodies of "a complete departure from the stated constitutional aims of both companies" with the WMG deal.

At the emergency meeting, insiders say attendees were privy to "full disclosure" of the confidential Impala/WMG document, but all were required to sign nondisclosure agreements about its contents. MoS Music Group managing director Lohan Presencer attended the early part of the meeting with his legal adviser. However, he says, "We were not prepared to sign a ridiculous NDA to view an agreement to which all independents have already in effect been signed up to, therefore, we were asked to leave."

Presencer describes the meeting as a "farce" and says there is no possibility of MoS rejoining AIM.

As Billboard went to press, MoS issued another

"open letter" criticizing the imposition of the NDA and calling for the matter to be debated "in public and transparently." The letter stated MoS was "prepared to attend" the March 6 board meeting provided the terms of the agreement between Impala and WMG "are disclosed in advance and publicly circulated."

In contrast, Wenham describes the session as "very useful and positive," but declines to speculate on how the March 6 meeting might pan out.

Impala members include independent labels' bodies from around Europe and several leading indies such as the United Kingdom's Beggars Group, Belgium-based PIAS and France's Wagram Music.

Feedback from non-U.K. members indicates that concern in continental Europe about the Impala/WMG agreement is less intense than among U.K. labels. Most are adopting a "wait-and-see" attitude toward what is, they point out, still a hypothetical situation.

"From more than 3,300 members [we represent]," PIAS managing director and Impala board member Michel Lambot says, "two have gone public. That says it all. We don't expect everyone to be happy with every deal we make." ...

Additional reporting by Marc Maes in Brussels.



WENHAM



PRESENCER

THE MUSIC TRADITION CONTINUES: A NIGHT TO REMEMBER!



Rolf Schmidt-Holtz, Clive Davis, Charles Goldstuck



Lionel Richie, Erica Reed, L.A. Reid, Sylvia Rhone, Steve Bartels



Tom Whalley, Kevin Liles, Julie Greenwald, Chad Smith (Red Hot Chili Peppers) and Lyor Cohen



Tom Corson, Charlie Walk, Richard Palmese, Steve Barnett, Richard Sanders, Barry Weiss, Rob Stringer



Jermaine Dupri, Diddy, Ne-Yo, Bow Wow, Tyrese, Nelly



Fergie, Ellen DeGeneres, P!nk, Lisa Marie Presley



Clive Davis & Whitney Houston



Eric Nicoli, Janet Jackson, Jason Flom, Lee Trink



Quincy Jones, Clive Davis, Mo'Nique, Berry Gordy



Kid Rock, Puss! Simmons, Wyclef Jean, Kirk Franklin, Reverend Run



Taylor Hicks, Simon Fuller, Nigel Lythgoe, Carrie Underwood, Randy Jackson



Dave Grohl, Taylor Hawkins, Scott Weiland, Slash, Chris Daughtry, John Mayer



Christina Aguilera, Clive Davis, Al Gore, Tipper Gore



Tommy Hilf, Natalie Cole, David Foster, Carole Bayer Sager, Babyface



Meg Ryan, Arnold Stiefel, Barbara Davis, Denise Fitch, Ron Perelman



LeAnn Rimes, Tyra Banks, Naomi Campbell, Natasha Bedingfield, Katharine McPhee



Terrence Howard, Rihanna, Nicole Scherzinger (Pussycat Dolls), Ciara



Whitney Houston, Clive Davis, Mary J. Blige, Barry Manilow



Roberto Cavalli, Julie Chen, Les Moonves, Martha Nelson, Jackie Collins



Sony BMG's Tim Bowen, Ira Salen, Julie Swidler, Ashley Newton, Peter Edge



Sean Garrett, Diane Warren, Larry Jackson, Johnita Austin, Damon Thomas, Harvey Mason, Jr.

AN EVENING OF UNFORGETTABLE PERFORMANCES



Charles Goldstuck thanks the evening's sponsors and welcomes Berry Gordy to the stage.



Berry Gordy warmly introduces host Clive Davis.



MC for the night, Clive Davis.



Grammy winner Christina Aguilera kicks off the night with her show-stopping new hit "Candy Man."



Akon brings the crowd to its feet with his #1 hit "Smack That."



The Black Eyed Peas "Pump It" with electrifying energy.



Best New Artist Carrie Underwood dazzles with bits from her 5x platinum Grammy winning album.



Grammy nominee Pink wows the crowd with her stunning rendition of "Me & Bobby McGee."



Soul icon Smokey Robinson is smooth as satin on his classic "My Girl."



Jennifer Hudson brings down the house with her landmark performances of "And I Am Telling You..." and "It's Changing."



SONY BMG
MUSIC ENTERTAINMENT

© 2007 Sony BMG Music Entertainment

www.americanradiohistory.com

CHRISTIAN BY DEBORAH EVANS PRICE

>>> UNIVISION'S NEW CEO

Univision Communications names Joe Uva as its new CEO, replacing longtime chief/chairman A. Jerrold Perenchio. Uva, currently president/CEO of media buyer OMD Worldwide—and former sales and marketing president at Turner Entertainment Group—will take the helm April 1 after a group of private equity investors completes its acquisition of the country's largest Spanish media company. The buyout is expected to be completed in March.

>>> RIAA TARGETS MORE COLLEGE STUDENTS

The RIAA is launching a new anti-piracy program to encourage illegal peer-to-peer users to settle infringement claims before the record companies file a lawsuit against them. The program began Feb. 28, with 400 prelitigation letters going out to 13 universities. The organization will also begin sending these prelitigation letters to Internet service providers, asking them to forward the letters to the persons identified by their computer addresses.

>>> EMI, LAST.FM PACT

EMI Music has agreed to a "wide-ranging" pact to license its music catalog to Last.fm services in Europe and the United Kingdom. The deal, unveiled Feb. 28, covers Last.fm ad-supporting streaming radio service, and its premium subscription-based premium interactive option. Earlier this month, Warner Music Group became the first major label to strike a content agreement with Last.fm.

Compiled by Chris M. Walsh. Reporting by Ayala Ben-Yehuda, Lars Brandle, Antony Bruno, Susan Butler, Leo Cendrowicz, Todd Martens and Michael Paoletta.

For 24/7 news and analysis on your cell phone or mobile device, go to: mobile.billboard.biz

THREE FOR THE LORD

A Trio Of New Labels Launching In The Christian Market

NASHVILLE—At a time when the viability of many record companies seems less than certain, three new labels are launching in the Christian community.

Koch Entertainment formed a new Christian division and is starting Kosmos Records, a new imprint to be headed by Barry Landis, president/CEO of Landis Entertainment and Media Partners.

In the praise and worship genre, Vineyard Music is launching Varietal Records. The first release will be Jeremy Riddle's "Full Attention," due March 6 via Word Distribution.

And Vine Records, recently formed by producers Wayne Haun and Kevin Ward, is a new venture in the Southern gospel community. The roster includes Janet Paschal, the Lewis Family, the Cumberland Quartet and Lewis, Scruggs & Long.

"Independent labels tend to spring up in cycles, usually when there is a perceived void in various sectors of the marketplace or when investors sense an opportunity," says John Styll, president of the Gospel Music Assn. "It's a healthy thing because independent labels will often take risks that the majors cannot."

Meanwhile, Christian music represents one of the few genres whose retail figures increased last year, both in terms of total scans (39.7 million, compared with 39.2 million in 2005), and the genre's percentage of total album sales (6.75%, up from 6.34% in 2005). Figures come from Christian SoundScan.

In recent years, several successful indie ventures have been bought out by the major Christian labels, including Provident Music Group's acquisition of Flicker Records and Word Entertainment's purchase of the Fervent label.

When majors buy successful indies, it creates room for new ventures. Koch Records president Bob Frank says the label has been looking at the Christian business for several years. "Once we made that decision, the next part was finding the right partner, and we were



PASCHAL

very patient," he says. "It just seemed like a really good strategic business move to launch our Christian division at this time with Barry."

Landis' impressive track record includes his tenure as president of Word Records, where he spearheaded Randy Travis' success in the Christian market, and time as GM of Atlantic Records' Christian division where he launched P.O.D. and Plus One. Landis hasn't announced the first signing yet, but says



RIDDLE

the label will focus on pop/rock.

"Hopefully we are making music that's for everybody," Landis says. "There is a great spiritual hunger out there right now and people of all faiths really respond to songs that ask great questions and provide great answers."

In inaugurating Varietal, Vineyard—which in the past concentrated on music from worship services—is looking to expand its brand with a label focused on artist-driven product. "Now we have a vehicle for more than just songs," Vineyard senior VP/COO Bob Meter says. "With the launch of Jeremy Riddle's 'Full Attention,' we start a new chapter."

As for Haun and Ward, they conceived Vine Records as a shelter for artists they believe in. "Artists that I had been working with for the past 10 years were out of a home as far as a label goes, and there was nowhere to go," says Haun, an award-winning producer who previously served as VP of A&R at Daywind Records. "We put some funds together and started with one project and that one turned into two, and now we have a label."

They signed with Crossroads for marketing and distribution. "To keep our cost down, we don't staff an office, we let them distribute, market and promote, and they take a percentage of the profit," he says. "Some labels pop up overnight and spend all this money, but the thing that Kevin and I knew how to do was to make records, and we knew how to make them at a reasonable price. We don't want to be in the red after the first year."

"The industry as a whole has neglected the independent artists, people who sell 20,000-40,000 units," Haun says. "There's a place for these artists. That's why you are seeing a lot of new companies—because there's so many people out there making good music that need representation."

Frank is bullish on the potential in the Christian market. "There is an incredibly loyal fan base and there is tremendous potential for more and more growth," he says. "That's the thing that's exciting me and Koch Records." ...

MOBILE BY LEILA COBO

Ringtones Get A Pretty Face

Warner Music Latin America Marries Mobile Music To Celebrity Videos

A girl and a song. Warner Music Latin America is banking on that combination to bolster mobile music sales of its catalog.

Beginning this month, a series of video ringtones featuring celebrity Latin models synchronized with hit Warner Music tracks will be available for mobile users to download from various portals in the United States, Latin America, Europe and the Far East.

Miami-based entertainment/production firm Sierralta Entertainment Group was contracted by Warner to produce exclusive videos to synchronize with the Warner tracks. Sierralta's roster of faces in-

cludes Renata González, host of "Elatinmusic TV," Colombian model Natalia Paris and Maxim USA model Tami Donaldson.



The deal is exclusive to Sierralta and Warner, and both Sierralta and the models receive a percentage of every image downloaded.

To date, Sierralta has produced 20 video tones, with a second batch of 20 due out in the coming weeks. The contract calls for 120 exclusive video tones to be produced before year's end. These will

include the "Hit Boys" series, which will feature top male models and actors.

The video tones are available in 30-second, one-minute and 90-second versions, with prices ranging from \$1.30 to \$2.25.

They will be marketed by different Internet portals and carriers, including Movistar in much of Latin America, Telcel in Mexico, and Sprint and Verizon in the United States. Although the videos come married to specific tracks, Warner has the option of synchronizing them to other music.

According to a recently re-



leased Forrester study, Hispanics make up 15% of the mobile data market in the United States. However, they are twice as likely than non-Hispanics to download music to their phones and three times as likely to stream videos.

"We're seeing that original and different programming is becoming very popular," says Nick Montes, president of mobile media entertainment company Viva Vision. "This is a fresh approach to a music video or to what consumers are used to seeing with a song."

"All young guys like to see attractive girls," Sierralta president/CEO Miguel Sierralta says. "Between a ringtone alone, and one that has a beautiful girl, well, I think there's no contest." ...

THE OFFICIAL MOBILE ENTERTAINMENT EVENT OF **CTIA**
The Wireless Association™

MAKE THE RIGHT CONNECTIONS

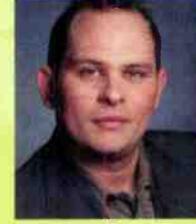
MOBILE ENTERTAINMENT LIVE



CARRIER KEYNOTE SPEAKER
JOHN HARROBIN
VP, Marketing & Digital Media,
Verizon Wireless



FIRESIDE CHAT KEYNOTE
KEVIN LYMAN
Founder, Warped Tour/
Taste of Chaos Mobile



CONTENT KINGS KEYNOTE
GREG CLAYMAN
SVP, Mobile Media,
MTV Networks



DEVICE KEYNOTE
NIGEL RUNDSTROM
VP, Multimedia, Nokia

JULIE ASK, Research Director/Sr. Analyst, JupiterResearch
MARK BOLE, CEO, ShoZu
RIO CARAEFF, VP/GM, Universal Music Mobile
BRIAN CASAZZA, CEO, 9Squared
TED COHEN, Partner, TAG Strategic
FRANK CHINDAMO, President/ Chief Creative Officer, FunLittleMovies
DOUG DYER, CEO, Oasys
MITCH FEINMAN, SVP, Fox Mobile Entertainment
MICHAEL GALLELLI, Dir. of Product Mktg, T-Mobile
DREW HULL, Dir. of Product Mgmt & Mktg, The NPD Group
SCOTT JENSEN, VP, Head of Global Business Dev., Zingy
NANCY LEVIN, Exec. Producer Music Television, MobiTV
JASON LOIA, COO, Digital Chocolate
IAN MCCARTHY, VP, Product Marketing, Orb Networks
KRISTIN MCDONNELL, CEO, LimeLife
NICK MONTES, VP & GM, VivaVision
JOE MORRIS, VP, Mobile Content, Konami
MIKAEL NERDE, Head of Dev. & Accessory Programs, Portfolio & Platform, Sony Ericsson
MITCH OLIVER, VP Solutions & Marketing, Qualcomm

PAUL PALMIERI, Founder, MillennialMedia
CYRIAC ROEDING, VP Mobile, CBS
DANIEL RIZER, GM, Global Carrier Services, Motricity
JIM RYAN, VP, Consumer Data Products, Cingular
LARRY SHAPIRO, Exec. VP Business Dev. & Operations, Walt Disney Internet Group
RICHARD SIBER, Founder & CEO, Siber Consulting
RANDY SMITH, VP Marketing, Samsung
JIM SOUDERS, SVP, Worldwide Operations, Action Engine Corp.
ADAM SOROCA, GM of Search, Jumptap
BILL STONE, President, Amp'd Mobile
NEIL STROTHER, Analyst, Jupiter Research
JOHN STYERS, GM, Sprint Mobile Media Network, Sprint
DAN TIBBETS, Studio Chief, GoTV Labs
LIVIA TORTELLA, GM & EVP of Mktg. & Creative Media, Atlantic Records
ARE TRAASDAHL, CEO, Thumbplay
TOM WHEELER, Managing Director, Core Capital Partners
ROGER WOOD, SVP & GM, Amobee
MARK YOUNG, Business Dev. & Strategy, Disney Mobile

MARCH 26, 2007 • ORLANDO
ORANGE COUNTY CONVENTION CENTER

MOBILE ENTERTAINMENT LIVE (FORMERLY MECCA) - This one-day event at CTIA WIRELESS 2007 encompasses the current state of mobile entertainment and what the future might hold. Guided by Billboard's global editorial team, CTIA and an Advisory Board of industry experts, attendees will discover how they can participate in, and profit from, the mobile entertainment revolution. Learn from and network with the visionaries defining the mobile space today, and gain development, marketing and consumer insights from leading analysts and end users.

POWERED BY
Billboard AND **THE REPORTER**

MOZES PRESENTS
mobile entertainment LIVE
IN ASSOCIATION WITH **QuickPlay MEDIA**

Register Today!

ONLY \$599

For more info including sponsorship opportunities and how to register visit:

www.BillboardEvents.com

DIAMOND SPONSOR

MOZES

BASH SPONSOR

AOL

PLATINUM SPONSOR

QuickPlay MEDIA

GOLD SPONSOR

action engine **NOKIA Nseries**

INDUSTRY SPONSORS

WapOnline **TELEPHIA** **FLYCELL** **mma** mobile marketing

CONFERENCE SPONSORS

JAVIEN **Music** **crisp wireless** **admob** **ThirdScreenMedia** **mBlox** **GREYSTRIPE** **thumbplay** **PATH** **MXtelecom** **WPP** **bango** **dm**

CTIA WIRELESS 2007

The world's largest telecommunications event dedicated exclusively to wireless, convergence and mobile computing technologies, covering the entire industry from network infrastructure to microprocessors to applications to content to end-user hardware.
March 27-29, 2007 | Orange County Convention Center, Orlando

TOURING BY MITCHELL PETERS

Residential Election

Live Residencies Are Winning Fans For Bands And Getting Some Signed

Psychedelic rockers the Secret Machines were new to Perry Watts-Russell, senior VP of A&R at Warner Bros. Records, when he caught the band's free Monday-night residency show in October 2002 at Spaceland in Los Angeles. Not long after, he helped them land a deal with Reprise.

"I had never seen them or heard any of their recorded music," the A&R exec says. "But I went to the show, loved them and immediately brought them into Warner Bros. about doing a deal."

The Secret Machines are not alone. Many bands and solo artists today are embracing live residency as a way to develop fan bases and build local buzz, hone their live chops, experiment with new material, set up record releases and attract industry attention.

"I think the residency is a very traditional live music thing," says Matt Rucins, talent buyer at Schubas Tavern in Chicago. "Overall, it's beneficial to the artist."

About five years ago, Rucins began holding monthly residencies at the 200-capacity club as a way to fill Monday-night booking gaps. "Early weekdays can sometimes be troublesome," he explains. "I was just trying to figure out how to fill Mondays with quality shows." The residency, dubbed Practice Space, charges a \$6 cover. Money from the door goes to the act after the club's sound man and doorman are paid, Rucins says.

"I sell it to bands saying, 'You can use our room and our good PA to come in and practice in front of a live audience,'" Rucins says. "The goal isn't to sell out the room every week, but for the band to improve itself live and bring new people into the club."

But residencies don't work in every city. "You have to be in a strong market to do it," Rucins says. "You have to be in a place where there are a lot of people who want to see live music. If you're in a market where the only shows that draw are major national acts, it's going to be hard to pull it off."

Unsigned and living in Chicago at the time, singer/songwriter Rachael Yamagata says her monthlong residency at Schubas in September 2002 led to a deal with RCA Records. "I think it totally helped me get signed. There were definitely a lot of A&R people who came to those shows. Every week was sold out."

Sultry-voiced Yamagata—whose 2004 full-length debut "Happstance" has sold 136,000 copies in the United States, according to Nielsen SoundScan—adds that a residency at Los Angeles' 200-capacity Hotel Cafe helped build a solid L.A. fan base. "Word



Both SECRET MACHINES, above, and RACHAEL YAMAGATA, right, parlayed live residencies into recording contracts with major labels.



spreads quickly if you're in one place," she says. "If they like the show, they'll be back the next week." Yamagata expects to release an as-yet untitled album on RCA in late April/early May.

"If you're playing a residency in Los Angeles or New York, you're giving the A&R community more opportunities to catch your show," Watts-Russell adds. Other L.A. venues that hold monthly residencies include Silverlake Lounge and the Echo.

In New York, both Makor and the Living Room previously hosted residencies by chart-topping success Norah Jones. Brice Rosenbloom, director of music at Makor, says Jones' 2000-2002 Wednesday-night residency at the 400-capacity room attracted Blue Note executives, but notes it was the singer's "voice, music and songwriting" that led to her deal with the label. "She honed her sound during the residency at Makor, but I wouldn't say it was the only reason she was signed," Rosenbloom says.

L.A.-based indie act Sea Wolf also secured a label deal following an October 2006 residency at Spaceland. "[Dangerbird Records] came to see our shows, and from there we started talking about working together," Sea Wolf's manager Tim Husom says, noting the band signed with the indie about a month later. "The resi-

deny was crafted for this reason."

Other acts that have played Spaceland's free residency night include Earlimart, Lou Barlow, Midnight Movies, Moving Units, Rilo Kiley, Silversun Pickups, the Bronx and the Bellrays.

Jennifer Tefft, talent buyer at Spaceland, says ideally an artist should be able to return to the 260-capacity venue after a residency and "headline it on a Saturday night and sell it out—or play someplace bigger, like [Los Angeles' 500-capacity] Troubadour." The trick, she says, is taking time off in the market before returning to play. "Once you've finished a residency, if you're playing [the city] again in two or three weeks, you've undone anything good that came out of it," she says. "You need to disappear for two or three months, go on tour and come back."

And although bands don't get paid to play Spaceland's Monday-night residency, booking agent Kevin French with Bigshot Touring Artists advises acts to play anyway. "It's a good way to play in front of a full house in Los Angeles," he says, adding that his act Broken West recently played a Spaceland residency. "By the end of the residency, there was a line outside of the door every night."

THE SECRET MACHINES: MARC ANDREW DELEVILLE/MAGIC.COM; RACHAEL YAMAGATA: CHRIS NICKAY/RETNA

DIGITAL BY ANTONY BRUNO and SUSAN BUTLER

PATENT IMPACT

Digital Industry Ponders Repercussions Of Microsoft MP3 Verdict

Just when the music industry is seeing a promising revenue stream from digital distributors, a federal court jury in San Diego has hit Microsoft with a \$1.5 billion verdict over MP3 technology in its Windows Media Player. The jury decided in February that a variety of versions of the media player infringed patents owned by Lucent Technologies, now Alcatel-Lucent.

Microsoft claimed it already licensed rights from Germany-based Fraunhofer

Institute, which helped develop the technology with Lucent's Bell Labs. In a nine-page special verdict form, the jury showed no support for Microsoft's position. Microsoft is expected to challenge the verdict.

While the legality of the patent continues to be a point of debate, those in the broader digital entertainment industry are still speculating on how the verdict will affect their business. MP3 is a very common

format, used by software providers like Microsoft, Apple and RealNetworks, as well as by digital retailers and the manufacturers of MP3 players. Whether other companies are at risk is as yet unclear.

A RealNetworks representative says, "We're watching the case develop, but it's too early for us to offer any opinion or comment." Apple and Yahoo aren't commenting. Others in the industry, though, are watching closely:

"[Service providers] are unaffected by it because the patent is specific to encoding and decoding MP3 on a PC. I think there's a three-year window until we know more. It could make [the lawsuit] more expensive if it were a valid patent, and that's a big if."



DAVID PACKMAN
eMusic CEO

"The concern is that anybody who is trying to make interoperable products won't be able to do that, or if you do it'll put you in a difficult financial position. Interoperability is the main issue here."



David Del Beccaro
MusicChoice CEO



Jon Potter
Digital Media Assn.
executive director

"I think we're a long way from the finish on this one. But as a matter of law and economics, if the value to Microsoft to license the technology originally was \$16 million, how can the damage be \$1.55 billion?"



Aydin Caginalp
Alston & Bird partner

"I haven't studied the patent, but very few [verdicts] are reversed on appeal. The amount, though, isn't significant. What is Microsoft's total sales? This is just a drop in the bucket for them. But it'll be reduced."

"The must attend event in the Latin entertainment world"

-GABRIEL ABAROA, PRESIDENT, LARAS

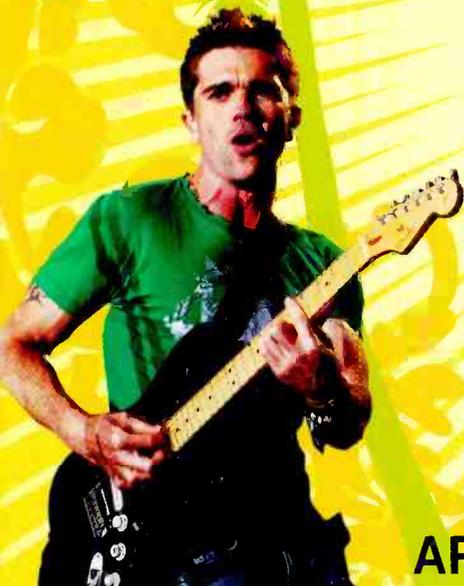
REGISTER BY MARCH 30 AND SAVE \$150

THE HOTTEST WEEK IN LATIN MUSIC

HIGHLIGHTS

- WE HEAR THE FUTURE NEW ARTIST COMPETITION
- BILLBOARD BASH
- NETWORKING PARTIES
- LIVE ARTIST SHOWCASES
- LATIN MUSIC AWARDS
- AWARDS AFTER PARTY

SUPERSTAR Q&A WITH JUANES



INDUSTRY LEADERS WILL DISCUSS:

- SURFING FOR PROFIT - INTERNET MARKETING
- DIAL M for MUSIC - MOBILE MARKETING
- BREAKING THE DIGITAL FRONTIER
- RADIO: PROGRAMMERS, LABELS & RADIO
- TEENS PANEL
- RAP, RHYTHM & REGGAETON ALL-STAR PANEL
- BIG SCREEN, LITTLE SCREEN: FILM, ADS AND TELEVISION
- GIVE ME THE COVER!: HOW TO GET GREAT PUBLICITY
- THE ART OF THE TOUR
- ENDORSEMENTS & PARTNERSHIPS WITH HISPANIC CELEBRITIES
- DIFFERENTIATING HISPANIC CONSUMERS FROM THE GENERAL MARKET
- HISPANIC CONSUMERS IN THE MULTICULTURAL MARKETING EQUATION
- AGENCY CREATIVE PANEL

SCHEDULE TO APPEAR



TOBY LOVE



CALLE 13

APRIL 23-26, 2007 • INTERCONTINENTAL MIAMI • 305.577.1000

NOW IN ITS 18TH YEAR! The Billboard Latin Music Conference & Awards is the biggest gathering of Latin music execs worldwide. Join Billboard for the hottest parties, educational sessions, superstar interviews, live artist showcases, cocktail receptions, networking events and the Billboard Bash. The week culminates with the longest-running, most prestigious awards show honoring the best artists of the year across all genres of Latin Music — The Billboard Latin Music Awards! **Produced and broadcast by TELEMUNDO**

★ Heineken
PRESENTS
Billboard
LATIN MUSIC
CONFERENCE & AWARDS 2007

IN ASSOCIATION WITH

Register Today!

\$599
Pre-Registration
REGISTER BY
MARCH 30

General Info: 646.654.4660
Registration: 646.654.4643
Sponsorships: 973.746.2520

www.BillboardEvents.com

TITLE SPONSOR

IN ASSOCIATION

PARTNER

CORPORATE SPONSORS



MEDIA SPONSORS





Latin Notas

LEILA COBO |cobo@billboard.com

Share And Share Alike

Why Latin-Pop Collaborations Are More Popular Than Ever

The Latin-pop world is in the midst of a collaborative phase.

Everywhere you turn, artists are pairing up. **Ricky and La Mari**, **Shakira and Wyclef Jean**, **Shakira and Alejandro Sanz**, **Beyoncé and Shakira**, **Beyoncé and Alejandro Fernández**, **Sanz and Juanes**, **Juanes and Laura Pausini**, **Sanz and Calle 13**.

The sheer number is unprecedented on the Latin-pop charts.

If we look at the Hot Latin Songs archives, dating back to 2001, we find that until mid-2005, only a single collaboration—**Juanes' "Fotografía,"** featuring **Nelly Furtado**—had ever made it to No. 1 on the chart.

Two years later, the explosion began—**Shakira's "La Tortura,"** featuring **Sanz**, hit No. 1 on June 6 then spent 25 weeks there.

Two other No. 1 collaborations followed in quick succession: **Shakira's "Hips Don't Lie"** with **Wyclef Jean**, which topped the chart in May 2006, and **Martin's "Tu**

Recuerdo," featuring **La Mari**, which went to the top this past December. This week, **Sanz's "Te lo Agradezco, Pero No,"** a collaboration with **Shakira**, is No. 1.

Other collaborations that have hovered in the top five in the past year include **Maná's "Bendita Tu Luz"** with **Juan Luis Guerra**, **Thalía's "No, No, No"** featuring **Anthony "Romeo" Santos** and **Toby Love's "Tengo un Amor,"** featuring **Rakim & Ken-Y**.

Every artist I've asked assures me that the collaborations are merely natural expressions of friendship and musical appreciation.

"It's a very natural way of sharing music," says **Sanz**, whose new album, **"El Tren de Los Momentos,"** features four collaborations, including **"Te lo Agradezco, Pero No."**

While this is undoubtedly true, it is also true that Latin labels are far more receptive to sharing than they ever were.

"Necessity is the mother

of invention," manager **Angelo Medina** says, explaining that lagging record sales have forced labels to be innovative.

A few years ago, he says, many labels were picky about granting releases for collaborations, particularly if it involved another label.

The new open-mindedness can be at least partly attributed to the reggaetón explosion, where—much like in mainstream hip-hop and rap—multiple careers were launched via collaborative efforts.

Beyond reggaetón, however, many executives still regarded collaborations with suspicion. Why, many told me a couple of years ago, should an artist help another lesser artist from a different company when the result might mean cannibalizing one's own sales in the process?

"You normally agree to a collaboration if there is a benefit to your artist," one executive says. "But if the other artist essentially

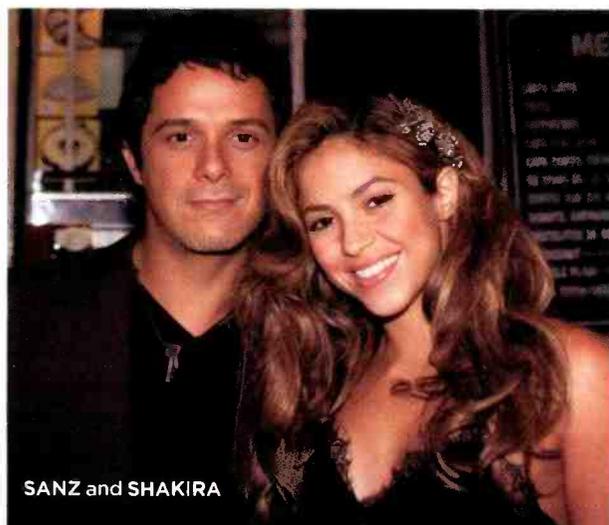
reaches the same audience, it makes less sense."

Collaborations make the most sense when one artist is big in one area or territory and wishes to expand via the clout of another. **Juanes and Furtado**, for example, clearly complement each other. So do **Shakira and Jean**.

More important, perhaps, artists are finally realizing that it pays to play nice. While there are stories of collaborators who milk a duet for all it's worth—charging for promotional appearances and, in some cases, refusing to show up altogether—the most successful collaborations are amicable and ego-free.

"Honestly, it's totally up to the artist," says **Gabriela Martinez**, VP of marketing for Warner Music Latin America. "As a company, I'm obliged to let my artist know if someone wants to work with them. And they decide what they want to do."

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



SANZ and SHAKIRA

Site Plan

Labels Put Artist Web Pages To Use

Watch Latin R&B chanteuse **Kuky** via a "hidden camera" on her MySpace page. Write a poem on **Ricardo Montaner's** site, and you might get a phone call from the singer.

Latin labels are starting to get more creative in using artist Web sites and MySpace pages to build databases of fans and break new artists.

Until now, Latin record companies haven't looked at the profit potential of online initiatives the same way they've viewed ringtones, says **Diego Prusky**, principal of **In-Style Digital Marketing's** software division. His company designs online campaigns, tracks promotion results and

maintains artist Web sites.

But the traffic flowing to MySpace and YouTube has whetted labels' appetite for online content, **Prusky** says. "Obviously, it has to change. [Fans] want to interact with the artist every single day."

In-Style maintains several artist sites for **EMI**, including that of pop star **Belinda**, for whom it designed a **Ms. Pac Man**-like game around a guitar giveaway. More than 50,000 people have played the game, with more than 20% of those signing up to get future **Belinda** mailings, according to **EMI Televisa**. Though her **"Utopia"** album has sold a modest 38,000 copies in the United States and Puerto

Rico, according to **Nielsen SoundScan**, the label credits its promotion of the game—which linked to the album on **Amazon** and **iTunes**—with helping lift sales. The album has sold more than 100,000 copies in Mexico, according to Mexican recording industry trade group **Amprofon**.

In another approach, **Machete Music** produced 14 webisodes for **Kuky's** MySpace page. The vignettes, which began airing before the singer's Jan. 23 album debut, depict her being stalked by a jealous ex-boyfriend.

Marketing manager **Arturo Gil** says the first few webisodes have garnered about



BELINDA

2,000 views, with "friend" counts doubling since its start. "The challenge is to break her," **Gil** says. "There needs to be more compelling content created, and we have to be more involved in mar-

keting our artists online outside of the basic things we do."

Sometimes a simpler online approach is enough. For rock band **Panda**, which has sold almost 200,000 copies in Mexico, **Warner Music Latina** used e-cards, a page on the label's site

and placement on social network **eHood.com**, which licenses the label's content and shares ad

revenue with it. "We didn't do anything in mainstream media and they are doing great," marketing director **Angel Kaminsky** says.—*Ayala Ben-Yehuda*

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

EN BREVE

DUCK AND COVER

Capitalizing on the sustained hunger for youth-oriented musical programming in Latin America, popular Argentine TV host/producer **Marcelo Tinelli** will soon start production of **"Patito Feo"** (Ugly Duckling). The musical series is a co-production with **Televisa** and will feature music by composer **Rocky Nilson**. Music for the series will be released on **EMI Televisa**. Already, the **Disney Channel** has purchased the series for broadcast in other Latin American countries, and **Televisa** is expected to produce a Mexican version in 2008, much as it did with **"Rebelde,"** which was an adaptation of Argentine series **"Rebelde Way."**

SELLING CELLULAR RBD

Colombian mobile operator **Movistar** and **EMI Music Colombia** have partnered for an unprecedented initiative in that country to sell **RBD**-themed content via cell phones. The campaign is a first for **EMI** and **Movistar** as far as the scope of content available from a single act. Under the agreement, **Movistar** sells exclusive content linked to **RBD**, including master ringtones, wallpaper and karaoke. In addition, **RBD** fans who key in a special code from their legally purchased CD will be able to download exclusive content. The campaign includes a contest where four winners fly to Mexico to meet **RBD** and vie to appear in the act's new series, **"La Familia."**

HISPANIC ADS SET PACE

According to a new study released by **Kagan Research**, Hispanic advertising growth in the United States is expected to outpace that of the general market in the next several years. The report, "Economics of Hispanic TV and Radio in the U.S.," states that gross advertising revenue for Hispanic TV and radio will reach \$5.5 billion by 2010. The **Kagan** study predicts bigger growth for cable networks—with revenue expected to rise 32% from 2002 to 2010—than for broadcast networks, where revenue is expected to rise 12.5% for the same period. —*Leila Cobo*

Martin Bandier Makes His Move

Former EMI Music Publishing Chairman/
Co-CEO Now Hopes to Grow Sony/ATV

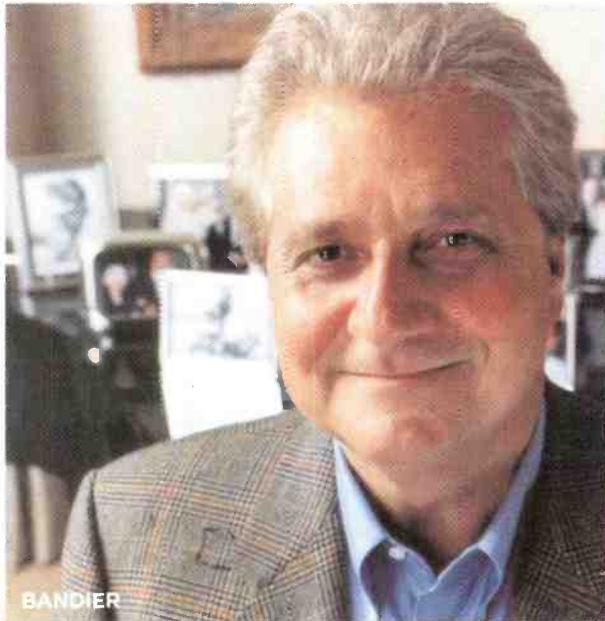
One of the most-asked questions in the music publishing industry in the last several months has been, "Where will Marty go?"

After providing EMI Group with his six-month advance notice of resignation last fall, EMI Music Publishing chairman/co-CEO Martin Bandier has made his decision. Bandier, who helped build EMI into the world's largest music publisher during the last 18 years, will now be running the smallest of the five major publishers: Sony/ATV Music Publishing. Under his deal to serve as chairman/CEO of Sony/ATV, Bandier will make a financial investment in the publisher and will financially participate in its growth.

Sony Corp. of America CFO Rob Wiesenthal was instrumental in bringing Bandier to Sony/ATV. Wiesenthal is also responsible for overseeing the publisher as Sony Entertainment executive VP/chief strategy officer. When he begins in April, Bandier will report to Wiesenthal and Sony Corp. of America chairman/CEO Howard Stringer. Billboard talked with Bandier and Wiesenthal about the move.

Why did you decide to join Sony/ATV?

Bandier: There is a shared vision with the senior management—Rob Wiesenthal and Howard Stringer. All my conversations were about growing Sony, investing in people, investing in writer/artists, investing in copyrights. With that as a backdrop, and a meaningful participation in the future growth of the company, it was hard to refuse it. Quite honestly, it was very exciting. I hadn't heard those types of words in a long time—a commitment to all of the things that are necessary to make a music publishing company grow.



BANDIER

Did Sony/ATV's Beatles catalog play into your decision?

Bandier: It's always nice to have some role in the Beatles catalog. I've been very fortunate in my life to be involved with some of the most well-known and greatest catalogs around, [like] the Motown Jobete catalog at EMI. The Beatles catalog at Sony, certainly, are things that were on my mind—in knowing that, to the extent that I help them grow, I have a participation in that growth.

Do you want to develop more artist/songwriters?

Bandier: There's no one magic trick to building a great music publishing company. You have to approach it from every avenue. You have to be in all genres of music, you have to be in writer/artists, you have to be in pure writers, you need great people to manage all of those things. You need a

commitment, from a financial aspect, to implement all of those. To the extent there's a great songwriter around, I would say, "Let's go get him or her." There's nothing that is precluded other than economically unsound arrangements.

People have said, "Why on earth would Marty leave EMI to go over to Sony/ATV?" How do you respond?

Bandier: It's an incredible opportunity for me and allows me to be who I am—not to be caught up in a whole bunch of corporate things that are totally unrelated to me and what I do. I think that's really the main thrust of it.

Rob, why did Sony offer Bandier financial participation in the future growth of the company?

Wiesenthal: In order to get an executive of Marty's caliber . . . you're going to have

to create an environment [where he can] create value for himself if, in fact, the company increases in value. His employment terms give him that . . . so our interests are really aligned.

What excites you about the future?

Wiesenthal: Take a look at the portfolio of assets Sony has, from our core content operations in terms of Sony Pictures to the mobile phone world with Sony Ericsson. It's so clear to us—the opportunities that you have in terms of music licensing and how well-positioned a music publisher is for the future [to take] advantage of opportunities in terms of digital and for synchronization [licenses] with television shows, movies and advertising. We see so much opportunity, and we know we have the right guy for the job.

NEW RELEASE RICHIE RAY & BOBBY CRUZ,



tropisounds
www.tropisounds.com Tel (305) 265-8884

REYES RECORDS INC.
MUSIC DISTRIBUTORS

140 N.W. 22 Avenue
Miami, Florida 33125

Tel: (305) 541-6686
Fax: (305) 642-2785

http://www.reyesrecords.com E-mail: reyesrecords@reyesrecords.com

TODO EN MUSICA * EVERYTHING YOU NEED IN MUSIC

To my Brutha,

Yo, Ethan.....

... "Get me an engineer who knows what he's doing"!!!!
We always laughed like kids at that joke and we had fun every minute in the studio, and you always delivered amazing music no matter what genre it was, (Jupiter Rising, Rainman and Alison Ray).

There is and will be no one who had more light, talent, and goodness flowing through them and you are and will be in my heart and soul forever. The angels are dancing to your grooves right now, I'm sure!

Sleep well, pal...and we'll all be there for Steph and the family so no need to worry!
Love ya, Bud...oh yes.....MT

Marc Tanner
President - Chime Entertainment



Making The Brand

MICHAEL PAOLETTA mpaoletta@billboard.com

One More Time

Will Britney's Latest Ordeals Hurt Her Deals?

As these words were being typed, the newly bald and tattooed Britney Spears had been admitted into rehab—for the third time in seven days. Whether Spears remains at the Promises Treatment Center in Malibu for the required 30-45 days remains to be seen.

What does remain certain, though, is this: The media will continue having a field day with the pop singer's apparent meltdown.

Which begs the question, how will Spears' new, edgy ("toxic," anyone?) attitude, look and lifestyle affect future endorsement deals? We are, after all, talking about a pop celebrity who, in the past, has successfully partnered with Pepsi and Proactiv Solution.

But let us not forget: celebrities like Mariah Carey, Kate Moss and Martha Stewart are proof that it's not impossible to follow terrible publicity with

success stories. In case you haven't noticed, all three women are doing quite well in the branding community.

As for Spears, "mainstream brands may not want to be associated with her at this point in time," Saatchi & Saatchi planning director Fran Cook says. "Edgier, more rebellious brands, however, could be relevant for her."

Right now, Spears' publicity would likely overshadow most brand messages. "It would be like throwing dynamite under the message. People would remember the explosion, not the message," Cook says.

In addition to past brand partners like Pepsi and Proactiv, Spears has an active business partnership with Elizabeth Arden, which produces and markets her fragrances: Curious, its limited edition sidekick In Control Curious, Fantasy and the new Midnight Fantasy.

On Feb. 1, Elizabeth Arden announced its financial results for the fiscal 2007 second quar-

ter ended Dec. 31, 2006. In the report, Elizabeth Arden chairman/president/CEO E. Scott Beattie noted that the company's U.S. mass retail business increased significantly—and that it is expanding its market share.

Beattie credits this growth to, among other things, "the strength of the Britney Spears fragrance franchise, which experienced double-digit gains this quarter in sales to mass retailers as well as in our international markets."

And Elizabeth Arden appears to be standing by Spears. "We care about her personally and remain completely supportive of her," a company representative says. Still, the timing cannot be considered good. "This will definitely hurt sales of her fragrances—for the time being," says Ryan Schinman, founder of entertainment marketing company Platinum Rye Entertainment. "People buying these products are younger teens and their parents."



Before today, Spears' brand, according to Lucian James, founder of brand marketing-strategy agency Agenda, was at its best during her "I'm not a girl not yet a woman" stage as she "channeled the aspirations of teen girls everywhere." Since then, her "brand" has changed dramatically.

"Interestingly, it's exactly the kind of pressure that [consumer] brands unconsciously put on celebrities to behave in a certain way that can lead to wig-outs of a dramatic sort," James says.

Let's not forget, when Spears was the face of Pepsi she was famously photographed drinking Coca-Cola. "It caused outrage," James recalls.

One major record label executive, who spoke on the con-

dition of anonymity, suggests that Spears "needs to take some time off, stay out of the spotlight and away—far, far away—from cameras. And then, when the time is right, return with a strong, solid album."

Larry Pecorella, co-founder of music/sound design agency Comma Music, too, points to Carey as a precedent. "She turned it all around," he says. "Americans love redemption, they love to forgive."

Once Spears is on the rebound, she might want to consider a campaign that is a bit self-deprecating—one that winks at her slip-up. "If done right, at a time when she's experiencing positive momentum during upward movement, it will work," BBDO executive creative di-

rector Don Schneider says. To illustrate, Schneider—who worked with Spears on two Pepsi campaigns—points to years-old campaigns for Doritos and Visa.

The former featured Chevy Chase poking fun at his failed TV talk show. The latter spotlighted Yankees owner George Steinbrenner and Yankees shortstop Derek Jeter joking about their then-widely publicized feud over the baseball player's all-night partying habits. In both cases, Schneider notes, "the celebrities worked negative situations to their advantage."

And much closer to home is Spears' ex Kevin Federline, whose Super Bowl TV spot for Nationwide Mutual Insurance had him acknowledging his life's ups and downs, tongue planted firmly in cheek.

In the end, Schinman believes, "you cannot count Britney out." Sure, he acknowledges, "in the short term, she's not such a hot commodity. But in the long term, she's not a bad celebrity to get in bed with." ...

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

BRANDING BY HILLARY CROSLY

'The Wire' Taps Urban Music's Pulse

HBO Drama Exerting Influence With Branding, Guest Spots

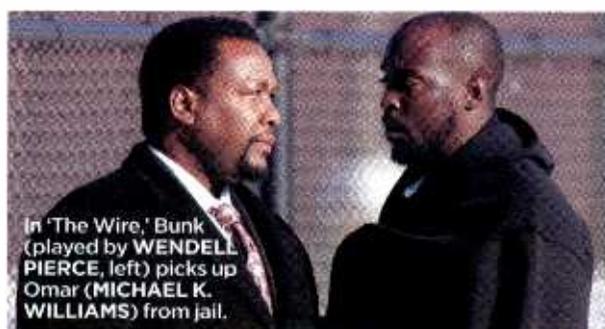
HBO's Baltimore police drama "The Wire" scored its highest ratings ever in 2006, but its influence is now reaching much further. Of late, the show's actors have begun commanding the urban marketing space, appearing in videos with Monica, Ludacris and Lil' Flip and in urban clothing campaigns like Akademiks.

With a storyline based on the real-life chronicles of Baltimore drug crews and the detectives tailing them, "The Wire" taps into America's fascination with drug culture. Core characters like crime generals Avon Barksdale and Stringer Bell, Detective William "Bunk" Moreland and snitch Bubbles are based on actual people, lending the series a credibility that resonates with an urban audience.

"The Wire" is unusual because its branding runs in both directions. Artists benefit from their association with the show, and brands are enjoying a lift as well. Indeed, the 2006 Akademiks campaign was the first co-branding opportunity with an urban clothing line HBO has undertaken.

"It made sense for us to work together because it showed them that I was investing in their product and it wasn't like 'Akademiks presents 'The Wire.''" Akademiks director of marketing Byron Kirkland says. "It wasn't overt."

On the other side of the coin, "It's an easy connection, to look at a show that focuses on hip-hop culturally and refocus it to sell an artist," says Monica Williams, VP of urban market-



ing at J Records, home to Monica. The character Mario Stanfield (Jamie Hector) appeared in Monica's "A Dozen Roses" video, which Williams calls "buzz-worthy and authentic. It's not so far-fetched that Monica would get with a guy like that."

The trend actually began a few years ago when JD Williams, who plays Bodie, canoodled with Universal's 2003 summer

songbird, Lumidee, and Anwan Glover, who plays Slim, was kicked out of Vivian Green's apartment in her videoclip for "Gotta Go Gotta Leave."

"It really started with JD," the show's music supervisor Blake Leyh says. "He's been the most successful. But when JD does cameos, he's just furthering his own career. HBO does have a marketing team, but

[show creator] David Simon and the crew would never create a direct link ourselves."

Still, shows like ABC's "Grey's Anatomy" helped make bands like the Fray break out, and when "The Wire" mentions local music scene touchstones, it provides major national exposure. In one episode, two Baltimore hit men are out to kill their New York competitors. To test whether potential targets are local, the pair ask them questions about Baltimore MC Young Leek and radio station WERQ's Marc Clarke & the Big Phat Morning show. If the victims aren't familiar with either, it's lights out.

"All of that just has to do with the reality of Baltimore—Young Leek was never contacted," Leyh says. "I actually

spent a lot of time working with unsigned artists in the hip-hop community and using their music on the show. Since the artists are pretty unknown outside of Baltimore, when the local audience hears it, it speaks to them and they know this show is for real."

BET is airing the show's first season, and the channel's executive VP Stephen Hill says the audience continues to grow. Unfortunately, this well-spring of instant marketing association won't last forever.

"David was very clear about the story he wanted to tell," says Leyh, who confirms the last season will begin filming in March. "This is the final season. He doesn't want to do more and when this is done, it's done." ...



Retail Track

ED CHRISTMAN echristman@billboard.com

Open Questions

Record Stores: Worth The Risk?

So all things considered, would you open a record store today?

That question is often asked, and it's usually voiced in such a way that leaves no doubt that you are an idiot if you answer yes. Sure, some chains are still opening stores, but the all-knowing assume that's only because those merchants are pretending that they are not dead men walking. Yet, in last week's column, I reported that three indie chains are opening new stores in former Tower sites. And say what you will about the longevity of the chains, only a fool bets against a good indie-store operator.

On the other hand, you are not going to find too many new entrepreneurs with dreams of opening their first record store nowadays. I know because I checked. In a survey of one-stops, I heard of only two new stores being opened last year by beginners.

But here's a variation on the opening question: What if you owned a record store and someone cut you a check and you could walk away with money in your pocket? Would you do it?

That's the dilemma **Mike Pachter** and **Tom LeFevre** faced when their 12-year-old Main Street Jukebox in Stroudsburg, Pa., burnt down a few days after Thanksgiving. The fire, which has been ruled arson, started in the building next door and took out about a half-dozen other stores.

After the fire, Pachter and his partner had to consider their losses. The store, which was housed in a 100-year-old landmark building downtown, measured 6,500 square feet and was stocked with about 150,000 vinyl titles, 50,000 CDs and 5,000 DVDs, as well as toys, magazines and collectibles. While the inventory was overwhelmingly used, the store aggressively stocked new CDs as well, buying as much as 50% of the new releases offered each week. What wasn't destroyed by fire was flooded with a million gallons of water, which damaged the store's

extensive rare vinyl collection.

The question as posed by Pachter himself: To take the risk of rebuilding in a declining market or take the insurance check and walk away and do something else. As if he and his partner didn't have enough to ponder, also consider that the Stroudsburg area already has a FYE, Wal-Mart and Target. And



Late last year, a fire demolished the Main Street Jukebox record store in Stroudsburg, Pa.



now Best Buy and Barnes & Noble are building within five miles of downtown.

Nonetheless, Pachter says, "I am not done yet. I got a staff of people who love to do what we are doing; the town is clamoring for us, and they are throwing benefit concerts to help; and I know there is lots of room and money to be made if you are providing good customer service from a knowledgeable staff."

Marc Siegel, owner of Rhode Island Records, which does business in Pawtucket, R.I., as Skippy White's, marvels at Pachter and his partner's fortitude. "If that happened to my business, I would have curled up in a corner in a fetal position and started sucking my thumb," he says. Siegel jokingly describes Pachter as "intelligent, articulate and nuts."

But Pachter knows he has a secret weapon—even if he is still lamenting the loss of his personal collection of 3,000 funk singles destroyed in the fire. The store is renowned for its vinyl collection around the world,

claiming customers in Europe and Japan. A lot of that business is done through Amazon's marketplace and eBay, but a healthy portion also comes when people from those countries, as well as the United States, are vacationing in New York. "We are only a little more than an hour outside New York City," he says.

With plans to open his new store in a smaller space across the street at a higher rent, Pachter says he has to focus on

high-margin business. While Main Street Jukebox buys from traditional one-stops as well as direct from some indie labels, Pachter is also busy flying around the country trying to rebuild his vinyl inventory. "I am hustling on the phone and by word-of-mouth," he says, "trying to find collections and buying wholesale sideways."

When Billboard talked to him via phone, he was in an airport in the middle of a three-day buying trip somewhere in the South, but he wouldn't reveal where. Pachter knows that he will have to build the inventory over time, but it's not the first time he has been down that road. Or is he on a new road? Time will tell.

MAKING TRACKS: Just so you know, **Bill Frohlich**, formerly co-president of Sony BMG Sales Enterprise, can be reached at frohlich.bill@gmail.com or 917-693-7730. ...

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

EXTEND YOUR REACH! Get The **aec** Advantage

Over 255,000 CD titles
Over 55,000 DVD titles

Accessories, Adult, and Other High Margin Items

Great Prices

Deepest Catalog in the Industry

Personalized Service (sales reps across the U.S.)

Best B2B Real-Time Ordering Site in the Business

Same Day Shipping

Free Display Materials

Free **aec** Database

Weekly Award Winning **mped** Magazine

aec

New accounts call 800-635-9082
Or E-mail us at: domesticsales@aent.com
Visit our web site: www.aent.com

aec

meiea[®]

MUSIC & ENTERTAINMENT INDUSTRY
EDUCATORS ASSOCIATION

bringing together
educators & leaders of the
music & entertainment industry since 1979

www.meiea.org

PUBLIC SALE

ASSETS OF THE SONGWRITERS COLLECTIVE, LLC

see Legal Notice on page 68
of this issue.

GLOBAL BY DIANE COETZER

The Voice Of Afrikaans

Years After Apartheid, Dutch-Derived Music Finds A New South African Audience

JOHANNESBURG—Thirteen years ago after its demise was widely predicted, the Afrikaans music sector is booming.

The Dutch-derived Afrikaans language may be heavily associated with apartheid-era South Africa, but industry insiders confirm the music's growing appeal among the white population of a country that elected its first democratic government in 1994.

The Recording Industry of South Africa does not break out Afrikaans repertoire in its annual sales figures, but the sector's most prominent player is Cape Town-based label Select Music. According to new RISA figures, Select took 13.7% of domestic repertoire shipments in 2006. Afrikaans labels handled by Johannesburg-based affiliate Select Music Distribution took another 7.8% of the market, making the joint companies' share of domestic shipments 21.4%, behind only EMI with 27%.

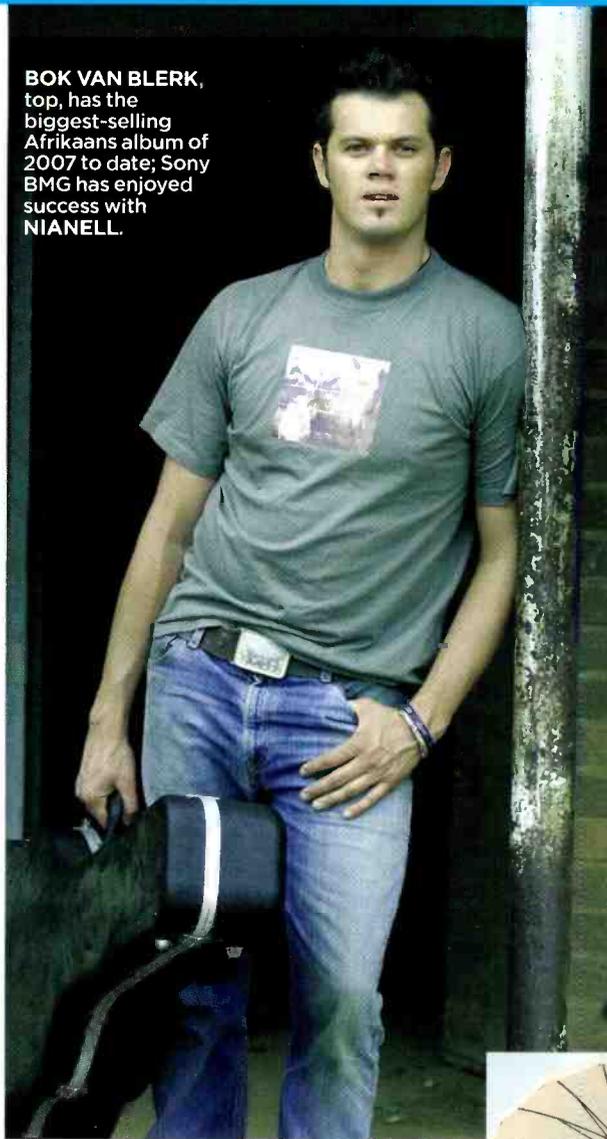
In 2005, the Select label had an 11.9% local market share and the distribution arm had 5.2%. "We were always confident of increasing our market share," label managing director Kosie Van Niekerk says, "but this exceeded our targets." He claims the label's sales have risen annually by around 35% during the past few years.

According to the RISA, the total value of domestic repertoire in 2006 was 456 million rand (\$64.5 million). "What makes something like Select's increased market share so interesting," RISA chairman Keith Lister says, "is that it occurred as Afrikaans music radio play and TV exposure declined."

Officially, South Africa's 4.4 million white population includes 2.5 million Afrikaans speakers. Prior to democracy, state broadcaster SABC was a vehicle for the apartheid government, carrying Afrikaans-dominated programming. But that situation changed dramatically post-1994.

"With a total of only around two hours a day of Afrikaans [TV]

BOK VAN BLERK, top, has the biggest-selling Afrikaans album of 2007 to date; Sony BMG has enjoyed success with NIANELL.



programming now on SABC, we've had to find other ways of reaching the market," Van Niekerk says. As exposure decreased, Afrikaans acts concentrated on live performances. "You get [Afrikaans] acts who play over 200 shows a year and sell significant quantities of albums but hardly feature on radio or terrestrial television," Lister says.

Small-town Afrikaans folk music clubs are key



to the scene, Van Niekerk says. Also significant is the presence of Afrikaans-dominated satellite TV channels MK89—a rock music outlet—and Kyknet, which includes music in its programming.

There are also more than 80 Afrikaans-language music festivals annually, from the 5,000-capacity KKNK in Oudtshoorn to small-town events catering for several hundred. High-profile artists like EMI-signed Steve Hofmeyr and Select Music's Kurt Darren have successfully consolidated fan bases by playing such events.

"The Afrikaans-buying public really supports their artists," says Marc Latilla, group music buyer for 16-store national music retail chain Look and Listen. "An album release by a popular Afrikaans artist is on a par—sometimes bigger—than an international artist at our stores."

A growing "Proudly Afrikaner" consciousness has also played a part in the music scene's resurgence. "It's now cool to be an Afrikaner," Van Niekerk says.

Evidence of that is provided by the biggest-selling Afrikaans album of 2007 to date, "De La Rey" by rock vocalist Bok Van Blerk on Mozi Records, which distributor Select says has shipped 135,000 copies. It has also stirred national debate because of its lyrics, which lionize Afrikaner Boer War hero Koos De La Rey. While "De La Rey" runs the risk of becoming a rallying call for Afrikaner right-wingers, at present many commentators are attributing the album's success simply to Afrikaners celebrating their culture on a wide scale for the first time since 1994.

In the past, pop dominated Afrikaans music, with the main alternative being blues and folk acts. Now a variety of genres are emerging, including alternative rock, punk and even grindcore.

While Sony BMG has enjoyed recent success with AC/pop singer/songwriter Nianell and vocalist Dozi, the company's AC division executive manager Naomi Le Roux suggests the sector is ready to diversify out of its pop base. In particular, she says, "we are going to see country-rock come through strongly."

Van Niekerk suggests the "De La Rey" publicity will help convince domestic media that Afrikaans music has not disappeared. "On the contrary," he says, "its future is wonderful." ●●●

GLOBAL NEWSLINE

>>> REID RISES AT WMI

London-based Warner Music International has handed responsibility for its continental Europe operations to John Reid, its vice chairman of music, content and marketing, as company veteran Gero Caccia prepares to exit.

The heads of all of WMI's continental European affiliates now report to Reid, who continues to report to WMI chairman/CEO Patrick Vien. Reid retains his existing responsibilities but adds European digital development to his new remit.

Irish-born Reid joined Warner Music in 2000 as managing director of the U.K.-based WEA London division. He had been president of Island Def Jam Records in the United States.

—Tom Ferguson

>>> JOY DIVISION JOINS UPMG

Universal Music Publishing Group has struck a long-term, worldwide deal to administer the catalog of Joy Division, the influential British post-punk group that evolved into New Order.

The exclusive agreement represents all the band's works, previously administered by Zomba Music Publishing, including such titles as 1980 U.K. top 20 hit "Love Will Tear Us Apart," "Atmosphere" and "She's Lost Control." All were penned by Peter Hook, Stephen Morris, Bernard Sumner and late frontman Ian Curtis, who committed suicide in May 1980. UPMG says it will "aggressively promote" the catalog for synchronization licensing.

Joy Division formed (initially as Warsaw) in 1977 in Manches-

ter, England, and released two studio albums, "Unknown Pleasures" (1979) and "Closer" (1980) on independent label Factory Records. Curtis is the focus of a biographical film, "Control," due to be released this September.

—Lars Brandle

>>> DANISH CERTIFICATIONS REVAMPED

IFPI Denmark has adjusted its certification criteria for gold and platinum albums, singles and music videos/DVDs in a move that it says reflects falling physical sales levels and the legitimization of digital formats.

The move is effective retroactively from Feb. 1. Albums and full-length DVDs will be certified gold for physical shipments or download sales of 15,000 units, down from 20,000. Platinum albums/DVDs are now awarded for shipments of 30,000 units, down from 40,000. Singles or individual downloaded tracks and single music videos/DVDs will now be certified gold for 7,500 units shipped/sold and platinum for 15,000 units, compared with the previous 4,000 and 8,000 units, respectively.

Certification for physical product is based on shipment figures from labels/distributors. Digital download statistics are provided by Nielsen Music Control.

—Charles Ferro

>>> SHARMAN LEAVES NAPSTER U.K.

A pan-European restructuring of Napster's operations saw its U.K. VP/GM Leanne Sharman leave the company Feb. 28.

Sharman's departure comes as one of a series of cost-saving

moves that involve Napster centralizing its European sales and marketing management in its Frankfurt offices. Sharman joined Napster in January 2004 as VP of business development. She had been VP of sales and marketing at online music operation MP3.com Europe.

Napster Germany GM/VP Thorsten Schliesche has been promoted to head the Frankfurt office in the new role of VP of sales and marketing for Europe, responsible for overseeing centralized sales and marketing activities for the entire European region.

—Lars Brandle

>>> BENOIT TAKES UNIVERSAL ROLE

Veteran European music publisher Fabrice Benoit has joined Universal Music Spain as managing director. The Madrid-based appointment comes eight months after the departure of Marcelo Castello Branco as president of Universal Music Spain and Portugal. Since then, the Spanish operation has been overseen by Miami-based Universal Music Latin America and Iberian Peninsula chairman Jesús López, to whom Benoit reports.

Frenchman Benoit joins from Universal Music Publishing France, where he has been managing director since 2001. He was previously EMI Music Publishing Spain managing director (1997-2001) and head of A&R at Universal Music Publishing France (1986-1997).

Benoit's responsibilities do not cover Universal Music Portugal, which is headed by managing director Toze Brito, or Universal Spain's Barcelona-based Vale Music division.

—Howell Llewellyn

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

COPY-WRONG?

CRIA, Government Clash Over Music Biz Report

TORONTO—The government and recorded music business have fallen out in Canada ahead of crucial new copyright reform legislation, after a Ministry of Canadian Heritage report claimed the industry's own failures led to the current sales slump.

The report, written by former music retail executive Shelley Stein-Sacks, is highly critical of the music indus-

try and states that by not matching consumer demands, labels pushed fans to peer-to-peer services. [It] stands to reason, these fans, fueled by being denied what they wanted when it existed elsewhere, would find a way to get what they want—and so they did—enter Kazaa, Morpheus and Napster," Stein-Sacks writes, adding, "The industry decided to make matters worse," by ceasing to release CD singles.



'This is the second time the Ministry of Canadian Heritage has released a report that ignores the elephant in the room.'

—GRAHAM HENDERSON, CRIA

try and states that by not matching consumer demands, labels pushed fans to peer-to-peer services.

But Graham Henderson, president of the Canadian Recording Industry Assn. (CRIA)—which represents 21 labels in Canada, including all four majors—is fuming that the "one-sided" report fails to address the copyright issues his members contend are responsible for the decline.

He also notes that a 2006 report from the same ministry also failed to mention copyright. "This is the second time [it] has issued a report that ignores the elephant in the room," he says.

The report comes at a critical time for the Canadian music industry, which saw retail sales of recorded music slide to \$719 million Canadian (\$619 million) in

2006, down \$597 million Canadian (\$514 million) since 1999, according to the CRIA. The ministry is jointly responsible—with the Ministry of Canadian Industry—for the Copyright Act, which the music industry has long believed is outdated and unable to deal with the reality of Internet piracy. The CRIA says Canada has one of the highest Internet piracy rates

per capita in the world, estimating around 1.6 billion songs are swapped illegally annually. A new Copyright Act is anticipated later this year, but the omission of copyright from the report—published just days before the Washington, D.C.-based International Intellectual Property Alliance urged the U.S. government to place Canada on its "priority watch list" of IP villains, alongside China, Russia and Belize—has led to fears the government is not in tune with labels' concerns.

Pierre Lalonde, director of sound recording policy and programming for the ministry, says the omission was intentional, as the report was aimed at addressing distribution issues facing Canadian independent labels, including the emergence of big-box chain stores in place of specific music retailers. He claims indie labels have not been as hard hit by piracy.

The report is designed to provide the ministry with background information in order to help them determine public policy, although they are under no obligation to act on the report's findings.

"It was not the report's intent to tell the government

what it should be doing [about copyright]," Lalonde says.

The Canadian independent scene has produced several international successes in recent years, including the Arcade Fire, Broken Social Scene, Metric and Stars. But Henderson claims it's "erroneous" to suggest indies have prospered in the current climate, noting that several of the largest labels, like Maple



Music and Paper Bag Records, utilize Universal Music distribution.

"There is this strange tendency on the part of [the ministry] to regard the problems facing the music industry as either a phantom or something limited just to the majors," he says. "It does a disservice to both indies and majors to say times in Canada are good."

Last year, several key Canadian indies, including Nettwerk, True North and Linus Entertainment, split with the CRIA over a proposal to change the definition of Canadian content on radio and differences over artist funding.

Indies trade body the Canadian Independent Record Production Assn. spokesman Geoff Kulawick is positive about the report, saying it calls for additional government funding for indies are in line with his members' needs. He agrees piracy is an industrywide issue, but says indie labels also face other uncertainties.

"Anything that can assist with the costs and challenges that independent artists and labels face would be of great economic benefit to all Canadians," he says.

ROBERT "KOOL" BELL OF KOOL & THE GANG ON ADVANCED ROYALTY TRACKING...

"We came to Advanced Royalty Tracking to help us realize our dream of building a new recording studio. With ART, we were able to get the financing we needed to accomplish our goal. We've broken ground on our new studio and consider our relationship with ART a key ingredient in our success."

PROVEN ROYALTY ADVANCE AND MANAGEMENT SERVICES

The lowest interest rate in the industry and fastest access to capital

AdvancedRoyaltyTracking.com • 1.888.813.6552

Get started today!



ADVANCED ROYALTY TRACKING

The Users Have **SPOKEN.**

3.2 MILLION UNIQUE VISITORS

24 MILLION PAGE VIEWS

Billboard.com had a Record-Breaking Month!

Visit www.Billboard.com Experiences the Buzz.

GLOBAL BY STEVE McCLURE

OFF THE HOOK

Japanese Pirates Sink Security Of Mobile Music

TOKYO—Illegal mobile downloads in the world's second-biggest music market are giving local labels a major headache.

The Recording Industry Assn. of Japan (RIAJ) estimates that nearly 290 million full-length songs and master ringtones were illegally downloaded to mobile phones in Japan during 2006, compared with 344.1 million legal files sold.

The trade value of those legal files was 48.2 billion yen (\$397.4 million); in comparison, PC downloads were valued at only 5 billion yen (\$41.2 million). The figures throw some doubt on the widely held industry belief that mobile music should be relatively copyright-secure, compared with PC downloads.

"Mobile phone-based music piracy has become very serious," says Satoshi Watanabe, transmission rights manager at the Japanese Society for Rights of Authors, Composers and Publishers. "It's hurting legitimate mobile music distribution services and causing big damage to copyright holders."

"The problem is a clear and present danger to our business," adds a representative for RIAJ member BMG Japan. "There is very low awareness among users that this is an illegal activity."

In December, six bodies representing rights owners—including the RIAJ and JASRAC—joined with Japan's three major mobile carriers, NTT DoCoMo, KDDI and Softbank Mobile, to form a working group to tackle mobile piracy. While its plans are not yet finalized, a group representative says its priorities include taking civil or criminal measures against "malicious" offenders and educating the public about the issue.

"We have a responsibility to make customers handle music content appropriately," a NTT DoCoMo representative says.

Echoing those comments, a KDDI representative says it "owes a responsibility to encourage our customers to enjoy the [music] service in sound, right conditions."

The working group was formed shortly after the Nov. 27 arrest of a 45-year-old Nagasaki man for offering free ringtones on his Web site. The unnamed individual was the first to be arrested in Japan for illegally uploading ringtones and received a two-year prison sentence (suspended for three years) Feb. 22 in Nagasaki District Court.

Two of Japan's biggest labels, RIAJ members Sony Music Entertainment (Japan) and leading independent Avex, have set up in-house task forces to deal with mobile piracy.

SMEJ says its most popular repertoire currently involved is material by female vocalists Miriya Kato and Yuna Ito and rock bands Pornograffiti and L'Arc-en-Ciel.

An Avex spokesman says the company has already identified and acted against "thousands" of illegal uploads and cooperated with other interested parties, including mobile carriers. However, he notes that Avex has launched no legal action. When it identifies illegal sites or uploads, the company requests the Internet service provider to "erase the illegal files."

The RIAJ's figures for illegal mobile downloads are based

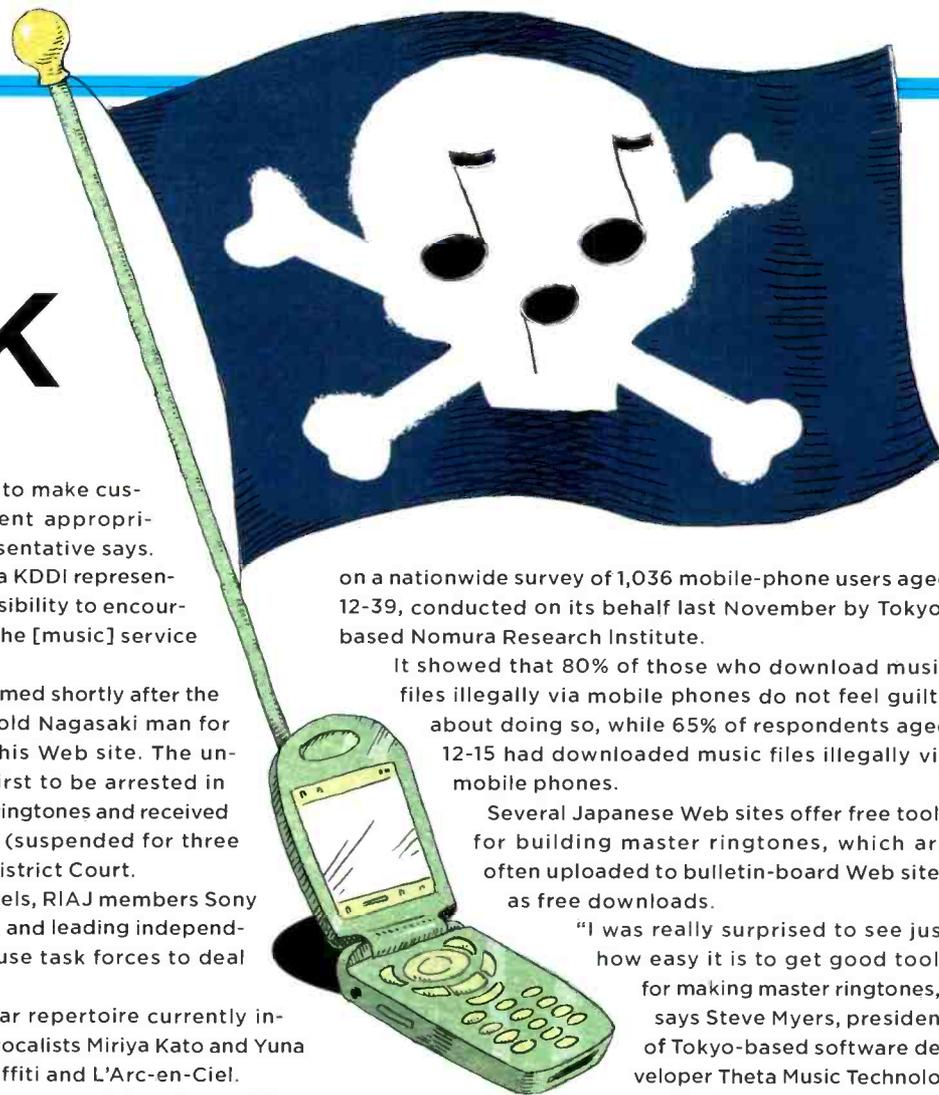
on a nationwide survey of 1,036 mobile-phone users aged 12-39, conducted on its behalf last November by Tokyo-based Nomura Research Institute.

It showed that 80% of those who download music files illegally via mobile phones do not feel guilty about doing so, while 65% of respondents aged 12-15 had downloaded music files illegally via mobile phones.

Several Japanese Web sites offer free tools for building master ringtones, which are often uploaded to bulletin-board Web sites as free downloads.

"I was really surprised to see just how easy it is to get good tools for making master ringtones," says Steve Myers, president of Tokyo-based software developer Theta Music Technologies. "There are dozens of sites."

Myers admits that he doubts whether the mobile piracy problem can ever be stamped out entirely, but says that "for now, it seems the carriers are all looking for stronger [digital rights management] methods to use on the handsets. I wouldn't be surprised to see more arrests like the one in Nagasaki, [targeting] popular sites and the individuals who are operating them."



The Indies

TODD MARTENS tmartens@billboard.com

One Size Doesn't Fit All

Indie Coalitions Split Over Download Store Initiative

Last spring, WEA made a bold announcement. The Warner Music Group distributor was going to help fund the creation of digital download stores for the three major indie coalitions—a feat that would have serviced more than 180 indie stores.

But nearly a year after the pronouncement, only one coalition, the Music Monitor Network (MMN), is going forward with the plan. The Alliance of Independent Media Stores (AIMS) and the Coalition of Independent Music Stores have pulled out.

"The solution we were jointly perusing wasn't quite what we were looking for," CIMS head Don Van Cleave says. "It's a monumental task to make this many people happy."

There were early warning signs. Burbank, Calif.-based e-

commerce company B3 was tapped to create the back-end for the digital storefronts, but a one-size-fits-all solution soon proved unworkable. A good indie store is directly tailored to its locale, and creating digital stores that seamlessly integrated with a retailer's existing site and product lines is not a one-size-fits-all job.

There were also haggles over format. Most retailers want music in the MP3 format only and weren't interested in launching outlets heavy with content encoded with Windows digital rights management (DRM).

"Our customers have to look at a site and see that it reflects the store they love," Van Cleave says. "At the end of the day, that's what made the decision. No hard feelings, but we had to

get up from the table.

"And I got a lot of resistance from my stores over the format," Van Cleave continues. "It took a while before that resistance manifested itself. We need to be selling MP3s, not Windows [encoded files]. Our stores have spoken, and our customers have spoken."

MMN head Michael Kurtz says he understood the decision of AIMS and CIMS, but decided to go ahead with the plan regardless. He says the MMN should have a digital outlet up and running by April and hopes it will help the stores establish a greater digital foothold with consumers.

"The original idea was that B3 could sell all conditions of product, and that included MP3s, Windows DRM [files]

and physical product," Kurtz says. "Everyone got stymied on the MP3 discussion, and I think it was frustrating for [AIMS and CIMS]. But we're doing it because there's a customer who wants to buy it digitally, and we want to fulfill that need."

Van Cleave says CIMS is exploring other digital solutions, and it will be a priority of his at the South by Southwest music conference this month in Austin. AIMS head Eric Levin echoes Van Cleave's sentiments and is willing to wait for an opportunity that's as accessible as iTunes before diving into the download market.

"I didn't want to launch anything that was less sexy and perfect than the iTunes model," he says. "Individually, we are gatekeepers. We do have, to a fault,



THE MANCHESTER ORCHESTRA

really nice portals. Would they be enhanced by digital downloads? Yes, if there was a really sweet little solution."

In the meantime, the coalitions are still finding creative ways to translate Internet buzz into physical sales. The atmospheric hard rock of Atlanta-based act **the Manchester Orchestra** is the latest success to go through CIMS' independent distributor Junketboy.

The act's debut, "I'm Like a Virgin Losing a Child," has sold 2,000 units in the United States, according to Nielsen SoundScan, a significant portion coming from Levin's own Atlanta outlet Criminal Records. Manager **Jay Wilson** of the Eleva-

tion Group had the band link to Criminal from its MySpace page.

"We could have set up our own store online, but Eric's in our backyard and digs the record," Wilson says. "Let him win, and drive people to his store. I'd rather have Eric feel good about the band and call up [other AIMS stores] than make an extra buck."

The move instantly made the retail community aware of a hot unsigned band, and the product is DRM-free. "If you need it in your iPod," Levin says, "I'll sell you the CD, and you can ram it up in there."

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



Legal Matters

SUSAN BUTLER sbutler@billboard.com

The Urge To Merge

WMG/EMI And Sirius/XM Spark Debate

From Brussels to Capitol Hill, proposed mergers and acquisitions in the music market are again in the spotlight. In Europe, Warner Music Group is trying to lessen potential opposition to a possible acquisition of EMI. Stateside, satellite broadcasters XM and Sirius face a congress-

“But just removing a complainant does not mean that [the deal] necessarily addresses the agency’s competition concerns,” says **Makan Delrahim**, a partner with Brownstein Hyatt Farber Schreck in Washington, D.C. “There may be a framework that addresses their problem, but whether it addresses the legal issue is a whole separate story if the law says a merger cannot go through because it substantially lessens competition.”

For instance, the court’s focus in the Sony-BMG case noted eight factors that showed a “strong transparency” in pricing that may allow competitors to learn about—and coordinate—pricing in the music market. Whether a WMG acquisition of EMI would pass antitrust scrutiny will depend on more than industry support or opposition.

Even if indie-music groups, the major companies and the EC’s competition unit work out ways for the mergers and acquisitions to be approved in Europe, Impala has set the precedent that a court challenge can work. Potential litigation by other indie groups will always be a possibility.

Meanwhile, on Capitol Hill, the XM-Sirius proposed merger is coming under congressional scrutiny. After the companies’ February merger announcement, House Judiciary Committee chairman **John Conyers**, D-Mich., formed an Antitrust Task Force, which he will chair.

At a hearing set for Feb. 28 (after press time), task force members are expected to explore how to define the marketplace for the digital distribution of music, which would include satellite radio. They will question whether digital radio should be considered to be part of the same market as terrestrial radio, webcasting and other digital distribution. The task force members are also expected to probe whether satellite radio competes with terrestrial radio, the Internet or other emerging technologies.

When measuring the merger’s impact on the market, XM and Sirius will likely argue that the market should be defined more broadly to include terrestrial radio and webcasting. In this way, the merger would likely have less of an impact. In opposing the merger, the NAB will likely want the market narrowly defined, so the association can argue a greater impact.

In a document circulated to press, the NAB argues that Congress should not permit the “monopoly.” The NAB notes that XM and Sirius are licensed as digital audio radio services. The group claims that the combined entity would create a “satellite DARS monopoly.” The entity would be the only company in the United States with the ability to provide a nationwide, multi-channel mobile audio programming service, the group argues.

XM and Sirius claim that the merged company would provide greater content choices, accelerated technological innovation, benefits to automakers and retailers, enhanced financial performance of satellite radio and a more competitive audio entertainment provider.



ZELNIK

sional hearing and the National Assn. of Broadcasters’ (NAB) opposition to their merger.

WMG’s deal gaining the support of indie music trade group Impala before the company bid for EMI was a smart move, several antitrust lawyers say. Impala has proved a formidable foe to major record companies attempting to merge. Its successful court challenge last year to the European Commission’s (EC) approval of the Sony-BMG merger was the first court decision to annul approval.

Under the deal, announced Feb. 20, WMG would divest itself of certain recorded-music assets, undertake certain measures to ensure competition and broad licensing, and provide funding for a global digital rights licensing platform.

Impala wants the deal to be a framework to remedy the effects of other major mergers in the European Union, like Sony BMG and Universal Music Group’s BMG Music Publishing buy. And so far, it doesn’t seem like the EC’s competition unit would oppose privately negotiated measures.

On Feb. 23, Impala president **Patrick Zelnik** and others met with **Neelie Kroes**, the EC commissioner in charge of competition, and members of her team.

“We explained what we wanted to achieve and how we would achieve it,” Zelnik says. “These meetings can be very tough. If [the competition unit] had been annoyed, I don’t think the meeting would have even taken place. They said they need our input, and we said we also need to work with the commission and the majors to turn around [the music market].”

Antitrust lawyers say it’s not unusual for a company like WMG to address concerns with the most vocal opponents.

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

Network with the best in the BIZ!

2007 Upcoming Events



MOBILE ENTERTAINMENT LIVE!, SPRING 2007

New Name, Same Excellence
March 26, Orange County Convention Center, Orlando

Mobile Entertainment Live! (formerly known as MECCA) is a one-day event at CTIA Wireless 2007 that brings together the best and the brightest in the wireless and entertainment industries to discuss the current and future state of mobile entertainment. Guided by Billboard’s global editorial team, CTIA, and an advisory board of industry experts, attendees will discover how to they can participate in, and profit from, the mobile entertainment revolution. Don’t miss your chance to learn from and network with the VIPs and visionaries defining today’s mobile space!



BILLBOARD LATIN MUSIC CONFERENCE & AWARDS

The Hottest Week In Latin Music
April 23-26, InterContinental, Miami

Now in its 18th year, the Billboard Latin Music Conference & Awards is the world’s largest and longest-running Latin music gathering. This must-attend event will feature over 20 live showcases, panel discussions on key industry issues, a one-on-one interview with Colombian rock superstar **JUANES**, networking opportunities with powerful music industry executives, and the Billboard Bash. This exciting week culminates with the Billboard Latin Music Awards, produced and televised live on TELEMUNDO. This prestigious awards show will honor the most popular albums, songs and performers across all genres of Latin music.



R&B Hip Hop Conference & Awards

September 5-7, Renaissance Waverly, Atlanta

Mobile Entertainment Live, Fall 2007

October 22, The Moscone Center, San Francisco

Billboard Dance Music Summit

September 2007, TBD, Las Vegas

Regional Mexican Music Summit

October 1-3, TBD, Los Angeles

The Hollywood Reporter/ Billboard Film and TV Music Conference

November 1-2, Beverly Hilton, Los Angeles

Touring Conference & Awards

November 14-15, The Roosevelt Hotel, New York City

MORE TO COME!

For event registration, schedules and sponsorship information visit:

Billboard

www.BillboardEvents.com

BOXSCORE Concert Grosses

Copyright 2007, Nielsen Business Media, Inc. All rights reserved. Boxscores should be submitted to: Bob Allen, Nashville, Phone: 615-321-3171, Fax: 615-321-0878. For research and pricing, call Bob Allen. FOR MORE BOXSCORES GO TO: BILLBOARD.BIZ

	GROSS/ TICKET PRICE(S)	ARTIST(S) Venue, Date	Attendance Capacity	Promoter
1	\$5,832,475 \$250/\$175/\$100	ELTON JOHN Colosseum at Caesars Palace, Las Vegas, Jan. 30-31, Feb. 2-3, 6-7, 9-11, 13-14, 17	44,138 12 sellouts	Caesars Palace, Concerts West/AEG Live
2	\$2,355,350 \$125/\$39.50	CIRQUE DU SOLEIL'S DELIRIUM' United Center, Chicago, Feb. 17-18 Includes matinees	23,763 28,739 five shows	Live Nation, Cirque du Soleil
3	\$1,433,687 \$87.50/\$36	MANA Iyaya Center, San Diego, Feb. 9-10	21,467 two sellouts	Goldenvoice/AEG Live
4	\$1,411,524 \$261.82/\$207.27/ \$152.73/\$89.09	JACKY CHEUNG Colosseum at Caesars Palace Las Vegas, Feb. 18-19	8,251 two sellouts	Caesars Palace, Concerts West/AEG Live
5	\$1,255,974 \$87/\$51.50	BILLY JOEL American Airlines Arena, Miami, Feb. 12	14,885 sellout	Live Nation
6	\$1,206,415 \$127.50/\$55	ROD STEWART TD Banknorth Garden, Boston, Feb. 3	12,868 sellout	Concerts West/AEG Live
7	\$1,002,350 \$59.50/\$49.50	GEORGE STRAIT, RONNIE MILSAP, TAYLOR SWIFT Thompson-Boling Arena, Knoxville, Tenn., Feb. 23	17,201 19,000	Varnell Enterprises
8	\$839,694 \$47.50/\$39.50	NICKELBACK, THREE DAYS GRACE, BREAKING BENJAMIN Tacoma Dome, Tacoma, Wash., Feb. 20	19,145 sellout	The Messina Group & Concerts West/AEG Live, Fastlane Concerts
9	\$776,870 \$59.75	RASCA FLATTS, JASON ALDEAN John Paul Jones Arena, Charlottesville, Va., Feb. 16	13,002 sellout	Live Nation
10	\$722,736 \$59.75	RASCA FLATTS, JASON ALDEAN 1st Mariner Arena, Baltimore, Feb. 15	12,096 sellout	Live Nation
11	\$704,095 \$59.75	RASCA FLATTS, JASON ALDEAN Rupp Arena, Lexington, Ky., Feb. 17	11,690 sellout	Live Nation
12	\$689,509 \$89.50/\$39.50	CIRQUE DU SOLEIL'S 'DELIRIUM' Allen County Coliseum, Fort Wayne, Ind., Feb. 14-15	9,392 10,351 two shows	Live Nation, Cirque du Soleil
13	\$643,567 (\$746,087 Canadian) \$107.82/\$42.70	JOSH GROBAN, ANGELOU KIDJO John Labatt Centre, London, Ontario, Feb. 26	8,084 sellout	Live Nation
14	\$578,293 (\$673,491 Canadian) \$60.96/\$26.62	BARENAKED LADIES Air Canada Centre, Toronto, Feb. 16	12,994 sellout	Live Nation
15	\$571,122 \$95.50/\$55	ROD STEWART Norfolk Scope Arena, Norfolk, Va., Jan. 28	8,409 sellout	Concerts West/AEG Live
16	\$487,853 \$47.50/\$39.50	NICKELBACK, THREE DAYS GRACE, BREAKING BENJAMIN Memorial Coliseum, Portland, Ore., Feb. 23	10,483 sellout	The Messina Group & Concerts West/AEG Live, Fastlane Concerts
17	\$481,779 \$45.50	NICKELBACK, THREE DAYS GRACE, BREAKING BENJAMIN MetraPark Arena, Billings, Mont., Feb. 25	10,641 sellout	The Messina Group & Concerts West/AEG Live, Fastlane Concerts
18	\$474,835 \$45.50/\$39.50	NICKELBACK, THREE DAYS GRACE, BREAKING BENJAMIN Spokane Arena, Spokane, Wash., Feb. 22	10,737 sellout	The Messina Group & Concerts West/AEG Live, Fastlane Concerts
19	\$433,260 (\$511,607 Canadian) \$60.13/\$26.25	BARENAKED LADIES General Motors Place, Vancouver, Feb. 3	9,786 12,947	Live Nation
20	\$387,155 (\$457,895 Canadian) \$59.19/\$25.37	BARENAKED LADIES Pengrowth Saddledome, Calgary, Alberta, Feb. 8	9,144 11,436	Live Nation
21	\$386,802 (\$457,895 Canadian) \$50.26/\$41.81	BARENAKED LADIES Piosce a Place, Kelowna, British Columbia, Feb. 5	3,460 4,902	Live Nation
22	\$382,048 (\$450,826 Canadian) \$59.32/\$41.95	BARENAKED LADIES Save-On-Foods Centre, Victoria, British Columbia, Feb. 1	5,611 5,762	Live Nation
23	\$369,906 \$43.75	LARRY THE CABLE GUY, RENO COLLIER Kemper Arena, Kansas City, Mo., Feb. 16	8,455 sellout	Outback Concerts
24	\$345,324 \$95/\$38.50	DANCING WITH THE STARS - THE TOUR Greensboro Coliseum, Greensboro, N.C., Jan. 27	6,003 6,319	AEG Live, Frontline Management
25	\$344,518 \$95/\$48.50	DANCING WITH THE STARS - THE TOUR Dunkin' Donuts Center, Providence, R.I., Feb. 10	6,240 sellout	AEG Live, Frontline Management
26	\$335,710 \$99.7/\$31	STEVE NICKS Ford Amphitheatre, Tampa, Fla., Feb. 9	7,779 9,474	Live Nation
27	\$332,304 (\$169,550) \$49	SHAYNE WARD Odyssey Arena, Belfast, Northern Ireland, Jan. 29	6,782 7,200	Aiken Promotions
28	\$332,152 \$39.50/\$29.50	THE CHEETAH GIRLS, EVERLIFE Thomas & Mack Center, Las Vegas, Jan. 14	9,497 sellout	AEG Live
29	\$331,866 \$35.50/\$25.50/ \$19	GAITHER HOMECOMING Amway Arena, Orlando, Fla., Jan. 20	10,615 17,136	AEG Live
30	\$330,090 \$68.75/\$48.75/ \$38.75	JAMIE FOXX, FANTASIA Amway Arena, Orlando, Fla., Feb. 1	5,352 7,286	Another Planet Entertainment
31	\$329,896 \$39.50/\$29.50	THE CHEETAH GIRLS, EVERLIFE Rupp Arena, Lexington, Ky., Jan. 22	8,909 9,338	AEG Live
32	\$329,606 \$44.50/\$35.50	JOHN MAYER, JOSH ROUSE Veterans Memorial Arena, Jacksonville, Fla., Jan. 25	8,074 sellout	Fantasma Productions
33	\$324,378 (\$382,982 Canadian) \$41.93	THE 'RAGICALLY HIP, KATHLEEN EDWARDS Barrie Molson Centre, Barrie, Ontario, Jan. 25-26	8,003 two sellouts	House of Blues Canada
34	\$324,343 \$78.50/\$68.50	JON STEWART Tampa Bay Performing Arts Center, Tampa, Fla., Jan. 20	4,314 5,104 two shows	in-house
35	\$320,838 \$40.50/\$35.50	JOHN MAYER, JOSH ROUSE Barrhill Arena, Fayetteville, Ark., Feb. 1	7,996 sellout	TCB Concerts

UPFRONT



On The Road

RAY WADDELL rwaddell@billboard.com

Riffs On Wheels

Jägermeister Ups Its Metal Ante With A Mobile Stage

Jägermeister, the champion of hard rock and shot liqueur of champions, is about to go mobile—though not in the way you might think. Jäger will be fielding the biggest, baddest, totally self-contained mobile staging that has ever hit the road.

For nearly a decade Jäger—the shot of choice among legions of headbangers—has backed heavy metal touring through its product, swag, cash, signage, CD compilations and underwriting of Jägermeister Music tours. Along the way, the

approval to proceed with it. Obviously, it's a very expensive proposition, but they really believe this thing will be a success, and we're already seeing some of the benefits of what comes from building it."

As might be expected, the Jäger mobile stage will rock mightily. "It's actually a 44-foot-long trailer, and the stage itself is 34 feet long by 16 feet wide by 20-plus feet tall," Zeiler says. "We've got an enormous generator that's going in this thing. The clam-shell opening

ple to help run the program. "We sent our tour managers **Jack Carson** and **John Weaver**, who work on the Jägermeister tours, to truck-driving school" to obtain their certified driver's licenses, Zeiler says. "So they can not only take this truck from one event to the next, but also help us manage the stage, sound, lighting, etc. And we're looking into hiring a full-time sound guy."

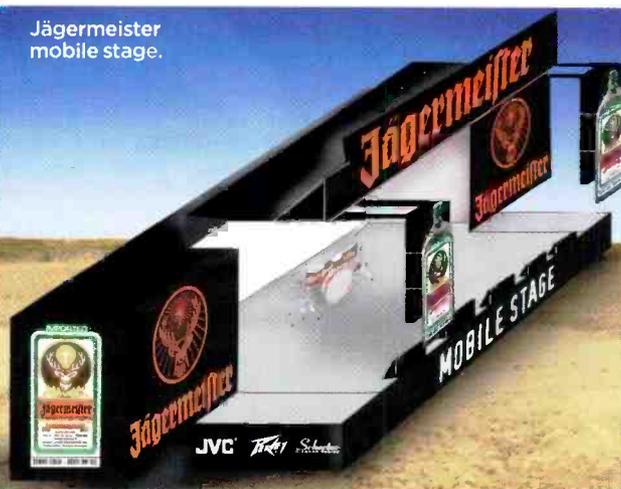
Peavey and Schecter, big sponsors of the Jäger music tours, are providing sound and PA for the stage, and Grundorf is supplying the cabinets. Chauvet Lighting has contributed about \$100,000 worth of lighting, and JVC is providing the "bling" for the stage and toter, Zeiler says.

Word is getting out about the project, Zeiler says. "The reaction to this mobile stage is unlike anything we've ever done before. We've gotten interest from the NFL, the [National Hot Rod Assn.], NASCAR, Ozzfest. We really feel like this could be a groundbreaking promotional tool for Jägermeister. I believe it's the biggest idea we've ever come up with in the music field."

The Jägermeister Mobile Stage will debut March 15-18 in Gainesville, Fla., at an NHRA event. But the big coming-out party will be Ozzfest, which begins as a free event in July. "Ozzfest is a great way to kick this thing off," Zeiler says. "Them having enough trust and belief in Jägermeister to provide the second stage at Ozzfest is really saying a lot."

Zeiler expects the stage to stay booked. "We've had such a response from so many different companies, we feel like everyone will know about this stage in the next couple of months," he says. "We should do something big for Billboard. You tell us where you want it."

Well, I do tend to have this big barbecue/guitar pull throw-down every spring. . . .



company has more than tripled its sales to more than 3 million cases annually, with virtually no traditional advertising. It's a classic meeting of product and market.

This year Jäger is upping the ante even more with its Jägermeister Mobile Stage, which will, in fact, be the second stage on this year's Ozzfest tour (Billboard, Feb. 24).

"In years past we've had a strong presence at Ozzfest, but not to the level we'll have this year," says **Rick Zeiler**, director of marketing and brand development for Sidney Frank Importing, U.S. distributor of Jägermeister. "We really feel like we've become a partner with Ozzfest this year, as opposed to just one of a few important sponsors."

The Jägermeister Mobile Stage was built for about \$750,000. "This is an idea that up until about three months ago we weren't 100% sure was going to happen," Zeiler says. "Then our executives gave us

is revolutionary and brings the stage height up to allow a House of Blues-style stage."

Mobile stages have been set up in remote locations for decades, but historically, such elements as sound, lighting, rigging and power have to be trucked in as well. The Jäger stage is completely self-contained. "The only thing we need is fuel for the generator and the 'toter home' that will be pulling the stage," Zeiler says.

Uh, toter home? "Yeah. What's groundbreaking about this is not only the stage dimensions and how big it will be and how good it will sound, but also the fact that we have a toter home, kind of a modified motor home, that will be pulling this thing around," he says. "So our guys can go out and live in very comfortable quarters on the road. We can go do a desert event, or anything, because we don't need to plug into anything."

Indeed, Zeiler and company have assembled a team of peo-

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

LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

Are you a record company executive who's having trouble sleeping? Has anxiety over who is sharing your downloads freaking you out?

Rejoice, friend! We have the simple solution to your digital problems, which will only increase in coming years. The answer can be summed up in one sacred mantra: Vinyl. It feels good just to say it. The sound is still magic, the smell beautiful, the 12-inch artwork magnificent.

Go ahead, scoff. But 850,000 albums were sold last year—and that's not counting all the mom-and-pop retail stores where most vinyl is sold. So that could mean two or three times that amount. OK, so it's not 550 million CDs. But if anyone ever compared how the two sound side by side, the public would burn you at the stake. Three generations of digital later, the sound is still so obviously superior with vinyl that it freaks people out. The loss of resonant harmonic fre-

quencies and integrated distortion going from analog to digital will never allow the same depth of communication. It will never feel the same.

You lied about the quality of CDs, you lied about the cost of CDs, and now you're stuck with the monster you created, the digital nightmare from which you'll never wake. You big record companies outsmarted yourselves and now may pay with your lives.

Vinyl created a generation of music lovers whose love was so intense that records became an essential part of the quality of our everyday lives. The warmth and depth and breadth of the sound got into the blood and had an unmistakable physical effect. And staring at the artwork completed the magical transportation to a better place where we were inspired and motivated to dream the wildest dreams possible, and then realize them. What have we got now? ...

COOLEST GARAGE SONGS

	TITLE/LABEL	ARTIST
1	COOLEST SONG IN THE WORLD THIS WEEK OPEN EYES Simian	APPLES IN STEREO
2	BECAUSE I'M AWESOME Blackheart	THE DOLLYROTS
3	RUBY Universal	KAISER CHIEFS
4	BROKEN HEART Wicked Cool	THE CHARMS
5	GOODBYE ROCK AND ROLL BAND Indie Music	THE NOVAKS
6	LONG LIVE THE WEEKEND Adeline	THE LIVING END
7	AIN'T NO KING OF ROCK AND ROLL Bonnier	THE NOMADS
8	TEENAGE HEAD Olde Haat	THE MORLOCKS
9	LOVE LETTER Savage Jams	THE PAYBACKS
10	RUNNIN' AROUND Roadrunner	NEW YORK DOLLS

COOLEST GARAGE ALBUMS

1	STRANGE MAGIC Wicked Cool	THE CHARMS
2	CBGB FOREVER CBGB Forever	VARIOUS ARTISTS
3	STATE OF EMERGENCY Adeline	THE LIVING END
4	ROCK AND ROLL BACKLASH Wicked Cool	THE WOGGLES
5	SHINE ON Atlantic	JET
6	BROKEN BOY SOLDIERS V2	THE RACONTEURS
7	ONE DAY IT WILL PLEASE US TO REMEMBER EVEN THIS Roadrunner	NEW YORK DOLLS
8	LOVE, NOT REASON Savage Jams	THE PAYBACKS
9	NEON BIBLE Merge	ARCADE FIRE
10	SINNER Blackheart	JOAN JETT & THE BLACKHEARTS

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

evolve.

DON'T BE PART OF MUSIC HISTORY.



Learn to adapt with forward-thinking online music courses and programs from Berkleemusic, the online extension school of Berklee College of Music

- Concert Touring
- The Future of Music
- Music Publishing 101
- Inside the Record Industry
- Professional Music Business Program

Call Our Advisors Today
1.866.BERKLEE
www.berkleemusic.com

Online Courses
and Programs
Enrolling Now

Berklee 
music
learn music online

DIGITAL MUSIC BY ANTONY BRUNO

Videogames' New Tune

Electronic Arts Puts Its Soundtracks' Songs Up For Sale

After years of highlighting new bands through its many videogames, the world's largest game publisher is now getting into the digital music game.

In what is a first for the videogame industry, Electronic Arts has opened a digital music store called EA Trax on its Web site, selling licensed and original music found on its videogame soundtracks.

The move highlights the increasing role the videogame industry is taking in the digital music space. For years, the music industry has worked closely with videogame publishers to promote new acts and releases through their soundtracks, particularly in genres that don't get much radio airtime and that also appeal to the core gamer demographic of 18- to 35-year-old males.

Of late, however, many videogames have featured original music that is not released on CDs or other outlets. But EA worldwide executive of music and marketing Steve Schnur says the site's 6 million page views per month should enable the company to close the gap between music discovery and music acquisition in videogames.

"There was always that remaining frustration," he says, about hearing a song on a videogame soundtrack that is otherwise unavailable on the radio or online. "This is the beginning of closing that link."



The EA Trax service has two levels. Like movie soundtracks, much of the music on videogame soundtracks has been previously released, so EA has teamed up with Apple to sell these tracks through the iTunes music store.

But videogames are increasingly adding original scores and custom songs—such as Snoop Dogg's remix of the Doors' "Riders on the Storm" for the "Need for Speed Underground" soundtrack—

which EA owns the rights to under its EA Recordings joint venture with Nettwerk Music Group. For these tracks, Apple is linking not to iTunes, but an internal digital music store operated by Nettwerk. The tracks will be available without digital rights management and also as ringtones.

EA Recordings has made some of these tracks available to other digital retailers in the last year, but this is the first time the company is selling the music directly, through its own service.

For a music industry desperate to expand the digital music pie, the ability to sell music at the point of discovery could be the holy grail. And while the EA Trax store doesn't quite meet that need—requiring gamers to go from their game console to their computer to buy a song—it's certainly a first step that positions EA as a legitimate music provider.

EA will promote the EA Trax service within the videogames themselves, as well as in the user handbooks and other materials, and also will provide links on its popular Pogo.com online game service.

Ultimately, Schnur says, the goal is to help fans buy music directly from their videogame consoles.

The new generation of consoles—specifically the Xbox 360 and PlayStation 3—is connected to the Internet 24/7, and features stores where users can buy and download various types of content. While at first this content consisted primarily of videogame upgrades, other forms of media are expected soon.

For example, this year Microsoft added the ability to buy and download movies and TV shows from the Xbox Live Marketplace. Music will be the next step, once the company integrates the Xbox into its Zune digital music service.

Over time, Schnur says additional music-related content—such as local touring dates and community features like chat or playlist sharing—may be added to the EA Trax site.

The move is just the latest in several that EA has made into the music space as the digital music market grew. In February alone, EA also acquired online karaoke competition site SingShot and joined with MySpace to host an online talent contest called Burnout Bandslam.

If you're wondering what all that has to do with videogames, you're not alone. While there may be some innovative videogame extension to all this activity, the bigger goal is about media convergence. Just as videogame consoles can do more today than play videogames, so too are videogame publishers expanding their entertainment reach beyond the game itself.

"We recognize that fact that convergence of media is key, and we're making every move towards shaping the future," Schnur says. "You'll see a much clearer picture in the next year or two how all of these initiatives will come together... We have a lot of ideas for interactive music for gamers around the world, and we intend to play in that sandbox more and more."

BITS & BRIEFS

DIGITAL DJ DEAL

The Independent Online Distribution Alliance and Soundflavor have signed a licensing deal that brings the IODA's Promonet free music library to the Soundflavor DJ digital music discovery system. Those using the Soundflavor DJ service will receive recommendations of new music based on their listening habits, and have the opportunity to download certain IODA-distributed tracks for free. The Soundflavor DJ is a free iTunes plug-in that matches unused songs in a user's library to the music currently being played.

BASKETBALL JONES

The NBA has implemented a user-generated content application on its Web site that allows fans to create and upload customized highlight clips of their favorite basketball action, complete with music soundtracks. The NBA.com Highlight Mixer provides access to hundreds

of NBA videoclips, as well as music licensed from such labels as Geffen, Drive-Thru, ATO and 1720 Records, among others. The service is managed by video editing technology firm Eyespot. Additionally, the NBA has created a YouTube channel, inviting fans to upload videos of their best basketball moves, which others can vote on.

ROUNDING THIRD, HEADING FOR HOME

2K Sports has released the soundtrack for the upcoming "Major League Baseball 2K7" videogame, which it will also begin streaming on its Web site. The "mixtape," as the producers call it, features a heavily alt-rock focus with such acts as 311, Wolfmother, Nerf Herder, Sublime, Nirvana and the Pixies, among others. In particular, Sublime's "Summertime" marks the first time the song has been licensed to a videogame soundtrack.



HIDE YOUR SPEAKERS

While there are plenty of ways to get music into your house, there's still the messy problem of speakers to contend with. Despite some recent attempts at ultra-cool designs, speakers can be, well... ugly.

So Acoustic Research Home Décor has developed a home theater speaker system designed to let users camouflage them in several ways. The set includes five 100-watt satellite speakers, a 10-inch subwoofer and a 175-watt digital amp. All can fit into a number of fake home decorative items like clocks, candleholders, books or even a vase or trunk, depending on your preference.

The speaker system will sell for \$900, with the various disguises going for \$30-\$100 each.

—Antony Bruno



AOL Music

TOTAL MONTHLY STREAMS

MAR 10 2007

Top Songs

1	KATHARINE MCPHEE	717,774
2	FERGIE	390,200
3	ASHLEY TISDALE	364,944
4	OMARION	337,339
5	JIM JONES	284,502
6	JUSTIN TIMBERLAKE	246,020
7	UNK	224,747
8	AVRIL LAVIGNE	223,841
9	LLOYD	218,906
10	FALL OUT BOY	163,480



Her third single from "The Dutchess," "Glamorous" gave the singer her third consecutive top 10 hit on The Billboard Hot 100.

Top Videos

1	FERGIE	592,932
2	AKON	484,836
3	BEYONCE	423,779
4	JOJO	411,911
5	JUSTIN TIMBERLAKE	370,116
6	FALL OUT BOY	322,530
7	AKON	248,404
8	AKON	217,955
9	DAUGHTRY	198,118
10	FERGIE	178,479



He's got not one, not two, but three hits on this chart. All have already hit the top five on the Hot 100, too.

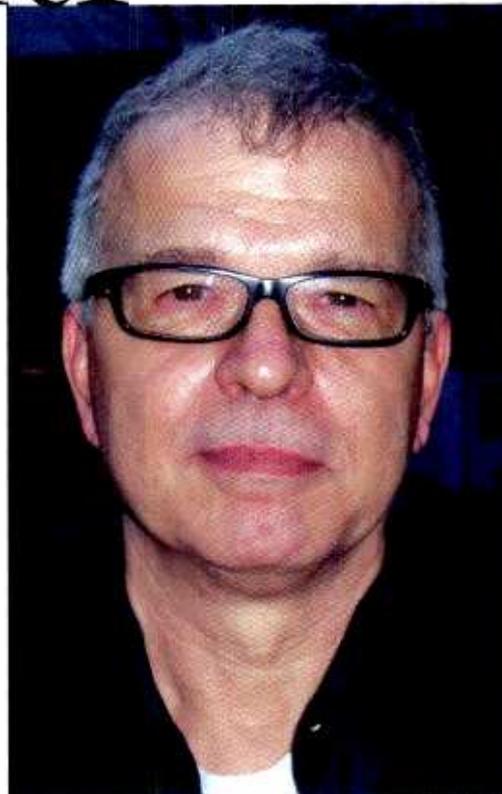
All versions (i.e. AOL Sessions, Network Live, etc.) of a video or song are combined into one entry. * First Listen/First View ** Network Live * Breaker Artist ** AOL Sessions Source: AOL Music for the four weeks ending Feb. 22

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

PRODUCER

Tony Visconti

The production talent behind trailblazing recordings by David Bowie and Marc Bolan looks back on 40 years behind the glass.



When the album came into its own in the '60s, certain sonic craftsmen established reputations that grew parallel with the burgeoning format. Among those pioneering producers was Tony Visconti, born in 1944 in New York but transported—literally—by the music he heard coming out of the United Kingdom in 1967.

After early dabblings as a bassist or guitarist in New York acts, Visconti made his debut behind the mixing desk as an in-house producer with a local publisher, the Richmond Organization. In London, after some early work with mentor Denny Cordell, the newly relocated Visconti met two largely unknown English musicians—David Bowie and Marc Bolan—with whose expanding careers he would be forever linked.

Four decades of record production since have seen him work with hundreds of artists, including U2, Iggy Pop, Paul McCartney, the Moody Blues, Mercury Rev and Thin Lizzy. Last year, he produced Morrissey's "Ringleader of the Tormentors."

Now living in Manhattan, Visconti spoke with *Billboard* during a visit to London to mark the publication of "Tony Visconti: The Autobiography—Bowie, Bolan and the Brooklyn Boy." Written with Richard Havers, the book was published Feb. 5 in the United Kingdom by HarperCollins. At press time, U.S. rights had yet to be assigned.

Are you finding you like being an author?

Yes, it's rather addictive. I spent two years writing the book, and I'd like to write another one straight away. I tried it 20 years ago and didn't think I was ready. I wrote two chapters and collapsed. Ten years later it was the same thing, you realize it's going to be a lot of hard work. This time I had more muscle, I'd been building up my Web site, which is kind of book length, so the time was right.

At work, you're behind the scenes. How did it feel being the star with this project?

When you read the book, you'll see I always wanted to be a rock star. I'm getting loads of appreciative females . . . e-mails! What a slip! That's a good one . . . Appreciative e-mails from people saying I've said nice things about Bowie, and I really wasn't unkind about Bolan, I just told the truth about how it was at the time.

So your recall was good, and the memories positive?

My memory was remarkably clear for this. Then, of course, I

saw some things I didn't really want to review again, mainly marriage breakups and drug abuse. Those two things were very painful to revisit. I settled the score with all my ex-wives—three—my drug days have been over for 20 years and my alcohol days for seven years. I don't want that to be top of mind all the time, but I had to write about it. There's hardly anything you don't know about me now.

When you got to the United Kingdom, "Sgt. Pepper's Lonely Hearts Club Band" was the album. What kind of impact did it have on a budding producer?

Oh, I'll tell you what a great impact it had on me. The first week I was in London, the doorbell rang late at night. I was staying in the flat of [producer] Denny Cordell. His friend Simon Miller Mundy was a junior executive at EMI Records. This was April '67, and he brought a copy of "Sgt. Pepper" under his overcoat. It was really done very sneakily. We locked the door and closed the blinds. It was around midnight, and he pulled out a white label of [the album].

The cover hadn't been shot and the title of the album was unknown, it was just "new Beatles album."

Simon said, "We'll have to listen to this all in one go, tonight, right now, because it has to be on my boss' desk before he returns in the morning." But damn it, I was here for one week, and I heard the new Beatles album. It wasn't released until June. It was the most "pinch me, I died and went to heaven" kind of experience. Even today, with some of those sounds, you ask yourself, "How did they do that?" Of course, it was four very clever men with two very clever men in the control room, Geoff Emerick and George Martin.

Did that make you want to stay?

It confirmed every reason I had for coming to the British Isles. George Martin was my model. When I'd heard "Eleanor Rigby," I thought, "This is what I can do. I'm classically trained, I'm a rock'n'roll musician." I thought every record producer was a George Martin. I was so naive then.

Working as closely as you did with, say, Bolan and Bowie, does the producer become a real confidant of the artist?

Friendship inevitably evolves. I just got an e-mail from Bowie. We e-mail all the time, we send each other clips from YouTube and discuss the finer points of growing old. Marc would have loved the Internet, although he was a little dyslexic. It would have been interesting to see a Marc Bolan e-mail, all misspelt words—k's instead of c's.

During the 40 years you've been making records, has the role of a producer changed?

No. The role is more or less the same, and the equipment's the same. It's just the medium's different now—which is digital. You walk into any recording studio now and you'll see old microphones, old compressors, old EQ. The process is pretty much the same, laying down tracks and all that.

Recording nowadays has be-

come almost like a videogame—people watch music now. I sometimes have to look away from the computer. It's too compelling to look at the wave forms.

But it's still the same old thing. You need a great song, a great performance, the singer needs coaching. Everyone knows you do composite takes, maybe 10 vocal takes, and make one good take out of them, [but] that's been around since the '80s.

Is the producer's sonic know-how undermined by the fact that everyone now walks around listening to music on tiny headphones?

Yeah, because simultaneously we have high-definition and low-definition, invented at around the same time. I don't record anything less than 88.2kHz in Pro Tools now, because if it goes onto a DVD, you can hear it at that level. That's really high-def, but most people run around with iPods, and the MP3 is pretty bad. But the iPod has brought more music into people's lives, so I can't disapprove of that. The Apple format, AAC, is a more high-tech MP3, and it's pretty good. But it's a matter of time until storage gets cheaper and cheaper. You can get iPods on steroids now.

What's next for you?

I'm working with [St. Louis-born singer/songwriter] Kristeen Young, who's been opening for Morrissey. He's really pushing her forward. I'm working with a New York-based glam rock group called Semi-Precious Weapons. I've [also] been invited to do the next Morrissey album, whenever that takes place. I love to make records, I'm never going to stop.

Recording... It's still the same old thing. You need a great song, a great performance, the singer needs coaching.



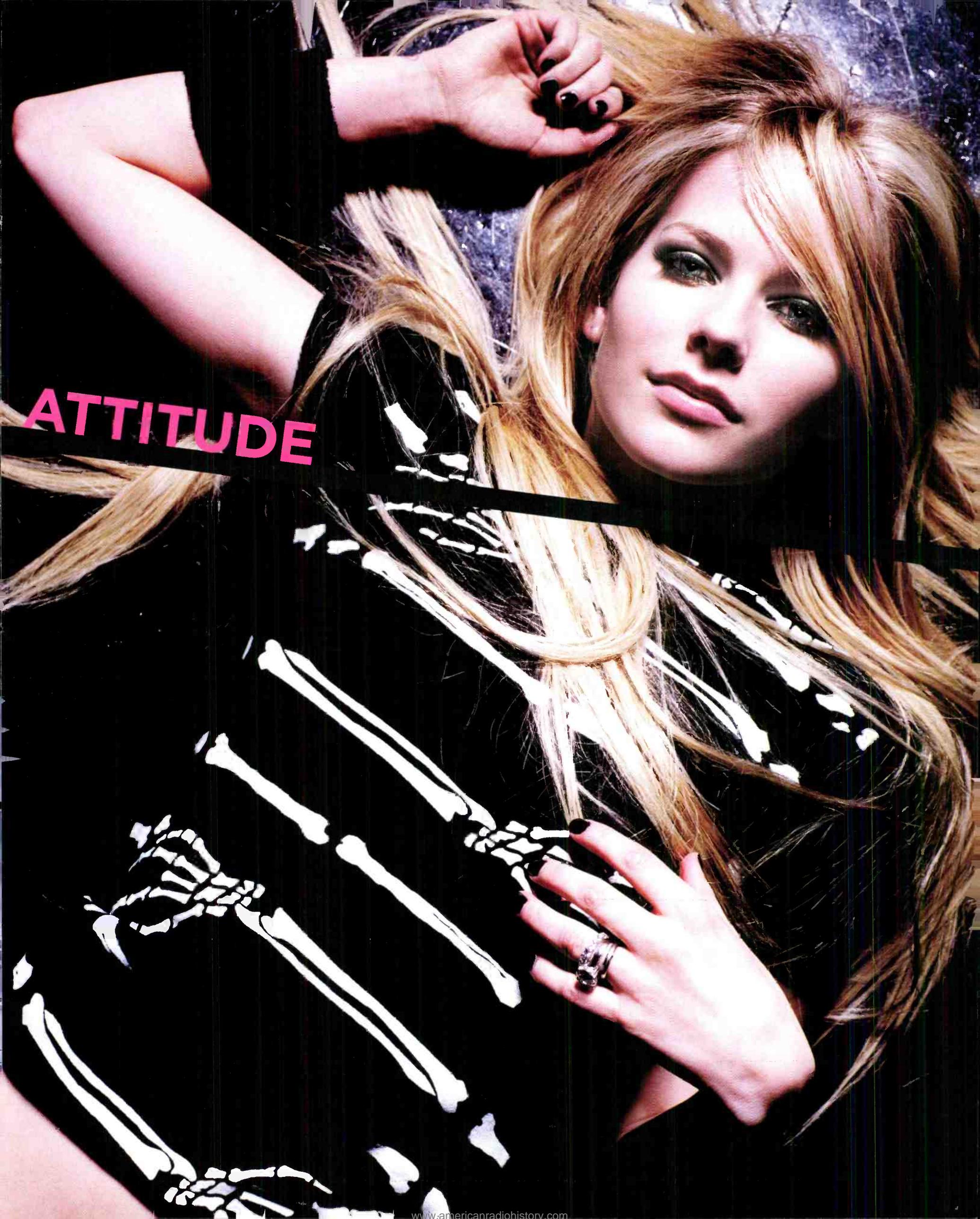
NEW, OLD

Lavigne Ditches The Darkness Of Her Last Record, And Gets Back To Being The World's No. 1 Pop-Punk Princess

When Avril Lavigne released album No. 2 in 2004, the spunky teen pop star announced to the world that she was growing up. Gone were the baggy pants and skater-chick image that first earned Lavigne the media-christened nickname of "the anti-Britney." ¶ On that year's "Under My Skin," punky anthems like "Sk8er Boi" were replaced largely with grammatically correct, midtempo teen-angst rockers. The album was released a few months shy of Lavigne's 20th birthday, and the black and white, goth-like imagery made it clear that Lavigne was dealing with some intense, late-teen issues. ¶ Today, Lavigne is done with all that. ¶ On April 17, she will release her third album, "Best Damn Thing," on RCA, and the mood is decidedly lighter. Ask Lavigne about forthcoming single "Girlfriend," and Lavigne doesn't so much as answer as break into song. Simply mention the tune to Lavigne in an interview, and she perks up and starts singing the chorus, air punches and all. ¶ Lavigne has never been nearly as animated as she is on "Best Damn Thing," at least from the six songs her management firm, Nettwerk, allowed press to hear. "Contagious" is her hardest-rocking song to date, and features Blink-182's Travis Barker on drums. Yet elsewhere, the album moves like an arena-rock party, with the title track and "I Can Do Better" built for fan sing-alongs, with the latter even sporting some dancey rhythms to go along with its pop-punk guitars.



BY TODD MARTENS PHOTOGRAPH BY MARK LIDDELL



ATTITUDE

"I was just so over writing such serious songs," Lavigne says. "Even though they really weren't that serious, I went through a little dark phase when I was 18 and wrote 'Under My Skin.' But I grew out of that. Lyrically, I didn't know where I was going to go on this record. I totally did not even think about it. I had no theme. I was thinking more about the music and the vibe."

The vibe of "Girlfriend" is pure high school pep rally, complete with shout-outs and hand claps. With its '60s girl group meets punk rock feel, the song, in fact, could be a cheerleading routine, were it not for Lavigne's penchant for swearing.

All signs point to Lavigne re-embracing a lighter, more colorful approach to her music and image for the release of "Best Damn Thing." Lavigne worked with a host of producers, including husband and Sum 41 leader Deryck Whibley, Rob Cavallo (Green Day, Goo Goo Dolls) and previous collaborator Butch Walker. But the name that sticks out is Dr. Luke, who turned Kelly Clarkson into a Lavigne-inspired rocker with smash "Since U Been Gone," and is now working on the new Britney Spears.

Add in the fact that a heavy marketing component for "Best Damn Thing" is centered on a multiplatform, Japanese-style comic book/mobile initiative, and it's easy to get the impression that Lavigne is aiming to once again win over the youth market.

That may very well be the hope of her label. But if the 22-year-old sounds like a kid again on "Best Damn Thing," she says it's only because she realized having fun is more important than maturing.

"My favorite stuff to play live has always been 'Sk8er Boi' and 'He Wasn't,' the faster songs," Lavigne says. "When I was on tour, I realized I need to write more of this kind of stuff. Those songs come alive onstage, and I feel like that's the most me."

Indeed, when Lavigne released her first album in June 2002, she was the punk rock face for the teen pop craze popularized by the likes of Spears and Christina Aguilera. Lavigne came complete with an identifiable fashion accessory—a T-shirt and a tie—and became a rock'n'roll star for a youth market that hadn't yet outgrown the mall, and hadn't yet bought into the Warped tour.

Lavigne's "Sk8er Boi" hit No. 1 on Billboard's top 40 chart in October 2002. The song beat out offerings from such larger-than-life celebrities as Justin Timberlake, Eve and Nelly, and stood out because it spoke the same language as its 16-year-old audience.

With production and writing help from the Matrix, "Let Go" positioned Lavigne as a readily approachable, easily relatable artist. She was a little girl from Napanee, Canada, who cut grass for cash in "My World," and she opened the album by declaring that she "sometimes gets so weird," she freaks herself out.

Her debut, "Let Go," peaked at No. 2 on The Billboard 200, and has sold 6.6 million units in the United States, according to Nielsen SoundScan.

With "Under My Skin," Lavigne took a more serious approach. The album debuted at No. 1 on The Billboard 200, and went on to sell 2.9 million units. Those are more than respectable follow-up numbers, but RCA GM/executive VP Richard Sanders acknowledges that the release experienced about a 35% drop in worldwide sales.

"She's grown up a little more, and maybe some of her au-

dience has left her," Sanders says. "You just don't know."

When Lavigne re-emerged on the pop music landscape late last year with "Keep Holding On," a prom theme-type ballad from family fantasy flick "Eragon," Lavigne appeared to be settling into adulthood. The song is having its biggest success on adult contemporary radio; it bowed at No. 37 on Billboard's adult top 40 tally, and is No. 6 this week.

"It's a beautiful song, but it wasn't the image I wanted to lead a new Avril campaign with," Sanders says. "I wanted something upbeat, and something that was poppin' and rockin', if you will. I wanted the signature Avril sound."

Lavigne herself had reservations about releasing "Keep Holding On" as a single. She says her manager, Nettwerk head Terry McBride, persuaded her to do it.

"A lot of people have come up to me and said, 'Oh, I heard your single from your new album,'" Lavigne says. "I'm like, 'That's not my single.' I totally get offended. 'Girlfriend' is like totally crazy, and I'm dying for that song to come out. I was a little hesitant [to release "Keep Holding On"], but Terry talked me into it."

Still, Lavigne puts a lot of faith in the urgings of her manager. "He would never fuck anyone over," she says.

It was at the advice of McBride that Lavigne learned to sing "Girlfriend" in Spanish, as well as Japanese, Mandarin, Hindu, Portuguese, French and German. McBride says "Under My Skin" sold more albums outside of the United States, putting the number internationally at about 5 million units. By tackling the single in multiple languages, McBride believes it'll boost Lavigne's ringtone sales outside of North America.

"The consumption of music in Asia, and especially in China, is not a download," McBride says. "It's a ringtone to your mobile, and that's the only way to fight the pirates."

McBride says Lavigne insisted upon learning the languages herself. While this was not the initial intent, the tactic has now given RCA the ability to take "Girlfriend" to Spanish radio in the United States. Sanders says the Spanish version of the song will be included on advance promos for the album.

An even greater olive branch to her international fan base is her Japanese-styled manga comic, "Make 5 Wishes." McBride stresses "it's not a comic book," but a "platform."

Indeed, in the States, Random House will release "Make 5 Wishes" as a book, although Sanders says "Make 5 Wishes" will come as a value-add download to those who purchase the album on iTunes. In most territories, however, it will be issued as an episodic series via a cell phone.

McBride says Lavigne "owns a chunk" of the manga; she cre-

ated the book first, giving her greater leverage for music licensing discussions with Sony BMG.

"The simple fact of it is that she did not have to put music in it," McBride says. "That meant that Avril created a paradigm where a great deal for the copyright holders and the artist could actually be cut." McBride is quick to say, though, that negotiations with Sony BMG were not adversarial. "They could see all the different possibilities," the manager says. "The executives got it and the international marketing people got it."

The book also enables Lavigne to release music out-of-cycle by dropping new songs in an episode. Additionally, McBride says the digital editions will be open source, allowing fans to take the content and create their own stories.

"We felt this was a key way, especially in Asian territories where mobile is so dominant, to reach girls in the demo of 12-17 who are so with Avril as it is," Sanders says.

If the original Avril fan who fell in love with "Sk8er Boi" and "Complicated" in 2002 has outgrown manga, Sanders is not worried. He believes the album is deep enough to attract more than one age group, even though the label's early marketing efforts and heavily pop single certainly lean younger.

"It is definitely skewed toward teenage girls," Sanders says. "Our goal is to dominate that market, and have her emerge as a more mature singer/songwriter as the record evolves. That way, we feel we'll have the 8- to 9-year-olds, the tweens and those in their early 20s. When you think of the 'Eragon' track, she's clearly capable of delivering [adult top 40] hits."

Lavigne, who cites the Distillers and Blink-182 as her favorite bands, recorded and co-wrote eight songs with Dr. Luke. The in-demand producer has recently worked with Clarkson, Pink, Kelis, Jibbs and Paris Hilton, among others. He says he has had his eye on Lavigne for years, and he credits his work on Clarkson's "Since U Been Gone" as finally helping him get the gig.

"Avril was like, 'I heard that, and that should have been my song,'" Luke says. "I would have happily have written that with her."

Lavigne can't speak kinder of her time with Dr. Luke, and likes the hip-hop-inspired beats he brought to "Girlfriend." While Nettwerk was willing to unveil only six new songs, Luke was more than happy to sample his other work with Lavigne.

He holds his cell phone to his laptop to give a taste of a new cut called "I Wear the Pants." It begins with Lavigne in a near rap before the guitars kick in, a la Fall Out Boy's "This Ain't a Scene, It's an Arms Race."

"She's kind of girl rapping, but doesn't sound like a rapper," Luke says. "I love that, like Peaches or Blondie's 'Rapture.' I like it when white girls rhyme, and are sassy and have charisma."

Now that the "Girlfriend" video is out there—it premiered on MTV's "TRL" the last week of February—it's clear what RCA's Sanders meant by "poppin' and rockin'." The song and video are full of "signature" Avrilisms such as punk-lite fashion and super-catchy, fist-in-the-air hooks. In a first for Lavigne, there are even some lighthearted, choreographed dance routines.

Lavigne says this is due, in part, to inspiration from a fellow Canadian. "I saw Nelly Furtado play live, and I was like, I totally need to do that," she says. "Now every night I go to dance rehearsals . . . I'm going to do some dancing. Not on every song, but this record is just so upbeat and rocking that my show is going to be a whole new level."

Lavigne won't tour until early 2008, as McBride wants two singles from the album worked before she hits the road. But when she does head out, she'll have a seven-piece backing crew—and a pair of dancers. It's going to be a bit more professional, Lavigne says, a bit more of a spectacle.

"Before, my show has always been me and four guys," she says. "That's what I wanted at that point in my career. But now? Fuck it."



LAVIGNE'S MANGA COMIC IS A FRESH APPROACH TO MARKETING—AND CREATING VALUE AROUND AN ALBUM—IN THE DIGITAL AGE.



MCBRIDE

Lavigne Manager McBride Preaches Artists Owning Their Own Imprint

Avril Lavigne's manager Terry McBride has been vocal in his belief that technology has now enabled artists to be their own record label. He recently told *Billboard* that in five years, "probably 80%" of his Nettwerk Management roster would have their own imprint; clients Sarah McLachlan (in Canada) and Barenaked Ladies have already pursued this route.

Lavigne has heard such talk. So far, she's tuning it out. "When Terry talks about that stuff, I don't pay attention," she says. "I'm like, OK, whatever."

McBride laughs when told of Lavigne's comment, and points out that she has at least three more albums owed to RCA. "Kudos to Avril for tuning out, but when there's

something relevant to her career, she will tune in," McBride says. "Here's the thing, a lot of artists are permanently tuned out."

McBride estimates it will be "another five years or so" before Lavigne fulfills her contract.

"She's not leaving yet," RCA GM/executive VP Richard Sanders says. "Terry's very vocal on open-source MP3s, and he's vocal on the artist being the record company. He has a great roster, and he's been at the forefront of integrating technology and music. We respect what he does, but it does not affect our relationship with him or how we move forward in our business together."

—TM



SANDERS

AVRIL INC.?

EXPERIENCE THE BUZZ



Monsters of rock: Finnish band LORDI celebrate victory at the 2006 Eurovision Song Contest (see story, page 29) in Athens.

FINLAND ROCKS!

Finland—once famous for its classical and folk music—is now renowned as a European metal powerhouse, producing a wave of internationally successful acts including the Rasmus, HIM, Nightwish and Apocalyptica. But there's more to the nation than heavy metal thunder—a vibrant indie scene for a start, despite the recent purchases of key labels Poko Records and Spinefarm by EMI and Universal, respectively.

According to IFPI figures, which account for around 90% of sales, the combined independents accounted for 21.9% of total revenue in 2006, a smaller market share than Sony BMG (22.83%), but ahead of EMI (19.06%), Universal (18.64) and Warner (17.57%). King of the indies is Edel (10.5%), with Bonnier Amigo Music (3.39%) in second place.

Despite estimated physical piracy levels of between 10% and 24%, the Finnish market remains buoyant with 2006 unit sales of physical product up 5% over 2005, according to the IFPI. Meanwhile a survey commissioned by local industry associations including IFPI Finland, composers' society Teosto and the Finnish Music Publishers' Assn., revealed that revenue from abroad rose 33% to €29 million (\$38 million) in 2005.

Insiders attribute this rise in international fortunes to more outward-looking managers and la-

From Classical Festivals To Heavy Metal Superstars, The Finnish Are Just Getting Started

BY OLAF FURNISS

enjoys massive support from consumers and media.

"We have not experienced the decline suffered by most other European countries, because our domestic repertoire is so strong," Universal Music Finland managing director Gugi Kokljuschkin says.

This is borne out by IFPI figures for 2005: Local acts accounted for 52% of domestic unit sales, compared with 42% for international and 6% for classical repertoire.

Significantly, Finnish radio does not discriminate against metal, says Sony BMG Finland managing director Kimmo Valtonen, who persuaded Lordi to enter the Eurovision Song Contest last year. He believes the low cost of making quality recordings, as well as the opportunities for door-based promotion, have also helped sustain the rock scene.

Riku Pääkkönen, managing director of >>

bels, a local acceptance of acts singing in English and the rise in promotional opportunities afforded by the Internet. At the core of its success, however, is a local scene that enjoys

FINLAND FACTS

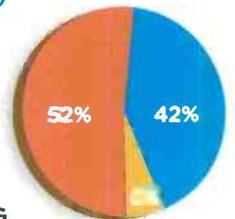
POPULATION: 5,255,580 (2005)
 AVERAGE EARNINGS: €2,459 per month (\$3,230)
 CAPITAL: Helsinki *Inset*
 (population: 560,905)
 OFFICIAL LANGUAGES: Finnish, Swedish
 BROADBAND SUBSCRIPTIONS PER 100 PEOPLE: 19.5 (2005)
 MOBILE PHONE OWNERSHIP PER 100 PEOPLE: 102 (2005)

MUSIC FACTS

SALES AWARDS: platinum (30,000 units), gold (15,000 units)
 TOTAL PHYSICAL UNIT SALES 2006: 8,676,105
 TOTAL PHYSICAL SALES REVENUE: €57,764,968 (\$75,885,818)

MARKET SHARES 2006:

- International repertoire
- Domestic repertoire
- Classical



TOP THREE BEST-SELLING DOMESTIC ALBUMS 2006:

- 1 Lordi, "The Arockalypse" (Sony BMG), 92,724 units
- 2 Vesa-Matti Loiri, "Ivalo" (Warner Music), 52,472 units
- 3 Tarja Turunen, "Henkäys Ikuisuudesta" (Spinefarm), 42,010 units

TOP THREE BEST-SELLING INTERNATIONAL ALBUMS 2006:

- 1 Juanes, "Mi Sangre" (Universal), 51,811 units
- 2 Andrea Bocelli, "Andrea" (Universal), 49,369 units
- 3 Robbie Williams, "Rudebox" (EMI), 33,465 units

MEDIA FACTS

KEY NATIONWIDE RADIO STATIONS

- 1 YLE Radio Suomi: AC/news, state broadcaster; 2.1 million average weekly listeners
- 2 Radio Nova: AC/classic rock, commercial broadcaster; 1.56 million average weekly listeners
- 3 YLE Radio 1: classical, state; 1.04 million average weekly listeners
- 4 Iskelmä: Schlager/chanson, commercial; 1.01 million average weekly listeners

KEY MUSIC PUBLICATIONS



RETAIL FACTS

KEY BRICK-AND-MORTAR RETAILERS

SPECIALIST: Free Record Shop
 DEPARTMENT STORES: Anttila, Stockmann Supermarkets: City Market, Prisma, Euro Market

KEY LEGITIMATE ONLINE RETAILERS

Biisi, CDON, eMusic, Iltasanomat Musiikki, iTunes, Lataamo Musiikki, Pepsi MaxMusic, MSN Music, NetAnttila, PHNet, Pop City

SOURCES: Finland Facts: Tilastokeskus (Statistics Finland); Music Facts: IFPI, Music Export Finland; Media Facts: Music Export Finland, Finnpanel Oy, Music Export Finland; Retail Facts: IFPI Digital Music Report

from >>p27

Spinefarm Records, suggests an additional factor for the love of metal: "Last week it was minus 20 degrees," he says. "You don't want to play reggae in those temperatures."

With a healthy music press and two music TV channels (SBS Finland-owned the Voice and MTV Finland), domestic labels and artists are well-served, regardless of their size.

"Fonal acts get a lot of attention, I have nothing to complain about," says Sami Sänpäckkilä, owner of the Tampere-based folk and world music label. He adds that, like many small Finnish record companies, Fonal's business model is founded on export, with most artists gaining 90% of their sales abroad.

Despite the opportunities offered by digital distribution, Sänpäckkilä's catalog will not be available through download stores until April. And he is not alone. Spinefarm's Pääkkönen believes his physical distribution network can still do the job for his acts not picked up by Universal, while the local IFPI puts download sales at around 4% of the market in 2006.

More surprisingly, despite the worldwide presence of Finnish-based Nokia and the huge domestic penetration of mobile phone ownership, the market for mobile music has also struggled to take off. IFPI Finland estimates mobile music accounts for a mere 1.5% of total music sales.

The live music scene, however, is flour-

'Last week it was minus 20 degrees. You don't want to play reggae in those temperatures.'

ishing. Finland has a longstanding tradition of classical, folk and jazz summer events like the Helsinki Festival and the Espoo International Piano Festival.

Kai Amberla, executive director of lobby group Finland Festivals, reports total 2006 attendance of 2 million at the 80 events he represents, up 300,000 over 2005. This figure is even more remarkable in view of the fact that only one rock festival, Province (capacity 20,000), is affiliated with the organization.

Meanwhile, Finland's leading promoter, Juhani Merimaa, whose portfolio includes festivals Rusrock (30,000) and Ankkarock (20,000), estimates that there were some 100 "rock happenings" in 2006, of which around 20 boasted attendance of more than 5,000. He says these events provide the local biz with vital contact with the international industry.

And the international industry likes what it sees. London/New York-based Sony BMG senior VP of worldwide A&R Martin Dodd recently signed multimillion-selling cello rock act Apocalyptica, and believes the solid local scene allows acts to develop at their own pace.

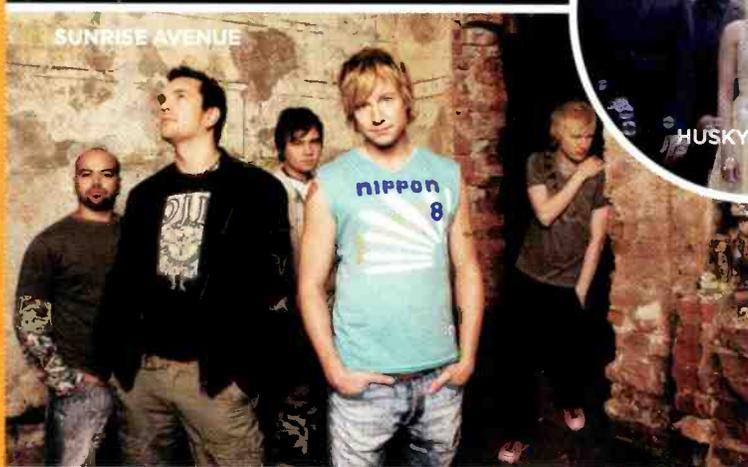
"The Finns consistently breed great and distinctive acts," he says. ●●●



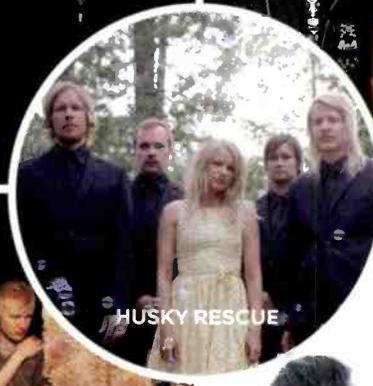
LODGER



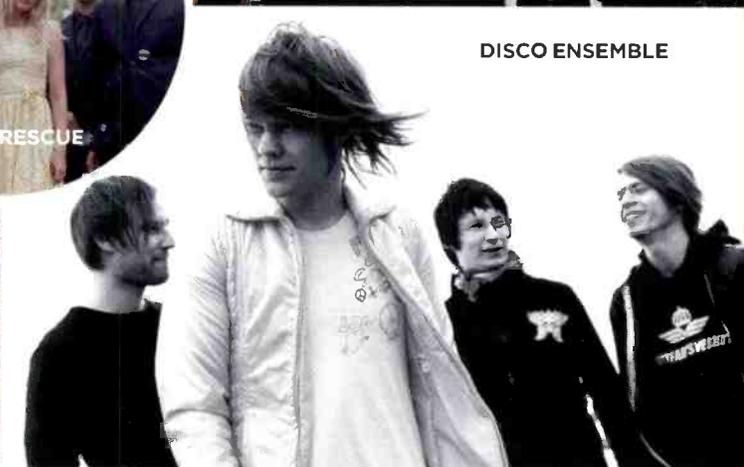
69 EYES



SUNRISE AVENUE



HUSKY RESCUE



DISCO ENSEMBLE

THE NEXT BIG FINNNS

Five Bands Likely To Follow Lordi And HIM To International Stardom

HUSKY RESCUE

Hometown: Helsinki

Most recent/upcoming release: "Ghost Is Not Real," out now

Label: Catskills Records (Europe)

Management: Jonny Goodwillie, Catskills Records

The band's 2004 debut "Country Falls" stood out from most releases by its rock-loving countrymen. The act's gentle, electronica-infused pop is as likely to be heard in a film or TV sound bed as on the radio—Husky Rescue's music has been featured in "The Sopranos," "One Tree Hill" and a U.S. radio ad for Sprite. "Country Falls" received widespread critical acclaim, securing the five-piece a slot on last year's Lollapalooza. Follow-up "Ghost Is Not Real" entered the Finnish album chart at No. 3 in February and coincided with a sellout tour in the act's home market. European dates are being lined up for spring and U.K.-based Catskills Records is discussing a U.S. release with several labels.

DISCO ENSEMBLE

Hometown: Helsinki

Most recent/upcoming release: "First Aid Kit," out now

Label: Fullsteam Records (Finland), licensed to Universal Germany (rest of world)

Management: Juha Kyyrö, Fullsteam Records
The band's 2005 high-octane gig at the Finnish showcase festival Music & Media was seen by key bookers, and was followed by slots at Bylarm (Norway), Eurosonic (Netherlands) and the Great Escape (United Kingdom) in 2006. Soon, the same team from Universal Germany that broke the Rasmus outside the Nordic territory licensed the band. Disco Ensemble's debut album, "First Aid Kit" combines emo, nü-metal and pop-punk and is close to gold status (15,000

units) in Finland. In December 2006, it was released in Japan, Argentina, Singapore, Uruguay, Korea and throughout Europe. A Canadian release is scheduled for March 6. Following the Finnish Moosic Tour (see story, page 29), Disco Ensemble will return to Europe for dates in Germany, followed by a series of U.K. gigs.

LODGER

Hometown: Lappeenranta

Most recent/upcoming release: "Hi Fi Lights Down Low," out now; "How Vulgar" out March 26 in Finland

Label: Self-financed, licensed to EMI (Finland), Recall/Rykodisc (France, Netherlands, United States), Onamate Pop (Germany)

Management: Jone Nuutinen, East Border
Literate indie-rockers recorded their self-financed album, "Hi Fi Lights Down Low," on an island near Helsinki. Their award-winning animated videos, created by band member Hannes Häyhä, have notched 3 million views on the band's Web site and services like YouTube and Metacafe, manager Jone Nuutinen says. "Hi Fi Lights Down Low" has been snapped up by Rykodisc-owned Recall Records for France and the Netherlands, where it was released Feb. 26. Rykodisc has lined up a March 13 U.S. release to coincide with the Finnish Moosic Tour. A follow-up album, "How Vulgar," is due in March in Finland, and the publishing is available.

SUNRISE AVENUE

Hometown: Helsinki

Most recent/upcoming release: "On the Way to Wonderland," out now

Label: Bonnier Amigo (Nordic territory), EMI (rest of Europe), David Gresham Records (South Africa)

Management: Bob Cunningham, General

Overseas Management

The pop-rockers' "On the Way to Wonderland" went platinum (30,000 units) at home, while single "Fairytale Gone Bad" was certified gold in Sweden (20,000 units) and reached No. 3 in Austria and Germany in February. EMI Germany licenses the band outside the Nordic region; the European rollout is being handled by Ornela Tomas, the exploitation manager who has overseen multiplatinum acts Rammstein and Andre Rieu. "Fairytale Gone Bad" went to radio Feb. 26 in the rest of Europe (except the United Kingdom) and is being supported by promo dates in France, Italy, Germany, Switzerland and Austria. "On the Way to Wonderland" will be released March 19 in the rest of Europe, and in 2008 in the United States and Far East.

69 EYES

Hometown: Helsinki

Most recent/upcoming release: "Angels," out March 5

Label: EMI (worldwide)

Management: Ulysses Hüppauff, Halbmiete
The rockers have enjoyed a great start to 2007, with a U.S. tour supporting Cradle of Filth, a No. 1 single in Finland with "Perfect Skin" and their album "Angels" designated a European priority when it is released March 5 on EMI Virgin (the following day stateside by imprint Caroline). A rigorous tour schedule in Russia, Germany, Switzerland, Austria, Belgium, the Netherlands, Luxembourg, Finland, Sweden, the United Kingdom, France and Italy will ease the band into the summer festival circuit, with a number of high-profile slots to be announced. Then more dates are planned in the United States, where "Jackass" star Bam Margera is among the biggest fans of the band's goth-tinged rock. —OF

EUROVISION PUTS FINLAND IN THE SPOTLIGHT

Song Contest Rocked By Local Metal Heroes

When Lordi exploded on the Eurovision Song Contest (ESC) stage in a blaze of pyrotechnics and full monster regalia to the watching Pan-European TV audience it was just another jaw-droppingly bizarre moment in the curious history of the long-running competition.

But, despite the bemused reaction of the invited audience—more used to scantily clad boy and girl bands singing bouncy Europop—the night ended with Finnish music firmly on the map, as Lordi recorded Finland's first victory in the competition's 50-year history.

The ESC is one of the highest-profile events each year in Europe, with nations submitting songs to a continentwide voting process. Lordi followed in the footsteps of previous career-making victories for such luminaries as Abba and Celine Dion and, in the process, secured hosting rights for its home nation. Helsinki will host the 2007 final on May 12.

With 2,000 journalists and 10,000 spectators due to descend on the Finnish capital, the city administration—together with state broadcaster YLE—is preparing to put local talent in the spotlight in the week leading up to the event.

Music Export Finland director Paulina Ahokas says a series of open-air and indoor concerts is planned. The May 7 opening reception at the Finlandia Hall will exclusively feature local talent.

The ESC boasts Pan-European viewing figures of around 100 million, with a record 42 countries sending an act to compete this year.

According to ESC executive supervisor Svante Stockselius, Lordi's entry attracted a whole new audience, boosting ratings in many territories.

"Finland tried for 45 years to win and had the worst record of any country for coming last," he says, adding that past entries had included everything from polka to jazz acts. "When the Finns came up with something new and different they succeeded. Not only did Lordi have a great stage show, they also had a great song."

Sony BMG managing director Kimmo Valtanen adds that following its triumph, Lordi went on to notch up 300,000 Pan-European sales of its "Arockalypse" album. He believes worldwide sales could rise to 500,000 when it receives a March 20 U.S. release on Red-distributed the End Records. Bill Aucoin, best-known for his work with Kiss, manages the band in America.

For 2007, the Finnish public has opted to stick with a winning formula, choosing Sony BMG-signed rocker Hanna Pakarinen as this year's entry with her track "Leave Me Alone."

The first winner of Finland's "Pop Idol" TV show, Pakarinen is the country's most successful female singing in English, having sold more than 90,000 albums, according to Valtanen.

Noting that Lordi sold 100,000 downloads on iTunes alone following its victory last year, Valtanen is making it a priority to have Pakarinen's music available via download stores.

"There are Eurovision fans who collect everything," he says. "We will see a lot of downloads from abroad." —OF

The Eurovision Song Contest boasts roughly 100 million Pan-European viewers, with 42 countries sending an act this year.



This year's Eurovision entry from Finland, HANNA PAKARINEN, has big, spiky shoes to fill.

LET THE MOOSIC PLAY

Finland's Finest Are Coming To America

Finnish showcase nights have been a regular fixture on the international music conference circuit since 2003, but March will see the first Music Export Finland-organized tour of North America.

Dubbed the Finnish Moosic Tour, it will take in dates at Los Angeles' Knitting Factory (March 7), Toronto's Canadian Music Week (March 9), New York's Knitting Factory (March 12) and Austin's South by Southwest (March 14). In addition, Billboard will co-host the Finnish American Music Seminar March 12-13 at Scandinavia House in New York, with panel discussions and tips on breaking in the United States.

Playing the tour will be alternative act Disco Ensemble, indie pop band 22 Pistepirkko, lyrical rocker Lodger and KTU, which features accordion player Kimmo Pohjonen alongside former King Crimson members Pat Mastelotto and Trey Gunn.

"We had requests from North American A&Rs to put a tour

like this together," Music Export Finland director Paulina Ahokas says, citing labels including Roadrunner, Sony BMG andTVT.

She adds that, in 2006, some 40 Finnish acts saw albums released stateside, making it Finland's fourth-largest export market in terms of all music-generated revenue, after the com-



The Finnish Moosic showcase tour will feature KTU, among others.

bined German, Swiss, Austrian and Scandinavian territories and Japan.

The tour is coordinated by Adam Katz, president of label group and producer management at L.A.-based Tsunami Entertainment. The company, which also handles U.S. marketing and promotion for Finnish metal act Children of Bodom, enlisted the help of the act's booking agent, the Agency Group (New York office), to secure venues.

Katz suggests that in contrast to tours he organizes for the export offices of other countries, these dates have broader goals than simply securing a U.S. label release.

"It's not so much focused on getting a record deal," he says, "it's about laying the groundwork [in America]. My focus is to attract TV, press, A&R, publishers, bookers and agents to the shows."

Lodger (Recall/Rykodisc) and KTU (Thirsty Ear) already have American label deals and are focused on securing a North American booking agent. Katz is confident that the Moosic Tour will deliver.

"This tour shows the depth of the Finnish talent pool," he says. "We have had a really good response." —CF

The Ultimate FOURSOME



Maple Leaf Sports + Entertainment Ltd. is proud to offer you access to **FOUR** distinct venues in the Greater Toronto area. Score a hole-in-one at one of our venues, designed to meet your touring needs.



General Motors Centre



CALL YOUR EVENT TEAM TODAY TO BOOK A TEE TIME:

Patti-Anne Tarlton
Director,
Live Entertainment
416.815.5847

Tricia Silliphant
Manager,
Event Programming
416.815.5763

Kelly Meehan
Manager,
Event Marketing & Sponsorship
416.815.5419





NORTH STARS

CANADIAN MUSIC LEADERS TALK OF ISSUES AND ARTISTS THEY'RE WATCHING NOW

ILLUSTRATION BY RHONDA MULDER

As the Canadian music industry convenes in Toronto for the upcoming Canadian Music Week conference March 7-10, Billboard turned to industry leaders in various sectors for their views on issues facing the market. ✪ We also invited these leaders to each identify a Canadian artist (in whom they do not have a business interest) that the international industry should watch in the year ahead.

—Comments compiled by Larry LeBlanc, Robert Thompson and Roy Woodell.



**TERRY MCBRIDE, CEO
Nettwerk Group**

Issue to watch: "The shrinking footprint of retail. CD sales are going down, and while people point to file sharing as a reason it is not just that, it is the availability of finding a CD. Most people who want to buy a catalog today just hop online for it."

"But I don't think brick-and-mortar music retail is dead. A lot of brick-and-mortar stores, however, aren't just selling music anymore. So music is being consumed in the same way as picking up your groceries or your magazines."

"Specialty shops will still do well based on the persona of the people running them. But the majors playing the big-box game have put these specialty stores in a position where they can't afford knowledgeable staff."

"When you can buy a CD—first day of sale—at Walmart, Target or a Best Buy cheaper than what you can get it [at wholesale] from the label, that's a problem."

Canadian artist to watch: "I don't listen to music as coming from a particular country. [Los Angeles-based singer/songwriter] Colbie Caillat is an artist I really like. His music is earnest, it's real."



**STEVE KANE, President
Warner Music Canada**

Issue to watch: "Our digital market is being overserved, but many [U.S.-based] services don't understand the intricacies of the Canadian marketplace. We are trying to get this new market established, and we are running into a brick wall attaining real estate featuring Canadians."

"We also have to understand that as we are living in a global market we have to not only get our artists listed but effectively use search engines and technology to our benefit."

"On the mobile front, we have to move beyond telling consumers they can speak to their mothers cheaper past 6 p.m. The mobile world is more dynamic than that. The Canadian mobile companies can hit all three screens—television, computer and cell phones. They are just starting to recognize the power of what they have. They have to now start marketing the content and their enhanced services."

Canadian artist to watch: "One of my favorite records is 'Honey From the Tombs' by Amy Millan. It has that old country vibe with none of the clichés."

continued on >>p32



MIKE McCARTY,
President
EMI Music Publishing, Canada

Issue to watch: "The old value chain of the music industry has broken down. A new value chain is now being created. In some cases publishers don't have the legal right or the leverage to get their fair share of the wealth that is moving into the hands of others, such as [Internet service providers] or MP3 player manufacturers."

"If you look at the music chain as an ecosystem, what has happened is that new players have changed the environment, and the ecosystem that created the content for them is now under severe stress."

"They have a responsibility to replenish the ecosystem, if only for their own self interests. They are the new gatekeepers, and the funding of the promotion of music is now going to shift partly onto their shoulders. I would love to find a new gatekeeper to partner with us in the development of talent in a direct and strategic way. I can see that happening in the next few years."

Artist to watch: "Justin Nozuka. He's an 18-year-old singer/songwriter handled by Coalition Entertainment Management in Toronto. He's a very powerful, soulful singer/songwriter."



ISABELLE HEMOND,
Director of Marketing
Puretracks

Issue to watch: Copyright issues and the problem of illegal downloading are still top of mind for many in the country, according to Hemond, whose company, Toronto-based Puretracks, is the first legal

digital music site to launch in the country.

"There is no Canadian legislation in place to legislate against peer-to-peer [file sharing], and many still download illegally, especially young adults in the 18-24 demographic," she says.

Similarly, interoperability issues among digital services are confusing Canadian music buyers and slowing the market.

"There are two popular digital music formats already in the market, and a third was just released. It is getting very confusing for consumers to buy a digital music player, since they don't understand why they can't have the freedom to choose the site they want to download music from."

Artist to watch: Signed to Sub Pop, Wolf Parade caused a national stir in 2006 with comparisons to Canada's Arcade Fire. That should increase this year. "They demonstrated their talent, and although they are still below the commercial radar, Wolf Parade are gaining momentum with media and the public."

FACT FILE

CANADIAN MUSIC WEEK

Who: Executives from throughout the Canadian music industry and their business partners from around the world, along with more than 500 bands in 40-plus venues.

What: A music industry conference, trade show, awards show and festival.

Where: Toronto

When: March 7-10

Web: cmw.net



SHANE BOURBONNAIS,
President
Live Nation Canada

Issue to watch: "Not overloading the market with big shows that all happen at the same time. Canada is hot right now, and it's handling a great volume of shows for a market of 30 million people."

"Most of these shows are selling lots of tickets. We need to make sure that these shows are spread out over 12 months. If they get bunched up into a short period of time you will see good shows not sell tickets, because there is a ceiling in Canada."

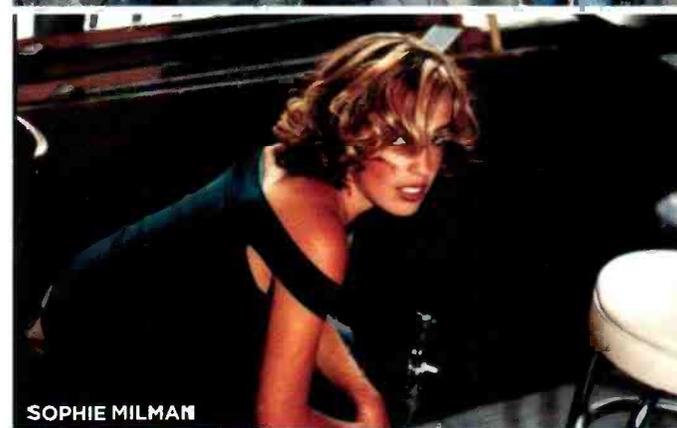
Artists to watch: Jann Arden, Billy Talent and Sophie Milman.



AMY MILLAN



WOLF PARADE



SOPHIE MILMAN

AMY MILLAN: AARON SELIGMAN; WOLF PARADE: MICHAEL DOERKSEN; SOPHIE MILMAN: COURTESY OF KOCH RECORDS

Gregory Charles

I think of you

#1 canadian album debut

#1 hit single "I Think of You"

TRIPLE PLATINUM IN 3 MONTHS

Three 2007 Juno Awards™ Nominations

- Album of the Year - Artist of the Year

- The Juno™ Fan Choice

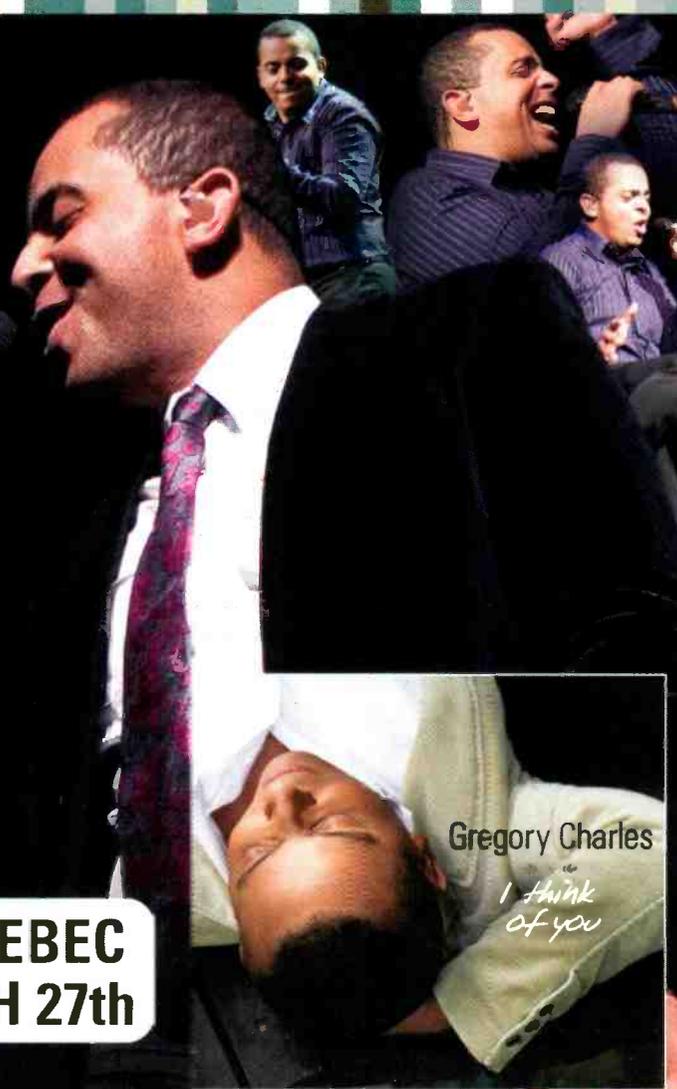
FOLLOWING THE INCREDIBLE SUCCESS IN QUEBEC AVAILABLE THROUGHOUT CANADA ON MARCH 27th

www.gregorycharles.com

LES DISQUES NEW

SONY BMG

GRUPE MONTAGNE GILLET



Gregory Charles
I think of you



Scotiabank Place™



Home of the Senators

Facility: **SCOTIABANK PLACE**

Address: **1000 Palladium Drive, Ottawa, Ontario, K2V 1A5**

Phone: **613-599-0140**

Fax: **613-599-9284**

Internet address: **www.scotiabankplace.com**

Facility management: **Capital Sports Properties, Inc.**

Box office/ticketing: **CapitalTickets.ca**

www.capitaltickets.ca

Capacities: **Hockey – 19,855**

360 concert – 17,855

180 concert – 12,000

270 concert – 13,226

Theatre Set-Up – 2,500 to 7,140

Parking capacity – 6,500

Market/demographics: **1.5 million, eastern Ontario, western Quebec, Upstate New York**

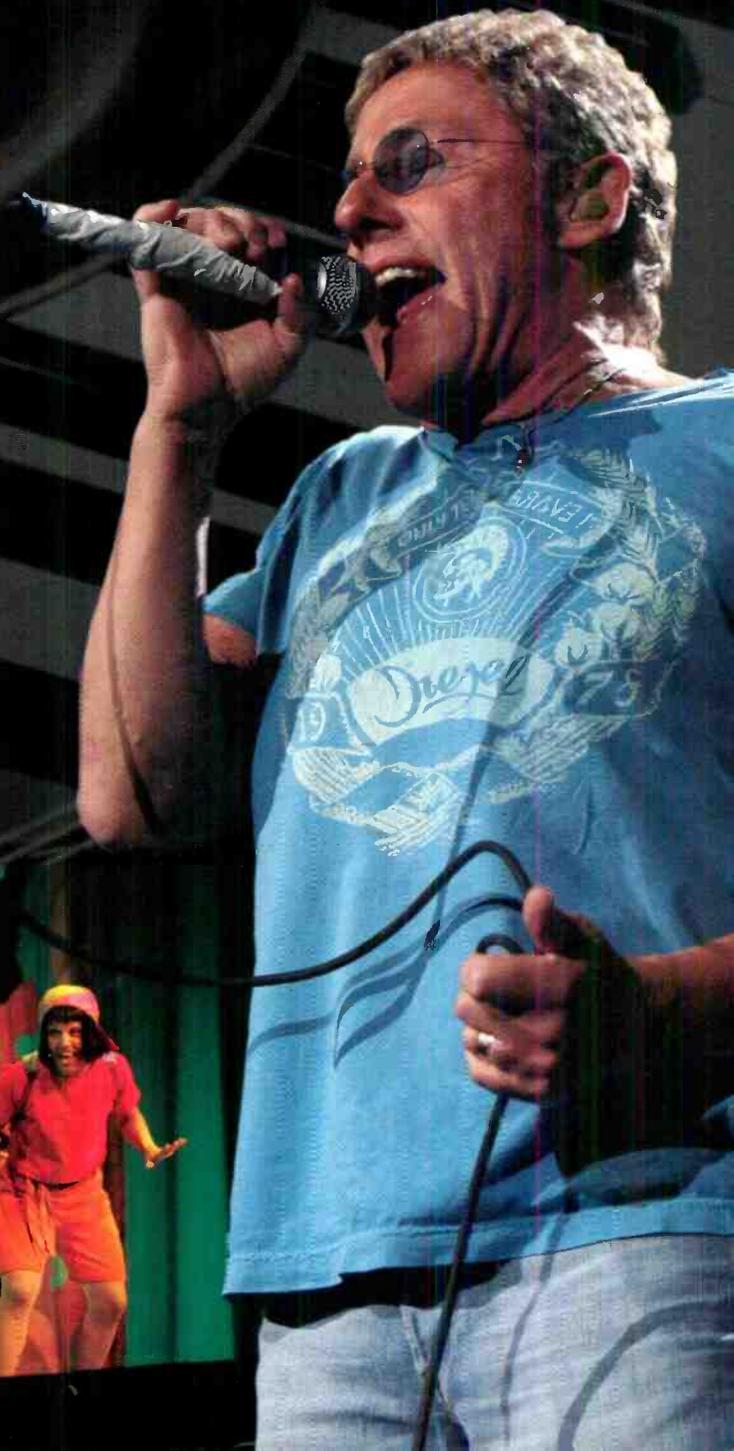
History: **Opened in January 1996**

Location: **In Ottawa, Canada's capital, conveniently located between Montreal and Toronto**

FOR BOOKING INFORMATION CONTACT TOM CONROY

613-599-0140

tcomroy@scotiabankplace.com



HOMELAND HERO

DAVID FOSTER REFLECTS ON HIS INDUCTION INTO CANADIAN MUSIC INDUSTRY HALL OF FAME

BY MELINDA NEWMAN

David Foster is proof that you can go home again. Although this native of Victoria, British Columbia, has lived in Malibu, Calif., for years, he spends much time in Canada.

The winner of 14 Grammy Awards and seven Juno Awards will return home once again March 8, when the producer/songwriter is inducted into the Canadian Music Industry Hall of Fame.

The day of this interview, the multitasking musician met with fellow Canadian Michael Bublé to discuss the crooner's forthcoming album on Foster's 143 Records, which is now wholly owned by Warner Music Group. Not surprisingly, he was also planning his appearance at the opening night of the Victoria Film Festival, where he was slated to perform.

You already have a star on Canada's Walk of Fame, and you're an officer of the Order of Canada. What does getting inducted into the Canadian Music Industry Hall of Fame mean to you?

I looked at the list of those who had gone before me, and I thought, "It's a really stellar list." And I love Canada so much that I remember, when I got honored at the Junos a few years ago, my speech ran 22 minutes, much to the dismay of everybody. But I'm just such a proud Canadian. I really am.

When you were growing up in Canada, were there Canadian artists who influenced you?

There was a program on every day after school that was from a different city: On Mondays it was from Vancouver, on Wednesdays it was from Winnipeg, Fridays was Toronto. There was even



[a broadcast from] Prince Edward Island or Nova Scotia. Anne Murray was on from Nova Scotia. The Guess Who were from Winnipeg, the Classics were from Vancouver, and it was just the greatest show. I got so inspired seeing all these great musicians and these great bands, and so that was my earliest memory of Canadian music.

Your first real success was when you were in the band Skylark, which scored a big hit in 1972 with "Wildflower." Do you have any regrets about not focusing more on being an artist?

Yes, I'm slightly regretful that I didn't follow through, because I had such a good start on it by being in a band that had a hit record. I remember being a session player in the '70s, and I was playing with the guys in Tots and Larry Carlton and Lee Ritenour and Ray Parker Jr., and they all went off and became artists, and I thought, "Wow, that's really cool. I should do that," but I never did. I made some solo albums and they weren't really that successful, but in fairness I never really gave it a chance, be-

cause I always got pulled into the studio, producing and writing, and I never went on the road.

When you look back, is there one that got away from you?

There is one. I really, really, really thought I was the right guy to produce the Led Zeppelin "Unplugged" album. I thought the ultimate unplugged album would be Led Zeppelin with a full orchestra. I had a couple of conversations with Robert Plant, actually, and he was very nice on the phone, and in the end, it just didn't come my way and I was heartbroken. I regret that one.

There's one more that I'm trying to do now, that I'm soliciting actually, and I haven't been successful at it yet. I believe I can make a great record with Stevie Wonder. We've talked and kidded, we've played together, we've jammed, we've socialized. But he's never really said to me point blank, "Yes, I want to work with you."

You've been at the forefront of the music that appeals to adults. If you look at 143's roster, it includes artists like Josh Groban, Michael Bublé, Renee Olstead and now Peter Cincotti.

The fact of the matter is I've been slugged my whole life for doing so-called pussy music—you know, like people say the reason I don't go into elevators is because I'm afraid to hear my own music. That's actually not the truth, but when I lay my hands on the piano what comes out is what comes out.

I can listen to Van Halen and Metallica, and there's a group, Muse, that I love. I love Jay-Z, [Dr.] Dre, Eminem. I love all of that and I love listening to that, but when I lay my hands on the piano, that's what comes out. That's who I am, and you should always stay in your lane and be true to who you are.

Despite all your success, you seem like you still have so much you want to achieve.

I really do. You have people saying, "I got out of the music business; it was just full of assholes." No, it's not full of assholes. The music business is not difficult for Justin Timberlake right now; he's having a great time. It's not difficult for Beyoncé. The older we get, the more difficult it gets. You have to fight harder to maintain your position, and Ronnie Hawkins taught me you have to retreat and attack in other directions. If I've been masterful at anything I think it has been that.

MATTHEW ROLSTON

OSHEAGA

Festival Musique et Arts

September 2007

PARC JEAN DRAPEAU

MONTRÉAL, CANADA

www.osheaga.com

FIVE MINUTES!

How long does it take to sell out your shows?



John Labatt
CENTRE

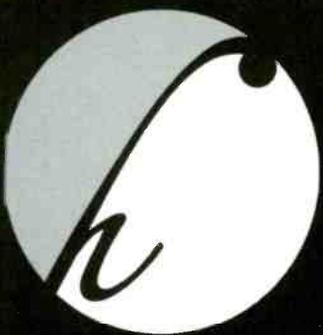
GLOBAL SPECTRUM
Facility Management

HOUSE OF BLUES
CONCERTS™
CANADA

For Event Bookings Call Brian Ohl @ 519-667-5700 • London • Ontario • Canada

www.johnlabattcentre.com

www.americanradiohistory.com



SOUND MUSIC INDUSTRY EDUCATION
HARRISINSTITUTE.COM



Castle Hill Records (Forte Productions)

Tom Stephen would like to congratulate Neil Dickson and Canadian Music Week on their 25th Anniversary.

COMING SOON

Watch for upcoming Castle Hill artists:

Luke Mulholland

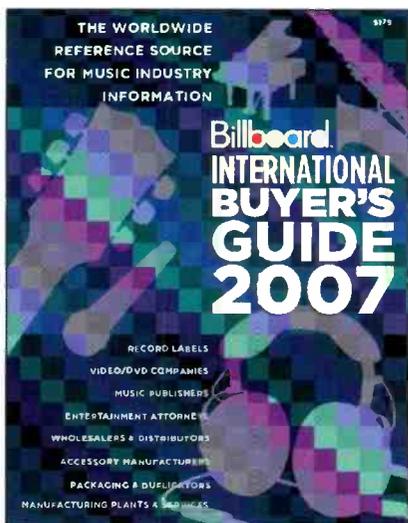
Cindy Gomez

Ko Kapches

MULHOLLAND DR.



Contact: Tom Stephen 416-323-3864



The Ultimate Deal-Making Tool!

THE LEADING WORLDWIDE RESOURCE GUIDE COVERING EVERY ASPECT OF THE MUSIC AND VIDEO INDUSTRIES

OVER 13,000 LISTINGS FROM 49 COUNTRIES:

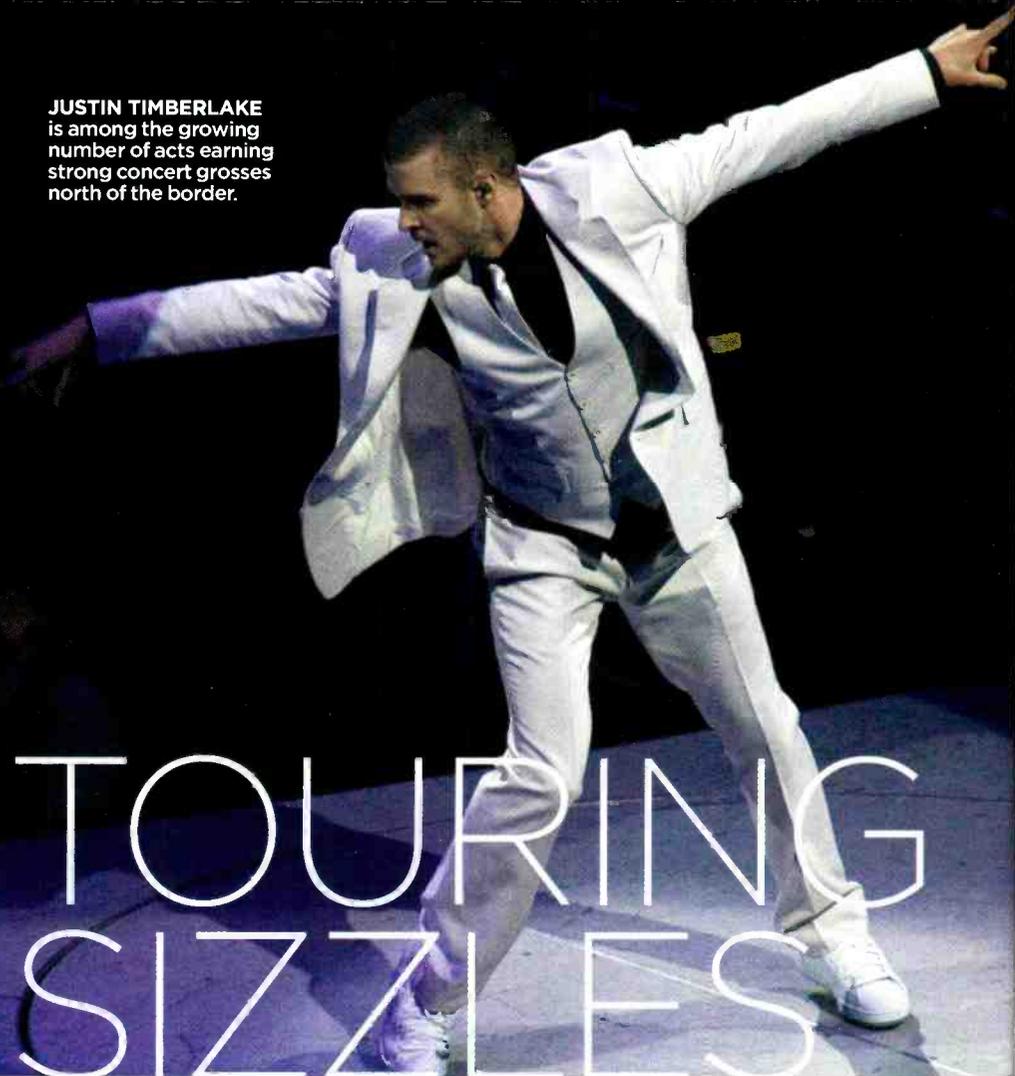
- Record Labels • Video and Digital Music Companies
- Music Publishers • Wholesalers • Accessory Manufacturers
- Packaging & Labeling • Entertainment Attorneys
- Replicators & Duplicators • Plants & Services and more!

**ORDER ONLINE: www.orderbillboard.com
OR CALL 1-800-562-2706 • 818-487-4582**

By Mail: Send payment for \$179 plus \$9.95 S&H (\$14.95 Canada/\$24.95 international orders) with this ad to: Billboard Directories, Attn: Subscription, P.O. Box 15158, North Hollywood, CA 91615-5158. Please add appropriate sales tax in CA, DC, FL, GA, IL, MD, MA, MN, MO, NJ, NY, OH, SC, TN, TX & CANADA. Orders payable in U.S. funds only. All sales are final.

Billboard Directories also available on diskette and mailing labels - for information, email: mwiesner@billboard.com For advertising opportunities, call 800-223-7524 or email jserrette@billboard.com A7BG14

JUSTIN TIMBERLAKE is among the growing number of acts earning strong concert grosses north of the border.



CANADA'S CONCERT SCENE REMAINS ONE HOT MARKET

BY RAY WADDELL

The Canadian concert market has been sizzling for several years now, begging the questions of why it's so hot and how long the heat can last.

"The Canadian concert market has been very healthy, and a lot of economic factors are behind this," says Riley O'Connor, senior VP for Live Nation in Toronto.

"The country has grown up, the population has expanded, demographics have broadened," O'Connor continues. "We didn't just wake up one day and embrace music."

William Morris Agency agent David Levine says acts like Justin Timberlake, Snoop Dogg, Rockstar Supernova and Goo Goo Dolls are all "doing better than ever" in Canadian markets. He adds that all genres seem to be doing well in Canada.

"All genres are hot," agrees Shane Bourbonnais, president of Live Nation Canada in Vancouver. "And 2007 is shaping up to be bigger than 2006."

Consistency has been key, O'Connor says, "along with the fact we've been able to attract acts and show there's more to Canada than just Vancouver, Toronto and Montreal. This is a large marketplace. We can scale anything from a small theater run across Canada to a major tour, playing all types of venues from St. Johns, Newfoundland, to Victoria, British Columbia."

Levine says the health of the Canadian economy has been a major factor in the strong concert business, as is a more favorable ticket-buying pattern. The fact that consumers have not been conditioned to wait for "fire sale" discounts for shows, as is the case in many U.S. markets, contributes to more solid box-office grosses.

"Tickets don't get discounted in Canada like they do in the U.S.," Levine says. "People don't

wait; they know they have to buy."

That the Canadian live market is thriving is no secret among agents booking tours north of the border, making saturation a real possibility.

"There is a danger of [saturation] mostly in the March-May and September-November tours," Levine says. "Tours and acts need to spread out, [and] promoters need to help as well."

But O'Connor doesn't see much cause for concern about market saturation.

"Maybe that could be a factor in certain genres where there is a limited population based on demographics," he says. "For example, we did Guns N' Roses in November, and I didn't know the depth [the band would have] in certain markets. But it shows people are drawn to talent, and Guns N' Roses were a blazing success across Canada."

Besides, O'Connor says, acts aren't flocking to Canada just because they hear the market is hot.

"This is still a foreign country. Acts still have to cross the border, and there are foreign exchange and tax issues in crossing the border," he says. "Acts weigh all these things. They don't just come in willy-nilly because they can get a booking in Saskatoon."

And, increasingly, crossing the border has become more complex. Those traveling by air, including artists and crew, now have to show a U.S. passport to get back into the United States, and those traveling by ground will have to show a passport starting in 2009.

"It's really important we get that word out in [the] American music industry," O'Connor says.

According to O'Connor, a healthy currency exchange between the United States and Canada may be the biggest single factor in stimulating the Canadian touring market.

"My concern is once the U.S. economy rebounds and the American dollar gets strong again, what happens to the Canadian dollar and our touring future," he says.

"I'd hate to see the exchange go from almost one for one with the American dollar back to 50 cents to the American dollar."

ANDRE PICCHETTE/LA PRESSE/CF/AP PHOTO

A GLOBAL BOOST

CANADIAN MUSIC WEEK RAISES AWARENESS OF MARKET'S RISING TALENTS

BY LARRY LeBLANC

As president of Canadian Music Week (CMW), Neill Dixon plays a significant role in boosting Canada's international profile. ✪ Now in its 25th year, the annual four-day music conference and festival in Toronto opens March 7. It is expected to attract 20,000 attendees from around the globe. ✪ "Canadian music is hot internationally, so it's easy convincing people they can do business here," Dixon says, noting that 25 U.K. companies and 10 from Japan will be among those represented. ✪ "What Neill and his team have accomplished in 25 years is staggering," Universal Music Canada CEO Randy Lennox says. "What began as a luncheon has evolved into featuring as many international performers and executives as any world-class event of its kind."

CMW 2007 will offer an Executive Conference for industry leaders, a TuneUp Conference that targets musicians and entry-level business people, a trade show, four award shows and a music festival featuring more than 500 bands performing in 42 venues.

On March 10, the Canadian Music Industry Hall of Fame will induct rock trio Triumph and producer/songwriter David Foster.

The title sponsor for CMW 2007 is cell phone service provider Rogers Wireless, a sign of the increasing ties between the music industry and the mobile communication business. Another key sponsor is Sympatico/MSN, which is due to launch a new community networking site: indiscover.com.

At CMW last year, speaker John Kennedy, chairman/CEO of the IFPI, described the transformation of the music business, as record companies embraced new technologies after a "hesitant start."

This year, CMW will focus on the threats and opportunities new technologies pose. "Technology has refreshed our conference," Dixon says. "Each year there's something new to deal with."

Among this year's keynote speakers are songwriter/producers Foster and Glen Ballard; Elektra Records founder Jac Holzman; Ted Cohen, managing partner of Tag Strategic and chairman of MEF Americas; music futurist Gerd Leonhard; Mathew Knowles, president/CEO of Music World Entertainment; and Big Jon Platt, executive VP/head of urban nationwide for EMI Music Publishing.

Dixon recalls when music and radio executives attending CMW scorned the idea that digital technology would fundamentally transform the music industry. It was the message that Nicholas Negroponte, founder and chairman emeritus of Massachusetts Institute of Technology's Media Lab, delivered to CMW

attendees in 1993. He warned that if they were not in the digital business in 10 years they had better polish up their résumés.

Dixon recalls, "Many were disbelievers, saying, 'This guy is nuts.'"

Dixon came to Toronto in 1967 after graduating from Hamersmith College in London. He spent three years running Grumbles, a local coffee house. He has also worked in promotion at RCA Records Canada and GRT Records Canada. In the '80s, he co-managed Martha Reeves, Triumph and Long John Baldry, and co-owned Solid Gold Records with a roster of Triumph, the Good Brothers, Chilliwack and Toronto.

CMW began in 1983 as the Record Music Industry Conference, launched by David Farrell and wife Patricia Dunn-Farrell, then co-publishers of the weekly Canadian music trade *The Record*.

Dixon was hired to book speakers, organize panels and later attract sponsors.

"It was a very domestic event," he says. "It took place until the mid-'90s around the Juno Awards. It was impossible to get any publicity."

When Dixon took over CMW in 1993, he changed its format, expanding and diversifying activities to attract representatives from related industries. "Then everything just grew," he says.

Dixon has since been able to attract such music industry figures as George Martin, Clive Davis, Moby and Thomas Dolby as speakers.



Canadian Music Week president NEILL DIXON has given the annual event international cachet and impact.

Arcade Fire	Avril Lavigne	Ron Sexsmith
Barenaked Ladies	Malajube	Sum 41
Broken Social Scene	Sarah McLachlan	Swollen Members
Michael Bublé	New Pornographers	Three Days Grace
Corneille	Nickelback	Martha Wainwright
The Dears	Daniel Powter	...to name a few
Emerson Drive	Deric Ruttan	
Feist	Gordie Sampson	
Finger Eleven		
Nelly Furtado		
k-os		
Diana Krall		

We stand on guard for thee

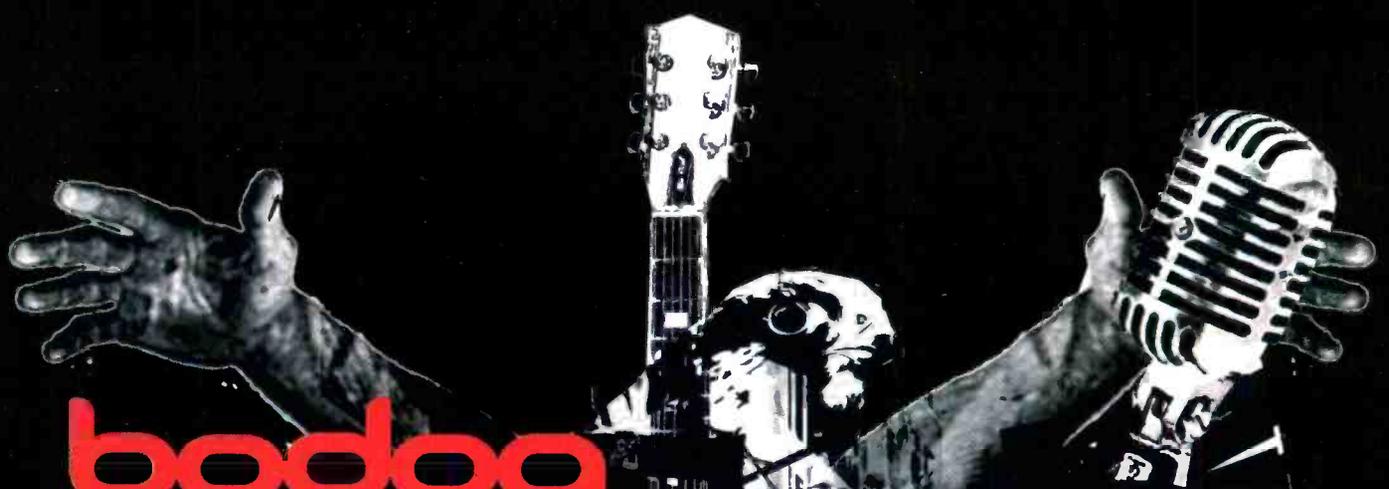
Wherever their success takes them, Canadian music creators and their publishers trust in SOCAN to represent their best interests in Canada and around the world.

To learn more about how we're doing what's right for music, visit our Website today.

 **SOCAN**
Society of Composers, Authors and Music Publishers of Canada
Société canadienne des auteurs, compositeurs et éditeurs de musique

what's right for music
la musique a ses droits

www.socan.ca



bodog

BATTLE OF THE BANDS

ONE MILLION DOLLARS

IS UP FOR GRABS IN THE
BATTLE TO END ALL BATTLES

Calvin Ayre, Founder and CEO of Bodog Entertainment, has created the Bodog Battle of the Bands, with grueling live performances across Canada.

The winning band will be awarded a One Million Dollar recording agreement that includes international distribution, touring, videos, radio promotions, and marketing services.

No Gimmicks, No Sign Up Fees, just Calvin's quest to find Canada's next best Indie band.

LIVE SHOWS STARTING MAY 2007

**Toronto Vancouver Ottawa London Winnipeg
Calgary Edmonton Regina Halifax Montreal**

SIGN UP NOW!



www.bodogmusic.com



MOBILE MC
Rich Boy's hit explodes
out of Alabama

40



MIMS' MO
Rapper represents, and
not just for New York

40



REGGAE ROOKIE
Collie Buddz's budding
career comes around

41



TOBYMAC TODAY
dcTalk alumnus scores
at Christian AC format

43



BARENAKED BUSINESS
Steve Page on Ladies'
fan-friendly plan

44

MUSIC

LATIN BY LEILA COBO

The Graduation Of Guerra

After Decades On An Indie, An Innovative Dominican Star Makes A Major Move

After a lifetime on indie labels, Juan Luis Guerra is moving to the major leagues.

The Dominican star, known for reaching mass audiences with his literate, intricate, fusion-laced renditions of merengue and bachata, will release his 11th studio album, "La Llave de Mi Corazón," March 20 on EMI Televisa. Guerra has sold more than 7 million copies of his albums worldwide, according to the label.

The move would seem obvious for any artist except the soft-spoken Guerra, who since 1985 has been signed to Karen Records, a small operation owned by friend and business associate Bienvenido Rodriguez.

Now, he says, he wants a concerted growth plan. "It was a very big decision for us, and a decision that took a long time," manager Amarilys Germán says.

"He is one of the biggest artists in the region and in Spain," says EMI Latin America president/CEO Marco Bissi, who is known for aggressively pursuing growth deals. "He transcends the tropical category, because his fan base is so big and diverse."

Despite Guerra's record as a multimillion-unit seller worldwide, his touring and promotion has long been fragmented and often sparse.

"With his last albums, he didn't even go to markets he had worked before," Germán says. "It was as if time had stopped. Now, we're looking forward to reopen markets and open brand-new markets as well."

In a way, it's the start of something new for Guerra all around. His publishing—which in the past was also tied to Rodriguez—is up for grabs.

And for the first time, Germán is contemplating getting an agent or single tour promoter to work Guerra's upcoming U.S. tour.

Anchoring Guerra's current campaign is "La Llave de Mi Corazón," an irreverent mix

of tropical beats—bachata, merengue, mambo and salsa, fused with electronica, blues and even hints of doo-wop—that will also be released simultaneously in Latin America and Spain. Plans also call for its later release in other European countries, including France and Italy. While versions in Italian and Portuguese are under consideration, "La Llave" already includes two English-language tracks, among them an English version of the single titled "Medicine for My Soul." They give EMI Televisa a clear entry point into a mainstream market that Guerra has never tapped before.

However, Guerra says he didn't pen his new album with a crossover in mind.

Rather, the language is a result of the music. "La Llave de Mi Corazón," the song, is a blues over which Guerra added mambo and later bachata beats.

Building on that blues, the first lyrics to the song—a tale of a man who meets a girl on the Web—were actually in English, and the final version is bilingual.

"I spent more than three months on that song," says Guerra, who wrote, arranged and produced the entire album. "My main objective was to do something that sounded completely different from everything else you hear."

That was a tall order for tropical music, a genre that's been stagnant for the past several years, with reggaetón its only innovative offshoot.

But Guerra's history of radio hits allows him to innovate.

"There aren't many artists that could get away with a song like this," says Pietro Carlos, VP of marketing and promotion for EMI Televisa. "We knew it was different, and we thought from the onset that it was a good thing."

"La Llave" is being worked to pop and tropical formats, charting this week at No. 19 on



GUERRA

Hot Latin Songs and No. 1 on Tropical Airplay. Guerra recorded exclusive versions for various digital stores, including an acoustic bachata for iTunes.

Guerra's last album was 2004's "Para Tí," a Christian recording released on Venemusic and distributed worldwide on Universal via a special one-off deal where Karen allowed Venemusic to release that one album.

Despite its Christian content, "Para Tí," released in late 2004, was a smash success, selling close to 200,000 copies in the United States

alone, according to Nielsen SoundScan.

Thus, when Guerra parted ways with Rodriguez, it was widely believed that he would sign with Venemusic.

Instead, he decided to examine options with all majors, going to them with an already finished album and a video.

"The main thing, aside from expanding the enterprise, was chemistry," Guerra says of his new label deal. "There's a special love that's put in the project plus [EMI Televisa has] the ability to make things happen." ...

>>>ALL THE QUEENS' MEN

Trent Reznor, the Strokes' Julian Casablancas, Mark Lanegan and ZZ Top's Billy F. Gibbons will all make guest appearances on the new Queens of the Stone Age album, "Era Vulgaris," due in June via Interscope. "Era Vulgaris" is the follow-up to 2005's "Lullabies to Paralyze." Gibbons previously guested with QOTSA on "Paralyze" track "Burn the Witch," while Reznor's Nine Inch Nails toured with QOTSA in 2005.

—Jonathan Cohen

>>>KNOWING NE-YO ANEW

Ne-Yo will release his new album, "Know Me," April 24. The Def Jam set will feature contributions from such producers as Stargate, Heavy Weights, Nephew, Big D and Ish, plus a guest appearance by Jennifer Hudson. The 24-year-old Las Vegas native is also tipped to write for new projects from Whitney Houston, Britney Spears, Celine Dion, Usher and Chris Brown.

—Mariel Concepcion

>>>JUST 25 MORE TO GO

Prefuse 73 mastermind Scott Herren's next Savath + Savalas project will be released in June—just as soon as the artist whittles down 15 tracks from the 40 that have been recorded. Herren has been recording with Australian drummer Laurence Pike and Swedish songwriter Jose Gonzalez. The as-yet-untitled album will be Savath + Savalas' Anti-Records debut.

—Katie Hasty

>>>BOSTON, BEWARE

The Hold Steady, Andrew W.K., Mastodon and Early Man are among the acts that have been tapped for the soundtrack to the upcoming Adult Swim film "Aqua Teen Hunger Force Colon Movie Film for Theaters." Slated for an April 10 release via Williams Street, the compilation will feature sound bites from the movie, plus a new version of the "Aqua Teen" theme song by its originator, Schoolly D. —Katie Hasty

HIP-HOP BY HILLARY CROSELY

Rich Boy's Small-Town Appeal

Producer-Turned-Rapper's Hit Puts Alabama On The Rap Map

Rich Boy was a mechanical engineering student at Tuskegee University when he first fell victim to the producing bug. Upon running into future A-list producer Polow Da Don in 2001, he naturally gave Polow a CD of his beats. Polow encouraged him to stay in touch, but what really grabbed him was Rich Boy's lyrical delivery. "I told him he could say, 'I'm going to the store,' and it'd sound cool," Polow says.

Six years down the line, hip-hop fans seem to agree: Few MCs can rock a song sampling early-'80s R&B group Switch in 2007, but Rich Boy's hit "Throw Some D's" does just that. Now the single sits at No. 3 on the Hot R&B/Hip-Hop Songs chart after 25 weeks. Born Maurice Richards, the 23-year-old is putting his hometown of Mobile, Ala., on the rap map.

Working the smaller markets near Mobile, Rich Boy and Polow created a buzz that pushed "Throw Some D's" up radio's urban and rap charts. This week, it's No. 11 on Billboard's Hot RingMasters chart as well.

Rich Boy's self-titled debut album is due March 13 on Interscope. And while plenty of recent rappers seem to be plucked out of the South with ready-made albums, Polow has been developing Rich Boy since shortly after their first chance meeting, back when Polow was still a member of Southern rap group Jim Crow.

With Polow's connections,

Rich Boy signed to Interscope in 2002. "He shopped my demo around, and before I knew [it] I got a deal," Rich Boy says. "It was just meant for me to do it."

Though Rich Boy initially drew his primary influence from regionally known Southern rappers like Crimeboss, Polow persuaded him to study MCs like Jay-Z and Nas to expand his lyrical hori-

zons. Meanwhile, in 2005, Rich Boy strengthened his verbal dexterity over producer Bryan Kidd's staccato track, "Get Ta Poppin."

"I've played that beat for so many rappers, and they'd say it was cool," Polow says. "But nobody would rap over it because they [were always wondering] how I would make this sell. But I'm always thinking about making something different, and the song is crazy."

Now, with "Throw Some D's" hitting, it's up to Interscope and Polow to make sure Rich Boy doesn't become the first quarter's one-hit wonder.

"We're doing everything we can to keep him out of the rap soup that's out there right now," says Chris Clancy, Interscope co-head of marketing. "Rap's at the same place hair metal was in the '80s. So we're capitalizing on the fact that he's from a new place."

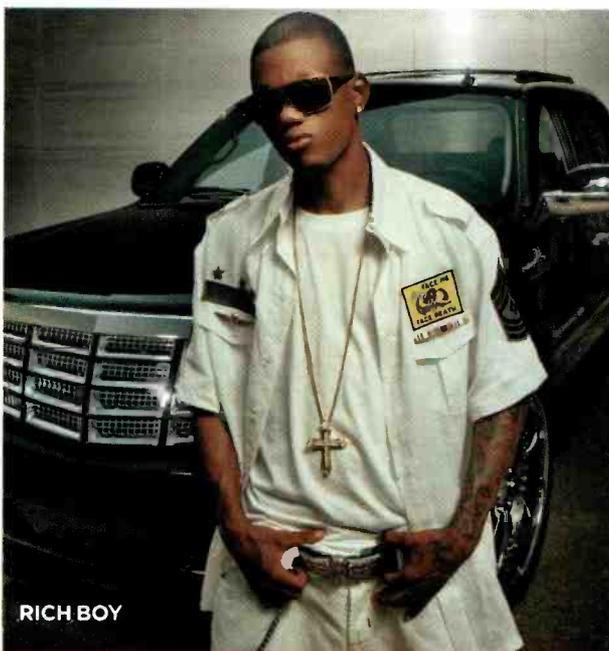
In other words, the label is banking on Rich Boy's small-town buzz. To familiarize fans with him, Interscope even shot 20 webisodes—aired on Rich Boy's own site, user-generated sites like YouTube

and on hip-hop sites—where he traipses around his old high school, barbershop and well-worn corners.

"Everything's so mass-marketed that it's become one freaking McDonald's commercial," Clancy says. "So you can't put a price on kids genuinely finding and thinking an artist's resonating with them."

Rich is now scheduled to perform on both MTV's and BET's spring break shows, as well as MTV's "The Leak" on March 6. He'll also join Young Jeezy, Lil Wayne, Jim Jones and Juelz Santana on the national Street Dream Tour from March 3 to April 29. And Clancy says that Rich's video for his second single, "Boy Looka Here," will translate the local energy of Mobile's recent Mardi Gras celebration on camera.

"I love shooting videos where it's not hired help because it's not forced," Clancy says. "An artist is finally worth going to stand in line at Best Buy next to the guy who's getting a refrigerator. It's not the easiest thing, and it's organically happening."



RICH BOY

HIP-HOP BY KATIE HASTY

IT'S GETTING 'HOT' IN HERE

New York Rapper Flying Up The Charts With Debut Single

"I represent New York/. . . niggas say that we lost it/so I'm-a bring it back," raps Shawn Mims on his hit "This Is Why I'm Hot," which goes on to reference how he's touched every corner of the country with his rhymes.

It's precisely this MO that's driven the New York-based MC's single: touting his song to clubs and radio stations far beyond the Big Apple. After writing the track last May, Mims toured instead of trying to work it to local mixtape DJs, contests and radio stations.

The artist found winning over hearts in Florida easiest, considering he tapped the talent of hot Miami-based producer Blackout Movement for his beats.

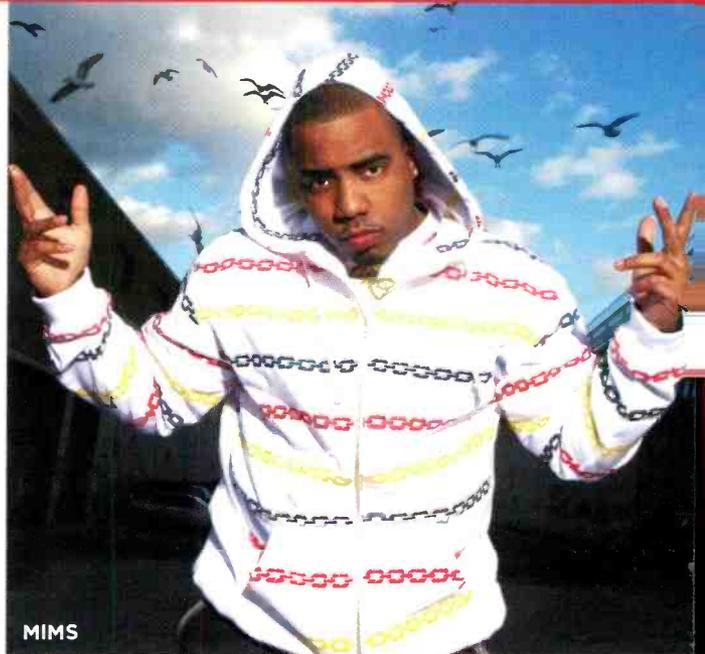
"I love [New York] to death—it runs through my veins. But I had to prove myself as a different MC. I had to show them that I could be heard in other markets," the 25-year-old says by phone from Boston.

"Hot" was The Billboard Hot 100's fastest-growing track at radio for three straight weeks earlier this month, propelling it to a new peak of No. 1 this week.

"The record is infectious. It's something everybody can go for—guys or girls. That's why so many people were downloading it for their phone," says Geo Bivins, Capitol senior VP of urban promotion. "This Is Why I'm Hot" entered at No. 7 and has gone on to crown the Hot RingMasters chart for four weeks. "He was smart to build up the momentum that he did outside of New York. He proved his worth elsewhere so now the city can be proud to call him its own."

His debut album, "Music Is My Savior," arrives March 27 on Capitol.

The title is apropos of Mims' path to stardom. His father died when he was 11, and tragedy struck again at age 13, when his mom—who had raised him—died due to complications from the birth of his sister. To cope and stay out of trouble, Mims leaned on a gift his mother had given him only weeks before her death: two turntables and a mixer.



MIMS

"Playing music put me in a position where I had to go one way or the other. I could be the biggest negative person in the world, or I could turn around and turn it into something positive," he says. "This record is about that. You hear a lot of fun in there. I love all hip-hop—I love listening to the struggles, talk about the 'hood, how it's hard where they come from. But what I don't hear enough of is the fun side of hip-hop. That's the other side to New York and I want to show the rest of the country that we know how to party."



Beatbox

KERRI MASON kmason@billboard.com

Deep In The Heart Of House

Urban-Leaning Dance Hit Spawning Overseas Movement



TRACEY K

We've been championing Fish Go Deep's "Cure and the Cause" on U.K. powerhouse label Defected since last summer. Now, nearly five months after its official release, and after spending a year in nightclubs worldwide, the mesmerizing vocal isn't going away. In fact, it's spurring an overseas movement.

"Cure and the Cause" "is an urban phenomenon," declares Dennis Ferrer, the producer who remixed the record from a breezy house throwaway into a diversely deep dancefloor anthem. "Hip-hop kids are pounding it from their cars [in the United Kingdom]. They're calling it 'urban house.'"

Hold on, back up. There was a time when hip-hop and dance were closer cousins, with a similar ethic, similar technology and even a similar sound. But these days, after rap went bling and dance went Euro, a house-loving hip-hop fan is about as rare as an emo kid who digs Beyoncé. The schism is unfortunate, because both genres could use a little reminder of their roots and some old-school cross-pollination.

But, if Defected A&R head Simon Dunmore—known for his crystal-ball signings—is a barometer, then something

is definitely afoot. "Back when I would club, DJs would play funk alongside hip-hop alongside house, with a bit of jazz," Dunmore says. "I sense that happening again." So he assembled Defected's "This Is Urban House" compilation, released as an import in late January. "Cure" leads it off.

"Everybody likes a tag," Dunmore says. "Retail loves a tag, radio loves a tag. Urban house is just house music that's been tagged and played by DJs who come from the R&B and hip-hop scenes."

Indeed, it's the audience, not necessarily the music itself, that's marking this trend. Dunmore says he first took notice last fall, when Twice As Nice, a London-based urban event promotion company, requested to license eight Defected records for a compilation. That November, Fish Go Deep singer Tracey K graced the cover of U.K. urban music magazine RWD. Then around Christmas, Galaxy—an R&B-focused radio station that had begrudgingly added "Cure and the Cause"—held a phone-in contest for record of the year. "Cure" won.

The compilation—which, if just for a lack of anything similar, serves as a blueprint for the new "genre"—is full of what most would define as good, all-American house

music (yes, we have to import our own music from the Brits), with a little something extra. Like Aly-U's "Follow Me" ('92) and Hardrive's "Deep Inside" ('95), classic dance records that hip-hop DJs readily adopted and still play to this day, this is house music that swings. "There's a bit more of a percussive element to it, and the basslines are really deep," Dunmore says.

He also points to the fact that it's "well-produced and mixed well, with a good engineer and a good studio," which, in the age of the MP3, can't be overstated.

New Jersey's Ferrer, with his bumpy groove and church soul, is urban house's poster child, with the hip-hopier Mr. V (New York) and tech-ier Quentin Harris (Detroit) also capturing the essence.

"Cure" will get another go in America on New York label LnM, recently founded by Nervous president Michael Weiss and Grammy Award-winning DJ/producer Louie Vega. Dunmore says that both labels will create a new remix package, produce a "better video" and relaunch the record in a few months, eyeing more mainstream success.

Now, will some American radio station—dance, hip-hop, R&B, whatever—please add it already? ...



Jazz Notes

DAN OUELLETTE douellette@billboard.com

Zoho Zeroes In

Upstart Label Earns Grammy Nods For 'Edgy' Albums

This year's Grammy Awards tabulations reveal again, especially in jazz, that David-like lean slays Goliath-like bulk. Case in point: the upstart Zoho Music label, which boasted two nominations in the Latin jazz category.

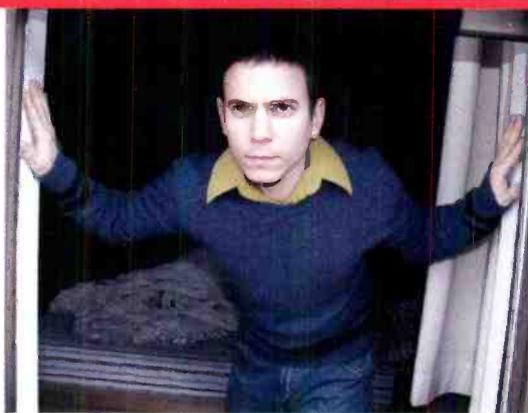
When Joachim "Jochen" Becker submitted four albums from his Zoho catalog to the Recording Academy for Grammy consideration, he figured the final release by the late conguero master Ray Barretto, "Standards Rican-ditioned," would be "a slam-dunk." Becker says, "It was our biggest seller, and because of Ray's fame, I figured it would be a clear contender. But instead they chose two guys whose music brushes against the grain."

While both Zoho nominees in the best Latin jazz album category—drummer Dafnis Prieto's "Absolute Quintet" and pianist Edsel Gomez's "Cubist Music"—failed to win a Grammy ("Simpático" by the Brian Lynch/Eddie Palmieri Project on ArtistShare did),

it was still an enviable achievement for the micro-indie that was founded in 2003. "I was thrilled at the recognition," Becker says. "The music of both Dafnis and Edsel falls outside the jazz-radio mainstream. Their music is more edgy and angular than most Latin jazz, but the Grammy nods acknowledge that they are major innovators."

Zoho did score a Grammy this year on its blues/rock imprint Zoho Roots for the Ike Turner release "Ris'n With the Blues" in the best traditional blues album category. Zoho also hit Latin Grammy pay dirt in 2005 in the tango category for Argentinian pianist Pablo Ziegler's "Fajo Cero."

Zoho's history stands as another independent-label success story in the face of dwindling major-label support for adventurous jazz, whether it's steeped in Latin or soars beyond the straight-ahead. "We're creating homes for artists that are untrammelled by corporate buy-



Zoho's DANIEL PRIETO didn't win a Grammy, but being nominated was an accomplishment itself.

outs," Becker says. "It's really important to us that we give all of our artists the red-carpet treatment. Plus, we offer speed. We can talk with artists and tell them, 'Come hell or high water, we will get your album out in June.' It generally takes 18 months for a major to release a CD. So, we can outrun any major, which gives us a competitive advantage."

Beyond the Grammy exposure, Prieto, whose "Absolute Quintet" is his second disc for Zoho, is pleased with the treatment at the label. "I own my masters, which is the only way to the future," he says. "Jochen supports the music. You can communicate directly with him, whereas at bigger labels there may not be as much personal interaction. He's given me the possibility of presenting my work, to prove my music."

The Millwood, N.Y.-based Zoho was born

after another label Becker co-founded, the Latin world-jazz Khaeon, ran aground. Many artists, including Carlos Barbosa-Lima, followed Becker to Zoho. The label worked out a distribution deal with Allegro, which has been instrumental in extending Zoho's reach via key accounts with the likes of Borders Books & Music, Amazon and HMV.

While Zoho, with its prime mission being to offer music with an urban New York Latin jazz vibe, has been pursuing that "full blast," Becker says, it has also spread its purview to include jazz artists who don't fall in that category. Saxophonist Dave Liebman has recorded three Zoho discs, while the label's latest release, streeting March 13, is guitarist Dave Stryker and saxophonist Steve Slagle's new Stryker/Slagle Band CD, "Latest Outlook."

Zoho's catalog now totals more than 40 CDs, and Becker promises more are on the way. "We're toiling hard in the vineyards," he says. "We're trying to figure out how to top what we did last year." He switches metaphors and confidently adds, "I feel that I have my guns loaded properly." ...

Collie Buddz, Organically Grown

Columbia MC Impresses Global Reggae Market And U.S. Hip-Hop Community Alike

Instead of pushing reggae MC Collie Buddz into the American marketplace early, Columbia VP of marketing Liz Hausle initially fought to keep his single "Come Around" in the Caribbean and Europe. But nearly a year after that track was quietly released, the United States seems ready for the 25-year-old MC who delivers it. Buddz plans to release his self-titled debut June 5.

"My first show I was opening for Chris Brown in Bermuda last June," Buddz—born Colin Harper in New Orleans, raised in Bermuda—says in a West Indian lilt. "The song ain't really bust yet, I was fresh to the scene. The crowd reaction was sort of mixed. They heard the riddim so then they said, 'Bup bup!' Then they saw this white guy, and they were confused. But it was good."

Not long after graduating from Florida's Full Sail media arts school in 2001, Buddz recorded a demo tape with his brother and decided to shop it to major labels. Sony's Dino Delvaille, then senior VP of A&R at Sony Urban and now Buddz's manager, was interested but sent the MC back to sharpen his skills.

"Soon after, Dino sent a riddim to me. Honestly, I wasn't feeling it," Buddz says. "But I chatted to it anyway, sent it back to Dino, and that was the turning point in getting signed."

Sony, which originally planned to market him like Matisyahu then decided his music was more roots-dancehall reggae instead, put out "Come Around" in March 2006. The track quickly got the attention of Jabba and Bobby Konders, DJs at R&B/hip-hop WQHT (Hot 97) New York. The pair played the song at their international sets, and Hot 97 added "Come Around" early when Sony went for adds.

The label "let the track grow organically," Hausle says. "When we decided to build his fan base in the U.S., we shot an inexpensive video in Kingston for 'Come Around' and launched it on YouTube.

which chronicles Bermudan life over hip-hop, dancehall and slow one-drop riddims, is mainly produced by the legendary Tony Kelly, with tracks from Akon, Don Corleone, Curtis Lynch, Steven



BUDDZ

We didn't want to force people on it, so we put Collie on as many nontraditional sites as we could. He's got over 130,000 plays on YouTube." And this week, "Come Around" sits at No. 76 on Billboard's Hot R&B/Hip-Hop Songs chart.

"When Dino first played me the music, I instantly thought global appeal," BMG Publishing senior VP of urban A&R Derrick Thompson says. "We did the publishing deal last May, which was pretty early. So I'm really impressed with the grass-roots approach that Columbia has done."

Though it seems many contemporary artists come to labels with full-length albums already recorded, Sony took its time grooming Buddz. His self-titled debut,

McGreggor, Massive B and Firehouse Music. Guest spots come from Krayzie Bone, Lloyd Banks and Bounty Killer. Two "Come Around" remixes—one with Busy Signal, the other with Busta Rhymes—are floating around radio. Buddz has been on tour for almost a year promoting the single and is currently performing in Europe.

"He's on a completely paid tour, which is fantastic at this point as a new artist," Hausle says. "He's shooting 'Showtime at the Apollo' on March 4. He's got several dates with Marshall Montana at Madison Square Garden and Hot 97's Full Frontal Fashion Show on March 8. We're going to continue to work Collie market by market, without force-feeding his audience." ●●●



Real Talk

HILLARY CROSLY hcrosley@billboard.com

And The Mix Won't Stop

Post Drama Arrest, Artists Turning To Internet For Mixtape Distribution

In the wake of DJ Drama's arrest, mixtape fear has been all the rage in the last few weeks. In that time, the hip-hop industry has gone from a state of total emergency to a relaxed state of apprehension. Now, it seems free online mixtapes are the next course of action. Like **Lupe Fiasco**, who released his "Revenge of the Nerds" mixtapes online in 2004, **Talib Kweli** dropped a new project with **Madlib** called "Liberation" in January. The tape is more "Quality" than "Beautiful Struggle" and features all new beats and lyrics. It was so well-received that his Blacksmith label released it Feb. 20 through traditional retail channels.

Meanwhile, my favorite DJ with the giggling drop, **Mick Boogie**, released his mixtape, "And Justus for All" with **Little Brother**, online recently. The tape includes primarily new beats and rhymes and could legally be sold without worry, but Boogie and Little Brother decided to show their fans love—free love. One funny joint is **Phonte's Sarah Silverman**-esque attempt at being honest on "Phonte Last Day." Describing his days as a department store clerk,

Phonte leads off with "Don't get offended by this track. I'm an equal opportunity racist—I hate all of y'all." As usual, Little Brother does a great job of delivering witty and comical rhymes that fit with its boyish personality. And Boogie's not so bad either.

"Even though the Little Brother mixtape is all original music and we could have legally sold it," Boogie says, "with the hot climate of hip-hop it was smarter to give it away for free. We also wanted to give back to the supporters and fans of hip-hop."

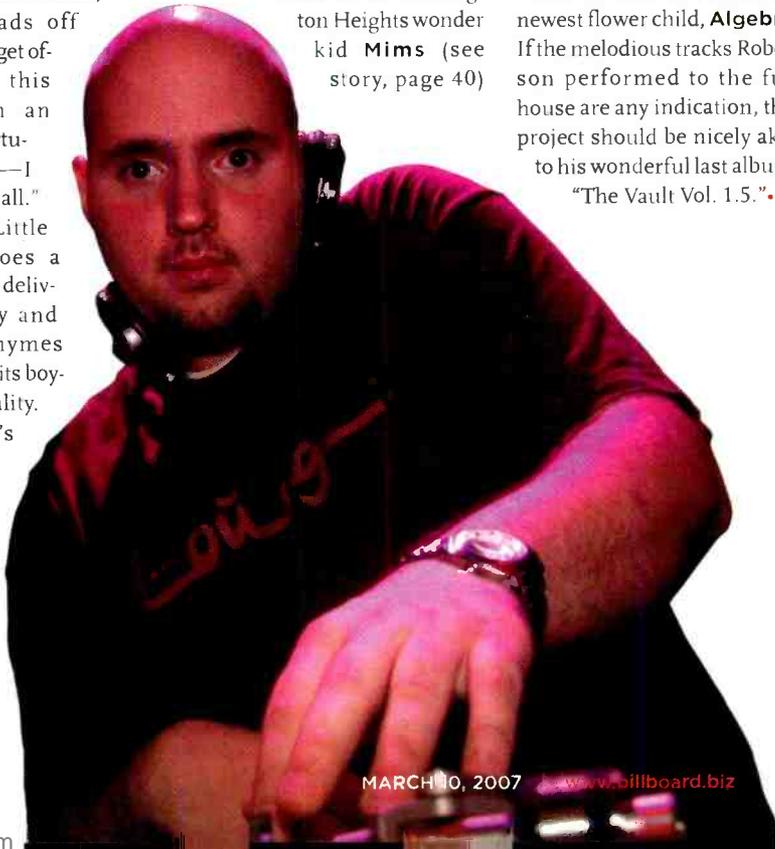
One of the industry's rising stars, Boogie is the Cleveland Cavaliers' official DJ, a Sirius mixer and just spun at **Lebron James** and **Jay-Z's** NBA All-Star weekend event in Las Vegas. Even **El Presidente** told him he was dope, so what does the Justus Midwest DJ of the year have to say about the future of mixtapes?

"Clarity is always positive," Boogie says. "At the end of the day, I think everyone will realize that there are no bad guys. Historically, mixtapes are really about the branding of the DJ," he adds. "And getting your product out there. Music is something to be enjoyed by everyone. I think at the conclusion of the Drama case, there'll be a set of rules that everyone can benefit from."

THIS IS WHY HE'S HOT: I hit New York club S.O.B.'s this week to see Washington Heights wonder kid **Mims** (see story, page 40)

perform "This Is Why I'm Hot." Mims has bolted up The Billboard Hot 100 and Hot R&B/Hip-Hop Songs with the track, which grabs a bit of each region's quintessential sound (i.e., shout-outs to Chicago and sampling a bit of **Kanye West's** "Jesus Walks"). It's a fun and savvy marketing tool, because each hip-hop region feels like he's its own artist. The record started bubbling last summer, and increased its spins from middle America outward, finally reaching New York and Los Angeles. His album, "Music Is My Savior," drops March 27 via Capitol.

TO THE LEFT, TO THE LEFT: One of my favorite indie singers, **Eric Roberson**, celebrated the release of his fifth album, "Left," at New York's B.B. King Blues Club & Grill recently. Not only has he written for **Dwele** and **Musiq Soulchild** (who performed at the release party with **Vivian Green**) and collaborated with **Jill Scott** and **Floetry**, he's the guy I mention when folks say "all the good songs have already been written." The project features **Little Brother's Phonte** and Universal's newest flower child, **Algebra**. If the melodious tracks Roberson performed to the full house are any indication, this project should be nicely akin to his wonderful last album, "The Vault Vol. 1.5." ●●●



DJ MICK BOOGIE

Right Time, Right 'Sounds'

Christian Vet Notches First Christian AC Hit

NASHVILLE—With the release of "Portable Sounds," tobyMac continues to pave the way for Christian recording artists with his innovative sound and savvy marketing techniques.

The ForeFront artist has always fused rap, hip-hop, pop and rock into an intriguing blend that was sometimes too far ahead of the curve for some Christian formats, but with "Made to Love," the first single from "Portable Sounds," tobyMac has a bona fide hit at the Christian AC format as well as on iTunes. The song is available as a commercial single at mainstream and Christian retail. Consumers who preordered the album from iTunes also got a copy of the single.

"I love the fact that it has a hip-hop groove," tobyMac says, sitting in a café near his Franklin, Tenn., home. "It's melodic and also there's a certain grittiness to it that feels like me. It's not too polished. It feels kind of rootsy and organic, and those are the kind of things that I love."

TobyMac is understandably pleased with the song's acceptance at Christian AC. "People are adding it that have never played me," he says, citing a couple of different reasons. "AC is hotter than it ever has been, and I think my confidence in singing is increasing. I do what I love and that's bounce back and forth between rap and singing. I've always done that. Now, I just sort of stepped out a little more, and I feel like melodies are sort of moving through me. It just happens that I'm where radio is. The timing is right."

The artist, whose real name is Toby McKeehan, rose to prominence as one-third of pioneering Christian rap/rock trio dcTalk. He made his solo bow in 2001 with "Momentum" and followed that with a remix album in 2003 before issuing "Welcome to Diverse City" in 2004. Both studio albums have been certified gold.

"I've been doing it for awhile, but as long as you are still discovering new things, creating new things and climbing new mountains, it will always be fresh," tobyMac says. "It's like I've

discovered a new little toy within my vocal arsenal. It sort of takes you back and makes you like a kid again."

In addition to his career as an artist, tobyMac is also one of the founding owners of Gotee Records, a successful Christian label that is home to Relient K, Ayiesha Woods, Story-

Side: B and other acts. In addition, he co-founded E.R.A.C.E., a nonprofit organization dedicated to racial reconciliation and unity.

"Gotee is doing well and focused on a bunch of new music," says tobyMac, who takes an active role in the label's A&R. "We have about three or four artists that we're developing right now."

Always quick to engage the youth market, tobyMac is the first Christian artist with a wireless application protocol site, allowing consumers to access all things tobyMac on their cell phones. "We've gotten unprecedented support from mobile carriers," EMI Christian Label Group senior VP of marketing and artist development David Crace says. "Right now he's top deck on Verizon. If you're carrying a Verizon phone and open it to the music page, you'll see tobyMac. For the teen audience that really connects with him, mobile is such an important part."

On the album's Feb. 20 street date, tobyMac connected with consumers via a video release party on tobyMac.com that continues to be streamed.

TobyMac will take Building 429, Thousand Foot Krutch and Family Force 5 with him on tour this spring. "The Portable Sounds tour is going out with some bands that I love, all different styles," he says. "We want to ignite parties from town to town, city to city. I brought bands that I knew would do that."



TOBYMAC



Rhythm & Blues

GAIL MITCHELL gmitchell@billboard.com

Toomp, There It Is

Atlanta DJ Teams With Kanye, L.A. Reid For New Endeavors

With his production skills having helped score Grammy Awards for T.I. (best rap solo performance for "What You Know") and Ludacris (best rap album for "Release Therapy"), DJ Toomp is busy on other hip-hop fronts.

After producing Young Jeezy's latest hit, "I Luv It," he has lined up a slew of additional collaborations on upcoming projects by Young Buck, Busta Rhymes, 8Ball & MJG, Mariah Carey and Slim Thug. Slated to be Ludacris' next single is another DJ Toomp production, "Mouths to Feed." Then there's the hookup he made with Kanye West when the latter did a cameo on an early version of Young Jeezy's "I Got Money," another Toomp contribution to the young rapper's second album, "The Inspiration."

"Kanye and I got together one night at Sony Studios," DJ Toomp says, "and felt there was a chemistry. We came up with at least four to five songs. We'll see what actually makes the album."

In the meantime, thanks to the heightened

exposure that can come with such collaborations, DJ Toomp and his NZone Entertainment label partner Bernard Parks Jr. recently signed a new song deal with Island Def Jam chairman Antonio "L.A." Reid. And they are planning to build a studio in their home base of Atlanta. By the middle of this year, DJ Toomp and Parks also want to establish a Los Angeles base of operations.

But the pair isn't stopping there. They're also eyeing a segue into R&B. While in Los Angeles during Grammy Week, DJ Toomp and Parks were busy making the rounds with one of their R&B acts: Six20, an Atlanta songwriting/production trio whose name is inspired by the Bible verse Matthew 6:20. Also on the NZone roster is Atlanta male rapper Suga Suga. Under the Zone Boy production banner are up-and-coming producers Ole-E and Kenoe.

"I take certain beats out of melodies to get rappers to listen," DJ Toomp says of his tech-

nique. "I don't know yet how people are going to dig this, but I also want to bring melody back."

Holding up another Atlantan—Gnarls Barkley's Cee-Lo Green—as a creative role model, DJ Toomp says, "He is the perfect example of why you shouldn't limit yourself. 'Crazy' was a brilliant, unexpected record that crossed all boundaries: rock, alternative, urban."

"Rappers and other songwriters have to come up with better subject matter," Parks adds. "Because everyone wants to be street, there aren't any more topics there."

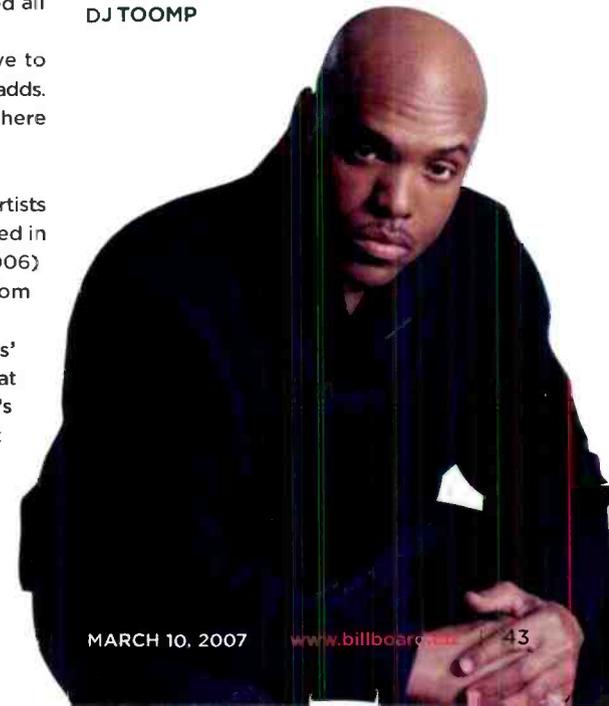
MUSICAL NOTES: Several independent artists riding the underground soul train profiled in these pages last year (Billboard, July 1, 2006) are now emerging in the United Kingdom and Europe by way of Dome Records.

Singer/songwriter Gordon Chambers' "Love Stories" will be released in March. That will be followed in April by Eric Roberson's fifth album, "Left," which features guest appearances by singer Algebra Blessett and rapper Phonte of Little Brother. In May "The Daily News" will arrive. It's the second album by Atlanta's Donnie.

Dome chief Peter Robinson, who

registered earlier sales success with such indie artists as Conya Doss, Angela Johnson and Anthony David, says, "The standard of U.S. independent soul and R&B has never been so high."

DJ TOOMP



6 QUESTIONS with STEVE PAGE by MARK SUTHERLAND

The Barenaked Ladies' career has come full circle. In the '90s, the much-loved Canadian band made its name with a self-released cassette mini-album. Now, with "Barenaked Ladies Are Me" (Desperation), the members find themselves in the vanguard of Nettwerk Music Group's self-governing, Internet-savvy, fan-friendly business model. It's a far cry from 1998, when the band was signed to Reprise and hit No. 1 on The Billboard Hot 100 with "One Week." But when Billboard caught up with frontman Steve Page at MIDEM, where he spoke during a keynote with Nettwerk CEO Terry McBride, he declared himself "happier than ever."

Did you worry about taking control of every aspect of your career?

I still worry sometimes. There's a comfort zone you're in with a label, but your biggest fear as an artist on a major is that you'll be forgotten or they'll pull the plug. This model doesn't get pulled until we pull it.

Isn't it much harder work this way?

Before, we were always that band where everyone said, "Let's call the Barenaked Ladies, because they'll do anything and they don't complain." And you get to a point where you think, "Is this ever going to stop?" In order to sustain yourself you have to be engaged, not only with the fans, your art and your co-workers but also with how the business works—and that's changing. The grass roots is different—so much of it is online now. But it's a fine line between marketing versus social networking. If you can, as an artist, put yourself in the latter category, you have a better chance of sustainability, but that means a bigger investment of yourself.

How do your sales actually compare with when you were on a major?

If you're going to look at [Nielsen] SoundScan they're about half, although we're making about three times [more money] per unit. But if you include all of our alternative releases, stuff we're selling directly to fans . . . that doesn't show up on SoundScan, then we're about two-thirds of the way to where we were when the last album finished. And we're only a few months into this album.

"The Barenaked Ladies Are Me" album is on a bewildering array of formats—two CDs, two digital packages, a USB flash memory stick. Are you just trying to get the diehards to buy every format?

I would hope not. It's not necessary to buy it on every format, because I don't want to give one format content that another format isn't going to get—that's a rip-off. We didn't want to put a double [physical] album out right away because that can be very expensive for the consumer, and you do have to rely on impulse buyers. But for the digital format, you could buy all 29 songs right away. With the USB flash drive, we started that with our Christmas album ["Barenaked



PAGE

for the Holidays"]—we sold right through two orders [30,000 units], so there's an appetite for them.

You've been critical of the major labels' attempts to stop piracy. Wouldn't you feel differently if you were losing money?

I was terrified of Napster when that blew up, but what I figured out over the years was the amount of resentment that created. The fans just go, "Fuck 'em, I don't want to buy their records anymore." It's our responsibility to make money rather than shutting down [peer-to-peer] services or trying to change people's behavior. Let's look at P2P and say, "How do we make money out of this?"

When you first dreamed of being a rock star, did you imagine spending five days on a boat with your fans as on the Barenaked Ladies cruise called Ships and Dip? I can't imagine Mick Jagger doing that.

But that's part of people's enjoyment—they think, "Well, who else would do this?" I was afraid that they were going to think we're all best friends and they'd want backstage passes and my phone number, but they were very cool about it. They understood why they were there, and we went out of our way to entertain them, the same way we'd entertain them at a regular show—just a lot more intimate and personalized. . . .



Global Pulse

TOM FERGUSON tferguson@eu.billboard.com

Whole Lotti Love

Belgian Crooner Picks Up Honors—And Record Sales

Flemish middle-of-the-road vocalist **Helmut Lotti** interrupted a sellout European tour to be honored at a Belgian government-organized reception Feb. 15 in Brussels.

Lotti is touring through March to promote his 17th album, "The Crooners," released in September 2006 on Universal Music in Belgium and on EMI elsewhere in continental Europe. At the reception, Belgian Prime Minister **Guy Verhofstadt** presented Lotti with a lifetime achievement award marking career sales of 12.5 million albums.

The **Elvis Presley**-influenced Lotti issued his first album in 1990 on BMG Belgium. In 1998, he switched to Universal in Belgium and EMI for Germany, Switzerland, Austria, Scandinavia and South Africa. EMI extended that deal globally, excluding Belgium, in 2002.

The first disc of "The Crooners" features standards like "Moon River," "Just a Gigolo" and "Hello Dolly." According to Lotti, "That's the music I grew up with. At home, we had a lot of music from Elvis Presley, **Perry Como** and the early **Engelbert Humperdinck**." Disc two contains 12 self-penned songs.

"The Crooners" features duets with Universal's New Zealander classical singer **Hayley Westenra** and Magic/EMI's Flemish pop/dance vocalist **Isabelle A.** "I knew Is-

Pastori, the country's reigning flamenco pop princess.

The 16-year-old Román's debut album "Como la Mar y la Arena" (Romany Records) made the top 30 of Spain's Media Control chart following its June 2006 release, but strong sales during the Christmas period saw it reach the top 10 this January. Shipments have passed 25,000 units, according to her label, which is distributed by Madrid-based El Diablo. Romany also handles the singer's management and publishing.

Román, from the Andalusian city of Granada, has been performing since the age of 6. Her first major break came in 2003 when leading flamenco artist **Parrita** presented her as a 12-year-old at a major Barcelona concert. Parrita wrote and produced Román's 10-track album.

According to Sony BMG, 28-year-old Pastori's six albums have shipped more than 1 million units since her 1996 debut. Although Pastori remains an active recording artist, **Juanjo Sánchez**—director of Román's Madrid-based booking agency, Innercia—says, "All the signs are that Tati is set to step into her shoes as the next female flamenco pop star."

—Howell Llewellyn

PLATINUM LOGIC: Sony BMG Italy reports that domestic shipments of a three-CD career

compilation by veteran pop vocalist **Adriano Celentano** have passed the 400,000-unit mark in Italy, earning it a quintuple-platinum award. Even more remarkable, that impressive total was reached despite virtually no promotional work by the artist.

The collection, "Unicamente Celentano" (Clan/Sony BMG), was issued Nov. 10, 2006, in Italy. It entered Italy's FIMI chart at No. 3 the following week and remains in the top 30 some 14 weeks later.

According to Sony BMG Italy chairman/managing director **Franco Cabrini**, that success "has really fired Adriano up for his next original album, which is due before

the end of the year."

The 69-year-old Celentano has enjoyed stellar status in Italy since the 1960s as a singer/songwriter, actor and TV personality. However, he is notoriously wary of the publicity treadmill and has not toured in 15 years. "The only promotion he did this time was appearing on [a] RAI 3 TV chat show," Cabrini says. "But this artist doesn't need promotion—his name is such, a record release becomes a music industry event in itself."

The album has also been released in Argentina and Russia. Celentano is published by his own company, Clan Celentano.

—Mark Worden



LOTTI

abelle from years ago," Lotti says. "I've always wanted to sing with her."

Universal Belgium says domestic shipments of "The Crooners" have passed 100,000 units. The album topped the Ultratop Flanders chart, made No. 2 in Wallonie and also charted in Germany, Switzerland, Austria and the Netherlands.

Lotti is published by Piet Roelen Publishing and booked by Piet Roelen Productions.

—Marc Maes

FLAMENCO STEPS: Newcomer **Tati Román** is being hailed in the Spanish media as the successor to Sony BMG Spain artist **La Niña**

THE BILLBOARD REVIEWS

ALBUMS

POP

RY COODER

My Name Is Buddy

Producer: Ry Cooder

Nonesuch/Perro Verde

Release Date: March 6

★ Even on his 1970 solo debut, Cooder was looking back, plucking sounds from the history of American folk and blues roots music. Here Cooder goes deep into what Greil Marcus has called "the old weird America." Like 2005's spellbinding "Chavez Ravine," it tells a story (though a highly metaphorical one) about the travels of a red cat named Buddy, his pals Lefty the Mouse and Reverend Tom Toad. The symbolic threesome wander through time and space, struggling through the Great Depression, hanging with Hank Williams, organizing striking mine workers and fighting for the right to vote. Cooder has fine musical companions on his journey: Flaco Jimenez on accordion ("Christmas in Southgate"), jazz players Stefan Harris (vibes) and Jacky Terrason (piano) on "Green Dog." A highlight is Cooder on guitar accompanied by brothers Pete and Mike Seeger on banjos in a tale about a pig named "J. Edgar."—WR

VUSI MAHLASELA

Guiding Star

Producer: Lloyd Ross

ATO Records

Release Date: March 6

★ Music in a variety of stripes in South Africa played an integral role in shackling apartheid in the '90s, and poet-turned-songwriter Mahlasela served as a central figure. Today the singer/guitarist maintains a powerful voice in his country's embrace of freedom and justice. With his second ATO release, Mahlasela delivers 16 impassioned tunes infused with the personal and the political. He's joined on the peace-seeking "Sower of Words" by fellow countryman Dave Matthews, who has championed his career. What's remarkable on "Guiding Star" is the stylistic diversity, including gently lilting love songs like "Everytime," the reggae-tinted "Chamber of Justice," the bluesy "Tibidi Waka" spiced by Derek Trucks' slide guitar, the Afro-pop jaunt of "Jabula," the mbaqanga ebullience of "Ntombi Mbali" and the sprightly scat of "Thula Mama."—DO

ROCK

!!!

Myth Takes

Producer: Justin Van Der Volgen

Release Date: March 6

★ Thanks to its first two albums, !!! (pronounced "chk chk chk") earned a repu-

THE ARCADE FIRE

Neon Bible

Producer: The Arcade Fire

Merge

Release Date: March 6

This Montreal band came out of nowhere with its gripping 2004 debut, "Funeral," quickly rising to the vanguard of the indie-rock universe. The slavishly anticipated follow-up is even more ambitious if not as immediately affecting; strings, pipe organ, synthesizers, backing vocals and horns color every inch of empty space, and the musical intensity rarely lets up, even on slower numbers like the title song and "Ocean of Noise." Win Butler's narrators are often down but never out; like the characters in the best Springsteen songs, they know transcending the ordinary is a do-or-die proposition. That feeling is most palpable on breathless rockers like "No Cars Go" and "Keep the Car Running," which are as strong as anything on the debut. Bombast occasionally gets the better of the songwriting, but that's a small complaint on an album that gets nearly everything just right.—JC



tation for making indie kids dance. "Myth Takes," however, should see the festive art-rock collective bop its way out of cult status, as each of the 10 cuts on this album adventurously cascade through genres without ever losing a groove. "Must Be the Moon" chronicles adventures in nightclubbing with guitars that burn and scrape over a heated, cymbal-heavy rhythm and lead the song through light, hip-hop-inspired verses. Elsewhere, cuts like "Sweet Life" and "Heart of Hearts" sprinkle in a greater dash of soul amid relentless, hand clap-inducing beats. The eight-piece ensemble still offers sarcasm and political commentary with its lyrics, but "Myth Takes" is more often the joyous sound of rock'n'rollers invading the dancefloor.—TM

SON VOLT

The Search

Producer: Jay Farrar

Transmit Sound/Legacy

Release Date: March 6

★ Son Volt frontman Jay Farrar has put out some clunky solo and side efforts lately, but "The Search" makes up for all these and then some. There's a lot to be said for sequencing and seamless transitions from song to song—pensive, slow and mid-tempo songs are perfectly met with the country-tinged

rock'n'roll that first earned the band its acclaim with 1995's "Trace." Rushes of buzzy guitars, Farrar's droning, melodic voice, excitable drums and experimental effects are evened out over 14 blissful tracks, the best of these including "Satellite," "Adrenaline and Heresy" and the lyrically bountiful "Cicadian Rhythm." The songs all feel heavy with meaning, for the listener and for the bard himself, but never labored. "The Search" is Son Volt 2.0, a modern, mature album that might be the group's best yet.—KH

CHIMAIRA

Resurrection

Producer: Jason Suecof

Ferret Music

Release Date: March 6

★ It's a crime Chimaira's self-titled 2005 album didn't launch the band higher into the metal stratosphere. Its current tour with DragonForce and Killswitch Engage, along with new masterpiece "Resurrection," have got to crack things wide open. Go-for-broke track "Worthless" reveals the band's renewed passion after surviving a rough patch, and we suspect it's also fueled by the fact that greater recognition has eluded the band far too long. Chimaira detonates speed/death metal riffs and beats on the title track and "No Reason to Live," then blows

your skull out on "Black Heart" and "Needle," in case you didn't get the memo. It revisits its fondness for Middle Eastern flavors on "Six," touching base with Metallica's "Creeping Death" along the way. "Resurrection" is no joke, for Chimaira has already written one of 2007's best metal treatises.—CLT

KORN

MTV Unplugged

Producers: Korn, Richard

Gibbs

Virgin

Release Date: March 6

▶ You'll never be able to take Korn home to mom, but the group really did reinvent itself for "MTV Unplugged." Much of its dark ego is shed to flesh out melodies that eluded its older material. Hearing its black id simmer would have better suited "Blind," but the flamenco treatment Korn's first hit receives is ballsy. Later work, like "Twisted Transistor" with its threatening cellos, adapts better to the format. "Falling Away From Me" is another shock—chiming like a nursery rhyme, its bleak theme of suicide is reduced to a soothing whisper. Overall, Korn scores slightly higher for effort than for results. But the real test will be fan reaction, not critics'. We predict harsh division among the ranks, half accepting Korn's desire to evolve, the other howling like

5-year-olds sucker-punched on the playground.—CLT

HIP-HOP

TWISTED BLACK

Street Fame

Producers: various

TVT

Release Date: March 6

▶ While many rappers spin tales of drug dealing, it'd be difficult to organize the weight they boast and record albums simultaneously. Conversely, Twisted Black didn't garner too many spins with his first single, "I'm a Fool Wit It," but he did catch 30 years of concurrent life sentences for trafficking drugs. His album, "Street Fame," harks back to early-'90s Texas hip-hop with R&B remakes, thinly sung choruses and straightforward lyrics. "Hustler's Prayer" comically nabs the chorus of Janet Jackson's "Anytime, Any Place" and croons, "I love hustling." Meanwhile, "New Boot," jail slang for a new inmate, is a depressing tale about Black wanting better for his son, only to realize his son has been jailed as well. The DJ Toomp-produced "I'm a Fool Wit It" might've gotten a better shot if Black wasn't a "New Boot" himself.—HC

JAZZ

WYNTON MARSALIS

From the Plantation to the Penitentiary

continued on >>p46

THE STOOGES

The Weirdness

Producer: Steve Albini

Virgin

Release Date: March 6

The Stooges don't reinvent their particular sonic wheel on their first all-new album in 34 years—and that's just fine. "The Weirdness" offers more of the Iggy Pop-led band's prototypical cro-magnon raw power, with Scott Asheton's muscular drum attack propelling brother Ron's arsenal of guitar riffs. It's a tightly woven scheme whose anthemic simplicity is deceptive and leaves room for sophisticated (but still fierce) arrangements such as the doo-wop style swing of the title track, the Bo Diddley groove'n'roll of "Mexican Guy" and the jazzy dynamics of "Passing Cloud." Pop lets loose with plenty of sociopolitical beat poet commentary on tracks like "Free and Freaky," "Greedy Awful People" and "The End of Christianity," but that will register mostly after you stop stomping and pumping your fists to the likes of "Trollin'," "She Took My Money" and "I'm Fried."—GG



AIR

Pocket Symphony

Producer: Nigel Godrich

Astralwerks

Release Date: March 6

After the disappointing "10,000 Hz

Legend," French duo Air rebounded in a major way with 2004's "Talkie Walkie," arguably a better album than the group's famed debut "Moon Safari." "Pocket Symphony" suffers by that comparison, but it introduces enough intriguing new elements (Japanese instruments, British guest vocalists) to earn its place in the Air canon. The instrumental "Space Maker" opens the disc in ultrasexy fashion, and "Mer du Japon" is the kind of strident electro-pop one wishes they'd produce more of. Jarvis Cocker takes the mic on "Hell of a Party," an ironic title considering it's probably the most depressing Air song of all time. More in keeping with the group's aesthetic are "Once Upon a Time" and "Left Bank," driven by crafty acoustic guitar/piano leads and phonetic English singing that still engender a smile.—JC



THE BILLBOARD REVIEWS

SINGLES

from >>p45

Producer: Delfeayo Marsalis
Blue Note

Release Date: March 6

▶ Immensely more satisfying than Marsalis' 1995 epic "Blood on the Fields," a Pulitzer Prize winner, his latest long-form work triumphs as a masterful sociopolitical critique of American culture. The jazz statesman enlists his quintet and vocalist Jennifer Sanon, who shines. Her deliberately off-key vocalizing to match the chordal dissonance Marsalis employs in the title track accentuates his discontent with our cultural descent. Stylistically, he takes the all-encompassing route on his suite-like tunes, maintaining the swing essence augmented by world rhythms, as well as modern beats like the cha-cha and Motown. Marsalis' trumpet voicings are showcased throughout, including a soulful muse on "Love and Broken Heart," a ballad pining for the return of slow-dance romance, and frenzied bleats to accentuate the craze of materialism on "Supercapitalism." He even preaches on the spirited finale, "Where Y'All At," questioning authority and commitment.—DO

WORLD

ANTIBALAS

Security

Producer: John McEntire
Anti-

Release Date: March 6

▶ With a new label and producer in place, Antibalas remains the hardest-working 12-member Afrobeat collective in show business—not a large fraternity, no, but you couldn't tell by their work ethic. On their fourth full-length, the Brooklyn natives

use the rather lively state of world affairs as their inspiration. There's not much question about their targets on tracks like the monster "Filibuster X," whose title represents not only its legislative targets but its 12-minute running time. More sprawling and experimental than their previous effort, 2004's excellent "Who Is This America?," "Security" lunges in a new experimental direction every few minutes—screwball percussion jams, free jazz, prog and a surprising percentage of straight-ahead rock—but never strays far from the groove, nor its compelling indignation.—JV

OJOS DE BRUJO

Techari

Producer: Ojos de Brujo
Six Degrees

Release Date: Feb. 20

★ This is the second U.S. release for the Spanish group Ojos de Brujo, and it more than realizes the promise shown on its 2002 American debut disc, "Bari." The gypsy heart that animates the ODB vibe is undeniable. This band is the sound of al-Andalus today—flamenco, rock, rap, funk and the keyboard scratch wizardry of DJ Panko. Asian Dub Foundation's Parithpal Rajput guests on "dhol," and Nitin Sawhney and Cuban très guitarist Raúl Rodríguez also contribute. Opening track "Color" is an intense bit of Iberian funk that captures the dynamism of ODB, leading the listener to further wonders such as "Todo Tiende." For a taste of dramatic tension, check out "Piedras vs. Tanques," an intriguing mix of melodicism and hard rock. A world-class album.—PVV

LEGEND & CREDITS

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

CONTRIBUTORS: Ayala Ben-Yehuda, Jonathan Cohen, Hillary Crosley, Gary Graff, Katie Hastay, Todd Martens, Dan Ouellette, Charles Perez, Deborah Evans Price, Wayne Robins, Chuck Taylor, Christa L. Titus, Philip Van Vleck, Jeff Vrabel

PICK ▶: A new release predicted to hit the top half of the chart in the

corresponding format.

CRITICS' CHOICE ★: A new release, regardless of chart potential, highly recommended for musical merit.

All albums commercially available in the United States are eligible. Send album review copies to Jonathan Cohen and singles review copies to Chuck Taylor (both at Billboard, 770 Broadway, Sixth Floor, New York, N.Y. 10003) or to the writers in the appropriate bureaus.

POP

MANDY MOORE

Extraordinary (2:53)

Producer: John Alagia

Writers: M. Moore, D. Talan, S. Taimen

Publishers: various

The Firm Music

▶ Even though Mandy Moore's first musical exploits were as a teen during the 2000 bubble-gum boom, she appeared to possess greater gifts that lent promise to adult artistic potential. Consider upcoming album "Wild Hope" the 22-year-old's musical coming out—and first single "Extraordinary" every guest's take-home party favor. Moore's once-girlish vocals now project a richer, more purposeful texture, well-suited to the autobiographical theme: "I was a starling, nobody's darling/Now I'm ready to be extraordinary." Thankfully, she steers clear of disintegrating into another perishable rhythmic ringleader, with brawny guitars and strings that are surprisingly heady. One listen and proponents of grade-A hooks will be calling for more Mandy.—CT

R&B

NAS FEATURING CHRISSETTE MICHELE

Can't Forget About You (4:26)

Producer: Will.i.am

Writers: N. Jones, W. Adams, C. Payne, I. Gordon

Publishers: various

Def Jam/Columbia/IDJMG

▶ On the second single from "Hip-Hop Is Dead," Nas rhymes a hip-hop chronicle over a sample of Nat "King" Cole's "Unforgettable," reflecting on moments in music and sports from the '80s and early '90s. Accompanied by Def Jam R&B newcomer Christette Michele and production by star helmer Will.i.am, "Can't Forget About You" catapults Nas to the top ranks of rap storytellers. Nas continues to push listeners to embrace rap for its lyrical content and not as a violent spectacle with unauthentic gangster characters. If today's audience is willing to take a four-

minute triptych through time, it will leave with a sense of enlightenment.—CP

COUNTRY

KELLIE PICKLER

I Wonder (3:53)

Producer: Blake Chancey

Writers: K. Pickler, C. Lindsey, A. Mayo, K. Rochelle

Publishers: various

BNA

▶ The second single from Kellie Pickler's striking debut, "Small Town Girl," rips a page from her diary. She co-wrote this revealing ballad about her mother, who left when Pickler was a child, and the artist now has no contact with her. In the lyric, Pickler reflects on missed moments (braiding hair, getting ready for prom) and wonders if her mother ever thinks about her. The most powerful music is that which draws from real life, and this is heartbreakingly honest and vulnerable. Yet among the hurt and confusion, Pickler emerges as a survivor. Country music at its finest from one of the format's most impressive new talents.—DEP

AC

CARLY SIMON WITH BEN TAYLOR AND SALLY TAYLOR

You Can Close Your Eyes (3:22)

Producer: Carly Simon

Writer: J. Taylor

Publishers: EMI Blackwood,

30 SECONDS TO MARS

The Kill (Bury Me) (2007 Pop Vocal) (3:31)

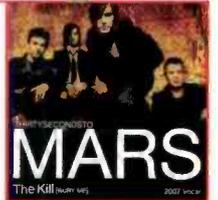
Producers: Josh Abraham, 30

Seconds to Mars

Writer: J. Leto

Publisher: Apocraphex, ASCAP
Virgin

Who you calling a teen actor? It took time, but Jared Leto's 30 Seconds to Mars has not only gained rock credibility, it is now setting records for the longest-charting single ever at modern rock, spending 50 weeks in the top 40. Smelling the fair fragrance of mainstream success, that song has a new vocal designed to seduce top 40. No denying the potency of "The Kill (Bury Me)," which, by comparison, makes pop/rock statesmen Nickelback sound like an ad for Xanax. Leto is an authoritative vocalist, and the song kicks rock ass—no one would ever accuse it of being a deliberate pop crossover—but a palpable melody and addictive chorus create a contender to make the grade with top 40 minions. Never hurts that despite the bad haircut and eyeliner, 35-year-old Leto is still pretty as pie and one step from "TRL" idolatry.—CT



BMI; EMI April/Country Road, ASCAP

Columbia

New music from Carly Simon qualifies as an event. The debut single from top 20 album "Into White" perhaps epitomizes a glance into the veteran artist's current place in life, featuring her children Sally and Ben Taylor. "You Can Close Your Eyes," which Simon produced—and ex-husband James Taylor (the kids' papa) wrote—sounds like an acoustic folk performance recorded live in a coffeehouse. But what it boasts in

familial harmonies, it lacks in recognition of Simon on the recording, making it a challenge for radio to reintroduce audiences to a beloved voice. Without her upfront presence, it appears to be more of a vanity single than a play for the airwaves. We're standing by for the next release.—CT

SPANISH

RIGO LUNA

Si Tu Te Vas (3:44)

Producers: Co-Stars

Writers: various

Publishers: various
Machete

▶ Spanish R&B didn't exist as a genre until the reggaeton explosion gave rise to Latin urban radio. Now a crooner like Rigo Luna has a place on the airwaves, and that can only open doors for other sexy balladeers. Luna's boy band vocals are refreshingly low-key on this slow jam and the defined pacing on the hook makes for an intriguing, well-crafted groove, while "wah-wah" synth production doesn't stand in the way of a seductive beat. It remains to be seen whether straight-up R&B in Spanish will stick, but judging by women's rabid enthusiasm for Luna's opening performance for Don Omar in Los Angeles last fall, the market could be ready for just such an artist.—ABY

MERCYME

Hold Fast (3:50)

Producer: not listed

Writer: MercyMe

Publisher: Simpleville, ASCAP
INO/Columbia

In the spirit of indelible crossover ballads from Rascal Flatts and Lonestar is the second single from Christian band MercyMe's "Coming Up to Breathe." "Hold Fast" is a return to form following the Barenaked Ladies-like uptempo frolic "So Long Self," which hit top 20 at AC. Akin to the group's "I Can Only Imagine," the new single packs an emotional wallop with lavish, cloud-sweeping orchestration and a no-holds-barred vocal from lead Bart Millard. At the bridge, "Hold Fast" unexpectedly takes off with a machine gun tempo that pays homage to ELO. The positive lyrics assure that "Help is on the way/So hold fast," which is a sweet icing to this track. A song so exceptionally inspired, one must wonder if the Grammy Award-nominated MercyMe has divine connection with the melodic gods.—CT



THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

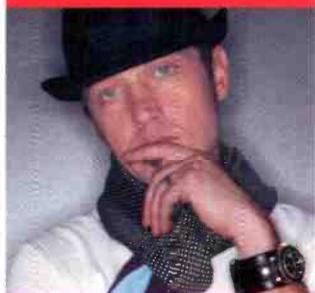


HOT ROD

>> Rod Stewart puts his cover of "Fooled Around and Fell in Love" at No. 25 on Adult Contemporary, his second spot on this week's chart and his 23rd since the list flipped to Nielsen BDS in 1993. That ties him with Elton John and Jiri Brckman for the most entries by a male artist in that time.

CAPITOL GAINS

>> Not only does Mims score Capitol's first No. 1 on The Billboard Hot 100 since 1992 (see Between the Bullets, page 52), he is also the first male solo artist to top that chart for the label since 1977, when Gene Campbell ruled with "Southern Nights."



MAC ATTACK

>> Christian artist TobyMac, late of dc Talk, earns his best Nielsen SoundScan week as a solo artist (51,000) and earns his first top 10 berth on The Billboard 200. The new album marks his fourth top 10 on Top Christian Albums, but his first to reach No. 1.

CHART BEAT

>> Capitol Records towers over two charts—The Billboard Hot 100 and Hot Country Songs—for the first time in slightly more than 30 years. Mims and Trace Adkins are the occupants of the penthouses on their respective charts. They're the first Capitol duo to double up at No. 1 on the Hot 100 and the country chart since Merle Haggard and the Steve Miller Band did it in November 1976.

>> Mims makes more chart history by becoming only the third artist in the almost 49-year history of the Hot 100 to leap to No. 1 from outside the top 30. And he's the sixth solo male vocalist on the Capitol roster to lead the Hot 100. Can you name the other five? Fred Bronson can, and does, at Chart Beat online.

Read Fred Bronson every week at billboard.com/fred.

CHARTS



Over the Counter

Geoff Mayfield gmayfield@billboard.com

No Genre Immune From Year's Sluggish Start

Just as a rising tide lifts all ships, those boats decline as ebb tide. Thus, even the few music categories that experienced growth in 2006—when album sales fell 5%—are challenged by this young year's alarmingly slow start.



Thanks primarily to "High School Musical," last year's best-selling album, soundtracks grew by 32% in 2006. Through the eighth week of 2007, soundtracks are down by almost 7%.

Children's music, also bolstered by Disney Channel's "High School Musical" album, grew 4.9% in 2006 and led by practically gaudy margins earlier in that year. But, at this point of 2007, the category trails prior-year sales by 5.6%.

The Hot Shot Debut on The Billboard 200 illustrates the shift in kid audio sales. Razor & Tie's "Kidz Bop Kids" starts at No. 5 with 75,000 sold, marking the fifth time in the "Kidz Bop" series' history that an album has hit the top 10. Yet, in the same week last year, the line stood even taller, as "Kidz Bop 9" started 32% higher than "Kidz Bop 11" did. That earlier album bowed at No. 2 with 98,000 copies.

Latin genres, which finished 2006 5.2% ahead of 2005, now lag last year's pace by 13.7%. The snapshot to date also shows why some country executives get nervous when Music Row's numbers look good, knowing the pressure such positives bear in subsequent years.

Country albums led prior-year sales through most of 2006, right up until the closing frame, and even then only trailed 2005's numbers by a margin of less than 1%. At the moment, country albums trail comparable 2006 results by 33.6%.

It's still early, but none of the categories Nielsen SoundScan regularly tracks show traction over the prior year.

The 6.7% miss by soundtracks shows the smallest decline among those market sectors. Rock albums have the second-smallest gap, down 8.1% from same-week numbers of 2006.

ROCK OF AGES: Christian rock acts earn two of the big chart's top three debuts. Former dc Talk singer TobyMac opens at No. 10 on The Billboard 200, and the band Anberlin enters at No. 19.

This issue marks by far the best sales weeks for either. TobyMac's "(Portable Sounds)" racks up 51,000, more than double the 21,000 his 2004 album started with at No. 54.

A 34,000-unit opener for Anberlin's "Cities" more than triples the 8,000 copies that 2005 set "Never Take Friendship Personal" sold when the band logged its only other week on the big chart (at No. 144). TobyMac and Anberlin also start in the top two slots on Top Christian Albums.

Leading the pack for the third time in its four chart weeks is Norah Jones' "Not Too Late." It falls just shy of 100,000, down 53% from the Valentine's Day frame, marking the first week it sells fewer than 200,000 copies.

With 953,000 sold to date, Jones' latest is the best-selling album of the year, while her first title, "Come Away With Me," leads Top Catalog Albums for a second straight week (12,000).

OSCAR WATCH: Sometimes the Academy Awards telecast excites music sales,

as was the case in 1994, when Bruce Springsteen and Neil Young performed songs from "Philadelphia," causing that movie's soundtrack to more than double as it leapt 34-12 on The Billboard 200. Not so much if it's a year when Robin Williams' rendering of "Blame Canada" from the "South Park" film is one of the Oscars' big musical moments.

Given the stirring medley of the three nominated songs from "Dreamgirls," this year's show could make waves. The standard edition of the "Dreamgirls" soundtrack is the sixth best-selling album of 2007, moving 431,000 of its 817,000 total since January began.

Melissa Etheridge's Oscar-winning song from Al Gore's documentary "An Inconvenient Truth" does not appear on that film's soundtrack, which has sold only 1,000 copies. Her "I Need to Wake Up" was included only on a new special edition of "Greatest Hits: The Road Less Traveled," so it's possible her performance will trigger more digital track sales than album action.

The telecast also featured James Taylor performing the nominated "Our Town" from the "Cars" soundtrack, which has sold 830,000 copies since June.

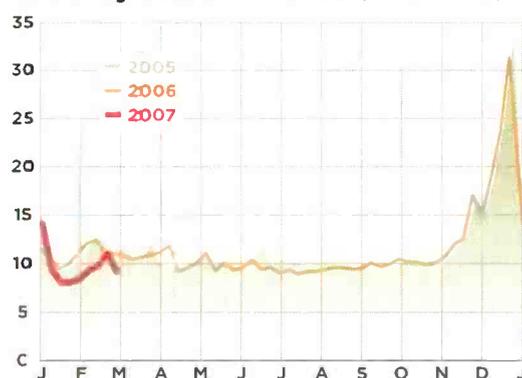
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	9,183,000	863,000	16,854,000
Last Week	11,073,000	940,000	17,883,000
Change	-17.1%	-8.2%	-5.8%
This Week Last Year	11,105,000	602,000	11,453,000
Change	-17.3%	43.4%	47.2%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2006	2007	CHANGE
OVERALL UNIT SALES			
Albums	86,775,000	73,570,000	-15.2%
Digital Tracks	91,035,000	141,713,000	55.7%
Store Singles	550,000	362,000	-34.2%
Total	178,360,000	215,645,000	20.9%
Albums w/TEA*	95,878,500	87,741,300	-8.5%

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

ALBUM SALES



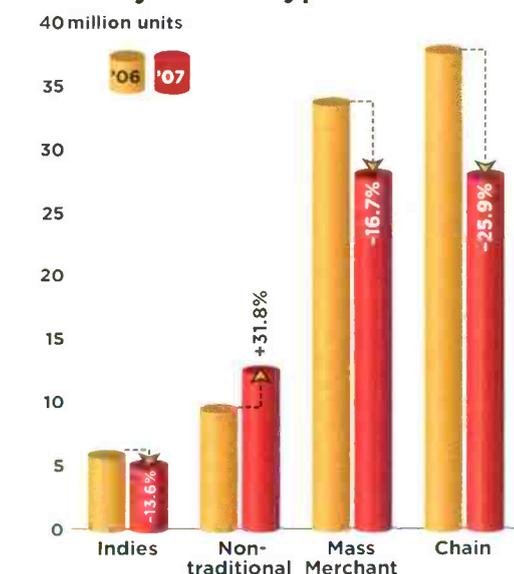
SALES BY ALBUM FORMAT

CD	81,776,000	66,044,000	-19.2%
Digital	4,585,000	7,312,000	59.5%
Cassette	255,000	69,000	-72.9%
Other	159,000	145,000	-8.8%

For week ending Feb. 25, 2007. Figures are rounded. Compiled from a national sample of retail store and track sales reports collected and provided by



Year-To-Date Album Sales By Store Type



MAR 10 2007 THE Billboard 200

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	2	4	#1 NORAH JONES BLUE NOTE 74516/DLG (18.98) ⊕	Not Too Late		1
2	9	3	14	DAUGHTRY RCA 88860/RMG (18.98)	Daughtry	■	1
3	5	1	3	FALL OUT BOY FUELED BY RAMEN/ISLAND 008109/DJMG (13.98)	Infinity On High		1
4	HOT SHOT DEBUT	1	1	KIDZ BOP KIDS RAZOR & THE 89141 (18.98)	Kidz Bop 11		4
5	11	4	15	AKON KONVICT UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98)	Konvicted	■	2
6	6	6	21	ROBIN THICKE STAR TRAK 006116*/INTERSCOPE (9.98)	The Evolution Of Robin Thicke		1
7	7	10	24	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds	■	3
8	4	9	36	CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae	■	1
9	2	-	2	GERALD LEVERT ATLANTIC 100341 AG (18.98)	In My Songs		1
10	NEW	1	1	TOBYMAC FOREFRONT 70379 (17.98)	(portable sounds)		10
11	8	72	40	DIXIE CHICKS COLUMBIA 90739/SONY MUSIC (18.98) ⊕	Taking The Long Way	■	1
12	3	7	5	VARIOUS ARTISTS GRAMMY 03827/SONY BMG CMG (18.98)	Grammy Nominees 2007		1
13	20	26	23	FERGIE WILL I AM & M 007490/INTERSCOPE (13.98)	The Dutchess	■	1
14	16	16	36	NELLY FURTADO MUSLEY/GEFFEN 006300*/INTERSCOPE (13.98)	Loose	■	1
15	15	15	72	NICKELBACK ROADRUNNER 618300 (18.98)	All The Right Reasons	■	5
16	18	14	12	SOUNDTRACK MUSIC WORLD COLUMBIA 88953/SONY MUSIC (18.98)	Dreamgirls	■	1
17	10	29	24	JOHN MAYER AWARE/COLUMBIA 79019*/SONY MUSIC (18.98)	Continuum	■	1
18	13	19	57	CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts	■	2
19	NEW	1	1	ANBERLIN TOOTH & NAIL 73673 (15.98) ⊕	Cities		19
20	22	13	5	PRETTY RICKY BLUESTAR/ATLANTIC 94603/AG (18.98)	Late Night Special		1
21	26	27	12	GWEN STEFANI INTERSCOPE 008099 (13.98)	The Sweet Escape	■	3
22	17	21	47	RASCAL FLATTS LYRIC STREET 165075/HOLLYWOOD (18.98)	Me And My Gang	■	1
23	31	18	4	CELTIC WOMAN MANHATTAN 75110/BLG (18.98)	A New Journey		1
24	37	32	11	YOUNG JEEZY CORPORATE THINGZ/DEF JAM 007227*/DJMG (13.98)	The Inspiration	■	1
25	14	-	2	LUCINDA WILLIAMS LOST HIGHWAY 004938* (13.98)	West		14
26	27	36	16	KEITH URBAN CAPITOL NASHVILLE 77087 (18.98)	Love, Pain & The Whole Crazy Thing	■	3
27	25	25	25	BEYONCE COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day	■	2
28	39	23	4	LILY ALLEN CAPITOL 75466 (12.98)	Alright, Still...		20
29	30	20	5	THE SHINS SUB PDP 705* (15.98)	Winning The Night Away		1
30	32	28	16	VARIOUS ARTISTS SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/ZOMBA 01750/SONY MUSIC (18.98)	NOW 23	■	2
31	28	24	7	SOUNDTRACK WALT DISNEY 000117 (18.98)	Jump In!		1
32	24	37	11	MARY J. BLIGE MTRIARCH/GEFFEN 008112*/INTERSCOPE (13.98)	Reflections (A Retrospective)		1
33	12	39	42	RED HOT CHILI PEPPERS WARNER BROS. 49996* (22.98) ⊕	Stadium Arcadium	■	1
34	43	70	6	SOUNDTRACK ATLANTIC 94676/AG (18.98)	Tyler Perry's Daddy's Little Girls		34
35	42	31	36	HINDER UNIVERSAL REPUBLIC 005390/UMRG (9.98)	Extreme Behavior	■	2
36	46	46	1	TAYLOR SWIFT BIG MACHINE 120702 (11.98)	Taylor Swift	●	19
37	34	33	16	SOUNDTRACK WALT DISNEY 861698 (18.98) ⊕	Hannah Montana		2
38	38	35	32	RODNEY ATKINS CURB 78945 (13.98)	If You're Going Through Hell	●	1
39	29	-1	4	KATHARINE MCPHEE RCA 87983/RMG (18.98)	Katharine McPhee		1
40	19	-7	16	JOSH GROBAN 143 REPRISE 44435/WARNER BROS. (18.98) ⊕	Awake	■	2
41	40	30	50	THE FRAY EPIC 83931/SONY MUSIC (18.98) ⊕	How To Save A Life	■	14
42	33	5	3	ASHLEY TISDALE WARNER BROS. 44425 (18.98)	Headstrong		5
43	54	-2	12	CIARA LAFACE 05336 ZOMBA (18.98) ⊕	Ciara: The Evolution	■	1
44	55	3	3	JASON MICHAEL CARROLL ARISTA NASHVILLE 01487/SDN (11.98)	Waitin' In The Country		1
45	21	57	12	MARY J. BLIGE MTRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough	■	2
46	23	51	-8	JOHN LEGEND G.O.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again	■	1
47	51	44	-8	MY CHEMICAL ROMANCE REPRISE 44427/WARNER BROS. (18.98)	The Black Parade	■	1
48	53	45	21	EVANESCENCE WIND-UP 13120 (18.98)	The Open Door	■	1
49	69	55	11	GYM CLASS HEROES DECAYDANCE 086/FUELED BY RAMEN (13.98)	As Cruel As School Children		49
50	56	49	45	30 SECONDS TO MARS IMMORTAL 90992/VIRGIN (12.98) ⊕	A Beautiful Lie	■	36

As we adjust to normal levels after last week's Grammy/Vaentine gain, Daughtry's 17% decline actually manages a seven-place jump.

With 31,000, the band starts light years beyond what its 2005 set bowed with (No. 144, 8,000).

Band's exposure in both "Friday Night Lights" film and TV show help push an 11,000-copy debut.

Band returns to chart after departing Columbia. New set starts with 85,000.

At No. 75, with only a 4% increase, Diddy's "Press Play" vaults up the chart in this soft adjustment week.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	35	-	2	VAN MORRISON MANHATTAN 84224/BLG (18.98)	Van Morrison At The Movies		35
52	60	48	12	VARIOUS ARTISTS SHADY 007885*/INTERSCOPE (13.98)	Eminem Presents: The Re-Up		1
53	48	65	22	LUDACRIS OTF/DEF JAM 007224*/DJMG (13.98)	Release Therapy	■	1
54	41	58	26	CHRISTINA AGUILERA RCA 82639/RMG (22.98)	Back To Basics	■	1
55	67	56	14	JAY-Z ROC-A-FELLA/DEF JAM 008045*/DJMG (19.98) ⊕	Kingdom Come	■	2
56	36	41	14	THE BEATLES APPLE 74808/CAPITOL (18.98) ⊕	Love	■	4
57	52	52	57	JOSH TURNER MCA NASHVILLE 004744/UMGN (13.98)	Your Man	■	1
58	63	60	16	REGINA SPEKTOR SIRE 44112/WARNER BROS. (15.98)	Begin To Hope		20
59	59	40	4	VARIOUS ARTISTS VERITY/WORD/CURB/EMI CMG 02499/ZOMBA (19.98)	WOW Gospel 2007		21
60	62	53	10	NAS DEF JAM COLUMBIA 007229*/DJMG (13.98)	Hip Hop Is Dead	■	1
61	70	54	17	BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 007563*/UMFG (13.98)	Like Father, Like Son	●	1
62	49	47	80	BRAD PAISLEY ARISTA NASHVILLE 69642/SDN (18.98)	Time Well Wasted	■	2
63	111	-	2	GREATEST HITS SOUNDTRACK WARNER SUNSET/ATLANTIC 101537/AG (18.98)	Music And Lyrics		63
64	61	62	16	SUGARLAND MERCURY 007411/UMGN (13.98)	Enjoy The Ride	■	1
65	78	68	37	THREE DAYS GRACE JIVE 83504/ZOMBA (18.98)	One - X	●	1
66	57	38	4	VARIOUS ARTISTS SONY BMG 03828 (18.98)	Totally Country 6		18
67	50	22	4	HARRY CONNICK, JR. COLUMBIA 88851/SONY MUSIC (18.98)	Oh, My Nola		11
68	73	59	14	SNOOP DOGG DOGGYSTYLE/GEFFEN 000023*/INTERSCOPE (13.98)	Tha Blue Carpet Treatment	●	1
69	81	82	32	THE RED JUMPSUIT APPARATUS VIRGIN 62829 (12.98)	Don't You Fake It	●	25
70	71	61	9	OMARION T.U.G./EPIC COLUMBIA 81038*/SONY MUSIC (18.98)	21		1
71	74	77	47	BLUE OCTOBER UNIVERSAL MOTOWN 006262/UMRG (9.98)	Foiled	●	29
72	76	79	15	THE GAME GEFFEN 007933*/INTERSCOPE (13.98)	Doctor's Advocate		1
73	44	111	42	GNARLS BARKLEY DOWNTOWN 70003*/ATLANTIC (13.98) ⊕	St. Elsewhere	■	1
74	82	83	21	THE KILLERS ISLAND 007026*/DJMG (13.98)	Sam's Town	■	1
75	100	118	19	DIDDY BAD MEY 89864/AG (18.98)	Press Play	●	1
76	NEW	1	1	EXPLOSIONS IN THE SKY TEMPORARY RESIDENCE 099* (15.98)	All Of A Sudden I Miss Everyone		76
77	65	50	4	JILL SCOTT HIDDEN BEACH 00019 (18.98)	Jill Scott Collaborations		12
78	64	78	14	U2 ISLAND 008027/INTERSCOPE (13.98) ⊕	U218: Singles		12
79	58	43	5	JOHN MELLENCAMP UNIVERSAL REPUBLIC 008249/UME (13.98)	Freedom's Road		1
80	95	98	27	HELLOGOODBYE DRIVE-THRU 83645 (11.98)	Zombies! Aliens! Vampires! Dinosaurs!		13
81	86	86	10	BOW WOW COLUMBIA 87932/SONY MUSIC (18.98)	The Price Of Fame	●	1
82	75	67	58	SOUNDTRACK WALT DISNEY 861426 (12.98)	High School Musical	■	4
83	68	12	3	BLOC PARTY VICE 94598* (15.98)	A Weekend In The City		12
84	98	100	28	TRACE ADKINS CAPITOL NASHVILLE 56731 (18.98) ⊕	Dangerous Man	●	1
85	NEW	1	1	THE ATARIS MCA 84791*/SANCTUARY (15.98)	Welcome The Night		85
86	79	88	5	VALENTIN ELIZALDE UNIVERSAL LATINO 006611 (9.98) ⊕	Vencedor	○	70
87	66	34	3	PATTY GRIFFIN ATO 0036 (15.98)	Children Running Through		34
88	87	93	78	BROOKS & DUNN ARISTA NASHVILLE 69946/SDN (18.98)	Hillbilly Deluxe	■	1
89	105	103	76	THE PUSSYCAT DOLLS A&M 005374/INTERSCOPE (13.98)	PCD	■	1
90	83	90	48	TIM MCGRAW CURB 78891 (18.98)	Greatest Hits Vol 2: Reflected	■	2
91	85	80	11	TYRESE (AKA BLACK-TY) J 78963/RMG (18.98)	Alter Ego		23
92	88	91	42	SNOW PATROL POLYDOR A&M 006675/INTERSCOPE (13.98) ⊕	Eyes Open		27
93	45	95	22	TONY BENNETT RPM COLUMBIA 80979/SONY MUSIC (18.98)	Duets: An American Classic	■	1
94	80	89	65	CHRIS BROWN JIVE 83876/ZOMBA (18.98) ⊕	Chris Brown	■	2
95	102	96	85	THE ALL-AMERICAN REJECTS DOGHOUSE 004791*/INTERSCOPE (13.98)	Move Along	■	1
96	109	104	83	CELTIC WOMAN MANHATTAN 60233/BLG (18.98)	Celtic Woman	■	53
97	107	106	40	THE WRECKERS MAVERICK/WARNER BROS. (NASHVILLE) 48980/WRV (18.98) ⊕	Stand Still, Look Pretty	●	1
98	47	108	73	JAMES BLUNT CUSTARD ATLANTIC 97250*/AG (18.98) ⊕	Back To Bedlam	■	2
99	110	76	5	SALIVA ISLAND 008107/DJMG (13.98)	Blood Stained Love Story		19
100	93	84	17	KELLIE PICKLER BNA 01797/SDN (18.98)	Small Town Girl	●	9

THE BILLBOARD 200 ARTIST INDEX

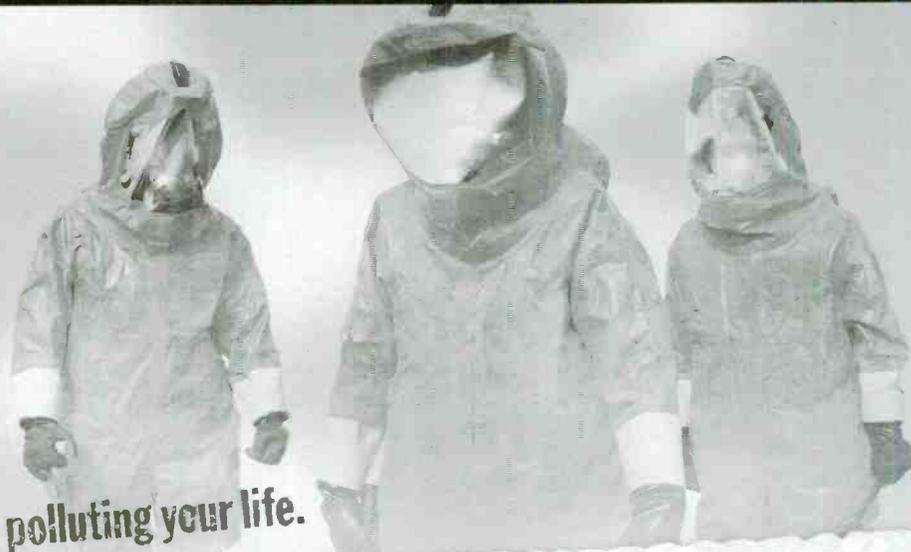
2PAC	155	REFLECTS	95	BIRDMAN & LIL WAYNE	61
30 SECONDS TO MARS	50	LILY ALLEN	28	ANBERLIN	19
TRACE ADKINS	84	SUNSHINE ANDERSON	197	BAYSIDE	194
AKON	5	THE ATARIS	85	BECK	181
ASHELY TISDALE	5	RODNEY ATKINS	38	TONY BENNETT	93
BEYONCE	27	AUGUSTANA	119	DIERKS BENTLEY	105
BLUES BROTHERS	135	AVENTURA	127	BEYONCE	27
DAUGHTRY	2	MARY J. BLIGE	32	DAUGHTRY	1
FALL OUT BOY	3	DAVID NAY	11	DIXIE CHICKS	11
FANTASIA	109	THE GAME	72	DANE COKO	189
FAT JOE	198	VINCE GILL	169	LOS CREADOREZ DEL PASITO DURAGUENSE DE ALFREDO RAMIREZ	113
FERGIE	13	TAYLOR HICKS	80	VALENTIN ELIZALDE	86
FLYLEAF	158	JIBBS	138	EMINEM	157
KIRK FRANKLIN	172	THE KILLERS	74	EVANESCENCE	48
THE FRAY	41	KILLSWITCH ENGAGE	182	EVERLIFE	121
HELLY FURTADO	14	KITTIE	101	EXPLOSIONS IN THE SKY	76
THE J. J. CALE & ERIC CLAPTON	125	DAVE KOZ	173	DAUGHTRY	2
LOS CAMINANTES	171	JAY-Z	55	PATTA DEANDA	107
JASON MICHAEL CARROLL	3	THE JAY-Z	55	THE DECEMBERISTS	186
CARRILL	44	JACK JOHNSON	200	DIDDY	75
JOHNNY CASH	144	DAVE NAVARRO	126	DISTURBED	177
CELTIC WOMAN	23	NORAH JONES	1		
KENNY CHESNEY	183	PATTI LABELLE	167		
CIARA	43	TRACY LAWRENCE	132		
COMEBACK KID	129	JOHN LEGEND	46		
		GERALD LEVERT	9		

BLOC PARTY	83	J.J. CALE & ERIC CLAPTON	125	HARRY CONNICK, JR.	67	DIXIE CHICKS	11
BLUE OCTOBER	71	LOS CAMINANTES	171	DANE COKO	189	BOB DYLAN	174
BLUES BROTHERS	135	JASON MICHAEL CARROLL	3	LOS CREADOREZ DEL PASITO DURAGUENSE DE ALFREDO RAMIREZ	113	FALL OUT BOY	3
CELTIC WOMAN	23	CARRILL	44	VALENTIN ELIZALDE	86	FANTASIA	109
COMEBACK KID	129	JOHNNY CASH	144	EMINEM	157	FAT JOE	198
		CELTIC WOMAN	23				

It's vile,
it's toxic,
and it stinks.

Fortunately, we can clean
up your debt in minutes.

Our Debt Sanitation Loan gets rid of those bills polluting your life.



CAUTION Rates as low as 8.9% APR CAUTION CAUTION

If piles of bills are sitting around your house like so many toxic waste dumps, call in the specialists from First Entertainment. Your version of a hazmat team for debt is our **Debt Sanitation Loan** that can eliminate those expensive bills fast.

As a member of First Entertainment, you'll enjoy clean up funds up to **\$20,000**, at rates as low as **8.9% APR**.

It might not be curing the hole in the ozone. But our low-rate, zero-emission loan will definitely get you out of the hole.

For an instant loan decision 24/7 visit www.firstent.org or call **888.800.3328**. Offer ends March 31, 2007.



**FIRST ENTERTAINMENT
CREDIT UNION**

*APR = Annual Percentage Rate. 8.90% APR is the preferred rate for loan amounts of \$5,000 to \$20,000. 11.90% APR is the preferred rate for loan amounts of \$2,500 to \$4,999. Not all members may qualify for the preferred rates; other rates and terms may apply. All loans subject to credit approval. Loan offer valid January 1, 2007 through March 31, 2007. Loan proceeds may not be used to refinance existing First Entertainment Credit Union loans.

If you're reading this ad, you're eligible to join. www.firstent.org • 888.800.3328

THE INFORMATION YOU NEED FOR SUCCESSFUL TOUR PLANNING



The premier global reference guide for anyone who books, promotes or manages talent. The new 2007 edition is conveniently organized and completely updated with listings from 74 countries worldwide, including the U.S.A. and Canada.

Over 30,000 listings:

- Artists • Agents & Managers • Concert Promoters
- Sound & Lighting Services • Venues • Clubs
- Equipment Rentals • Security Services
- Staging & Special Effects • Charter Transportation
- Merchandisers • Insurance Companies

Order online: www.orderbillboard.com

OR CALL 800-562-2706 • 818-487-4582

By Mail: Send payment of \$139 plus \$9.95 shipping (\$14.95 Canada/\$24.95 international orders) per directory with this ad to: Billboard Directories, PO Box 15158, North Hollywood, CA 91615-5158.

Please add appropriate sales tax in CA, DC, FL, GA, IL, MD, MA, MN, MO, NJ, NY, OH, SC, TN, TX & CANADA. Orders payable in U.S. funds only. All sales are final.

Also available on mailing labels, for info. email: mwiesner@vnubuspubs.com

For advertising opportunities, call 800-225-7524 or email jschette@billboard.com

B7T12H

MAR 10 2007 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
101	NEW	1	KITTIE X OF INFAMY 0001 (15.98) ⊕	Funeral For Yesterday	●	101
102	72	81	GEORGE STRAIT MCA NASHVILLE 306023/UMGN (13.98)	It Just Comes Natural	■	102
103	92	85	KT TUNSTALL RELENTLESS 50729/VIRGIN (12.98) ⊕	Eye To The Telescope	■	103
104	94	99	VANESSA HUDGENS HOLLYWOOD 162638 (13.98)	V	■	104
105	103	113	DIERKS BENTLEY CAPITOL NASHVILLE 67320 (18.98) ⊕	Long Trip Alone	●	105
106	97	94	INCUBUS IMMORTAL/EPIC 83852/SONY MUSIC (18.98)	Light Grenades	●	106
107	130	129	PAULA DEANDA ARISTA 83611/RMG (11.98)	Paula DeAnda	■	107
108	104	107	VARIOUS ARTISTS WORD-CURB/PROVIDENT-INTEGRITY 67196/EMI CMG (22.98)	WOW Hits 2007	■	108
109	117	110	FANTASIA J 73862/RMG (18.98)	Fantasia	■	109
110	91	69	IL DIVO SYCO/COLUMBIA 02673/SONY MUSIC (18.98)	Siempre	■	110
111	126	137	BREAKING BENJAMIN HOLLYWOOD 162607 (18.98)	Phobia	●	111
112	89	92	BOB SEGER HIDEOUT 54508/CAPITOL (15.98) ⊕	Face The Promise	■	112
113	108	73	LOS CREADORES DEL PASITO DURAGUENSE DE ALFREDO RAMIREZ DISA 720982 (11.98)	Recio, Recio Mis Creadores	■	113
114	128	127	BUCKCHERRY ELEVEN SEVEN 001/ATLANTIC (13.98)	15	●	114
115	132	112	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 83815*/AG (18.98)	Back By Thug Demand	■	115
116	112	101	SOUNDTRACK SHOW DOG NASHVILLE 0001 (18.98)	Broken Bridges	■	116
117	125	122	LIL SCRAPPY BME/REPRISE 48568/WARNER BROS. (18.98)	Bred 2 Die - Born 2 Live	■	117
118	151	148	SILVERSN PICKUPS DANGERBIRD 009 (11.98)	Carnavas	■	118
119	152	143	PACE AUGUSTANA SETER EPIC 93433/SONY MUSIC (11.98)	All The Stars And Boulevards	■	119
120	106	74	VALENTIN ELIZALDE UNIVERSAL LATIN 008476 (11.98)	Lobo Domesticado	■	120
121	NEW	1	EVERLIFE BUENA VISTA 861590/WALT DISNEY (11.98)	Everlife	●	121
122	124	121	STONE SOUR ROADRUNNER 618073 (18.98)	Come What(ever) May	●	122
123	77	97	ANDREA BOCELLI SUGAR/DECCA 007831/UNIVERSAL CLASSICS GROUP (25.98 CD/DVD) ⊕	Under The Desert Sky	■	123
124	99	66	MADONNA WARNER BROS. 44489 (25.98 CD/DVD) ⊕	The Confessions Tour	■	124
125	113	114	J.J. CALE & ERIC CLAPTON DUCK/REPRISE 44418*/WARNER BROS. (18.98)	The Road To Escondido	●	125
126	142	132	JIM JONES KOCH 5984 (17.98)	Hustler's P.O.M.E. (Product Of My Environment)	■	126
127	145	151	AVENTURA PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/DVD) ⊕	K.O.B.: Live	■	127
128	119	115	SOUNDTRACK MUSIC WORLD/COLUMBIA 02012/SONY MUSIC (25.98)	Dreamgirls: Deluxe Edition	■	128
129	NEW	1	COMEBACK KID VICTORY 323 (13.98)	Broadcasting...	●	129
130	90	63	CARLY SIMON COLUMBIA 86138/SONY MUSIC (18.98)	Into White	■	130
131	121	126	SOUNDTRACK WALT DISNEY 861349 (18.98)	Cars	●	131
132	149	119	TRACY LAWRENCE ROCKY COMFORT 90012 (12.98)	For The Love	■	132
133	118	116	SOUNDTRACK WALT DISNEY 861592 (18.98) ⊕	The Cheetah Girls 2	■	133
134	135	124	JOE NICHOLS UNIVERSAL SOUTH 004796 (13.98)	III	●	134
135	115	120	JASON ALDEAN BROKEN BOW 7657 (12.98)	Jason Aldean	●	135
136	160	134	THE GOOD, THE BAD & THE QUEEN PARLOPHONE 73067/VIRGIN (12.98)	The Good, The Bad & The Queen	■	136
137	47	141	JIBBS BEASTA/GEFFEN 007855*/INTERSCOPE (10.98)	Jibbs Feat. Jibbs	■	137
138	96	87	TAYLOR HICKS ARISTA 87984/RMG (18.98)	Taylor Hicks	■	138
139	48	200	SOUNDTRACK HOLLYWOOD 162630 (18.98)	Grey's Anatomy: Volume 2	■	139
140	46	155	HANK WILLIAMS JR. CURB 78881 (18.98)	That's How They Do It In Dixie: The Essential Collection	■	140
141	164	178	PINK LAFACE 80320/ZOMBA (18.98) ⊕	I'm Not Dead	■	141
142	139	138	ALAN JACKSON ACR/ARISTA NASHVILLE 80281/SBN (18.98)	Precious Memories	■	142
143	133	173	MANA WARNER LATINA 63661 (18.98)	Amar Es Combatir	■	143
144	127	128	JOHNNY CASH LEGACY/COLUMBIA (NASHVILLE)/AMERICAN/ISLAND 005288/UME (13.98)	The Legend Of Johnny Cash	■	144
145	84	-	JR WRITER DIPLOMAT RECORDS AND DUKE/DaGOD Present: Writer's Block 4 DIPLOMATIC MAN 100461/ASYLUM (18.98)	Diplomat Records And Duke/DaGOD Present: Writer's Block 4	■	145
146	138	133	AL GREEN HI 82040/CAPITOL (18.98) ⊕	The Definitive Greatest Hits	■	146
147	RE-ENTRY	3	UNK BIG OOMP 5973 KOCH (17.98)	Beat'n Down Yo Block	■	147
148	101	105	FRANK SINATRA CAPITOL 63377 (18.98)	Romance: Songs From The Heart	■	148
149	137	152	T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) ⊕	King	■	149
150	153	157	TOOL TOOL DISSECTIONAL/VOLCANO 81991/ZOMBA (18.98)	10,000 Days	■	150

With a new lineup and a new look, rockers claw their way back to the chart with fourth album (9,000).

This week, a 9.5% gain is enough to score the chart's biggest percentage increase.

Kid-friendly sister trio has been featured on more than 10 Disney compilations in the past two years.

The latest from the plinger-out fashion world of the Bratz dolls bows with 5,000 at No. 165.

As second single "2 Step" rises #7-71 on The Billboard Hot 100, his album re-enters with a handsome 8% gain.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
151	114	139	ALAN JACKSON ARISTA NASHVILLE 88172/SBN (18.98)	Like Red On A Rose	●	151
152	NEW	1	K-OS VIRGIN 80224 (12.98)	Atlantis: Hymns For Disco	●	152
153	140	154	MUSE WARNER BROS. 41284 (15.98) ⊕	Black Holes And Revelations	■	153
154	122	125	LITTLE BIG TOWN EDUITY 3010 (13.98)	The Road To Here	●	154
155	159	142	2PAC AMARU 008025*/INTERSCOPE (13.98)	Pac's Life	■	155
156	131	150	BRIAN MCKNIGHT WARNER BROS. 44468 (18.98)	Ten	■	156
157	177	180	EMINEM SHADY/AFRIMATH 005881*/INTERSCOPE (13.98.8.98)	Curtain Call: The Hits	■	157
158	175	167	FLYLEAF OCTONE 50005 (9.98)	Flyleaf	●	158
159	120	131	ROD STEWART J 82641/RMG (18.98)	Still The Same... Great Rock Classics Of Our Time	●	159
160	178	160	VARIOUS ARTISTS WORD CURB 886582/WARNER BROS. (18.98)	Three Wooden Crosses	■	160
161	191	171	DAMIEN RICE HEFFA/VECTOR 43249/WARNER BROS. (18.98)	9	■	161
162	143	140	RBD EMI TELEVISION 75852 (13.98)	Celestial	■	162
163	157	145	PANIC! AT THE DISCO DECADANCE 077 FUELED BY RAMEN (13.98) ⊕	A Fever You Can't Sweat Out	■	163
164	166	184	CHRIS TOMLIN SIXSTEPS 62828/SPARROW (17.98)	See The Morning	■	164
165	150	130	DIANA REYES UNIVERSAL LATIN 008411 (12.98)	Te Voy A Mostrar	■	165
166	NEW	1	SOUNDTRACK MGA/HIP-0 008519/UME (13.98)	Bratz: Fashion Pixiez	■	166
167	RE-ENTRY	8	PATTI LABELLE UMBRILLA 970109/BUNGALO (15.98)	The Gospel According to Patti LaBelle	■	167
168	RE-ENTRY	7	SHINY TOY GUNS UNIVERSAL MOTOWN 007615*/UMRG (11.98)	We Are Pilots	■	168
169	136	161	VINCE GILL MCA NASHVILLE 006021/UMGN (29.98)	These Days	■	169
170	154	109	PAOLO NUTINI ATLANTIC 94634/AG (15.98)	These Streets	■	170
171	174	117	LOS CAMINANTES SONY BMG NORTE 05303 (12.98) ⊕	La Historia... Lo Mas Chulo, Chulo, Chulo	■	171
172	168	176	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero	■	172
173	141	144	DAVE KOZ CAPITOL 11405 (18.98)	At The Movies	■	173
174	128	156	BOB DYLAN COLUMBIA 87606*/SONY MUSIC (18.98) ⊕	Modern Times	■	174
175	197	182	RISE AGAINST GEFFEN 00697*/INTERSCOPE (11.98)	The Sufferer & The Witness	■	175
176	RE-ENTRY	3	TRAVIS TRITT WARNER BROS. (NASHVILLE) 74817/RHINO (18.98)	The Very Best Of Travis Tritt	■	176
177	185	183	DISTURBED REPRISE 49433/WARNER BROS. (18.98) ⊕	Ten Thousand Fists	■	177
178	188	-	MAT KEARNEY AWAR/COLUMBIA 94177/SONY MUSIC (11.98)	Nothing Left To Lose	■	178
179	134	64	JORDAN PRUITT HOLLYWOOD 000260 (18.98 CD/DVD) ⊕	No Ordinary Girl	■	179
180	RE-ENTRY	27	DON OMAR VI 006662/MACHETE (15.98)	King Of Kings	●	180
181	165	193	BECK INTERSCOPE 007576 (13.98 CD/DVD) ⊕	The Information	■	181
182	189	186	KILLSWITCH ENGAGE ROADRUNNER 618058/OJMG (18.98)	As Daylight Dies	■	182
183	171	191	KENNY CHESNEY BNA 72960/SBN (18.98)	The Road And The Radio	■	183
184	155	146	IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC (18.98) ⊕	Il Divo	■	184
185	199	116	TAMIA PLUS 1 3784/IMAGE (15.98)	Between Friends	■	185
186	163	147	THE DECEMBERISTS CAPITOL 35984* (18.98)	The Crane Wife	■	186
187	169	163	WEIRD AL YANKOVIC WAY MOBY/VOLCANO 89951/ZOMBA (19.98 DD) ⊕	Straight Outta Lynwood	■	187
188	162	162	SWITCHFOOT COLUMBIA 82890/SONY MUSIC (18.98)	Oh! Gravity	■	188
189	172	189	DANE COOK COMEDY CENTRAL 0034 (18.98 CD/DVD) ⊕	Retaliation	■	189
190	167	179	RIHANNA SRP/DEF JAM 006165*/DJMG (13.98)	A Girl Like Me	■	190
191	NEW	1	THE SHOWDOWN MONO VS STEREO 86191 (12.98)	Temptation Come My Way	■	191
192	194	187	AFI TINY EVIL 006854*/INTERSCOPE (13.98)	Decemderunderground	●	192
193	144	-	SHAKIRA EPIC 81585/SONY MUSIC (18.98)	Oral Fixation Vol. 2	■	193
194	179	75	BAYSIDE VICTORY 336 (13.98)	The Walking Wounded	■	194
195	187	165	DIANA ROSS MANHATTAN 82654-BLG (18.98) ⊕	I Love You	■	195
196	123	185	LIONEL RICHIE ISLAND 006484/OJMG (13.98) ⊕	Coming Home	●	196
197	RE-ENTRY	3	SUNSHINE ANDERSON MUSIC WORLD 010 (15.98)	Sunshine At Midnight	■	197
198	RE-ENTRY	12	FAT JOE TERROR SQUAD 78122*/IMPERIAL (18.98)	Me, Myself & I	■	198
199	200	-	LIL' BOOSIE TRILL 68587/ASYLUM (18.98)	Bad Azz	■	199
200	182	198	JACK JOHNSON JACK JOHNSON/BRUSHFIRE/UNIVERSAL REPUBLIC 034149*/UMRG (13.98)	In Between Dreams	■	200

LIL SCRAPPY	117	JOHN MELLENCAMP	79	THE PUSSYCAT DOLLS	89	LIONEL RICHIE	196	SHINY TOY GUNS	168	GEORGE STRAIT	102	DREAMGIRLS: DELUXE	128	TRAVIS TRITT	176	WOW GOSPEL 2007	59
LITTLE BIG TOWN	154	IAN MORRISON	51	RIHANNA	190	RIHANNA	190	SILVERSN PICKUPS	118	SUGARLAND	64	EDITION	185	KT TUNSTALL	103	WOW HITS 2007	38
LUDACRIS	53	MUSE	153	RISE AGAINST	175	RIANNA ROSS	195	TAYLOR SWIFT	36	TAYLOR SWIFT	36	GREYS ANATOMY: VOLUME 2	6	JOSH TURNER	57		
		MY CHEMICAL ROMANCE	47	DIANA ROSS	195			SWITCHFOOT	188			HANNAH MONTANA	37	TYRESE (AKA BLACK-TY)	91		
MADONNA	124			FRANK SINATRA	148							HIGH SCHOOL MUSICAL	82		52	HANK WILLIAMS JR.	40
MANA	143	BRAD PASKLEY	62	SNOOP DOGG	68							JUMP IN!	31	GRAMMY NOMINEES	12	LUCINDA WILLIAMS	25
JOHN MAYER	17	PANIC! AT THE DISCO	100	SNOW PATROL	92	SALIVA	99	BRATZ FASHION PIXIEZ	166			ASHLEY TISDALE	42	THE RE-UP	10	THE WRECKERS	37
TRIN MCCRAW	90	KELLIE PICKLER	100	JILL SCOTT	77	JILL SCOTT	77	BROKEN BRIDGES	116			TOBYMAC	10	GRAMMY NOMINEES	12	JR WRITER	145
BRIAN MCKNIGHT	156	PINK	141	BOB SEGER	112	BOB SEGER	112	GWEN STEFANI	21			CHRIS TOMLIN	164	NOW 23	30		
		NICKELBACK	15	SHAKIRA	193	SHAKIRA	193	ROD STEWART	159			TOOL	150	THREE WOODEN CROSSES	160		
		PAOLO NUTINI	170	JORDAN PRUITT	179	THE SHINS	29	STONE SOUR	122			TRICK DADDY	115	TOTALLY COUNTRY 6	66	WEIRD AL YANKOVIC	187
																YOUNG JEEZY	24

AIRPLAY MONITORED BY SALES DATA COMPILED BY



Billboard HOT 100

MAR 10 2007

HOT 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	15	#1 RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/DJMG)
2	3	18	YOU	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)
3	2	19	IRREPLACEABLE	BEYONCÉ (COLUMBIA)
4	4	14	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)
5	6	7	THIS IS WHY I'M HOT	MIMS (CAPITOL)
6	5	13	ICE BOX	OMARION (T.U.G./COLUMBIA)
7	7	12	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
8	11	13	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)
9	8	12	ON THE HOTLINE	PRETTY RICKY (BLUESSTAR/ATLANTIC)
10	9	10	IT'S NOT OVER	DAUGHTRY (RCA/RMG)
11	18	5	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
12	10	23	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
13	22	10	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)
14	15	11	THROW SOME D'S	RICH BOY FEAT. POLOW DA OOM (ZONE 4/INTERSCOPE)
15	16	14	POPPIN'	CHRIS BROWN FEAT. JAY Z (JIVE/ZOMBA)
16	19	24	HOW TO SAVE A LIFE	THE FRAY (EPIC)
17	12	17	PROMISE	CIARA (LAFACE/ZOMBA)
18	13	15	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/DJMG)
19	20	15	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)
20	24	6	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)
21	17	26	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)
22	14	21	WE FLY HIGH	JIM JONES (KOCH)
23	21	21	WALK AWAY (REMEMBER ME)	PAULA DAANDA FEAT. THE DEY (ARISTA/RMG)
24	27	4	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
25	25	23	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)

1,054 stations, comprised of top 40, adult contemporary, R&B/hip-hop, country, rock, gospel, smooth jazz, Latin, and Christian formats, are electronically monitored 24 hours a day, 7 days a week. This data is used to compile The Billboard Hot 100.

ADULT TOP 40

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
26	28	6	GLAMOROUS	FERGIE (WILL I.A.M./A&M/INTERSCOPE)
27	23	24	WALK IT OUT	UNK (BIG DOMP/KOCH)
28	29	28	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
29	35	7	BUDDY	MUSIQ SOULCHILD (ATLANTIC)
30	37	7	GO GETTA	YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/DJMG)
31	33	11	LADIES LOVE COUNTRY BOYS	TRACE ADKINS (CAPITOL NASHVILLE)
32	26	22	SHORTIE LIKE MINE	BOW WOW (COLUMBIA)
33	32	16	WATCHING YOU	RODNEY ATKINS (CURB)
34	36	15	IT ENDS TONIGHT	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
35	44	7	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)
36	46	6	BEER IN MEXICO	KENNY CHESNEY (BNA)
37	49	5	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/LAVA)
38	40	10	STUPID BOY	KEITH URBAN (CAPITOL NASHVILLE)
39	34	23	SMACK THAT	AKON FEAT. EMINEM (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
40	47	25	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)
41	52	3	I'M A FLIRT	R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)
42	39	15	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)
43	62	2	BECAUSE OF YOU	NE-YO (DEF JAM/DJMG)
44	42	6	SHE'S LIKE THE WIND	LUMIDEE FEAT. TONY SUNSHINE (TVT)
45	50	7	KEEP HOLDING ON	AVRIL LAVIGNE (FOX/RCA/RMG)
46	63	2	CUPID'S CHOKEHOLD	GYM CLASS HEROES (DECA/IMPACT/FUELED BY RAMEN/ATLANTIC/LAVA)
47	43	12	TOP BACK	T.I. (GRAND Hustle/ATLANTIC)
48	51	5	LAST DOLLAR (FLY AWAY)	TIM MCGRAW (CURB)
49	30	18	IT JUST COMES NATURAL	GEORGE STRAIT (MCA NASHVILLE)
50	54	4	WASTED	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)

ADULT CONTEMPORARY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	13	#1 IT'S NOT OVER	DAUGHTRY (RCA/RMG)	★
2	2	38	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	
3	3	37	HOW TO SAVE A LIFE	THE FRAY (EPIC)	★
4	4	36	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	★
5	5	28	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)	★
6	6	14	KEEP HOLDING ON	AVRIL LAVIGNE (FOX/RCA/RMG)	★
7	9	16	IT ENDS TONIGHT	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	★
8	11	11	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)	★
9	7	31	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)	★
10	8	38	FAR AWAY	NICKELBACK (ROADRUNNER/DJMG)	★
11	15	10	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	★
12	14	18	YOU ARE LOVED (DON'T GIVE UP)	BLUE OCTOBER (UNIVERSAL MOTOWN)	★
13	10	24	STREETCORNER SYMPHONY	ROB THOMAS (MELISSA/ATLANTIC)	★
14	13	44	NOTHING LEFT TO LOSE	MAT KEARNEY (AWARE/COLUMBIA)	★
15	12	21	LET LOVE IN	GOD DOLLS (WARNER BROS.)	★
16	16	15	WORLD	FIVE FOR FIGHTING (AWARE/COLUMBIA)	★
17	19	4	LITTLE WONDERS	ROB THOMAS (MELISSA/ATLANTIC)	★
18	18	12	IRREPLACEABLE	BEYONCÉ (COLUMBIA)	★
19	17	20	THROUGH GLASS	STONE SOUR (ROADRUNNER/ATLANTIC/LAVA)	★
20	21	5	LOOK AFTER YOU	THE FRAY (EPIC)	★
21	20	16	LEAVE THE PIECES	THE WRECKERS (MAVERICK/WARNER BROS.)	★
22	25	7	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	★
23	22	13	SNOW ((HEY OH))	RED HOT CHILI PEPPERS (WARNER BROS.)	★
24	23	5	GRAVITY	JOHN MAYER (AWARE/COLUMBIA)	★
25	24	12	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)	★

MODERN ROCK

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	26	#1 WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	★
2	3	44	WHAT HURTS THE MOST	RASCAL FLATTS (LYRIC STREET/HOLLYWOOD)	★
3	1	52	UNWRITTEN	NATASHA BEDINGFIELD (EPIC)	★
4	4	19	HOW TO SAVE A LIFE	THE FRAY (EPIC)	★
5	5	41	THE RIDDLE	FIVE FOR FIGHTING (AWARE/COLUMBIA)	★
6	8	20	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	★
7	6	61	BAD DAY	DANIEL POWERS (WARNER BROS.)	★
8	7	36	PUT YOUR RECORDS ON	CORINNE BAILEY RAE (CAPITOL)	★
9	10	27	HAVE YOU EVER SEEN THE RAIN	ROD STEWART (J/RMG)	★
10	9	43	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)	★
11	13	20	HURT	CHRISTINA AGUILERA (RCA/RMG)	★
12	12	24	YOU ARE LOVED (DON'T GIVE UP)	JOSH GROBAN (143 REPRISE)	★
13	11	31	CRAZY	GNARLS BARKLEY (DOWNTOWN/ATLANTIC/LAVA)	★
14	14	26	FAR AWAY	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	★
15	15	21	STREETCORNER SYMPHONY	ROB THOMAS (MELISSA/ATLANTIC)	★
16	16	8	OUR COUNTRY	JOHN MELLENBAMP (UNIVERSAL REPUBLIC/UME)	★
17	17	8	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)	★
18	20	7	IRREPLACEABLE	BEYONCÉ (COLUMBIA)	★
19	18	6	CHANGE	KIMBERLEY LOCKE (CURB/REPRISE)	★
20	21	5	RAINCOAT	KELLY SWEET (RAZOR & TIE)	★
21	19	5	ORDINARY MIRACLE	SARAH MCLACHLAN (SONY CLASSICAL)	★
22	22	4	MY LITTLE GIRL	TIM MCGRAW (CURB REPRISE)	★
23	23	12	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)	★
24	24	4	SO NOT OVER YOU	SIMPLY RED (SIMPLY RED COM)	★
25	-	1	FOOLED AROUND AND FELL IN LOVE	ROD STEWART (J/RMG)	★

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	1	#1 THIS IS WHY I'M HOT	MIMS (CAPITOL)	●
2	5	5	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
3	3	6	CUPID'S CHOKEHOLD	GYM CLASS HEROES (DECA/IMPACT/FUELED BY RAMEN/ATLANTIC/LAVA)	
4	1	11	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
5	4	8	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	
6	6	6	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/DJMG)	
7	8	14	IT'S NOT OVER	DAUGHTRY (RCA/RMG)	
8	-	1	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/DJMG)	
9	7	18	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)	
10	10	18	HERE (IN YOUR ARMS)	HELLO GOODBYE (DRIVE THRU SANCTUARY)	
11	9	11	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/D.F. JAW/DJMG)	
12	2	24	NOT READY TO MAKE NICE	DIXIE CHICKS (COLUMBIA)	●
13	12	18	IRREPLACEABLE	BEYONCÉ (COLUMBIA)	
14	14	20	WALK IT OUT	UNK (BIG DOMP/KOCH)	
15	39	3	YEAR 3000	JONAS BROTHERS (DAYLIGHT/COLUMBIA)	
16	17	17	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	
17	22	6	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	
18	16	20	FERGALICIOUS	FERGIE (WILL I.A.M./A&M/INTERSCOPE)	
19	21	22	SMACK THAT	AKON FEAT. EMINEM (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
20	19	20	WE FLY HIGH	JIM JONES (KOCH)	
21	20	15	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
22	11	30	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	●
23	23	20	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)	
24	26	21	BOSTON	AUGUSTANA (EPIC)	
25	13	10	SNOW ((HEY OH))	RED HOT CHILI PEPPERS (WARNER BROS.)	

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	-	18	SOMEWHERE ONLY WE KNOW	KEANE (INTERSCOPE)	
27	28	9	ICE BOX	OMARION (T.U.G./COLUMBIA)	
28	18	27	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
29	40	5	THE WAY I LIVE	BABY BOY DA PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUBLIC)	
30	33	23	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)	
31	29	5	ON THE HOTLINE	PRETTY RICKY (BLUESSTAR/ATLANTIC)	
32	27	7	TOP BACK	T.I. (GRAND Hustle/ATLANTIC)	
33	57	2	GO GETTA	YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/DJMG)	
34	35	13	KEEP HOLDING ON	AVRIL LAVIGNE (FOX/RCA/RMG)	
35	48	6	FIDELITY	REGINA SPEKTR (SIRE/WARNER BROS.)	
36	24	24	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	
37	31	46	HOW TO SAVE A LIFE	THE FRAY (EPIC)	■
38	34	24	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	
39	15	42	CRAZY	GNARLS BARKLEY (DOWNTOWN/ATLANTIC/LAVA)	■
40	45	8	YOU	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)	
41	38	32	LIPS OF AN ANGEL	HINDER (UNIVERSAL MOTOWN)	
42	42	22	IT ENDS TONIGHT	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)	
43	47	4	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	
44	52	10	INTO THE OCEAN	BLUE OCTOBER (UNIVERSAL MOTOWN)	
45	-	1	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	
46	59	4	OVER IT	KATHARINE MCPHEE (RCA/RMG)	
47	50	4	SMILE	LILY ALLEN (CAPITOL)	
48	46	41	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)	
49	41	33	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)	
50	49	4	KING KONG	JIBBS (BEASTIA/GEFFEN)	

HOT DIGITAL SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
51	-	1	CANDYMAN	CHRISTINA AGUILERA (RCA/RMG)	
52	34	16	WALK AWAY (REMEMBER ME)	PAULA DAANDA FEAT. THE DEY (ARISTA/RMG)	
53	36	37	HIPS DON'T LIE	SHAKIRA FEAT. WYCLEF JEAN (EPIC)	■
54	-	1	U + UR HAND	PINK (LAFACE/ZOMBA)	
55	71	2	SHE'S LIKE THE WIND	LUMIDEE FEAT. TONY SUNSHINE (TVT)	
56	35	7	STUPID BOY	KEITH URBAN (CAPITOL NASHVILLE)	
57	56	19	TELL ME	DIDDY FEAT. CHRISTINA AGUILERA (BAD BOY/ATLANTIC)	
58	32	42	DANI CALIFORNIA	RED HOT CHILI PEPPERS (WARNER BROS.)	■
59	34	7	NOTHING LEFT TO LOSE	MAT KEARNEY (AWARE/COLUMBIA)	
60	30	40	PROMISCUOUS	NELLY FURTADO FEAT. TIMBALAND (MOSLEY/GEFFEN)	■
61	30	11	PUT YOUR RECORDS ON	CORINNE BAILEY RAE (CAPITOL)	
62	-	11	SOMEWHERE OVER THE RAINBOW	ISRAEL KAMAKAWIWOOLE (BIG BOY/MOUNTAIN APPLE)	
63	73	8	PAIN	THREE DAYS GRACE (JIVE/ZOMBA)	
64	38	3	GRACE KELLY	MIKA (L.A.S.A.BLANCA/UNIVERSAL REPUBLIC)	
65	36	17	WIND IT UP	GWEN STEFANI (INTERSCOPE)	
66	51	36	LIFE IS A HIGHWAY	RASCAL FLATTS (WALT DISNEY)	
67	-	1	BREAK 'EM OFF	PAUL WALL FEAT	

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	13	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
2	8	6	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
3	3	12	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)
4	2	17	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)
5	76	2	THIS IS WHY I'M HOT	MIMS (CAPITOL)
6	4	14	IT'S NOT OVER	DAUGHTRY (RCA/RMG)
7	5	13	CUPID'S CHOKEHOLD	GYM CLASS HEROES FEAT. PATRICK STUMP (DECA/DANCE/ Fueled by Ramevat/Lantica/Lava)
8	23	17	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)
9	10	10	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
10	9	13	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)
11	7	9	IRREPLACEABLE	BEYONCE (COLUMBIA)
12	11	9	HERE (IN YOUR ARMS)	HELLOGOODBYE (DRIVE-THRU/SANCTUARY)
13	15	23	WALK AWAY (REMEMBER ME)	PAULA DEANDA FEAT. THE DEY (ARISTA/RMG)
14	12	17	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
15	13	23	FERGALICIOUS	FERGIE (WILL I AM/A&M/INTERSCOPE)
16	20	20	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/LAVA)
17	17	24	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)
18	16	19	HOW TO SAVE A LIFE	THE FRAY (EPIC)
19	19	23	SMACK THAT	AKON FEAT. EMINEM (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
20	16	26	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)
21	27	13	ICE BOX	OMARION (T.U.G./COLUMBIA)
22	14	33	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)
23	25	23	IT ENDS TONIGHT	THE ALL-AMERICAN REJECTS (DOGH0USE/INTERSCOPE)
24	21	20	WE FLY HIGH	JIM JONES (KOCH)
25	21	21	WALK IT OUT	UNK (BIG DOMP/KOCH)
26	30	13	KEEP HOLDING ON	AVRIL LAVIGNE (FOX/RCA/RMG)
27	33	31	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)
28	31	12	YOU	LLOYD FEAT. LIL' WAYNE (THE INC./UNIVERSAL MOTOWN)
29	22	22	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL I AM/A&M/INTERSCOPE)
30	6	24	NOT READY TO MAKE NICE	DIXIE CHICKS (COLUMBIA)
31	29	17	MAKE IT RAIN	FAT JOE FEAT. LIL' WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)
32	32	21	BOSTON	AUGUSTANA (EPIC)
33	45	11	YEAR 3000	JONAS BROTHERS (DAYLIGHT/COLUMBIA)
34	34	19	TELL ME	DIDDY FEAT. CHRISTINA AGUILERA (BAD BOY/ATLANTIC)
35	37	7	SHE'S LIKE THE WIND	LUMIDEE FEAT. TONY SUNSHINE (TVT)
36	36	6	ON THE HOTLINE	PRETTY RICKY (BLUESTAR/ATLANTIC)
37	28	18	SNOW (HEY OH)	RED HOT CHILI PEPPERS (WARNER BROS.)
38	41	8	THE WAY I LIVE	BABY BOY DA PRINCE FEAT. LIL' BOOSIE (UNIVERSAL REPUBLIC)
39	38	25	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
40	35	20	SHORTIE LIKE MINE	BOW WOW FEAT. CHRIS BROWN & JOHNTA AUSTIN (COLUMBIA)
41	42	4	GIVE IT TO ME	TIMBALAND FEAT. NELLY FURTADO & JUSTIN TIMBERLAKE (MOSLEY/BLACKGROUND/INTERSCOPE)
42	43	4	OVER IT	KATHARINE MCPHEE (RCA/RMG)
43	69	14	U + UR HAND	PINK (LAFACE/ZOMBA)
44	60	4	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)
45	39	10	TOP BACK	T.I. (GRAND HUSTLE/ATLANTIC)
46	53	7	CANDYMAN	CHRISTINA AGUILERA (RCA/RMG)
47	62	3	GO GETTA	YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/IDJMG)
48	49	12	FIDELITY	REGINA SPEKTOR (SIRE/WARNER BROS.)
49	40	25	MONEY MAKER	LUDACRIS FEAT. PHARRELL (DTP/DEF JAM/IDJMG)
50	46	5	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
51	48	14	INTO THE OCEAN	BLUE OCTOBER (UNIVERSAL MOTOWN)
52	44	26	HURT	CHRISTINA AGUILERA (RCA/RMG)
53	52	5	SMILE	LILY ALLEN (CAPITOL)
54	56	1	NOTHING LEFT TO LOSE	GWEN STEFANI (AWARE/COLUMBIA)
55	50	16	PROMISE	CIARA (LAFACE/ZOMBA)
56	51	7	KING KONG	JIBBS FEAT. CHAMILLIONAIRE (BEASTA/GEFFEN)
57	58	8	STUPID BOY	KEITH URBAN (CAPITOL NASHVILLE)
58	67	10	PAIN	THREE DAYS GRACE (JIVE/ZOMBA)
59	61	16	WAIT A MINUTE	THE PUSSYCAT DOLLS FEAT. TIMBALAND (A&M/INTERSCOPE)
60	65	5	GRACE KELLY	MIKA (CASABLANCA/UNIVERSAL REPUBLIC)
61	59	16	WIND IT UP	GWEN STEFANI (INTERSCOPE)
62	63	26	MANEATER	NELLY FURTADO (MOSLEY/GEFFEN)
63	-	1	BREAK 'EM OFF	PAUL WALL FEAT. LIL' KEKE (SWISHHOUSE/ASYLUM/ATLANTIC)
64	68	22	WHITE & NERDY	WEIRO AL YANOVIC (WAY MOBY/VOLCANO/ZOMBA)
65	71	26	CALL ME WHEN YOU'RE SOBER	EVANESCENCE (WIND-UP)
66	54	4	SAY OK	VANESSA HIGGINS (HOLLYWOOD)
67	57	2	ANYWAY	MARTINA MCBRIDE (RCA NASHVILLE)
68	-	1	KEEP YOUR MIND WIDE OPEN	ANNASOPHIA ROBB (HOLLYWOOD)
69	81	3	LOOK AFTER YOU	THE FRAY (EPIC)
70	70	16	SHE'S EVERYTHING	BRAD PAINLEY (ARISTA NASHVILLE)
71	86	3	BETTER THAN ME	HINDER (UNIVERSAL REPUBLIC)
72	75	16	WATCHING YOU	ROONEY ATKINS (CURB)
73	74	26	TIM MCGRAW	TAYLOR SWIFT (BIG MACHINE)
74	-	1	THE SECOND COMING	JUELZ SANTANA + JUST BLAZE (NIKE)
75	77	26	THROUGH GLASS	STONE SOUR (ROADRUNNER/LAVA)
76	73	6	PUSH IT TO THE LIMIT	CORBIN BLEU (WALT DISNEY)
77	-	1	CIRCLE	MARQUES HOUSTON (T.U.G./UNIVERSAL MOTOWN)
78	47	2	LIKE A STAR	CORINNE BAILEY RAE (CAPITOL)
79	78	5	FROM YESTERDAY	30 SECONDS TO MARS (IMMORTAL/VIRGIN)
80	84	2	READ MY MIND	THE KILLERS (ISLAND/IDJMG)
81	66	2	GRAVITY	JOHN MAYER (AWARE/COLUMBIA)
82	72	3	OUTSIDE LOOKING IN	JORDAN PRUITT (HOLLYWOOD)
83	82	10	LISTEN	BEYONCE (MUSIC WORLD/COLUMBIA)
84	-	1	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)
85	-	5	AND I AM TELLING YOU I'M NOT GOING	JENNIFER HUDSON (MUSIC WORLD/COLUMBIA)
86	-	1	FREAK ON A LEASH (UNPLUGGED)	KORN FEAT. AMY LEE (VIRGIN)
87	64	3	FLATHEAD	THE FRATELLI (CHERRYTREE/DROP THE GUN/ISLAND/INTERSCOPE)
88	79	27	MY WISH	RASCAL FLATTS (LYRIC STREET)
89	-	1	2 STEP	UNK (BIG DOMP/KOCH)
90	80	26	SAY GOODBYE	CHRIS BROWN (JIVE/ZOMBA)
91	87	5	FAMOUS LAST WORDS	MY CHEMICAL ROMANCE (REPRISE)
92	93	2	WOULDN'T GET FAR	THE GAME FEAT. KANYE WEST (GEFFEN)
93	91	26	GET UP	CIARA FEAT. CHAMILLIONAIRE (LAFACE/JIVE/ZOMBA)
94	-	24	COME TO ME	DIDDY FEAT. NICOLE SCHERZINGER (BAD BOY/ATLANTIC)
95	99	4	POPPIN'	CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)
96	-	1	TEARDROPS ON MY GUITAR	TAYLOR SWIFT (BIG MACHINE)
97	88	16	ZOOM	LIL' BOOSIE FEAT. YUNG JOC (TRILL/ASYLUM/ATLANTIC)
98	-	1	THROW SOME D'S	RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)
99	-	1	POP LOCK AND DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)
100	-	1	STOLEN	DASHBOARD CONFSSIONAL (VAGRANT/INTERSCOPE)

POP 100: The top Pop singles & tracks, according to mainstream top 40 radio audience impressions measured by Nielsen Broadcast Data Systems, and sales compiled by Nielsen SoundScan. See Chart Legend for rules and explanations. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. POP 100 AIRPLAY: Legend located below chart. SINGLES SALES: This data is used to compile both the Billboard Hot 100 and Pop 100. See Chart Legend for rules and explanations. © 2007, Nielsen Business Media, Inc. All rights reserved. HITPREDICTOR: See Chart Legend for rules and explanations. © 2007, Promosquad and HitPredictor are trademarks of Think Fast LLC.

POP 100 AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	17	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)	☆
2	2	13	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
3	5	13	IT'S NOT OVER	LILY ALLEN (CAPITOL)	☆
4	8	12	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	☆
5	6	22	WALK AWAY (REMEMBER ME)	PAULA DEANDA FEAT. THE DEY (ARISTA/RMG)	☆
6	3	17	IRREPLACEABLE	BEYONCE (COLUMBIA)	☆
7	4	19	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)	☆
8	7	10	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	☆
9	10	8	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL I AM/A&M/INTERSCOPE)	☆
10	18	5	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
11	14	5	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
12	9	19	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
13	11	25	HOW TO SAVE A LIFE	THE FRAY (EPIC)	☆
14	12	26	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	☆
15	13	20	IT ENDS TONIGHT	THE ALL-AMERICAN REJECTS (DOGH0USE/INTERSCOPE)	☆
16	26	7	CUPID'S CHOKEHOLD	GYM CLASS HEROES (DECA/DANCE/ Fueled by Ramevat/Lantica/Lava)	☆
17	17	14	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
18	15	21	FERGALICIOUS	FERGIE (WILL I AM/A&M/INTERSCOPE)	☆
19	19	11	TELL ME	DIDDY FEAT. CHRISTINA AGUILERA (BAD BOY/ATLANTIC)	☆
20	16	15	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)	☆
21	25	9	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/LAVA)	☆
22	21	6	YOU	LLOYD FEAT. LIL' WAYNE (THE INC./UNIVERSAL MOTOWN)	☆
23	24	11	HERE (IN YOUR ARMS)	HELLOGOODBYE (DRIVE-THRU/SANCTUARY)	☆
24	27	12	ICE BOX	OMARION (T.U.G./COLUMBIA)	☆
25	29	11	KEEP HOLDING ON	AVRIL LAVIGNE (FOX/RCA/RMG)	☆

23 main stream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	2	LISTEN	BEYONCE (MUSIC WORLD/COLUMBIA)
2	3	8	THROW SOME D'S	RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)
3	2	4	FLATHEAD	THE FRATELLI (CHERRYTREE/DROP THE GUN/ISLAND/INTERSCOPE)
4	4	9	MADE TO LOVE	TDBYMAC (FOREFRONT)
5	43	2	TO GO HOME	M. WARD (MERGE)
6	8	5	UNTIL YOU COME BACK TO ME	CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)
7	10	31	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)
8	6	11	SOMEWHERE OVER THE RAINBOW/MY DESTINY	KATHARINE MCPHEE (RCA/RMG)
9	15	47	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
10	7	13	IRREPLACEABLE	BEYONCE (COLUMBIA)
11	9	3	LET'S FALL IN LOVE AGAIN	RACHEL BROWN (URBAN MUSIC GROUP/FACE2FACE)
12	23	4	GET TO THE MONEY	REED (BULLS EYE/FACE2FACE)
13	14	38	DO I MAKE YOU PROUD/TAKIN' IT TO THE STREETS	TAYLOR HICKS (ARISTA/RMG)
14	12	4	COME CLOSE	3D (BODY HEAD)
15	13	11	MAGIC TRICKS	ADRIENNE (GLOBAL VILLAGE)
16	11	7	DANCE, DANCE, DANCE	TEE-N-TEE (TEE-N-TEE)
17	16	28	CALL ON ME	JANET & NELLY (VIRGIN)
18	17	7	AIN'T NO LOVE SONG	CORYLAVEY FEAT. PHIZEK (LEWIS ENTERTAINMENT)
19	22	5	PLEASE HEAT THIS EVENTUALLY	OMAR RODRIGUEZ-LOPEZ & DAMO SUZUKI (GOLDSTANDARD/CLAS)
20	24	20	RING THE ALARM	BEYONCE (COLUMBIA)
21	19	17	JUMP	MADONNA (WARNER BROS.)
22	21	14	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)
23	20	107	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
24	26	9	HURT	CHRISTINA AGUILERA (RCA/RMG)
25	-	1	BREAK 'EM OFF	PAUL WALL FEAT. LIL' KEKE

HITPREDICTOR

DATA PROVIDED BY **promosquad**

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

ARTIST/Title/LABEL (Score)	Chart Rank
POP 100 AIRPLAY	
THE RED JUMPSUIT APPARATUS Face Down VIRGIN (65.1)	30
PINK U + Ur Hand ZOMBA (65.1)	34
KATHARINE MCPHEE Over It RMG (69.7)	35
CHRISTINA AGUILERA Candyman RMG (66.8)	37
AUGUSTANA Boston EPIC (68.9)	38
THE FRAY Look After You EPIC (70.6)	42
HILARY DUFF With Love HOLLYWOOD (68.0)	45
HINDER Better Than Me UNIVERSAL REPUBLIC (77.0)	46
MAT KEARNEY Nothing Left To Lose COLUMBIA (69.0)	-
THE WRECKERS Leave The Pieces WARNER BROS. (71.6)	-
ADULT TOP 40	
MY CHEMICAL ROMANCE Welcome To The Black Parade REPRISE (83.9)	25
CARRIE UNDERWOOD Before He Cheats RMG (78.5)	26
☆ JUSTIN TIMBERLAKE What Goes Around...Comes Around ZOMBA (75.7)	27
FALL OUT BOY This Ain't A Scene, It's An Arms Race IDJMG (65.8)	28
HINDER Better Than Me UNIVERSAL REPUBLIC (78.7)	35
THE KILLERS Read My Mind IDJMG (69.5)	36
DIXIE CHICKS Not Ready To Make Nice COLUMBIA (73.1)	38
NICKELBACK Rockstar IDJMG (74.3)	-
ADULT CONTEMPORARY	
JOHN MELLENCAMP Our Country DME (65.4)	16
KT TUNSTALL Suddenly I See You RMG (71.5)	17
BEYONCE Irreplaceable COLUMBIA (65.5)	18
TIM MCGRAW My Little Girl CUBB/REPRISE (82.6)	22
TAYLOR HICKS Just To Feel That Way RMG (71.8)	26
JIM BRICKMAN FEAT. LADY ANTEBELLUM Never Alone SLG (71.7)	-
MODERN ROCK	
☆ NINE INCH NAILS Survivalism INTERSCOPE (71.5)	10
INCUBUS Dig EPIC (70.7)	12
RISE AGAINST Prayer Of The Refugee GEFFEN (68.1)	14
THE SHINS Phantom Limb SUB POP (70.8)	17
DAUGHTRY It's Not Over RMG (65.9)	21
☆ BLOC PARTY I Still Remember ATLANTIC (65.8)	31

SALES DATA COMPILED BY



Billboard R&B/HIP-HOP

MAR 10 2007

TOP R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
1	1	2	#1 GERALD LEVERT	ATLANTIC 100341/AG (18.98)	In My Songs		1
2	2	11	ROBIN THICKE	STAR TRAK 008146*/INTERSCOPE (9.98)	The Evolution Of Robin Thicke		1
3	7	4	GREATEST GAINER AKON	KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMFG (13.98)	Konvicted		2
4	6	16	SOUNDTRACK	ATLANTIC 94676/AG (18.98)	Tyler Perry's Daddy's Little Girls		4
5	5	5	PRETTY RICKY	BLUESTAR/ATLANTIC 94603/AG (18.98)	Late Night Special		1
6	3	2	SOUNDTRACK	MUSIC WORLD/COLUMBIA 88953/SO'Y MUSIC (18.98)	Dreamgirls		1
7	4	24	JUSTIN TIMBERLAKE	JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds		3
8	12	12	YOUNG JEEZY	CORPORATE THUGZ/DEF JAM 0C722*//DJMG (13.98)	The Inspiration		1
9	25	25	CORINNE BAILEY RAE	CAPITOL 66361 (12.98)	Corinne Bailey Rae		1
10	8	9	MARY J. BLIGE	MATRIARCH/GEFFEN 008112*/INTERSCOPE (13.98)	Reflections (A Retrospective)		2
11	20	15	JAY-Z	ROC-A-FELLA/DEF JAM 008045*//DJMG (19.98) ⊕	Kingdom Come		2
12	12	12	CIARA	LAFACE 03336/ZOMBA (18.98) ⊕	Ciara: The Evolution		1
13	17	17	BIRDMAN & LIL WAYNE	CASH MONEY/UNIVERSAL MOTOWN 07563*/UMRG (13.98)	Like Father, Like Son		1
14	10	26	BEYONCE	COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day		1
15	17	14	NAS	DEF JAM/COLUMBIA 007229*//DJMG (13.98)	Hip Hop Is Dead		1
16	21	24	LUDACRIS	DTP/DEF JAM 007224*//DJMG (13.98)	Release Therapy		1
17	14	6	JILL SCOTT	HIDDEN BEACH 00019 (18.98)	Jill Scott Collaborations		1
18	11	19	JOHN LEGEND	G.O.O.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again		1
19	15	11	TYRESE (AKA BLACK-TY)	J 78963/RMG (18.98)	Alter Ego		1
20	12	22	MARY J. BLIGE	MATRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough		2
21	26	21	FANTASIA	J 78962/RMG (18.98)	Fantasia		1
22	22	17	OMARION	T.U.G./EPIC/COLUMBIA 81038*/SONY MUSIC (18.98)	21		1
23	24	25	THE GAME	GEFFEN 007933*/INTERSCOPE (13.98)	Doctor's Advocate		1
24	31	18	TRICK DADDY	SLIP-N-SLIDE/ATLANTIC 83815*/AG (18.98)	Back By Thug Demand		10
25	25	20	SNOOP DOGG	DOGGYSTYLE/GEFFEN 008023*/INTERSCOPE (13.98)	Tha Blue Carpet Treatment		2
26	30	31	DIDDY	BAO BOY 83864/AG (18.98)	Press Play		1
27	32	23	VARIOUS ARTISTS	SHADY 007885*/INTERSCOPE (13.98)	Eminem Presents: The Re-Up		2
28	33	27	BOW WOW	COLUMBIA 87932/SONY MUSIC (18.98)	The Price Of Fame		2
29	28	29	BRIAN MCKNIGHT	WARNER BROS. 44468 (18.98)	Ten		4
30	27	26	CHRIS BROWN	JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown		2
31	19	-	JR WRITER	DIPLOMATIC MAN 100461/ASYLLM (18.98)	Diplomat Records And DukeDaGod Present: Writer's Block 4		19
32	35	28	LIL SCRAPPY	BME/REPRISE 48568/WARNER BROS. (18.98)	Bred 2 Die - Born 2 Live		5
33	45	48	PACE SETTER SUNSHINE ANDERSON	MUSIC WORLD 010 (15.98)	Sunshine At Midnight		16
34	37	33	TAMIA	PLUS 1 3784/IMAGE (15.98)	Between Friends		1
35	38	30	JIM JONES	KOCH 5964 (17.98)	Hustler's P.O.M.E. (Product Of My Environment)		1
36	36	32	LIL' BOOSIE	TRILL 68587/ASYLLM (18.98)	Bad Azz		1
37	44	34	MONICA	J 78960*/RMG (18.98)	The Makings Of Me		1
38	41	41	ELISABETH WITHERS	BLUE NOTE 68171/BLG (17.98)	It Can Happen To Anyone		32
39	29	40	CHRISTINA AGUILERA	RCA 82639/RMG (22.98)	Back To Basics		2
40	23	46	GNARLS BARKLEY	DOWNTOWN 70003*/ATLANTIC (13.98) ⊕	St. Elsewhere		4
41	39	36	T.I.	GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) ⊕	King		1
42	40	35	LYFE JENNINGS	COLUMBIA 96405/SONY MUSIC (18.98)	The Phoenix		1
43	42	42	KIRK FRANKLIN	FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero		4
44	55	55	UNK	BIG OOMP 5973/KOCH (17.98)	Beat'n Down Yo Block		21
45	48	44	JIBBS	BEASTA/GEFFEN 007855*/INTERSCOPE (10.98)	Jibbs Feat. Jibbs		1
46	53	14	PATTI LABELLE	UMBRELLA 970109/BUNGALO (15.98)	The Gospel According to Patti LaBelle		1
47	47	37	PROJECT PAT	HYPNOTIZE MINOS/COLUMBIA 90910/SONY MUSIC (18.98)	Crook By Da Book: The Fed Story		10
48	HOT *HOT DEBUT	1	TONI BRAXTON	LEGACY/LAFACE 05536/SONY BMG (25.98)	The Essential Toni Braxton		48
49	49	38	2PAC	AMARU 008025*/INTERSCOPE (13.98)	Pac's Life		1
50	54	49	RICK ROSS	SLIP-N-SLIDE/DEF JAM 006984*//DJMG (13.98)	Port Of Miami		1
51	34	43	LIONEL RICHIE	ISLAND 006484/IDJMG (13.98) ⊕	Coming Home		1
52	43	39	VARIOUS ARTISTS	SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/ZOMBA 01750/SONY MUSIC (18.98)	NOW 23		2
53	46	45	SOUNDTRACK	MUSIC WORLD/COLUMBIA 02012/SONY MUSIC (25.98)	Dreamgirls: Deluxe Edition		11
54	51	47	FAT JOE	TERROR SQUAD 78122*/IMPERIAL (1E.98)	Me, Myself & I		1
55	61	62	MARY MARY	MY BLOCK/COLUMBIA 77733/SONY MUSIC (18.98)	Mary Mary		4

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL (PRICE)	Title	CERT.	PEAK POSITION
56	69	65	J XAVIER	NOODAY 007/MUSIC WORLD (12.98)	Young Prince Of Tha South		52
57	52	50	AL GREEN	HI 82040/CAPITOL (18.98) ⊕	The Definitive Greatest Hits		19
58	65	56	DJ CLUE	ROC-A-FELLA/DEF JAM 006163*//DJMG (13.98)	DJ Clue?: The Professional 3		18
59	59	58	YUNG JOC	BLOCK/BAD BOY SOUTH 83937*/AG (18.98)	New Joc City		1
60	58	52	KELLY PRICE	GOSPO CENTRIC 88167/ZOMBA (18.98)	This Is Who I Am		1
61	66	51	YOUNG DRO	GRAND HUSTLE/ATLANTIC 83949*/AG (18.98)	Best Thang S'mokin'		11
62	63	54	STYLES P	RUFF RYDERS 005707*/INTERSCOPE (13.98)	Time Is Money		1
63	72	68	CHERISH	SHO NUFF 54077/CAPITOL (12.98)	Unappreciated		1
64	72	68	NE-YO	DEF JAM 004934*//DJMG (13.98)	Ir My Own Words		1
65	79	73	LIL WAYNE	CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II		1
66	73	69	SAMMIE	ROWDY/UNIVERSAL MOTOWN 007639/UMRG (13.98)	Sammie		1
67	57	57	LUTHER VANDROSS	LEGACY/EPIC/J 97700/SONY MUSIC/RMG (18.98)	The Ultimate Luther Vandross		1
68	70	61	DIANA ROSS	MANHATTAN 82654/BLG (18.98) ⊕	I Love You		1
69	80	70	YOUNG JEEZY	CORPORATE THUGZ/DEF JAM 004421*//DJMG (13.98)	Let's Get It: Thug Motivation 101		1
70	71	59	KIRK FRANKLIN	FO YO SOUL/GOSPO CENTRIC 88401/ZOMBA (18.98)	Songs From The Storm, Volume I		1
71	56	72	JAMIE FOXX	J 71779*/RMG (18.98) ⊕	Unpredictable		2
72	64	60	RUBEN STUDDARD	J 78961/RMG (18.98)	The Return		1
73	76	71	SMOKIE NORFUL	EMI GOSPEL 33347 (17.98)	Life Changing		1
74	86	93	FREDDIE JACKSON	HUSH 90956/ORPHEUS (15.98) ⊕	Transitions		26
75	50	-	GINUWINE	SICNESS.NET 21 (16.98)	I Apologize		50

FOR A COMPLETE LISTING OF THE HOT R&B/HIP-HOP ALBUMS, CHECK OUT WWW.BILLBOARD.COM

TOP BLUES ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	IMPRINT & NUMBER / DISTRIBUTING LABEL	Title	CERT.
1	1	5	#1 KENNY WAYNE SHEPHERD	REPRISE 49294/WARNER BROS. ⊕	10 Days Out: Blues From The Backroads	
2	3	9	STEVIE RAY VAUGHAN AND DOUBLE TROUBLE	LEGACY/EPIC 81511/SONY MUSIC	The Real Deal: Greatest Hits Vol. 1	
3	2	4	OMMY CASTRO	BLIND PIG 5111	Painkiller	
4	4	59	ETTA JAMES	HIP-O/CHRONICLES 004010/UME	The Definitive Collection	
5	6	51	THE DEREK TRUCKS BAND	COLUMBIA 92844/SONY MUSIC	Songlines	
6	8	5	JOHN HAMMOND	BACK PORCH 64741/BLG	Push Comes To Shove	
7	RE-ENTRY	-	SOUNDTRACK	NEW WEST 6105	Black Snake Moan	
8	5	37	EEB' MO'	ONE HAVEN/EPIC 77821/RED INK	Suitcase	
9	13	6	COCO MONTOYA	ALIGATOR 4913	Dirty Dea	
10	10	102	B.B. KING	GEFFEN/CHRONICLES 003854/UME	The Ultimate Collector	
11	12	6	THE HOLMES BROTHERS	ALIGATOR 4912	State Of Grace	
12	7	3	RUTHIE FOSTER	E-LE CORN 70602	The Phenomenal Ruthie Foster	
13	9	18	WILLIE CLAYTON	LALACO 7529	Gifted	
14	15	22	THE ROBERT CRAY BAND	NOZZLE/VANGUARD 79815/WELK	Live From Across The Pond	
15	RE-ENTRY	-	ERIC BIBB	TELARC BLUES 83660/TELARC	Diamond Days	

BETWEEN THE BULLETS rgeorge@billboard.com

SALE PRICES SPLASH IN LOW TIDE

Now that the Valentine's Day/Grammy Awards rush is over, some artists on Top R&B/Hip-Hop Albums rely on pricing for their best gains of the year. Albums from Akon and Jay-Z, whose November 2006 release dates fell outside the Recording Academy's Grammy eligibility window, sported \$2.99 stickers at Circuit City. The price slash helps "Konvicted" skip 7-3, up 21% to earn the Greatest Gainer tag, while Jay-Z vaults 20-11, bolstered by a 15% boost. Those are the best gains for either since December's shopping peak.

Sunshine Anderson, with a Wal-Mart price of \$9.72, climbs 23% for the Pacesetter award (45-33) as her "Something I Wanna Give You" re-enters Hot R&B/Hip-Hop Songs at No. 97.

—Raphael George



MAR 10 2007 R&B/HIP-HOP Billboard



THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	18	1	LOST WITHOUT U ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
2	2	34	YOU LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)	☆
3	4	27	POPPIN' CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)	☆
4	9	10	THIS IS WHY I'M HOT MIMS (CAPITOL)	☆
5	8	17	ICE BOX OMARION (T.U.G./COLUMBIA)	☆
6	5	16	ON THE HOTLINE PRETTY RICKY (BLUESTAR/ATLANTIC)	☆
7	3	17	RUNAWAY LOVE LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	☆
8	7	17	THROW SOME D'S RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)	☆
9	6	20	PROMISE CIARA (LAFACE/ZOMBA)	☆
10	10	13	BUDDY MUSIQ SOULCHILD (ATLANTIC)	☆
11	14	11	GO GETTA YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
12	11	22	MAKE IT RAIN FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	☆
13	15	7	I'M A FLIRT R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)	☆
14	17	14	LAST NIGHT DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	☆
15	13	32	TOP BACK T.I. (GRAND HUSTLE/ATLANTIC)	☆
16	12	19	IRREPLACEABLE BEYONCE (COLUMBIA)	☆
17	16	32	WALK IT OUT UNK (BIG OOMP/KOCH)	☆
18	18	10	AND I AM TELLING YOU I'M NOT GOING JENNIFER HUDSON (MUSIC WORLD/COLUMBIA)	☆
19	25	17	PLEASE DON'T GO TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
20	20	31	TAKE ME AS I AM MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
21	23	12	1ST TIME YUNG JOC FEAT. MARQUES HOUSTON & TREY SONGZ (BLDCB/BAD BOY SOUTH/ATLANTIC)	☆
22	28	6	2 STEP UNK (BIG OOMP/KOCH)	☆
23	21	7	30 SOMETHING JAY-Z (ROC-A-FELLA/DEF JAM/IDJMG)	☆
24	33	12	ROCK YO HIPS CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE/WARNER BROS.)	☆
25	19	24	I WANNA LOVE YOU AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
26	29	14	WOULDN'T GET FAR THE GAME FEAT. KANYE WEST (GEFFEN)	☆
27	22	30	CHANGE ME RUBEN STUDDARD (J/RMG)	☆
28	30	23	UPGRADE U BEYONCE FEAT. JAY-Z (COLUMBIA)	☆
29	41	4	BECAUSE OF YOU NE-YO (DEF JAM/IDJMG)	☆
30	27	27	IN MY SONGS GERALD LEVERT (ATLANTIC)	☆
31	35	12	KING KONG JIBBS FEAT. CHAMILLIONAIRE (BEASTA/GEFFEN)	☆
32	31	19	ONE TYRESE (J/RMG)	☆
33	24	24	MY LOVE JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	☆
34	34	34	IF I WAS YOUR MAN JOE (JIVE/ZOMBA)	☆
35	26	28	WE FLY HIGH JIM JONES (KOCH)	☆
36	14	14	CAN'T GET ENOUGH TAMIA (PLUS 1/IMAGE)	☆
37	13	13	WE RIDE ((I SEE THE FUTURE)) MARY J. BLIGE (MATRIARCH/GEFFEN)	☆
38	18	18	LET'S STAY TOGETHER LYFE JENNINGS (COLUMBIA)	☆
39	36	21	I LUV IT YOUNG JEEZY (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
40	53	3	OUTTA MY SYSTEM BOW WOW (COLUMBIA)	☆
41	73	2	LIKE A BOY CIARA (LAFACE/ZOMBA)	☆
42	11	11	LISTEN BEYONCE (MUSIC WORLD/COLUMBIA)	☆
43	42	70	BE WITHOUT YOU MARY J. BLIGE (GEFFEN/INTERSCOPE)	☆
44	44	13	BE WITH YOU ELISABETH WITHERS (BLUE NOTE/VIRGIN)	☆
45	50	5	SIDELINE HO MONICA (J/RMG)	☆
46	51	5	POP LOCK AND DROP IT HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	☆
47	32	20	THAT'S THAT SNOOP DOGG FEAT. R. KELLY (DOGGYSTYLE/GEFFEN)	☆
48	40	23	USED TO BE MY GIRL BRIAN MCKNIGHT (WARNER BROS.)	☆
49	45	38	I CALL IT LOVE LIONEL RICHIE (ISLAND/IDJMG)	☆
50	48	8	CIRCLE MARQUES HOUSTON (T.U.G./UNIVERSAL MOTOWN)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	19	LOST WITHOUT U ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
2	2	28	TAKE ME AS I AM MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
3	5	5	IN MY SONGS GERALD LEVERT (ATLANTIC)	☆
4	6	6	AND I AM TELLING YOU I'M NOT GOING JENNIFER HUDSON (MUSIC WORLD/COLUMBIA)	☆
5	3	31	CHANGE ME RUBEN STUDDARD (J/RMG)	☆
6	4	15	IRREPLACEABLE BEYONCE (COLUMBIA)	☆
7	8	25	USED TO BE MY GIRL BRIAN MCKNIGHT (WARNER BROS.)	☆
8	11	21	PLEASE DON'T GO TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
9	7	21	BE WITH YOU ELISABETH WITHERS (BLUE NOTE/VIRGIN)	☆
10	9	8	BUDDY MUSIQ SOULCHILD (ATLANTIC)	☆
11	10	23	CAN'T GET ENOUGH TAMIA (PLUS 1/IMAGE)	☆
12	14	14	LISTEN BEYONCE (MUSIC WORLD/COLUMBIA)	☆
13	12	51	FLY LIKE A BIRD MABIAH CAREY (ISLAND/IDJMG)	☆
14	13	35	THERE'S HOPE INDIA ARIE (UNIVERSAL MOTOWN)	☆
15	15	38	I CALL IT LOVE LIONEL RICHIE (ISLAND/IDJMG)	☆
16	16	19	WHAT YOU ARE LIONEL RICHIE (ISLAND/IDJMG)	☆
17	18	10	MORE THAN FRIENDS FREDDIE JACKSON (ORPHEUS)	☆
18	19	4	MAKE YA FEEL BEAUTIFUL RUBEN STUDDARD (J/RMG)	☆
19	17	21	SAVE ROOM JOHN LEGEND (G.O.O.D./COLUMBIA)	☆
20	25	2	STRUGGLE NO MORE (THE MAIN EVENT) ANTHONY HAMILTON, JAHEIM & MUSIQ SOULCHILD (ATLANTIC)	☆
21	22	5	SEPTEMBER KIRK FRANKLIN (STAX/CONCORD)	☆
22	20	19	ONE TYRESE (J/RMG)	☆
23	21	16	ENOUGH HOWARD HEWETT FEAT. GEORGE DUKE (GROOVE)	☆
24	27	3	DEEPER STILL RICK JAMES (STONE CITY)	☆
25	6	6	IF I WAS YOUR MAN JOE (JIVE/ZOMBA)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	2	10	THROW SOME D'S RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)	☆
2	6	4	UNTIL YOU COME BACK TO ME CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)	☆
3	1	1	LISTEN BEYONCE (MUSIC WORLD/COLUMBIA)	☆
4	1	1	COME CLOSE 3D (BODY HEAD)	☆
5	7	2	LET'S FALL IN LOVE AGAIN RACHEL BROWN (URBAN MUSIC GROUP/FACE2FACE)	☆
6	8	1	GET TO THE MONEY REEC (BULLS EYE/FACE2FACE)	☆
7	5	5	AIN'T NO LOVE SONG CORYLAVEL FEAT. PHIZEK (LEWIS ENTERTAINMENT)	☆
8	3	7	DANCE, DANCE, DANCE TEE-N-TEE (TEE-N-TEE)	☆
9	9	11	KOOL AID LIL BASS FEAT. JT MONEY (PIPELINE)	☆
10	10	7	JUST ANOTHER BOOTY SONG SUGAR KATIE FEAT. DREA (KOLOR BLIND/STREET PRIDE)	☆
11	10	22	THIS IS WHY I'M HOT MIMS (CAPITOL)	☆
12	12	12	GO GETTA YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
13	13	22	RING THE ALARM BEYONCE (COLUMBIA)	☆
14	12	12	CALL ON ME JANET & NELLY (VIRGIN)	☆
15	18	18	BUDDY MUSIQ SOULCHILD (ATLANTIC)	☆
16	4	4	TOP BACK T.I. (GRAND HUSTLE/ATLANTIC)	☆
17	17	17	U SHOULD SEEN HER ON MYSPACE JUD NESTER (ABSTRACT WORKSHOP)	☆
18	18	18	LAST NIGHT DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	☆
19	19	19	WOULDN'T GET FAR THE GAME FEAT. KANYE WEST (GEFFEN)	☆
20	20	19	IRREPLACEABLE BEYONCE (COLUMBIA)	☆
21	21	14	MONEY IN THE BANK LIL SCRAPPY FEAT. YOUNG BUCK (BME/REPRISE/WARNER BROS.)	☆
22	28	28	DEJA VU BEYONCE FEAT. JAY-Z (COLUMBIA/SUM)	☆
23	23	23	GRIND WINTERS OUT MIKE WATTS FEAT. JIZ NICKLEZ & PAUL WALL (WATTS)	☆
24	24	24	DO IT MYSELF YOUNG BUCK (G-UNIT/INTERSCOPE)	☆
25	25	25	CAN'T FORGET ABOUT YOU NAS FEAT. CHRISSETTE MICHELE (DEF JAM/COLUMBIA/IDJMG)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	1	16	YOU LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)	☆
2	3	14	THIS IS WHY I'M HOT MIMS (CAPITOL)	☆
3	16	16	RUNAWAY LOVE LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	☆
4	16	16	DON'T MATTER AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
5	16	16	ON THE HOTLINE PRETTY RICKY (BLUESTAR/ATLANTIC)	☆
6	15	15	ICE BOX OMARION (T.U.G./COLUMBIA)	☆
7	6	17	WE FLY HIGH JIM JONES (KOCH)	☆
8	16	16	SAY IT RIGHT NELLY FURTADO (MOSLEY/GEFFEN/INTERSCOPE)	☆
9	7	18	IRREPLACEABLE BEYONCE (COLUMBIA)	☆
10	11	11	MAKE IT RAIN FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	☆
11	10	22	THE WAY I LIVE BABY BOY DA PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUBLIC)	☆
12	14	7	LAST NIGHT DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	☆
13	13	22	WALK IT OUT UNK (BIG OOMP/KOCH)	☆
14	12	26	I WANNA LOVE YOU AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
15	22	4	GIVE IT TO ME TIMBALAND FEAT. NELLY FURTADO & JUSTIN TIMBERLAKE (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
16	20	6	THROW SOME D'S RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)	☆
17	17	11	WHAT GOES AROUND...COMES AROUND JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
18	15	17	THAT'S THAT SNOOP DOGG FEAT. R. KELLY (DOGGYSTYLE/GEFFEN/INTERSCOPE)	☆
19	16	15	PROMISE CIARA (LAFACE/ZOMBA)	☆
20	19	22	SHORTIE LIKE MINE BOW WOW FEAT. CHRIS BROWN & JOHNTA AUSTIN (COLUMBIA)	☆
21	21	14	BREAK IT OFF RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)	☆
22	29	29	BECAUSE OF YOU NE-YO (DEF JAM/IDJMG)	☆
23	24	24	GLAMOROUS FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)	☆
24	23	23	POPPIN' CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)	☆
25	26	6	SHE'S LIKE THE WIND LUMIDEE FEAT. TONY SUNSHINE (TVT)	☆

HITPREDICTOR

DATA PROVIDED BY **promosquad**

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

ARTIST/Title/LABEL/(Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) I'm A Flirt ZOMBA (76.6)	13
DIDDY FEAT. KEYSHIA COLE Last Night ATLANTIC (66.2)	14
YUNG JOC FEAT. MARQUES HOUSTON & TREY SONGZ 1st Time ATLANTIC (87.4)	21
UNK 2 Step KOCH (74.5)	22
CRIME MOB FEAT. LIL SCRAPPY Rock Yo Hips WARNER BROS. (73.8)	24
BEYONCE FEAT. JAY-Z Upgrade U COLUMBIA (82.7)	28
☆ NE-YO Because Of You IDJMG (77.1)	29
TYRESE One RMG (80.5)	32
LYFE JENNINGS Let's Stay Together COLUMBIA (93.9)	38
BOW WOW FEAT. T-PAIN & JOHNTA AUSTIN Outta My System COLUMBIA (69.3)	40
CIARA Like A Boy ZOMBA (73.1)	41
MONICA Sideline Ho RMG (82.5)	45
SAMMIE Come With Me UNIVERSAL MOTOWN (82.8)	52
TIMBALAND FEAT. NELLY FURTADO & JUSTIN TIMBERLAKE Give It To Me INTERSCOPE (83.2)	63
RHYTHMIC AIRPLAY	
LUDACRIS FEAT. MARY J. BLIGE Runaway Love IDJMG (75.3)	3
AKON Don't Matter UNIVERSAL MOTOWN (68.5)	4
PRETTY RICKY On The Hotline ATLANTIC (73.1)	5
OMARION Ice Box COLUMBIA (76.0)	6
NELLY FURTADO Say It Right INTERSCOPE (75.4)	8
TIMBALAND FEAT. NELLY FURTADO & JUSTIN TIMBERLAKE Give It To Me INTERSCOPE (80.3)	15
☆ NE-YO Because Of You IDJMG (77.1)	22
CHRIS BROWN Poppin' ZOMBA (86.6)	24
YOUNG JEEZY FEAT. R. KELLY Go Getta IDJMG (65.4)	26
ROBIN THICKE Lost Without U INTERSCOPE (88.7)	28
JAY-Z FEAT. BEYONCE Hollywood IDJMG (89.4)	36
UNK 2 Step KOCH (74.5)	37
MUSIQ SOULCHILD Buddy ATLANTIC (77.7)	38
CIARA Like A Boy ZOMBA (72.8)	-
☆ PAULA DEANDA When It Was Me RMG (70.9)	-
JOJO Too Little Too Late UNIVERSAL MOTOWN (76.7)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 72 adult R&B stations and 68 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. HOT R&B/HIP-HOP SINGLES SALES: this data is used to compile Hot R&B/Hip-Hop Songs. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2007, Promosquad and HitPredictor are trademarks of Think Fast LLC.

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
1	3	25	#1 LADIES LOVE COUNTRY BOYS FROGERS (J. JOHNSON, G. TEREN, R. RUTHERFORD)	Trace Adkins CAPITOL NASHVILLE		1
2	2	24	WATCHING YOU THEWITT, R. ATKINS (R. ATKINS, S. DEAN, B. G. WHITE)	Rodney Atkins CURB		1
3	4	16	STUPID BOY D. HUFF, K. URBAN (S. BUXTON, D. ERYANT, D. BERG)	Keith Urban CAPITOL NASHVILLE		1
4	1	22	IT JUST COMES NATURAL T. BROWN, J. STRAIT (M. GREEN, J. COLLINS)	George Strait MCA NASHVILLE		1
5	6	11	BEER IN MEXICO B. CANNON, K. CHESNEY (K. CHESNEY)	Kenny Chesney BNA		1
6	5	23	ALYSSA LIES D. GEHMAN (J. M. CARROLL)	Jason Michael Carroll ARISTA NASHVILLE		5
7	9	10	LAST DOLLAR (FLY AWAY) B. GALLIMORE, T. MCGRAW, D. SMITH (W. K. ALPHIN)	Tim McGraw CURB		1
8	10	14	WASTED M. BRIGHT (T. VERGES, M. GREEN, J. LINDSEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE		8
9	7	16	ANYWAY M. MCBRIDE (M. MCBRIDE, B. WARREN, B. WARREN)	Martina McBride RCA		1
10	8	30	LITTLE BIT OF LIFE K. STEGALL, P. DONNELL (T. MULLINS, D. WELLS)	Craig Morgan BROKEN BOW		7
11	12	9	SETTLIN' B. GALLIMORE, K. BUSH, J. NETTLES (J. NETTLES, K. BUSH, T. OWENS)	Sugarland MERCURY		11
12	13	8	GREATEST STAND GAINER D. HUFF, RASCAL FLATTS (B. DALY, J. ORTON)	Rascal Flatts LYRIC STREET		12
13	11	30	I'LL WAIT FOR YOU B. CANNON (H. ALLEN, B. ANDERSON)	Joe Nichols UNIVERSAL SOUTH		11
14	18	4	HIGH MAINTENANCE WOMAN T. KEITH (T. KEITH, T. WILSON, D. SIMPSON)	Toby Keith SHOW DOG NASHVILLE		14
15	14	26	YOU'LL ALWAYS BE MY BABY S. EVANS, M. BRIGHT (S. EVANS, T. MARTIN, T. SHAPIRO)	Sara Evans RCA		14
16	15	15	LONG TRIP ALONE B. BEAVERS (S. BGDARD, B. BEAVERS, C. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE		15
17	16	17	HILLBILLY DELUXE T. BROWN, J. DUNN, K. BROOKS, J. SPENCE (B. CRISLER, C. WISEMAN)	Brooks & Dunn ARISTA NASHVILLE		16
18	17	19	A FEELIN' LIKE THAT M. WRIGHT (D. L. MURPHY, J. DEAN, K. TRIBBLE)	Gary Allan MCA NASHVILLE		17
19	19	15	LIPS OF AN ANGEL J. STOVER (A. WINKLER, R. HANSON, L. GARVEY, M. KING, M. RODDEN, B. HOWES)	Jack Ingram BIG MACHINE		19
20	20	10	A WOMAN'S LOVE A. KRAUSS (A. JACKSON)	Alan Jackson ARISTA NASHVILLE		20
21	21	21	GOOD DIRECTIONS C. CHAMBERLAIN (L. BRYAN, R. THIBODEAU)	Billy Currington MERCURY		21
22	22	21	'FORE SHE WAS MAMA K. STEGALL (C. BEATHARD, P. DONNELL)	Clay Walker ASYLUM-CURB		21
23	23	16	ME AND GOD F. ROGERS (J. TURNER)	Josh Turner MCA NASHVILLE		23
24	25	11	MOMENTS J. LEO, T. GENTRY (A. TATE, S. TATE, D. BERG)	Emerson Drive MIDAS/NEW REVOLUTION		24
25	24	13	DON'T MAKE ME B. ROWAN (M. CANNON, GOODMAN, D. ERYANT, D. BERG)	Blake Shelton WARNER BROS./WRN		24
26	26	26	FIND OUT WHO YOUR FRIENDS ARE T. LAWRENCE (J. KING (C. BEATHARD, J. STEE, E. HILL))	Tracy Lawrence ROCKY COMFORT/COS		26
27	27	21	STARTIN' WITH ME J. RITCHIE (J. OWEN, K. MARVELL, J. RICHEY)	Jake Owen RCA		27
28	28	20	I KEEP COMING BACK M. WILLIAMS (S. ROBSON, J. STEE, E.)	Josh Gracin LYRIC STREET		28
29	31	33	LUCKY MAN M. WRIGHT, R. RUTHERFORD (D. C. LEE, J. TURNBULL)	Montgomery Gentry COLUMBIA		29
30	29	26	DIXIE LULLABY D. GEHMAN, J. POLLARD (P. GREEN, P. FAVIS, J. POLLARD)	Pat Green BNA		29



Third single from new-comer's "Sinners Like Me" set draws the most new stations this week (44), up by 1 million impressions.



Up 2.5 million impressions, fourth single from "Me and My Gang" swipes the chart's fattest increase.

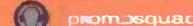


Henley makes his third country chart appearance. Rogers collaboration follows one solo entry (2000) and a Trisha Yearwood pairing (2002).

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Artist	CERT.	PEAK POSITION
31	30	31	ISN'T THAT EVERYTHING T. L. JAMES (J. PECK, T. L. JAMES, B. DALY)	Danielle Peck BIG MACHINE		30
32	33	41	LOST IN THIS MOMENT J. RICH, B. KE4NY (K. ANDERSON, R. CLAWSON, J. D. RICH)	Big & Rich WARNER BROS. IRAN		32
33	32	34	JOHNNY CASH M. KNOX (J. FICH, V. MCGEE, R. CLAWSON)	Jason Aldean BROKEN BOW		32
34	35	37	A DIFFERENT WORLD M. A. MILLER, D. OLIVER (M. NESLER, J. HANSON, T. MARTIN)	Eucky Covington LYRIC STREET		34
35	34	32	COME TO BED M. WRIGHT, J. RICH (G. WILSON, V. MCGEE, J. RICH)	Gretchen Wilson COLUMBIA		32
36	39	33	GUYS L K E ME J. JOYCE (E. CHURCH, D. RUTTAN)	Eric Church CAPITOL NASHVILLE		36
37	37	36	ISN'T SHE C. BLACK, C. A. COLINA RAIN (R. BOYER, P. DOUGLAS, R. HARBIN)	Carolina Rain EQUITY		36
38	38	33	COME ON RAIN D. JOHNSON (D. JOHNSON, P. BUNCH)	Steve Holy CURB		35
39	36	34	MISSING YOU 2007 J. WAITE, S. BAGGETT (J. WAITE, M. LEONARD, C. SANFORD)	Alison Krauss And John Waite RJUNDER		34
40	40	40	I GOT MORE M. WRIGHT, R. RUTHERFORD (J. COLLINS, R. RUTHERFORD)	Cole Deggs And The Lonesome COLUMBIA		40
41	41	43	TEARDROPS ON MY GUITAR N. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift BIG MACHINE		41
42	43	43	I WONDER B. CHANCEY (K. PICKLER, C. LINDSEY, A. MAYO, K. ROCHELLE)	Kellie Pickler BNA		42
43	42	43	HOUSE LIKE THAT R. TERMINI, E. J. WALKER, JR. (D. JOHNSON)	Donovan Chapman CATGORY 5		42
44	48	52	THAT KIND OF DAY D. HUFF, C. WISEMAN (S. BUXTON, J. STOVER, D. BERG, G. MIDDLEMAN)	Sarah Buxton LYRIC STREET		44
45	45	42	SPOKE LIKE A MAN T. JOHNSON, J. L. FEEK (D. FRASIER, E. HILL, J. KEAR)	Blaine Larsen GIANTSLA/ER/BNA		42
46	44	44	SAY YES D. DRAKE, B. BECKER (B. JAMES, D. SCHLITZ, J. TURNER)	Dusty Drake BIG MACHINE		44
47	47	47	TAKE IT ALL OUT ON ME B. JAMES (J. DOLLINS, W. MOBLEY)	Mark Willis EQUITY		47
48	46	45	WHAT I DID LAST NIGHT B. BEAVERS, C. BRITT, B. PINSON	Catherine Britt RCA		45
49	50	51	ALL MY FRIENDS SAY J. STEVENS (BRYAN, J. STEVENS, L. WILSON)	Luke Bryan CAPITOL NASHVILLE		49
50	53	2	A LITTLE MORE YOU W. KIRKPATRICK, K. LITTLE, B. TOWN (W. KIRKPATRICK, K. ROADS, P. SWEET, K. FAIRCHILD, J. WESTBROOK)	Little Big Town EQUITY		50
51	51	53	NOTHING TO PROVE M. BRIGHT (L. COLLINS, W. MOBLEY)	Lonestar BNA		51
52	49	43	MORE B. CHANCEY (R. LYNNE, O. MORGAN)	Rockie Lynne UNIVERSAL SOUTH		48
53	54	53	I GET TO B. PINSON, BLUE COUNTY (S. AUSTIN, S. J. WILLIAMS, W. NANCE)	Blue County ASYLUM-CURB		51
54	56	53	ONE MORE GOODBYE R. FOSTER (F. ROGERS, C. INGERSOLL)	Randy Rogers Band MERCURY		54
55	58	3	HE BELIEVED A. TIPPIN (A. J. TIPPIN, T. TIPPIN)	Aaron Tippin NIPPI/TUST		55
56	52	55	OUR COUNTRY J. MELLENCAMP, T. BROWN (J. MELLENCAMP)	John Mellencamp UNIVERSAL REPUBLIC/UNIVERSAL SOUTH		39
57	52	55	MISSING MISSOURI M. BRIGHT, S. EVANS (M. KERR, T. TOMLINSON, D. WELLS)	Sara Evans RCA		52
58	55	57	BOMSHEL STOMP C. HOWARD, E. PITTARELLI (B. KRISTY, D. PITT, B. L. CLARK)	Bomshel CURB		52
59	HOT SHOT DEBUT	1	CALLIN' ME D. HUFF (C. WISEMAN, A. ROBBIE)	Kenny Rogers Featuring Don Henley CAPITOL NASHVILLE		59
60	57	2	FLAT ON THE FLOOR T. BROWN, J. B. SLOAS (B. JAMES, A. MONROE)	Katrina Elam UNIVERSAL SOUTH		57

HITPREDICTOR

DATA PROVIDED BY



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

ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank
COUNTRY		☆ TOBY KEITH High Maintenance Woman SHOW DOG NASHVILLE (78.7)	14	JAKE OWEN Startin' With Me RCA (88.2)	27
TRACE ADKINS Ladies Love Country Boys CAPITOL (90.4)	1	SARA EVANS You'll Always Be My Baby RCA (89.5)	15	BUCKY COVINGTON A Different World LYRIC STREET (76.7)	34
KENNY CHESNEY Beer In Mexico BNA (79.9)	5	DIERKS BENTLEY Long Trip Alone CAPITOL (82.6)	16	GRETCHEN WILSON Come To Bed COLUMBIA (82.5)	35
TIM MCGRAW Last Dollar (Fly Away) CURB (82.7)	7	GARY ALLAN A Feelin' Like That MCA NASHVILLE (81.8)	18	STEVE HOLY Come On Rain CURB (77.0)	38
CARRIE UNDERWOOD Wasted ARISTA NASHVILLE (81.9)	8	ALAN JACKSON A Woman's Love ARISTA NASHVILLE (88.4)	20	LONESTAR Nothing To Prove BNA (85.1)	51
SUGARLAND Settin' MERCURY (89.6)	11	BILLY CURRINGTON Good Directions MERCURY (90.7)	21		
RASCAL FLATTS Stand LYRIC STREET (87.9)	12	BLAKE SHELTON Don't Make Me WARNER BROS. (87.7)	25		
JOE NICHOLS I'll Wait For You UNIVERSAL (91.5)	13	TRACY LAWRENCE Find Out Who Your Friends Are COS (86.4)	26		

Don't miss another important

R&R COUNTRY DAILY UPDATE

Visit www.radioandrecords.com to sign up for your free daily Country Radio Blast.

RadioandRecords.com

HOT COUNTRY SONGS: 120 country stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day 7 days a week. Airpower awarded to songs appearing in the top 20 on both the BDS Airplay and Audience charts for the first time with increases in both detections and audience. © 2007 Nielsen Business Media, Inc. All rights reserved.
HITPREDICTOR: © 2007, Promosquad and HitPredictor are trademarks of Think Fast LLC.
ALL CHARTS: See Chart Legend for rules and explanations.

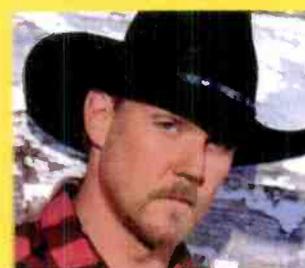
BETWEEN THE BULLETS wjessen@billboard.com

ADKINS' 'LADIES LOVE' ENDS 10-YEAR WAIT

Trace Adkins celebrates his second appearance atop Hot Country Songs as "Ladies Love Country Boys" gains 353,000 audience impressions and skips 3-1.

This marks Adkins' first trip to the summit since "(This Ain't) No Thinkin' Thing" capped the chart for one week in March 1997.

Although this is only Adkins' second chart-topper, he's had a few close calls. The new song is his 13th top 10, which includes three singles that stopped at No. 2 and three others that peaked elsewhere inside the top five.



The 10 years that passed between Adkins' No. 1 songs is the longest such stretch for any chart-topping country act since Kenny Rogers went more than 12 years between "Make No Mistake,

She's Mine" (with Ronnie Milsap) in September 1987 and "Buy Me a Rose" (with Alison Krauss and Billy Dean) in May 2000.

Adkins' song returns Capitol Nashville to the top of the page, last represented there by Dierks Bentley's week on the throne with "Every Mile a Memory" in the Nov. 4, 2006, issue. —Wade Jessen

MAR 10 2007 **LATIN Billboard**

HOT LATIN SONGS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
1	8	10	#1 GREATEST GAINER TE LO AGRADEZCO, PERO NO	Alejandro Sanz Featuring Shakira	1
2	4	15	SHORTY SHORTY	Xtreme	2
3	2	7	ESE	Conjunto Primavera	2
4	3	14	SOLA	Hector "El Father"	1
5	7	18	BENDITA TU LUZ	Mana	1
6	6	37	PAM PAM	Wisín & Yandel	1
7	1	22	MANDA UNA SENAL	Mana	1
8	5	12	TU RECUERDO	Ricky Martin Featuring La Mari	1
9	10	11	DIME QUIEN ES	Los Rieleros Del Norte	6
10	13	17	ME MUERO	La 5A Estacion	10
11	18	14	PEGAO	Wisín & Yandel Featuring Los Vaqueros	10
12	11	12	LA NOCHE PERFECTA	El Chapo De Sinaloa	11
13	12	7	ANTES DE QUE TE VAYAS	Marco Antonio Solís	3
14	19	18	IGUAL QUE AYER	Rakim & Ken-Y	14
15	17	16	CADA VEZ QUE PIENSO EN TI	Los Creadores Del Pasito Duraguense De Alfredo Ramirez	15
16	9	14	TU AMOR	Lluis Fonsi	1
17	15	11	IRREEMPLAZABLE	Beyoncé	4
18	16	20	COMO YO NADIE TE HA AMADO	Yuridia	16
19	25	43	LA LLAVE DE MI CORAZON	Juan Luis Guerra	19
20	22	46	QUE HICISTE	Jennifer Lopez	20
21	23	24	QUE LLORENTE	Ivy Queen	21
22	27	37	LOBO DOMESTICADO	Valentin Elizalde	22
23	36	23	AMAR ES LO QUE QUIERO	David Bisbal	20
24	20	29	I WANNA LOVE YOU	Akon Featuring Snoop Dogg	18
25	31	5	COMO ENTENDER	Jennifer Pena	25



His third No. 1, and second with Shakira, zooms up the chart with a 73% audience increase.

Arcangel's "Chica Virtual" (No. 44), from the upcoming compilation "Flow la Discoteca 2," is the act's first chart hit.



The veteran's 25th chart hit, four have reached the top 10.

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	PEAK POSITION
26	14	13	DON'T CRY	Toby Love	13
27	21	25	NO SE DE ELLA (MY SPACE)	Don Omar Featuring Wisín & Yandel	20
28	28	41	PEGATE	Ricky Martin	28
29	35	36	INVIERNO	Reik	11
30	34	35	MI CORAZONITO	Aventura	30
31	24	21	NADA PUEDE CA MEIARME	Paulina Rubio	21
32	30	26	LE COMPRE LA MUERTE A MI HIJO	Los Tigres Del Norte	23
33	26	27	SI TU NO ESTAS	Sin Bandera	18
34	29	30	TUS PALABRAS	Banda El Recodo	29
35	37	33	Y SI VOLVIERA A NACER	Alegres De La Sierra	33
36	32	32	CUANDO BAJA LA MAREA	Diana Reyes	32
37	42	42	TODO SE DERRUMBO	Pepe Aguilar	37
38	50	49	UN IDIOTA COMO YO	Duelo	38
39	38	39	DAME	RBD	38
40	49	-	TAL VEZ	Los Primos De Durango	40
41	40	-	LA OTRA	Ilegales Featuring Monchy Y Alexandra	40
42	45	50	LA MAESTRA	Sergio Vega	42
43	NOT SHOT DEBUT	1	Y AQUI ESTOY	K-Paz De La Sierra	43
44	NEW	1	CHICA VIRTUAL	Arcangel	44
45	NEW	1	FLACA O GORDITA	Olga Tanon	45
46	NEW	1	ESO Y MAS	Joan Sebastian	46
47	NEW	1	DAME UN BESO	Intocable	47
48	43	28	FANTASMA	Zion	22
49	NEW	1	EL HOMBRE DE NEGRO	Los Huracanes Del Norte	49
50	44	44	ME ENCANTARIA	Banda Pequenos Musical	42

TOP LATIN ALBUMS™

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	20	#1 VALENTIN ELIZALDE	Vencedor	2	1
2	3	1	LOS CREADORES DEL PASITO DURAGUENSE DE ALFREDO RAMIREZ	Recodo, Recodo Mis Creadores	DISA 720982 (11.98)	1
3	2	2	VALENTIN ELIZALDE	Lobo Domesticado	UNIVERSAL LATINO 008478 (11.98)	2
4	6	10	AVENTURA	K.O.B.: Live	PREMIUM LATIN 20560/SONY BMG NORTE (18.98 CD/DVD)	3
5	4	10	MANA	Amar Es Combatir	WARNER LATINA 63661 (18.98)	2
6	5	7	RBD	Celestial	EMI TELEVISION 75852 (13.98)	4
7	7	5	DIANA REYES	Te Voy A Mostrar	UNIVERSAL LATINO 008411 (12.98)	5
8	9	4	LOS CAMINANTES	La Historia... Lo Mas Chulo, Chulo, Chulo	SONY BMG NORTE 05303 (12.98)	4
9	12	9	DON OMAR	King Of Kings	VI 006662/MACHETE (15.98)	1
10	17	15	VARIOUS ARTISTS	WY Records Presents: Los Vaqueros	WY 008010/MACHETE (13.98)	2
11	15	14	LEO DAN	La Historia	SONY BMG NORTE 02936 (14.98)	8
12	10	12	LOS TUCANES DE TIJUANA	El Papa De Los Pollitos	UNIVISION 310947/UG (13.98)	3
13	NOT SHOT DEBUT	1	VALENTIN ELIZALDE	La Historia: Homenaje A El Gallo De Oro	SONY BMG NORTE 05723 (11.98)	13
14	18	13	VARIOUS ARTISTS	NOW Latino 2	SONY BMG STRATEGIC MARKETING GROUP/EMMUNIVERSAL 008069/UNIVERSAL LATINO (18.98)	2
15	20	16	WISIN & YANDEL	Pa'l Mundo	MACHETE 561402 (15.98)	4
16	8	6	CONJUNTO PRIMAVERA	El Amor Que Nunca Fue	FONOVISA 352971/UG (12.98)	4
17	22	19	LUNY TUNES & TAINY	Mas Flow: Los Benjamins	MAS FLOW 230013/MACHETE (15.98)	1
18	14	17	YURIDIA	Habla El Corazon	SONY BMG NORTE 02496 (14.98)	14
19	19	24	BRONCO / LOS BUKIS / LOS TEMERARIOS	BBT	FONOVISA 352772/UG (10.98)	7
20	25	20	A.B. QUINTANILLA III PRESENTS KUMBA ALL STARS	From Kumbia Kings To Kumbia All Stars	EMI TELEVISION 73597 (15.98)	2
21	27	23	HECTOR "EL FATHER"	The Bad Boy	VI 008043/MACHETE (14.98)	2
22	11	11	MARCO ANTONIO SOLIS	Trozos De Mi Alma 2	FONOVISA 352490/UG (13.98)	1
23	61	74	GREATEST GAINER MARCO ANTONIO SOLIS	La Historia Continua... Parte II	FONOVISA 351643/UG (13.98)	2
24	24	21	ANA GABRIEL	La Reina Canta A Mexico	SONY BMG NORTE 01721 (15.98)	9
25	35	33	JOSE LUIS RODRIGUEZ	La Historia Del Puma	SONY BMG NORTE 04581 (18.98)	20

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
26	21	26	VALENTIN ELIZALDE	En Vivo Vol. II	2	21
27	13	18	RICKY MARTIN	Ricky Martin: MTV Unplugged	SONY BMG NORTE 00909 (16.98)	1
28	39	38	MONCHY & ALEXANDRA	Exitos	J & N 50129/SONY BMG NORTE (13.98)	11
29	44	35	RAKIM & KEN-Y	Masterpiece: Nuestra Obra Maestra	PINA 270183/UNIVERSAL LATINO (15.98)	2
30	34	41	XTREME	Haciendo Historia	LA CALLE 40011/UG (13.98)	30
31	26	22	GIPSY KINGS	Pasajero	NONESUCH 79959/WARNER BROS. (18.98)	12
32	31	27	LOS BUKIS	30 Recuerdos	FONOVISA 452658/UG (11.98)	1
33	37	28	RAMON AYALA Y SUS BRAVOS DEL NORTE	30 Combos: Historias Nortenas	FREDDIE 1400 (14.98)	16
34	29	48	SIN BANDERA	Pasado	SONY BMG NORTE 01965 (16.98)	12
35	65	32	PACE SETTER JULIETA VENEGAS	Limon Y Sal	SONY BMG NORTE 83425 (14.98)	3
36	28	37	ALEJANDRO SANZ	El Tren De Los Momentos	WARNER LATINA 64002 (17.98)	3
37	49	44	ANA GABRIEL	Historia De Una Reina	SONY BMG NORTE 95902 (15.98)	5
38	33	25	VARIOUS ARTISTS	Duranguenses De Corazon: Mi Amor Por Ti	DISA 721045 (11.98)	10
39	23	29	RICARDO MONTERO	Las Mejores Canciones Del Mundo	EMI TELEVISION 84317 (15.98)	23
40	56	71	LA 5A ESTACION	El Mundo Se Equivoca	SONY BMG NORTE 80713 (15.98)	13
41	43	40	INTOCABLE	Crossroads: Cruce De Caminos	EMI TELEVISION 5875 (15.98)	1
42	62	65	AVENTURA	God's Project	PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	3
43	52	47	LOS TIGRES DEL NORTE	La Muerte Del Saplon	FONOVISA 452922/UG (15.98)	11
44	16	31	ANDREA BOCELLI	Auror	SUGAR/VEREMUSIC 006144/UNIVERSAL LATINO (18.98)	2
45	46	53	LOS ORIGINALES DE SAN JUAN	Linea De Oro	UNIVISION 310947/UG (13.98)	37
46	41	30	K-PAZ DE LA SIERRA	Conquistando Corazones	DISA 7209 0 (11.98)	5
47	55	56	R.K.M. & KEN-Y	Masterpiece: Sold Out	PINA PR 008074/UNIVERSAL LATINO (2.93)	7
48	36	32	VICENTE FERNANDEZ	La Tragedia Del Vaquero	SONY BMG NORTE (13.98)	7
49	32	34	VALENTIN ELIZALDE	16 Exitos	CINTAS ACJARIC 704 (6.98)	32
50	48	42	CALLE 13	Calle 13	WHITE LION 96895/SONY BMG NORTE (15.98)	6

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	48	39	LOS BUKIS	La Mejor... Coleccion	FONOVISA 352962/UG (10.98)	23
52	58	52	LOS RIELEROS DEL NORTE	Linea De Oro	FONOVISA 352698/UG (5.98)	45
53	RE-ENTRY	4	JENNI RIVERA	Parrandera, Rebelde Y Atrévete	FONOVISA 352165/UG (13.98)	10
54	56	46	ALACRANES MUSICAL	Linea De Oro	UNIVISION 311023/UG (5.98)	33
55	67	58	DADDY YANKEE	Barrio Fino: En Directo	EL CARTEL 007035/INTERSCOPE (12.98)	1
56	7	29	MARIANO BARBA	Aliado Del Tiempo	THREE SOUND 10423 (15.98)	37
57	68	62	CONJUNTO PRIMAVERA	Linea De Oro	FONOVISA 352698/UG (5.98)	51
58	54	57	LOS BUKIS	Linea De Oro	FONOVISA 352165/UG (5.98)	26
59	30	2	KINTO SOL	Los Hijos Del Maiz	UNIVISION 311033/UG (12.98)	30
60	50	43	CONJUNTO PRIMAVERA	Para Ti... Nuestra Historia	FONOVISA 352698/UG (10.98)	6
61	57	54	JAVIER SOLIS	La Historia De Javier Solis	SONY BMG NORTE 88292 (14.98)	4
62	66	61	LOS HDROSCOPOS DE DURANGO	Desatados	DISA 720955 (11.98)	4
63	42	36	LA AUTORIDAD DE LA SIERRA	Momentos Inolvidables	DISA 720976 (11.98)	16
64	38	51	LUIS FONSI	Exitos: 98: 06	UNIVERSAL LATINO 008070 (13.98)	11
65	70	59	JUAN GABRIEL	La Historia Del Divo	SONY BMG NORTE 81079 (15.98)	4
66	64	60	VALENTIN ELIZALDE	Soy Asi	UNIVERSAL LATINO 004683 (9.98)	53
67	74	62	RICARDO ARJONA	Adentro	SONY BMG NORTE 67549 (18.98)	3
68	65	72	MARC ANTHONY	Sigo Siendo Yo	SONY BMG NORTE 81251 (18.98)	2
69	48	49	JOSE FELICIANO	Jose Feliciano Y Amigos	SIENTE 653452/UNIVERSAL LATINO (14.98)	33
70	47	64	REIK	Seuencia	SONY BMG NORTE 70213 (14.98)	31
71	72	63	LOS RIELEROS DEL NORTE	La Mejor... Coleccion	FONOVISA 352968/UG (10.98)	37
72	69	55	DUELO	Lo Mejor De Nosotros: 20 Super Exitos	UNIVISION 311058/UG (12.98)	26
73	RE-ENTRY	26	ALEGRES DE LA SIERRA	Duele El Amor	VIVA 622320/UNIVERSAL LATINO (11.98)	41
74	RE-ENTRY	17	BELINDA	Utopia	EMI TELEVISION 60736 (13.98)	20
75	63	50	TITO "EL BAMBINO"	Top Of The Line: El Internacional	EMI TELEVISION 79417 (17.98)	50

AIRPLAY MONITORED BY Nielsen Broadcast Data Systems
SALES DATA COMPILED BY Nielsen SoundScan

LATIN

LATIN AIRPLAY		
POP		
THIS WEEK	LAST WEEK	TITLE
1	5	TE LO AGRADEZCO, PERO NO ALEJANDRO SANZ FEATURING SHAKIRA (WARNER LATINA)
2	3	ME MUERO LA 5A ESTACION (SONY BMG NORTE)
3	1	TU RECUERDO RICKY MARTIN FEATURING LA MAHI (SONY BMG NORTE)
4	4	BENDITA TU LUZ MANA (WARNER LATINA)
5	2	MANDA UNA SENAL MANA (WARNER LATINA)
6	6	COMO YO NADIE TE HA AMADO YURIDIA (SONY BMG NORTE)
7	8	QUE HICISTE JENNIFER LOPEZ (EPIC/SONY BMG NORTE)
8	12	INVIERNO REIK (SONY BMG NORTE)
9	11	PEGATE RICKY MARTIN (SONY BMG NORTE)
10	9	NADA PUEDE CAMBIARME PAULINA RUBIO (UNIVERSAL LATINO)
11	7	TU AMOR LUIS FONSI (UNIVERSAL LATINO)
12	10	SI TU NO ESTAS SIN BANDERA (SONY BMG NORTE)
13	15	AMAR ES LO QUE QUIERO DAVID BISBAL (UNIVERSAL LATINO)
14	13	TODO SE DERRUMBO PEPE AGUILAR (EMI TELEVISION)
15	16	COMO ENTENDER JENNIFER PENA (UNIVISION)

LATIN ALBUMS		
POP		
THIS WEEK	LAST WEEK	ARTIST
1	1	MANA AMAR ES COMBATIR (WARNER LATINA)
2	2	CELESTIAL (EMI TELEVISION)
3	6	LEO DAN LA HISTORIA (SONY BMG NORTE)
4	8	VARIOUS ARTISTS NOW LATINO 2 (SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/UNIVERSAL LATINO)
5	5	YURIDIA HABLA EL CORAZON (SONY BMG NORTE)
6	10	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ FROM KUMBIA KINGS TO KUMBIA ALL STARZ (EMI TELEVISION)
7	3	MARCO ANTONIO SOLIS TROZOS DE MI ALMA 2 (FONOVISA/UG)
8	-	MARCO ANTONIO SOLIS LA HISTORIA CONTINUA... PARTE II (FONOVISA/UG)
9	14	JOSE LUIS RODRIGUEZ LA HISTORIA DEL PUMA (SONY BMG NORTE)
10	4	RICKY MARTIN RICKY MARTIN: MTV UNPLUGGED (SONY BMG NORTE)
11	11	GIPSY KINGS PASAJERO (NONESUCH/WARNER BROS.)
12	13	SIN BANDERA PASADO (SONY BMG NORTE)
13	-	JULIETA VENEGAS LIMON Y SAL (SONY BMG NORTE)
14	12	ALEJANDRO SANZ EL TREN DE LOS MOMENTOS (WARNER LATINA)
15	18	ANA GABRIEL HISTORIA DE UNA REINA (SONY BMG NORTE)

TROPICAL		
THIS WEEK	LAST WEEK	TITLE
1	1	SOLA HECTOR "EL FATHER" (V/MACHETE)
2	2	PAM PAM WISIN & YANDEL (MACHETE)
3	6	PEGAO WISIN & YANDEL FEATURING LOS VAQUEROS (WY/MACHETE)
4	5	SHORTY SHORTY XTREME (LA CALLE/UNIVISION)
5	7	DIME (TELL ME) PITBULL FEATURING KEN-Y (FAMOUS ARTISTS/TY) (SONY BMG NORTE)
6	3	NO SE DE ELLA (MY SPACE) DON OMAR FEATURING WISIN & YANDEL (V/MACHETE)
7	8	IGUAL QUE AYER RAKIM & KEN-Y (PINA/UNIVERSAL LATINO)
8	9	LOS INFIELES AVENTURA (PREMIUM LATIN)
9	11	ME QUIERE BESAR ALEXIS & FIDO (SONY BMG NORTE)
10	4	DON'T CRY TOBY LOVE (SONY BMG NORTE)
11	10	I WANNA LOVE YOU AKON FEAT. SNOOP DOGG (ROKAWITZ/UPFRONT/SONY BMG NORTE)
12	12	QUE LLOREN IVY QUEEN (UNIVISION)
13	14	NOCHE DE ENTIERRO (NUESTRO AMOR) LOS BENJAMIN FEAT. WISIN & YANDEL, DONNY YANDEL, HECTOR "EL FATHER" & ZON (MACHETE)
14	14	IRREEMPLAZABLE BEYONCE (COLUMBIA)
15	13	ME MATAS RAKIM & KEN-Y (PINA/UNIVERSAL LATINO)

TROPICAL		
THIS WEEK	LAST WEEK	ARTIST
1	1	DON OMAR KING OF KINGS (V/MACHETE)
2	2	VARIOUS ARTISTS WY RECORDS PRESENTS: LOS VAQUEROS (WY/MACHETE)
3	3	WISIN & YANDEL PA'L MUNDO (MACHETE)
4	4	LUNY TUNES & TAINY MAS FLOW: LOS BENJAMIN (MAS FLOW/MACHETE)
5	5	HECTOR "EL FATHER" THE BAD BOY (V/MACHETE)
6	7	RAKIM & KEN-Y MASTERPIECE: NUESTRA OBRA MAESTRA (PINA/UNIVERSAL LATINO)
7	9	R.K.M. & KEN-Y MASTERPIECE: SOLD OUT (PINA/PR/UNIVERSAL LATINO)
8	8	CALLE 13 CALLE 13 (WHITE LION/SONY BMG NORTE)
9	11	DADDY YANKEE BARRIO FINO: EN DIRECTO (EL CARTEL/INTERSCOPE)
10	6	KINTO SOL LOS HIJOS DEL MAIZ (UNIVISION/UG)
11	10	TITO "EL BAMBINO" TOP OF THE LINE: EL INTERNACIONAL (EMI TELEVISION)
12	13	VARIOUS ARTISTS DON OMAR PRESENTA: LOS BANDOLEROS RELOADED (ALLSTAR/MACHETE)
13	14	TOBY LOVE TOBY LOVE (SONY BMG NORTE)
14	15	VARIOUS ARTISTS FOREVER FREESTYLE RAZOR & TIE 89147
15	16	DON OMAR DA HITMAN PRESENTS REGGAETON LATINO (MACHETE/UNIVERSAL/REPUBLIC/UG)

REGIONAL MEXICAN		
THIS WEEK	LAST WEEK	TITLE
1	1	ESE CONJUNTO PRIMAVERA (FONOVISA)
2	2	DIME QUIEN ES LOS RIELEROS DEL NORTE (FONOVISA)
3	3	LA NOCHE PERFECTA EL CHAPO DE SINALOA (DISA)
4	4	CADA VEZ QUE PIENSO EN TI LOS CREADORES DEL PASTO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDMUNDA)
5	5	LOBO DOMESTICADO VALENTIN ELIZALDE (UNIVERSAL LATINO)
6	5	DE RODILLAS TE PIDO ALEGRES DE LA SIERRA (VIVA)
7	8	LE COMPRE LA MUERTE A MI HIJO LOS TIGRES DEL NORTE (FONOVISA)
8	7	MAS ALLA DEL SOL JOAN SEBASTIAN (MUSART/BALBOA)
9	8	TUS PALABRAS BANDA EL RECODO (FONOVISA)
10	11	Y SI VOLVIERA A NACER ALEGRES DE LA SIERRA (EDIMAL/VIVA)
11	11	CUANDO BAJA LA MAREA DIANA REYES (MUSICMEX/UNIVERSAL LATINO)
12	21	UN IDIOTA COMO YO DUELO (UNIVISION)
13	13	TAL VEZ LOS PRIMOS DE DURANGO (MAR INTERNACIONAL)
14	13	LA MAESTRA SERGIO YEGA (SONY BMG NORTE)
15	13	CHIQUELLA A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ (EMI TELEVISION)

REGIONAL MEXICAN		
THIS WEEK	LAST WEEK	ARTIST
1	1	VALENTIN ELIZALDE VENCEDOR (UNIVERSAL LATINO)
2	3	LOS CREADORES DEL PASTO DURANGUENSE DE ALFREDO RAMIREZ RECIO, RECIO MIS CREADORES (DISA)
3	2	VALENTIN ELIZALDE LOBO DOMESTICADO (UNIVERSAL LATINO)
4	4	DIANA REYES TE VOY A MOSTRAR (UNIVERSAL LATINO)
5	6	LOS CAMINANTES LA HISTORIA... LO MAS CHULO, CHULO, CHULO (SONY BMG NORTE)
6	7	LOS TUCANES DE TIJUANA EL PAPA DE LOS POLLITOS (UNIVISION/UG)
7	-	VALENTIN ELIZALDE LA HISTORIA: HOMENAJE A "EL GALLO DE ORO" (SONY BMG NORTE)
8	5	CONJUNTO PRIMAVERA EL AMOR QUE NUNCA FUE (FONOVISA/UG)
9	8	BRONCO / LOS BUKIS / LOS TEMERARIOS BBT (FONOVISA/UG)
10	10	ANA GABRIEL LA REINA CANTA A MEXICO (SONY BMG NORTE)
11	9	VALENTIN ELIZALDE EN VIVO VOL. II (UNIVERSAL LATINO)
12	11	LOS BUKIS 30 RECUERDOS (FONOVISA/UG)
13	15	RAMON AYALA Y SUS BRAVOS DEL NORTE 30 CORRIDOS: HISTORIAS NORTEÑAS (FREDDIE)
14	13	VARIOUS ARTISTS DURANGUENSES DE CORAZON: MI AMOR POR TI (DISA)
15	18	INTOCABLE CROSSROADS: CRUCE DE CAMINOS (EMI TELEVISION)

Billboard DANCE

MAR 10 2007

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT & NUMBER / PROMOTION LABEL
1	2	6	IRREPLACEABLE	BEYONCE	COLUMBIA PROMO
2	5	6	SAY IT RIGHT	NELLY FURTAADO	MOSLEY PROMO/GEFFEN
3	4	1	I NEED SOMEONE	RALPH FALCON	NERVOUS 20613
4	6	1	AND I AM TELLING YOU I'M NOT GOING	JENNIFER HUDSON	MUSIC WORLD PROMO/COLUMBIA
5	3	13	MINIMAL	PET SHOP BOYS	RHINO PROMO
6	1	12	RUNAWAY	JAMIROQUAI	COLUMBIA PROMO
7	11	7	ANGELICUS	DELETERIUM FEAT. ISABEL BARYKADARIAN	NETWERK PROMO
8	10	10	IT'S JUST SEX	BILLIE MYERS	FRUITLOOP PROMO
9	15	5	LOVE ME OR HATE ME (F**K YOU!!!!)	LADY SOVEREIGN	DEF JAM PROMO/IDJMG
10	13	7	AND I AM TELLING YOU I'M NOT GOING	JENNIFER HOLLAND WITH ROSABEL SILVER LABEL	PROMO/TOMMY BOY
11	9	1	DANGEROUS POWER	GABRIEL & ORESDEN FEAT. JAN BURTON	ORGANIZED NATURE 008
12	16	8	PUMP	CHRIS THE GREEK	PANAGHI SUB DEEP HAVEN PROMO
13	7	15	ROCK THIS PARTY (EVERYBODY DANCE NOW)	ROB SINCLAIR FEAT. BIG ALI & DOLLARMAN	YELLOW/SILVER LABEL 2520/TOMMY BOY
14	8	12	SEX 'N' MONEY	DAKENFOLD FEAT. PHARELL WILLIAMS	MAVERICK PROMO/REPRISE
15	7	4	U SPIN ME	INAYA DAY	SILVER LABEL PROMO/TOMMY BOY
16	14	10	STARS ALIGN	KASKADE	ULTRA 1477
17	21	3	DISCOTECH	YOUNG LOVE ISLAND	PROMO/IDJMG
18	19	12	LAY DOWN	10 MONKEYS FEATURING ABIGAIL PRIDE	PROMO
19	23	5	EMBRACE ME	LEANA	SWEDISH DIVA PROMO
20	22	5	YOU ARE WHY	DAWN TALLMAN	SLAAG PROMO
21	24	4	TIME AFTER TIME	KOISHII & HUSH FEAT. CATHERINE MCQUEEN	CORDESS PROMO
22	12	12	ILLEGAL	SHAKIRA FEATURING CARLOS SANTANA	EPIC PROMO
23	26	17	THE CREEPS	CAMILLE JONES	SILVER LABEL 2486/TOMMY BOY
24	27	3	SOME GIRLS	HENRI DAUMAN	20884
25	35	2	POWER RISE	SAMANTHA JAMES	OM PROMO

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT & NUMBER / PROMOTION LABEL
26	29	3	ROCK TO THE RHYTHM	DJ DAN	AUDACIOUS PROMO
27	30	4	NO MORE PAIN	MARK PICCHIOTTI FEATURING DINO V. BLUEPLATE	PROMO
28	32	4	MAKE IT HAPPEN	MAYA AZUCENA	KULT PROMO
29	39	2	DRUMS IN THE CLUB	DJ RUSS HARRIS FEAT. DJ KERRI & BAMBAM	BUDDHA ESNTION SILVER PROMO
30	37	2	IT'S MY LIFE	S-BLUSH	CJ PROMO
31	18	5	BELIEVE IN US	JOI CARROWELL	LIZA PROMO
32	25	10	YOU'LL ALWAYS HAVE ME	DANIELLE BOLLINGER	ESNTION SILVER PROMO
33	28	8	I WILL BELIEVE IT	SIRIA MARIAN	116
34	42	2	GHOST	DEEPSKY AND JES BLACK HOLE	PROMO
35	34	7	PROPER EDUCATION (THE WALL)	ERIC PRYDZ VS. PINK FLOYD	ULTRA PROMO
36	20	13	WIND IT UP	GWEN STEFANI	INTERSCOPE PROMO
37	31	6	ROUND AND ROUND	STATIC REVENGER	ULTRA PROMO
38	30	7	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE	JIVE PROMO/ZOMBA
39	36	15	HURT	CHRISTINA AGUILERA	RCA 04456/RMG
40	NEW	FREE MY LOVE	SUZANNE PALMER	STAR 89 13222	
41	NEW	PUT SOME FUNK IN YOUR SHOES	IN BETWEEN FEAT. JEANIE TRACY & LARRY BATISTE	UNO PROMO	
42	NEW	I WANT TO LIVE	DEEPCORE	FLY PROMO	
43	40	7	GOOD TIME	LEELA JAMES FEAT. PETE ROCK & C.L. SMOOTH	WARNER BROS. PROMOU/UP ABOVE
44	33	16	WE RIDE	RIHANNA SRP/DEF JAM	PROMO/IDJMG
45	38	10	DAY TO DAY	TRACY BIZZNESS FEAT. TRIXIE REISS	ESNTION SILVER PROMO
46	43	15	ONE DAY MY LOVE	N'DEA DAVENPORT	PEACE BISQUIT / CURVVE
47	41	13	NUMBER ONE IN HEAVEN	NEMESIS	CURB PROMO
48	46	14	MARTYR	DEPECHE MODE	MUTE/SIRE PROMO/REPRISE
49	44	17	PARTY PEOPLE	ALTAR FEATURING JEANIE TRACY	MAMAHOUSE PROMO
50	45	15	MY LOVE	JUSTIN TIMBERLAKE FEATURING T.I.	JIVE PROMO/ZOMBA

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	IMPRINT & NUMBER / DISTRIBUTING LABEL	CERT.
1	1	43	GNARLS BARKLEY	ST ELSEWHERE	DOVETOWN 70003*ATLANTIC	2
2	2	5	THE GOOD, THE BAD & THE QUEEN	THE GOOD, THE BAD & THE QUEEN	PARLOPHONE 73067/VIRGIN	
3	4	5	THE RIDDLER & TREVOR SIMPSON	ULTRA DANCE 08	ULTRA 1485	
4	3	69	IMOGEN HEAP	SPEAK FOR YOURSELF	RCA VICTOR 72532	
5	4	5	VARIOUS ARTISTS	FOREVER FREESTYLE	RAZOR & TIE 89147	
6	7	92	GORILLAZ	DEMON DAYS	PARLOPHONE 73838**VIRGIN	2
7	6	15	DEPECHE MODE	THE BEST OF DEPECHE MODE: VOLUME 1	SPECIAL REISSUE 4425/WARNER BROS.	
8	9	4	YOUNG LOVE	TOO YOUNG TO FIGHT IT	ISLAND 008101/IDJMG	
9	8	68	MADONNA	CONFESSIONS ON A DANCE FLOOR	WARNER BROS. 49460*	
10	14	6	DJ SKRIBBLE / VIC LATINO	THRIVEMIX03	THRIVEDANCE 90758/THRIVE	
11	10	16	THE COUNTDOWN SINGERS	FOREVER DISCO	MADACY SPECIAL PRODUCTS 522379/MADACY	
12	12	22	SCISSOR SISTERS	TA-DAH	UNIVERSAL MOTOWN 007499*/UMRG	
13	11	4	SKINNY PUPPY	MYTHMAKER	HELL-O DEATHDAY 63982/SPV	
14	13	22	ENIGMA	A POSTERIORI	VIRGIN 69994	
15	15	58	CASCADA	EVERYTIME WE TOUCH	ROBBINS 75064	
16	16	9	THE STARLITE SINGERS	BEST OF DISCO	MADACY SPECIAL PRODUCTS 52228/MADACY	
17	17	6	TEDDYBEARS	SOFT MACHINE	BIG BEAT/ATLANTIC 83979/AG	
18	22	58	SHE WANTS REVENGE	SHE WANTS REVENGE	PERFECT HESS/UNIVERSAL/GEFFEN 006567/INTERSCOPE	
19	21	30	BELANOVA	DULCE BEAT	UNIVERSAL LATINO 006301	
20	18	21	SOUNDTRACK	THE DEVIL WEARS PRADA	FOX 44383/WARNER BROS.	
21	NEW	ELUVIUM	COPIA	TEMPORARY RESIDENCE 53110		
22	20	3	ONO	YES, I'M A WITCH	ASTRALWERKS 79287	
23	23	18	MOBY	GO...THE VERY BEST OF MOBY	V2 27347	
24	19	3	JOHN DIGWEED	RENAISSANCE PRESENTS: TRANSITIONS, VOL. 2	THRIVE 90767	
25	24	49	GOLDFRAPP	SUPERNATURE	MUTE 9296**	

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST	IMPRINT & NUMBER / PROMOTION LABEL	
1	2	7	SAY IT RIGHT	NELLY FURTAADO	MOSLEY GEFFEN	
2	1	10	PROPER EDUCATION (THE WALL)	ERIC PRYDZ VS. PINK FLOYD	ULTRA	
3	3	14	U + UR HAND	PINK LAFACE	ZOMBA	
4	5	4	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE	JIVE/ZOMBA	
5	9	6	RUNAWAY	JAMIROQUAI	COLUMBIA	
6	6	6	IRREPLACEABLE	BEYONCE	COLUMBIA	
7	7	11	BY MY SIDE	FLANDERS	ULTRA	
8	10	6	BY THE WAY	JENNA DREY	ROBBINS	
9	4	11	DANGEROUS POWER	GABRIEL & ORESDEN FEAT. JAN BURTON	ORGANIZED NATURE	
10	12	11	SEX 'N' MONEY	DAKENFOLD FEAT. PHARELL WILLIAMS	MAVERICK/REPRISE	
11	11	22	HERE (IN YOUR ARMS)	HELLOGOODBYE	DRIVE-THRU/SANCTUARY	
12	15	8	TAKE IT	TOM NOVY & LIMA	ULTRA	
13	8	6	JUST A GIRL	IAN VAN DAHL	ROBBINS	
14	14	4	LOVE ME OR HATE ME (F**K YOU!!!!)	LADY SOVEREIGN	DEF JAM/IDJMG	
15	25	7	YEAH YEAH	FULL INTENTION PRESENTS	BOOYROX FEAT. LUCIANA	ULTRA
16	18	10	RIDING THE WAVE (COUNTING DOWN THE DAYS)	SUNFREAKZ	FEATURING ANDREA BRITTON	OXDY
17	17	2	GHOST	DEEPSKY AND JES BLACK HOLE		
18	23	3	CURIOUS	4 STRINGS	ULTRA	
19						

HITS OF THE WORLD THE Billboard

MAR 10 2007

THIS WEEK		LAST WEEK		(SOUNDCAN JAPAN) FEBRUARY 27, 2007	
1	NEW			LOVE SO SWEET	ARASHI J-STORM
2	NEW			LOVE SO SWEET (FIRST LTD VERSION)	ARASHI J-STORM
3	2	3	2	SEN NO KAZE NI NATTE	MASASHI AKIKAWA TEICHIKU
4	NEW			CHU-LIP (CD+DVD)	AI OOTSUKA AVEX TRAX
5	NEW			MIENAI HOSHI	MIKA NAKASHIMA SONY MUSIC ASSOCIATED RECORDS
6	NEW			NOT FOOLING ANYONE	KEN YOKOYAMA PIZZA OF DEATH
7	NEW			CHU-LIP	AI OOTSUKA AVEX TRAX
8	5	8	5	ITOSHI-I HITO HE	ET-KING UNIVERSAL
9	9	9	9	LOVIN' LIFE	FUNKY MONKEY BABYS DREA
10	NEW			GROWN KIDZ/VOODOO KINGDOM	SOUL'D OUT SONY

THIS WEEK		LAST WEEK		(SNEP/FOP/TITE-LIVE) FEBRUARY 27, 2007	
1	1	1	1	AUX ARBRES CITOYENS	YANNICK NOAH SAINT GEORGE
2	NEW			TA MEUF	FAF LARAGE M6 INTERACTIONS
3	2	3	2	MARLY-GOMONT	KAMINI RCA
4	4	4	4	VICTOIRE	SHY'M UP
5	5	5	5	FAIS LA POULE	SEBASTO SONY BMG
6	7	6	7	LES COW-BOYS	BEBE LILLY HEBAN
7	3	7	3	ELLES DEMANDENT	MEDHY CUSTOS UP
8	6	8	6	HURT	CHRISTINA AGUILERA RCA
9	10	9	10	DOLLY SONG (LEVA'S POLKA)	HOLLY DOLLY EDEL
10	11	10	11	DURCH DEN MONSUN	TOKIO HOTEL ISLAND

THIS WEEK		LAST WEEK		(FIMI/NIELSEN) FEBRUARY 26, 2007	
1	1	1	1	VORREI DIRTI CHE E' FACILE	BRENDA & DANIELE BATTAGLIA DUCK
2	NEW			SO NOT OVER YOU	SIMPLY RED EDEL
3	4	3	4	WINDOW IN THE SKIES	U2 ISLAND
4	NEW			TI SCATTERO' UNA FOTO	TIZIANO FERRO CAPITOL
5	2	5	2	NOTHING AT ALL	CHIARA UNIVERSO
6	8	6	8	INFIAMMABILE	JAYA SUNRISE
7	7	7	7	DIRAS QUE ESTOY LOCO	MIGUEL ANGEL MUNDZ GLOBOMEDIA
8	6	8	6	YOU KNOW MY NAME	CHRIS CORNELL INTERSCOPE
9	3	9	3	LISTEN	BEYONCE COLUMBIA
10	5	10	5	LITHIUM	EVANESCENCE WIND-UP

THIS WEEK		LAST WEEK		(GLF) FEBRUARY 23, 2007	
1	2	1	2	TOKYO	DANNY ARIDLA
2	1	2	1	VARSTA SCHLAGERN	MARKDOLIO/LINDA BENGTTZING ARIDLA
3	3	3	3	I CAN'T SAY I'M SORRY	ERIK SEGERSTEDT COLUMBIA
4	4	4	4	BURN	MAGNUS BACKLUND FT. LINDA LAMPENIUS MMS
5	NEW			HOW TO SAVE A LIFE	THE FRAY EPIC

THIS WEEK		LAST WEEK		ALBUMS	
1	1	1	1	NORAH JONES	NOT TOO LATE BLUE NOTE
2	NEW			WEEPING WILLOWS	FEAR & LOVE VIRGIN
3	3	3	3	CAROLINE AF UGLAS	JOPLIN PA SVENSKA V2
4	4	4	4	LENA PHILIPSSON	LENA 20 AR COLUMBIA
5	2	5	2	SOPHIE ZELMANI	MEMORY LOVES YOU COLUMBIA

THIS WEEK		LAST WEEK		(THE OFFICIAL UK CHARTS CO.) FEBRUARY 25, 2007	
1	2	1	2	RUBY	KAISER CHIEFS B UNIQUE/POLYDOR
2	1	2	1	GRACE KELLY	MIKA CASABLANCA/ISLAND
3	15	3	15	LIL STAR	KELIS FT. CEE LO VIRGIN
4	3	4	3	I WANNA LOVE YOU	AKON FT. SNOOP DOGG KONVICT/UPFRONT/SRC/UNIVERSAL
5	7	5	7	HOW TO SAVE A LIFE	THE FRAY EPIC
6	4	6	4	STARZ IN THEIR EYES	JUST JACK MERCURY
7	8	7	8	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON INTERSCOPE
8	24	8	24	CATCH YOU	SOPHIE ELLIS-BEXTOR POLYDOR
9	5	9	5	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY MERCURY
10	11	10	11	SHINE	TAKE THAT POLYDOR

THIS WEEK		LAST WEEK		(ARIA) FEBRUARY 25, 2007	
1	1	1	1	LIPS OF AN ANGEL	HINDER UNIVERSAL
2	NEW			THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON INTERSCOPE
3	2	3	2	HOW TO SAVE A LIFE	THE FRAY EPIC
4	3	4	3	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN
5	4	5	4	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY ISLAND
6	NEW			I WANNA LOVE YOU	AKON FT. SNOOP DOGG KONVICT/UPFRONT/SRC/UNIVERSAL
7	7	7	7	ROCK THIS PARTY (EVERYBODY DANCE NOW)	BOB SINCLAR FT. CUTEER-B YELLOW PRODUCTION
8	10	8	10	PUT YOUR HANDS UP FOR DETROIT	FEDDE LE GRANDE SPINNIN'
9	6	9	6	LIGHT SURROUNDING YOU	EVERMORE WARNER
10	8	10	8	HIT ME UP	GIA FARRELL ATLANTIC

THIS WEEK		LAST WEEK		(PROMUSICA/E/MEDIA) FEBRUARY 28, 2007	
1	1	1	1	NI CONTIGO NI SIN TI	FANGORIA D.R.O
2	2	2	2	AL FINAL DE LA PALM	RAFA GONZALEZ-SERNA UNIVERSAL
3	NEW			CORAZON DE HIERRO	RAFA MARTIN D.R.O
4	4	4	4	ORIGINAL RAP	SFOK BDACOR
5	3	5	3	DIFFERENT WORLD	IRON MAIDEN CAPITOL
6	6	6	6	POR LA NOCHE	MALA RODRIGUEZ UNIVERSAL
7	7	7	7	WINDOW IN THE SKIES	U2 MERCURY
8	5	8	5	PROPER EDUCATION	ERIC PRYDZ VS. PINK FLOYD DATA
9	11	9	11	HIMNO OFICIAL DEL SEVILLA FC	EL ARREBATO CAPITOL
10	16	10	16	PERFECT (EXCEEDER)	MASON VS PRINCESS SUPERSTAR DATA

THIS WEEK		LAST WEEK		(IRMA/CHART TRACK) FEBRUARY 23, 2007	
1	1	1	1	GRACE KELLY	MIKA CASABLANCA/ISLAND
2	3	2	3	TOO LITTLE TOO LATE	JOJO DA FAMILY/BLACKGROUND/UNIVERSAL
3	2	3	2	I WANNA LOVE YOU	AKON FT. SNOOP DOGG KONVICT/UPFRONT/SRC/UNIVERSAL
4	4	4	4	STARZ IN THEIR EYES	JUST JACK MERCURY
5	7	5	7	RUBY	KAISER CHIEFS B UNIQUE/POLYDOR

THIS WEEK		LAST WEEK		ALBUMS	
1	1	1	1	SNOW PATROL	EYES OPEN FICTION/POLYDOR
2	2	2	2	MIKA	LIFE IN CARTOON MOTION CASABLANCA/ISLAND
3	4	3	4	NELLY FURTADO	LOOSE MOSLEY/GEFFEN
4	NEW			THE FRAY	HOW TO SAVE A LIFE EPIC
5	15	4	15	ROD STEWART	THE BEST OF WARNER BROS

THIS WEEK		LAST WEEK		(MEDIA CONTROL) FEBRUARY 27, 2007	
1	3	1	3	EIN STERN (DER DEINEN NAMEN TRAGT)	D.J. OETZI/NIK P POLYDOR
2	2	2	2	SUMMER WINE	VILLE VALO/NATALIA AVELON WARNER
3	1	3	1	WENN NICHT JETZT WANN DANN?	HOEHER CAPITOL
4	4	4	4	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN
5	5	5	5	LIED 1 STUECK VOM HIMMEL	HERBERT GROENEYER CAPITOL
6	7	6	7	FAIRYTALE GONE BAD	SUNRISE AVENUE BONNIER
7	6	7	6	LE PAPA PINGOUIN	PIGLIO SCORPIO M6 INTERACTIONS
8	11	8	11	AMORE PER SEMPRE	NEVID POLYDOR
9	15	9	15	EINEN STERN (DER DEINEN NAMEN TRAGT)	NIC CAPITOL
10	10	10	10	BOTEN ANNA	BASSHUNTER WARNER

THIS WEEK		LAST WEEK		(SOUNDCAN) MARCH 10, 2007	
1	1	1	1	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE JIVE/SONY BMG
2	2	2	2	THE SWEET ESCAPE	GWEN STEFANI FT. AKON INTERSCOPE/UNIVERSAL
3	4	3	4	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY FUELED BY RAMEN/ISLAND/UNIVERSAL
4	5	4	5	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN/UNIVERSAL
5	NEW			IF EVERYONE CARED	NICKELBACK EMI
6	10	6	10	IT'S NOT OVER	DAUGHTRY RCA/SONY BMG
7	8	7	8	HERE (IN YOUR ARMS)	HELLOGOODBYE DRIVE-THRU/SANCTUARY
8	NEW			DON'T MATTER	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOOWN/UNIVERSAL
9	NEW			GRACE KELLY	MIKA CASABLANCA/UNIVERSAL REPUBLIC/UNIVERSAL
10	NEW			GLAMOROUS	FERGIE FT. LUDACRIS WILL.I.AM/A&M/INTERSCOPE/UNIVERSAL

THIS WEEK		LAST WEEK		(SUCESSO MAGAZINE) FEBRUARY 28, 2007	
1	1	1	1	PADRE MARCELO ROSSI	MINHA BENDAO SONY BMG
2	4	2	4	BANDA CALYPSO	VOL. 10 - ACELEROU MD
3	2	3	2	CESAR MENOTTI & FABIANO	PALAVRAS DE AMOR - AO VIVO
4	10	4	10	SOUNDTRACK	PAGINAS DA VIDA
5	22	5	22	NORAH JONES	NOT TOO LATE BLUE NOTE
6	14	6	14	VARIOUS ARTISTS	SUMMER ELETRONITS TVZ 3 SOM LIVRE
7	8	7	8	AVIOES DO FORRO	AVIOES DO FORRO MD
8	NEW			LEONARDO	CANTA GRANDES SUCESSOS VOL. 2 SONY BMG
9	39	9	39	SOUNDTRACK	PAGINA DA VIDA - NACIONAL SOM LIVRE
10	NEW			ROGER WATERS	IN THE FLESH - LIVE COLUMBIA

THIS WEEK		LAST WEEK		(RECORD PUBLICATIONS LTD.) FEBRUARY 28, 2007	
1	2	1	2	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY ISLAND
2	3	2	3	I WANNA LOVE YOU	AKON FT. SNOOP DOGG KONVICT/UPFRONT/SRC/UNIVERSAL
3	4	3	4	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN
4	5	4	5	SMACK THAT	AKON FT. EMINEM KONVICT/UPFRONT/SRC/UNIVERSAL
5	6	5	6	FACE DOWN	RED JUMPSUIT APPARATUS VIRGIN

THIS WEEK		LAST WEEK		ALBUMS	
1	1	1	1	FALL OUT BOY	INFINITY ON HIGH UNIVERSAL
2	8	2	8	SNOW PATROL	EYES OPEN FICTION/POLYDOR
3	3	3	3	THE FRAY	HOW TO SAVE A LIFE EPIC
4	5	4	5	NELLY FURTADO	LOOSE MOSLEY/GEFFEN
5	13	5	13	THE 12TH MAN	BONED! CAPITOL

THIS WEEK		LAST WEEK		(NIELSEN SOUNDCAN INTERNATIONAL) MARCH 10, 2007	
1	2	1	2	GRACE KELLY	MIKA CASABLANCA/ISLAND
2	1	2	1	RUBY	KAISER CHIEFS B-UNIQUE/POLYDOR
3	3	3	3	THE SWEET ESCAPE	GWEN STEFANI FT. AKON INTERSCOPE
4	4	4	4	HOW TO SAVE A LIFE	THE FRAY EPIC
5	8	5	8	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE JIVE/ZOMBA
6	5	6	5	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN
7	9	7	9	SHINE	TAKE THAT POLYDOR
8	11	8	11	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN
9	10	9	10	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY FUELED BY RAMEN/ISLAND
10	6	10	6	STARZ IN THEIR EYES	JUST JACK MERCURY
11	14	11	14	STANDING IN THE WAY OF CONTROL	THE GOSSIP KILL ROCK STARS
12	7	12	7	CHASING CARS	SNOW PATROL POLYDOR/A&M/INTERSCOPE
13	12	13	12	PATIENCE	TAKE THAT POLYDOR
14	17	14	17	I WANNA LOVE YOU	AKON FT. SNOOP DOGG KONVICT/UPFRONT/SRC/UNIVERSAL MOTOOWN/UNIVERSAL
RE	RE	RE	RE	CATCH YOU	SOPHIE ELLIS-BEXTOR POLYDOR
16	13	16	13	SAME JEANS	THE VIEW 1965
17	20	17	20	ICE BOX (ALBUM VERSION)	OMARION T.U.G. COLUMBIA
18	NEW			GLAMOROUS	FERGIE FT. LUDACRIS WILL.I.AM/A&M/INTERSCOPE
19	NEW			REHAB (ALBUM VERSION)	AMY WINEHOUSE EMI
20	18	19	18	SNOW ((HEY OH))	RED HOT CHILI PEPPERS WARNER BROS

THIS WEEK		LAST WEEK		(ULTRATOP/GFK) FEBRUARY 28, 2007	
1	2	1	2	KVRAAGETAAN	FIXKES EXCELSIOR
2	1	2	1	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO
3	5	3	5	HURT	CHRISTINA AGUILERA RCA
4	3	4	3	PROPER EDUCATION	ERIC PRYDZ VS. PINK FLOYD DATA
5	4	5	4	DEAR MR. PRESIDENT	PINK LAFACE/ZOMBA

THIS WEEK		LAST WEEK		ALBUMS	
1	1	1	1	NORAH JONES	NOT TOO LATE BLUE NOTE
2	3	2	3	ARNO	JUS DE BDX DELABEL
3	6	3	6	JO VALLY	MJ VRIENDIN JYM
4	5	4	5	MARCO BORSATO	SYMPHONICA IN ROSSO MERCURY
5	2	5	2	BLOC PARTY	A WEEKEND IN THE CITY WICHITA

THIS WEEK		LAST WEEK		(CAPIF) FEBRUARY 21, 2007	
1	1	1	1	MANA	AMAR ES COMBATIR WARNER
2	5	2	5	MADONNA	THE CONFESSIONS TOUR WARNER BROS
3	3	3	3	RICKY MARTIN	MTV UNPLUGGED COLUMBIA
4	70	4	70	NORAH JONES	NOT TOO LATE (DELUXE EDITION/OVD) BLUE NOTE
5	NEW			RICARDO MONTANER	LAS MEJORES CANCIONES DE
6	2	6	2	THE CHEETAH GIRLS	THE CHEETAH GIRLS 2 UNIVERSAL
7	4	7	4	ALEJANDRO SANZ	EL TREN DE LOS MOMENTOS WARNER
8	6	8	6	LA RENGA	TRUENOTIERRA SONY BMG/FYNN S A
9	9	9	9	ALEJANDRO SANZ	VERANO 2007 WARNER
10	10	10	10	VARIOUS ARTISTS	D-MODE PRESENTA D-SUMMER 2007

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. FEBRUARY 28, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	8	RUBY	KAISER CHIEFS B-UNIQUE/POLYDOR
2	1	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN
3	4	AUX ARBRES CITOYENS	YANNICK NOAH SAINT GEORGE
4	2	GRACE KELLY	MIKA CASABLANCA/ISLAND
5	12	EIN STERN (DER DEINEN NAMEN TRAGT)	D.J. OETZI/NIK P POLYDOR
6	3	I WANNA LOVE YOU	AKON FT. SNOOP DOGG KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN
7	5	MARLY-GOMONT	KAMINI RCA
8	10	SUMMER WINE	VILLE VALO/NATALIA AVELON WARNER
9	7	PROPER EDUCATION	ERIC PRYDZ VS. PINK FLOYD DATA
10	NEW	TA MEUF	FAF LARAGE M6 INTERACTIONS
11	6	HURT	CHRISTINA AGUILERA RCA
12	53	LIL STAR	KELIS FT. CEE LO VIRGIN
13	13	SMACK THAT	AKON FT. EMINEM KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN
14	9	WENN NICHT JETZT WANN DANN?	HOEHNER CAPITOL
15	16	VICTOIRE	SHY'M UP

ALBUMS

FEBRUARY 28, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	NORAH JONES	NOT TOO LATE BLUE NOTE
2	2	NELLY FURTADO	LOOSE MOSLEY/GEFFEN
3	5	AMY WINEHOUSE	BACK TO BLACK ISLAND
4	3	MADONNA	THE CONFESSIONS TOUR WARNER BROS.
5	4	MIKA	LIFE IN CARTOON MOTION CASABLANCA/ISLAND
6	6	SNOW PATROL	EYES OPEN FICTION/POLYDOR
7	NEW	BOEHSE ONKELZ	VAYA CON TIOZ (DVD) SPV
8	12	JUSTIN TIMBERLAKE	FUTURESEX/LOVESOUNDS JIVE/ZOMBA
9	8	FALCO	HOCH WIE NIE SONY BMG
10	9	TAKE THAT	BEAUTIFUL WORLD POLYDOR
11	NEW	THE FRAY	HOW TO SAVE A LIFE EPIC
12	7	BLOC PARTY	A WEEKEND IN THE CITY WICHITA
13	10	PINK	I'M NOT DEAD LAFACE/ZOMBA
14	17	RED HOT CHILI PEPPERS	STADIUM ARCADIUM WARNER BROS.
15	NEW	INDOCHINE	HANOI CAPITOL

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. FEBRUARY 28, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE
1	1	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN
2	7	WHAT GOES AROUND COMES AROUND	JUSTIN TIMBERLAKE JIVE/ZOMBA
3	12	I DON'T NEED A MAN	THE PUSSYCAT DOLLS A&M/INTERSCOPE
4	13	THE SWEET ESCAPE	GWEN STEFANI FT. AKON INTERSCOPE
5	1	I WANNA LOVE YOU	AKON FT. SNOOP DOGG KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN
6	6	GRACE KELLY	MIKA CASABLANCA/ISLAND
7	3	SNOW (HEY OH)	RED HOT CHILI PEPPERS WARNER BROS.
8	2	IRREPLACEABLE	BEYONCE KNOWLES COLUMBIA
9	8	AMERICA	RAZORLIGHT VERTIGO
10	14	RUBY	KAISER CHIEFS B-UNIQUE/POLYDOR
11	5	U + UR HAND	PINK LAFACE/ZOMBA
12	9	HURT	CHRISTINA AGUILERA RCA
13	10	CHASING CARS	SNOW PATROL FICTION/POLYDOR
14	15	SHE'S MADONNA	ROBBIE WILLIAMS CHRYSALIS
15	169	MAUVAISE FOI NOCTURNE	FATAL BAZOOKA FT. VITAA UP MUSIC

SALES DATA COMPILED BY



TOP CHRISTIAN

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT	THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT
1	1	1	TOBYMAC	PORTABLE SOUNDS FOREFRONT 0379/EMI CMG		26	19	21	SMOKIE NORFUL	LIFE CHANGING EMI GOSPEL 33347/EMI CMG	
2	NEW		ANBERLIN	CITIES TOOTH & NAIL 3673/EMI CMG		27	30	59	VARIOUS ARTISTS	OPEN THE EYES OF MY HEART INO/EPIC 3649/PROVIDENT-INTEGRITY	
3	1	21	VARIOUS ARTISTS	WOW HITS 2007 WORD-CURB/PROVIDENT-INTEGRITY 7196/EMI CMG		28	36	9	MATT REDMAN	BEAUTIFUL NEWS SURVIVOR/SIXSTEPS/SPARROW 0378/EMI CMG	
4	2	58	ALAN JACKSON	PRECIOUS MEMORIES ACR/ARISTA NASHVILLE 80281/PROVIDENT-INTEGRITY		29	15	69	THIRD DAY	WHEREVER YOU ARE ESSENTIAL 10795/PROVIDENT-INTEGRITY	
5	7	61	FLYLEAF	FLYLEAF OCTONE 50005/PROVIDENT-INTEGRITY		30	25	30	RED	END OF SILENCE ESSENTIAL 10807/PROVIDENT-INTEGRITY	
6	8	28	VARIOUS ARTISTS	THREE WOODEN CROSSES WORD-CURB 886582		31	24	16	MICHAEL W. SMITH	STAND REUNION 10109/PROVIDENT-INTEGRITY	
7	5	22	CHRIS TOMLIN	SEE THE MORNING SIXSTEPS/SPARROW 2828/EMI CMG		32	29	9	PASSION WORSHIP BAND	THE BEST OF PASSION (SO FAR) SIXSTEPS/SPARROW 2180/EMI CMG	
8	6	73	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/PROVIDENT-INTEGRITY		33	34	36	UNDEROATH	DEFINE THE GREAT LINE SOLID STATE/TOOTH & NAIL 2658*/EMI CMG	
9	9	45	MAT KEARNEY	NOTHING LEFT TO LOSE AWARE/COLUMBIA/NPOP 1380/EMI CMG		34	RE-ENTRY		GAITHER VOCAL BAND	GIVE IT AWAY GAITHER MUSIC GROUP 2648/EMI CMG	
10	4	9	SWITCHFOOT	DHI GRAVITY SPARROW/COLUMBIA 0113/EMI CMG		35	27	16	VARIOUS ARTISTS	I WORSHIP PLATINUM INTEGRITY 4077/PROVIDENT-INTEGRITY	
11	NEW		THE SHOWDOWN	TEMPTATION COME MY WAY MOND VS STEREO 2275/EMI CMG		36	37	29	SELAH	BLESS THE BROKEN ROAD - THE DUETS ALBUM CURB 78944/WORD-CURB	
12	3	78	CASTING CROWNS	LIFESONG BEACH STREET/REUNION 10770/PROVIDENT-INTEGRITY		37	RE-ENTRY		SELAH	GREATEST HYMNS CURB 78890/WORD-CURB	
13	17	16	KIRK FRANKLIN	SONGS FROM THE STORM, VOLUME 1 FO YO SOUL/GOSPO CENTRIC 88401/PROVIDENT-INTEGRITY		38	39	21	CASTING CROWNS	LIFESONG LIVE BEACH STREET/REUNION 10106/PROVIDENT-INTEGRITY	
14	14	21	SKILLET	COMATOSE ARDENT/SRE/LAVA 2546/PROVIDENT-INTEGRITY		39	NEW		GROUP 1 CREW	GROUP 1 CREW FERVENT 886873/WORD-CURB	
15	11	17	JEREMY CAMP	BEYOND MEASURE BEC 3723/EMI CMG		40	RE-ENTRY		NICOLE C. MULLEN	REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 86569	
16	12	17	NEWSBOYS	GO INPOP 1383/EMI CMG		41	50	4	ECHOING ANGELS	YOU ALONE INO 4009/PROVIDENT-INTEGRITY	
17	10	5	ERNIE HAASE & SIGNATURE SOUND	GET AWAY, JORDAN GAITHER MUSIC GROUP 2700/EMI CMG		42	45	53	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/INTEGRITY 3647/PROVIDENT-INTEGRITY	
18	18	21	FRED HAMMOND	FREE TO WORSHIP VERITY 85990/PROVIDENT-INTEGRITY		43	43	74	BARLOWGIRL	ANOTHER JOURNAL ENTRY FERVENT 886446/WORD-CURB	
19	25	5	GREATEST GAINER	VARIOUS ARTISTS AMAZING GRACE: MUSIC INSPIRED BY THE MOTION PICTURE SPARROW 3648/EMI CMG		44	RE-ENTRY		HILLSONG	MIGHTY TO SAVE: LIVE HILLSONG AUSTRALIA/COLUMBIA 4038/PROVIDENT-INTEGRITY	
20	10	44	MERCYME	COMING UP TO BREATHE INO 3872/PROVIDENT-INTEGRITY		45	33	21	PILLAR	THE RECKONING FLICKER 10825/PROVIDENT-INTEGRITY	
21	22		MARY MARY	MARY MARY MY BLOCK/INTEGRITY GOSPEL/COLUMBIA 3537/PROVIDENT-INTEGRITY		46	26	25	JARS OF CLAY	GOOD MONSTERS ESSENTIAL 10820/PROVIDENT-INTEGRITY	
22	20	14	P.O.D.	GREATEST HITS: THE ATLANTIC YEARS ATLANTIC/RHINO 74790/WORD-CURB		47	35	43	HAWK NELSON	SMILE, IT'S THE END OF THE WORLD TOOTH & NAIL 5613/EMI CMG	
23	13	22	MARK SCHULTZ	BROKEN & BEAUTIFUL WORD-CURB 886570		48	47	80	VARIOUS ARTISTS	WOW #1S PROVIDENT/WORD-CURB/EMI CMG 10769/PROVIDENT-INTEGRITY	
24	23		VARIOUS ARTISTS	WOW WORSHIP (AQUA) WORD-CURB/EMI CMG/SONY BMG 10814/PROVIDENT-INTEGRITY		49	RE-ENTRY		AUDIO ADRENALINE	ADIDS: THE GREATEST HITS FOREFRONT 5086/EMI CMG	
25	21	23	JONNY LANG	TURN AROUND A&M 007517/PROVIDENT-INTEGRITY		50	44	18	ALABAMA	SONGS OF INSPIRATION RCA NASHVILLE 00532/PROVIDENT-INTEGRITY	

TOP GOSPEL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT	THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE	CERT
1	1	4	VARIOUS ARTISTS	WOW GOSPEL 2007 VERITY/WORD-CURB/EMI CMG 02499/ZOMBA		30	25		THE CARAVANS	PAVED THE WAY MALACO 4542	
2	5	1	PATTI LABELLE	THE GOSPEL ACCORDING TO PATTI LABELLE UMBRELLA 970109/BUNGALD		27	23	76	YOLANDA ADAMS	DAY BY DAY ELEKTRA ATLANTIC 83789/AG	
3	2	74	KIRK FRANKLIN	HERO FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA		28	37	96	DONNIE MCCURKIN	PSALMS, HYMNS & SPIRITUAL SONGS VERITY 64137/ZOMBA	
4	3	40	TYE TRIBETT & G.A.	VICTORY LIVE! INTEGRITY GOSPEL/COLUMBIA 77526/SONY MUSIC		29	22	46	BISHOP G.E. PATTERSON	SINGING THE OLD TIME WAY VOLUME 2 PODIUM 2505	
5	4	16	KIRK FRANKLIN	SONGS FROM THE STORM, VOLUME 1 FO YO SOUL/GOSPO CENTRIC 88401/ZOMBA		30	26	5	LASHUN PACE	COMPLETE EMI GOSPEL 64655	
6	7	1	FRED HAMMOND	FREE TO WORSHIP VERITY 85990/ZOMBA		31	21	26	LECRAE	AFTER THE MUSIC STOPS REACH 30021/CROSS MOVEMENT	
7	6	18	KELLY PRICE	THIS IS WHO I AM GOSPO CENTRIC 88167/ZOMBA		32	29	70	HEZEKIAH WALKER & LFC	20:85 THE EXPERIENCE VERITY 62829/ZOMBA	
8	9	14	MARY MARY	MARY MARY MY BLOCK/COLUMBIA 77733/SONY MUSIC		33	32	21	JIMMY HICKS & THE VOICES OF INTEGRITY	BORN BLESSED WORLD WIDE GOSPEL 3041	
9	11	22	JUANITA BYNUM	GOSPEL GOES CLASSICAL FLOW 1894/MARANATHA!		34	31	42	DONALD LAWRENCE PRESENTS THE TRI-CITY SINGERS	FINALE: ACT TWO EMI GOSPEL 54835	
10	10	59	JUANITA BYNUM	A PIECE OF MY PASSION FLOW 9301		35	43	25	VICKIE WINANS	WOMAN TO WOMAN: SONGS OF LIFE VERITY 85576/ZOMBA	
11	8	21	SMOKIE NORFUL	LIFE CHANGING EMI GOSPEL 33347		36	25	20	KENNY LATTIMORE & CHANTE MOORE	UNCOVERED/COVERED VERITY/LAFACE 67926/ZOMBA	
12	12	7	VARIOUS ARTISTS	GOTTA HAVE GOSPEL! GOLD GOSPO CENTRIC/INTEGRITY GOSPEL/INTEGRITY 87208/ZOMBA		37	41	17	YOUTHFUL PRAISE	LIVE! THE PRAISE... THE WORSHIP EVIDENCE GOSPEL 51709/LIGHT	
13	20	3	BISHOP G.E. PATTERSON	HAVING CHURCH WITH THE SAINTS: VOLUME 1 PODIUM 2506		38	44	7	THE PASTOR RUDY EXPERIENCE	VOL. 1: TOUCH: MUSIC INSPIRED BY THE BOOK: TOUCH SPIRIT RISING 003/MUSIC WORLD	
14	NEW		VANESSA BELL ARMSTRONG	WALKING MIRACLE EMI GOSPEL 52201		39	40	4	SOWETO GOSPEL CHOIR	AFRICAN SPIRIT SHANACHIE 66040	
15	36	20	GREATEST GAINER	DAVID G. EVANS HEALED WITHOUT SCARS ABUNDANT HARVEST 0849		40	39	3	MELVIN WILLIAMS	CRAZY LIKE LOVE BLACKBERRY 1658/MALACO	
16	14	16	BISHOP PAUL S. MORTON	STILL STANDING TEHILLAH 6528/LIGHT		41	34	50	MARTHA MUNIZZI	NO LIMITS...LIVE INTEGRITY/COLUMBIA 77093/SONY MUSIC	
17	NEW		WILMINGTON CHESTER MASS CHOIR	IT'S NOT OVER EMTRD GOSPEL 1515/TASEIS		42	35	1	VARIOUS ARTISTS	BODY + SOUL GOSPEL SONY BMG 19181/TIME LIFE	
18	24	42	NICOLE C. MULLEN	REDEEMER: THE BEST OF NICOLE C. MULLEN WORD-CURB 86569/WARNER BROS.		43	38	4	VARIOUS ARTISTS	PAJAM PRESENTS: SING TO THE LORD PAJAM/INTEGRITY GOSPEL/INTEGRITY 04738/SONY MUSIC	
19	18	71	ISRAEL & NEW BREED	ALIVE IN SOUTH AFRICA INTEGRITY GOSPEL/EPIC 94893/SONY MUSIC		44	27	14	GRITS	REDEMPTION GOTE 65929	
20	13	7	COKO	GRATEFUL LIGHT 6527		45	48	35	KIERRA KIKI SHEARD	THIS IS ME EMI GOSPEL 32483	
21	17	65	BYRON CAGE	AN INVITATION TO WORSHIP GOSPO CENTRIC 71281/ZOMBA		46	45	74	SOUNDTRACK	THE GOSPEL VERITY 71620/ZOMBA	
22	15	57	VARIOUS ARTISTS	WOW GOSPEL 2006 EMI CMG/WORD-CURB 75160/ZOMBA		47	RE-ENTRY		DEWAYNE WOODS & WHEN SINGERS MEET	INTRODUCING DEWAYNE WOODS & WHEN SINGERS MEET QUIET WATER/VERITY 85333/ZOMBA	
23	15	20	DETRICK HADDON	7 DAYS TYSCOT/VERITY 88166/ZOMBA		48	42	37	VARIOUS ARTISTS	THE VERY BEST OF PRAISE & WORSHIP LEGACY/VERITY 81605/ZOMBA	
24	13	22	DAVE HOLLISTER	THE BOOK OF DAVID: VOL. 1 THE TRANSITION GOSPO CENTRIC 85334/ZOMBA		49	50	16	YOUTH FOR CHRIST	THE STRUGGLE IS OVER EMTRD GOSPEL 931512	
25	23	20	MICAH STAMPLEY	A FRESH WIND: THE SECOND SOUND... LEVITICAL 9109		50	46	13	YOLANDA ADAMS	THE ESSENTIAL YOLANDA ADAMS LEGACY/VERITY 02211/ZOMBA	

CHARTS LEGEND

SEE BELOW FOR COMPLETE LEGEND INFORMATION.

SALES DATA COMPILED BY



MAR 10 2007 ALBUMS

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

GREATEST GAINER 66 Where included, this award indicates the title with the chart's largest unit increase.

PAGE SETTER Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. (D) after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. (DD) DualDisc available. (C) CD/DVD combo available. * indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic Top 40, Adult Top 40, Adult Contemporary, Modern Rock and Adult R&B charts, which are ranked by total detections.

● Songs showing an increase in audience (or detections) over the previous week, regardless of chart movement.

RECURRENT RULES

Songs are removed from the Hot 100 and Hot 100 Airplay charts simultaneously if they have been on the Hot 100 for more than 20 weeks and rank below 50. Songs are removed from the Hot R&B Hip-Hop Songs and Hot R&B Hip-Hop Airplay charts simultaneously if they have been on the Hot R&B Hip-Hop Singles & Tracks for more than 20 weeks and rank below 50. Songs are removed from the Pop 100 and Pop 100 Airplay charts simultaneously if they have been on the Pop 100 for more than 30 weeks and rank below 30. Titles are removed from Hot Country Songs if they have been on the chart for more than 20 weeks and rank below 10 in detections or audience, provided that they are not still gaining enough audience points to bullet. Songs are removed from the Adult Top 40, Adult Contemporary, Adult R&B, and Hot Dance Airplay charts if they have been on the chart for more than 20 weeks and rank below 15 (20 for Modern Rock and Latin) or if they have been on the chart for more than 52 weeks and below 10.

SINGLES SALES CHARTS

The top selling singles compiled from a national sample of retail store, mass merchant, and internet sales reports collected, compiled, and provided by Nielsen SoundScan. For R&B/Hip-Hop Singles Sales, sales data is compiled from a national subset panel of core R&B Hip-Hop stores by Nielsen SoundScan. ● Singles with the greatest sales gains.

CONFIGURATIONS

● CD single available. (D) Digital Download available. (DD) DVD single available. (V) Vinyl Single available. (VS) Vinyl Single available. (C) CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs. ● Titles with the greatest club play increase over the previous week.

AWARD CERTIFICATION LEVELS

ALBUM CHARTS

● Recording Industry Assn. of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). (D) RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. (O) Certification for net shipments of 100,000 units (Oro). (P) Certification of 200,000 units (Platino). (M) Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's multi-platinum level. (O) RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. (G) RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. (P) RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. (G) IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. (P) IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP INDEPENDENT		ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT
THIS WEEK	LAST WEEK	WEEKS ON CHART		
1	1	5	#1 THE SHINS WINNING THE NIGHT AWAY SUB POP 705* (15.98)	
2	2	4	EXPLOSIONS IN THE SKY ALL OF A SUDDEN I MISS EVERYONE TEMPORARY RESIDENCE 099* (15.98)	
3	4	29	HELLOGOODBYE ZOMBIES! ALIENS! VAMPIRES! DINOSAURS! DRIVE-THRU 83645 (11.98)	
4	3	3	BLOC PARTY A WEEKEND IN THE CITY VICE 94598* (15.98)	
5	5	1	THE ATARIS WELCOME THE NIGHT ISOLA 84791*/SANCTUARY (15.98)	
6	2	3	PATTY GRIFFIN CHILDREN RUNNING THROUGH ATO 0036 (15.98)	
7	NEW	1	KITTIE FUNERAL FOR YESTERDAY X OF INFAMY 001 (15.98) (C)	
8	9	10	SILVERSUN PICKUPS CARNAVAS DANGEROUS 009 (11.98)	
9	7	16	JIM JONES HUSTLER'S P.O.M.E. (PRODUCT OF MY ENVIRONMENT) KOCH 5964 (17.98)	
10	NEW	1	COMEBACK KID BROADCASTING... VICTORY 323 (13.98)	
11	8	4	TRACY LAWRENCE FOR THE LOVE ROCKY COMFORT 90012 (12.98)	
12	5	83	JASON ALDEAN JASON ALDEAN BROKEN BOW 7657 (12.98)	●
13	13	21	UNK BEATN DOWN YO BLOCK BIG 00MP 5973/KOCH (17.98)	
14	6	73	LITTLE BIG TOWN THE ROAD TO HERE EQUITY 3010 (13.98)	●
15	12	15	TAMIA BETWEEN FRIENDS PLUS 1 3784/IMAGE (15.98)	
16	10	83	DANE COOK RETRIBUTION COMEDY CENTRAL 0034 (18.98 CD/DVD) (C)	●
17	11	3	BAYSIDE THE WALKING WOUNDED VICTORY 336 (13.98)	
18	22	5	SUNSHINE ANDERSON SUNSHINE AT MIDNIGHT MUSIC WORLD 010 (15.98)	
19	14	5	THE RIDDLER & TREVOR SIMPSON ULTRA.DANCE 08 ULTRA 1485 (17.98)	
20	15	47	BULLET FOR MY VALENTINE THE POISON TRUST KILL 74 (13.98)	
21	NEW	1	DIR EN GREY THE MARROW OF A BONE FREE WILL 15/WARCON (13.98)	
22	17	3	VARIOUS ARTISTS TAKE ACTION! VOLUME 6 SUB CITY 035/HOPELESS (8.98 CD/DVD) (C)	
23	16	5	ATREYU THE BEST OF ATREYU VICTORY 345 (16.98 CD/DVD) (C)	
24	44	8	GREATEST GAINER COLD WAR KIDS ROBBERS & COWARDS DOWNTOWN 70009 (13.98)	
25	19	7	VARIOUS ARTISTS CRUNK HITS VOL. 3 TVT 2511 (18.98)	
26	21	11	RODRIGO Y GABRIELA RODRIGO Y GABRIELA ATO 21557 (13.98)	
27	NEW	1	JJ GREY & MOFRO COUNTRY GHETTO ALLIGATOR 4914 (16.98)	
28	27	17	PITBULL EL MARIEL FAMOUS ARTISTS 2820*/TVT (18.98)	
29	20	4	CLAP YOUR HANDS SAY YEAH SOME LOUD THUNDER CLAP YOUR HANDS SAY YEAH 68611 (13.98)	
30	23	5	OF MONTREAL HISSING FAUNA... ARE YOU THE DESTROYER? POLYVINYL 124* (15.98)	
31	25	17	CRAIG MORGAN LITTLE BIT OF LIFE BROKEN BOW 7797 (18.98)	
32	18	3	RICKIE LEE JONES THE SERMON ON EXPOSITION BOULEVARD NEW WEST 6108 (16.98) (C)	
33	39	5	VARIOUS ARTISTS CELTIC FAVORITES MADACY SPECIAL PRODUCTS 52247/MADACY (13.98)	
34	RE-ENTRY	1	DROPKICK MURPHYS THE WARRIOR'S CODE HELLCAT 80472*/EPITAPH (13.98)	
35	38	22	JUANITA BYNUM & JONATHAN BUTLER GOSPEL GOES CLASSICAL FLOW 1894/MARANATHA! (16.98)	
36	RE-ENTRY	1	CHIODOS ALL'S WELL THAT ENDS WELL EQUAL VISION 136 (14.98 CD/DVD) (C)	
37	36	48	JUANITA BYNUM A PIECE OF MY PASSION FLOW 9301 (17.98)	●
38	28	27	SOUNDTRACK THE LAST KISS LAKESHORE 33869 (18.98)	
39	50	8	VARIOUS ARTISTS 15 YEARS ON DEATH ROW DEATH ROW 63077 (25.98 CD/DVD) (C)	
40	41	20	SENSES FAIL STILL SEARCHING DRIVE-THRU 439/VAGRANT (15.98) (C)	
41	42	15	RAMON AYALA Y SUS BRAVOS DEL NORTE 30 CORRIDOS: HISTORIAS NORTENAS FREDDIE 1960 (14.98)	
42	26	2	MORMON TABERNACLE CHOIR/ORCHESTRA AT TEMPLE SQUARE (JESSOP) SHOWTIME! MUSIC OF BROADWAY AND HOLLYWOOD MORMON TABERNACLE CHOIR 4973811 (17.98)	
43	34	20	HEARTLAND I LOVED HER FIRST LOFTON CREEK 9006 (18.98)	
44	43	5	RED END OF SILENCE ESSENTIAL 10807 (12.98)	
45	48	3	APPLES IN STEREO NEW MAGNETIC WONDER SIMIAN 213*/YEP ROC (15.98)	
46	RE-ENTRY	1	THE KOOKS INSIDE IN / INSIDE OUT VIRGIN 50723/ASTRALWERKS (14.98)	
47	30	9	ROCCO DELUCA & THE BURDEN I TRUST YOU TO KILL ME IRONWORKS 165 (12.98)	
48	31	1	VARIOUS ARTISTS FOREVER SOUL R&B MADACY SPECIAL PRODUCTS 52253/MADACY (13.98)	
49	49	13	YING YANG TWINS CHEMICALLY IMBALANCED COLLIPARK 2850*/TVT (18.98)	
50	NEW	1	JESU CONQUEROR HYDRA HEAD 62303 (13.98)	

TOP INDEPENDENT ALBUMS: Independent Albums are current titles that are sold via independent distribution, including those that are fulfilled via major branch distributors. TASTEMAKERS: Top selling albums from a core panel of trend-setting independent and small-chain stores. WORLD: See charts legend for rules and explanations. FROM BILLBOARD.BIZ: A weekly spotlight on one of the charts that are updated weekly on billboard.biz, including ones that are exclusive to Billboard's web sites. © 2007 Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TASTEMAKERS		ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT
THIS WEEK	LAST WEEK	WEEKS ON CHART		
1	1	2	#1 LUCINDA WILLIAMS WEST LOST HIGHWAY 006938*	
2	4	5	THE SHINS WINNING THE NIGHT AWAY SUB POP 705*	
3	NEW	1	EXPLOSIONS IN THE SKY ALL OF A SUDDEN I MISS EVERYONE TEMPORARY RESIDENCE 099*	
4	2	4	NORAH JONES NOT TOO LATE BLUE NOTE 74516/BLG (C)	
5	9	3	FALL OUT BOY INFINITY ON HIGH FUELED BY RAMEN/ISLAND 008109/DJMG	
6	3	2	GERALD LEVERT IN MY SONGS ATLANTIC 100341/AG	
7	11	4	LILY ALLEN ALRIGHT, STILL... CAPITOL 75466	
8	14	15	AKON KONVICTED KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG	■
9	6	7	ROBIN THICKE THE EVOLUTION OF ROBIN THICKE STAR TRAK 006146*/INTERSCOPE	
10	8	3	BLOC PARTY A WEEKEND IN THE CITY VICE 94598*	
11	NEW	1	ANBERLIN CITIES TOOTH & NAIL 73673 (C)	
12	RE-ENTRY	1	THE GOOD, THE BAD & THE QUEEN THE GOOD, THE BAD & THE QUEEN PARLOPHONE 73067/VIRGIN	
13	13	16	JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS LIVE 88062*/ZOMBA	■
14	5	6	CORINNE BAILEY RAE CORINNE BAILEY RAE CAPITOL 66361	■
15	RE-ENTRY	1	YOUNG JEEZY THE INSPIRATION CORPORATE THUGZ/DEF JAM 007227*/DJMG	■

TOP WORLD		ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT
THIS WEEK	LAST WEEK	WEEKS ON CHART		
1	1	4	#1 CELTIC WOMAN A NEW JOURNEY MANHATTAN 75110/BLG	
2	2	104	CELTIC WOMAN CELTIC WOMAN MANHATTAN 60233/BLG	■
3	3	14	LOREENA MCKENITT AN ANCIENT MUSE QUILLAN ROAD/VERVE 007920/VG	
4	4	21	RODRIGO Y GABRIELA RODRIGO Y GABRIELA ATO 21557	
5	6	17	VARIOUS ARTISTS CELTIC FAVORITES MADACY SPECIAL PRODUCTS 52247/MADACY	
6	5	5	GIPSY KINGS PASAJERO NONESUCH 79959/WARNER BROS.	
7	7	15	VARIOUS ARTISTS RHYTHMS DEL MUNDO CUBA APE VISION/UNIVERSAL MUSIC TV/HIP-0 007891/UME	
8	RE-ENTRY	1	CIRQUE DU SOLEIL CORTEO CIRQUE DU SOLEIL 25 (C)	
9	12	32	LADYSMITH BLACK MAMBAZO LONG WALK TO FREEDOM GALLO 3109/HEADS UP	
10	9	4	SOWETO GOSPEL CHOIR AFRICAN SPIRIT SHANACHE 66040	
11	NEW	1	FUJI XPERIENCE BLIND MAN SOUND 62007/PUNACHELE	
12	10	15	JAKE SHIMABUKURO GENTLY WEEPS HITCHHIKE 1105	
13	11	2	DANIEL O'DONNELL UNTIL THE NEXT TIME DPTV MEDIA 38	
14	NEW	1	YOUNG DUBLINERS WITH ALL DUE RESPECT: THE IRISH SESSIONS 429 17639/SLG	
15	RE-ENTRY	1	SOWETO GOSPEL CHOIR BLESSSED SHANACHE 6038	

TOP KID AUDIO		ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	CERT
THIS WEEK	LAST WEEK	WEEKS ON CHART		
1	1	1	#1 KIDZ BOP KIDS KIDZ BOP 11 (RAZOR & TIE)	
2	1	7	TV SOUNDTRACK JUMP IN! (WALT DISNEY)	
3	2	8	TV SOUNDTRACK HANNAH MONTANA (WALT DISNEY)	
4	3	59	TV SOUNDTRACK HIGH SCHOOL MUSICAL (WALT DISNEY)	
5	4	28	SOUNDTRACK THE CHEETAH GIRLS 2 (WALT DISNEY)	
6	1	1	TV SOUNDTRACK BRATZ: FASHION PIXIEZ (MGA/HIP-0/UME)	
7	6	146	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BABY EINSTEIN: LULLABY CLASSICS (BUENA VISTA/WALT DISNEY)	
8	5	30	KIDZ BOP KIDS KIDZ BOP 10 (RAZOR & TIE)	
9	7	20	VARIOUS ARTISTS RADIO DISNEY: PARTY JAMS (WALT DISNEY)	
10	8	8	VARIOUS ARTISTS SPONGEBOB SQUAREPANTS: THE BEST DAY EVER (NICK/SONY BMG STRATEGIC MARKETING GROUP)	
11	9	9	TV SOUNDTRACK DISNEY'S: MICKEY MOUSE CLUBHOUSE (WALT DISNEY)	
12	9	16	VARIOUS ARTISTS DISNEY'S KARAOKE SERIES: HIGH SCHOOL MUSICAL (WALT DISNEY)	
13	1	1	VARIOUS ARTISTS GREATEST KIDS: COUNTRY HITS (CAPITOL NASHVILLE)	
14	16	9	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BABY EINSTEIN: PLAYDATE FUN (BUENA VISTA/WALT DISNEY)	
15	13	95	VARIOUS ARTISTS DISNEY PRINCESS: THE ULTIMATE SONG COLLECTION (WALT DISNEY)	

MUSIC VIDEO

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.
1	3	4	#1 A NEW JOURNEY: LIVE AT SLANE CASTLE, IRELAND MANHATTAN/EMM MUSIC VIDEO 75106 (19.98 DVD)	Celtic Woman	
2	1	16	UNDER THE DESERT SKY SUGAR/DECCA/UNIVERSAL MUSIC & VIDEO DIST. 007831 (25.98 CD/DVD)	Andrea Bocelli	
3	4	118	GREATEST HITS WIND-UP VIDEO/SONY BMG VIDEO 13193 (3.98 CD/DVD)	Creed	
4	2	4	THE CONFESSIONS TOUR WARNER BRDS./WARNER MUSIC VISION 44489 (25.98 CD/DVD)	Madonna	
5	5	5	VENCEDOR UNIVERSAL LATINO/UNIVERSAL MUSIC & VIDEO DIST. 006611 (9.58 CD/DVD)	Valentin Elizalde	
6	6	14	LIVE AT THE GREEK COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 02290 (14.98 DVD)	Il Divo	
7	7	21	THE INFORMATION INTERSCOPE VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 007576 (13.98 CD/DVD)	Beck	
8	34	9	GET READY: THE DEFINITIVE PERFORMANCES 1965-1972 HIP-O VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 007422 (14.98 DVD)	The Temptations	
9	14	44	CELTIC WOMAN MANHATTAN/EMM MUSIC VIDEO 44664 (19.98 DVD)	Celtic Woman	
10	12	5	10 DAYS OUT: BLUES FROM THE BACKROADS REPRISE MUSIC VIDEO/WARNER MUSIC VISION 49294 (25.98 CD/DVD)	Kenny Wayne Shepherd	
11	10	17E	LED ZEPPELIN ATLANTIC VIDEO/WARNER MUSIC VISION 70198 (29.98 DVD)	Led Zeppelin	
12	15	157	THE BEST OF PANTERA: FAR BEYOND THE GREAT SOUTHERN COWBOYS' VULGAR HITS ELEKTRA/RHINO HOME VIDEO/WARNER MUSIC VISION 73932 (18.98 CD/DVD)	Pantera	
13	11	12	THE VIDEOS: 1989 - 2004 ELEKTRA/WARNER BROS./WARNER HOME VIDEO 38696 (19.98 DVD)	Metallica	
14	9	89	FAREWELL I TOUR: LIVE FROM MELBOURNE RHINO HOME VIDEO 70423 (29.98 DVD)	Eagles	
15	16	5	GET AWAY, JORDAN SPRING HOUSE VIDEO/EMM MUSIC VIDEO 44756 (19.98 DVD)	Ernie Haase & Signature Sound	
16	13	2	BERTH REPRISE MUSIC VIDEO/WARNER MUSIC VISION 49967 (19.98 CD/DVD)	The Used	
17	18	16E	PAST, PRESENT & FUTURE Geffen Home Video/Universal Music & Video Dist. 001041 (18.98 CD/DVD)	Rob Zombie	
18	40	9	REFLECTIONS: THE DEFINITIVE PERFORMANCES 1964-1969 UNIVERSAL MOTOWN HOME VIDEO/UNIVERSAL MUSIC & VIDEO DIST. 007961 (14.98 DVD)	Supremes	
19	NEW		THE JOINT IS ON FIRE SUBURBAN NOIZE 423 (16.98 DVD)	Kottonmouth Kings	
20	17	20E	PULSE COLUMBIA MUSIC VIDEO/SONY BMG VIDEO 54171 (24.98 DVD)	Pink Floyd	
21	24	9	15 YEARS ON DEATH ROW DEATH ROW/KOCH VISION VIDEO 63077 (25.98 CD/DVD)	Various Artists	
22	32	2	THE JOURNEY & THE LABYRINTH: THE MUSIC OF JOHN DOWLAND DG/UNIVERSAL MUSIC & VIDEO DIST. 008448 (24.98 CD/DVD)	Sting	
23	20	17E	LIVE AT DONINGTON EPIC MUSIC VIDEO/SONY BMG VIDEO 56933 (14.98 DVD)	AC/DC	
24	8	1E	BACK TO BEDLAM CUSTARD ATLANTIC VIDEO/WARNER MUSIC VISION 94557 (21.9E CD/DVD)	James Blunt	
25	22	5E	WE ARE... THE LAURIE BERKNER BAND HEAR/RAZOR & TIE/SONY BMG VIDEO 86009 (16.98 DVD)	The Laurie Berkner Band	

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	1	#1 YOU LLOYD FEAT. LIL WAYNE THE INC./UNIVERSAL MOTOWN	
2	10	E	THE SWEET ESCAPE GWEN STEFANI FEATURING AKON INTERSCOPE	
3	15	E	LAST NIGHT DIDDY FEATURING KEYSHIA COLE BA/BOV/ATLANTIC	
4	8	E	GO GETTA YOUNG JEEZY FEAT. R. KELLY CORPORATE THUGZ/DEF JAM/IDJMG	
5	23	E	BOSTON AUGUSTANA EPIC	
6	11	E	ICE BOX OMARION T.U.G./COLUMBIA	
7	1	1E	RUNAWAY LOVE LUDACRIS FEATURING MARY J. BLIGE DTP/DEF JAM/IDJMG	
8	5	E	THIS IS WHY I'M HOT MIMS CAPITOL	
9	25	E	GLAMOROUS FERGIE FEATURING LUDACRIS WILL.I.AM/A&M/INTERSCOPE	
10	2	E	LOST WITHOUT U ROBIN THICKE STAR TRAK/INTERSCOPE	
11	7	E	THIS AIN'T A SCENE, IT'S AN ARMS RACE FALL OUT BOY FUELED BY RAMEN/ISLAND/IDJMG	
12	4	E	LITHIUM EVANESCENCE WIND-UP	
13	18	E	THROW SOME D'S RICH BOY FEATURING POLOW DA OON ZONE 4/INTERSCOPE	
14	12	E	SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN	
15	NEW		WHAT GOES AROUND...COMES AROUND JUSTIN TIMBERLAKE JIVE/ZOMBA	
16	RE-ENTRY		CUPID'S CHOKEHOLD GYM CLASS HEROES FEAT. PATRICK STUMP/DECADANCE/FUELED BY RAMEN/ATLANTIC/LVA	
17	13	E	CIRCLE MARQUES HOUSTON T.U.G./UNIVERSAL MOTOWN	
18	NEW		ROCK YO HIPS CRIME MOB FEAT. LIL SCRAPPY CRUNK/EMM/REPRISE/WARNER BROS	
19	NEW		BUDDY MUSIQ SOULCHILD ATLANTIC	
20	21	3	COME WITH ME SAMMIE ROWDY/UNIVERSAL MOTOWN	
21	14	5	IT'S NOT OVER DAUGHTRY RCA/RMG	
22	17	4	SMILE LILY ALLEN CAPITOL	
23	RE-ENTRY		FIDELITY REGINA SPEKTOR SIRE/WARNER BROS	
24	NEW		POP LOCK AND DROP IT HUEY HITZ COMMITTEE JIVE/ZOMBA	
25	RE-ENTRY		IF EVERYONE CARED NICKELBACK ROADRUNNER/ATLANTIC/LVA	

THIS WEEK	ARTIST TITLE
1	MTV GYM CLASS HEROES, CUPID'S CHOKEHOLD
2	FALL OUT BOY, THIS AIN'T A SCENE, IT'S AN ARMS RACE
3	GWEN STEFANI FEAT. AKON, THE SWEET ESCAPE
4	LILY ALLEN, SMILE
5	EVANESCENCE, LITHIUM
6	LUDACRIS FEAT. MARY J. BLIGE, RUNAWAY LOVE
7	KORN FEAT. AMY LEE, FREAK ON A LEASH (UNPLUGGED)
8	JUSTIN TIMBERLAKE, WHAT GOES AROUND...COMES AROUND
9	ROBIN THICKE, LOST WITHOUT U
10	GOOD CHARLOTTE, THE RIVER
1	BET YOUNG JEEZY FEAT. R. KELLY, GO GETTA
2	MIMS, THIS IS WHY I'M HOT
3	LLOYD FEAT. LIL WAYNE, YOU
4	OMARION, ICE BOX
5	DIDDY FEAT. KEYSHIA COLE, LAST NIGHT
6	MARQUES HOUSTON, CIRCLE
7	MUSIQ SOULCHILD, BUDDY
8	CRIME MOB, ROCK YO HIPS
9	HUEY, POP LOCK AND DROP
10	SAMMIE, COME WITH ME
1	VH1 COUNTRY JACK INGRAM, LIPS OF AN ANGEL
2	BUCKY COVINGTON, A DIFFERENT WORLD
3	BLAKE SHELTON, DON'T MAKE ME
4	HANK WILLIAMS JR., A COUNTRY BOY CAN SURVIVE
5	TAYLOR SWIFT, TEARDROPS ON MY GUITAR
6	DIERKS BENTLEY, LONG TRIP ALDNE
7	JOE NICHOLS, I'LL WAIT FOR YOU
8	LUKE BRYAN, ALL MY FRIENDS SAY
9	GRETCHEN WILSON, COME TO BED
10	BROOKS & DUNN, HILLBILLY DELUXE

LAUNCH PAD

MAR 10 2007

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title
1	1	1E	#1 SILVERSN PICKUPS DANGERBIRD 009 (11.98)	Carnavas
2	HOT SHOW DEBUT		EVERLIFE BUENA VISTA 861590/WALT DISNEY (11.98)	Everlife
3	NEW		COMEBACK KID VICTORY 323 (13.98)	Broadcasting...
4	3	2E	UNK BIG OOMP 5973/KOCH (17.98)	Beat'n Down Yo Block
5	NEW		K-OS VIRGIN 80224 (12.98)	Atlantis: Hymns For Disco
6	NEW		THE SHOWDOWN MOND VS STEREO 86191 (12.98)	Temptation Come My Way
7	4	4E	BULLET FOR MY VALENTINE TRUSTKILL 74 (13.98)	The Poison
8	NEW		DIR EN GREY FREE WILL 15/WARCON (13.98)	The Marrow Of A Bone
9	2	6E	IMOGEN HEAP RCA VICTOR 72532 (11.98)	Speak For Yourself
10	7	3E	PETER BJORN AND JOHN ALMOST GOLD 001 (12.98)	Writer's Block
11	15	10E	GREATEST GAINER COLD WAR KIDS DOWNTOWN 70009 (13.98)	Robbers & Cowards
12	13	1E	BOYS LIKE GIRLS COLUMBIA 76283 RED INK (11.98)	Boys Like Girls
13	6	13	RODRIGO Y GABRIELA ATO 21557 (13.98)	Rodrigo Y Gabriela
14	5	12	YURIDIA SONY BMG NORTE 02496 (14.98)	Habla El Corazon
15	NEW		JJ GREY & MOFRO ALLIGATOR 4914 (16.98)	Country Ghetto
16	9	1E	ELISABETH WITHERS BLUE NOTE 68171 BLG (17.98)	It Can Happen To Anyone
17	24	2E	CHIODOS EQUAL VISION 136 (14.98 CD/DVD)	All's Well That Ends Well
18	11	5E	XTREME LA CALLE 340011/UG (13.98)	Haciendo Historia
19	NEW		ENNIO MORRICONE SDNY CLASSICAL 06590/SONY BMG MASTERWORKS (18.98)	We All Love Ennio Morricone
20	14	2E	RED ESSENTIAL 10807 (12.98)	End Of Silence
21	17	1E	APPLES IN STEREO SIMIAN 213/YEP RDC (15.98)	New Magnetic Wonder
22	22	E	THE KOOKS VIRGIN 50723/ASTRALWERKS (14.98)	Inside In / inside Out
23	8	10E	ROCCO DELUCA & THE BURDEN IRONWORKS 165 (12.98)	I Trust You To Kill Me
24	NEW		JESU HYDRA HEAD 62303 (13.98)	Conqueror
25	25	3E	EMERSON DRIVE MONTAGE 90088 MIDAS (13.98)	Countrified
26	16	3E	SECONDHAND SERENADE GLASSNOTE 63020 EAST WEST (13.98)	Awake
27	21	1E	YOUNG LOVE ISLAND 008101/IDJMG (10.98)	Too Young To Fight It
28	18	5E	DEERHOOF KILL ROCK STARS 472 (15.98)	Friend Opportunity
29	31	2E	SAY ANYTHING DOGHOUSE/J 71805/RMG (11.98)	...Is A Real Boy
30	NEW		FU MANCHU CENTURY MEDIA 8335 (15.98)	We Must Obey
31	RE-ENTRY		DAVID G. EVANS ABUNDANT HARVEST 0849 (15.98)	Healed Without Scars
32	32	3E	DRAGONFORCE SANCTUARY ROADRUNNER 618034/IDJMG (17.98)	Inhuman Rampage
33	20	3E	KELLER WILLIAMS SCI FIDELITY 1058 (16.98)	Dream
34	37	3E	MARIANO BARBA THREE SOUND 10423 (15.98)	Aliado Del Tiempo
35	RE-ENTRY		THE HOLD STEADY VAGRANT 442* (13.98)	Boys And Girls In America
36	36	6E	COBRA STARSHIP DECADANCE 089/FUELED BY RAMEN (13.98)	While The City Sleeps, We Rule The Streets
37	33	5E	MENOMENA BARSUK 60 (11.98)	Friend And foe
38	28	3E	CARTEL THE MILITIA GROUP/EPIC 83850/SONY MUSIC (15.98)	Chroma
39	10	2E	KINTO SOL UNIVISION 311038/UG (12.98)	Los Hijos Del Maiz
40	NEW		GROUP 1 CREW FERVENT 886873/WARNER BROS. (7.98)	Group 1 Crew
41	26	5E	DUSTIN KENSUR EQUAL VISION 133 (11.98)	Please Come Home
42	39	3E	MICKEY AVALON MYSPEACE 007853/INTERSCOPE (11.98)	Mickey Avalon
43	30	5E	BEVERLEY MITCHELL DAYWIND/WORD-CURB 1511/WARNER BROS. (13.98)	Beverley Mitchell
44	44	4E	ECHOING ANGELS IND COLUMBIA 87891/SONY MUSIC (12.98)	You Alone
45	35	6E	J XAVIER NOODAY 007 MUSIC WORLD (12.98)	Young Prince Of Tha South
46	NEW		THE FRAMES ANTI- 86641 EPITAPH (16.98)	The Cost
47	48	3E	HILLSONG HILLSONG AUSTRALIA/COLUMBIA 883 0/SONY MUSIC (17.98)	Mighty To Save: Live
48	27	4E	SEAN PRICE DUCK DOWN 2045* (16.98)	Jesus Price Supastar
49	12	2E	P.S.D. THA DRIVAH, KEAK DA SNEAK & MESSY MARV GATEWAY 165/SMC (15.98)	Da Bidness
50	RE-ENTRY		AUTHORITY ZERO BIG PANDA 01 (13.98)	12:34

BREAKING & ENTERING Electronic/rock troupe Jesu, the branchchild of Justin K Broadrick, "conquers" its first chart ink this week, as Hydra Head effort "Conqueror" enters Top Heatseekers (No. 24) and Top Independent Albums (No. 50). Discover developing artists making their inaugural chart runs each week in Breaking & Entering on Billboard.com.

The best-selling albums by new and developing acts, defined as those who have never appeared in the top 100 of The Billboard 200. If a Heatseekers title reaches that level, it and the act's subsequent albums are immediately ineligible to appear on the Heatseekers chart. See Chart Legend for rules and explanations. © 2007, Nielsen Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

Billboard

MARKETPLACE

For ad placement write to classifieds@billboard.com or call 800-223-7524

HELP WANTED

KOCH ENTERTAINMENT

KOCH Entertainment offers newly created gig for an urban pro with 3 - 4 years industry experience. Must have background in marketing urban new releases at a label or distribution company. Responsibilities include but not limited to developing marketing/release plans; setting/managing budgets related to new release and catalog titles; monitoring SoundScan for managed labels. Opportunity to initiate tasks related to radio-related mailings and hiring/coordinating outside consultants for radio, press, street teams. Great benefits and work environment. Pls. send salary history and cover letter to jobs@kochent.com.

MOBILE AND VIRAL MARKETING service required. Independent label seeks ring tone placement and viral marketing service. Not an in house position. Please contact Marilyn @1-800-672-1333.

LEGAL SERVICES

FATHER'S RIGHTS!!

Call attorney
Jeffery Leving
312-355-DADS or visit
www.dadsrights.com

ENTERTAINMENT LAW, COPYRIGHT LAW, and Trademark Law.
The Law Firm of Anthony Verna.
NYCCopyrights.com.
NYCTrademark.com.
Call 212-618-1210. E-mail:
law@nyctrademarks.com

BUSINESS OPPORTUNITIES

SOUTH BEACH TV SERIES FOR SALE

<http://www.southbeach33139.com>

MUSIC MERCHANDISE

BUY DIRECT AND SAVE!

While other people are raising their prices, we are slashing ours. Major label CD's, cassettes and LP's as low as 50¢. Your choice from the most extensive listings available.

For free catalog call (609) 890-6000.

Fax (609) 890-0247 or write

Scorpio Music, Inc.

P.O. Box A Trenton, N.J. 08691-0020

email: scorpiomusic@aol.com

LISTENING STATIONS

CD & DVD SAMPLING STATIONS

Nakamichi - world-renowned for its high-end sound quality, state-of-the-art design and product dependability in the music industry.

Standard features for all Nakamichi Sampling Stations:

- programmable first track
- informative play counter
- auto standby function
- dbi pro 705 headphones
- other advanced features



Visit our web site to view our wide range of CD & DVD Sampling Stations and merchandising fixtures.

dbi international

Tel. (807) 468-8494

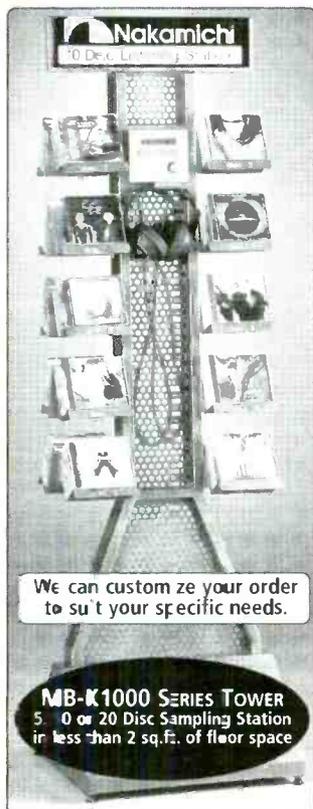
Email us at: info@dbiint.com

Worldwide Distributor of

Nakamichi

CD & DVD Sampling Stations

www.dbiint.com



We can customize your order to suit your specific needs.

MB-K1000 SERIES TOWER
5, 10 or 20 Disc Sampling Station
in less than 2 sq. ft. of floor space

REAL ESTATE

NJ GOLD COAST REAL ESTATE

West New York, NJ - Jacobs Ferry Corner - Panoramic NYC view
3 BR, 2.5 Bath, Cathedral Ceilings, Priv. Elevator, 2400 sq. ft. Garage, Gourmet Kitchen. **\$1,498,000**

West New York - Hudson Club - 2 Bed 2 Bath - Magnificent unobstructed NYC & River views. New Construction. Oversized windows. **\$1,295,000**

West New York - Magnificent - Bed 3 full & 2 half baths in Jacobs Ferry - multi level townhome. Magnificent unobstructed NYC & River views. Priv. Garage. **\$1,745,000**

Weehawken, NJ - Exclusive Kings Bluff area. Palatial entry hall staircase in this 14 room Georgian style home. Library, 2 Dens. Breathtaking NYC and river views. Best of everything. Crown Mouldings. Sub Zero Refrigerator, Viking appliances. **\$2,400,000**

www.NJGoldCoastCribbs.com
1 Marine Plaza, North Bergen, NJ
Toll Free 888-801-0005

DUPLICATION/ REPLICATION

CDs - DVDs - SHARPE DISCS - SPECIALTY PACKAGING - CASSETTE

NEED CDs? THE CHOICE IS CRYSTALCLEAR
DISC AND TAPE

CHECK OUT OUR CURRENT SPECIALS!

1000 CDs • \$999 (COMPLETE RETAIL VALUE)
1000 PROMO CD PACK • \$599
1000 DVDs • \$1499 (COMPLETE RETAIL VALUE)

TRUSTED EXPERIENCE FOR OVER 35 YEARS!

WWW.CRYSTALCLEARCD.COM • 1-800-880-0073

PROFESSIONAL SERVICES

1,000 CDs
in full-color jackets for just **\$990!**

Call today for your free catalog!
1-800-468-9353
www.discmakers.com/lb

DISC MAKERS®

WANTED TO BUY

DESPERATELY SEEKING VIDEO/DVD/CD
Grammy show 2/11/07 or if nothing else just the Christina Aguilera performance. "This Is A Man's World" Will pay very well - within reason for all cost!
Call - 631-838-2116 leave a message

MANAGEMENT WANTED

Male Pop/AC
Singer-Songwriter Seeks Representation and/or Management to shop to Indie and Major labels. Contact artist at www.masonmusic.net

DO YOU HAVE A PROFESSIONAL SERVICE YOU WOULD LIKE THE MUSIC INDUSTRY TO KNOW ABOUT? WRITE TO CLASSIFIEDS@BILLBOARD.COM OR CALL 1-800-223-7524 AND GET A FREE LISTING ON BILLBOARD.BIZ

For Classified Advertising Rates

email:
classifieds@billboard.com
or call **1-800-223-7524**

NOTICE OF PUBLIC SALE OF ASSETS
OF
THE SONGWRITER COLLECTIVE, LLC

Notice is hereby given that Fortress Credit Opportunities I LP, a Delaware limited partnership, as a lender and as agent on behalf of the lenders (the "Agent") under that certain Loan Agreement, dated as of March 1, 2004, as amended (the "Loan Agreement"), among The Songwriter Collective, LLC, a Delaware limited liability company, as borrower (the "Debtor"), the Agent and the lenders, having postponed the public sales scheduled for November 4, 2005, December 14, 2005, January 31, 2006, March 14, 2006, April 25, 2006, June 6, 2006, July 18, 2006, August 29, 2006, October 17, 2006, November 29, 2006, January 9, 2007 and February 20, 2007, intends to sell at public sale in accordance with the provisions of the New York Uniform Commercial Code, certain personal property assets of the Debtor, generally described as all of the Debtor's right, title and interest of every kind and nature in and to all accounts, chattel paper, deposit accounts, documents, electronic chattel paper, equipment, general intangibles, goods, instruments, inventory, investment property, payment intangibles and software belonging to the Debtor, in each case whether tangible or intangible, wherever located or situated, including all rights to a portfolio of musical compositions, including, in some instances, copyrights of the musical compositions, the right to and interest in any and all revenues and licenses derived from such musical compositions, and all claims and causes of action related to the musical compositions accruing at any time and all other rights of the Debtor of any nature whatsoever in the musical compositions (the "Collateral"). A more detailed description of the Collateral will be provided to you upon execution of a confidentiality agreement.

The public sale will take place at the office of Sidley Austin LLP at 787 Seventh Avenue, New York, New York 10019, on Tuesday, April 10, 2007 at 11:00 a.m., New York time. The Agent reserves the right to cancel the sale, without notice, in its entirety, or to adjourn the sale to a future date. The Agent may further adjourn the sale herein described to another date from time to time, before, during or after commencement of bidding, without written notice, by announcement at the time and place appointed for such auction, or any adjournment thereof, and, without further notice, such auction may be made at the time and place to which the auction may have been so adjourned.

Interested persons should take notice that the Collateral will be sold on the following terms and conditions:

1. All bids must be given orally at the public sale.
2. The Agent reserves the right to bid for and purchase the Collateral and to credit the purchase price against the expenses of sale and principal, interest and any and all other amounts due and payable to the Agent pursuant to the terms of any and all indebtedness secured by the security interest in the Collateral.
3. The Agent has sole discretion to determine which offer is the highest or best offer, and to reject any offer which it deems to be insufficient.
4. Concurrently with the acceptance of any bid, the prospective purchaser shall be required to execute and deliver to the Agent the Asset Purchase Agreement, a copy of which may be obtained by contacting one of the person's identified in the final paragraph of this notice, containing terms of sale and conditions precedent to the Agent's obligation to sell, in each case, in addition to those set forth herein, including, without limitation, the requirement that the sale of the Collateral pursuant to the Asset Purchase Agreement be consummated no earlier than 30 days following execution thereof.
5. Upon acceptance of any bid, the prospective purchaser shall be required to deposit (the "Deposit") with the Agent earnest money in an amount equal to ten percent of the purchase price. Such Deposit shall only be refunded to such prospective purchaser as, and to the extent, provided in the Asset Purchase Agreement. In all other cases, the Agent shall have the right to retain such Deposit. If such sale of the Collateral is consummated with such prospective purchaser, the full amount of such Deposit shall be applied to the purchase price. If such sale is not consummated, the Agent shall have the right, but shall have no obligation, to reoffer the Collateral for sale, without further notice. The prospective purchaser shall not be entitled to any interest on the Deposit held by the Agent, whether or not the Deposit is required to be refunded to such prospective purchaser by the Agent pursuant to the Asset Purchase Agreement.
6. No bids may be withdrawn once made, but no sale is final until accepted by the Agent.
7. Only cash or cashier's check or other immediately available funds will be accepted for the Deposit or for payment of the purchase price. The bid of any prospective purchaser who fails to tender proper payment may be rejected and the Agent may, subject to the other terms hereof, (i) accept any alternative bid made at the sale, in which case the Agent shall have no obligation to reconvene the sale, accept additional bids, or notify any other bidders of the acceptance of such bid, or (ii) reoffer the Collateral for sale without further notice, in each case, at the Agent's option. Notwithstanding anything contained herein to the contrary, the Agent shall not be obligated to make any sale of the Collateral pursuant to this notice.
8. In the event the Agent is unable to consummate any sale and deliver the Collateral to a purchaser, then the sole liability of the Agent to such purchaser shall be to refund the purchase price, if any, previously paid to the Agent.
9. The Agent will announce at the outset of the public sale whether the Collateral will be sold in whole or in part, and whether the Collateral will be sold in one or more lots.
10. Subject to satisfaction of all of the conditions precedent to the Agent's obligation to sell the Collateral pursuant to the Asset Purchase Agreement and the terms and conditions hereof, consummation of the sale of the Collateral will be made immediately upon receipt by the Agent of the purchase price and shall be evidenced by delivery of the Collateral to the purchaser thereof, BUT WITHOUT DELIVERY OF A BILL OF SALE, WITHOUT GUARANTEE OF SIGNATURES, WITHOUT PAYMENT OF ANY TRANSFER OR OTHER TAX, AND WITHOUT REPRESENTATION OR WARRANTY BY THE AGENT, AND SUBJECT TO ALL DEFENSES.
11. The above terms and conditions of sale may be subject to additional or amended terms and conditions to be announced at the time of sale.
12. If any dispute arises between two or more bidders, the Agent may decide the same or put the Collateral up for sale again and resell to the purchaser submitting the best bid, as determined by the Agent. In all cases, the Agent's decision shall be final.
13. All bidders and other persons attending this auction agree that they have full knowledge of the terms set forth above and contained in the Asset Purchase Agreement and agree to be bound by the terms hereof and thereof.
14. The Debtor shall have the right to redeem the Collateral in accordance with, and only to the extent provided for, under applicable law.

Persons desiring further information as to the public sale of the Collateral, and the terms and condition relating thereto, and/or desiring to obtain copies of the confidentiality agreement or the Asset Purchase Agreement, may contact either Martin Jackson (212/839-6726) of Sidley Austin LLP, 787 Seventh Avenue, New York, New York 10019 or Colleen McDonald (415/772-1207) of Sidley Austin LLP, 555 California Street, San Francisco, California 94104, counsel for the Agent.

March 3, 2007

COMPILED BY KRISTINA TUNZI ktunzi@billboard.com

DEATHS

Frankie Laine, 93, the big-voiced singer whose string of hits made him one of the most popular entertainers of the '50s, died Feb. 6 of heart failure at Scripps Mercy Hospital in San Diego.



LAINE

With such songs as "That's My Desire," "Mule Train," "Jezebel," "I Believe" and "That Lucky Old Sun," Laine was a regular feature of the top 10 in the years just before rock-'n-roll ushered in a new era of popular music. Somewhat younger listeners may remember him best for singing the theme to TV show "Rawhide" and the theme for the 1974 movie "Blazing Saddles."

He occasionally recorded songs by country singers, such as "Hey Good Lookin'" and "Your Cheatin' Heart" by Hank Williams. In 2004, he released an album called "Nashville Connection." Laine's variety show "Frankie Laine Time" ran for two summers, 1955-1956, on CBS, and he also appeared in films including "When You're Smiling" and "Sunny Side of the Street."

In 1969, he had a top 25 hit on the Billboard charts with "You Gave Me a Mountain," written by Marty Robbins. Overall, in a career lasting four decades, Laine achieved 21 gold records and sold about 250 million albums. He continued performing until shortly before his death.

Survivors include his second wife, Marcia, a brother and two daughters.

Peggy Gilbert, 102, a noted jazz saxophonist and bandleader, died Feb. 12 in Los Angeles due to complications from hip surgery. For decades, Gilbert led all-female ensembles in hot jazz, a daring venture when she began her career more than 80 years ago.

Long before the proliferation of women's bands in the World War II era, and long afterward, Gilbert presided over a series of groups, performing widely and appearing in Hollywood films like "The Wet Parade" (1932), "Melody for Two" (1937) and "The Great Waltz" (1938). She was also known as an advocate for women trying to make their way in jazz, a culture long hostile to female instrumentalists.

To contemporary audiences, Gilbert was best-known for the Dixie Belles, a Dixieland band of older women she formed in 1974 when she was 69. The Dixie Belles, who performed together until 1998, were featured on "The Tonight Show" and on several sitcoms, including "The Golden Girls," "Dharma & Greg," "The Ellen Show" and "Married With Children."

Gilbert, who was divorced after an early marriage, is survived by her companion of more than 60

years, Kay Boley, a former vaudeville performer and contortionist whom she met when they appeared at the same nightclub.

Ethan Willoughby, 30, Grammy Award-nominated audio and mix engineer, was killed Feb. 18 in a car accident as a result of being hit by a drunk driver.

Willoughby attended the Conservatory of Recording Arts and Sciences in Tempe, Ariz., earning his degree in engineering and production education. After graduating in 1999, he began his career in music training as an assistant under his mentor, mix engineer Dave Pensado, at Enterprise Studio in North Hollywood, Calif.

After two and a half years working under Pensado, Willoughby made his transition to lead engineer, working with such acts as the Rolling Stones, Busta Rhymes, the Game, Fergie, Sergio Mendes, Macy Gray, John Legend, Kelis, Common and Justin Timberlake.

Most recently, Willoughby was recognized with a 2007 album of the year Grammy nomination for his engineering efforts on Timberlake's multiplatinum "FutureSex/LoveSounds."

Willoughby is survived by his wife, Stephanie Cooper-Willoughby; daughters Ava and Mycheala; sister Catherine; and parents John and Barbara Willoughby. A memorial will be held in Los Angeles and Willoughby laid to rest in his hometown of Evansville, Wis.

Siegfried Landau, 85, founding conductor of what is now called the Brooklyn Philharmonic Orchestra, died Feb. 19, along with his wife, Irene Gabriel, 70, in a fire at their home in Brushton, N.Y.

The deaths were confirmed by Adam Teeter, a spokesman for the Brooklyn Philharmonic, which was known as the Brooklyn Philharmonia during Landau's tenure, from 1955 to 1971. From 1961 to 1968, Landau was also conductor of the White Plains Symphony.

Born in Berlin, Landau studied music at the Stern and Klindworth-Scharwenka Conservatories in Germany, and in 1939, the family fled from Berlin to London, where Landau continued his musical studies at the Guildhall School.

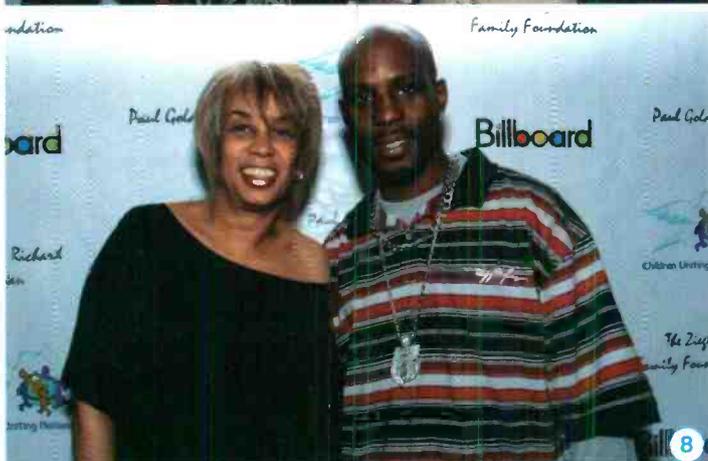
Landau introduced audiences at the Brooklyn Academy of Music to Ernest Bloch's Symphony for Trombone and Orchestra, William Schuman's Symphony for Strings and works by Carl Nielsen, John Corigliano and Roy Harris. Landau also conducted concert versions of operas, had modern dancers on programs and started a series of free concerts for schoolchildren.

Landau and Gabriel were married in 1954. They are survived by two sons, Robert and Peter, and Landau's sister, Lotte Landau.



BILLBOARD AND CUN'S OSCAR-VIEWING CELEBRATION

Billboard and Children Uniting Nations joined forces to celebrate the Academy Awards in style, hosting a series of exciting celebrity-filled events during Oscars weekend. Hollywood's leaders and biggest stars came together to not only celebrate the dreams created within the entertainment industry, but also the dreams that can be possible for our children's futures. Kicking off the festivities on Feb. 23, rap goddess Lil' Kim and CUN founder Daphna Ziman hosted a private press conference and luncheon at the former Warner Bros. estate in Beverly Hills, announcing the list of 2007 honorees for the Inspiring Our Children to Dream Awards. The weekend festivities continued as Billboard, along with CUN and Lil' Kim, hosted the eighth annual Oscars viewing dinner Feb. 24 at the Music Box at the Henry Fonda Theatre, and concluded with a post-Oscars CUN after-party with performances from "American Idol" stars Ruben Studdard and Diana DeGarmo, Darryl "D.M.C." McDaniels, DMX and Lil' Kim, among others. PHOTOS: COURTESY OF RYAN BARKAN/FRESHBREAD



1. Daphna Ziman, right, with Rep. Diane Watson, D-Calif.
2. DMX treats the crowd with a performance at the post-Oscar CUN after-party.
3. From left are "American Idol" star Ruben Studdard, CUN founder Daphna Ziman and CUN COO William Figueroa.
4. Rap duo and twins David and Daniel Garcia aka Kane and Abel.
5. "American Idol" star Diana DeGarmo performing at the post-Oscar CUN after-party.
6. From left are BMF Media chief buzz officer Brian Feit, Lil' Kim, BMF Media talent and branding maestro Bruce Starr, CUN founder Daphna Ziman, Billboard senior correspondent/R&B/hip-hop Gail Mitchell and Gleshia Givens of Lil' Kim Cares.
7. CUN founder Daphna Ziman, right, co-hosting the press conference with Lil' Kim.
8. Billboard's Gail Mitchell with DMX.
9. From left are Darryl "D.M.C." McDaniels, Billboard's Gail Mitchell, Lil' Kim, CUN founder Daphna Ziman and former Fugees member Pras.



INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

'ALL NIGHT LONG' WITH BIG & RICH

Track hears that genre-bending Nashville act Big & Rich's next Warner Bros. album, due June 5, will likely include a cover of AC/DC's "You Shook Me All Night Long" performed as a Texas-style shuffle. The duo is finalizing the set's track list.

MONKEYS COME IN FROM COLD

Security around U.K. sensation Arctic Monkeys' hotly anticipated sophomore album is tighter than it was for the band's first. Still, Track's London-based contingent managed to gain a sneak preview of the disc, "Favourite Worst Nightmare" (Domino). The collection is generally rockier and spikier than what came before, although it retains many of the elements that made "Whatever People Say I Am, That's What I'm Not" such a phenomenon.

There is Alex Turner's trademark wit right down to the throw-away Duran Duran reference. (This time it's "Save a Prayer" rather than "Rio" that gets name-checked.) Also very present are signs of a growing sophistication: The album contains what appears to be the Monkeys' first love song, "Only Ones Who Know," which sees Turner unveil a fine, '50s-style croon.

The first U.K. single, "Brianstorm," will surely be one of those tastemaker releases, followed by "This House Is a Circus"—poised to be a big modern rock track. The album arrives April 23 in the United Kingdom and one day later in the United States.

THE BOYS ARE BACK IN TOWN

An uncharacteristically short three years after their last disc, 2004's "To the 5 Boroughs," the Beastie Boys are putting the

finishing touches on a new record, Adam Yauch tells Track. The band has been in the studio determining tracks for a currently untitled set that will "hopefully be out this summer," he says.

Though he remains characteristically tight-lipped about details, Yauch says that the band plans to air out some of the new material in a series of dates this summer, including its headlining slot at the Sasquatch Festival, to be held May 26-27 at the Gorge Amphitheatre in George, Wash. The festival will also feature appearances

by Björk, Interpol, M.I.A. and others. From there, the band heads to Europe for a series of festival dates. It will also play a headlining set June 26 in Paris.

BATTLE OF THE BANDS

Track is thrilled to inform you that Menudo mania just won't die. As reported last fall in Billboard, a new incarnation of the boy band is in the works, courtesy of Epic Records, MTV and "Ugly Betty" executive producer Ben Silverman. But now Track hears that Los Ultimos Heroes, a group that includes some former Menudo members, needs another bandmate. Naturally,

BLONDE BOMBSHELL

Wanna kiss Paulina Rubio? Or at least, come close to it? The Mexican pop diva, also known as La Chica Dorada (the Golden Girl), has partnered with M.A.C. Cosmetics to create a brand-new lipstick called—drum roll, please—Rubia (Blonde). Described as a golden matte-toned lipstick, Rubia will retail for \$14 in select M.A.C. locations beginning March 20. Those who want to catch the golden girl in the flesh sporting her Rubia lipstick should stop by M.A.C.'s Beverly Hills, Calif., store on launch day. Indeed, Rubio will make a personal appearance.



it's a situation that can only be remedied with its own reality TV competition, "Battle of the Americas."

At press time, broadcast agreements remain under wraps. But from what folks are saying, the show is an international "American Idol"-style competition, complete with viewer voting.

Awards show veteran Jeff Margolis, who has directed everything from Academy Awards telecasts to the Miss America Pageant, will produce and direct the project. Los Ultimos Heroes are signed to Worldvibe Records.

WORLD'S FAIR'S NEW SOCIETY

The team behind World's Fair—the label group, marketing and management firm—has launched a new indie in Great Society Records. Warner Music Group's Alternative Distribution Alliance will handle the label's distribution. Great Society's initial releases include indie rock act Pela and keyboardist Roger O'Donnell. Meanwhile, World's Fair has turned to EMI's Caroline Distribution to handle the U.S. releases of Rough Trade, which joined the label group earlier this year.

KOBALT PIPELINE OPEN FOR BUSINESS

Beginning Sept. 1, Kobalt Music, which administers music publishing rights, will present its songwriters and rights-holders the option to draw from royalties earned but not yet received. The offering is the result of a deal Kobalt sealed with the Royal Bank of Scotland. Kobalt announced the global offering March 1 at Billboard's Music & Money Symposium at the St. Regis Hotel in New York.

Kobalt calls this initiative its "pipeline royalty advance." Rather than waiting for quarterly payments under their administration deals, Kobalt clients can draw on money earned but Kobalt has not yet received. The clients (songwriters or other rights-holders) then pay a higher administration fee until that draw is recouped.

Kobalt CEO Willard Ahdritz likens this to a revolving credit line. "Clients can access money when they need it, even multiple times, without extensive negotiations or delays," he says.

Ahdritz says that people can check the daily newspaper for what a short- or long-term loan can cost them and compare it to a Kobalt pipeline royalty advance. He says the advance will have the same rate as a secured low-interest loan.

BUBBLE GUM

Track hears that '70s Venezuelan crooner El Puma (real name: Jose Luis Rodriguez) will soon resurface in a series of Orbit gum commercials for the Spanish-language market.

OOPS!

Billboard misspelled 17-year-old songwriter/rapper Lanz's name in last issue's Track. We regret the error. By the way, Lanz's Interscope debut hits shelves this summer.

Executive TURNTABLE

EDITED BY MITCHELL PETERS

RECORD COMPANIES: Zomba Label Group promotes **Mark Pitts** to president of urban music. He was senior VP.

Hollywood Records in Burbank, Calif., names **John Zonars** director of artist development/tour marketing. He was owner of Zonars Media.

Warner Bros. Nashville names **Nancy Tunick** VP of promotion. She was co-owner of GrassRoots Promotion.

EMI names **Achim Harbich** managing director of its Capitol label in Cologne, Germany. He served as head of German independent Edel.

Arista Nashville names **John Sigler** Northeast regional promotion manager. He was VP of rock promotion at now-defunct Bishop Bait & Tackle.

Island Def Jam Music Group ups **Crystal Isaacs** to senior national director of mixshow promotions. She was national director.

Universal South Records renews **Van Fletcher's** contract and gives him the new title of VP of sales and operations. He was senior VP of sales/GM.



PUBLISHING: Lionsgate Music and Publishing formally appoints **Jay Faires** president. Faires and Lionsgate have agreed to the material terms of a new employment agreement that extends his term four more years.

DIGITAL: RealNetworks names **Philip O'Neil** senior VP of music and **Dan Sheeran** senior VP of corporate partnerships and business development. O'Neil was COO at Vivendi Universal Games, and Sheeran served as the head of Real's music business.

Yahoo Music names **Ian Rogers** GM. He was VP of product development.

MEDIA: MTV: Music Television promotes **Lois Curren** to president of entertainment and programming. She was executive VP of series entertainment and programming.

RELATED FIELDS: Vivendi Visual Entertainment in Universal City, Calif., names **Griffin Gmelich** VP of sales. He was VP of sales and distribution at Liberation Entertainment.

Authentik Music Group names **Scott Austin** CEO. He was an A&R executive at Maverick/Warner Bros. Records.

Send submissions to exec@billboard.com.

GOODWORKS

GIBSON AND CREATION NEED GUITARIST

Teen band Creation, which raises funds and awareness for Nile Rodgers' We Are Family Foundation, has partnered with Gibson Guitar and YouTube to find a new guitarist. Gibson president Henry Juskiewicz will announce the winner of the Join the Band contest April 23 at the fifth annual We Are Family Foundation gala in New York. Dionne Warwick, Paul Simon and New York Mercantile Exchange chairman Richard Schaeffer are the honorees of this year's event. For more info, go to wearefamilyfoundation.org.

Billboard® DIRECTORIES

The Definitive Source for Industry Information

INTERNATIONAL TALENT & TOURING GUIDE:

The leading source in the industry for information on all aspects of the music business. More than 30,000 listings in all, including leading facilities where artists perform, agents and managers, artists, sound and lighting services, instrument rentals, security services, merchandisers, and virtually any service or supplier you'll need when going on tour. All listings are A to Z and fully cross-referenced for easy searching. If you book, promote, program, or manage talent, this is a must-have for your business. \$139

INTERNATIONAL BUYER'S GUIDE:

Packed with over 13,000 listings of key personnel and other information about every major and independent record company, video company, music publisher, digital music company and seller of products and services for the entertainment industry worldwide. A powerful tool. \$179

MUSICIAN'S GUIDE TO TOURING & PROMOTION:

Today's working musician's guide to clubs, tape disc services, A&R, music services, industry web sites and more with over 6,700 listings. \$15.95 (Shipping included) \$18.95 overseas

INTERNATIONAL AUDARENA GUIDE:

Complete data on over 4,400 venues worldwide, including Amphitheatres, Arenas, Stadiums, Sports Facilities, Concert Halls and New Constructions. PLUS, the complete FACILITY BUYER'S GUIDE listing those who supply and service the arena industry. \$99

RECORD RETAILING DIRECTORY:

The essential tool for those who service or sell products to the retail music community. With over 5,000 listings, this directory is the most comprehensive compilation of record retailers, featuring independent and chain store operations, chain headquarters, audio-book retailers and online retailers. Listings include: store names and addresses, owners, operators, phone and fax numbers, e-mail addresses, chain store planners and buyers, and store genre or music specialization. And its handy 6X9 inch format makes it easy to carry and easy to use. \$215

Billboard

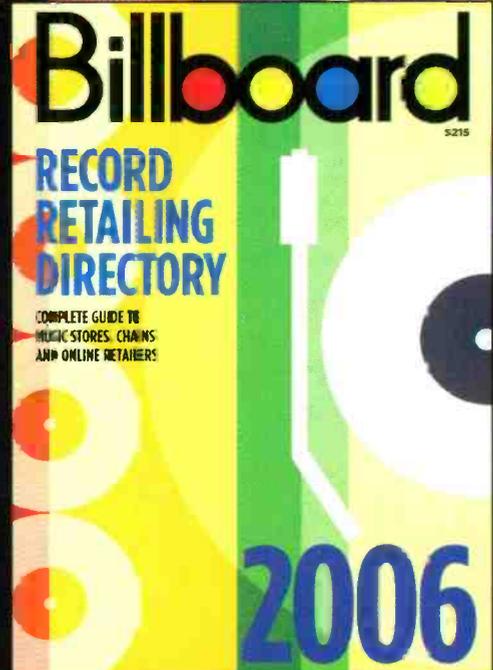
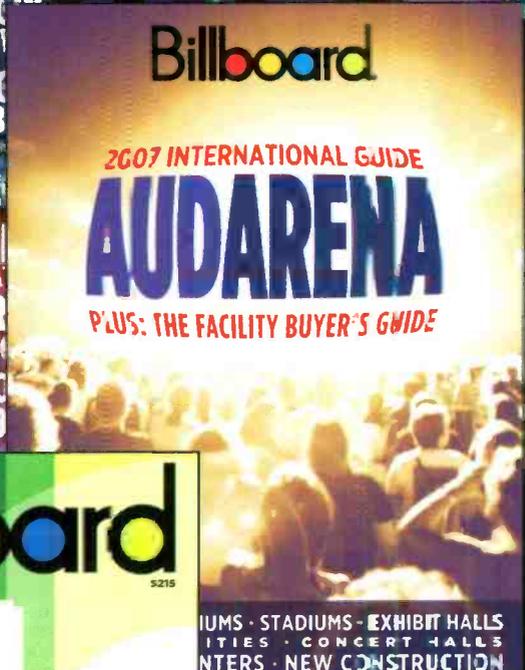
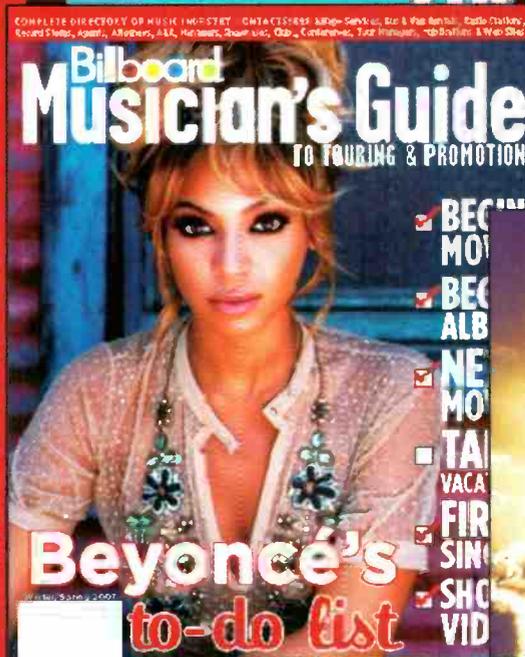
INTERNATIONAL
TALENT & TOURING GUIDE



THE WORLDWIDE
REFERENCE SOURCE
FOR MUSIC INDUSTRY
INFORMATION

Billboard
INTERNATIONAL
BUYER'S
GUIDE
2007

RECORD LABELS
VIDEO/DVD COMPANIES
MUSIC PUBLISHERS
ENTERTAINMENT ATTORNEYS
WHOLESALERS & DISTRIBUTORS
ACCESSORY MANUFACTURERS
PACKAGING & DUPLICATORS



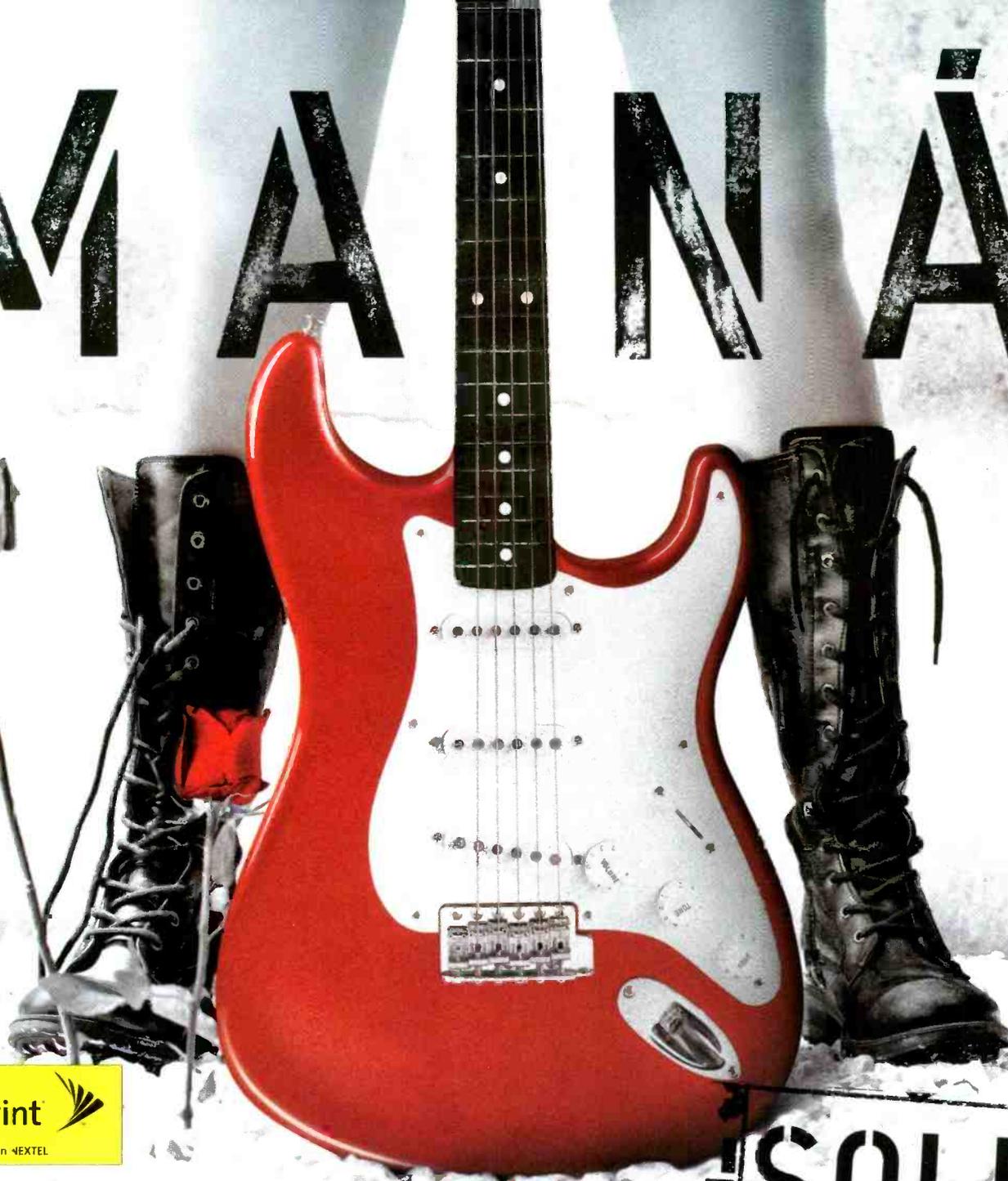
BY MAIL: Send payment plus \$9.95 S&H (\$14.95 Canada/\$24.95 international orders) with this ad to: Billboard Directories, P.O. Box 15156, North Hollywood, CA 91615-5158.

Please add appropriate sales tax in CA, DC, FL, GA, IL, MD, MA, MN, MO, NJ, NY, OH, SC, TN, TX & CANADA. Orders payable in U.S. funds only. All sales are final.

Also available on CD-ROM or mailing labels. For info, email: mviesner@vnuuspubs.com
For advertising opportunities, call 800-223-7524 or email: jserratte@billboard.com

Order online:
www.orderbillboard.com
or call 1-800-562-2706 • 818-487-4582

MANÁ



SOLD OUT

PRESENTAN:

AMAR ES COMBATIR WORLD TOUR



AMAR ES COMBATIR
A LA VENTA YA

WWW.MANA.COM.MX

- SAN DIEGO
- SAN DIEGO
- LOS ANGELES
- LOS ANGELES
- LOS ANGELES
- LOS ANGELES
- LAREDO
- HOUSTON, TEXAS
- CORPUS CHRISTY
- MIAMI
- MIAMI
- ORLANDO
- NEW YORK
- NEW YORK
- WASHINGTON
- CHICAGO
- CHICAGO
- ATLANTA
- PUERTO RICO
- PUERTO RICO
- PUERTO RICO

- SAN DIEGO SPORTS ARENA
- SAN DIEGO SPORTS ARENA
- GIBSON THEATRE UNIVERSAL CITYWALK
- LAREDO ENTERTAINMENT CENTER
- TOYOTA CENTER
- AMERICAN BANK CENTER
- AMERICAN AIRLINES ARENA
- AMERICAN AIRLINES ARENA
- TD WATERHOUSE
- MADISON SQUARE GARDEN
- MADISON SQUARE GARDEN
- PATRIOT CENTER
- ALLSTATE ARENA
- ALLSTATE ARENA
- THE ARENA CENTER AT GWINETT
- COLISEO DE PUERTO RICO
- COLISEO DE PUERTO RICO
- COLISEO DE PUERTO RICO

