

Billboard

ADVERTISEMENT

EXPERIENCE THE BUZZ

MAR
31
2007

Why Is Everyone Buzzing About Daron Fordham's New Hip-Hop Musical?



DVD
IN STORES
MARCH 27th!

CONFESSIONS OF A THUG

A HIP-HOP MUSICAL

THE STORY OF A HUSTLER,
TRAPPED IN A RHYME

Inside: Meet Daron Fordham
Hip-Hop Hollywood's
BIGGEST SECRET!

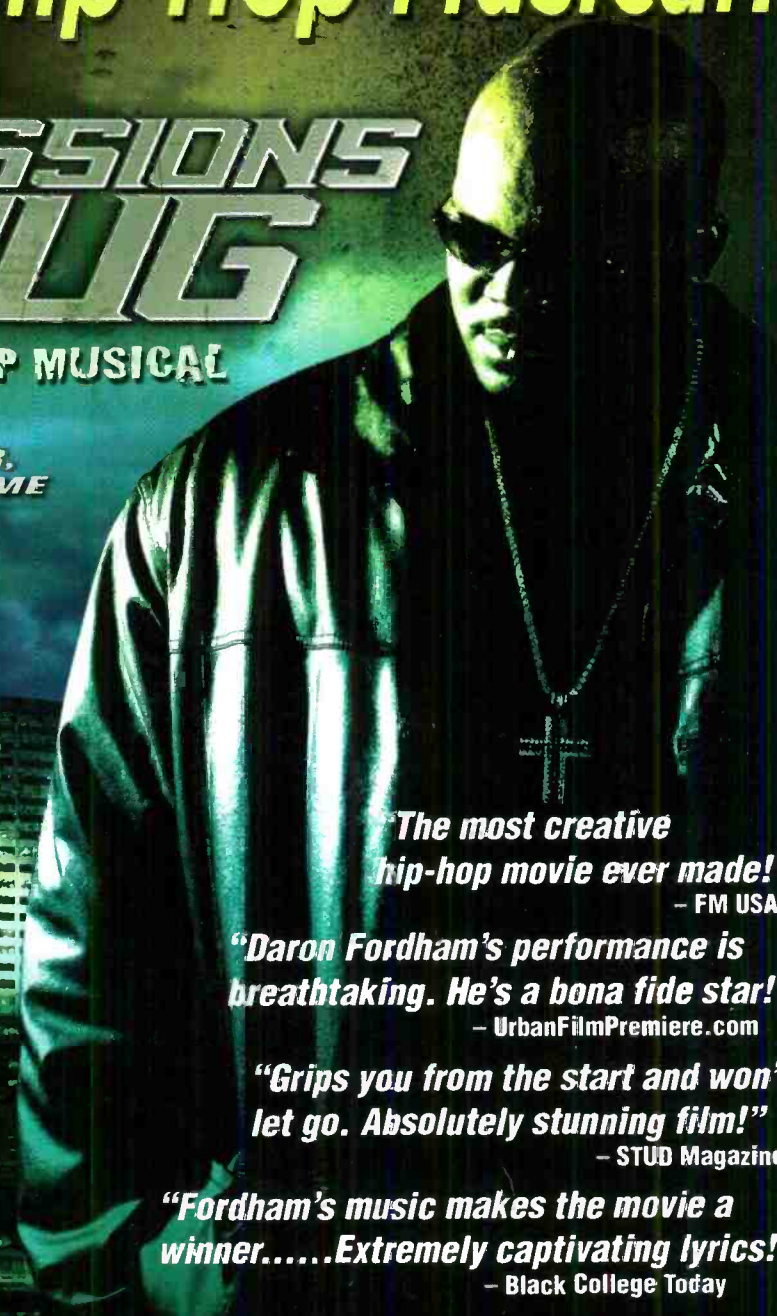


Daron Fordham (Writer, Director
and Star of *Confessions Of A Thug*)

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



\$6.99US \$8.99CAN
13>
0 71896 47205 9



*"The most creative
hip-hop movie ever made!"*
- FM USA

*"Daron Fordham's performance is
breathtaking. He's a bona fide star!"*
- UrbanFilmPremiere.com

*"Grips you from the start and won't
let go. Absolutely stunning film!"*
- STUD Magazine

*"Fordham's music makes the movie a
winner.....Extremely captivating lyrics!"*
- Black College Today

Distributed in the
U.S. and Canada by



POLYCHROME PICTURES AND AWESOME FILMWORKS IN ASSOCIATION
STARRING DARON FORDHAM JOHN MARTINO ALVETTA SMITH THE LADY OF RAGE J.T. MONEY
LABRE BEN AFFAN SHAUN ROBINSON S.Y.S AND INTRODUCING ANGELTYREE AS "NILA BROWN"
DIRETOR OF PHOTOGRAPHY BEN MESKER ASSOCIATE PRODUCERS JOHN MARTINO WONG COOK ANGEL TYREE
www.polychromepictures.com DARON FORDHAM WRITTEN AND

#BXNCTCC *****SCH 3-DIGIT 907
#BL2408043# MAR08 REG A04 00/001
MONTY GREENLY 0077
3740 ELM AVE # A
LONG BEACH CA 90807-3402 001294



54 GRAMMY® Nominations. 24 GRAMMY Awards® 1 Bank.

Congratulations to all of our clients who were honored this year at the GRAMMY Awards®. It takes an enormous amount of talent and dedication to make it to the top, and we're proud to have been with you every step of the way. To see how we can help you realize your dreams, call: Thomas Carroll, Senior Vice President, Sports and Entertainment Banking, SunTrust Investment Services, Inc. at 404.724.3477.

ROYALTY LENDING

TOUR FINANCING

RETIREMENT PLANNING

INVESTMENT MANAGEMENT



GRAMMY is a registered trademark of The National Academy of Recording Art & Sciences, Inc.
Securities and Insurance Products and Services: Are not FDIC or any other Government Agency Insured • Are not Bank Guaranteed • May Lose Value
SunTrust Sports and Entertainment Banking Group is a marketing name used by SunTrust Banks, Inc., and the following affiliates: Banking and trust products and services are provided by SunTrust Bank.
Securities, insurance and other investment products and services are offered by SunTrust Investment Services, Inc., an SEC registered investment adviser and a member of the NASD and SIPC.
© 2007 SunTrust Banks, Inc. SunTrust and Seeing beyond money are federally registered service marks of SunTrust Banks, Inc.

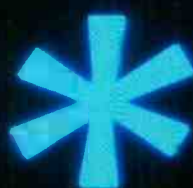
THE Mobile ISSUE

Billboard

EXPERIENCE THE BUZZ

THE TOP 10 WIRELESS STARS

Also: BEYOND THE RINGTONE /// WHAT'S NEXT ON YOUR HANDSET?



Exclusive:
New Labels
From TIME LIFE,
CHOP SHOP
and EA

>P.9



Plus:
BRIGHT EYES
New Album,
New Biz
Outlook

>P.24



MARCH 31, 2007

www.billboard.com

www.billboard.biz

US \$6.99 CAN \$8.99 UK £5.50

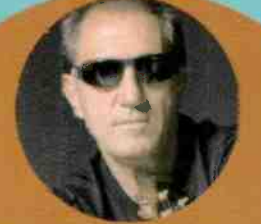
The first night of Spring will be the hottest night



Premio Golden Note Award
Joan Sebastian



Compositor Del Año
Marco Antonio Solís



Premio A La Herencia Latina
Franco De Vita

CANCIONES LATINAS DEL AÑO

"Mas Allá Del Sol"

compositor: Joan Sebastian
editora: Vander Music

"Down"

compositores: Ken-Y Rakim, Wise
editoras: Mafer Music Publishing, Rafael Pina
Sony/ATV Discos Music Publishing

"Un Beso"

compositor: Anthony Santos
editora: Premium Latin Publishing

REGIONAL MEXICANO

"Cómo Me Haces Falta"

compositor: Marco Antonio Solís
editora: Crisma

"Contra Viento Y Marea"

compositores: Mauricio Arriaga
Jorge Eduardo Murguía
editora: Editora San Ángel

"Cosas Del Amor"

compositor: Luis Gerardo Padilla Rojas (SACM)
editora: Huina Publishing

"De Contrabando"

compositor: Joan Sebastian
editora: Vander Music

"Insensible A Ti (Me Pone A Mí)"

compositora: Alicia Villareal
editora: Universal Music Publishing

"Lagrimillas Tontas"

compositor: Jaime Velázquez Aguilar (SACM)
editora: BMG Songs

"Muchachita De Ojos Tristes"

compositor: José Miguel Gallardo Vera (SGAE)
editoras: ACM Ediciones Musicales (SGAE),
BMG Music Publishing Spain (SGAE)
BMG Songs

"Oiga"

compositor: Joan Sebastian
editora: Vander Music

"Pero Te Vas A A-repentir"

compositor: Marco Antonio Solís
editora: Crisma

"Regalo Caro"

compositor: Juan Villareal García (SACM)
editora: Universal Music Publishing

"Se Fue"

compositor: Enrique 'Feto' Guzmán (SACM)
editora: Vander Music

"Se Te Olvidó"

compositor: Gustavo Santander
editoras: Famous Music Corporation
Santander Melodies

"Sin Tu Amor"

compositora: Ana Gabriel (SACM)
editora: Sony/ATV Discos Music Publishing

"Viva El Amor"

compositor: Marco Antonio Solís
editora: Crisma

TROPICAL

"Los Infieles"

compositor: Anthony Santos
editora: Premium Latin Publishing

"No Es Una Novela"

compositor: Daniel Cruz
editora: Juan & Nelson Publishing

"Qué Precio Tiene El Cielo"

compositor: Alfredo E. Mazuecos
editora: WB Music

RDCI

"Labios Comparticos"

compositor: Fher
editoras: Tulum Music, WB Music

"Muñeca De Trape"

compositores: Pablo Benegas (SGAE)
José Miguel Gallardo Vera (SGAE)
Alejandro Montero (SGAE)
Haritz Garde Fernández (SGAE)
Álvaro Fuentes Ibarz (SGAE)
Xabier San Martín Belzerrain (SGAE)
Pablo Benegas Urabayar (SGAE)
Amaya Montero Sardiz (SGAE)
editoras: Sony ATV Spain,
LOVG Ediciones S...

"Tu Peor Error"

compositores: Armando Ávila (SACM)
Ángel Francisco Reyero Pontes (SGAE)
editora: EMI Apri Music

TELEVISIÓN

"Cómo Duele"

compositores: Mauricio L. Arnaga
Jorge Eduardo Murguía
editora: Editora San Ángel
programa: Telenovela 'Barrera De Amor'

"Don Francisco Presenta"

compositor: Gerardo Flores
editora: Nuestro Music
programa: 'Don Francisco Presenta'

Música Original/Incidental

compositor: Carlos Marmo
editora: Nuestro Music

URBANO

"Caile"

compositor: Tito El Bambino
editora: Sony/ATV Discos Music Publishing

"Eso Ehh...!"

compositores: Alexis, Fido
editora: Sony/ATV Discos Music Publishing

"La Botella"

compositor: Martín Machore
editora: BMG Songs

"Machucando"

compositor: Dady Yankee
editora: Cangris Publishing

"Me Matas"

compositores: Ken-Y, Rakim, Rafael Pina
editoras: Mafer Music Publishing
Sony/ATV Music Publishing

"Noche De Sexo"

compositor: Anthony Santos
editora: Palabras De Romeo

of the year.

El Premio

ASCAP

NEW YORK CITY

Sony/ATV Music
PUBLISHING

Editora Del Año

Sony/ATV Music
Publishing, LLC

“Rompe”

compositor: Daddy Yankee
editora: Cangrls Publishing

“Tengo Un Amor”

compositores: Jorge Luis Fonseca
Ken-Y, Toby Love, Edwin Pérez,
Rakim, Wise
editoras: EMI April Music,
EZ Vida Music, Mafer Music
Scarlito Ent
Sony/ATV Discos Music Publishing

POP/BALADA

“A Ti”

compositor: Ricardo Arjona
editora: Sony/ATV Discos Music Publishing

“Abrázame”

compositor: Mario Domm
editora: Sony/ATV Discos Music Publishing

“Cómo Duele (Barrera De Amor)”

compositores: Mauricio L. Arriaga
José Eduardo Murguía
editora: Editora San Ángel

“Como Si No Nos Hubiéramos Amado”

compositores: Francisco Gamarra Rodríguez (SGAE)
Laura Pausini (SIAE),
Alfredo Rapetti (SIAE)
Danijel Vuletic (SIAE)
editoras: Sony/ATV Discos Music Publishing
WB Music

“Detalles”

compositores: Roberto Carlos (SBAT)
Erasmus Esteves
Buddy Mary McCluskey (SADAIC)
editora: EMI April Music

“Hips Don't Lie”

compositores: Omar Alfanno
Luis Díaz, Wyclef Jean
Latavia Chufon Parker
editoras: Huss Zwingli Publishing
Lanfranco Music
Quisqueya Music Publishing
Sony/ATV Tunes LLC
Universal Music Publishing
Yashay

“Lo Que Son Las Cosas”

compositor: Luis Ángel Márquez
editora: Don Cat Music

“Ni Una Sola Palabra”

compositor: Xabier San Martín (SGAE)
editoras: Sony/ATV Discos Music Publishing
Sony/ATV Music Publishing Holdings (SGAE)

“No Se Porqué”

compositor: Jorge Luis Piloto
editoras: Piloto Music Publisher
Universal Music Publishing

“No Te Apartes De Mí”

compositores: Roberto Carlos (SBAT)
Erasmus Esteves
Luis Gómez Escolar (SGAE)
editora: Sony/ATV Discos Music Publishing

“Nuestro Amor”

compositores:
Emil Guillermo Carranza Méndez (SACM)
Guillermo Gu u Méndez (SACM)
editora: Editora San Ángel

“Nuestro Amor Se Ha Vuelto Ayer”

compositor: Alejandro Lerner
editora: The Fly And The Bee Music

“Que Me Alcance La Vida”

compositores: Leonel García (SACM)
Nahuel Schajris (SACM)
editoras: BMG Songs
Sony/ATV Discos Music Publishing

“Que Vuelva”

compositor: Marco Antonio Solís
editoras: Crisma

“Volverte A Amar”

compositores: Marlo Domm
Alejandra Guzmán
editoras: EMI April Music
Sony/ATV Discos Music Publishing

3.21.07

We Create Music



ASCAP

www.ascaplato.com

MARILYN BERGMAN | PRESIDENT & CHAIRMAN OF THE BOARD



CONTENTS

VOLUME 119, NO. 13



24

48

50

UPFRONT

- 9 **TV ON THE RADIO?** Chop Shop rolls dice on WMG label.
- 13 Global
- 16 On The Road
- 17 Retail Track
- 18 Digital Entertainment
- 19 The Indies
- 20 Latin
- 21 Garage Rock
- 22 The Publishers Place
- 23 Q&A: Nigel Rundstrom

FEATURES

COVER STORY

- 24 **BRIGHT EYES** Once a boy wonder, Conor Oberst, now 26, has a new album and a new approach to managing his career.
- 27 **THE NEXT BIG RINGS** Why the mobile music market needs to grow beyond ringtones.
- 33 **WIRELESS WINNERS** Dialing up a top 10 list of mobile-minded musicians.
- 37 **NAVARRÉ'S ERIC PAULSON** How Navarre's founder built a leading distribution company for a new era.

MUSIC

- 45 **GLOBAL WARMING** Arctic Monkeys drop media-shy routine for sophomore set.
- 46 Global Pulse
- 48 Nashville Scene, Higher Ground
- 49 Classical Score
- 50 Rhythm & Blues
- 51 Reviews
- 8 Opinion
- 53 Over The Counter
- 53 Market Watch
- 54 Charts
- 71 Marketplace
- 73 Backbeat
- 74 Inside Track, Executive Turntable

50

ON THE COVER: Illustration by Bryan Christie. PETE WENTZ OF FALL OUT BOY: LARRY BUSACCA/WIREIMAGE.COM; SNOOP DOGG: ARNOLD TURNER/WIREIMAGE.COM; BEYONCÉ, TIMBERLAKE, JESSE GRANT/WIREIMAGE.COM; CHESTER BENNINGTON OF LINKIN PARK: JOHN SCIULLI/WIREIMAGE.COM; 50 CENT, TISDALE: THEO WARGO/WIREIMAGE.COM; T.I.: STEPHEN LOVEKIN/WIREIMAGE.COM; WILLIAMS: KEVIN MAZUR/WIREIMAGE.COM; FEHR OLVERA OF MANA: RODRIGO VARELA/WIREIMAGE.COM

HOME FRONT

360 DEGREES OF BILLBOARD

Conferences

ME LIVE
Billboard's Mobile Entertainment Live on March 26 culminates with the MMA Mobile Entertainment Live Bash presented by AOL, with live performances by the 88 and David Martin. More at billboardevents.com.

LATIN
Toby Love, DJ Nelson, Calle 13 and Mariano Barba are confirmed to participate in the **Billboard Latin Music Conference & Awards**, set for April 23-26 in Miami. For more info, go to billboardevents.com.

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

Blogging

THE JADED INSIDER
Get the down and dirty details from the recent South by Southwest festival in Austin—and find out which “American Idol” contestants have talent while you’re at it—only on the Billboard blog at jadedinsider.com.

Billboard

No. 1

ON THE CHARTS

ALBUMS	PAGE	ARTIST / TITLE
THE BILLBOARD 200	54	MUSIQ SOULCHILLO / LUVANMUSIQ
TOP BLUEGRASS	62	THE GREENCAROS / VIRIDIAN
TOP CLASSICAL	67	YO-YO MA / APASSIONATO
TOP CLASSICAL CROSSOVER	67	JOSH GROBAN / AWAKE
TOP COUNTRY	62	CARRIE UNDERWOOD / SOME HEARTS
TOP DIGITAL	68	AMY WINEHOUSE / BACK TO BLACK
TOP ELECTRONIC	65	AIR / POCKET SYMPHONY
TOP HEATSEEKERS	69	CONSEQUENCE / DON'T QUIT YOUR DAY JOB
TOP INTERNET	68	NEIL YOUNG / LIVE AT MASSEY HALL 1971
TOP JAZZ	67	HARRY CONNICK, JR. / OH, MY NOLA
TOP CONTEMPORARY JAZZ	67	GEORGE BENSON & AL JARREAU / GIVIN' IT UP
TOP LATIN	64	MARCO ANTONIO SOLIS / LA HISTORIA CONTINUA... PARTE III
TOP POP CATALOG	68	GUNS N' ROSES / GREATEST HITS
TOP R&B/HIP-HOP	59	MUSIQ SOULCHILLO / LUVANMUSIQ
TOP REGGAE	59	BOB MARLEY / FOREVER BOB MARLEY

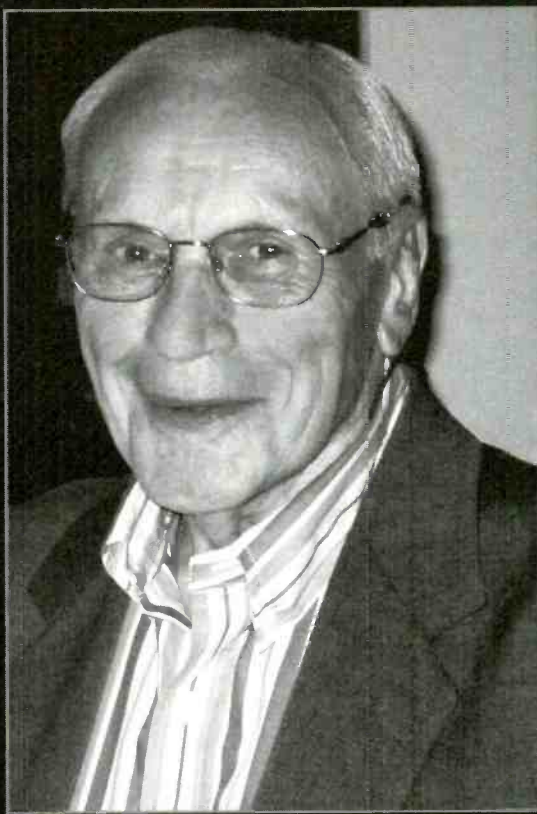
SINGLES	PAGE	ARTIST / TITLE
ADULT CONTEMPORARY	57	JOHN MAYER / WAITING ON THE WORLD TO CHANGE
ADULT TOP 40	57	DAUGHTRY / IT'S NOT OVER
HOT COUNTRY	63	KENNY CHESNEY / BEER IN MEXICO
HOT DANCE CLUB PLAY	65	DELERIUM FEAT. ISABEL BAYRAGOARIAN / ANGELICUS
HOT DANCE AIRPLAY	65	NELLY FURTADO / SAY IT RIGHT
HOT DIGITAL SONGS	57	FERGIE FEATURING LUDACRIS / GLAMOROUS
HOT 100	56	FERGIE FEATURING LUDACRIS / GLAMOROUS
HOT 100 AIRPLAY	57	MIMS / THIS IS WHY I'M HOT
HOT SINGLES SALES	58	BEYONCÉ / LISTEN
HOT LATIN SONGS	64	JUAN LUIS GUERRA Y 440 / LA LLAVE DE MI CORAZON
MODERN ROCK	57	30 SECONDS TO MARS / FROM YESTERDAY
POP 100	58	FERGIE FEATURING LUDACRIS / GLAMOROUS
POP 100 AIRPLAY	58	JUSTIN TIMBERLAKE / WHAT GOES AROUND... COMES AROUND
HOT R&B/HIP-HOP	61	ROBIN THICKE / LOST WITHOUT U
HOT R&B/HIP-HOP AIRPLAY	60	ROBIN THICKE / LOST WITHOUT U
R&B/HIP-HOP SINGLES SALES	60	RICH BOY FEATURING POLOW DA DON / THROW SOME D'S
R&B/ADULT	60	ROBIN THICKE / LOST WITHOUT U
RHYTHMIC	60	MIMS / THIS IS WHY I'M HOT
HOT RINGTONES	18	CHRIS BROWN FEATURING JAY BIZ / POPPIN

VIDEOS	PAGE	TITLE
TOP DVD SALES	69	BORAT
TOP TV DVD SALES	69	SOUTH PARK: THE COMPLETE NINTH SEASON
VIDEO RENTALS	69	BORAT
GAME RENTALS	69	X360: CRACKDOWN

THIS WEEK ON .biz		ARTIST / TITLE
TOP BLUES	#1	KENNY WAYNE SHEPHERD / 10 DAYS OUT: BLUES FROM THE BACKROADS
TOP CHRISTIAN	#1	RELIENT K / FIVE SCORE AND SEVEN YEARS AGO
TOP GOSPEL	#1	VARIOUS ARTISTS / WOW GOSPEL 2007
TOP INDEPENDENT	#1	ARCADE FIRE / NEON BIBLE
TASTEMAKERS	#1	NEIL YOUNG / LIVE AT MASSEY HALL 1971
TOP WORLD	#1	CELTIC WOMAN / A NEW JOURNEY
TOP MUSIC VIDEO SALES	#1	NEIL YOUNG / LIVE AT MASSEY HALL 1971
TOP VIDEO CLIPS	#1	JOSS STONE / TELL ME 'BOUT IT

To a legendary record man and
an even more legendary father...

HY WEISS



2.12.23 - 3.20.07

Love,
Your Children,
Barry Weiss, Maureen Spergel and Pam Katz

OPINION

EDITORIALS | COMMENTARY | LETTERS

A P2P Proposal

Let's Find Out If It's About Free Music Or A Great Experience

BY TED COHEN

Seven years after the original Napster burst onto the scene with its revolutionary approach to sharing music, the shaky marriage of art and technology has reached the point where it's ready for some serious relationship counseling. It's time to start over, and this time, really feel the love.

I consulted for Napster from 1999 until I joined EMI Music in 2000 and still regret the lost opportunity to monetize the peer-to-peer (P2P) phenomenon. At the time, Napster's management publicly expressed support for working with the labels but was not sincere. The labels were also culpable, some frozen by the paradigm shift, others angered by Napster's audacity. Today's legitimate—and illegitimate—downloading is all an outgrowth of the original Napster, for better or for worse.

Unfortunately, the main legacy of the Napster revolution turns out to have been a devaluation of music. When everything is available for free, it means only those who are willing to pay do so. And millions of consumers have shown they prefer free. Buying CDs has devolved into a practice for the technologically impaired or the seemingly even smaller population of the morally upstanding.

But file sharers, industry pundits and the Electronic Frontier Foundation argue that it's not about morality or free music, it's about freedom. The labels are behind the times, they say, being overprotective and unrealistic. Today, it's about getting music that's not "crippled" with digital rights management (DRM) and other restrictions. It's about discovery. It's about an unlimited breadth of content: no filtering of acts like the Beatles or Led Zepelin, who seemingly don't want their music made available digitally, and no holding back on unreleased material.

They insist it's all about the community—bonding with people around the world who like the same music. It's definitely not about free. Well, maybe a little, but mostly it's about those other things. At least that's what they tell me.

All right, I say, "Let's find out." Is this argument for a P2P world completely disingenuous or a valid position based on the current marketplace? We don't really know, but that's fixable.

After six years at EMI, I'm consulting again and taking a broad look at the current landscape. I am especially interested in imagining what legal P2P might look like. So far, the efforts to create a P2P service that is "industry-friendly" and attractive to consumers have totally failed. iMesh is a ghost of its previous self, grotesquely morphed into something that was crafted to be label-friendly and ended up devoid of any apparent consumer appeal. This was not the right solution, at least in my opinion.

What I propose is an aggressive six-month trial by a major P2P service (any takers?) that could finally give us clear insight into the behavior of P2P users. Is it about interoperability, community and deep catalog, or is it all about free? We need to know.

Here's how it would work: Leave the service exactly as it is: no filtering, no DRM, no changes to its current offering of unprotected MP3s. The rare tracks, bootlegs—they all stay there. Just charge for each piece of content and split the revenue between the service and the content owners.

Yes, I know. Deals aren't in place with labels and publishers. Some content out there (bootlegs, etc.) isn't "cleared," and yes, it might keep some accountants working overtime. But wouldn't it be better to figure out how to allocate all the revenue than not to have it at all? For the

"gray" content, I suggest labels consider a 50/50 percentage share with the artists, obviating arguments on who owns it.

We need to try to monetize the behavior, not block it. Labels and artists would finally see a meaningful revenue stream from the disruption. It's truly a win-win outcome. The only difference is now consumers would pay for each track they



COHEN

download. Watermarking and the captured, detailed anonymous consumer behavior data would provide a degree of accuracy in assessing the experiment's success or failure. And let me state for the record this is just an experiment. The results need significant evaluation before any final action.

I've spent more than 20 years working in digital media, the last 10 totally focused on the digital delivery of music and video. We now have all the technology that we need to make this work for all concerned. We just need the common sense to utilize it properly.

Ted Cohen is managing partner of digital media and entertainment advisory company TAG Strategic.

FEEDBACK

LISTENER-SUPPORTED

In his March 17 opinion piece, Jonathan Potter opines that a download directed to a single recipient who ordered it should

not be deemed a performance. This is akin to the old adage that if a tree falls in the forest and nobody's there to hear the crash,

no sound is generated. Likewise, if a radio station broadcasts a record and nobody was listening at the time, there was no performance. This is equally absurd, inasmuch as the number of available listeners is of no consequence in determining whether a performance or sound has taken place.

Oliver Berliner
Gramophone Music

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: Leila Cobo (Miami) 305-361-5279
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR TOURING AND LIVE ENTERTAINMENT: Ray Waddell (Nashville) 615-321-4245
EXECUTIVE DIRECTOR OF CONTENT AND PROGRAMMING FOR DIGITAL/MOBILE: Antony Bruno (Denver) 303-771-1342
SPECIAL FEATURES EDITOR: Thom Duffy 646-654-4716
SENIOR COPY EDITOR, SPECIAL FEATURES: Wayne Robins 646-654-4713
ASSOCIATE EDITOR, SPECIAL FEATURES: Evie Nagy 646-654-4709
SENIOR CORRESPONDENTS: 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) 646-654-4729; 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 Ellezer (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 Kaplinksi
COPY CHIEF: Chris Woods
COPY EDITOR: Molly Brown
CONTRIBUTORS: Sam Andrews, Jim Bessman, Fred Bronson, Ramiro Burr, Juliana Koranteng, Kerri Mason, Dan Quелlette, 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), Kelth 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 Pomfret (Hits of the World, London), Gary Trust (Adult Contemporary, Adult Top 40)
CHART PRODUCTION MANAGER: Michael Cusson
ASSOCIATE CHART PRODUCTION MANAGER: Alex Vitoulls
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 Gavelek 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 DIRECTOR: Margaret O'Shea
REGISTRATION SALES MANAGER: Erin Parker
EVENT CLIENT SERVICES COORDINATOR: Courtney Marks
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: Angeleine Blesheuevel 646-654-4677
FOSTER REPRINTS: Nancy M. Rothman • 1-866-879-9144 Ext. 134 • nrothman@fostereprints.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: TERENCE C. SANDERS
ADVERTISING PRODUCTION MANAGER: Chris Dexter
EDITORIAL PRODUCTION SUPERVISOR/GPS ADMINISTRATOR: Anthony T. Stallings
SYSTEMS/TECHNOLOGY SUPERVISOR: Barry Bishin
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

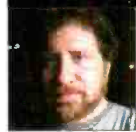
BILLBOARD OFFICES

NEW YORK: 770 Broadway, New York, NY 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
Edit. Fax: 323-525-2394/2395
WASHINGTON, D.C.: 910 17th St. N.W., Suite 715, Wash. D.C. 20006
Phone: 202-833-8692
Fax: 202-833-8672
LONDON: Endeavour House, 189 Shaftesbury Ave., London WC2H 8JL
Phone: 011-44-207-420-6003
Fax: 011-44-207-420-6014
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 Aliea; 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 Lochner; SENIOR VICE PRESIDENT, MEDIA STRATEGY & TECHNOLOGY: Tom 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



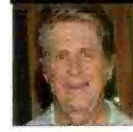
RATE REACTION
Indie labels mull
webcast royalty ruling



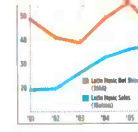
UNSinkable PINK
'I'm Not Dead' roars
back to life



LIVE EVIL
Warren Haynes, RED
relaunch jam label



POPULAR VOTE
'Definitive' list spurs
online debate



A DOWNWARD SPIRAL
Latin retail sales in
decline

10

12

12

17

20

>>>MACCA GOES FOR THE LATTE

Paul McCartney is officially the first artist signed to Hear Music, a new joint label formed by Starbucks and the Concord Music Group. His first release under the deal, an as-yet-untitled album, is due early this summer. Its release on Hear Music marks the end of McCartney's decades-long association with Capitol.

>>>AMP'D GETS CASH

Start-up wireless operator Amp'd Mobile has raised another \$107 million—bringing the total to \$360 million—to fund its content-heavy mobile entertainment strategy. The new funding round includes contributions from prior Amp'd supporters Universal Music Group and MTV Networks, as well as a number of venture capital groups.

>>>LATIN EXEC SHUFFLE

A number of key Latin label executives have exited their positions. EMI Latin America president/CEO Marco Bissi left the company March 19. Manolo Diaz, president/CEO of EMI Music Iberia, will take a special adviser role in the EMI Music international division April 1. Simon Bose, currently GM of EMI Music Spain, was promoted to managing director of EMI Music Iberia March 19. And Warner Music Brazil president Claudio Condé will leave his post April 1 and be replaced by Sergio Affonso, current head of Warner Music Mexico.

UPFRONT



DEATH CAB FOR CUTIE began connecting with mainstream audiences after appearing on 'The OC.'

LABELS BY BRIAN GARRITY

27 million units, according to Nielsen SoundScan—led by a string of Disney hits with "High School Musical," "Hannah Montana" and "The Cheatah Girls." Soundtrack albums from Patsavas-supervised shows likewise have performed solidly. "Grey's Anatomy Volume 2"—which was also nominated for a Grammy, rare for a TV soundtrack—has sold almost 350,000 units, according to Nielsen SoundScan. And the six volumes of the "Music From The OC" soundtrack series have moved more than 1 million copies worldwide.

But Patsavas says the focus of the label will be on new acts. And the deal between Chop Shop and Atlantic is the latest recognition of the growing power of TV soundtracks as a vehicle for promoting new music.



PATSAVAS

"Because of where she is sitting, she has the

chance to attract fantastic talent," Greenwald says. "She is definitely one of the hottest people out there in terms of A&R."

Of late, "Grey's Anatomy" has been particularly effective at creating sales momentum for bands by translating TV exposure into downloading activity.

Weekly download sales of Snow Patrol's "Chasing Cars" jumped from less than 2,000 tracks to 21,000 the week it was featured May 15 in the final minutes of the 2006 season finale of "Grey's Anatomy." Songs from Gary Jules, the Fray, Regina Spektor and Anna Nalick have all seen similar bumps after being on the show.

TV On The Radio?

Chop Shop Rolls Dice On WMG Label

The woman behind the soundtracks to "The OC" and "Grey's Anatomy" is launching her own label.

Alexandra Patsavas, the influential TV and film music supervisor who has helped put Death Cab for Cutie, Snow Patrol and the Fray on the mainstream map, has inked a deal with Warner Music Group's Atlantic Records to form a new imprint, Chop Shop Records. The label shares the name of Patsavas' 10-year-old California-based firm, Chop Shop Music Supervision.

Patsavas has been in negotiations with Atlantic about creating a label since last year. The subject was first broached in a meeting with Atlantic president Julie Greenwald at the Coachella music festival.

"It's something we came up

with together," Patsavas says. "A label seems like a natural extension of what a music supervisor does . . . You can come across things very early, and there have been bands along the way I would have loved to have worked with more closely."

Many basic details of the venture are still being sketched out. Patsavas says she will look to hire a label manager as well as handful of additional A&R scouts and assistants to supplement the efforts of her existing Chop Shop music supervision team of three coordinators. But this much is known: It will be headquartered in South Pasadena, Calif., and is expected to carry a roster of as many as three acts at the outset.

No signings have been announced yet. Patsavas, who

will head up the label's A&R, is aggressively on the hunt for acts. During a recent trip to New York, she attended nine different artist showcases.

She says Chop Shop's direction will bear a strong resemblance to the creative direction she has pursued in her music supervisory role.

"I've always been interested in indie rock, and it's the kind of music I tend to enjoy placing in the shows that I work on," she says. "[The label] will be an extension of the kinds of artists that have been featured on 'The OC' and 'Grey' soundtracks. Many of those artists have been unsigned or signed to small labels."

Just how much synergy there will between the label and music supervision operations remains to be seen.

Patsavas says she will likely gravitate to acts she views as "syncable."

As for the prospect of landing acts on either of the labels in Chop Shop-supervised shows, Patsavas and Atlantic execs recognize the need to separate church and state. But the connection doesn't hurt.

"She has to do what is right for the show and the job, but it is fantastic that we have her dialed into our company," Greenwald says.

Patsavas says she is also keeping the door open to Chop Shop distributing TV soundtrack releases where and if appropriate.

TV soundtracks enjoyed a boom year in 2006—increasing 19% in sales to more than

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

**>>> PUBLISHERS
SUE XM**

A group of music publishers sued XM Satellite Radio March 22 because of the XM + MP3 service. EMI Music Publishing, Warner/Chappell Music, Sony/ATV Music and Famous Music claim they want to "put an end to the pervasive and willful copyright infringement" of their compositions that service distributes to "iPod-like devices controlled by XM." "The lawsuit filed by the [National Music Publishers' Assn.] is a negotiating tactic to gain an advantage in our ongoing business discussions," an XM spokesperson says. "We are confident that the lawsuit is without merit and that we will prevail."

**>>> McENTIRE
BACK AS
ACM HOST**

Reba McEntire will return as host of the 42nd annual Academy of Country Music Awards, to be held May 15 at the MGM Grand in Las Vegas. It will be the ninth time she has hosted the show. George Strait leads all nominees with eight nods, followed by Brooks & Dunn with seven and Rascal Flatts with six. The show will air on CBS.

**>>> MUSICPHONE
OWNERSHIP
CLIMBS**

Musicphone ownership is on the rise worldwide, but consumers are not yet using the phones the way the music industry originally hoped, according to new research from M:Metrics. Side loading remains the most preferred way to put music on these devices, as opposed to buying them over the air. In the United States, about 3% of musicphone owners listened to side-loaded music, while 0.7% did so with music they downloaded. However, musicphones are quickly becoming more prevalent. Almost one-third of all phones sold this January in the United States were musicphones. Overall, musicphones represent 17% of the U.S. mobile phone market.

UPFRONT

DIGITAL BY ANTONY BRUNO and TODD MARTENS

INDIES TUNE IN

Labels Ponder Webcast Rate Hikes, And Their Affect On Promotion

Is independent music about to face increased static on Internet radio?

That's the worry small labels and online radio operators are voicing in the wake of the Copyright Royalty Board's recent proposed ruling on noninteractive webcasts.

Facing significantly higher royalty rate payments, both camps are warning that independent music will be the big loser if, as feared, small online radio outlets get priced out of the market, and bigger players become more conservative in their programming.

**[Web radio]
is crucial
to our
exposure.'**

—CHRIS FRYMIRE,
RED HOUSE
RECORDS

"It doesn't affect those on the major label side one way or another, but the independent labels have a very high likelihood of losing some significant niche players," says one Internet radio operator who asked not to be identified.

While expressing a strong desire to be properly compensated for the use of their copyrighted works, indies are acutely aware of the promotional value of Internet broadcasts, and many would rather see rates lowered if it meant keeping more in business.

"I don't know what a fair royalty rate is," says Chris Frymire, head of Minneapolis' Red House Records. "I know it's not nothing. On the other hand, I would really hate to see those guys go out of business. They're crucial to our exposure."

Richard Bengloff, president of the American Assn. of Independent Music and a SoundExchange board member, says indie content consisted of about 37% of the music broadcast by nonterrestrial radio, including satellite, according to SoundExchange figures. Indie con-

tent is widely considered to consist of less than 10% of music aired on terrestrial radio, according to AAIM.

"Indie labels should be screaming about the fact that the [major labels] have forced a price for music that is so over the top that it will bury the only radio that indie music gets play on," says Jon Potter, VP of content/programming for DiMA, the trade group that represents Rhapsody parent RealNetworks and Yahoo.

The issue is particularly urgent for online radio op-



erators due to the copyright royalty judges' decision to grant a rehearing on the decision. Those opposing the new rates have until April 2 to file written arguments outlining their position, as do SoundExchange to file their response.

Causing the most concern is the \$500 per-station, per-channel minimum royalty fee set by the CRB. That fee requires Internet broadcasters to make an upfront economic decision when programming new channels.

Many small labels and radio operators are predicting the minimum fee, coupled with higher streaming rates, will be too costly for small commercial and hobbyist Internet radio outlets that specialize in playing non-mainstream music.

That's no small matter. Radio measurement firm Arbitron estimates about 30 million Americans age 12 and older listen to Internet radio each week, and many tune into programming from small outlets. "It's highly dispersed, with micro-sized audiences in general," Arbitron senior VP

of marketing Bill Rose says of the Internet radio market.

Indie programming is poised to feel a major pinch on larger services, too. For example, Rhapsody offers 150 preprogrammed stations, but only about the top 50 regularly feature mainstream fare. The other 100 cater to a more niche audience. Its top-rated channels have "hundreds of thousands" of listeners, while the most obscure stations get as few as 12.

"If we suddenly have to pay \$500 for that channel that only gets listened to a couple of times, it disappears," says Tim Quirk, Rhapsody's music editor. "We would be way less likely to take a chance on a wild idea for a channel."

Justifying the cost of niche preprogrammed stations isn't the only challenge facing online radio operators. Companies that let users create personalized radio stations based on their favorite artists potentially have an even bigger headache looming. Such stations, many of which feature music from independent artists, may also be subject to the \$500 per-channel fee.

Rhapsody, for example, has more than 5,000 such stations actively in use and would be on the hook for more than \$97 million, according to Quirk.

Among other requests in the CRB appeal, opponents of the rates are asking for a cap on the \$500 per-station, per-stream minimum, an alternative to the per-user, per-performance rate calculation, and a tiered rate structure where larger broadcasters would pay higher rates and smaller services paying less.

Regardless of the CRB ruling, indies say they want to work with webcasters to ensure their music remains a programming focus.

"AAIM understands the concerns of the nonterrestrial broadcasting community," Bengloff says. "We are open to talking with our business partners to ensure the future common health of both the independent record label community and the nonterrestrial broadcasting community." ...



OSBORNE

LABELS BY MICHAEL PAOLETTA

Time Life's Second Stage

New Joan Osborne Album Expands The Label's Mission

"It's an interesting time to be in the music industry," Joan Osborne tells Billboard. "The old models are falling away. As an artist, you must be on the lookout for different opportunities."

For Osborne, that means signing with Time Life, which releases the singer's new studio album, "Breakfast in Bed," May 22.

The Time Life label will follow Osborne's release with a compilation featuring country artists covering praise and worship songs. Additional artist signings are in the works, says Mike Jason, senior VP of audio and video retail at Time Life.

For a company better-known for infomercials hawking themed, multi-artist compilations, signing a frontline artist like Osborne signals a shift in Time Life's business model.

"We are taking a classic American brand and expanding it," Jason says. "This allows us to raise the company's profile in the archive and retail areas."

The first stage of Time Life's expansion has occurred over the last couple years. The company has brought major label execs like A&R guru Bas Hartong (Polygram) into its fold, while also releasing high-end boxed sets from Johnny

Cash, Jerry Lee Lewis, Louis Armstrong and others.

The second stage, happening now, involves signing known artists directly to Time Life. "Artists that can reinterpret classic material as well as deliver new, original songs is what interests us," Jason says.

"We've all seen the Time Life ads on late-night TV," Osborne says. "This is a great way to reach people who don't necessarily seek out new records."

"Breakfast In Bed" mixes R&B/soul chestnuts with new Osborne-penned originals inspired by classic Philly soul.

In addition to a direct-response TV campaign, which launches next month, Osborne will receive an online push as well as price and positioning programs at traditional retail from the Warner-distributed Time Life.

Indeed, the TV component was a motivating factor in Osborne's signing with Time Life, says her manager David Sonenberg. "When you sell a record the traditional way, you don't know who the buyer is," he says. "With this model, we will. We'll be able to communicate directly with her fans. Which is important in today's changed marketplace." ...

TOURING BY RAY WADDELL

The Ticks Hit The Fans

Deal With Echomusic Boosts Ticketmaster's Presence In The Direct-To-Fan Space

Ticketmaster's purchase of a majority stake in echomusic, the Nashville-based Web entertainment marketing company (billboard.biz, March 19), gives the ticketing giant an important new presence in the critical direct-to-fan space.

The move is the latest tremor in what could be a seismic shift in the concert industry as Ticketmaster's contract with Live Nation expires at the end of this year. Live Nation last year purchased MusicToday, far and away the industry leader in the direct-to-fan realm.

Now Ticketmaster has upped the ante in what is clearly becoming a more fan-centric concert and ticketing business. "The holy grail of any business is really customization, personalization and scale," Ticketmaster CEO Sean Moriarty says. "And echo and Ticketmaster is just that."

The fan club ticketing business seems to be the key component in the deal. Historically fiercely protective of its clients' inventory and how many tickets are sold through fan clubs, Ticketmaster now has a significantly higher stake in this market. This should provide flexibility in what has been a hard and fast "10% or less per show" rule regarding tickets allotted for fan clubs and excluded from public sale. With a vested interest in this allotment, Ticketmaster and its clients would likely be more open to superserving this segment when appropriate.

The 10% rule for fan clubs has become somewhat of an industry standard. And it's a standard that echomusic—whose clients include Kelly Clarkson, Keith Urban,ascal Flatts, Casting Crowns, the Academy of Country Music and the Gospel Music Channel—has worked within.

"Previously, we built our own ticketing engine and took advantage of the current business model, which is basically 10% of the house can be sold direct," echomusic partner Mark Montgomery says. "As we've gotten further into that world we understood that scale is really important, so part of the attraction for this relationship [with Ticketmaster] is their ticketing platform."

Asked if the 10% standard would be a more flexible number now within the echomusic relationship, Moriarty says, "No percentage rule is going to work for any and all," and adds that most fan clubs utilize less than

10% of the house. "The fact of the matter is over the past several years more fan club tickets have been going through Ticketmaster distribution because people recognize it's more effective, efficient and better for the consumer," he says.

The opportunity here is to provide fans with a less cluttered ticket marketplace, Moriarty says. "In my mind, it is too hard and too confusing for fans today to buy tickets because there are too many different programs," he says.

"People want choice, but they also want clarity," Moriarty adds. "And in many cases they value clarity more."

And the industry trend, in Moriarty's view, supports this thinking. "In general, the industry is pushing towards one-stop shopping because of the complexity of breaking your business up into difference pieces with different vendors," he says. "To me that means that we've got to be the best damn one-stop shop that we can be."

Moriarty says extending the Ticketmaster platform in this direction has been a goal for some time and Ticketmaster has in fact been "opportunistically" involved with such fan-centric projects as VIP packages, fan clubs and custom-created tour promotions with acts ranging from Bon Jovi to U2.

The market goes way beyond just fan club ticketing, Moriarty says.

"When you look at the Ticketmaster business and our role as a service provider, to the extent

that this [echomusic] platform can do all of those things that our clients would like to have done between the artist and the fan—fan club interactions, ticket sales, merchandise sales, custom marketing campaigns, e-mail campaigns—we felt that echo had built something truly unique and special."

The Ticketmaster/echo deal takes such ever-evolving ticketing trends as dynamic pricing, presales and ticket reselling into the direct-to-fan space. Of the three, Moriarty views reselling as the most compelling in the short term.

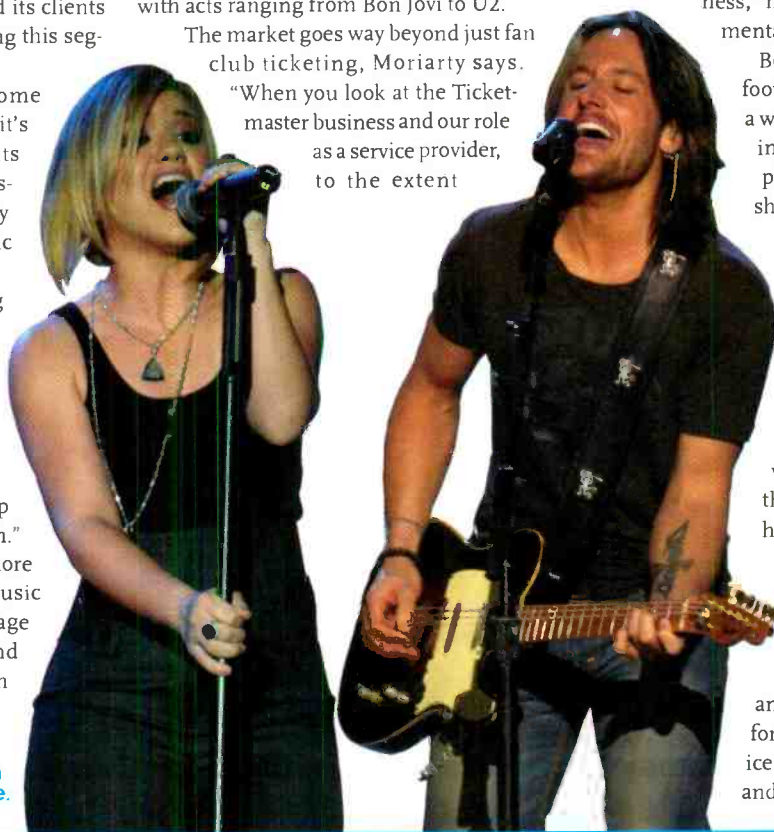
"I firmly believe that resale is going to be an option available to every ticket buyer the first time that they purchase, and it's going to be something that they expect whether they're buying from a team, Ticketmaster or an artist fan club powered by echo and Ticketmaster," he says.

Despite MusicToday's dominance in the direct-to-fan space in recent years, Montgomery points out that echomusic—with service encompassing everything from Dierks Bentley's album packaging to Keith Urban's post-rehab Web site communication to his fans—is different. Echomusic "is really morphing into a marketing/branding/new model distribution business," he says. "We really believe there is a fundamental change afoot in that space."

Bottom line, the deal gives Ticketmaster a key foothold in this segment and gives echomusic a wealth of technical intelligence and massive infrastructure it lacked. Of course, the elephant in the room remains the upcoming showdown between Ticketmaster and Live Nation, which produces close to 30,000 events annually and generates millions in Ticketmaster service fees.

Through the MusicToday acquisition and its own in-house Next Ticketing, Live Nation seems to be setting itself up to be in the ticketing game or to at least leverage a more favorable deal with Ticketmaster. Most observers believe that however this shakes out will have a huge impact on the industry.

Asked if Live Nation's MusicToday deal added a sense of urgency to Ticketmaster's entree into the direct-to-fan space, Moriarty says, "No, not at all. This is something that we contemplated well before that, and our focus is genuinely extending our platform so that we can offer the best possible service to our clients. It really was internally driven and based on our own focus." ...



KELLY CLARKSON and KEITH URBAN are repped by Web entertainment marketing company echomusic, in which Ticketmaster has bought a majority stake.

MILEPOSTS BY MICHAEL PAOLETTA

Hy Weiss, 84

Promotions Veteran Was An R&B Pioneer

Industry veteran Hy Weiss, 84, died March 20 of natural causes at the Englewood Hospital and Medical Center in Englewood, N.J. Born in Romania and raised in the Bronx, Weiss—the father of Zomba Label Group

president/CEO Barry Weiss—helped launch the careers of numerous R&B and doo-wop acts, including the Earls, the Capris and Arthur Prysock.

A 25-year-old Weiss launched his music busi-

ness career as a salesman for independent R&B labels Exclusive, Modern, Jubilee and Apollo. A sales position at Jerry Blaine's Cosnat Distributors paved the way for Weiss and his brother Sam to form Old Town Records in 1953.

In the '60s and '70s, Weiss oversaw the promotions department at Stax Records in Memphis, where his artist

roster included Johnny Taylor, the Staple Singers and Rufus Thomas. He later took Old Town's business into the reissues market, striking licensing deals with Atlantic, Rhino, Collectables, Ace (United Kingdom) and P-Vine (Japan). In 1996, Weiss sold Old Town Records and the affiliated Maureen Music



WEISS

publishing company to Music Sales of New York.

Weiss is survived by his children Maureen, Pam and Barry; his brothers George and Sam (president of now-defunct disco label Sam Records); and grandchildren Harrison, Lindsey, Bradley and Michael. ...

>>> POLICE, BEASTIES, PUMPKINS SET FOR V-FEST

The Police, the Beastie Boys and Smashing Pumpkins will headline the second U.S. Virgin Fest, set for Aug. 4-5 at Pimlico Race Course in Baltimore. V-Fest, which was held in September last year, has now moved to the same weekend as Chicago's Lollapalooza festival, which runs Aug. 3-5.

>>> RIAA TARGETS MORE STUDENTS

The RIAA has sent a second wave of pre-litigation settlement letters for the major labels to universities where the group has identified a high number of illegal file-sharing incidents. As part of a new "deterrence and education" initiative started last month, 405 letters went out to 23 universities. Each letter informs the school of a forthcoming copyright infringement suit against one of its students or personnel, and requests that university administrators forward that letter to the appropriate network user.

>>> MTV TR3S GOES MOBILE

Bilingual entertainment channel MTV Tr3s has launched MTV Tr3s Mobile, a platform that carries key aspects of its Latino youth-focused programming to cell phones. The content will reflect the channel's playlist of Latin and mainstream artists. MTV Tr3s Mobile has gone live on Amp'd, Verizon Wireless, Sprint PCS and Cingular, with Helio also on tap to offer the channel.

Compiled by Chris M. Walsh. Reporting by Antony Bruno, Susan Butler, Leila Cobo, Jonathan Cohen, Ayala Ben-Yehuda, Jeff Vrbel and Ray Waddell.

BILLBOARD EXCLUSIVE

LABELS BY WES ORSHOSKI

Evil Does Good

Warren Haynes Relaunches Label With Help From RED

For nearly two decades, Warren Haynes' annual Christmas Jam in Asheville, N.C., has brought artists like Phil Lesh, Trey Anastasio and Dave Matthews together for what has become a major event in jam band circles.

Now, the rest of the music world will get a taste of what jam fans have been privy to for years, as Gov't Mule leader Haynes and his manager/wife, Stefani Scamardo, are utilizing live recordings from the benefits to relaunch their Evil Teen label. Distribution will come via a three-year deal with RED.

The deal debuted with the recent, out-of-sequence release of "The Benefit Concert Volume 2," a two-disc live recording of the 2000 concert featuring the Allman Brothers Band, the Bottle Rockets and Edwin McCain. Arriving April 3 is "Volume 1," featuring many of the same acts, in addition to the late Little Milton and Susan Tedeschi. In May, Evil Teen will issue the first of many Gov't Mule live records through the deal. (This month, the band's muletracks.com recorded its 1 millionth paid download.)

In September, Evil Teen will begin issuing CD/DVD documents of the benefits, held since 2000 at the Thomas Wolfe Auditorium. In 18 years, the concerts have raised more than \$600,000 for Habitat for Humanity in Asheville, where neighborhoods have been built with the funds. There's even a street there named for Haynes.

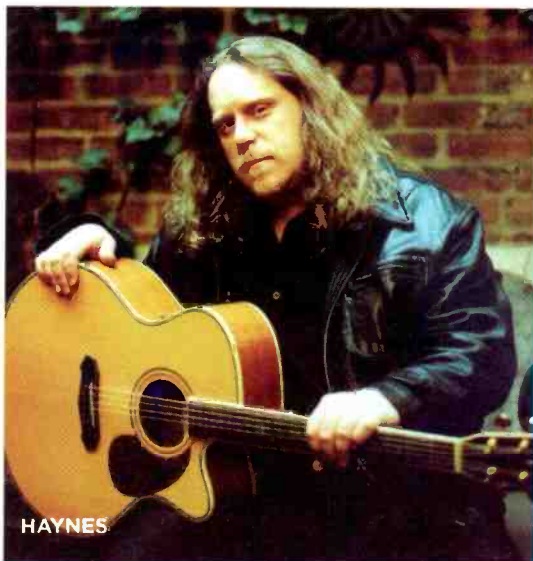
"Meeting someone who tells you that without this contribution they would have nowhere to live—until you confront that face to face, it's hard to know how impactful what we do is," Haynes says. "It's a great feeling. I think musicians in general tend to want to give back, because we're very blessed to do what we do for a living."

Scamardo, an industry vet who originally launched the label in 1996, says it took time to find the right deal and the right company to help resurrect Evil Teen, which stagnated after issuing discs by the likes of Dolly Varden and Kevn Kinney.

"Over the years, fans were telling us that Christmas Jam was their favorite show of the year," she says. "And after a while we started to get the feeling that we should be sharing this. There's no reason not to put it out."

RED president Bob Morelli says, "We get lots of people looking for distribution deals, and unfortunately we have to say no to most of them. But with Stefani and Warren, we not only have great music, but great entrepreneurs—and that's who you want to get involved with."

Evil Teen will recruit new acts, but not initially, and only select releases will benefit charity. The label will celebrate its rebirth March 28 with a guest-filled benefit at New York's Irving Plaza.



HAYNES



JUNKIE XL

LABELS BY ANTONY BRUNO

Ahead Of The Game

Videogame Company Electronic Arts Enters Record-Label Biz

Videogame publisher Electronic Arts is expanding its footprint within the music industry by becoming a record label as well.

The company has tapped longtime partner Nettwerk Music Group to form the label under the auspices of a joint venture called Artwerk. The unprecedented deal finds Nettwerk handling physical and digital distribution, licensing and promotional activities, while EA will do the majority of A&R work, as well as feature music from signed artists on its various videogame titles.

The first artist signed to Artwerk is Junkie XL, whose tracks have previously been heard in such videogames as "The Sims 2: Nightlife," "Destroy All Humans" and the entire soundtracks to "Forza Motorsport" and "SSX Blur."

According to EA worldwide executive of music Steve Schnur, EA wanted to more directly benefit from its practice of breaking new acts via the videogame platform.

"We can cite many times that we've put a band in a game and helped that artist get signed," he says. "Now, it's in our collective interest to find a home for that artist with us."

EA can now directly profit from subsequent albums sold as a result of inclusion in a videogame soundtrack.

"Usually when an unsigned band gets onto a big EA game, all the majors wake up and want to try to sign them," Nettwerk founder and CEO Terry McBride says. "Videogames arguably have more impact on a new artist than radio does right now."

The deal also includes a publishing arm, a potential resource for artists signed to other labels who do not have any publishing deals.

Additionally, EA has ended its previous joint venture with publishing firm Cherry Lane, Next Level Publishing, which formed to license EA's original game soundtracks to various advertising, TV and film spots. That partnership resulted in what Schnur calls "a few" licensing deals, but ultimately fell short of expectations. As such, Nettwerk's film and TV synch licensing department will take over those duties under the Artwerk venture.

"At the end of the day, we felt that by aligning ourselves with Nettwerk's film and synch department, we could aggressively" get a lot more licensing deals, Schnur says.

Under an existing deal, Nettwerk has served for two years as the digital distribution arm for EA, making such EA-owned music as original game soundtracks available on iTunes and other digital services. In February, Nettwerk and EA teamed to make all EA soundtracks available for download directly from the EA Web site through a service called EA Trax. Both activities now fall under the Artwerk mantle.

CHARTS BY SUSAN VISAKOWITZ

PINK PICKS UP THE PIECES

Third Single Spurs Sales Of Underperforming Album

Pink's last album was, by her standards, a flop in the United States. But just as follow-up "I'm Not Dead" seemed headed for the same fate, the slow-building single "U + Ur Hand" is breathing life into Pink's latest record.

"I'm Not Dead" streeted April 22, 2006, and got off to a fair start by debuting at No. 6 on The Billboard 200 with first-week sales of 126,000, according to Nielsen SoundScan. But momentum

stalled when second single "Who Knew" proved a nonstarter.

Fast-forward to the provocative "U + Ur Hand," which after a disappointing launch has made a strong comeback on The Billboard Hot 100 and Radio & Records' CHR/Top 40 and Hot AC charts. On the CHR/Top 40 list, it's sitting at its peak position of No. 14 on the strength of a 750-spin increase in its 16th week, long after several downward ticks threatened to bounce it from the chart.

The album is following suit: Bottoming out with sales of around 4,000 units per week

from Sept. 17 through Nov. 19, "I'm Not Dead" revived when "U + Ur Hand" made its debut at radio. It then fell off as the single did, but has kept climbing The Billboard 200 in each of the last five weeks. Its total sales now stand at 619,000.

This long-legged success stands in stark contrast to the results for "Try This" (2004, LaFace/Zomba), which garnered some 75% of its 719,000-piece count in just seven weeks, then sank behind two underperforming singles. That album did better internationally, however—selling some 1.8 million

copies, according to Pink's label.

Zomba Label Group executive VP of sales and marketing/GM Tom Carrabba credits strong early research and "patience" at radio, a "great" video and Pink's ongoing tour with Justin Timberlake with helping build acceptance for "U + Ur Hand," which in turn is "giving [people] a reason to buy the album."

"We knew it was a hit," he says, "because it was massive outside the States."

Indeed. The track reached No. 8 on Billboard's European Hot 100 Singles chart, and was only one part of a successful package



PINK

there. Two other singles hit the top 10, and "I'm Not Dead" has spent 49 weeks on the European Top 100 albums chart, reaching No. 1 and comfortably outselling "Try This" internationally. The previous album stayed in Billboard's European Top 100 for 28

weeks, peaking at No. 3. With "I'm Not Dead," Carrabba expects the United States to catch up. "This single is the vehicle that will reignite the U.S. marketplace," he says. "We think we have a No. 1 record on our hands."

WHAT'S THE DEAL?

Brussels Ponders Impala/Warner Pact

BRUSSELS—As the dust settles on the controversy surrounding the recent agreement between Impala and Warner Music Group, Brussels insiders are evaluating the pact's potential impact.

Although the arrangement is designed to assuage anti-competition concerns about a combined WMG/EMI, those close to the situation here are warning Impala and Warner against assuming too much.

"There is an element of 'We're happy with this, so should you be,'" one European Commission (EC) official says. "But we'd look at the implications for all, not just Warner and Impala. This deal takes account of the competition issues, but not of consumers' concerns, so it's not that impressive."

The February agreement with Warner (billboard.biz, Feb. 20) means Pan-European

indie labels trade body Impala will not oppose any proposed WMG acquisition of EMI in return for the major's commitment to divest certain recorded-music assets to the independent sector. Warner also agreed to help fund the indies' global digital rights licensing platform, Merlin.

The pact was intended to avoid a repeat of the scenario currently facing Sony BMG. Impala-led challenges to the 2004 merger of those two companies eventually led last year to EC approval of the merger being annulled by the European Court of First Instance. A new review of the merger is under way.

While EC officials bridle at the idea of Impala seemingly appointing itself an alternate competition regulator, they concede the pact will partly ease the EC's task if Warner and EMI do join forces. The

●●●●
It's pragmatic. We're not in bed with WMI.

—MARTIN MILLS, IMPALA

regulator would "still have to conduct a full inquiry," one EC source says, "but this deal does appear to address some of the most sensitive points."

Thomas Vinje, a partner at Clifford Chance in Brussels, points out that "[EC] investigations are really very complainant-driven processes, and Impala is the only serious complainant. Regardless of whether this resolves all the competition issues, if there is no major opposition to a merger, it really



smooths the way."

Although Continental European independents broadly accepted the agreement, prominent U.K. names Ministry of Sound and Gut quit national indie labels body AIM in protest. AIM is a member of Impala.

In a Feb. 27 open letter to AIM—the first of several such missives—MoS raised the possibility of making its own EC protest if WMG and EMI did try to unite. However, Vinje says, "Although a complaint

by a breakaway company shows independents are not entirely united on this... as a general representative trade organization, Impala has much, much more weight [with the EC] than just one individual record company."

Others say the deal could color the EC's current re-examination of Sony BMG. "The Sony BMG investigation is not just about going from five to four big players," says Brussels-based Martin Bechtold, a partner at Allen & Overy. "They are, of course, aware that it could go from four to three soon afterwards."

The criticism of Impala has centered on its apparent abandonment of a stance against greater concentration in the recorded-music market. However, Impala says that is misreading its longstanding policy. "I would not call it cyn-

ical, but it is pragmatic," says Impala chairman Martin Mills, who also chairs U.K.-based Beggars Group. "We're not in bed with [WMI]. They have accepted our demands for behavioral commitments."

If WMG does turn out to have pulled off a deft political stunt in avoiding the regulatory obstacles that nixed previous dalliances with EMI, company insiders credit the move to a maverick attitude embodied in group chairman/CEO Edgar Bronfman Jr.

"It reflects a different corporate culture," says one Warner executive who declines to be named. "Bronfman is trying to inject a new spirit of entrepreneurship." He also says the deal reflects a new view at WMG of a market split among four equals—Universal, Sony BMG, Warner/EMI and a healthy independent sector. ●●●

ADVERTORIAL

Daron Fordham's *Confessions Of A Thug* Gets Heavy Buzz Multi-Talented Filmmaker Set To Release Highly-Anticipated Hip-Hop Musical



At the Starbucks located on Ventura Boulevard and Laurel Canyon Drive in California's beautiful San Fernando Valley, Daron Fordham sips on a bottle of fresh squeezed Florida orange juice as he prepares to talk about the upcoming release of his new hip-hop musical.

"I'm a Florida boy so I drink orange juice. I never had a cup of coffee in my life," boasts Fordham, the writer, director and star of *Confessions Of A Thug*, the award-winning hip-hop musical being released March 27th on DVD by Polychrome Pictures, a subsidiary of Warner Home Video.

Confessions Of A Thug is a gritty, hip-hop musical that explores the psychological turmoil of Southboy (Daron Fordham), a college educated street hustler who tries to become a drug kingpin while searching for the sister he's never known. The story is told through dramatic action and hard-hitting rap performances. In Hollywood terms, it's being described as *New Jack City* meets *Chicago*. "We wanted to merge the worlds of hip-hop and dramatic film like it's never been done before and I think we did it. My character goes on a street journey as well as a spiritual journey," says Fordham, still amped from winning Best Director at this year's prestigious San Diego Black Film Festival. The movie also stars platinum recording artists The Lady of Rage and J.T. Money along with John Martino (*The Godfather*) and

Hollywood newcomers Angel Tyree and Alvetta Smith.

Fordham's face lights up when asked about the audience's response to *Confessions*. "We received standing ovations at screenings in New York, San Diego, Los Angeles and Orlando. People cried at the end of our very first screening. That's when I knew the movie was something special," explains Fordham, who graduated with honors from Bethune-Cookman College in Daytona Beach, Florida and co-authored the best-selling book series *Wake Up And Live The Life You Love: Finding Personal Freedom* with self-help gurus Dr. Wayne Dyer, Deepak Chopra and Mark Victor Hansen. "After the screenings, people always wanted to buy the soundtrack. That showed me they really connected with the movie and wanted to take the music home with them," added Fordham, who wrote and performed most of the tracks in the film.

Insiders feel *Confessions* could give hip-hop a much needed shot in the arm. Fordham comments, "Marketing hip-hop music and film is so simple but the majors just don't get it. The hip-hop audience is not a bunch of soulless creatures who only want to hear songs and see films about dope, buying rims and throwing money away at strip clubs. Hip-Hop fans are real people too and they come in all colors. They have hard times, deep secrets, good days, bad days, fears, dreams, goals and so forth. My music and film



After the death of a friend, Southboy (Daron Fordham) performs a spiritual rap song in *Confessions Of A Thug*.

touches on these things and even so-called hardcore hip-hop fans enjoy that. Songs from my film like the title track "Confessions Of A Thug", "Streets Got The Best Of Me", and "Spiritual Beings" have real substance. It's really funny, but audience members who aren't even avid rap fans leave the theatre rapping after watching *Confessions*. There's no wonder why the 'Runaway Love' track with Ludacris and Mary J. [Blige] is such a big hit. The song has substance. Yet, most labels just keep putting out the same gangsta gangsta bling-bling kill kill sex sex music and they wonder why their sales are down. Hip-Hop needs a makeover."

Fordham continues to sip on his orange juice while staring at the gridlocked street traffic on Ventura Blvd. "Man there's a lot of people in this town, but I wouldn't change it for the world", says Fordham. With the DVD release just days away, the former high school hoops star reflects on the deal with Polychrome/Warner Bros. "I was agonizing over several great offers for the movie, but I chose them [Polychrome] because they really understood my vision," says Fordham. Polychrome Pictures acquired the domestic distribution rights. The Sherman Oaks, CA based company prides itself on being able to serve independent filmmakers and

find new cutting-edge films like *Confessions*. "We are very excited to bring this title to the marketplace," says Dion Fearon, Polychrome's VP of Acquisitions.

Despite the fanfare surrounding *Confessions Of A Thug*, Fordham is virtually unknown in many Hollywood circles although his track record speaks for itself. Fordham's first three independent films, *Black Spring Break: The Movie*, *Black Spring Break 2: The Sequel* and *Shake Dance* are major underground hits, having sold over 714,000 copies without major label distribution and since the celebrated screenings of *Confessions Of A Thug*, he's often being referred to as "Hip-Hop Hollywood's Biggest Secret".

Finally, the industry is taking notice. "With the great reaction to *Confessions*, we've been in talks with several companies to develop some of my other film projects for the big screen, but also to shoot another feature like *Confessions* yet on a much larger scale with a much higher budget for theatrical release. Even though our picture has a very high production value, we managed to shoot on a very tight budget," explains Fordham, who is represented by the law firm of Clair G. Burrill, Esq. & Associates in Westlake Village, CA. Fordham continues, "With the total success of my library of independent pictures and the interest in *Confessions* greatly exceeding expectations, we've been talking to a couple of places about a multi-picture direct-to-

video deal. One exec we met with this week called me the Tyler Perry of Hip-Hop. I thought that was very interesting."

Indeed, *Confessions Of A Thug*, produced by Raymond Forchion, cast by Wong Cook with brilliant cinematography by Ben Mesker, has distributors and retailers buzzing. "We did astronomical numbers with Daron's three previous titles so we are very excited to finally have another great product from this talented filmmaker," says Rhonda Bower, Director of Product & Marketing at DMK Entertainment, Inc. which operates 33 Blockbuster Video locations in Alabama and Mississippi.

Unlike most filmmakers, Fordham refuses to sit back and relax after the release of this film. "I'm going on the road for six weeks to promote *Confessions Of A Thug*. I'm going to do in-store appearances, speak at colleges, perform tracks live and really get out there and connect with my fan base," says Fordham, who is currently in talks with several labels interested in signing him as a solo artist and releasing the full-length soundtrack. "Before his untimely death, my dad told me to 'go west young man' and that's exactly what I did," proclaims Fordham as he sips on his orange juice and plans his next move. —AK

For more information on *Confessions Of A Thug*, please go to www.polychromepictures.com and www.confessionsofathug.com.

GLOBAL NEWSLINE

>>>EMI RESTRUCTURES MARKETING

EMI Music has reorganized its global marketing structure. The changes see the departure of Matthieu Lauriot-Provest, previously head of EMI Music's global marketing team. Simultaneously, marketing operations have been organized into three streams: global marketing, EMI Music International marketing and global catalog marketing. The heads of all three streams report to London-based EMI Music International chairman/CEO Jean-Francois Cecillon.

Music consultant Susie Smith, who was director of global marketing at Capitol Music in London until February 2005, becomes senior VP of global marketing for EMI Music. She is expected to take up the role in mid-April. Capitol Music VP of global marketing Giampietro Paravella is promoted to the role of senior VP of international marketing for EMI Music International, the division that oversees EMI's recorded music operations in Continental Europe, Japan, Asia, Latin America and Australia/New Zealand. And James Bradbury, who previously worked in global commercial marketing under Lauriot-Provest, is named VP of global catalog marketing for EMI Music. —Lars Brandle and Mark Sutherland

>>>FRENCH AUTHORS TACKLE SITES

French authors rights societies SACEM and SDRM have taken joint legal action against two Russian download services.

The action against Allofmp3 and Mp3sugar, filed at the French Tribunal de Grande Instance of Nanterre, accuses the services of offering works without paying relevant rights to the French societies. SACEM and SDRM are demanding that the services block access to French users.

SACEM legal affair deputy director Hubert Tilliet says the action is a necessary first step in a legal process that might encourage French Internet service providers to block subscribers' access to the sites. However, Tilliet admits that even if SACEM and SDRM win their case, it may prove difficult to achieve compliance from the Russian sites.

—Aymeric Pichevin

>>>PHILLIPS EXITS WARNER U.K.

Warner Music U.K.'s longtime chairman Nick Phillips has left the company. According to a statement from Warner, Phillips has left to "pursue new opportunities."

Warner Music International's New York-based chairman/CEO Patrick Vien said in the memo: "We respect his decision to pursue new opportunities and wish him all the best in his future endeavors." Going forward, Warner's U.K. label heads will report to WMI vice chairman John Reid, who is also president of Warner Music Europe.

Phillips had been in the role since 1999, when he joined from MCA Records U.K., where he had also been chairman.

—Lars Brandle

>>>MALAYSIA STAYS ON WATCH LIST

The International Intellectual Property Alliance has recommended keeping Malaysia on the U.S. Trade Representative piracy watch list, despite improvements in combating piracy. The IIPA says the domestic piracy rate has dropped to 45% of all music sales in 2006, from 49% in 2005. The closure of 11 CD manufacturing plants contributed largely to that drop, it says. Malaysia remains on the watch list despite its removal from the USTR's priority watch list in 2001.

"The Malaysian government has plans to address IIPA's issues," says Sandy Monteiro, chairman of the Recording Industry Assn. of Malaysia. He notes that the Domestic Trade and Consumer Affairs Ministry aims to establish an intellectual-property court to clear a backlog of cases, some dating back five years. The IIPA report says pirated product from Malaysia has been found in markets as far-flung as the Philippines, Thailand, Belgium and Germany. —Christie Leo

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

GLOBAL BY MARK WORDEN

FEES FLUSTER FEST

Co-Host Pay Ensures Sanremo Retains Reputation For Controversy

MILAN—"Without controversy," Italian music industry veteran Piero La Falce says, "Sanremo wouldn't be Sanremo."

Some 57 years after launching, the Sanremo Festival of Italian Song can still entrance viewers, even while splitting industry opinion.

The Italian industry's flagship event is also a regular fixture in the Italian press for reasons unconnected with the songs it champions, and the latest edition was no exception.

The festival is organized by Sanremo's city council and government-owned TV network Rai Uno, which broadcasts the event live from the Ariston Theater. Its central song contest, with publicly voted winners chosen on the

final night, is credited with launching such internationally successful artists as Laura Pausini and Andrea Bocelli.

Sanremo's televisual appeal is boosted by performances from international stars—this year, including Norah Jones and the Scissor Sisters—and appearances by global celebrities.

But the regular storms that break over the event in the small northern Italian city usually involve money. In 2004, for example, a long-simmering dispute over expense payments owed to labels resulted in a Sanremo boycott by IFPI-affiliated trade body FIMI.

This year a media frenzy erupted over the fees paid to Sanremo's co-hosts, 70-year-old TV veteran Pippo Baudo



SIMONE CRISTICCHI'S contest-winning song entered FIMI's singles chart at No. 5.

GLOBAL BY CHRISTIE ELIEZER

Live Again In Sydney

New Regulations Could Revive Venues In Aussie City

SYDNEY—The live music scene in Australia's biggest city looks set for a long-awaited boost from new legislation.

In May or June—the actual date is not yet confirmed—the 2005 Liquor Act kicks in for the state of New South Wales, bringing entertainment licenses that allow cafes, bars and restaurants to feature live music for the first time.

Sydney is New South Wales' capital, and until now, strict safety and noise regulations have generally restricted music outside the larger venues to pubs and clubs where the latest closing times were midnight.

"Nightclub" licenses allowing late opening were prohibitively expensive, while the courts could shutter venues after a single noise complaint. Gaining a music license in the first place required a lengthy

process as well.

"The Sydney regulations have certainly slowed down its live scene," says Owen Orford, managing director of Sydney-based booking agency TPA. A dearth of appropriate venues, Orford says, means it's "hard for young acts to get a start and for bigger bands to build up."

\$60K
Cost in Australian dollars of a late-night nightclub license in Sydney until now

Sydney's pub/hotel and club scene spawned internationally successful acts the Church, INXS, Icehouse and Midnight Oil during the '80s, but insiders say more progressive legislation adopted in

Australia's other key music cities Melbourne and Brisbane has helped them forge ahead of Sydney in recent years.

"Absurd as it sounds," Orford says, "it's easier for me to develop my 15 [local] bands through gigging in Melbourne or Brisbane, which are thriving musically, than in my hometown."

The stakes are high. According to figures published in November 2006 by trade body Live Performance Australia, the country's entertainment sector was worth \$834.3 million Australian (\$642.4 million) in 2005. Australia has become an increasingly important market for international touring acts in recent years, while live work is acknowledged as essential for success in the rock-dominated domestic market.

Until now, a standard pub/

hotel live music license in Sydney has cost \$2,000 Australian (\$1,500), compared with \$553 Australian (\$425) annually in Melbourne. A late-night nightclub license was \$533.60 Australian (\$411) in Melbourne but \$60,000 Australian (\$47,000) in Sydney, where the application procedure could take up to six months.

A decade ago, state legislation delivered an additional body blow to Sydney's grass-roots live sector by allowing venues with alcohol licenses to install gaming machines. A May 2003 Ministry of Arts survey of Sydney venues said 34% had dropped live music in favor of the profitable new attractions.

Nowadays, "there are too many acts and not enough venues here," says Sydney-based Tim Pittman, artist manager and director of con-

and 30-year-old TV presenter/actress Michelle Hunziker. According to press reports, Hunziker was receiving a fee of €1 million (\$1.33 million) from Rai, while Baudo—the festival's artistic director—would receive €750,000 (\$998,000). Rai has not confirmed those figures, but label sources suggest they are accurate.

Attention centered on the payments' apparent flouting of Italy's so-called "austerity" budget in December 2006, which restricted "individual consultancy fees" paid by state-owned companies such as Rai to €250,000.

After a media debate between members of the government and opposition parties, minister for innovation and public function Luigi Nicolais issued a "circular"—effectively, a government decree—Feb. 22 exempting Sanremo from the restriction.

The episode drew mixed music industry reactions. FIMI president Enzo Mazza says, "Music almost appears to be marginal at Sanremo."

"Sadly, Sanremo is now a television event and not

a musical one," adds Edel Italy president Paolo Franchini, who described the fees debate as "a political problem."

"I don't have a problem with presenters receiving a million euros," says La Falce, Universal Music Italy president/CEO until December 2005 and now owner of the Steamroller label. "When they are said to have helped generate TV advertising revenue in the region of €40 million [\$53.2 million] for Rai."

The issue "is a matter between Rai and the presenters themselves," says Mario Limongelli, president of independent labels body PMI. "As record labels, our brief is the actual music itself."

This year, Rai claimed a peak viewing figure of 12.4 million on the final night, up from 10.9 million in 2006. La Falce says, "Baudo did a great job."

La Falce now runs his own independent label, Steamroller. His artist Al Bano finished second in the main song contest with "Nel Perdono," behind Ariola/Sony BMG's Simone

Cristicchi with "Ti Regalerò una Rosa."

Sony BMG senior A&R director Rudy Zerbi says the company saw "an immediate sales effect from artists appearing at Sanremo, which hasn't been the case for quite a while." On FIMI's singles listing for the chart week covering Sanremo (which ran Feb. 27-March 3), Cristicchi entered at No. 5, behind another Sanremo song, Daniele Silvestri's "La Paranza" (Epic), at No. 2.

However, the day after the festival ended, it was back among the headlines amid reports that Rai Uno director Fabrizio Del Noce wanted Baudo replaced by 45-year-old TV presenter Paolo Bonolis. Baudo reacted furiously to the reports—which Del Noce has not denied—and the story ran for several days.

But La Falce merely attributes the constant controversy to Sanremo being "a popular national event—attended by 150 journalists who are desperate to create news stories."

"Actually," he adds, "this year's dispute was relatively lightweight." ◆◆◆

You've earned it.

As the premier royalty advance company serving the arts and entertainment industries, ART is leading the way to business and creative freedom.

Musicians, screenwriters, authors, actors, artists, producers, patent holders, and others rely on our services to help them achieve their artistic and financial objectives.



Whether you need access to your royalty income immediately, are seeking professional management for your royalty stream, or are planning for the future ART can provide you with the expert services you need to get the most from your royalty income.

You can pursue your creative goals and have the income stream available to achieve them. ART can help you make it happen.

For more information visit:

AdvancedRoyaltyTracking.com

or call

1.888.813.6552

ART

ADVANCED ROYALTY TRACKING

► **Why wait?**



Local band THE SCIENTISTS is among the acts touring with Sydney-based promoter Feel Presents.

cert promoter Feel Presents, which is touring the Lemonheads, Lloyd Cole and local alt-rock veterans the Scientists and Ed Kuepper nationally during April.

In particular, Pittman suggests, "Sydney needs more 500-capacity rooms. The ideal situation is for venues to start in areas where music lovers live but don't have a local club," he says.

Government-funded live sector association Music NSW lobbied jointly with local musicians' trade unions for music licensing changes

to revitalize the scene in Sydney, where Music NSW corporate director Jane Powles says 170 live venues operate.

The new regulations will see the opening of "more places for new acts to start off in," says Matt Rule, co-owner of 200-capacity Sydney pub venue the Annandale. The legislation also introduces a "first rights" defense against noise complaints if venues were operating before a complainant moved into their locality. Simultaneously, changes to state environmental/planning legislation will

streamline local licensing.

A new three-tier licensing system means Sydney's cafes and bars won't need a license to put acoustic acts onstage. Clubs with a maximum 200 capacity will be able to get a license within two weeks after a simple "tick-box" inspection, while a third tier will cover larger clubs, which are subject to more council checks.

Under the new regulations, all pub/hotel and club venues will pay \$2,500 Australian (\$1,925) for a license, regardless of opening hours. ◆◆◆

BOXSCORE Concert Grosses

Copyright 2007, Nielsen Business Media, Inc. All rights reserved. Boxscores should be submitted to: Bob Allen, Nashville, Phone: 615-321-9171, 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	\$2,369,333 \$130/\$30	WISIN & YANDEL Coliseo de Puerto Rico, Hato Rey, Puerto Rico, March 16-18	38,605 38,957 three shows	No Limit Entertainment
2	\$1,404,879 \$85/\$49.50	BILLY JOEL RBC Center, Raleigh, N.C., March 3	17,247 sellout	Live Nation
3	\$1,311,577 \$89.50/\$56	JUSTIN TIMEERLAKE, PINK American Airlines Center, Dallas, March 5	17,418 sellout	Concerts West/AEG Live
4	\$1,243,420 \$96/\$75/\$56/ \$39.50	JUSTIN TIMBERLAKE, PINK Toyota Center, Houston, March 4	16,974 sellout	Concerts West/AEG Live
5	\$1,229,564 \$87.50/\$56	JUSTIN TIMBERLAKE, PINK Joe Louis Arena, Detroit, March 10	18,176 sellout	Concerts West/AEG Live
6	\$1,201,520 \$125/\$55	ROD STEWART United Center, Chicago, March 3	13,582 sellout	Concerts West/AEG Live
7	\$1,146,537 \$225/\$175/ \$127.50/\$87.50	CELINE DION Colosseum at Caesars Palace, Las Vegas, March 17-18	8,296 two sellouts	Concerts West/AEG Live
8	\$1,131,690 \$98/\$78	JOSH GROBAN, ANGELOU KIDJO Wachovia Center, Philadelphia, March 1	12,306 sellout	Live Nation
9	\$1,129,984 \$83/\$56/\$39.50	JUSTIN TIMBERLAKE, PINK Phillips Arena, Atlanta, Feb. 27	16,638 sellout	Concerts West/AEG Live
10	\$1,093,105 \$95/\$45	JOSH GROBAN, ANGELOU KIDJO TD Banknorth Garden, Boston, March 2	13,907 sellout	Live Nation
11	\$950,316 \$86/\$50.50	BILLY JOEL New Orleans Arena, New Orleans, March 6	12,261 sellout	Live Nation
12	\$907,526 (\$1069.250 Canadian) \$106.09/\$46.68	ROD STEWART Pengrowth Saddledome, Calgary, Alberta, March 7	11,504 sellout	Concerts West/AEG Live
13	\$895,330 \$99.50/\$39.50	CIRQUE DU SOLEIL'S 'DELIRIUM' Conseco Fieldhouse, Indianapolis, March 7-9	11,701 15,505 three shows	Live Nation, Cirque du Soleil
14	\$860,841 \$79.50/\$56	JUSTIN TIMBERLAKE, PINK Qwest Center, Omaha, Neb., March 8	12,535 sellout	Concerts West/AEG Live
15	\$858,909 (\$1012.101 Canadian) \$106.31/\$46.69	ROD STEWART Rexall Place, Edmonton, Alberta, March 6	10,482 sellout	Concerts West/AEG Live
16	\$852,801 \$97/\$55	ROD STEWART Quicken Loans Arena, Cleveland, March 2	12,949 sellout	Concerts West/AEG Live
17	\$826,084 \$79.50/\$56	JUSTIN TIMBERLAKE, PINK New Orleans Arena, New Orleans, March 1	15,209 sellout	Concerts West/AEG Live
18	\$810,926 \$99.50/\$39.50	CIRQUE DU SOLEIL'S 'DELIRIUM' Kemper Arena, Kansas City, Mo., Feb. 21-23	11,227 16,575 three shows	Live Nation, Cirque du Soleil
19	\$759,239 \$51.50/\$41.50	NICKELBACK, THREE DAYS GRACE, BREAKING BENJAMIN Continental Airlines Arena, East Rutherford, N.J., March 5	15,882 sellout	The Messina Group & Concerts West/AEG Live, Fastlane Concerts
20	\$747,443 \$49.50/\$39.50	NICKELBACK, THREE DAYS GRACE, BREAKING BENJAMIN Allstate Arena, Rosemont, Ill., March 2	15,757 sellout	The Messina Group & Concerts West/AEG Live, Fastlane Concerts
21	\$745,518 \$56.50	RED HOT CHILI PEPPERS, GNARLS BARKLEY Toyota Center, Houston, March 7	13,789 sellout	Live Nation
22	\$722,085 \$150/\$95	JOSH GROBAN, ANGELOU KIDJO Mohegan Sun Arena, Uncasville, Conn., March 8	7,534 sellout	Live Nation
23	\$712,128 \$52.50/\$42.50	NICKELBACK, THREE DAYS GRACE, BREAKING BENJAMIN Wachovia Center, Philadelphia, March 12	14,372 sellout	The Messina Group & Concerts West/AEG Live, Fastlane Concerts
24	\$687,470 \$40.25	LARRY THE CABLE GUY, RENO COLLIER Fox Theatre, Atlanta, March 9-11	17,080 four sellouts	Outback Concerts
25	\$648,454 \$86.75/\$56.75	BLUE MAN GROUP St. Pete Times Forum, Tampa, Fla., Feb. 24	11,685 12,671	Emery Entertainment
26	\$642,445 \$46.50/\$39.50	NICKELBACK, THREE DAYS GRACE, BREAKING BENJAMIN Qwest Center, Omaha, Neb., Feb. 28	14,931 sellout	The Messina Group & Concerts West/AEG Live, Fastlane Concerts
27	\$631,051 \$99.50/\$39.50	CIRQUE DU SOLEIL'S 'DELIRIUM' Peoria Civic Center, Peoria, Ill., March 1-2	8,191 8,558 two shows	Live Nation, Cirque du Soleil
28	\$591,842 \$49.50/\$39.50	NICKELBACK, THREE DAYS GRACE, BREAKING BENJAMIN DCU Center, Worcester, Mass., March 11	12,311 sellout	The Messina Group & Concerts West/AEG Live, Fastlane Concerts
29	\$567,340 \$45.50/\$39.50	NICKELBACK, THREE DAYS GRACE, BREAKING BENJAMIN Bryce Jordan Center, University Park, Pa., March 4	12,573 sellout	The Messina Group & Concerts West/AEG Live, Fastlane Concerts
30	\$551,868 (\$288.075,096 colon) \$67.05/\$11.49	RICKY MARTIN, HUMBERTO VARGAS Estadio Saprissa, San Jose, Costa Rica, Feb. 19	19,734 sellout	Evenpro/Water Brother
31	\$534,947 (\$1,262.475 reales) \$127.12/\$31.78	BEN HARPER, DONAVON FRANKENREITER Via Funchal, São Paulo, Brazil, Jan. 22-23	11,243 12,000 two shows	Evenpro/Water Brother, Mondo Entretenimento
32	\$520,963 \$47.50/\$39.50	NICKELBACK, THREE DAYS GRACE, BREAKING BENJAMIN Hampton Coliseum, Hampton, Va., March 9	11,950 sellout	The Messina Group & Concerts West/AEG Live, Fastlane Concerts
33	\$510,620 \$76/\$66/\$56	MANÁ Amway Arena, Orlando, Fla., March 11	7,075 9,891	NYK Productions
34	\$492,146 \$99.50/\$39.50	CIRQUE DU SOLEIL'S 'DELIRIUM' Kohl Center, Madison, Wis., March 4	6,354 7,423	Live Nation, Cirque du Soleil
35	\$471,800 \$77/\$63/\$37	HARRY CONNICK JR. Chicago Theatre, Chicago, March 15-16	6,860 two sellouts	Jam Productions

UPFRONT



On The Road

RAY WADDELL rwaddell@billboard.com

SponsorScience

Research Helps Ensure Tour Tie-Ins Get Their Money's Worth

The days of corporate America being satisfied with onstage signage and a meet-and-greet are so Mesozoic Era. A major sponsor may pay a superstar as much as \$1 million or more for one show, but the artist has to deliver. And the sponsor has to be cool about it.

Consider the second annual Traveling Through Life Concert Series by Citi/AAdvantage. This year's lineup includes **Dave Matthews** April 20 at the 3,500-seat Wang Theatre in Boston, **Prince** May 19 at the 2,200-seat Orpheum in San Francisco and **Christina Aguilera** May 21 at San Diego's 3,000-seat Civic Theatre. Tickets for all three shows went on sale March 20 exclusively at privatepass.citi.com.

Citi Cards executive VP **Terry O'Neil** says the Traveling Through Life series is an offshoot of Citi's Private Pass exclusive ticketing and pre-sale initiative. "Over the course of the last three years we've had a chance to interact quite heavily with our card members and understand what was relevant to them and what types of events and initiatives they wanted to see from us," O'Neil says. "We realized that... music was a good opportunity for us to provide something that was very unique and very relevant to our customers, something that would resonate with them, but also provide us with an opportunity to cement and build a much deeper relationship with them." In noncorporate speak, that means Citi realized people like to rock. And Matthews, Prince and Aguilera are not only A-list artists, but also cast a wide demographic net among them. O'Neil says the artists were chosen through "rigorous" in-house research.

"We use a number of data points, as boring as that may sound," he says. "We look at ticket sales, album sales, the demographic match with our card-member base. That enables us to identify the artists that are going to resonate most strongly with our card members."

Live Nation is the program's talent buyer and producer of the concerts. O'Neil says the program is activated via a large scale "above the line" media blitz, with media buys in each market's local papers, as well as some national publications, to alert Citi card members—and prospective card members—to the concert series. "We also communicate with them through our standard communication channels: the card-member statements, e-mail pushes, our Web site," O'Neil says.

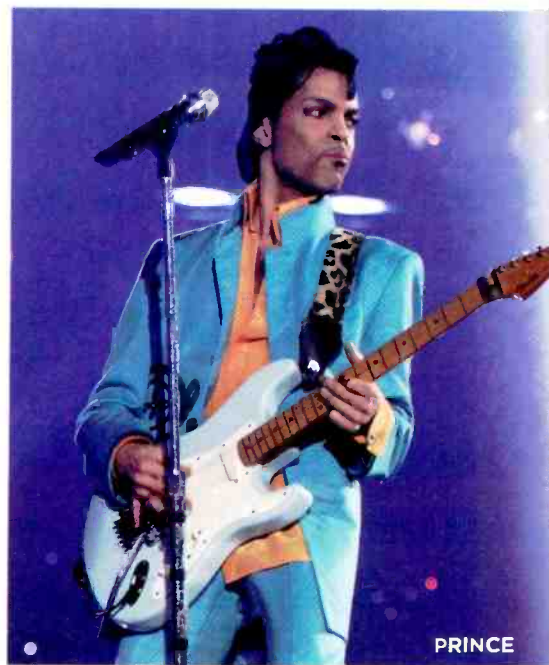
The three artists are "front and center" on the Private Pass site, also the only place tickets can be purchased. And ticket buyers have to be Citi/AAdvantage card members. Ticket prices range from \$75 to about \$200, depending on the artist and the seat location.

O'Neil says nearly as much "rigor" goes into choosing the markets as the artists. "The cities that we choose to focus on are cities that are key markets for both American Airlines and Citi," he says. "This round, we're working in Boston, San Diego and San Francisco, all key American hub cities, but also key for Citi, not only from

a credit card perspective, but also from a consumer banking perspective." But despite its market specificity, this is a national program. Tickets go on sale at 9 a.m. PST to ensure everyone gets a shot, no matter where they live.

O'Neil says the strategy with this program is twofold. "First and foremost, it's to build a deeper relationship with our card members and underscore the value this card brings to them. Beyond that, because we've secured relationships with such amazing artists, it does attract new card members to Citi/AAdvantage."

O'Neil says Citi can quantify the success of the program. "In terms of some metrics, from the last concert series, all sold out within a week, the first selling within three hours," he says. "Within an hour of the announcement, we had over 500,000 hits to the Private Pass Web site to purchase tickets to these concerts."



PRINCE

And even though Citi makes a "very significant" investment in this concert series, "it's actually working out to generate revenue for the organization because of the ticket sales and the residual ticket sales that come off privatepass.com," O'Neil says.

What's also worth noting is how receptive artists are to this type of program today. Matthews, for example, is a decidedly noncorporate kind of guy who has never accepted a tour sponsorship. However, the artist does associate with this brand for shows with **Tim Reynolds**, which likely says a lot about how palatable this intimate environment is and how nonobtrusive Citi/AAdvantage is in its involvement.

And though whether consumers get the warm and fuzzies about their credit card may be debatable, never underestimate the power of fan loyalty. Clearly, if Citi can score some killer Matthews tickets, then for many, this cuts

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

PRINCE: KEVIN MAZUR/WIREIMAGE.COM

Frampton Comes Alive!



BRIAN WILSON, left, and JIM DONIO help announce the "Definitive 200" list—which includes the albums on the right, but not the ones on the left.



Retail Track

ED CHRISTMAN echristman@billboard.com

Wanna Fight?

An Argument-Provoking List Might Sell Some Records

Record stores are in the news again, and for once the stories don't revolve around the same old misinformed clichés about . . . well, let's not mention it this time, OK? Instead, NARM, in conjunction with the Rock and Roll Hall of Fame, released its "Definitive 200" list of essential albums. So some actual good news got wide-spread coverage. How often does that happen?

According to NARM president Jim Donio, coverage "has been terrific and worldwide"—coming from several daily papers, wire services, major Web sites and TV networks, for starters. It sure didn't hurt that Brian Wilson, with help from fellow Beach Boy Al Jardine, performed several songs from "Definitive 200" album "Pet Sounds" at the Los Angeles announcement of the list in the Capital Studios. Or that Chuck D—whose Public Enemy album "It Takes a Nation of Millions to Hold Us Back" also made the list—spoke at the New York announcement at J&R. In fact, in New York, Mayor Michael Bloomberg declared March 12 "Definitive 200 Day."

The list (found online at definitive200.com) was put together by a panel of 80 retail accounts, running thousands of stores and a number of Web sites. It mainly represents best-selling albums, but what makes it unique is that it takes not only past sales into account, but also forecasts of albums' sales and influence going forward.

Like all lists of this sort, the "Definitive 200" generated plenty of debate, especially

online. The one at punknews.org/article/22642 had me laughing out loud.

Admittedly, this list is even more annoying than most. But it's also frustrating because NARM distributed it in an attachment and posted it on its Web site in segments that, in practice, are unsearchable. So whenever someone debating the list mentions some band or album that's missing, someone else will inevitably chime in that it's right there on the list after all. With that disclaimer out of the way, I wonder why "Frampton Comes Alive," Cheap Trick's "Live at Budakon" and Herb Alpert's "Whipped Cream & Other Delights" aren't on the list.

The Alpert album has to be one of the most widely available records in history. Have you ever been in a Salvation Army or used record store that didn't have a copy? Any disqualifications NARM can give me that kept those albums off the list, I guarantee I'll be able to counter by pointing to some album there that should have been disqualified for the same reason.

But forget about what's on or not on the list, the rankings alone are enough to make you want to hit somebody. I am somewhat relieved that I've only ever owned 58 albums on the list, but I still wish it was a lower number.

And sure, griping about lists like this is at least half the fun, but the list really redeems itself when you reach the real reason behind it—to stimulate sales. Merchants across the United States are running pro-

motions on the list and, in a few weeks, I'll take a survey to see if it's working.

Then again, in the meantime, it's great to see—as Donio puts it—"everybody rowing in the same direction" for once. This list, an idea started by Universal Music Group Distribution president Jim Urie, was compiled by retailers, but the store promotions are also supported by the majors. When's the last time the labels and retailers agreed on anything? Maybe this will sell some records, and then the retailers and labels can move on to another topic, like maybe agreeing to get behind a new physical configuration of some sort.

Donio says that debate about the list is not only encouraging sales of albums on the list, but it gets people talking about the albums that are missing—and maybe somebody will go out and buy those records, too. "It's healthy disagreements," Donio says. "It's all good."

MAKING TRACKS: John Monroe, formerly VP of sales and distribution with TVT, which sells 500 accounts directly, has left the company and is seeking opportunities. He can be reached at jahmon56@gmail.com or 917-446-1686 . . . Likewise seeking opportunities is Tim Hibbs, formerly head of sales at B3 Entertainment. He can be reached at thibbs1@aol.com or 732-330-3683. . . .

.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

Are you keeping ahead
of the competition 24/7?

mobile.billboard.biz



Staying ahead of the competition means you are always on top of what's coming on in the marketplace, which is why mobile.billboard.biz is so important. From the latest industry news to global sales and charts, mobile.billboard.biz offers the most comprehensive online coverage of what's happening, and will happen, in the music industry.

Whether at home, at work or on the go, mobile.billboard.biz keeps you in the know.

For mobile advertising opportunities contact Derek Sentner at 646.654.6616.

Billboard.biz

THE BILLBOARD
Q&A?

A Space For Each Artist

Walter Kolm's Hands-On Marketing Method

The top finalist for the 2007 Billboard Latin Music Awards is Rakim & Ken-Y, a new reggaetón duo that is up for seven awards thanks to the act's radio-friendly style of melodic reggaetón. Driving the pair's marketing is Walter Kolm, Universal Music Latino senior VP of marketing/A&R. Kolm, known for his hands-on approach and fierce artist advocacy, answered three questions for Billboard. —Leila Cobo

What was the key to Rakim & Ken-Y's marketing?

We designed the campaign as if they were a pop artist, taking care of every detail in their imaging, beginning with their videos. In them, you see girls

dancing reggaetón, but not in an obscene or sensual manner. It's more innocent, and that young audience was the audience we were initially looking for. Compare it to a boy band, except these are real artists—not a made-up band—who write their own songs, and who collaborated with major acts. The end result was that in a short time we broke the group in the mainstream and were able to differentiate it from the rest of the genre.

Many executives contend radio is still everything when it comes to Latin promotion. What are your thoughts?

Today radio is not everything.



KOLM

YouTube, for example, plays as important a role. And there are TV channels focused to a second-generation Latino that doesn't hear radio in Spanish. We have more media than ever before along with new tech-

nology. That is the biggest change in the past two years—information. You have more of it every day, and it gives you tremendous possibilities to enrich campaigns.

Within our viral campaigns, and in every release we send, there are links to YouTube and MySpace precisely to foster online communities. Even though we're suffering losses in the physical world, in the marketing world the

possibilities are growing daily. Today, the Internet is one of my foundations to launch a campaign. I think it's the best of times for A&R. Before, you had 10 artists, and they all went to the same place. Today you can find a space for each artist. Eventually, they all go through the same channels, but the main issue is where to begin to avoid that bottleneck.

You have a reputation for personally pushing your acts and seeking opportunities for them at every level.

It's part of being in touch with what's going on. The business isn't in the office or at my desk. It's in the street. Being out there puts me in direct contact with people and with trends. ♦♦♦

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

SELENA'S EARLY YEARS

The Selena mystique continues a decade after the singer's death. Q-Zone Records, the label owned by Selena's father, Abraham Quintanilla, has released the first installment of five-series set titled "Selena Classics." The albums, distributed via Super D Distribution, will each feature 10 tracks



recorded when Selena was between 13 and 18 years old. Plans call for upcoming volumes to be released every two months, with the next due in

April. In addition, EMI Televisa has plans to release a CD/DVD titled "Through the Years" that will include a song recorded by Selena when she was 6 years old as well as a series of previously unreleased live performances in Mexico. A concert recorded in 1992 in Corpus Christi, Texas, is also due out later this year.

A CINGULAR SITE

Cingular Wireless is set to launch its Tu Musica channel March 28 with EMI Televisa as its first label partner. Tu Musica will provide up-to-date artist news, tour information, wallpapers and links to purchase ringtones. The site will be programmed by the labels that partner with Tu Musica. The first featured acts on the channel will be RBD and Kumbia All Starz. The service will be automatically accessible on Cingular's MEdia Net Latin menu.

INFANTE REMEMBERED

Warner Home Video and Peliculas Rodriguez have teamed up to release 23 films featuring Mexican icon Pedro Infante. The set, titled "Colección Pedro Infante 50 Aniversario," coincides with the 50th anniversary of the death of Infante, the singer and film star who influenced generations of ranchera and romantic acts. Eleven of the 23 titles will be released April 10, while the remaining 12 will hit stores in September. All titles have been digitally remastered. Infante died when he was 40 years old, leaving behind a legacy of 60 films and nearly 400 recorded songs.—Leila Cobo and Ayala Ben-Yehuda

Latin Notas

LEILA COBO lcobo@billboard.com

Sinking Shipments And Many Sad Returns

RIAA Figures Indicate A Declining Year For Latin Retail

If we go by Nielsen SoundScan numbers, 2006 was a good year for Latin music, with sales increasing for the fourth year in a row.

But, according to RIAA preliminary year-end 2006 numbers obtained by Billboard, net shipments of Latin music from 2006 dropped precipitously.

Overall shipments, after returns, were down 21% compared with 2005, from 55.6 million to 43.8 million. Returns were up 19%, from 14.1 million to 16.7 million.

The segment most affected by returns was the nascent "urban" category, which prior to 2005 used to be counted together with tropical. Net shipments for the genre in 2006 doubled in comparison to

2005. But at the same time, returns almost matched 2005 shipment numbers.

In the potent regional Mexican realm, in contrast, the rise in returns was negligible—only 1%. But gross and net shipments were down by 21% and 26%, respectively. Nevertheless, net shipments of regional Mexican, at 22 million units, nearly doubled those for pop and rock, which stood at 13.3 million units—a dramatic 30% drop from 2005, coupled with a staggering 17% increase in returns.

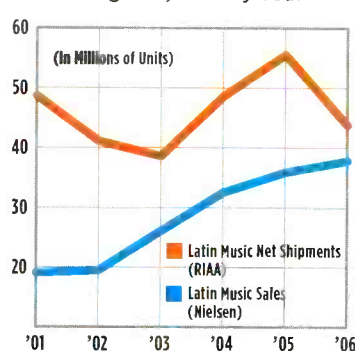
Several factors conspired in the drop: The rise of gas prices and the immigration crackdown affected the powerful regional Mexican buyer. And overambitious shipments, especially of reggaetón, affected everyone else.

Finally, mom-and-pop stores are definitely in decline. According to Nielsen SoundScan figures, 2006 year-end

sales for Latin music stood at 37.8 million units, up from 35.9 million units in 2005. Never have Nielsen SoundScan and RIAA numbers been so close. And the shrinking gap can clearly not be attributed to the non-SoundScan sales that accumulate at small independent stores.

But it can certainly be attributed to growing sales at mass merchants and chain stores.

A SHRINKING GAP Retail Figures, Year By Year



For the last couple of years, expanding Latin has been a priority with all major music retailers. And according to many in the industry, that priority remains in place today, despite the RIAA slump.

"Latin continues to be an area of focus, and we're still putting initiatives in place," says **Ish Cuebas**, director of merchandising operations and new media for Trans World. In the past year, Trans World has doubled the number of stores with substantial Latin sections. This year, Cuebas says, "I'm really going after growth."

However, although the early months of 2007 boasted a strong regional Mexican release schedule, for the week ending March 11, sales of Latin music stood at 6.4 million units, compared with 7.4 million the year before.

Renewed rising gas prices are already being cited as a culprit by several industry observers. Because many regional Mexican buyers tend to be new immigrants with modest incomes, the cost of gas cuts deeply into their music expenditures.

Further, according to a recently released study of Hispanic Internet use released by the Pew Institute (Latin Notas, March 24), Latinos of Mexican descent are the least likely to buy music via the Internet. So their absence is immediately apparent in general sales.

The ultimate result, especially in the regional Mexican realm, could be a lowering of prices and a proliferation of mid-line and budget-line products, which also prospered in 2006.

On the bright side, while 2006 had few truly big releases, 2007 will be riddled with them, including forthcoming albums from **Jennifer López**, **Chayanne**, **Daddy Yankee** and **Juanes**. ♦♦♦

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

LITTLE STEVEN'S UNDERGROUND GARAGE



GARAGE ROCK

So I'm hearing **Paul McCartney** will be **Howard Shultz's** first artist on the new Starbucks label.

Mazel tov, baby! We wish them both well. But at the same time, we can't help but feel that if it ain't broke... I mean, Shultz has been doing everything right, right?

He's the only franchiser who was wise enough, although it seems rather obvious, to keep control of his franchises, at least most of them. He's the only one who can push a button and everyone jumps, which is how you get things done.

"Let's see, this coffee thing is doing pretty good. I think I'll start selling records," he says. Before you know it, thousands of stores are selling records and Starbucks is a major record retailer overnight.

It doesn't hurt that Shultz obviously knows what his clientele likes to listen to. His taste,

while decidedly not rock'n'roll, is what his well-off, older demographic is buying.

And there's the rub. Licensing stuff is one thing. You order it, you hear it, you know it, you choose it. Having your own label is something else again, as we've all found out the hard way. Shultz is about to be shocked at how little control he will have compared with his very successful licensing operation. But if anyone can pull it off, it's probably him.

Meanwhile, a new **Miles Davis** biopic will star and be directed by **Don Cheadle** and a new **Joe Strummer** doc coming from **Julien Temple** is called "The Future Is Unwritten"—which is what is painted on the wall of **Jesse Malin's** club Niagara on Avenue A and Seventh Street in New York's East Village, next to a memorial to Strummer himself.

See you on the radio.

COOLEST GARAGE SONGS

TITLE/LABEL	ARTIST
1 COOLEST SONG IN THE WORLD THIS WEEK DANCING ON THE LIP OF A VOLCANO Roadrunner	NEW YORK DOLLS
2 INTERVENTION Merge	ARCADE FIRE
3 IN THE MODERN WORLD Adeline	JESSE MALIN
4 OPEN EYES Simian	THE APPLES IN STEREO
5 BECAUSE I'M AWESOME Blackheart	THE DOLLYROTS
6 RUBY Universal	KAISER CHIEFS
7 BROKEN HEART Wicked Cool	THE CHARMS
8 GOODBYE ROCK AND ROLL BAND Indie Music	THE NOVAKS
9 LONG LIVE THE WEEKEND Adeline	THE LIVING END
10 AIN'T NO KING OF ROCK AND ROLL Bonnier	THE NOMADS

COOLEST GARAGE ALBUMS

1 STATE OF EMERGENCY Adeline	THE LIVING END
2 CBGB FOREVER CBGB Forever	VARIOUS ARTISTS
3 ROCK AND ROLL BACKLASH Wicked Cool	THE WOGGLES
4 ONE DAY IT WILL PLEASE US TO REMEMBER EVEN THIS Roadrunner	NEW YORK DOLLS
5 STRANGE MUSIC Wicked Cool	THE CHARMS
6 LOVE, NOT REASON Savage Jams	THE PAYBACKS
7 NEW MAGNETIC WONDER Simian	THE APPLES IN STEREO
8 BROKEN BOY SOLDIERS V2	THE RACONTEURS
9 THE NOVAKS Inside Music	THE NOVAKS
10 BECAUSE I'M AWESOME Blackheart	THE DOLLYROTS

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.

★ DON OMAR ★ • PRESENTA • EL PENTAGONO



SEL #80008709-02

Don Omar - Tego Calderon - Zion - Voltio
Eddie Dee - Arcangel - Yowell & Randy
Franco "El Gorila" - Dalmata - John Erick
Joan & O'Neill - Wibal & Alex - Andy Boy
Mario VI - Cosculluela - OG Black - Los Yetsons
Aniel - Alberto Stylee - High Rollers Family

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

Berklee **music**
learn music online

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.

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

Spring Term Begins April 9th **Enroll Now!**



The Publishers Place

SUSAN BUTLER sbutler@billboard.com

Publisher = Label?

Sony/ATV Music Releases Elliott Yamin's Record

More and more publishers say they want to record their artist/songwriters instead of waiting for labels to offer record deals. Sony/ATV Music is developing this business strategy and adding a major's touch. The publisher struck a profit-sharing record deal with former "American Idol" contender **Elliott Yamin** and essentially set up a label for the project.

After Yamin landed third during last season's "Idol," 19 Entertainment passed on signing the crooner. But then Sony/ATV signed him to a co-publishing deal and started listening to his demos. **Danny Strick**, Sony/ATV U.S. president, says the label liked what it heard and decided to structure a record deal for him.

"It happened organically," Strick says. "Elliott wanted to have some serious input, and he wanted to participate in the pro-

cess in a bigger way." Under the deal, Sony/ATV and Yamin share copyright ownership, the publisher recoups costs from revenue and the parties share the net profits.

But Sony/ATV preferred not to follow the business model of Warner/Chappell Music's Perfect Game, which develops relatively unknown artists. Instead, Sony/ATV wanted to focus on artists with built-in fan bases, like Yamin's "Idol" fans. Then all the publisher needed to do was create the right network of individuals and companies to effectively simulate a traditional record label.

Sony/ATV reached within its own stable to provide creative and production input. Strick and his A&R team worked closely with Yamin's manager, **Jeff Rabhan** in Los Angeles, to gather songs and production teams. Yamin co-wrote five

songs for the album, while other Sony/ATV writers contributed, like Stargate's **Mikkel Eriksen**, **Mike Mangini**, **Midi Mafia** and **Louis Biancaniello**.

The publisher recorded the album, using the imprint Hickory Records. The label name was once used by Acuff-Rose, which was acquired by Sony/ATV in 2002.

"We outsourced all of the other label functions," says **Steve Storch**, Sony/ATV CFO. Some of the functions were outsourced to companies in the Sony family. The publisher struck a deal with Sony DADC to manufacture the CDs, with Sony-owned RED to distribute the record.

Then the publisher hired **Fred Croshal's** Croshal Entertainment Group in Agoura Hills, Calif., as a consultant. Croshal, former GM for Maverick Records, is quarterback-



YAMIN

"The biggest challenge [for an independent release] is the amount of backroom work that's necessary, from obtaining ISRC codes to bar codes to package design," Day says. "It's difficult for someone like a publisher to do because they've never done it before."

RED's in-house staff is handling radio promotion, while i.e. marketing based in Freehold, N.J., is working online marketing. **Deborah Radel** with DRPR in Los Angeles is providing publicity.

"Bringing an album into the marketplace in this day and age is a formidable task," Strick says. "There's pressure from retail for exclusive product, for added value CDs and co-op advertising."

And getting a pop act into the market doesn't come

cheap. "Price and position at a national retail chain for one month can be \$30,000-\$50,000, in some cases even higher," Croshal says. "It's an eye-opening experience."

At press time, RED planned on shipping slightly more than 200,000 units for the March 20 release. Yamin's video of the Stargate-produced single, "Wait for You," is scheduled to premiere that day on Yahoo and on MTV's "TRL First Look."

"We don't want to be a record company," Strick says. "But the landscape has changed. To get people's eyeballs on a record and to get records in the marketplace, we need to do this on behalf of our writers and our catalogs."

And if you ask Croshal, an independent team handling label functions is much more cost-effective than working with a major label today. "We're a Learjet," he says. "And they're still 747s." ♦♦♦

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

YAMIN: RICK SPANOS

NARM IS BRINGING 50 YEARS OF MUSIC CONSUMER EXPERIENCE TO THE DIGITAL WORLD.



SELLING DIGITAL ENTERTAINMENT

CUTTING EDGE PROGRAMMING, GREAT MUSIC, AND UNMATCHED MUSIC INDUSTRY NETWORKING OPPORTUNITIES.

MAY 1 - 2, 2007 • HILTON CHICAGO

\$399 for members • \$599 for non-members

DIGITAL NARM PROGRAMMING AT A GLANCE

This schedule is preliminary and subject to change. Additional sessions and participants to be confirmed.

TUESDAY, MAY 1

Digital Music Outlook

- Participants: **Gartner Research, Ipsos Insight, Nielsen SoundScan, The NPD Group, TAG Strategic**

The Reality Surrounding Ad-Supported Business Models

- Presenter: **The Gary Group**

Mobile Marketing: New Frontiers In Reaching Consumers

- Participants: **Billboard, Motorola, Sprint Nextel, Verizon**

Bridging The Gap Between Digital And Physical Retail

- Presenter: **Napster**

Capitalizing On Cross-Channel Marketing: Breaking Down The Barriers

- Participants: **Best Buy, Destiny Music, eMusic, Mix & Burn, Neurotic Media, RealNetworks, Sony BMG**

Day 1 Closing Presentation: Hot New Stuff

- Presenter: **Zune**

WEDNESDAY, MAY 2

Major Music Company Presentations: 2007 Digital Strategies

- Participants: **Amazon.com, EMI Music Marketing, Sony BMG, Universal Music Group, WEA Corp.**

Indie Music Panel: Winning At The Digital Game

- Participants: **CIMS, DMGI, IODA, IRIS, Redeye**

For more info, contact NARM at 800.365.6276 or www.narm.com



Digital NARM is being held in conjunction with:



NARM Annual Convention and All That Jazz!

Sunday, April 29, through Wednesday, May 2, 2007
Hilton Chicago

*If you register for the full Convention, access to Digital NARM is included.

VP OF
MULTIMEDIA
EXPERIENCES,
NOKIA

Nigel Rundstrom

The mastermind behind Nokia's many mobile entertainment experiences discusses the future of the mobile music landscape—and offers his own take on the iPhone.



Year after year, Nokia consistently ranks as the world's largest provider of mobile phones, with a 36% share of the global handset market. Just don't call it a phone company.

As the availability and popularity of mobile entertainment content continues to rise, Nokia markets its products as "multimedia computers," and strives to change the traditional notion of what a phone is—and does. These days, as the music industry looks to the mobile phone for the next iPod, Nokia is stepping up to the challenge.

Nokia shipped 80 million music-enabled mobile phones last year, with plans to introduce several new models this year. Meanwhile, the company continues to expand its retail stores and Nokia Theater concert venues. On the services end, Nokia bought Loudeye—a provider of digital music store technology—with the intent of operating its own digital music service online and via mobile. The first manifestation of this acquisition came to light in November with the Music Recommender service, which is headlined by David Bowie. Music Recommender's live music download store is up and running in the United Kingdom and Australia.

Nokia VP of multimedia experiences Nigel Rundstrom spearheads the team responsible for creating mobile entertainment experiences on Nokia devices. In addition to music, these experiences encompass games, photos, social networking and Internet services.

Rundstrom is a keynote speaker at the Mobile Entertainment Live conference. Powered by Billboard and The Hollywood Reporter, in conjunction with CTIA Wireless 2007, the conference takes place March 26 at the Orange County Convention Center in Orlando, Fla.

What exactly does Nokia's multimedia experiences division do?

That's where we get into social networking or blogging, music offerings, gaming—all the stuff that goes across multiple handsets. It's also where most of the partnering we do with mobile entertainment companies takes place. We certainly conduct partnerships in the mobile phones group and in the forum Nokia group with developers, but the lead for a lot of this comes from the multimedia experiences team. If Nokia does something with YouTube, MySpace, Yahoo, Microsoft or anybody else, it goes through the experiences group.

How has the explosion of digital music affected Nokia?

We're trying to be ahead of the curve by bringing an end-to-end consumer experience. It's not out there yet. But we launched the Music Recommender at the end of last year, and clearly with the Loudeye acquisition, we're positioning ourselves to provide an elegant overall experience: whether it's over the mobile phone, the Web or any other kind of delivery mechanism.

With regard to Nokia's acquisition of Loudeye, what lies ahead?

I cannot talk right now about what we have in the works. But in general, the way that companies are reaching end users is morphing quickly—whether it's Wi-Fi, WiMax, cellular or sideloading. There are so many touch points. People who have elegant solutions across these [points] are going to get consumer traction.

From where you sit, beyond ringtones and full-song downloads, what is the bigger picture in the mobile music landscape?

Full song downloads direct to the device is happening, but I'm not sure it's going to be the majority of the business given the economics involved. I think sideloading remains a major trend, and I believe subscription services will be a major trend. There will be many ways for consumers to experience music on their mobile phones—ways that are not just a download.

What are the business models then?

There are lots of people out there that can provide a music service to end users. You've got transactional, subscription and advertising-supported free services. I don't see why we couldn't have all those models going forward.

What's your music phone lineup looking like?

Well it's certainly going more mainstream, and the improvements keep coming. In terms of storage and fidelity, those experiences keep improving. From the industry's point of view, the most interesting thing on the device side is that you're getting pretty good music functionality on entry-level devices. This is pretty important, because I think the music industry is looking for breadth of distribution.

What could the music industry be doing to better foster a mobile music market that will be of more value to it?

The more ways we can find to package things, the better. It's not necessarily just full-track downloads. We need to find innovative new pricing mechanisms, as well as different promotional ways of getting people hooked and trying out new music services.

At this stage, we just need to stimulate consumption. Once it gets more established, we know the market has the potential for [labels] to meet their financial aims. But we really haven't gotten consumer behavior going 100% yet.

So, the challenge is to work together to make the user experience

Full song downloads direct to the device is happening, but I'm not sure it's going to be the majority of the business given the economics involved.

as simple as possible. If we can make it simpler and have a variety of business models and promotional ideas for end-user incentive, we can accelerate the traction.

Should labels be doing more marketing of their mobile content?

When tracks are being released first in the mobile environment, that's part of the awareness building. Mobile is not really top of mind yet. People need to see that it's not just the same old ringtone.

How is mobile music different in the United States versus internationally? And how does the music industry respond to that?

There's a huge difference. The whole iTunes phenomenon is much more pronounced in this country than in most other markets around the world. Other markets, like Asia, are much more mobile-centric, so mobile initiatives tend to take off quicker there. But that's the beauty of this space. You can't just have one solution that fits all and automatically be successful everywhere. You have to tailor your approach for what works in the relevant market.

What do you think of the iPhone?

How much time do you have? I could discuss this topic for three hours. It's created a lot of discussion. Overall, it's a good thing that we're talking about a \$500 device and the consumer understands that the phone doesn't have to be something that is subsidized down to free.

So from that standpoint, I think it's very useful. There are some interesting ideas from the user interface perspective, and I think we'll see a lot of excitement when it comes to market. We hope that's going to stimulate the high-end side of the consumer device business. We'll be very interested to see what happens.



Bright Eyes Takes Care Of Business

Conor Oberst sits in a dive bar, pulling on Winston Lights and throwing back intermittent gulps from a beer bottle. This isn't the downtown New York- or Los Angeles-variety "dive" with the beautiful people and the perfectly curated juke box. This is the suburban Omaha sort, where a handful of pear-shaped, geriatric regulars sit drinking, solo, at two in the afternoon, mumbling conversations to themselves. The juke box plays only AC/DC.

Oberst, better-known as Bright Eyes, is here—away from his handlers, bandmates and friends that dot the frigid Omaha landscape—to confront the perception, more or less, that he is selling out.

It's a sensitive issue for an artist like Oberst. This is the guy that swore off playing Clear Channel venues, before the touring division of that corporation spun off to become Live Nation. Oberst is so identified with the Omaha-based independent Saddle Creek label that has released all of his albums stateside, that many mistakenly believe he has an ownership stake in the label. In short, Oberst's career, from his first four-track recordings as a young teenager in the early-to-mid '90s, to his last breakout pair of albums—the acoustic "I'm Wide Awake It's Morning" and the electronic-y "Digital Ash in a Digital Urn"—have embodied the DIY indie ethic.

But as he prepares to release his sixth proper album, "Cassadaga," changes in Oberst's career approach are coming fast and furious. In January, fans and blogs caught on that the official thisisbrighteyes.com site was run by Universal Music Group, and it soon came out that Oberst had signed Bright Eyes to a deal with Polydor in the United Kingdom for overseas distribution. In February, he shot the first music video of his career that would actually feature him performing. He'll stop by AOL—a first—to record a "Sessions" performance and also play a couple radio promo shows. Notably, early last year, once the touring and media attention paid to "Wide Awake" died down, he signed on to the Ravenhouse Ltd. management company. His new manager, Juan Carrera, oversaw Modest Mouse's transition from indie darling to selling more than 1 million copies of its last release.

Oberst doesn't blink when confronted with these developments, doesn't fidget. There's no dramatic pull from a Winston Light.

"Why don't we take them one at a time," he says. "Then you can draw whatever conclusions you will."

First things first. Whether you think Conor Oberst now shills tunes for The Man or not, you have to hand him this: He's doing a hell of a job at it. "Cassadaga," to be released April 10, represents a sensible evolution for those who have been on the Oberst train from its early days.

Earlier in the day over lunch, Oberst and new bandmates Mike Mogis and Nate Walcott discuss the making of the new album.

"In the past, I've gone in with a real set idea for what I wanted it to sound like," Oberst says. "This one was much more, 'Let's just record as many songs as we have, whatever style, and then kind of pick.'"

It's odd to call Mogis and Walcott "new," as producer and multi-instrumentalist Mogis has worked with Bright Eyes for more than 10 years and Walcott, master of strings, for much of this decade. But Oberst says he wanted to take the focus off of himself and felt that making the pair "official" would help. On "Cassadaga," Mogis says, the lack of a preconceived, consistent concept meant he had the opportunity to take inspiration from his favorite recordings—everything from "Animal Collective" to "Pet Sounds," T Rex to the Mamas & the Papas—to create new cuts. "Sometimes we would just stop working and listen to records," Mogis says. "Not in their entirety, but just little pieces."

"Make a Plan" clearly channels Phil Spector, for example. "Make a plan to love me," Oberst sings quietly, before the song swells to grandiose moments of strings and horns. The band even created a girl group to sing backup on the track and elsewhere on the album.

At varying moments, "Cassadaga" veers from rockier segments like the guitar-driven, honky-tonk stomper, and first single, "Four Winds," to quieter, contemplative songs laden with strings, piano and Oberst's trademark, wavering voice. And of course, the tunes are scattered with metaphor-riddled, self-referential lyrics.

One of the album's prettiest tracks, "Cleanse Song," invokes the sunshine-y '60s California rock of the Mamas & the Papas, and seems to speak to Oberst's own experiences. "If life seems absurd, what you need is some laughter," he sings above what sounds like quiet bongos and those sweetly cooing backup girls. "And a season to sleep and a place to get clean."

It's a new tune for old-school Bright Eyes fans, who may be most accustomed to the singer's seemingly >>>

Once a boy wonder, Conor Oberst, now 27,
has a new album and some new career plans

By Bill Werde
Photograph By
Butch Hogan

endless cycles of substance abuse and self-loathing. There are no shortage of stories—some in Oberst's own songs—of the singer getting out-of-his-mind drunk. "You never knew which Conor was going to show up in the old days," Saddle Creek label manager Jason Kulbel says.

Oberst says he started cleaning up around age 20, but that life on the road is still tough. "You pull into a new town," he says, "and everyone there is like, 'This is the night to party!'"

Oberst spent 2006 recording "Cassadaga," and traveling, including, he has claimed, a trip to the album's namesake town, a place in Florida with a high density of psychics and fortune tellers. He bought a new home near Mogis and the recording studio, and, according to those close to him, has a nice relationship in place with singer (and fellow Saddle Creek-er) Maria Taylor.

What will it mean for his songwriting? He says, "I've thought about the idea of, 'Can happiness and creativity co-exist?' So much of what I've done, I think, has been based on being dissatisfied or incomplete or lonely. The answer is, 'There isn't an answer necessarily.'"

To understand the enormity of Oberst's business changes, one needs to know his roots.

He first picked up the guitar at 9; his dad and brother were musicians. By 14 he was playing and singing in Commander Venus, a band that included eventual Saddle Creek label president Robb Nansel.

In fact, Saddle Creek's roots can be traced to 1993, when Oberst's brother Justin started Lumberjack Records, to release Bright Eyes cassettes. The Oberst boys hung with a group of friends including Nansel and Ted Stevens, who now plays in Saddle Creek band Cursive. The friends would pool their cash to make the tapes. Finally, in the fall of 1996, Nansel and Mogis had to develop a business plan for a class at the University of Nebraska, and Saddle Creek became official.

The first album released? Bright Eyes' "A Collection of Songs Written and Recorded 1995-1997."

Nansel is soft-spoken as he sits behind his desk and clearly warms recalling the early days.

"He was always mature for his age," Nansel says. "Ted and I were roommates in college our first year in Lincoln, like 45 miles away, and Conor and Justin would come up and hang out with us in our dorm room every weekend. We're like 19, going to college, and we have this like 14-year-old kid hanging around."

The next year, Commander Venus was started, ultimately releasing two albums. Nansel and Oberst recall the decision to end the band as mutual. "Commander Venus just seemed boring," Nansel says. "But we wanted Conor to keep writing his acoustic songs."

Oberst steadily built a following, but polarized critics. They worshipped his songwriting and called him the next Bob Dylan, or ripped him apart for being overwrought, apocryphal, and sounding, vocally, too much like, well, Dylan.

He readily acknowledges some of the criticisms. "When you're

Indie Stalwart

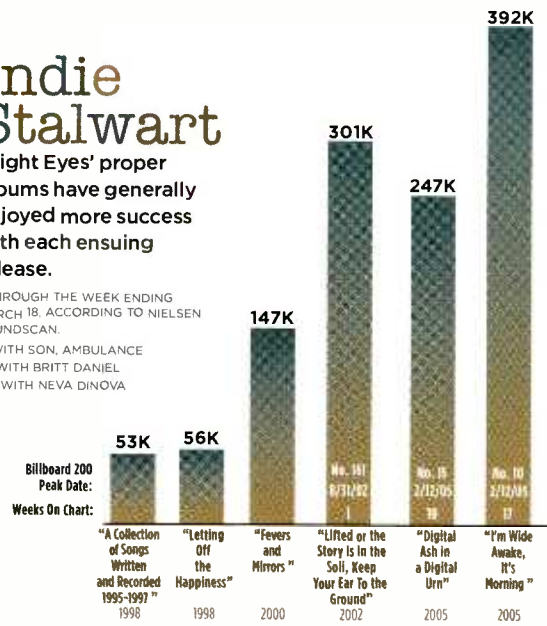
Bright Eyes' proper albums have generally enjoyed more success with each ensuing release.

* THROUGH THE WEEK ENDING MARCH 18, ACCORDING TO NIELSEN SOUNDSCAN.

** WITH SON, AMBULANCE

*** WITH BRITT DANIEL

**** WITH NEVA DINOVA



an 18-year-old kid, writing songs . . . all I could ever do is write from the point where I was at as best as I could . . . Maybe the same people that would hear one of those records would like our new record. And vice versa—I've definitely heard a complaint that, for our older fans, the music's not emotional enough."

But he objects to those who would call him a poseur. "You can say, 'That's silly, adolescent melodrama,' and I'll agree with you, because it was . . . But to say it was crafted, like, 'Put on this show and try to make some money or have a popular band' . . . to me that was the only thing I really took offense to."

His albums have generally sold more and more (see chart), and always for Saddle Creek. He released his albums overseas on Wichita, an indie partner secured by Saddle Creek, until his last pair of releases, which he put out on the newly minted Saddle Creek Europe.

But that may have turned out to be the last straw for Oberst's traditional relationship with Saddle Creek.

"We were going on these tours, and we weren't coming home with any money," Oberst says. "It was just this really frustrating cycle. The first times you go to Europe, it's exciting—you don't really even care if you get paid. But then . . . it's hard to go to freezing in Germany in the winter, playing mediocre shows to people that haven't heard of your band."

Oberst says he actually spoke to manager Nate Krenkel about finding "a better situation" overseas before the release of "Wide Awake" and "Digital Ash," but then Saddle Creek announced



A still from the first proper BRIGHT EYES video.

it was opening a European label, and he stayed out of loyalty. But Oberst felt the situation didn't improve.

Meanwhile, early in 2006, he signed Carrera to co-manage. "Nate needed some help," Oberst says of Krenkel, who has been Oberst's manager since 2003. Krenkel signed Oberst to his Sony ATV publishing deal before coming on to manage. And he is still Oberst's partner in running Team Love, the New York-based indie label that released Rilo Kiley frontwoman Jenny Lewis' successful solo debut last year. Team Love is distributed through Warner Music Group's Alternative Distribution Alliance—via Saddle Creek.

Oberst says he trusts Carrera's experience. "He can say, 'I've done this, this is worth doing, or this isn't worth your time.' I don't mind doing these things . . . promotion has never been a real strong suit, 'cause no one's ever spent any time thinking about it."

Krenkel and Carrera worked on the two-album Polydor deal, which, Carrera says, was actually completed in August 2006. Polydor beat out XL to sign Oberst.

"It's really a pretty incredible deal," Oberst says. "We had a couple of lawyers in the U.K. look it over. And they were just kind of like, 'How did you guys get this?'"

Oberst recorded "Cassadaga" with his own money, he says. So he didn't sign the album to Saddle Creek, but rather, licensed it. It's a not-so-subtle distinction with business and personal implication. For one, the label no longer shares in sync licensing opportunities.

The move has not been easy on Oberst's relationship with Nansel. As for the latter, he will talk about understanding artists' needs to move on and to grow, but when pressed, he simply averts his gaze and says to ask Oberst about it.

Oberst is rather more direct.

"He probably did feel hurt, ya know? And it wasn't the easiest thing to bring up obviously," Oberst says. "But the situations with Saddle Creek changed . . . all decisions were done by committee . . . it just wasn't practical. That was kind of the impetus to start Team Love. I felt we were missing opportunities."

One thing that hasn't changed: Bright Eyes won't tour with Live Nation (who declined to comment). He says, "It's just so important to create competition in a town and support those that have been responsible for our success."

The Polydor deal has meant more money—to shoot videos, to record with an orchestra for the first time, to take a 12-piece band on the road, instead of a six-piece like last time. Oberst says he's comfortable with it all and looking forward to taking the show on the road; a month-plus long North American tour begins April 22.

"A lot of what kept me from [more promotion] early on was fear of getting in some position I couldn't get out of . . . of being controlled by someone or put in this box where what I was doing artistically was no longer valid because it was just a commodity," he says. "And all those things now, I'm not afraid of 'cause I don't think anyone can ever do that to me." . . .

Saddle Creek Rising Little Label, Big Plans

Omaha-based label Saddle Creek has been spending much of its time lately on a local indie project, but not the kind you might think. Owner/president Robb Nansel, 31, and label manager Jason Kulbel, 33, are partners in building a community theater/concert venue/label office compound as part of an overall Missouri River revitalization project. Doors are expected to open this summer.

Kulbel steps carefully around the snowy, muddy construction site, pointing out elevators yet to be built. "We'll always do the label," he says. "But this complex makes sense for a lot of reasons."

Indeed, the label, distributed by Warner Music Group's Alternative Distribution Alliance, says it may have felt the sting of a shrinking music business for the first time. "When everybody was complaining about declining record sales, our sales were going up," Nansel says. But recently, "Some records didn't do as well as we wanted . . . That was the first time where we felt like, 'Maybe this is what people are talking about.'"

Diversifying into land development may help with new income streams and, Kulbel adds, will provide a substantial tax break to reduce the rent.

Building a complex is the latest innovation for a label that has long put its money behind a DIY ethic. Last year,

Saddle Creek pulled its merch business in-house. Shelves of sweatshirts and T-shirts line the front room of its nondescript current home.

The label, whose top sellers include Cursive and the Faint, has engendered good will by signing artists to one-album deals. But that has also led to the departure of acts like Rilo Kiley, who moved to Warner Bros. Those close to the situation say the Faint may be next to grab the brass ring of a larger label's promotion budget.

"I'm not into the whole 'We're signing you for six records, and you're going to be miserable for the last five,' " Nansel says. "If somebody doesn't want to be in the situation, then it doesn't seem productive for either party."

Now, Saddle Creek will have to decide if those ideals allow for the new 500-capacity venue to accept tours promoted by Live Nation or other large promoters. "These guys will buy 10 shows from an act and take a loss in Omaha because they'll make it up in L.A. But it drives the prices up in Omaha," Nansel says. (Live Nation declined to comment.)

For now, it's business as usual. Recent and upcoming releases include singer/songwriter Maria Taylor's "Lynn Teeter Flower," a Two Gallants EP and new albums from Neva Dinova and the Good Life.

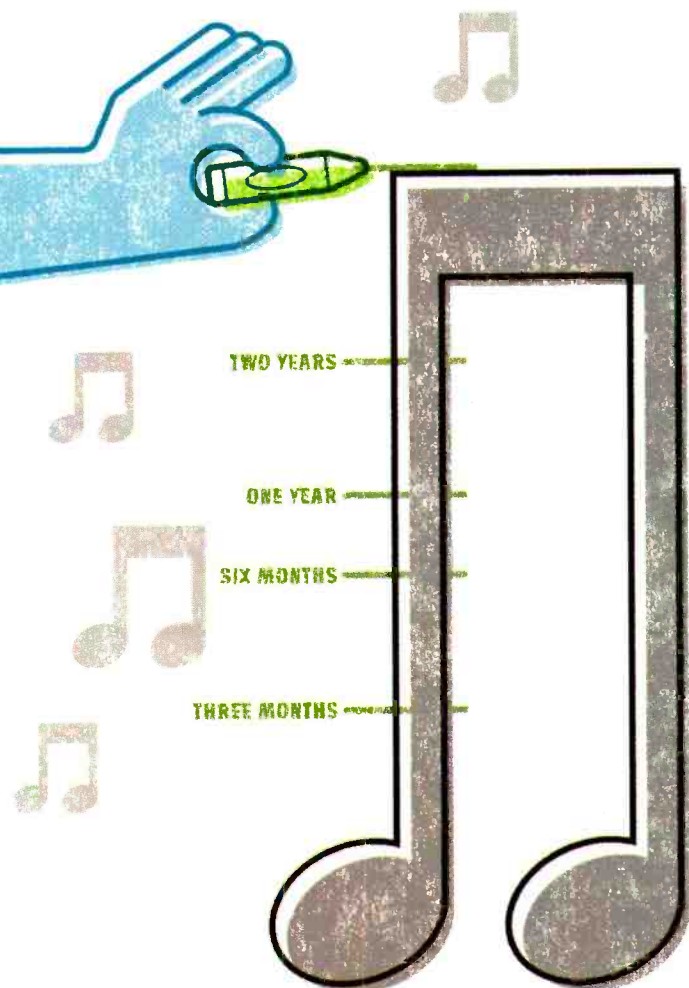
—Bill Werde



At top, the indie label is building a community-minded arts complex. Above, CURSIVE remains a top seller.

Why The Mobile Music Market Needs To Grow Beyond Ringtones
 BY ANTONY BRUNO

THE NEXT BIG RINGS



RINGTONES MAY HAVE propelled the music industry into the mobile market, but they will no longer drive the future of the mobile music business.

The softening of the ringtone business is both a concern and an opportunity for music labels looking to diversify their digital product portfolio.

Fortunately, a broad range of new mobile services and applications have emerged allowing music companies to do just that.

The future of the mobile entertainment business will be in the spotlight during Billboard's Mobile Entertainment Live, taking place March 26 in Orlando, Fla., in partnership with CTIA-The Wireless Assn.

Currently, record labels have all their digital eggs in one basket. Ringtones are responsible for 85% of the total mobile revenue collected by music labels today. And while the business is expected to remain strong, growth rates this year are expected to fall to 10%-20%.

Considering mobile revenue represents almost half of labels' digital bottom lines, the need to broaden that business is of major concern.

"Basically, we're exposed," says Rio Caraeff, GM of Universal Music Mobile. "If the ringtone market falls apart—either flatlining or declines—we're obviously at more risk because we're not as diversified as I'd like to be. In a perfect world, the majority of our business wouldn't come from one product line; we'd be diversified. We're hopeful for more of a healthy mix."

Growth opportunities in mobile fall into three categories: personalization, consumption and community.

Ringtones dominate the personalization sector. But other applications have emerged. Atop this list are ringback tones, which have been growing at a clip not seen since the initial ringtone burst four years ago.

According to mobile tracking firm M:Metrics, ringback tones have grown 225% from November 2005 to November 2006.

But the music industry is less than enthused. Because ringback tones are an outgoing application that only callers hear, wireless users don't replace them as often as they do ringtones.

Other phone personalization options include the new alert tones and video ringers, both of which remain niche categories at this stage, and graphics are in decline.

Beyond personalization, there is what is known as consumption applications: mobile services designed not to personalize a phone, but rather to consume or otherwise enjoy music content. These applications include full-song downloads, streaming radio and either downloadable or streaming music and concert videos.

This is the segment where labels are placing their biggest bets this year. To date, the sector has performed modestly **continued on >>p28**

mobile content REPORTS

a division of Music Reports, Inc.

Digital Inventory Management
Content Revenue Tracking
Content Royalty Accounting
Content License Administration

Games / Images
Java / BREW Applications
Ringtones / Ringbacks / OTA Downloads
Video / Television

www.mobilecontentreports.com

21122 Erwin St., Woodland Hills, CA
818-444-5177

from >>p27 at best. Only 1.5% of consumers with music-enabled phones download tracks over the air, while twice that figure prefer sideloading—transferring music to their phones from their home computers—and video remains even further on the periphery.

Universal's Caraeff, however, says over-the-air downloading has beaten internal expectations and expects anywhere between 300% and 500% growth in the year ahead.

Ultimately, the music industry hopes to transcend this on-off, per-track download business and work out a deal with wireless operators to provide music to a mass audience.

The idea is to make unlimited music an optional wireless service on par with voice mail or photo messaging, which operators could offer for as low as \$5 per month if they were able to guarantee 10 million customers within a few years.

"Instead of trying to figure out how to sell a song to the 10%-20% of the U.S. wireless customers who buy music, we're focused on how to make music available to 100 million people for a nominal fee," Caraeff says. "The economics [then] would work."

In an effort to drive more usage of personalization and consumption services, a third segment of wireless entertainment has emerged called community applications: mobile services that may have little to do with music directly but encourage mobile users to remain engaged with their favorite artists.

According to M:Metrics analyst Jennifer Wu, a former strategic marketing executive with Warner Bros. Records, consumers will adopt mo-

mobile music applications that more closely resemble the services that they're already using, like voice and text messaging.

"Meet the consumer on their terms," Wu says. "[Let] people use their phones as a point of engagement rather than throwing all these apps at them and just hoping they'll pick it up when the quality and reliability and price is not at the point where the consumer is going to want to use it."

Universal, for instance, has developed a text-message fan club for Snoop Dogg with mobile media firm 9Squared. Members pay to receive multiple text message updates per week.

Warner Bros. Records has launched a similar service with rap group Crime Mob, in which members receive pre-recorded phone calls on a regular basis.

According to Jeremy Welt, Warner VP of new media, the hope is that maintaining such a constant connection with fans will result in their buying more mobile content. He expects "tens of thousands" of subscribers as they roll out the service to other artists.

Even mobile games are being added to the mix. Superstars like Beyoncé and others are developing mobile games. "It's a segue to where music can go in this space, particularly with artists that have a broad appeal," says Larry Shapiro, executive VP of business development and operations for Walt Disney Internet Group, which is developing the Beyoncé game.

"Whether it's a major established artist or something at a smaller, grass-roots stage, there are plenty of opportunities to do a lot of things."

Cell phones
may help the
music industry
move beyond
per-track digital
downloads.

America's Credential Company



- Lams & Salins
- Promo Passes
- Credentials
- Lanyards
- Barcodes
- Tickets
- Wristbands
- Accessories



Access Pass&Design
1.800.4.PASSES
www.accesspasses.com

ON THE AGENDA

Dialing Into Billboard's Mobile Entertainment Live

Billboard's Mobile Entertainment Live conference may have a new name, but the one-day event is still laser-focused on the mobile entertainment industry.

Produced March 26 in partnership with CTIA-The Wireless Assn. at the Orange County Convention Center in Orlando, Fla., Mobile Entertainment Live—formerly MECCA—will again touch on the biggest issues dominating the mobile content debate today.

Keynote speakers this year represent content providers, wireless operators, handset developers and entertainment producers.

MTV Networks senior VP of mobile media Greg Clayman will begin the day with the "Content Kings" keynote.

Verizon Wireless VP of advertising and digital John



GREG
CLAYMAN



KEVIN
LYMAN



NIGEL
RUNDSTROM



JOHN
HARROBIN

Harrobin will follow with the "Carrier Keynote," outlining the top-of-mind issues wireless operators face this year that include mobile advertising, full-song downloads and the soon-to-launch mobile TV services.

Nokia VP of multimedia Nigel Rundstrom will make the conference's first device manufacturer keynote, highlighting where the world's largest mobile phone provider will be focusing its attention in the year to come.

Kevin Lyman, founder of the Vans Warped tour and Taste of Chaos festival, will discuss how today's entertainment moguls are starting to challenge the traditional method of presenting content

to mobile users.

Additionally, there will be a host of breakout sessions and panel discussions.

Aside from the top-tier programming, Mobile Entertainment Live will also feature an interactive display area and opportunities to network with industry experts.

The evening will bring the MMA/Mobile Entertainment Live Bash, featuring David Martin and Billboard Underground act the 88, which is signed to Island Def Jam. The reception will kick-start the CTIA Wireless event that follows during the next three days. For more information about Mobile Entertainment Live, visit billboardevents.com. —AB

KEVIN LYMAN: JOHN SHEARER/WIREIMAGE.COM



I AM MOBILE




Having a blast on tour.
Download my new ringtone.

I AM A ROCKSTAR



I loved your show last night.
Check out my pic. ;)

I AM A FAN



You don't want to miss this
show. See the details.

I AM A CONCERT

Hinder is mobile. Akon is mobile. Blue October is mobile.
Chamillionaire is mobile. Baby Boy is too. **Are you?**

TEXT **IAMMOBILE** TO
66937
M O Z E S

WWW.MOZES.COM



EXPECT MORE FROM YOUR PHONE

QuickPlay Media's mobile media solution waves goodbye to bad experiences, and ushers in the true next generation in mobile entertainment. No more complicated licensing deals, buried content, or inconsistent user experiences – we put the power back into your hands.

It's proven, flexible, and complete. So what are you waiting for? Find out what your competitors are already learning:

QuickPlay makes mobile better.

Visit us at www.quickplay.com.

QuickPlay MEDIA 

MOBILE OPTIONS

What Will Drive Wireless Use?

Consumer spending on mobile music applications is expected to reach \$13.7 billion this year, and will climb to \$32 billion worldwide by 2010, according to research firm Gartner. ■ Driving this increase are three distinct content categories: personalization, consumption and community. ■ Here are samples of the different applications and services in each category, along with the percentage of wireless consumers who use each, according to M:Metrics.

PERSONALIZATION RINGTONES

9.8% Although it represents 90% of mobile music revenue today, the ringtone gravy train is beginning to slow down.

ALERTTONES (N/A)

Even shorter versions of ringtones assigned to text-message or voice-mail alerts, this application has not yet been offered on a broad scale in the United States. So far only Univer-

CONSUMPTION FULL-SONG DOWNLOADS

0.8% Wireless operators Sprint, Verizon, Amp'd and Helio all operate over-the-air music download services. But most consumers still prefer to sideload, or transfer music to their phones from their home computers.

VIDEO

0.7% Artists and wireless operators are teaming up to offer exclusive concert footage, both live and prerecorded, on mobile phones, not to mention music videos. Production issues with smaller screens have proved challenging. Other video products include behind-the-scenes footage from album release parties, backstage events and tour bus antics.

RADIO

1% Streaming music through mobile

and Rhapsody. Cingular and Alltel offer similar streaming services from XM Radio Mobile and Napster. Phones with Internet browsers can access any existing Internet radio station directly, so they do not require a deal between the operator and the provider.

MOBILE TICKETING (N/A)

Venues and promoters are working to issue concert tickets directly to the mobile phone, displaying a bar code on the phone screen that can be scanned like a paper ticket.

COMMUNITY MOBILE GAMES

2.7% Mobile games are becoming an increasingly popular form of promotion and revenue for artists as diverse as Beyoncé, Bob Marley and 50 Cent, who are providing their images as well as their music to the format.

MESSAGING

39.4% Text messaging is the most common mobile application after voice, and many artists are taking advantage of it to form message-driven fan clubs.



Setting the Standard(s) for Mobile Media Delivery



Standardized by 3GPP (MBMS) and DVB (DVB-H, DVB-IP)

www.digitalfountain.com



Deliver Relevant Information, Content and Advertising.

Medio Systems combines a compelling mobile search experience with enhanced targeting and recommendations features to deliver relevant information, content and advertising to the right person at the right moment.

Contact Medio Today!

Publishers: pubsales@medio.com
Advertisers: adsales@medio.com
Wireless Carriers: sales@medio.com



MEDIO
© 2007 MEDIO SYSTEMS, INC.

www.medio.com

WIRELESS WINNERS

Dialing Up A Top 10 List Of Mobile-Minded Musicians

BY ANTONY BRUNO

If you're making music these days, odds are you're doing something with mobile. ¶ Whether it's ringtones or videos, or in some cases even games, creating mobile content is becoming as commonplace for artists as creating a music video. ¶ But while everyone is on the mobile bandwagon, Billboard set out to learn who's doing the driving. A handful of enterprising artists are raising the mobile bar to new levels, applying their creative energies to developing either new mobile products or using existing products in new ways. ¶ These are the artists who are taking a personal and hands-on approach to setting their mobile agenda, who see mobile as not just an accessory, but as a vehicle of creative expression, promotion and revenue. ¶ What follows is Billboard's first Top 10 Wireless Artists list, identifying those engaging in the most innovative mobile practices today and defining the mobile opportunities of tomorrow.

1 JUSTIN TIMBERLAKE (SONY) THE AUTEUR

While he may not have the same volume or variety of mobile products as others on this list, Timberlake by far has taken the most personal control over the development of a new mobile product that he conceived, designed and developed. In doing so, he is pushing the boundaries of how artists, their managers and the wireless industry can directly work together for mutual benefit.

JT-TV, Timberlake's custom TV service on Verizon Wireless, consists of four channels dedicated to fashion, music, movies and travel, giving fans a 24/7 look into Timberlake's activities.

Neither pricing nor traffic figures will be available until after the service launches this month. But if Timberlake's fans flock to the service the way his management hopes they will, such artist-branded mobile entertainment prod-

ucts could provide superstar artists a new level of promotional and financial independence from their traditional label relationship.

"If you're one of those artists who have already established a fan base through the music business, and your label deals are up . . . this is the kind of deal you should make for the future," Timberlake's manager Jonny Wright says. "Content is key, and in a lot of these label deals, the artists don't own their content. So if you're one of those established artists that, like Justin, are self-contained, you should make your own album and deliver it to a mobile company like Verizon. Maybe you're not in a thousand stores across the country, but it's a platform you can control and you can own 100% of the revenues coming back to you. No one can dictate how or what you have to do."



2 SNOOP DOGG (UNIVERSAL MUSIC GROUP) THE GROUNDBREAKER

The Doggfather almost single-handedly created the voicetone market with the “What’s crack-a-lackin’?” ringback tone in 2004, which remains a best-selling item today. Universal Music Group claims Snoop has sold more than 100,000 voicetones. According to direct-to-consumer voicetone vendors Thumbplay and Zingy, Snoop remains the most downloaded artist in their catalog.

He was one of the first artists to appear in a mobile videogame with “Snoop Dogg Boxing” in 2003 (which has a sequel on the way), and was one of the first to receive an RIAA-certified platinum mastertone for “Drop It Like It’s Hot,” at more than 3.1 million sales in the United States alone in 2006.

In February, he became the first artist to initiate a text-message fan club through 9Squared’s new “In Crowd” service, through which Snoop will send personalized text message updates to fans. He’s filmed several exclusive performances for Amp’d Mobile and even distributes video of his youth football league through the operator’s network.

“He’s always trying to figure out a mobile component to everything he’s doing under the Snoop umbrella,” says Chris Atlas, Amp’d director of entertainment marketing. “He is very aware of the mobile generation and trying to advance his art through mobile carriers.”

3 T.I. (WARNER MUSIC GROUP) THE JACK OF ALL TRADES

In terms of the breadth of mobile content, few hold a candle to ATLien T.I. In all, he has more than 200 different mobile titles, including mastertones (54), ringbacks (34) and voicetones (86); his own mobile videogame (“T.I. Racing,” which has received a makeover for a pending relaunch); various types of made-for-mobile video footage; and audio fan club messages.

In preparation for his new album release—scheduled for July—he is launching a suite of next-generation mobile services. With partner Sonic Branding, he’s launching a mobile game called “FanJam: T.I. Edition,” a customized version of a “Tetris”-like game that plays songs and displays images of the artist as the puzzle is put together. Also with Sonic Branding, T.I. is releasing the ToneMaker DJ application to let fans remix his songs into custom ringtones.



T. I.

In the coming weeks, the rapper will issue a series of mobile trading cards from partner Hook Mobile. For \$3 per week, users will get three random cards weekly for 10 weeks, which in certain combinations will be redeemable for T-shirts, concert tickets and more. Players of McDonald’s version of Monopoly will grasp the concept quickly.

Finally, in July T.I. will launch a new mobile subscription fan club with provider Motricity called Grand Hustle Club, through which he will issue personalized text message updates and alerts for new singles.

T.I. undertakes these mobile efforts at all times, not just around the promotional period for a new record.

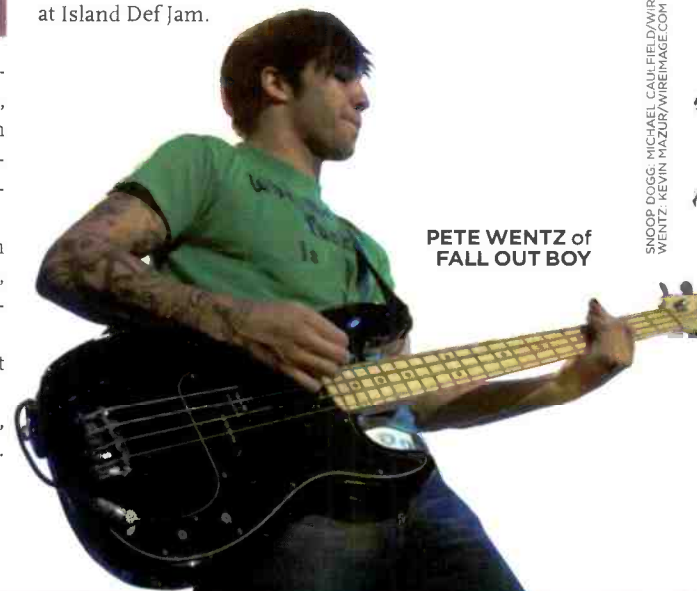
“He never stops thinking about mobile,” says Livia Tortella, Atlantic GM and executive VP of marketing and creative media.

4 FALL OUT BOY (UNIVERSAL MUSIC GROUP) THE ROAD WARRIOR

The band prefers to send tour announcements, ticket alerts and other band news to its fans’ mobile phones first, rather than as a complement to online posts. As such, it is aggressive in gathering fans’ mobile contact info. During the band’s upcoming tour, scheduled to begin April 18, it will encourage fans to take photos of their experiences at the show and upload them to FOB’s Web site and MySpace page. The promotion is called “Thnks Fr Th Mmrs” (or “thanks for the memories” in text-message speak)—also the title of the second single off its new album. Additionally, FOB conducts in-concert text-to-win contests where fans can win better seats and even go backstage after the show.

In advance of the tour, FOB is also building its mobile contact list through a mobile trading card promotion. Fans can download one of 10 mobile wallpapers, designed like Tarot cards. Some cards appear less frequently than others, so fans have to keep texting into the fan club to get all 10, which can then be redeemed for prizes.

“With both promotions, the big win is collecting mobile data from fans that we can then use to correspond back with them,” says Karen Wiessen, VP of media and artist relations at Island Def Jam.



PETE WENTZ of
FALL OUT BOY

SNOOP DOGG: MICHAEL CAULFIELD/WIREIMAGE.COM; T.I.: LESTER COHEN/WIREIMAGE.COM; WENTZ: KEVIN MAZUR/WIREIMAGE.COM

5 BEYONCÉ (SONY) THE GAMESTRESS

When you think of Beyoncé fans, videogame geeks aren't the first group that comes to mind. Yet the former Destiny's Child star is working with Walt Disney Internet Group (WDIG) to create a genre-defining mobile videogame aimed at engaging her fans via mobile phones. According to mobile usage tracking firm Telephia, women purchase 65% of all mobile games. Taking that as her cue, Beyoncé's game, expected to be released this summer, will mix her interests in fashion and makeup.

The as-yet-untitled game will add features on a monthly basis, requiring a monthly subscription fee (price TBD), and include an online community element.

According to Larry Shapiro, WDIG executive VP of business development and operations, a good artist-branded mobile game must avoid certain pratfalls. "Two things are equally negative," he says. "One is a brand slap where they want the money and don't care about the service, which then doesn't fit the artist. Or they'll limit you too much, and you wind up with an inferior service."

However Shapiro has nothing but high praise for Beyoncé and her father/manager Mathew Knowles.

"They've been very hands-on and incredibly helpful," he says.

6 ASHLEY TISDALE (WARNER MUSIC GROUP) THE MOBLOGGER

Artists looking to engage their fans on a daily basis online have great tools at their disposal in MySpace and YouTube. Mobile phones with video cameras and texting capabilities allow those interested to update these sites more regularly—and instantly. Perhaps no other artist has taken advantage of this new opportunity as much as "High School Musical" star Tisdale. Using a one-click posting service from ShoZu and a video-enabled mobile phone, Tisdale has been providing fans with a virtual day-by-day, hour-by-hour account of her life. While several other artists use the ShoZu service to update their sites around two to five times per week, none have been as prolific as Tisdale, who averages about three to five posts per day.

Fans have been eating it up. Her YouTube video blog has skyrocketed to 200,000 daily views, and ShoZu executives say she has single-handedly proved their business model.

"She immediately understood the purpose of the video-clips," ShoZu marketing director Jen Grenz says. "She didn't do anything canned or prepared. She calls it her YouTube phone. She's taken a tool for promotion and turned it into a career-building move."

7 LINKIN PARK (WARNER MUSIC GROUP) THE DOCUMENTARIAN

The group has created a 15-episode series chronicling the making of the upcoming "Minutes to Midnight" album (out May 15), as well as what the band and its side projects have been up to, which will air on MobiTV soon.

"They created the whole vision," Warner Bros. Records senior director of new media Jennifer Bird says. "They shot it, cut it and edited it all themselves. Normally, we have to do that, but they've been working on this since last summer."

Additionally, Linkin Park is launching a unique twist on the text-message fan club by taking fan questions and comments and responding to them directly. Finally, LP and mobile video blogger firm ShoZu are working on some still-to-be defined upgrades to the ShoZu service that should take mobile blogging into new areas, such as the ability to post to multiple blogs in a single post and one-to-one fan interaction via video.



BEYONCÉ



ASHLEY TISDALE



CHESTER BENNINGTON
OF LINKIN PARK



ROBBIE WILLIAMS



FHER OLVERA
OF MANÁ

8 ROBBIE WILLIAMS (EMI) THE AMBASSADOR

Known as an international superstar almost everywhere in the world save the United States, Williams elevated the potential of mobile music in a landmark deal with Europe's T-Mobile in conjunction with his 2006 Close Encounters tour. Besides just sponsoring the tour, T-Mobile also made available exclusive Williams tracks, video, live streaming footage of various concert dates and a Williams-branded Sony Ericsson Walkman phone preloaded with music and video recorded at the tour's kickoff in Durban, South Africa. As a result, the tour made the Guinness Book of World Records for the largest number of tickets sold in a single day.

While that relationship has ended, Williams continues his mobile outreach. Most recently he recorded two exclusive songs with Indian superstar Asha Bhosle to expand the mobile music market in India. One song, a remix of "Better Man," will be preloaded on select Sony Walkman phones sold in India before becoming available on CD or any other format. The other, "Rock DJ," will be an exclusive download via wireless operator Hutch.

9 MANÁ (WARNER MUSIC GROUP) THE LATIN PIONEER

Studies show that the Hispanic youth market is a voracious consumer of mobile entertainment products, but few Latin artists have stepped up to lead the way in serving that core demographic.

Taking a leadership role in this effort is the rock en Español group Maná. Last year, it became the first Latino act to offer live streaming of its concerts on mobile phones via Sprint's network (the company also sponsored the tour). The Los Angeles-based performance was available as an on-demand stream for three months afterward.

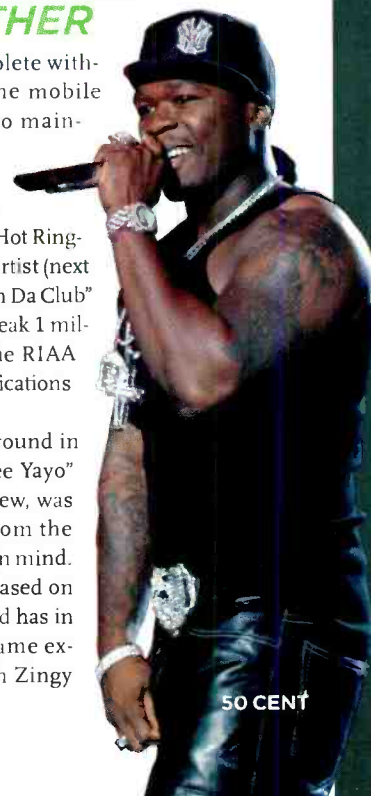
Additionally, Maná launched a text-message sweepstakes to award fans free trips to the band's shows, offered wireless seat-upgrade contests during concerts and set up an exclusive fan club on the Sprint network where it provides never-before-seen Spanish-language content like video interviews, streaming videos, full-song downloads and screensavers.

10 50 CENT (UNIVERSAL MUSIC GROUP) THE GODFATHER

No list of mobile artists can be complete without 50 Cent, the man who ruled the mobile music format as it grew from fad to mainstream success.

He has sold more than 10.5 million master ringtone recordings. He has had 11 songs reach No. 1 on Billboard's Hot Ringtone chart, more than any other single artist (next closest is Ludacris with nine), and his "In Da Club" polyphonic ringtone was the first to break 1 million sales, more than a year before the RIAA began offering gold and platinum certifications for the medium.

Additionally, 50 Cent broke new ground in the areas of mobile games. The "Free Yayo" game, featuring the entire G-Unit crew, was the first mobile game developed from the ground up as a concept with the artist in mind. He followed up with a mobile game based on his movie "Get Rich or Die Tryin'," and has in development a motorcycle racing game expected in the second quarter through Zingy called "50 Cent's G-Unit Stuntin'."



50 CENT

"The place for in-depth analysis of the issues that affect the Latin music industry."

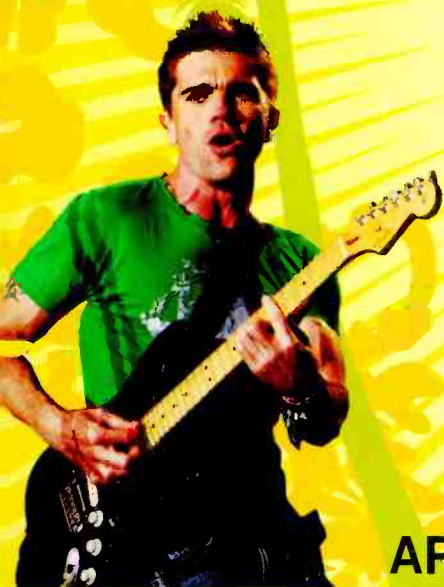
-Gabriel Abaroa, President, LARAS

REGISTER BY APRIL 6
AND SAVE \$150

THE HOTTEST WEEK IN LATIN MUSIC

DON'T MISS
NEW ARTIST COMPETITION
BILLBOARD BASH
NETWORKING PARTIES
LIVE ARTIST SHOWCASES
LATIN MUSIC AWARDS
AWARDS AFTER PARTY

**SUPERSTAR Q&A
WITH
JUANES**



PROGRAM HIGHLIGHTS

SURFING FOR PROFIT - INTERNET MARKETING
DIAL M for MUSIC - MOBILE MARKETING
BREAKING THE DIGITAL FRONTIER
RADIO OPPORTUNITIES FOR NEW ARTISTS
MUSICAL PREFERENCES & BUYING HABITS OF LATIN TEENS
RAP, RHYTHM & REGGAETON: THE GROWING URBAN SOUND OF LATIN MUSIC
BIG SCREEN, LITTLE SCREEN: FILM, ADS AND TELEVISION
AD CAMPAIGNS FOR HISPANIC CONSUMERS
GIVE ME THE COVER!: HOW TO GET GREAT PUBLICITY
THE ART OF THE TOUR

ALL-STAR PANELISTS INCLUDE:

Federico Baptista, Product Manager, Latin Music, The Orchard
Demian Bellumio, President, Hoodiny Entertainment/elhood.com
Fifi Castany, Editor in Chief, Ocean Drive en Español
Oswaldo Feliu, Esq. Dir. of Licensing & Music Supervision for Hispanic Market, Production Advisors, Inc.
Larry Gold, Owner/Creative Director, S.O.B's
Travis Katz, VP International Strategy, myspace.com
Walter Kolm, SVP Marketing/A&R, Universal Music Latino
Jorge Naranjo, President, Cardenas Marketing Network
DJ Nelson, Artist, Universal Music Latino
Marcus Owenby, Director of Hispanic Operations, Cingular Wireless
Diego Prusky, Principal, In-Style! Software
Celeste Rodas Juarez, President, ALPE
Alfonso Perez-Soto, Dir. of New Media, U.S. Hispanic Market & Latin America, Warner Music Latin America
Margaret Guerra Rogers, VP Music Affairs/Independent Music Supervisor, Telemundo Music Group
Jesus Salas, Sr. PD, Latin Music Channels, XM Satellite Radio
Seth A. Schachner, VP Digital Business, Latin America, Sony BMG
Michael Todd, Sr. Director, Film/TV & Music, ASCAP
Rafael Urbina, CEO, Batanga
Val Valdez, Head of Latin Division, Avatar Records
Chelina Vargas, Music Programmer, iTunes Latino

SCHEDULED TO SPEAK



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**
Airing Live April 26th at 8:00pm!

★ Heineken
PRESENTS
Billboard
LATIN MUSIC
CONFERENCE & AWARDS 2007

IN ASSOCIATION WITH  

Register Today!

\$599
Pre-Registration
REGISTER BY
April 6

General Info: 646.654.4660
Registration: 646.654.4643
Sponsorships: 973.746.2520

www.BillboardEvents.com

TITLE SPONSOR



IN ASSOCIATION



BASH SPONSOR



PARTNER

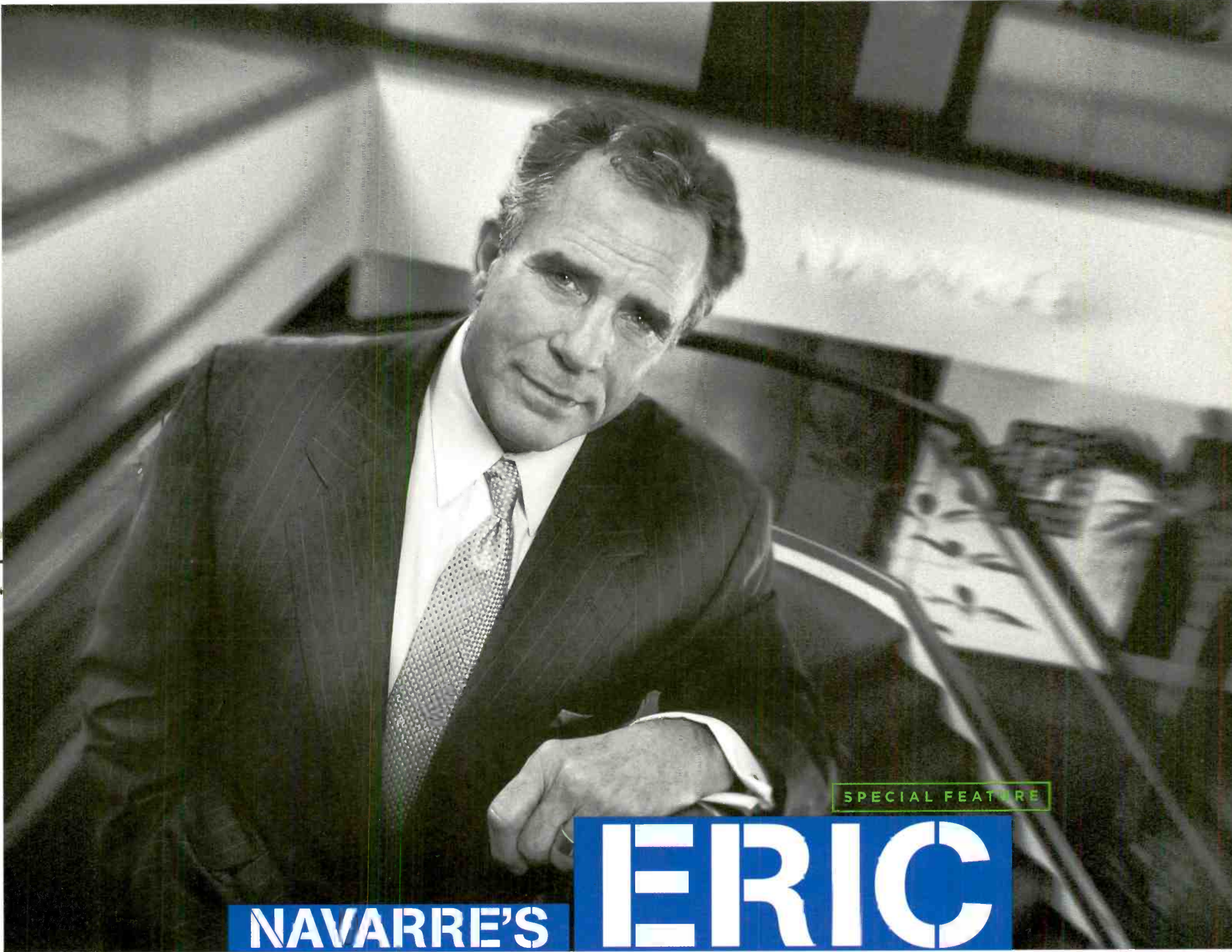


MEDIA SPONSORS



CORPORATE SPONSORS





SPECIAL FEATURE

NAVARRE'S **ERIC PAULSON**

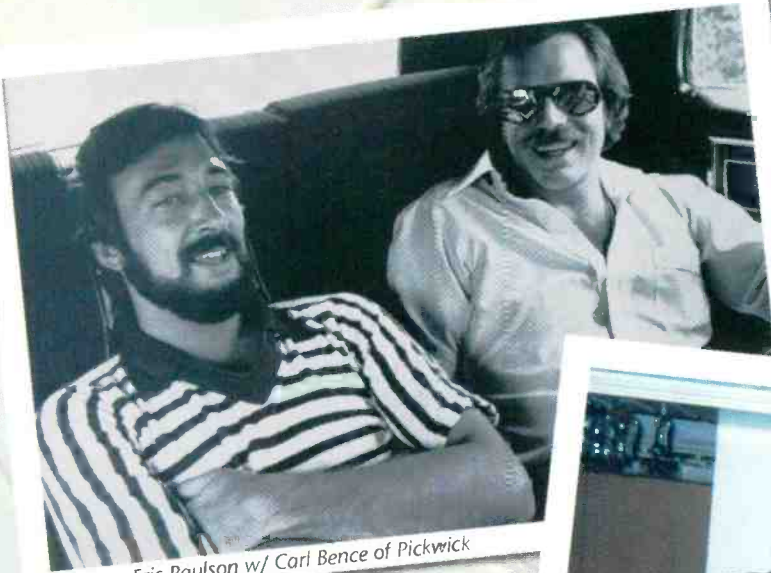
STARS

HOW NAVARRE'S FOUNDER BUILT
A LEADING DISTRIBUTION
COMPANY FOR A NEW ERA

NAVARRE CORPORATION SALUTES

Eric Paulson

FOUNDER, CEO, EXECUTIVE CHAIRMAN



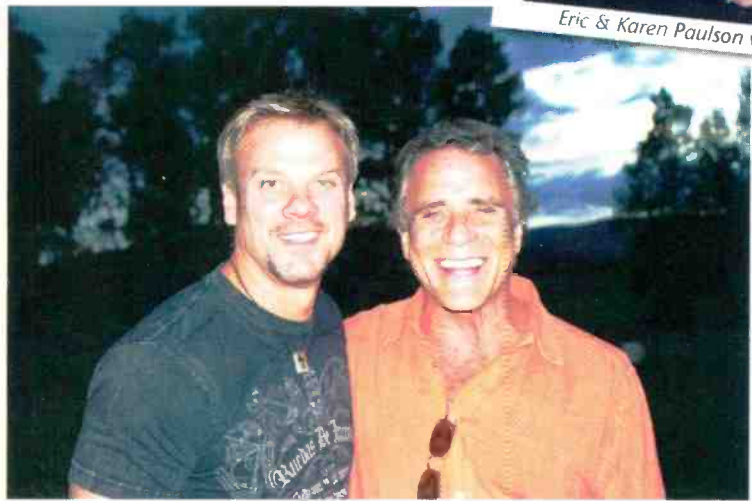
Eric Paulson w/ Carl Bence of Pickwick



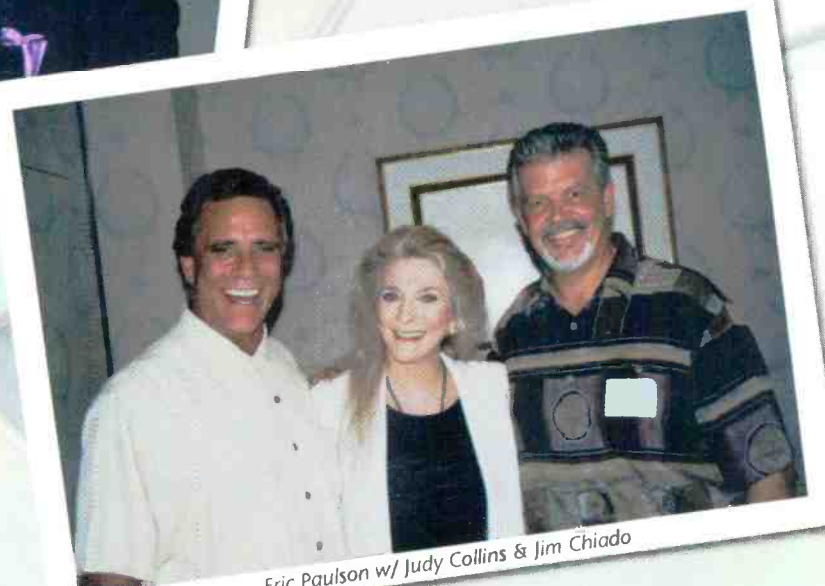
Eric Paulson & Chuck Cheney - Navarre Headquarters 1994



Eric & Karen Paulson w/ Engelbert Humperdinck



Phil Vassar w/ Eric Paulson - Navarre Interchange 2005



Eric Paulson w/ Judy Collins & Jim Chiado



1983

Navarre founded as a regionally based music distributor. Opens 10,000 Sq Ft. Crystal, MN Headquarters



1990

Navarre sold to Live Entertainment



1991

Eric Paulson re-purchases Navarre Corporation

Navarre Corporation becomes publicly traded on the NASDAQ

TICKER SYMBOL
NAVR

1993



1994

75,000 sq ft. New Hope Distribution Center opens

First exclusively distributed gold record. Jazz Masters on Da Records

1994



Net Sales of 100 Million (1995)



1998

Begins Canadian distribution with Navarre Canada

Navarre reaches 1 Billion in cumulative sales

1999





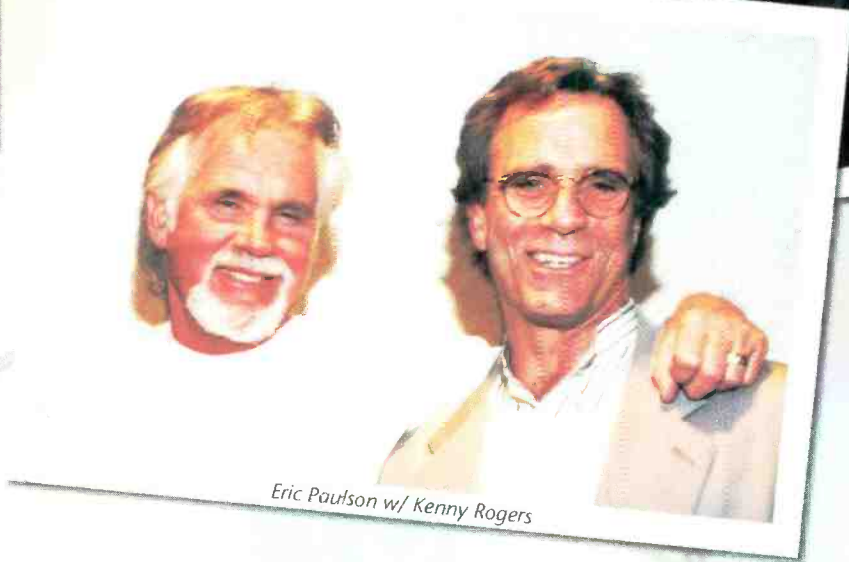
Eric Paulson w/ Mike Love of the Beach Boys



Eric Paulson w/ John Denver



Eric Paulson w/ Stu Marlow & Chuck Cheney



Eric Paulson w/ Kenny Rogers



Eric Paulson w/ Cary Deacon ringing the closing bell at the Nasdaq - 2007

© Copyright 2007, The Nasdaq Stock Market, Inc. Reprinted with permission

25 Years of Memories

THANKS FOR THE RIDE

Your friends from... **NAVARRE**

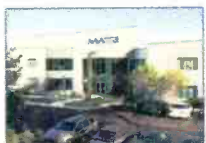


2002

Navarre acquires Encore Software

Navarre acquires BCI Eclipse, LLC

2003



2004

Navarre expands corporate headquarters with state-of-the-art distribution system, for a total of 320,000 Sq Ft.

Net Sales of 500 Million (2005)

Navarre acquires FUNimation Productions Ltd.

2005



2007

First exclusively distributed platinum record. Little Big Town on Equity Records

3/15/07 Eric Paulson rings the closing bell at the NASDAQ



© Copyright 2007, The Nasdaq Stock Market, Inc. Reprinted with permission

NAVARRE



DRIVEN BY PAULSON POWER

AS NAVARRE FOUNDER ERIC PAULSON STEPS DOWN FROM DAILY DUTIES, COLLEAGUES PAY TRIBUTE TO A DISTRIBUTION VISIONARY

BY ED CHRISTMAN

In the past decade, Navarre Corp. has transformed itself from just another midlevel indie distributor into one of the largest and most powerful entertainment software wholesalers in the industry.

Since 1995, when the Minneapolis-based company had revenue of \$119 million, Navarre has grown sixfold to reach what *Billboard* estimates will be more than \$700 million in revenue in its current fiscal year, which ends March 31.

Founder Eric Paulson—who is stepping down as CEO but retaining the title of chairman—says Navarre is on its way to \$1 billion in revenue.

That kind of volume catapults the company into the ranks of super-wholesalers that consists of Anderson Merchandisers, Handelman Co., Source Interlink (which owns Alliance Entertainment Corp.), Baker & Taylor and Ingram—all entities with revenue bases believed to exceed \$1 billion annually.

While only about one-tenth of Navarre's sales volume (about \$75 million) comes from independent music distribution, the remainder of the growth is the result of Paulson's original game plan, which included computer software.

Paulson says that when he founded the company in 1983, "I believed [software] would change the way we lived our lives at work and home, and that somewhere the music industry and computer software would merge under some kind of convergence

in technology."

In addition to software, Paulson had experience with the emerging video business thanks to his employment from 1967 to 1983 at Pickwick, the then-giant music company that consisted of its wholesale operation, label and the Musicland retail enterprise. When Pickwick closed its music wholesale business, Paulson saw an opportunity to fill the void and started Navarre.

Few other executives saw the convergence of media as Eric Paulson did.

In its most recent fiscal year, software sales, which includes business software and computer games, accounted for \$449 million of the \$686 million generated in the year ended March 31, 2006, while DVD sales pulled in \$53 million, videogames \$40 million and indie distribution \$72 million. The company derives the remainder of its revenue from the creation and/or licensing

of video product and computer games through subsidiaries Encore and FUNimation.

Encore is a software publisher that licenses or owns everything from spyware to the Print Shop desktop publishing software, as well as a broad array of computer games like the Hoyle franchise, the Hasbro line and the new version of "Monopoly." FUNimation licenses Japanese anime for DVDs in North America.

"Twenty-three years ago, I don't think too many people saw the convergence of media coming the way Eric did," says Navarre director of national accounts Vyto Lazaukis, who joined in 1995. "It's been a hell of a ride."

The ride began when Paulson mortgaged his house to fund his new company. He supposedly tells people, "When I started this business, I walked into an empty building, we had nothing to sell and nobody to sell it to."

Lazaukis wasn't there in the early days, but he repeats company legend that Paulson "laid everything that he had on the line personally a number of times to meet payroll or keep the company going or to expand the company. Can you imagine coming home to your wife and saying, 'Let's mortgage the house, I think this will work,' and then doing it more than once?"

He had to do it more than once through the years, because the ride included some close

continued on >>p42

CONGRATULATIONS

Eric Paulson...

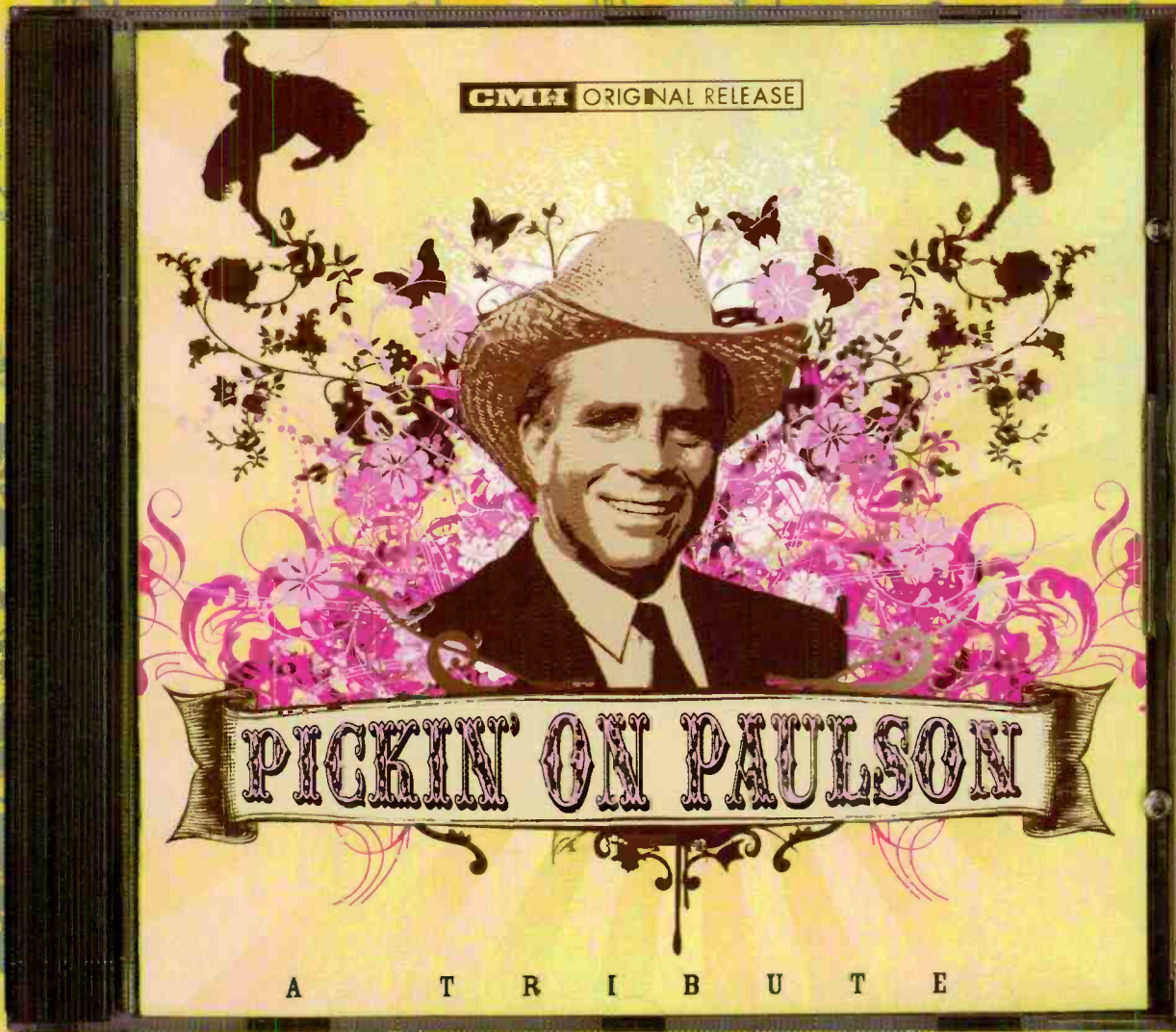
For your sound ideas.
And bold vision.

Trans World Entertainment is pleased to join *Billboard Magazine* in celebrating Navarre's founder, Eric Paulson. Congratulations on your years of success, and best wishes for a happy, healthy retirement.

Bob Higgins and your friends at



CMH RECORDS AND FAMILY PAYS TRIBUTE TO ERIC PAULSON



WORKING HAND IN HAND WITH ERIC AND NAVARRRE FOR ALMOST A QUARTER CENTURY

THE CMH LABEL GROUP

CMH



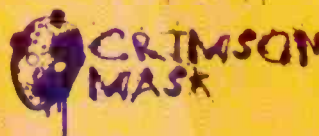
VITAMIN



RABON
records



baby rock
records



The
Secret Life
of Records

PAN AM
the international sound

P.O. Box 39439, Los Angeles, CA 90039 • www.cmhlabelgroup.com

Cleopatra Records EST. 1992

YOU WILL BE ALWAYS THE #1

CLEOPATRA RECORDS EXTENDS OUR APPRECIATION AND GRATITUDE TO ERIC PAULSON FOR HIS UNDAUNTED SUPPORT OF OUR LABEL SINCE WE CAME ON BOARD WITH NAVARRE IN 2000. WHEN ERIC LIKENED HIS VISION FOR CLEOPATRA RECORDS TO "WHEN THE MOON AND THE STARS LINE UP TO MAKE MAGIC HAPPEN IN THE RECORD INDUSTRY" HIS WORDS ACTUALLY SHAPED OUR BUSINESS MODEL AND HELPED US REALIZE HOW CRUCIAL TIMING AND LUCK ARE TO THE SUCCESS OF OUR COMPANY...SO WE'RE HERE (ON RECORD) TO SAY

"thanks ERIC! we couldn't have done it without you!"

the entire staff at cleopatra records

AN ALL-STAR TRIBUTE TO LYNARD SKYNYRD AVAILABLE NOW CLP 1685

AN ALL-STAR TRIBUTE TO LYNARD SKYNYRD
FEATURING: ANITA BAKER & PAT TRAYLOR
COLLEEN & JERRY VICTOR & PATTY LOVE
FRANK BASTARDI & BILLY BRISTOL & ACORN

distribution by... **NAVARRE**

Cleopatra Records, 11041 Santa Monica Blvd., #703, Los Angeles, CA 90025
www.CleopatraRecords.com • Distributed by the **NAVARRE CORPORATION**

from >>p40 calls that the company survived thanks only to Paulson's leadership and bravado, according to former employees, partners and competitors.

"I have never seen anybody that is a survivor like him," says Joe Weinberger, CEO of Navarre-distributed Lil' Joe Records in Miami. "He seems to be able to pull a rabbit out of the hat when he needs it."

Veteran industry sales consultant Esa Katajamaki, who was with Navarre from 1983 to 1989, says, "If Navarre's finances were weak, Eric would never show the employees that something was amiss. Eric never saw a bad day and never saw a question that had the answer 'no' to it. Like a bull in the china shop, he would make it happen."

In fact, Paulson's natural salesmanship skills often literally forced the company's capabilities to grow.

"I'd be sitting there in meetings either with accounts or suppliers and listening to what Eric was saying, and wondering, 'How are we going to do that?'" Katajamaki says. "Then when we would leave the meetings, Paulson would say to me, 'We have to figure out how to do that.'"

One of the close calls Navarre had was when Paulson sold the company to video distribution company LIVE Entertainment, which attempted

for 2002, Navarre's sales revenue has grown steadily each year, even though there have been some missteps along the way.

Some of the bets that didn't pay off and resulted in millions of dollars in write-offs include investments in Internet radio channel Net Radio; eSplice, an early attempt at putting together a digital aggregation company; Mix & Burn, which builds CD-on-demand kiosks; Digital Entertainment, a CD-ROM company; and Velvel Records, founded by former Sony Music chief Walter Yetnikoff. The acquisition of Surfside Distributors also didn't pan out.

Paulson concedes that Navarre may have stepped in too early and heavily on Internet plays like Net Radio and eSplice. Investments that don't work out "are part of business," he says.

Despite consistently rising sales, net losses piling up on the bottom line during a five-year period from 1997 to 2001. Investors also suffered through the fall of 2001, when Navarre shares fell in value, before the company began turning things around in 2002.

Beginning with that year through fiscal 2005, Navarre generated black ink all four years, culminating in the \$10.2 million net income on sales of \$596.6 million.

Navarre's winning streak ended in fiscal 2006



In earlier days, Navarre founder ERIC PAULSON, center, spends some time with Navarre-distributed artists DARYL HALL, right, and JOHN OATES.

Congratulations ERIC

...ANYWAY, AS WE'VE NEVER BEEN ONE TO MISS AN OPPORTUNITY grab these titles from the office before you go!



CRADLE OF FILTH
Eleven Burial Masses
(CD+DVD)



MY DYING BRIDE
A Line of Deathless Kings (CD)



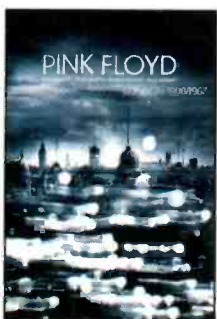
KATATONIA
Live Consternation
(CD+DVD)



PORCUPINE TREE
Arriving Somewhere
(DVD)



NOCTURNO CULTO (DARKTHRONE)
The Misanthrope
(DVD)



PINK FLOYD
Live in London 1966/67
(DVD)

from everyone at 'new' **SNAPPER / PEACEVILLE**



www.snappermusic.com

to vertically integrate other elements of home entertainment software by also buying the Lieberman rackjobbing operation and the Strawberies record store chain.

LIVE's ambition soon proved to be too much. The company found itself with a liquidity problem that forced it to do a prepackaged Chapter 11. In that reorganization, Paulson found a way to buy back Navarre. "When I sold them Navarre, we were heading to \$100 million, and what we bought back was a company that was under \$20 million in annual revenue."

Paulson had to start the company all over again in January 1992. Yet, by 1995, Navarre had gone public and finished that year with \$119 million in revenue. But even at that point, it still struggled to attain Paulson's vision.

"Back in 1995, when I came to Minnesota to discuss working at Navarre, Eric showed me a little shit-hole building with no windows," Lazaukis says. "He then took me to a cornfield and said, 'This is where our new headquarters will be.'"

Today, the Navarre headquarters takes in 321,00 square feet in two buildings, not to mention the company's offices in Canada and California. Navarre employs nearly 700 people.

From the time it went public in 1994, except

when the company posted a \$3.2 million loss on \$686 million in revenue. The loss resulted from a \$4 million write-off when Navarre parted ways with an undisclosed label and the \$12 million hit Navarre took when Musicland went bankrupt. But during that period, shareholder equity grew from \$24.3 million in 2002 to \$89 million by the end of 2006.

The company is even more solid than those numbers suggest.

In the past year, Navarre also withstood the Tower Records liquidation. Yet the wholesaler still has produced \$6.4 million in net income on sales of \$529 million in the nine-month period ended Dec. 31, 2006.

What's more, some of Navarre's latest investments are paying off dividends.

"FUNimation looks to be a win-win, but first they had to turn it around like they did for Encore and BCI Eclipse," says Michael Catain, CEO of the Navarre-distributed Liquid 8 label.

When Navarre bought FUNimation the company took on debt to finance the \$87 million acquisition in 2005, leaving the balance sheet with debt of \$140 million.

"Since then, the company has paid down debt to about \$80 million, and its revolving credit facility balance stands at zero," says Cary Deacon,



To celebrate Navarre's 24th anniversary, ERIC PAULSON rang the closing bell March 15 at the Nasdaq stock exchange.

president/CEO of Navarre, who previously was the company's president/COO. "We have positive operating cash flow for this year in spite of the other issues. That is my goal to push for operating cash flow in all divisions . . . and get debt paid off."

FUNimation will do \$50 million in revenue this year, according to Navarre, and the company started a TV channel that has a viewership of about 1 million cable subscribers. Navarre says it is the No. 1 distributor of Japanese anime in the United States.

Deacon says he also expects the software division Encore to produce \$50 million in revenue. Meanwhile, its acquisition of BCI, which licenses documentaries and other niche categories for DVD, has doubled its sales to \$32 million from the \$16 million the company produced when it was acquired.

Music now accounts for about 10% of the company's revenue, down from 34% in 2000. With all of Navarre's non-music enterprises—distributing computer software, videogames and DVDs, and its increasing publication of company-created or licensed DVDs and computer software—some wonder if music is part of Navarre's future, especially since Deacon is taking over day-to-day control and doesn't have a music industry background like Paulson.

Deacon responds that music is one of the support beams in Navarre's business.

"I put my faith in Bob Freese," who is VP/GM of Navarre Entertainment Media, its indie distribution business. "Bob has done a great job in bringing music-industry sensitivities and business disciplines to our indie [distributor]. He has enough rope to run the business as he sees fit."

One of the things Freese has done to keep growing the business is move into niche areas, as catalog has become a difficult sell with the closure of Tower and Musicland, Deacon says.

"We have spent a lot of our attention on Nashville, and now we are growing that business there," Freese says. "A lot of country music is being purchased out of the big box, so the loss of Tower doesn't hurt that genre. Also, it's less likely to be downloaded

than other genres."

In addition, Freese says that some of Navarre's distributed labels are determining how to create music that appeals to mass-merchant consumers.

Brian Perera, owner of Los Angeles-based metal/punk label Cleopatra Records, says, "I definitely feel that Navarre has helped us to grow where retail is right now. Navarre is getting into Nashville, so we are moving into Southern rock."

Also, the label has shifted its focus from putting out new music and hawking its entire catalog to "compilations like [collections of] '80s hair bands and essential metal classics and funk and soul greatest-hits albums," Perera says. "This product is very good for Navarre, because they are really good in selling to the mass merchant."

Traditional retail has abandoned the catalog business, and the only way the genre can be sold now is through Amazon or iTunes, Deacon says.

Since Navarre has been making a big push to be a digital aggregator for its labels, it expects to rejuvenate those sales.

Also, Navarre itself is enjoying digital sales success with three FUNimation titles recently featured on one of the video home pages of the iTunes Music Store.

But with all the emphasis on digital sales, Deacon says Navarre is working to improve its physical distribution capabilities. Like music, computer software is also under siege in a marketplace where downloading is rampant.

But Deacon predicts a strong physical-goods marketplace for the next five to 10 years in all its product lines.

Whichever way the marketplace evolves, Deacon says he is inheriting a company that Paulson built well to handle those challenges and opportunities.

"Eric built a hell of a workplace for a lot of people," Deacon says. "He is the patriarch of the company. It will be an interesting transition without having Eric here every day. It will be bittersweet, because he will still be involved in the business as chairman and as a large shareholder." . . .

blz An in-depth interview with Navarre Corp. founder Eric Paulson is available exclusively at billboard.biz/navarre.

Eric,

Congratulations on a brilliant career! It is an honor to be your colleague as well as a dear friend. I will never forget having the privilege of being invited to one of Navarre's Christmas parties. The energy, excitement and emotion around the celebration struck me that your vision and being was everywhere. It is obvious that your zest for life and excellence has made Navarre what it is today. You have built a terrific company that is now set to live on because of all your hard work and energy.

Now it's time for you and Karen to relax and enjoy life. I raise a martini to you.

All the best!
Jim Caparro

Eric,

To a fellow alumni of the University of Wisconsin and loyal Notre Dame fan—congratulations on your retirement. If any two people deserve quality time in the sun in Costa Rica, it is you and Karen. Your energetic approach to being the best in business will be sorely missed. Your love for the music business and your contribution to the industry will be forever remembered. Thanks for being there for all of us when in need of a friend or confidant. Eric, having touched so many lives in the entertainment industry, you created an incredible legacy.

Always loved the name Navarre!

Please don't be a stranger.
John Madison

EDC 
ENTERTAINMENT DISTRIBUTION COMPANY

NAVARRE'S BEST-SELLING ALBUMS SPAN GENRES

STARS

Here's a look at the top 10 best-selling albums distributed by Navarre during a recent four-week period, according to the company's Web site.



1
Little Big Town,
"The Road to Here" (Equity Music Group)



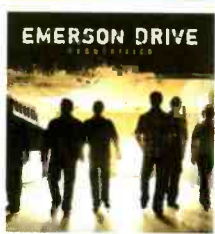
2
Various artists,
"An All-Star Tribute to Lynyrd Skynyrd" (Cleopatra)



3
Various artists,
"K-Tel: Sexual Healing, Love Songs of the '80s" (BCI Music)



4
Various artists,
"K-Tel: Rock This Town" (BCI Music)



5
Emerson Drive,
"Countrified" (Midas Records)



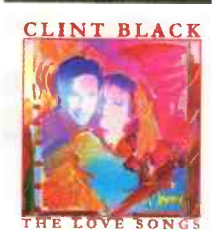
6
Blue Six,
"Aquarian Angel" (Naked Music)



7
Los Cadetes de Linares,
"Las Mas Canonas" (BCI Music)



8
Various artists,
"EMI: #1 Country" (BCI Music)



9
Clint Black,
"The Love Songs" (Equity Music Group)



10
Karaoke,
"Vicente Fernandez: Karaoke Hits" (BCI Music)



GAMES AND MORE

SOFTWARE RELEASES PROPEL REVENUE

These are the top 10 best-selling software titles distributed by Navarre during a recent four-week period, according to the company's Web site. Each title is followed by the name of the software publisher.

1. "MARINE SHARPSHOOTER GOLDEN BULLET EDITION JC," Groove Media (shown above)
2. "SUPREME COMMANDER," THQ
3. "PARALLELS DESKTOP FOR MAC," Nova Development
4. "MONOPOLY HERE & NOW," Encore
5. "SCRABBLE CHAMPION EDITION," Encore
6. "PRINT SHOP 22 DELUXE," Encore
7. "JOHN DEERE AMERICAN FARMER WITH JOHN DEERE BUILDER BUNDLE," Destineer Publishing
8. "AXIS & ALLIES COLLECTORS EDITION," Encore
9. "SLOTS FEATURING WMS GAMING," Masque Publishing
10. "PC-CILLIN INTERNET SECURITY 2007," Trend Micro

ERIC,
THANKS FOR BELIEVING.

EQUITY MUSIC GROUP





IVY'S LEAGUE
Ivy Queen leads the female reggaeton flock



BRIT BREAKTHROUGH
The Fratellis turn iTunes ad into U.S. hit



GOSPEL GAINS
Subscriber numbers climb at cable TV's GMC



'UH OOOH' PART TWO
Resilient Lumidee back with a more varied set



ONE-TWO PUNCH
Chayanne rolls out tour and simultaneous album

47

48

48

50

50

MUSIC

ROCK BY LARS BRANDLE

Global Warming

Arctic Monkeys Drop Media-Shy Routine For Sophomore Set

The sophomore slump. Second-year blues. The "difficult" second album. None of these phrases are in Alex Turner's vocabulary.

As frontman for the Arctic Monkeys, one of Britain's most successful and important bands of the decade, Turner is unfazed by the pitfalls of following up a zeitgeist-shaping debut.

"Was it a difficult album to record? No," Turner says from Milan, in the midst of a whirlwind promotional tour, "because ever since we finished the first album [in September 2005], we've been writing songs for this one. So it wasn't like a rush at the last minute."

Nonetheless, things have changed in Monkeyworld. Ahead of the release of their record-breaking debut set, "Whatever People Say I Am, That's What I'm Not" (Domino), fans of the band gleefully traded MP3s of album tracks, seemingly with the tacit approval of the band. In contrast, to have an advance listen to the follow-up—"Favourite Worst Nightmare," due April 23 in Europe, and the following day in North America—you must be a member of the media and travel to Domino's headquarters in south London.

Furthermore, in the United States, Domino has just linked with Warner Bros., which will provide marketing and sales support for the album, in the same way Epic did for Franz Ferdinand's 2004 self-titled debut.

Kris Gillespie, Domino label director of A&R for North America, says the deal will only impact "minimally" on the Monkeys' indie credibility stateside, with the record still distributed by Alternative Distribution Alliance in the States and outside Canada.

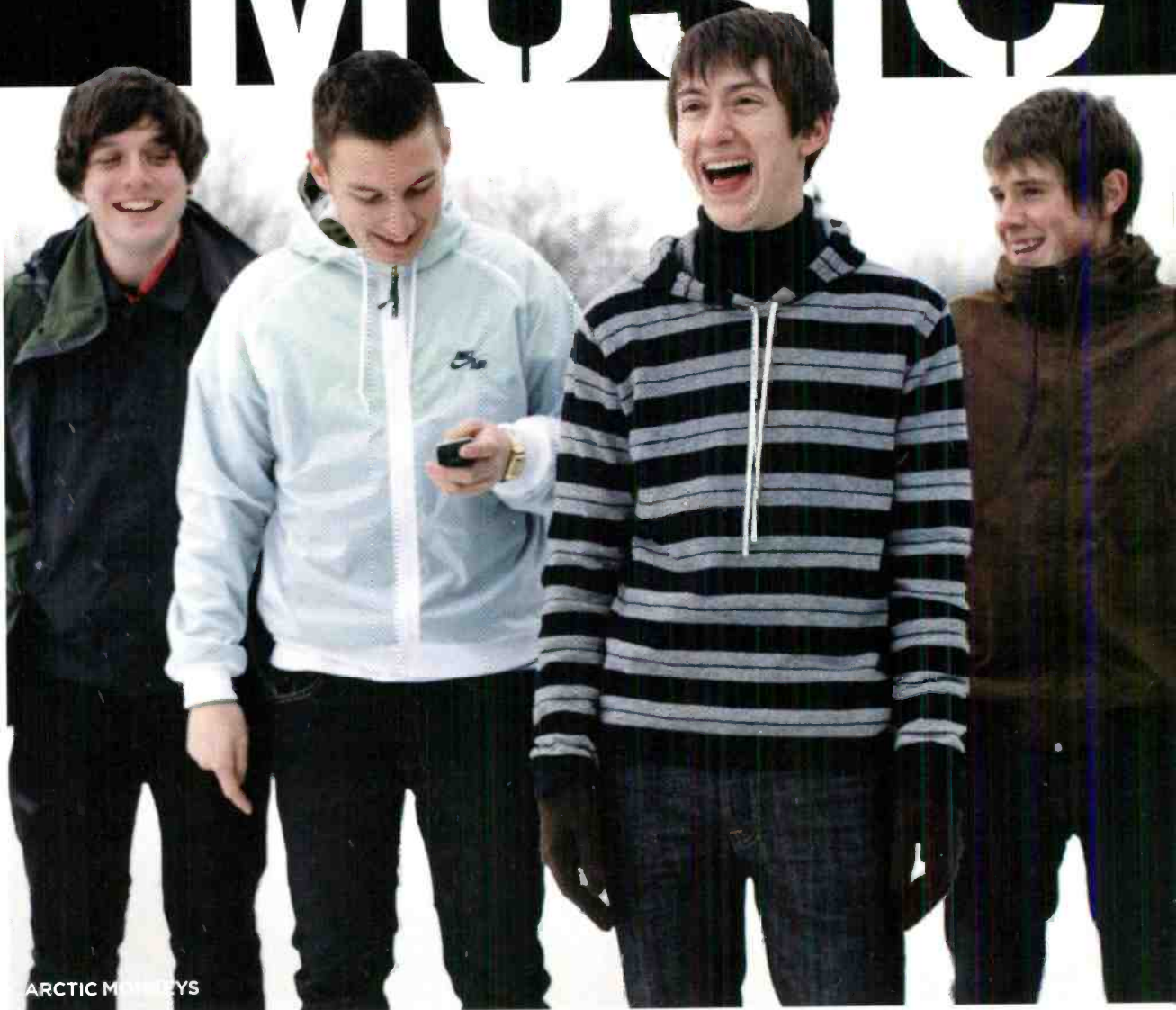
"The band have made an album that's got every chance to resonate in North America on a much bigger scale," he says. "In assessing what our aspirations are and the potential of the record, it made sense to find a partner."

Domino head Laurence Bell admits the band lacks the element of surprise this time, but says he remains "so confident" the 12 new songs—many of which display a spikier, rockier edge compared to the first album—will stand up to any test.

"This album will establish them as a classic rock band of our time. It's a huge creative leap," he says. "We don't have hang-ups or feel any pressure. They're pretty peerless at the moment."

"The buzz has never gone away for this band," says Rob Campkin, head of music for Britain's Virgin Megastores. "Very few albums this year will match them for opening-week sales."

Little more than a year has passed since "Whatever People Say I Am" shattered U.K. first-week sales records for a debut en route



ARCTIC MONKEYS

to selling more than 1 million units—with a further 301,000 copies sold in the United States, according to Nielsen SoundScan.

But Arctic Monkey years, apparently, tick by at a different rate to human years. "We've matured," Turner says. "We've been getting better sounds. And we've definitely improved [our skills] thanks to playing every night last year. We've got better, clearer, more interesting ideas."

New bass player Nick O'Malley has entered the fray, complementing Turner, guitarist Jamie Cook and drummer Matt Helders. And where the band once shunned media interviews, Turner and company are noticeably coming out of their shells.

"It was us that wanted to stay away from the press last time," Turner says. "We just wanted to get on with it, and we were a bit more bratty then."

Bell says the band still takes on only a tenth of the promotion most other bands do, but adds, "They're a lot happier to speak to the media now. The lights were shining on them very brightly last time around. They've been around the world now, and they've seen how it works."

However, the Monkeys remain resistant to some aspects of the music industry machine. In February, they upset organizers of the BRIT Awards by failing to attend the ceremony, de-

spite winning two trophies.

"We got a bit of criticism," Turner says. "But we would have had that if we'd gone. It would have been 'Oh, you've changed your tune.'"

Gillespie says the group's "conscious avoidance of overexposure" on the last campaign has actually worked to its advantage. "The general public were left with an appetite for the band that we're going to tap into very quickly," he says, dubbing the album "a more American-friendly record."

Radio support for lead track "Brianstorm" has been solid in Britain prior to its April 16 release to retail. It will receive only a soft launch in the United States before another track, "This House Is a Circus," is pushed to modern rock radio in May.

U.S. tour dates begin April 27 at the Coachella Festival, but, in the meantime, the band has been playing small, unannounced shows in cities across Europe in an attempt to replicate the underground buzz that made the debut album such an event.

"There's nothing like the Arctic Monkeys rolling into town and playing an amazing show," Bell says. "It leaves everyone talking about it."

Additional reporting by Mark Sutherland in London.

>>>'LOST' AND FOUND

Bon Jovi will release its next album, "Lost Highway," June 19 via Island/Mercury Nashville. First single "(You Want To) Make a Memory" will be performed April 16 during the CMT Awards in Nashville and May 2 on "American Idol." The title song is featured in the trailer for the John Travolta comedy "Wild Hogs," while "We Got It Going" featuring Big & Rich serves as the theme for ESPN's coverage of the Arena Football League.

—Jonathan Cohen

>>>ELVIS BACK IN THE BUILDING

A hefty batch of reissues as part of Universal's acquisition of the Elvis Costello catalog will arrive May 1. Eleven Costello albums, from 1977's "My Aim Is True" to 1986's "King of America," will reappear in Digipaks with their original U.S. track listings and artwork, alongside two new compilations. "The Best of Elvis Costello—The First 10 Years" rounds up 22 songs from the period, while the second album, "Rock and Roll Music," is meant to showcase the more uptempo side of Costello's oeuvre.

—Jonathan Cohen

>>>BEYOND THE 'SEA'

Liz Phair and Ryan Adams guest on actress/musician Minnie Driver's sophomore album, "Sea Stories." The Zoë/Rounder set, a 12-track collection of songs penned by Driver, will be released sometime early this summer and is produced by Marc "Doc" Dauer.

—Katie Hasty

>>>CELEBRATING ELLA

Michael Bublé, k.d. lang and Queen Latifah have leant their interpretations of Ella Fitzgerald songs to "We All Love Ella: Celebrating the First Lady of Song." The 13-track tribute will be released June 5 via Verve, with whom the late Fitzgerald was long affiliated. Etta James, Natalie Cole, Chaka Khan and Diana Krall also appear.

—Katie Hasty

ROCK BY TODD MARTENS

State Of The 88

TV Helps Los Angeles Indie Band Score On iTunes, But A Label Would Be Nice

The classic pop stylings of Los Angeles quartet the 88 may be more in line with the Kinks' tunes of the '60s than anything on contemporary radio, but that hasn't stopped those in TV and film from noticing the act.

Since releasing its second album, "Over and Over," in 2005, music from the 88 has been used in a TV teaser for the film "Little Miss Sunshine," commercials from the NFL and Target, and the act has even appeared in an episode of CBS series "How I Met Your Mother." Besides boosting the sales of singles at Apple's iTunes store, the licensing has afforded the 88 the luxury of staying independent and paying for and recording its albums without the interference of any record label.

Yet despite being able to tour on its own and scoring national distribution



via Allegro's indie arm NAIL Distribution, pianist Adam Merrin says the 88 would still like to partner with a label. It's just that no one, he says, has ever really asked.

"We are open to working with a bigger label, but no one has approached us at this point," he says. "There's been some interest recently, and people have been poking their heads around. We'll see what happens once this new album is done. We would like to go with somebody bigger, but if that doesn't happen, we're still excited to keep doing what we've done ourselves."

Indeed, with the help of local publicist Josh Mills, the 88 has appeared on numerous late-night talk shows, including "The Late Late Show With Craig Ferguson," "Last Call With Carson Daly" and "Jimmy Kimmel Live." Mills says the

band, which is repped by Azoff Music Management, has a "huge presence in Los Angeles," making it easier to get the ears of talent bookers.

The band has worked with Mills since 2002, and Merrin says it took a year of persuasion to score a slot on Kimmel's show. "When I say we do everything ourselves, we have a great publicist, and we have a great person who works our music on the licensing side of things," Merrin says.

The exposure has also given the band some iTunes hits. While "Over and Over" has sold 9,700 units in the United States, according to Nielsen SoundScan, the stomping, clap-along single "All Cause of You" has moved 17,000 copies. The cut appeared on the soundtrack to "You, Me and Dupree."

"We haven't had a hit on alternative radio," Merrin says. "That's hard to do when you're an independent. This is almost like the same thing."

And there's more to come. The act has a song featured in the upcoming Curtis Hanson film "Lucky You," due May 4, and has nearly completed a third album.

"It's a little less produced than the last record," Merrin says. "We didn't do too many overdubs. We definitely kept it natural. One song has a string quartet, but it's definitely more live. I hear these songs, and I could imagine playing it in front of thousands of people. It has that quality to it."

The 88 will perform March 26 at a reception for Billboard's Mobile Entertainment Live conference during the CTIA Wireless confab in Orlando, Fla.



Global Pulse

TOM FERGUSON tferguson@eu.billboard.com

Avion Travelogue

Jazz-Pop Band Gives Wings To Paolo Conte's Songs

Cult Neapolitan band Avion Travel has built a devoted following in its homeland with its eclectic jazz/pop style, but their latest success has a decades-long back story.

The act, fronted by vocalist **Pepe Servillo**, has recorded 12 albums since its 1987 debut. Current set "Danson Metropoli" (Sugar) peaked at No. 3 on the FIMI chart in February and has sold 37,000 units domestically since its Jan. 25 release, the label says. The album is a tribute to jazz-styled singer/songwriter **Paolo Conte**, who has his own historical relationship with the family that gives the Sugar label its name. Label president **Caterina Caselli** is a former pop vocalist who had an Italian hit single with Conte's song "Assieme a te Non ci Sto Più" in 1968. Caselli eventually became an executive with the Sugar family-owned CGD label and coaxed Conte there from RCA, scoring a string of hit albums in the 1980s.

In 1989, Conte became a Warner Music Italy artist after the major acquired CGD and the Sugar family set up its own self-titled label. But those strands reunite on "Danson Metropoli," which credits Conte as artistic director. He also sings on radio-only single "Elisir" alongside Servillo and Polydor pop/rock vocalist **Gianna Nannini**. "Watching them record it in a Milan studio one Saturday morning was a special moment," Caselli says.

The album is licensed in France to EMI and in the Netherlands to indie label Coast, with releases imminent in both markets.

Conte and Avion Travel are published by Sugar. Avion Travel is booked by Milan-based Cose di Musica. —Mark Worden
JULI IN MARCH: German pop/rock quintet Juli wrapped a 25-date tour of Germany, Switzerland and Austria March 6, but the band will hit the road again within weeks, beginning

a series of arena shows May 12 in Hohenems, Austria.

The band is promoting its October 2006 sophomore album "Ein Neuer Tag" (Island/Universal), which the label says has shipped platinum (200,000 units) domestically.

The band formed in 1999, and after inking a publishing deal with EMI in 2002, signed to Universal. Its June 2004

debut single "Perfekte Welle" hit No. 2 on Germany's Music Control charts, as did the band's October 2004 debut album, "Es Ist Juli," which also charted in Switzerland and Austria. Universal says German shipments have passed 1 million albums.

"Ein Neuer Tag" topped the German chart on release and went top five in Austria and

Switzerland.

Lead vocalist **Eva Triegel** insists Juli sees itself as "alternative pop," not as a rock band. "We're very demanding with our lyrics," she says. "From the very beginning, we wanted to address more of a grown-up audience than a younger one." The band is booked through Hamburg-based A.S.S. Concert & Promotion. —Wolfgang Spahr



R&B BY AYALA BEN-YEHUDA

The Ladies Of Latin Hip-Hop

Reggaetón Divas Look For A Breakthrough

As reggaetón hits puberty, labels are incorporating different sounds and finding new audiences and alternative ways to reach them—all of which bodes well for women looking to get into the game.

But though divas abound in the Latin pop world, the young genres of reggaetón and Latin hip-hop have so far produced only one undeniable female star—Ivy Queen (see story, right).

Industry sources point to a relative dearth of women pursuing the genre as a career, the clubby nature of compilations that dominate label releases and limited outlets devoted to airing a musical style derived from macho street culture.

"In Puerto Rico, the ones who are on the street and potentially disposed to make underground recordings are guys," says Felix Bonnet, VP of programming for Spanish Broadcasting System's Puerto Rico stations. Noting that girls are more sheltered from the corners where aspiring reggaetóners practice their craft all night, Bonnet adds, "For every hundred guys who want to sing reggaetón, only two or three girls go for it."

The last two years have brought major-label releases by Adassa, Glory, La Sista and Lisa M, as well as compilations with female guest stars. But the only women to crack the top 10 of Billboard's Latin Rhythm Airplay chart since its inception in August 2005 have been Ivy Queen, Nina Sky (appearing on a Tony Touch track), Latin pop's

Shakira, Anais, RBD and R&B crossovers Beyoncé, Cassie and Keyshia Cole.

At retail labels do support female urban artists' releases with price-and-positioning programs, says Alberto Uribe, head buyer for the Ritmo Latino chain. But with the same handful of artists featured on each other's reggaetón compilations, Uribe says, "It's the artists themselves who have made it seem like it's a movement exclusively for men—not record companies or consumers."

Machete Music president Gustavo Lopez counters that those who buy reggaetón albums are mostly women who prefer to hear men on the tracks. He notes that compilations, and particularly the singles worked from them, reflect artists who are hot at the moment—and the right female with the right song hasn't come along yet.

"Reggaetón is so young, there's only so many stars," Lopez says. "When we're all putting together projects, we're thinking about what's going to break through fast. There isn't a female out there that you can really say, 'She's hot.'"

For La Sista, Machete is simultaneously working a salsa track at tropical radio and a remixed reggaetón track with Hector "El Father" at urban radio.

The popularity of urban bachata by Aventura and romantic reggaetón by Rakim & Ken-Y proved there was a strong female market for Latin urban music. Young women and gays will be target markets for R&B/reggaetónera Adassa's sophomore album, says Walter Kolm, Universal Latino

senior VP of A&R and marketing.

A comprehensive street, club and online marketing campaign is under way, with single "You Got Me" offered as a free download on iTunes in advance of the April 24 album release.

Mun2 VP of programming Flavio Morales says his channel's "18 & Over" video countdown has become a sought-after barometer of an act's success.

It's also a platform to introduce new artists who don't make the countdown and who radio may be hesitant to make space for. "It's about creating a level playing field," he says.

Morales points to rap act Salt-N-Pepa's breakthrough in the '80s with a club track as a model for how Latin hip-hop is likely to evolve. And "if you get some young Latina talking about her young Latina experiences, I think that'll resonate the same way Gwen Stefani resonates."

Los Angeles hip-hop singer LaLa concurs. "All the guys, they write hard, and it's always some threatening shit. My perspective is definitely different. [I] tell normal girl stories, with how I grew up."

Lopez takes a different view. "I think for a woman to make it, she needs to be a bad girl, but she needs to be a bad girl with credibility. It might be through R&B or something else."

For her part, Ivy Queen allows that there's room for more female Latin urban stars, but adds this caveat: "[She has] got to be a woman with cojones." ■■■



IVY QUEEN

REGGAETÓN ROYALTY

Ivy Queen Earns Her Crown As A Very Male Subgenre's Only Female Star

When the "12 Disciples" of reggaetón stepped onstage to perform at the 2005 Latin Grammy Awards, only one of the genre's leaders was wearing a gold miniskirt over their jeans.

In a movement that took off commercially with aggressive lyrics and a doggie-style perreo dance, Ivy Queen established herself as reggaetón's no-nonsense female conscience. (Her anthem "Quiero Bailar" warned her dance partner not to misinterpret those moves.) With her first fully self-produced album, "Sentimiento," out March 27 on Univision, the 35-year-old has something new to prove: that she, and reggaetón, can grow artistically.

"I've heard many times that reggaetón is a rhythm, 'boom boom boom,' and that's it," says Ivy Queen, who was born Martha Ivelisse Pesante. "Because people see us as reggaetón or rap en Español artists, they think one doesn't have feelings and maybe can't write the way I wrote this album."

Though first single "Que Lloren" (Let Them Cry) seeks to avenge female heartbreak to a familiar drum machine beat, other tracks depart from Ivy Queen's peculiar brand of danceable melancholy with forays into salsa and acoustic balladry. In a twist on the usual dynamic, such male guest stars as Baby Rasta respond in kind with their own romantic songs.

Ivy Queen started her career in 1995 with Puerto Rican reggaetón group the Noise, then went solo with 1997's "En Mi Imperio." She followed up the next year with "The Original Rude Girl," on which she collaborated on a track with Wyclef Jean. Her top-selling album to date is 2005's "Flashback," a package of previous hits and new tracks that has sold 104,000 in the United States and Puerto Rico, according to Nielsen SoundScan.

As a female who slogged it out on the road with the likes of Don Omar before major labels took notice of reggaetón's commercial potential, Ivy Queen attributes her stature to the fact that "I always have something to say, something to contribute. I never came with empty rhythm or lyrics. [Men saw that] the girl could write and sing and go to the platform and kill, as we say." —ABY

GIRLS IN A MAN'S WORLD

New York rapper/activist La Bruja, who cut her teeth on Russell Simmons' "Def Poetry Jam" and recently signed to indie 1830 Records, asks, "Where is the Latina Lauryn Hill? I hope to step up and represent in that way."

These Latin hip-hop ladies (as well as Lumidee, see story, page 50) are stepping up as well:

MALA RODRIGUEZ

Spain's foremost rapper rose to critical acclaim in the late '90s for her hard-hitting lyrics and poetic flow. Though her 2002 album "Lujo Iberico" scanned just 2,000 copies in the United States and Puerto Rico, according to Nielsen SoundScan, the album and its



2003 follow-up, "Alevosia," respectively sold 60,000 and 70,000 copies in La Mala's home country, according to label Universal. Her next album, "Malamarismo," is due for a June 5 release stateside through Machete Music and includes collaborations with reggaetón acts Tego Calderon and Calle 13.

LALA

"It's hard to be a sad girl/in a man's world/With a big booty

and brains." So sings Casey Romero, aka LaLa, who got her break last year when DJ Julio G of urban KDAY Los Angeles downloaded her low-rider-themed "La La La" from her MySpace page and played it on the air. Several other radio stations picked up the song. A management deal with Priority Records founder Bryan Turner and collaborations with rappers Mack-10 and B-Real followed. LaLa is finishing work on her debut album.

CECY B, DIAMONIQUE AND STARR

Cecy B, Diamonique and Starr spit rapid-fire battle rhymes on "Here We Come," a track from West Coast Latin hip-hop compilation "Rikraf En-

tertainment Presents: La Costa Nuestra," due in August on Machete Music. Latin youth cable channel LATV, which launches nationally next month, is developing a reality show around Cecy B as she seeks a distribution deal for self-released album "Street Sexy." Road warrior Diamonique is featured on a remix of Akon's "Don't Matter" that's making the radio rounds. Starr is a member of the group La Verdad. —ABY



DIAMONIQUE



Nashville Scene

KEN TUCKER ktucker@billboard.com

Super Freaky Bluegrass

Skaggs And Hornsby's Collaboration Ain't No Joke

What do **Rick James'** funk classic "Super Freak," Appalachian folk singer **Roscoe Holcomb's** "Across the Rocky Mountain" and **Bruce Hornsby's** "Mandolin Rain" have in common? The answer isn't a punch line. Truth is, they all appear on a new collaboration between **Ricky Skaggs** and **Hornsby**.

"Ricky Skaggs & Bruce Hornsby" streeted March 20 on Sony Legacy and features new songs, traditional bluegrass numbers and, yes, some intriguing reworkings.

Skaggs and Hornsby first met in 1990 at a concert in Horseheads, N.Y. "There were about 300 people. We were a big draw that night," Hornsby says wryly. Skaggs later invited Hornsby to appear on "Live at the Ryman," a TV show he hosted on the former TNN cable network, and subsequently to appear on "Big Mon: The Songs of Bill Monroe," which Skaggs released on his own Skaggs Family Records.

"We had a strong connection, and he asked me if I'd be interested in doing a whole record," Hornsby says.

Recorded at Skaggs' studio just outside Nashville, the new project finds the pair backed by Skaggs' **Kentucky Thunder** band as well as virtuosos **Jerry Douglas** on dobro and **Stuart Duncan** on fiddle. "It's my studio, so we could take up as much time as we needed," Skaggs says.

The pair schooled each other as well. Skaggs introduced Hornsby to old-time bluegrass stars **Holcomb**, **Dock Boggs** and **Clarence Ashley**, while Hornsby returned the favor by sharing legendary jazz pianists **Bud Powell**, **Bill Evans** and **Keith Jarrett**. "I feel like there was a cross-pollination," Skaggs says.

The album also features new songs from Hornsby—including the hilarious "Dreaded Spoon," about Hornsby's father. "We'd be coming home from a Little League game, and we'd stop at the local Dairy Snack to get a cone. He'd say he didn't want anything... then he'd reach into the glove compartment and take out this spoon. It became known to me as the 'dreaded spoon.'"

Skaggs wrote the instrumental "Stubb," and **Gordon Kennedy** and **Phil Madeira** contributed the gospel-flavored "Come On Out."

Hornsby credits the bluegrass version of "Super Freak" to musician **Mike Duke**, whom he once heard break into a bluegrass send-up of the song. "If I ever get the chance," Hornsby recalls saying to himself, "I'm going to do something with that." Sticklers for detail will note the Skaggs/Hornsby version is missing a few words, thanks to an incomplete lyric sheet Hornsby says he found on the Internet. The rendition also includes country legend **John Anderson** ad-libbing lyrics.

Hornsby's 1987 top five hit "Mandolin Rain"



BRUCE HORNSBY, left, and **RICKY SKAGGS** schooled each other on their influences, and may collaborate again.

is reinvented as a haunting mountain ballad on the new record, but its transformation actually occurred a few years ago. Known for his improvisation, Hornsby says he reworked the song in 2002 at a concert in Oregon. "This minor key, old English ballad version feeling of this song came to me all at once. I played it, and everyone was like, 'What was that?' We've played it like that ever since."

Jeff Jones, executive VP for Legacy, says releasing the album was a no-brainer. "Both on an aesthetic level—because the record was fantastic and beautifully crafted—and on a commercial level—because we have catalog underneath these two artists—it made perfect sense." While Hornsby has recorded for RCA and Columbia, which are both now under the Sony BMG umbrella, Skaggs had some of his biggest radio hits while on Epic, another Sony BMG label.

Skaggs and Hornsby recently teamed for CMT's "Crossroads," a show that pairs country artists with musicians from other genres. They're also scheduled to appear April 23 on NBC's "Late Night With Conan O'Brien" and will hit the stage of the Concert Hall in New York the following night.

A number of shed and theater dates are already on the books, and more are being booked. Both men see the collaboration as an ongoing partnership, with more road dates and perhaps another album in the future.

"We could do this for a long time if we wanted to," Skaggs says. "I think we could do 20-25 dates a year. We love playing with each other." ...

ROCK BY MARK SUTHERLAND

Fratellis' Fast Start

iTunes Ad Gives U.K. Glamsters An Early Boost In The U.S.

In the United Kingdom, rowdy glam rockers the Fratellis are many things: 2007 British breakthrough act winners at the BRIT Awards; multiplatinum unit-shifters; self-styled "people's band"; and kings of the live circuit. In America right now they are just one.

"That iTunes band," frontman **Jon Lawlor** says with a grin, "hidden away from the madness" of South by Southwest in his Austin hotel room and being plagued by a maid service that won't take "please come back later" for an answer. "But that's much better than coming to America and having people say, 'Who the fuck are you?', which is what happens to most British bands."

The use of "Flathead," from the band's debut album "Costello Music," in the latest iconic iTunes commercial, has

catapulted the Glasgow, Scotland-based band ahead of many of their fellow British hopefuls in terms of U.S. recognition. **Jon Turner**, London-based GM of their U.K. label **Island Records**, likens it to "climbing four rungs of the ladder in one go."

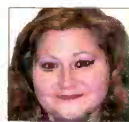
The attention has helped "Flathead" hit No. 1 on Billboard's Hot Singles Sales chart and also crack The Billboard Hot 100, where this week it's No. 73. So far it has sold 17,000 physical units and 87,000 digital downloads, according to Nielsen SoundScan.

Turner credits the ad to Island's "excellent relationship" with iTunes. The label presented "Costello Music" to Apple "very early on," he says. On March 13, Interscope division **Cherrytree Records** will release the

album in the United States.

"[The ad is] a fantastic calling card for them internationally," says Turner, who says the label will nonetheless "resist the temptation" to issue the track as a single in the United Kingdom. "Going to America cold is a hard slog but this has definitely opened doors for them in the media."

Island says the band has had positive early press in **Spin** and **Rolling Stone**, a March 23 slot on "Late Night With Conan O'Brien" and several early adds at modern rock radio. The band also has two tracks featured on the soundtrack to hit U.K. comedy "Hot Fuzz," set for release April 20 in U.S. theaters, while its biggest U.K. hit "Chelsea Dagger" appears in another U.S. ad for **Safeway**. The band is scheduled to support seven



Higher Ground

DEBORAH EVANS PRICE dprice@billboard.com

Growth Of The GMC

Labels, Sponsors Help Gospel Channel Move Into More Markets

The Gospel Music Channel (GMC) is growing, and its people sure know how to make the most out of a window of time. During a recent marathon two-day shoot, they camped out at showcase venue the W in Franklin, Tenn., and taped hours of upcoming programming, including several episodes of the concert series "Front Row Live," featuring **Alabama's Randy Owen**, the **Isaacs**, **Austin's Bridge**, **Michael W. Smith**, **Mike Farris** and the reunion of the legendary **Clark Sisters**.

"Several times a year we do what we call a 'batch shoot' where we do several different artists in one studio over two and a half days," says **Brad Siegel**, co-founder/vice chairman of GMC. "We'll do somewhere between seven and nine artists, producing a full-length concert in front of a private audience."

During the shoot, GMC also taped its countdown show—"The Hot List"—plus interviews and other segments. Among the highlights was the **Clark Sisters** reunion, which will be documented on a commercial DVD release. "We looked at it as a unique opportunity," EMI Gospel VP/GM **Larry Blackwell** says. "There is no better way to impact consumers than television so this partnership just made sense for us. We love the Gospel Music Channel and are very excited

about working together on this historic project."

EMI Gospel will release the **Clark Sisters' "Live-One Last Time"** June 19. "We created a win-win situation," GMC senior director of music industry development **Alvin Williams** says of partnering with EMI Gospel. "We sat down with Larry and [EMI Gospel's] **Ken Pennell** and worked it out." The group will perform eight new songs and a medley of their hits.

Blackwell welcomes the synergy with the channel. "GMC will begin on-air promotion March 25 and will air the one-hour special eight times



HORNSBY & SKAGGS: ERIK ANDERSON



dates of Black Rebel Motorcycle Club's May American tour, appear at the Coachella Valley Music & Arts Festival and take up highly prized support slots on some of the Police's U.S. dates, Lawlor says.

Such early attention is in contrast to the band's success at home, where the album's double-platinum certification (600,000 units) was eked out the hard way since its release in September 2006, with little of the music press hype that usually accompanies rising U.K. guitar bands.

"There are certain publica-

tions that hate our fucking guts," Lawlor says with a shrug, "but that makes it all the more satisfying that we're selling lots of records and playing to lots of people."

Indeed, Lawlor and Turner credit the band's tireless touring with breaking it in the United Kingdom, where it capitalized on the famous loyalty of the Scottish audience. Although Lawlor admits that "we didn't even have a MySpace page until four months after we signed... we had a record deal but no one knew who the fuck we were." The band's own

Web site, thefratellis.com, now gives each registered member its own social networking-style profile. "Being a Fratellis fan," Turner says, "becomes like joining a gang."

Membership of that gang is now on the rise stateside, with the band playing no less than six shows at South by Southwest—although Lawlor says the band is determined not to become "fixated" on the States.

"We're just trying to stand out," he says. "But we don't have to conquer everywhere we go—we're not the fucking Romans." ●●●

beginning April 7," Blackwell says. "On the DVD there will be a clip promoting GMC, asking people to contact local cable/dish providers to add GMC to their programming. There will also be a GMC coupon insert in the DVD packaging."

Such support and enthusiasm from record labels has been key to GMC's growth. "We ended 2006 in 96 major markets, and this year we'll be in about 154," Siegel says of GMC, which launched in October 2004. "We are on target to pass 20 million homes by the end of this year."

GMC has also been earning kudos from the cable industry. According to the annual Beta Research Cable Operator Study, GMC ranks as the No. 1 emerging or midsize network among cable providers with large systems in large markets (200,000- and 100,000-plus subscribers). GMC also ranked No. 1 in "audience attentiveness to advertising" and "feeling comfortable viewing with family."

Siegel says securing distribution has been the biggest challenge. "There are so many cable

systems across the country, and we have to go system by system, sort of the old-fashioned way, knocking on doors and presenting the channel," he says. "The cycle takes anywhere from six months to two years, sometimes even longer. A lot of times it's not because they don't see the need for the channel or the quality of the channel, it's more because they don't have the bandwidth or the channel space to launch it."

Siegel says fans are responding enthusiastically in the markets where GMC is on the air, and it is working hard to come up with innovative programming. The channel will begin airing a special series this month with reigning Gospel Music Assn. female vocalist of the year **Natalie Grant**. "Special Delivery" will chronicle Grant's recent pregnancy and the birth of her twins. Other programming includes GMC's talent show, "Gospel Dream," currently in its second year, and a Christian music news show called "Gospel Insider."

Country, pop, urban and rock music have been buoyed through the years by the success of MTV, VH1, BET and CMT. The Christian/gospel community is hoping to see GMC provide a comparable platform for faith-based music. Siegel says he's been pleased with not only the music industry support, but corporate America's involvement as well. "We have 28 blue chip advertisers. Ford and Lincoln Mercury are major advertisers with 'Gospel Dream,'" he says. "The newest sponsor we had come onboard was Wal-Mart. They became a big sponsor for our Black History Month celebration, which gave them the title sponsorship for the Super Bowl Gospel Celebration. Geico Insurance is a major advertiser. So are SC Johnson, Unilever and Coca-Cola. I think this will be a record year for us." ●●●

THE CLARK SISTERS



will make listeners guess if it's really him. Another standout is "Tú," whose lovely melody, sung with a tinge of regret, hints at '80s Italian pop.—LC

is like Scissor Sisters-lite: Retro disco with heavy doses of rollicking piano and funk. However, unlike the



ANASTASIA TSIOLCAS atsioulcas@billboard.com

Making A Quiet Splash

Jennifer Koh, Accentus And David Russell Ring In An Indie Spring

They may not have big marketing budgets or splashy publicity campaigns behind them, but several excellent new albums issued quietly this spring by various independent labels deserve their turn in the spotlight.

From Chicago-based independent Cedille comes violinist **Jennifer Koh** performing **Schumann's** three violin sonatas (March 13). Koh has made her mark as a champion of new music. This past fall, she gave the world premiere of **Jennifer Higdon's** String Poetic, which was commissioned for her, and in April she will debut *Spin 5*, a violin concerto by **Charles Wuorinen** also commissioned for her.

This current recording, however, finds Koh right at the heart of Romanticism alongside pianist **Reiko Uchida**. Koh plays with absolute assuredness, inviting warmth and a fresh spirit. It's a welcome addition to her growing discography.

In a follow-up to its mesmerizing 2003 album "Transcriptions," French vocal group **Accentus** offers a stunning array of repertoire reimagined as choral works on its latest release, "Transcriptions 2" (Naïve, Feb. 27). With a sound by turns plush and luminous, the group creates a whole world of tonal colors under the charmed baton of **Laurence Equilbey**.

Accentus roams through everything from selections from **Bach** solo keyboard pieces to **Ravel's** "La Flute Enchantée" to **Schubert's** "Death and the Maiden" quartet to **Vivaldi's** "Four Seasons"—and the results are so convincingly natural that you just might forget the originals, if just for a moment.

Guitarist **David Russell's** latest album, "Art of the Guitar" (Telarc, March 27), meanders over a generous swath of musical landscape. Unsurprisingly, he includes several Spanish selections like **Albeniz's** "Malaguena," but there are plenty of less conventional works as well, including music by **Edvard Grieg**, 20th-century Uruguayan composer **Abel Carlevaro** and Hungarian composer **Johann Kaspar Mertz** (1806-1856).

Other surprises on this recording include "Cavatina," a piece written by English film/TV composer **Stanley Myers** for the movie "The

Deer Hunter," as well as 19th-century Spanish composer **Julian Arcas's** flamboyant "Fantasia on Themes" from **Verdi's** "La Traviata," written 10 years after the opera had its debut. In this 12th release for Telarc, Russell plays with the agility, discernment and idiomatic touch for which he is well-known.

STATIC ENERGY: On March 8, 48-year-old American composer **Sebastian Currier** received the Grawemeyer Award, which carries a \$200,000 prize, for his piece "Static" for flute, clarinet, violin, cello and piano that plays with the multiple meanings of "static"—both the idea of something inert and changeless as well as white noise. The piece had its world premiere in February 2005 by the musicians of **Music From Copland's House**.

"Static" is now available on a recording called "On the Verge" (Koch, March 13) featuring Music From Copland House players, including flutist **Paul Lustig Dunkel**, clarinetist **Derek Bermel**, violinist **Nicholas Kitchen**, cellist **Willhelmina Smith** and pianist **Michael Boriskin**. (Disclaimer: Many moons ago, Kitchen used to be one of my teachers.) The album also includes three other Currier works with Music From Copland House artists, including 1997's "Verge" for clarinet, violin and piano, as well as two other world premiere recordings: 1998's "Night Time" for harp and violin and "Variations on Time and Time Again" from 2000, written for flute and piano. ●●●



MARCH 31, 2007 | www.billboard.biz | 49

being rich and famous doesn't always blunt a band's creative appetite.—GG



THE BILLBOARD REVIEWS

SINGLES

from >>p51

nals, the CD includes imaginative covers, including a sail through Herbie Hancock's "Maiden Voyage" that morphs into Radiohead's "Everything in Its Right Place."—DO

SOWETO KINCH
A Life in the Day of B19: Tales of the Tower Block
Producer: Tony Platt
Dune

Release Date: March 13

★ It's always seemed as though there's a natural affinity between jazz and hip-hop, but few artists have managed to make anything believable out of this potentiality. An exception is the English sax man Soweto Kinch. "A Life in the Day" is Kinch's second album, and he not only does a remarkable job of blending jazz and hip-hop into a fascinating groove, but he also pulls together a concept album as a bonus. Follow the dreams and tribulations of S, Adrian and Marcus—residing in postal district B19 in Birmingham, England—and partake of some very cool jazz. For a simultaneous jazz/rap interlude, try "Ridez." As a jazz stylist, Kinch is a man of various moods, from the basic ballad form of "Adrian's Ballad" to the dissonance of "The House That Love Built" and the angular polyphony of "Out There."—PVV

WORLD
GILBERTO GIL
Gil Luminoso

Producer: Bené Fonteles
DRG

Release Date: March 13

★ Gilberto Gil has been a major player in Brazil's music world since the Tropicalia era, yet "Gil Luminoso" is the first album he's released that's simply Gil and his guitar. The project, tracked in Rio,

features 15 tunes chosen from Gil's 35-year body of work. The presentation is about as minimal as a singer/songwriter can manage, and the listening experience is definitely stirring. Gil's voice is as elegant as ever, and his distinctive interpretive gift is alive and well. His guitar work, in the service of an infinitely expressive voice and a collection of memorable tunes, is all it needs to be. The feel of most of the songs is consistently languid—Gil's sambacança "Preciso aprender a só ser," for instance, though tunes such as "O som de pesoa" and "Cebro eletrônico" are more uptempo.—PVV

NEW & NOTEWORTHY
KLAXONS

Myths of the Near Future
Producer: James Ford
Geffen

Release Date: March 27

In the United Kingdom, it's practically illegal to mention the Klaxons without immediately following up with the phrase "leaders of the 'n-rave' scene." This has raised the band's media profile, but is also misleading on two counts. Firstly, because—Klaxons apart—there isn't actually any such thing as a n-rave scene. And secondly because, bar a few bleeps and a keener sense of rhythm than most of their contemporaries, they're pretty much a straight-ahead alternative rock band. Thankfully, they're also a pretty good one. This debut can't quite capture the wide-eyed euphoria of a Klaxons live show, but readymade anthems like "Golden Skans," "Totem on the Timeline" and "Magick" will energize dance fans and rockers alike. No. 1 in a field of one maybe, but still not a bad place to be.—MS

POP
MEAT LOAF
FEATURING
JENNIFER HUDSON
The Future Ain't What It Used to Be (edit) (4:36)
Producer: Desmond Child
Writer: J. Steinman
Publisher: not listed
Tenth Street

Meat Loaf scores quite the coup, enlisting Jennifer Hudson on a track from "Bat Out of Hell III: The Monster Is Loose." In fact, this is the only major-label recording other than "Dreamgirls" that she has thus far appeared on. With an Academy Award win and the public's general warm fuzzy for the artist, timing couldn't be better for adult top 40 to get in on the act, as signature "And I Am Telling You I'm Not Going" maintains gangbuster business at R&B/hip-hop and adult R&B. This song is a typical bombastic ballad that glowingly typifies Mr. Loaf's deep catalog. "The Future Ain't What It Used to Be" is ideal for mainstream radio to participate in Hudson's acclaim, while giving "Bat" a second chance at commercial flight.—CT

COUNTRY
CRAIG MORGAN
Tough (3:15)

Producers: Craig Morgan, Phil O'Donnell, Keith Stegall
Writers: M. Criswell, J. Leathers
Publishers: Steel Wheels/BMI; Curb/ASCAP
Broken Bow

▶ "Tough" is one of those slice-of-life ballads that will make women smile and men nod in agreement. The first verse finds a man marveling at all the things his wife does every day as she chauffeurs the kids, runs errands, does aerobics and always smiles when he walks through the door. In the second verse, she battles cancer with faith and grace. The hook line says, "There was a time back before she was mine when I thought I was tough." Craig Morgan has a strong, warm voice and a great way of delivering each line that maximizes impact, especially on a potent ballad like this. It's yet another gem from Morgan's "Little Bit of Life" CD that shows why this is the man who proved an indie

label can be home to a chart-topping artist.—DEP

ROCK
DASHBOARD CONFESSIONAL
Stolen (3:53)
Producer: Don Gilmore
Writer: C. Carrabba
Publishers: Hey, Did She Ask About Me/Universal, ASCAP
Vagrant

▶ Dashboard Confessional's last album, "Dusk and Summer," abandoned emo dramas in favor of arena rock, not long after touring with U2. For sunset ballad "Stolen," Chris Carrabba keeps vocal catharsis to a minimum, sending only a few whispery lines over a soulful, less-is-more groove that unabashedly quotes "With or Without You." Anyone can write a post-breakup line like "You have stolen my heart," but Carrabba attacks a generic diary entry with the emotional nakedness of someone burning inside. "Stolen" sounds big, yet feels intimate, showing how the emo godfather has evolved as a songwriter—or how much he has learned from Bono.—SP

LORDI
Hard Rock Hallelujah (4:07)
Producer: Jyrki Tuovinen

JOJO
Anything (3:49)
Producers: Beau Dozier, Jusin Trugman
Writers: B. Dozier, Mischke, D. Paich, J. Porcaro
Publishers: various
Blackground/DaFamily/Universal

▶ JoJo does Toto. Delicious, and not just phonetically. This clever third single from the teen's sophomore album, "The High Road," takes the melodic hook from the group's 1982 No. 1 chestnut "Africa," places it on endless loop and adds an entirely new lyrical melody on top. Get that? "Anything" is not a cover, not a sample, but a new composition sung over the instrumental hook (it even opens with a small vocal sample from Toto). Breezy, loose vocals from our young heroine offer exceptional companionship to the music, which, surprisingly, avoids becoming monotonous thanks to the winding, escalating performance. Previous "How to Touch a Girl" failed to connect (likely the dreadful title) as "Too Little Too Late" did. "Anything" should restore JoJo's chart course, connecting with the kids and their moms, who will instantly pick up on the inventive gimmick (at least until they realize that JoJo was born eight years after the original song hit. Ouch).—CT

JOSH GROBAN
February Song (3:57)
Producer: Marius de Vries
Writers: J. Groban, M. de Vries, J. Ondrasik
Publishers: various
143/Reprise



The launch single from Josh Groban's current "Awake," "You Are Loved (Don't Give Up)" again reaped top 10 rewards at AC, in spite of the format's November-December indulgence of Christmas music. Follow-up "February Song" is more adventurous and features the majestic singer's most alluring, elegant hook to date. Amid a lyric of hope for perfection in love, the song, co-written with Five for Fighting's John Ondrasik, builds with cliff-hanging bravado that would muster a wink from Celine. So few artists unashamedly capitalize on the beloved market for melodramatic power ballads. Glory be to Groban for indulging his millions of minions with a signature song chilling in its capacity to emblazon AC's core.—CT

Writer: Lordi
Publisher: Sony BMG Finland
The End/Sony BMG

★ "Hard Rock Hallelujah" opens with a church organ that sounds the requiem for taking rock too damn seriously. Lordi glories in a rave-up that stomps nū metal's sobbing inner child into the ground with platform monster boots. True, "Hallelujah" isn't far removed from '80s hair metal, but it doesn't depend on of-the-moment production, so it re-

duces the cringe factor 10 years down the road. This Finnish import won 2006's Eurovision Songwriting Contest—and is playing the Bamboozle Fest this spring—for a reason. People want some fun served straight up, no chaser, with their rock. Praise Lordi for its loud, proud, pyrotechnic mission.—CLT

AC
JIM BRICKMAN
FEATURING LADY ANTEBELLUM WITH HILLARY SCOTT

Never Alone (3:38)
Producer: Dan Shea
Writer: V. Shaw
Publisher: not listed
SLG

Infamous for a lack of format-exclusive artists, AC radio has embraced romantic piano man Jim Brickman with a record-breaking 24 chart smackeroots. The latest offering from current "Escape," "Never Alone" features vocals from country-esque trio Lady Antebellum's lead singer, 20-year-old Hillary Scott, with Brickman lending signature keyboards to a lyric professing steadfast love. Potential is twofold here: Brickman has previously scored with Martina McBride and Michelle Wright, giving "Never Alone" props at country radio. Likewise, with AC's current penchant for country cross-overs, there's every reason to expect the format to take it all the way home.—CT

LEGEND & CREDITS

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

CONTRIBUTORS: Keith Caulfield, Leila Cobo, Gary Graff, Gail Mitchell, Wes Orshoski, Dan Ouellette, Sven Philipp, Deborah Evans Price, Mark Sutherland, Chuck Taylor, Christa L. Titus, Ken Tucker, 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.

THE HOT BOX

A WEEKLY ROUNDUP OF NOTABLE CHART ACHIEVEMENTS

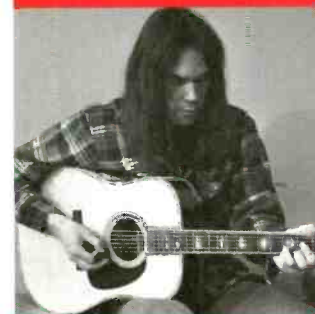


BRITISH INVASION

>> Amy Winehouse bows at No. 7 on The Billboard 200 with her first U.S. album, the highest start ever by a British female solo newcomer (51,000 sold). It's the best debut on this list for any new U.K. act since Dirty Vegas also launched at No. 7 in 2002.

GREEN DAY

>> St. Patrick's Day brings its annual invasion of Irish music to Top World Albums. Irish fare owns 12 of the chart's 15 slots, lifting the list's volume by 4.3% over the prior week. Celtic Woman's new set earns the Greatest Gainer on The Billboard 200 on a lift of 6,000 units (No. 21, up 21%).



YOUNG AT HEART

>> Neil Young's "Live at Massey Hall 1971" enters The Billboard 200 at No. 6. It represents the second-fastest chart start in his long career. Only "Mirror Ball," his 1995 collaboration with Pearl Jam, began at a higher rank, when it entered at No. 5.

CHART BEAT

>> Fred Bronson explains why we're twice in love with Amy Winehouse and spends "Wasted" Days and "Wasted" Nights chronicling the latest achievements of Carrie Underwood on Hot Country Songs. And if that isn't enough "American Idol" news, here's a so report on the latest No. 1 for Daughtry.

>> Neil Young's first set away from Buffalo Springfield debuted on the Billboard album chart 40 years and one week ago. This week he earns the third-highest charting album of his career as "Live at Massey Hall 1971" (Reprise) bows at No. 6. Recorded at the famed Toronto venue, the set sold 57,000 copies this week.

Read Fred Bronson every week at billboard.com/fred.

CHARTS



Over the Counter

GEOFF MAYFIELD gmayfield@billboard.com

Parade Needs Drum Majors; Musiq in the Night

Now that The Wall Street Journal noticed declining album sales in its March 21 edition, a story that has unfolded throughout the year has caught the attention of the mainstream press.

Yes, album sales have been down from the comparable week in every frame of 2006 despite vigorous growth by digital album downloads. Yes, an evaporation in CD sales and the evolution of new vehicles through which music can be consumed are contributing factors. And, yes, the loss of such cornerstone chains as Musicland and Tower Records helped bring about the 19% dip in album volume that we've seen to date in 2007.

While these newer truths have all shaped this year's album picture, part of what's playing out is a basic business lesson that was proven when labels began to euthanize the retail-available single in the mid- to late-'90s. Namely, if you don't make a product available, it won't sell.

Picking up a cue I've heard from retailers, distributors and interested bystanders, what's missing from the market are horses to pull the wagon.

With the exception of **Norah Jones'** "Not Too Late," which has sold 1.1 million copies in seven weeks, the market

has been void of traffic-stimulating releases in the first 11 frames of this year. Nor have we witnessed carry-over momentum from late prior-year albums, as we saw from **Mary J. Blige**, **Jamie Foxx** and **Eminem** in early 2006.

There are always too many releases dropped in the last four months of any year, as artists and their managers try to cash in on Christmas shopping traffic, but that trimester's glut in '06 felt even more exaggerated than usual, falling between a particularly puny summer and the alarmingly slow pace of this new year.

Remember the "Field of Dreams" adage, "If you build it, they will come?" This year's release schedule marks the exact opposite of that premise, while many of last year's new releases that got lost in the shuffle of the closing quarter would have stood taller had they been held for release in January or February.

Yes, I hear you, Hastings Entertainment CEO **John Marmaduke**. The industry would be better-served by a more even flow of high-profile releases rolled throughout the year. Certainly rival retailers hear you. Distributors absolutely hear you, and I think most labels do, too.

For those artists and their camps who think the calendar only extends from September to December, your wake-up call bears in this young year's alarming album numbers.

MUSIC, SWEET MUSIQ: As **Musiq Soulchild** scores his second career No. 1 on The Billboard 200, it might seem contrarian to gripe about a market void of pace cars in a week when six new albums enter the top 10.

But let's face facts. It takes fewer sales to reach the top 10 these days.

The average at No. 10 has been 46,205. That's down from 57,760 during the first 11 weeks of last year, 70,842 in the same period five years ago and

76,493 at this point in 1997.

For what it's worth, this marks the first time since Nielsen SoundScan began tracking sales in 1991 that six albums have bowed simultaneously in the top 10 during any week of a first quarter. Just don't be surprised if you see that sight more frequently, as thresholds decline while labels pay critical focus to opening-week sales.

A start of 149,000 copies is smaller than Soulchild had when second album "Juslisten (Just Listen)" topped the big chart with 260,000 in 2002 and even falls shy of the 150,000 that placed last set "Soulstar" at No. 13 in December of 2004.

The new "Luvanmusiq" also marks his second No. 1 on Top R&B/Hip-Hop Albums, his fourth top 10 on that list.

Soulchild's arrival signals the first time in Atlantic's 60-year history that the label has scored back-to-back starts at No. 1 and is the third chart-topper in 2007 for the house that **Ahmet** built.

In the runner-up slot, **Lloyd**, another R&B singer, more than doubles his best prior SoundScan week with 112,000 (see Between The Bullets, page 59). Rap duo **8Ball** and **MJG** visit the big chart's top 10 for the fourth time. 8Ball also reached No. 5 with a solo album in 1998.



MUSIQ SOULCHILD

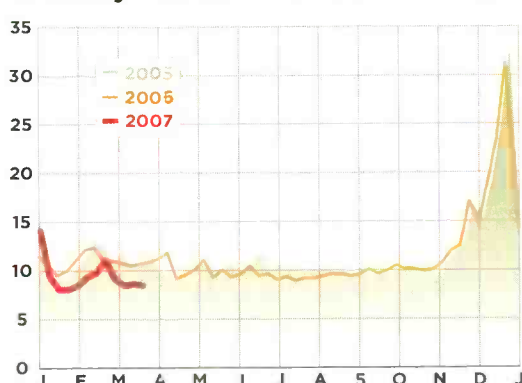
Market Watch A Weekly National Music Sales Report

Weekly Unit Sales

	ALBUMS	DIGITAL ALBUMS*	DIGITAL TRACKS
This Week	8,507,000	826,000	15,404,000
Last Week	8,663,000	839,000	15,475,000
Change	-1.8%	-1.5%	-0.5%
This Week Last Year	10,461,000	542,000	10,533,000
Change	-18.7%	52.4%	46.2%

*Digital album sales are also counted within album sales.

Weekly Album Sales (Million Units)



Year-To-Date

	2006	2007	CHANGE
OVERALL UNIT SALES			
Albums	118,981,000	99,237,000	-16.6%
Digital Tracks	122,910,000	188,830,000	53.6%
Store Singles	769,000	487,000	-36.7%
Total	242,660,000	288,554,000	18.9%
Albums w/TEA*	131,272,000	118,120,000	-10.0%

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

DIGITAL TRACKS SALES



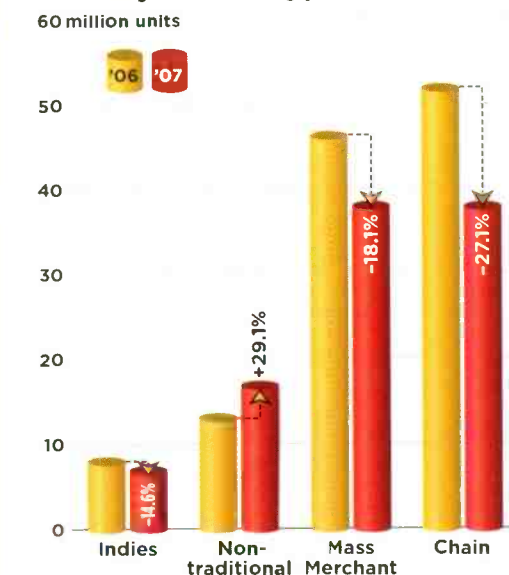
SALES BY ALBUM FORMAT

	2006	2007	CHANGE
CD	112,152,000	89,151,000	-20.5%
Digital	6,274,000	9,794,000	56.1%
Cassette	341,000	92,000	-73.0%
Other	214,000	200,000	-6.5%

For week ending March 19, 2007. Figures are rounded. Compiled from a national sample of retail store and rack sales reports collected and provided by



Year-To-Date Album Sales By Store Type



MAR 31 2007 THE Billboard 200

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	MUSIQ SOULCHILD ATLANTIC 105404/AG (18.98)	Luvanmusiq	1	1
2	NEW	1	LLOYD THE INC./UNIVERSAL MOTOWN 008554/UMRG (13.98)	Street Love	1	1
3	NEW	1	RICH BOY ZONE 4 008556*/INTERSCOPE (10.98)	Rich Boy	1	1
4	3	17	DAUGHTRY RCA 88860/RMG (18.98)	Daughtry	2	2
5	4	18	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98)	Konvicted	2	2
6	NEW	1	NEIL YOUNG REPRISE 43328/WARNER BROS. (18.98) ⊕	Live At Massey Hall 1971	1	1
7	NEW	1	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428/UMRG (10.98)	Back To Black	1	1
8	NEW	1	8BALL & MJG BAO BOY SOUTH/BAO BOY 83970*/AG (18.98)	Ridin High	1	1
9	4	6	FALL OUT BOY FUELED BY RAMEN/ISLAND 008109/IDJMG (13.98)	Infinity On High	1	1
10	12	15	CARRIE UNDERWOOD ARISTA/ARISTA NASHVILLE 71197/RMG (18.98)	Some Hearts	5	5
11	6	7	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds	3	3
12	10	5	ROBIN THICKE STAR TRAK 006146*/INTERSCOPE (9.98)	The Evolution Of Robin Thicke	5	5
13	11	25	FERGIE WILL.I.AM/A&M 007490/INTERSCOPE (13.98)	The Dutchess	1	1
14	2	7	NORAH JONES BLUE NOTE 74516/BLG (18.98) ⊕	Not Too Late	1	1
15	1	2	THE NOTORIOUS B.I.G. BAD BOY 101830/AG (18.98)	Greatest Hits	1	1
16	5	2	GARY ALLAN MCA NASHVILLE 008196/UMGN (13.98)	Greatest Hits	1	1
17	2	76	NICKELBACK ROADRUNNER 18300 (18.98)	All The Right Reasons	5	5
18	2	2	ARCADE FIRE MERGE 285 (14.98)	Neon Bible	1	1
19	7	39	NELLY FURTADO MOSLEY/GEFFEN 006300*/INTERSCOPE (13.98)	Loose	1	1
20	5	9	CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae	4	4
21	20	7	GREATEST GAINER CELTIC WOMAN MANHATTAN 75110/BLG (18.98)	A New Journey	4	4
22	19	17	GWEN STEFANI INTERSCOPE 008099 (13.98)	The Sweet Escape	3	3
23	6	2	RELIANT K GOTTE 70592/CAPITOL (18.98) ⊕	Five Score And Seven Years Ago	6	6
24	NEW	1	JAMES MORRISON POLYOR 008253/INTERSCOPE (10.98)	Undiscovered	24	24
25	9	2	KORN VIRGIN 86027 (18.98)	MTV Unplugged	1	1
26	23	13	RASCAL FLATTS LYRIC STREET 165075/HOLLYWOOD (18.98)	Me And My Gang	4	4
27	NEW	1	TYPE O NEGATIVE STEAMHAMMER 9919/SPV (17.98)	Dead Again	27	27
28	18	10	DIXIE CHICKS COLUMBIA 80739/SONY MUSIC (18.98) ⊕	Taking The Long Way	2	1
29	21	17	JOHN MAYER AWARE/COLUMBIA 79019*/SONY MUSIC (18.98)	Continuum	1	1
30	23	24	TAYLOR SWIFT BIG MACHINE 120702 (18.98)	Taylor Swift	19	19
31	29	25	HINDER UNIVERSAL REPUBLIC 005390/UMRG (9.98)	Extreme Behavior	2	2
32	22	13	VARIOUS ARTISTS GRAMMY 03827/SONY BMG CMG (18.98)	Grammy Nominees 2007	3	3
33	39	5	LILY ALLEN CAPITOL 75468 (12.98)	Alright, Still...	20	20
34	34	21	SOUNDTRACK WALT DISNEY 861698 (18.98) ⊕	Hannah Montana	2	2
35	25	16	GERALD LEVERT ATLANTIC 100341/AG (18.98)	In My Songs	1	1
36	27	22	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 007227*/IDJMG (13.98)	The Inspiration	1	1
37	24	15	SOUNDTRACK MUSIC WORLD/COLUMBIA 88953/SONY MUSIC (18.98)	Dreamgirls	1	1
38	26	14	KIDZ BOP KIDS RAZOR & THE 89141 (18.98)	Kidz Bop 11	1	1
39	25	10	GYM CLASS HEROES DECAYDANCE 086/FUELED BY RAMEN (13.98)	As Cruel As School Children	35	35
40	33	26	BEYONCE COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day	2	2
41	4	19	VARIOUS ARTISTS SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/ZOMBA 01750/SONY MUSIC (18.98)	NOW 23	2	2
42	32	23	PRETTY RICKY BLUESTAR/ATLANTIC 94603/AG (18.98)	Late Night Special	1	1
43	3	41	THE FRAY EPIC 93931/SONY MUSIC (18.98) ⊕	How To Save A Life	2	14
44	30	28	THE SHINS SUB POP 705* (15.98)	Wincing The Night Away	1	1
45	44	29	CIARA LAFACE 03336/ZOMBA (18.98) ⊕	Ciara: The Evolution	1	1
46	37	46	EVANESCENCE WIND-UP 13120 (18.98)	The Open Door	1	1
47	14	2	SEVENDUST 7BROS 100437/ASYLUM (18.98)	Alpha	14	14
48	NEW	1	THE FRATELLIS CHERRYTREE/DROP THE GUN/ISLAND 008561/INTERSCOPE (9.98)	Costello Music	48	48
49	51	49	CHRISTINA AGUILERA RCA 82639/RMG (22.98)	Back To Basics	1	1
50	45	75	THE PUSSYCAT DOLLS A&M 005374/INTERSCOPE (13.98)	PCD	1	1



The ninth edition of the hit series includes Daniel Powter (pictured), Natasha Bedingfield and Gwen Stefani.



A much-beloved 1971 concert is the latest release in Neil Young's archive series (No. 6; 57,000).



A massive 47% of the British singer/songwriter's first-week sales were sold through digital retail.



Act returns with its best week ever, easily surpassing the No. 108 peak of 2005's "Strange and Beautiful."



Band's single "Flathead," best-known for its use in iTunes ads, is bubbling under the Modern Rock chart.

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
51	36	31	KEITH URBAN CAPITOL NASHVILLE 77087 (18.98)	Love, Pain & The Whole Crazy Thing	3	3
52	74	2	PACE SETTER SOUNDTRACK WARNER SUNSET 101272/WARNER BROS. (18.98)	300	52	52
53	50	43	MY CHEMICAL ROMANCE REPRISE 44427/WARNER BROS. (18.98)	The Black Parade	1	1
54	46	32	SOUNDTRACK WALT DISNEY 000117 (18.98)	Jump In!	1	1
55	41	30	RED HOT CHILI PEPPERS WARNER BROS. 49996* (22.98) ⊕	Stadium Arcadium	2	2
56	NEW	1	VARIOUS ARTISTS WARNER BROS. 49996* (22.98) ⊕	Radio Disney Jams 9	56	56
57	37	48	30 SECONDS TO MARS IMMORTAL 90992/VIRGIN (12.98) ⊕	A Beautiful Lie	1	36
58	48	56	SUGARLAND MERCURY 007411/UMGN (13.98)	Enjoy The Ride	4	4
59	79	86	CELTIC WOMAN MANHATTAN 60233/BLG (18.98)	Celtic Woman	1	63
60	62	62	THE RED JUMPSUIT APPARATUS VIRGIN 82829 (12.98)	Don't You Fake It	25	25
61	55	50	JOSH TURNER MCA NASHVILLE 004744/UMGN (13.98)	Your Man	2	2
62	54	33	RODNEY ATKINS CURB 78945 (18.98)	If You're Going Through Hell	3	3
63	47	38	TOBYMAC FOREFRONT 70379 (17.98)	(portable sounds)	10	10
64	58	59	THREE DAYS GRACE JIVE 83504/ZOMBA (18.98)	One - X	5	5
65	53	39	MARY J. BLIGE MTRIAARCH/GEFFEN 008112*/INTERSCOPE (13.98)	Reflections (A Retrospective)	9	9
66	52	36	LUCINDA WILLIAMS LOST HIGHWAY 006938* (13.98)	West	14	14
67	71	65	BLUE OCTOBER UNIVERSAL MOTOWN 006262/UMRG (9.98)	Foiled	29	29
68	68	51	ASHLEY TISDALE WARNER BROS. 44425 (18.98)	Headstrong	5	5
69	60	47	JOSH GROBAN 143/REPRISE 44435/WARNER BROS. (18.98) ⊕	Awake	2	2
70	65	55	BRAD PAISLEY ARISTA NASHVILLE 69642/SBN (18.98)	Time Well Wasted	2	2
71	76	72	THE KILLERS ISLAND 007026*/IDJMG (13.98)	Sam's Town	1	1
72	66	60	BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son	3	3
73	61	44	KATHARINE MCPHEE RCA 87983/RMG (18.98)	Katharine McPhee	2	2
74	63	57	THE BEATLES APPLE 79808/CAPITOL (18.98) ⊕	Love	4	4
75	64	52	VARIOUS ARTISTS SHADY 007885*/INTERSCOPE (13.98)	Eminem Presents: The Re-Up	2	2
76	70	73	REGINA SPEKTOR SIRE 44112/WARNER BROS. (15.98)	Begin To Hope	20	20
77	56	42	MARY J. BLIGE MTRIAARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough	2	2
78	72	61	VAN MORRISON MANHATTAN 84224/BLG (18.98)	Van Morrison At The Movies	35	35
79	78	76	BOW WOW COLUMBIA 87932/SONY MUSIC (18.98)	The Price Of Fame	6	6
80	75	69	DIDDY BAD BOY 83864/AG (18.98)	Press Play	1	1
81	59	2	MARY CHAPIN CARPENTER ZOE 431111/ROUNDER (17.98)	The Calling	59	59
82	73	64	LUDACRIS OTF/DEF JAM 007224/IDJMG (13.98)	Release Therapy	1	1
83	31	2	FINGER ELEVEN WIND-UP 13112 (18.98)	Them Vs. You Vs. Me	31	31
84	114	130	PINK LAFACE 80320/ZOMBA (18.98) ⊕	I'm Not Dead	1	1
85	88	81	BROOKS & DUNN ARISTA NASHVILLE 69946/SBN (18.98)	Hillbilly Deluxe	1	1
86	69	45	JASON MICHAEL CARROLL ARISTA NASHVILLE 01487/SBN (12.98)	Waitin' In The Country	8	8
87	104	103	DIERKS BENTLEY CAPITOL NASHVILLE 67320 (18.98) ⊕	Long Trip Alone	1	1
88	NEW	1	AQUALUNG COLUMBIA 80723/SONY MUSIC (11.98)	Aqualung Presents Memory Man	88	88
89	90	118	TONY BENNETT RPM/COLUMBIA 80979/SONY MUSIC (18.98)	Duets: An American Classic	1	1
90	93	84	U2 ISLAND 00802*/INTERSCOPE (13.98) ⊕	U218: Singles	1	1
91	95	83	SOUNDTRACK WARNER SUNSET/ATLANTIC 101537/AG (18.98)	Music And Lyrics	53	53
92	105	101	TIM MCGRAW CURB 78891 (18.98)	Greatest Hits Vol 2: Reflected	1	1
93	5	58	NAS DEF JAM/COLUMBIA 007229*/IDJMG (13.98)	Hip Hop Is Dead	1	1
94	77	53	JOHN LEGEND G.O.O.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again	1	1
95	103	89	SNOW PATROL POLYDOR/A&M 006675/INTERSCOPE (13.98) ⊕	Eyes Open	27	27
96	98	100	BREAKING BENJAMIN HOLLYWOOD 162607 (18.98)	Phobia	2	2
97	6	67	VARIOUS ARTISTS VERITY/WORD-CURB/EMI CMG 02499/ZOMBA (19.98)	WOW Gospel 2007	21	21
98	82	74	OMARION T.U.G./EPIC/COLUMBIA 81038*/SONY MUSIC (18.98)	21	21	21
99	106	77	HELLOGOODBYE DRIVE-THRU 83645 (11.98)	Zombies! Aliens! Vampires! Dinosaurs!	13	13
100	101	79	THE GAME GEFFEN 007933*/INTERSCOPE (13.98)	Doctor's Advocate	1	1

THE BILLBOARD 200 ARTIST INDEX

30 SECONDS TO MARS	5	REJECTS	117	BIRDMAN & LIL WAYNE	72
8BALL & MJG	3	GARY ALLAN	16	LILY ALLEN	33
TRACE ADKINS	101	ANGELIN	32	ADALUNG	18
CHRISTINA AGUILERA	49	ARCADIE FIRE	88	RODNEY ATKINS	62
AIR	113	RODNEY ATKINS	62	AUGUSTANA	110
AKON	5	AVENTURA	138		
JASON ALDEAN	129				
THE ALL-AMERICAN					

CITY BOYZ	143	BULLET FOR MY VALENTINE	164
MARY J. BLIGE	65, 77	BLOC PARTY	180
BLUE OCTOBER	67	J.J. CALE & ERIC CLAPTON	183
JAMES BLUNT	171	LOS CAMINANTES	118
ANDREA BOCELLI	185	MARY CHAPIN CARPENTER	81
BOW WOW	79	JASON MICHAEL CARROLL	86
BREAKING BENJAMIN	96	CHRIS BROWN	130
BRIGHT EYES	170	BUCKCHERRY	108
BROOKS & DUNN	85		
CHRIS BROWN	130		
BUCKCHERRY	108		

CASTING CROWNS	174	PAULA DEANDA	147
CELIC WOMAN	21, 59	DIDDY	80
KENNY CHESNEY	186	DISTURBED	177
CHIMAIRA	127	FERGIE	125
CIARA	45	DIXIE CHICKS	28
HARRY CONNICK, JR.	146	DROPKICK MURPHYS	161
CONSEQUENCE	140		
BILLY CURRINGTON	175		
		VALENTIN ELIZALDE	131, 134
		EMINEM	155
		BILL ENGvall	167
		EVANESCENCE	46

FALL OUT BOY	9	THE GAME	100
FANTASIA	125	GNARLS BARKLEY	141
FERGIE	125	THE GOOD, THE BAD & THE UGLY	176
FINGER ELEVEN	83	THE QUEEN	188
FLYLEAF	151	AL GREEN	188
THE FRATELLIS	48	PATTY GRIFFIN	139
THE FRAY	43	JOSH GROBAN	69
NELLY FURTADO	19	GYM CLASS HEROES	39

ALBERT HAMMOND, JR.	189	ALAN JACKSON	148, 158
HELLOGOODBYE	99	JAY-Z	105
TAYLOR HICKS	198	JIBBS	154
HINDER	31	JIM JONES	169

AIRPLAY MONITORED BY
Nielsen Broadcast Data Systems

SALES DATA COMPILED BY
Nielsen SoundScan

Billboard HOT 100

MAR 31 2007

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	#1 THIS IS WHY I'M HOT	MIMS (CAPITOL)
2	5	8	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
3	3	16	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)
4	4	17	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)
5	2	21	YOU	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)
6	7	15	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
7	6	16	ICE BOX	OMARION (T.U.G./COLUMBIA)
8	9	13	IT'S NOT OVER	DAUGHTRY (RCA/RMG)
9	11	13	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)
10	13	9	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)
11	10	22	IRREPLACEABLE	BEYONCE (COLUMBIA)
12	8	18	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)
13	15	9	GLAMOROUS	FERGIE (WILL I AM/A&M/INTERSCOPE)
14	17	7	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
15	12	15	ON THE HOTLINE	PRETTY RICKY (BLUESTAR/ATLANTIC)
16	20	10	BUDDY	MUSIQ SOULCHILD (ATLANTIC)
17	16	27	HOW TO SAVE A LIFE	THE FRAY (EPIC)
18	24	5	CUPID'S CHOKEHOLD	GYM CLASS HEROES (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/LAVA)
19	14	14	THROW SOME D'S	RICH BOY FEAT. PLOW DA DON (ZONE 4/INTERSCOPE)
20	27	6	I'M A FLIRT	R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)
21	30	10	GO GETTA	YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/IDJMG)
22	19	17	POPPIN'	CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)
23	32	5	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)
24	22	26	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)
25	28	31	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)

1075 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.

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	16	#1 IT'S NOT OVER	DAUGHTRY (RCA/RMG)
2	2	41	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
3	5	14	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)
4	3	17	KEEP HOLDING ON	AVRIL LAVIGNE (FOX/RCA/RMG)
5	6	13	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
6	4	40	HOW TO SAVE A LIFE	THE FRAY (EPIC)
7	9	19	IT ENDS TONIGHT	THE ALL-AMERICAN REJECTS (DOGHOUSE/INTERSCOPE)
8	7	31	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)
9	8	39	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)
10	12	7	LITTLE WONDERS	ROB THOMAS (MELISMA/ATLANTIC)
11	10	21	INTO THE OCEAN	BLUE OCTOBER (UNIVERSAL MOTOWN)
12	16	10	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)
13	11	47	NOTHING LEFT TO LOSE	MAT KEARNEY (AWARE/COLUMBIA)
14	13	34	LIPS OF AN ANGEL	HINDER (UNIVERSAL REPUBLIC)
15	17	8	LOOK AFTER YOU	THE FRAY (EPIC)
16	18	8	GRAVITY	JOHN MAYER (AWARE/COLUMBIA)
17	15	15	IRREPLACEABLE	BEYONCE (COLUMBIA)
18	19	14	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
19	14	18	WORLD	FIVE FOR FIGHTING (AWARE/COLUMBIA)
20	20	19	LEAVE THE PIECES	THE WRECKERS (MAVERICK/WARNER BROS.)
21	22	9	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
22	21	16	SNOW ((HEY OH))	RED HOT CHILI PEPPERS (WARNER BROS.)
23	25	18	U + UR HAND	PINK (LAFACE/ZOMBA)
24	24	12	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
25	23	15	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	29	#1 WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)
2	2	22	HOW TO SAVE A LIFE	THE FRAY (EPIC)
3	4	23	CHASING CARS	SNOW PATROL (POLYDOR/A&M/INTERSCOPE)
4	3	47	WHAT HURTS THE MOST	RASCAL FLATS (LYRIC STREET/HOLLYWOOD)
5	6	44	THE RIDDLE	FIVE FOR FIGHTING (AWARE/COLUMBIA)
6	5	55	UNWRITTEN	NATASHA BEINGFIELD (EPIC)
7	7	64	BAD DAY	DANIEL POWTER (WARNER BROS.)
8	8	39	PUT YOUR RECORDS ON	CORINNE BAILEY RAE (CAPITOL)
9	9	23	HURT	CHRISTINA AGUILERA (RCA/RMG)
10	10	24	STREETCORNER SYMPHONY	ROB THOMAS (MELISMA/ATLANTIC)
11	11	46	BLACK HORSE & THE CHERRY TREE	KT TUNSTALL (RELENTLESS/VIRGIN)
12	13	29	FAR AWAY	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)
13	12	30	HAVE YOU EVER SEEN THE RAIN	ROD STEWART (J/RMG)
14	14	34	CRAZY	GNARLS BARKLEY (DOWNTOWN/ATLANTIC/LAVA)
15	15	27	YOU ARE LOVED (DON'T GIVE UP)	JOSH GROBAN (143/REPRISE)
16	16	11	SUDDENLY I SEE	KT TUNSTALL (RELENTLESS/VIRGIN)
17	18	10	IRREPLACEABLE	BEYONCE (COLUMBIA)
18	17	11	OUR COUNTRY	JOHN MELLENCAMP (UNIVERSAL REPUBLIC/UMG)
19	19	9	CHANGE	KIMBERLEY LOCKE (CURB/REPRISE)
20	20	8	RAINFOAT	KELLY SWEET (RAZOR & TIE)
21	22	7	MY LITTLE GIRL	TIM MCGRAW (CURB/REPRISE)
22	27	3	NEVER ALONE	JIM BRICKMAN FEAT. LADY ANTEBELLUM (SLG)
23	23	4	FOOLED AROUND AND FELL IN LOVE	ROD STEWART (J/RMG)
24	21	8	ORDINARY MIRACLE	SARAH MCLACHLAN (SONY CLASSICAL)
25	25	6	JUST TO FEEL THAT WAY	TAYLOR HICKS (ARISTA/RMG)

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
1	1	7	#1 GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL I AM/A&M/INTERSCOPE)	
2	3	4	THIS IS WHY I'M HOT	MIMS (CAPITOL)	
3	2	8	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
4	4	3	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)	
5	5	9	CUPID'S CHOKEHOLD	GYM CLASS HEROES (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/LAVA)	
6	54	3	THROW SOME D'S	RICH BOY FEAT. PLOW DA DON (ZONE 4/INTERSCOPE)	
7	7	11	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	
8	6	9	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	
9	8	17	IT'S NOT OVER	DAUGHTRY (RCA/RMG)	
10	9	14	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
11	13	4	CANDYMAN	CHRISTINA AGUILERA (RCA/RMG)	
12	12	9	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/ATLANTIC/LAVA)	
13	11	18	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)	
14	16	20	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	
15	17	8	THE WAY I LIVE	BABY BOY DA PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUBLIC)	
16	10	4	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)	
17	32	4	U + UR HAND	PINK (LAFACE/ZOMBA)	
18	48	11	YOU	LLOYD FEAT. LIL WAYNE (THE INC./UNIVERSAL MOTOWN)	
19	21	12	ICE BOX	OMARION (T.U.G./COLUMBIA)	
20	20	26	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)	
21	24	4	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	
22	14	23	WALK IT OUT	UNK (BIG DOMP/KOCH)	
23	22	23	WE FLY HIGH	JIM JONES (KOCH)	
24	63	2	I'M A FLIRT	R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)	
25	-	1	WITH LOVE	HILARY DUFF (HOLLYWOOD)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	CERT.
26	18	26	FERGALICIOUS	FERGIE (WILL I AM/A&M/INTERSCOPE)	
27	19	21	IRREPLACEABLE	BEYONCE (COLUMBIA)	
28	28	5	GO GETTA	YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/IDJMG)	
29	25	27	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	
30	36	3	HOME	DAUGHTRY (RCA/RMG)	
31	43	3	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/HAPPY BOY/JIVE/ZOMBA)	
32	26	25	SMACK THAT	AKON FEAT. EMINEM (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
33	27	21	HERE ((IN YOUR ARMS))	HELLOGOODBYE (DRIVE-THRU/SANCTUARY)	
34	15	14	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	
35	29	24	BOSTON	AUGUSTANA (EPIC)	
36	30	18	I WANNA LOVE YOU	AKON FEAT. SNOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	
37	39	7	OVER IT	KATHARINE MCPHEE (RCA/RMG)	
38	33	16	KEEP HOLDING ON	AVRIL LAVIGNE (FOX/RCA/RMG)	
39	47	2	2 STEP	UNK (BIG DOMP/KOCH)	
40	38	30	SEXYBACK	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	
41	34	16	SNOW ((HEY OH))	RED HOT CHILI PEPPERS (WARNER BROS.)	
42	37	26	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)	
43	42	49	HOW TO SAVE A LIFE	THE FRAY (EPIC)	
44	40	7	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	
45	49	2	WASTED	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE)	
46	44	10	TOP BACK	T.I. (GRAND HUSTLE/ATLANTIC)	
47	46	13	INTO THE OCEAN	BLUE OCTOBER (UNIVERSAL MOTOWN)	
48	23	27	NOT READY TO MAKE NICE	DIXIE CHICKS (COLUMBIA)	
49	67	4	I'M SHIPPIN' UP TO BOSTON	DROPKICK MURPHYS (HELLCAT/EPITAPH)	
50	35	36	WAITING ON THE WORLD TO CHANGE	JOHN MAYER (AWARE/COLUMBIA)	

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICT
1	3	22	#1 FROM YESTERDAY	30 SECONDS TO MARS (IMMORTAL/VIRGIN)	
2	1	21	PAIN	THREE DAYS GRACE (JIVE/ZOMBA)	
3	2	21	STARLIGHT	MUSE (WARNER BROS.)	
4	5	5	SURVIVALISM	NINE INCH NAILS (NOTHING/INTERSCOPE)	
5	4	15	FAMOUS LAST WORDS	MY CHEMICAL ROMANCE (REPRISE)	
6	6	11	DASHBOARD	MODEST MOUSE (EPIC)	
7	8	10	BREATH	BREAKING BENJAMIN (HOLLYWOOD)	
8	9	10	DIG	INCUBUS (IMMORTAL/EPIC)	
9	7	21	SNOW ((HEY OH))	RED HOT CHILI PEPPERS (WARNER BROS.)	
10	11	11	READ MY MIND	THE KILLERS (ISLAND/IDJMG)	
11	12	9	FOREVER	PAPA ROACH (EL TONAL/GEFFEN)	
12	10	35	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)	
13	13	16	PRAYER OF THE REFUGEE	RISE AGAINST (GEFFEN)	
14	15	10	LAZY EYE	SILVERSN PICKUPS (DANGERBIRD)	
15	14	17	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	
16	18	7	WELL ENOUGH ALONE	CHEVELLE (EPIC)	
17	16	15	PHANTOM LIMB	THE SHINS (SUB POP)	
18	17	24	ANNA-MOLLY	INCUBUS (IMMORTAL/EPIC)	
19	20	13	IT'S NOT OVER	DAUGHTRY (RCA/RMG)	
20	19	28	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)	
21	22	7	RUBY	KAISER CHIEFS (8-UNIQUE/UNIVERSAL MOTOWN)	
22	29	3	THE MISSING FRAME	AFI (TINY EVIL/INTERSCOPE)	
23	21	9	SILLYWORLD	STONE SOUR (ROADRUNNER)	
24	32	5	PARALYZER	FINGER ELEVEN (WIND-UP)	
25	34	3	HEY THERE DELILAH	PLAIN WHITE T'S (FEARLESS/HOLLYWOOD)	

POP 100

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	10	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)
2	2	9	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
3	3	15	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)
4	5	5	THIS IS WHY I'M HOT	MIMS (CAPITOL)
5	6	16	CUPID'S CHOKEHOLD	GYM CLASS HEROES (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/LAVA)
6	4	16	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)
7	7	17	IT'S NOT OVER	DAUGHTRY (RCA/RMG)
8	8	20	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)
9	9	3	GIRLFRIEND	AVRIL LAVIGNE (RCA/RMG)
10	9	13	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)
11	53	1	THROW SOME D'S	RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)
12	13	10	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/LAVA)
13	10	20	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)
14	12	16	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)
15	14	22	IRREPLACEABLE	BEYONCE (COLUMBIA)
16	16	34	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)
17	16	16	ICE BOX	OMARION (T.U.G./COLUMBIA)
18	23	17	U + UR HAND	PINK (LAFACE/ZOMBA)
19	27	15	YOU	LLOYD FEAT. LIL' WAYNE (THE INC./UNIVERSAL MOTOWN)
20	21	10	CANDYMAN	CHRISTINA AGUILERA (RCA/RMG)
21	25	7	LAST NIGHT	DIDDY FEAT. KEYSHA COLE (BAD BOY/ATLANTIC)
22	17	26	WALK AWAY (REMEMBER ME)	PAULA DEANDA FEAT. THE DEY (ARISTA/RMG)
23	22	26	FERGALICIOUS	FERGIE (WILL.I.AM/A&M/INTERSCOPE)
24	18	20	I WANNA LOVE YOU	AKON FEAT. SHOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
25	32	11	THE WAY I LIVE	BABY BOY DA PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUBLIC)
26	19	22	HOW TO SAVE A LIFE	THE FRAY (EPIC)
27	29	28	BEFORE HE CHEATS	CARRIE UNDERWOOD (ARISTA/ARISTA NASHVILLE/RMG)
28	31	7	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)
29	7	15	KEEP HOLDING ON	AVRIL LAVIGNE (FOX/RCA/RMG)
30	37	23	MAKE IT RAIN	FAT JOE FEAT. LIL' WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)
31	34	2	WITH LOVE	HILARY DUFF (HOLLYWOOD)
32	30	19	SHE'S LIKE THE WIND	LUMIDEE FEAT. TONY SUNSHINE (TVT)
33	38	7	OVER IT	KATHARINE MCPHEE (RCA/RMG)
34	33	23	WE FLY HIGH	JIM JONES (KOCH)
35	26	29	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)
36	28	26	SMACK THAT	AKON FEAT. EMINEM (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)
37	24	27	HERE (IN YOUR ARMS)	HELLOGOODBYE (DRIVE-THRU/SANCTUARY)
38	35	24	BOSTON	AUGUSTANA (EPIC)
39	34	22	TELL ME	DIDDY FEAT. CHRISTINA AGUILERA (BAD BOY/ATLANTIC)
40	36	24	WALK IT OUT	UNK (BIG DOMP/KOCH)
41	2	2	I'M A FLIRT	R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)
42	47	3	HOME	DAUGHTRY (RCA/RMG)
43	27	8	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)
44	39	27	WELCOME TO THE BLACK PARADE	MY CHEMICAL ROMANCE (REPRISE)
45	44	1	GO GETTA	YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/IDJMG)
46	40	26	IT ENDS TONIGHT	THE ALL-AMERICAN PROJECTS (DOGHOUSE/INTERSCOPE)
47	43	8	ON THE HOTLINE	PRETTY RICKY (BLUESTAR/ATLANTIC)
48	50	4	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/HAPPY BOY/JIVE/ZOMBA)
49	4	4	2 STEP	UNK (BIG DOMP/KOCH)
50	61	6	LOOK AFTER YOU	THE FRAY (EPIC)

POP 100: The top 100 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, VNU 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, VNU 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	16	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
2	2	20	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN)	☆
3	3	16	IT'S NOT OVER	DAUGHTRY (RCA/RMG)	☆
4	4	15	THE SWEET ESCAPE	GWEN STEFANI FEAT. AKON (INTERSCOPE)	☆
5	5	1	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
6	9	10	CUPID'S CHOKEHOLD	GYM CLASS HEROES (DECA/DANCE/FUELED BY RAMEN/ATLANTIC/LAVA)	☆
7	7	11	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL.I.AM/A&M/INTERSCOPE)	☆
8	10	8	GIVE IT TO ME	TIMBALAND (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
9	13	13	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	☆
10	7	22	BREAK IT OFF	RIHANNA & SEAN PAUL (SRP/DEF JAM/IDJMG)	☆
11	11	20	IRREPLACEABLE	BEYONCE (COLUMBIA)	☆
12	12	2	WALK AWAY (REMEMBER ME)	PAULA DEANDA FEAT. THE DEY (ARISTA/RMG)	☆
13	13	12	IF EVERYONE CARED	NICKELBACK (ROADRUNNER/LAVA)	☆
14	23	6	THIS IS WHY I'M HOT	MIMS (CAPITOL)	☆
15	22	9	FACE DOWN	THE RED JUMPSUIT APPARATUS (VIRGIN)	☆
16	16	15	ICE BOX	OMARION (T.U.G./COLUMBIA)	☆
17	6	6	U + UR HAND	PINK (LAFACE/ZOMBA)	☆
18	19	9	YOU	LLOYD FEAT. LIL' WAYNE (THE INC./UNIVERSAL MOTOWN)	☆
19	15	29	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	☆
20	14	28	HOW TO SAVE A LIFE	THE FRAY (EPIC)	☆
21	16	14	TELL ME	DIDDY FEAT. CHRISTINA AGUILERA (BAD BOY/ATLANTIC)	☆
22	17	17	THIS AIN'T A SCENE, IT'S AN ARMS RACE	FALL OUT BOY (FUELED BY RAMEN/ISLAND/IDJMG)	☆
23	20	13	SHE'S LIKE THE WIND	LUMIDEE FEAT. TONY SUNSHINE (TVT)	☆
24	21	22	I WANNA LOVE YOU	AKON FEAT. SHOOP DOGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
25	24	14	KEEP HOLDING ON	AVRIL LAVIGNE (FOX/RCA/RMG)	☆

127 mainstream top 40 stations are electronically monitored 24 hours a day, 7 days a week. This data is used to compile the Pop 100.

HOT SINGLES SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	4	5	LISTEN	BEYONCE (MUSIC WORLD/COLUMBIA)
2	1	7	FLATHEAD	THE FRATELLI (CHERRYTREE/DROP THE GUN/ISLAND/INTERSCOPE)
3	1	1	ALL MY LIFE	BILLY JOEL (COLUMBIA)
4	2	11	THROW SOME D'S	RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)
5	7	12	MADE TO LOVE	TOBYMAC (FOREFRONT)
6	5	8	UNTIL YOU COME BACK TO ME	CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)
7	11	34	COOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)
8	10	50	EVERY DAY IS EXACTLY THE SAME	NINE INCH NAILS (NOTHING/INTERSCOPE)
9	9	1	GET TO THE MONEY	REEC (BULLS EYE/FACE2FACE)
10	8	5	TO GO HOME	M. WARD (MERGE)
11	1	1	THE WAY I LIVE	BABY BOY DA PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUBLIC)
12	6	6	LET'S FALL IN LOVE AGAIN	RACHEL BROWN (URBAN MUSIC GROUP/FACE2FACE)
13	12	38	SOMEWHERE OVER THE RAINBOW/MY DESTINY	KATHARINE MCPHEE (RCA/RMG)
14	23	59	HEAD LIKE A HOLE	NINE INCH NAILS (RYKODISC)
15	1	1	TONIGHT (TONIGHT IS THE NIGHT)	SILVA JAGUAR (SILVA JAGUAR/RPM CONSULTING)
16	13	10	AIN'T NO LOVE SONG	CORY LAYE FEAT. PHIZEK (LEWIS ENTERTAINMENT)
17	24	20	JUMP	MADONNA (WARNER BROS.)
18	21	110	WE WILL BECOME SILHOUETTES/BE STILL MY HEART	THE POSTAL SERVICE (SUB POP)
19	14	1	COME CLOSE	3D (BODY HEAD)
20	12	12	HURT	CHRISTINA AGUILERA (RCA/RMG)
21	19	8	PLEASE HEAT THIS EVENTUALLY	OMAR RODRIGUEZ LOPEZ & DAMO SUZUKI (GOLDSTANDARD/LABS)
22	24	7	THIS IS WHY I'M HOT	MIMS (CAPITOL)
23	29	1	BREAK 'EM OFF	PAUL WALL FEAT. LIL' KEKE (SWISHHOUSE/ASYLUM/ATLANTIC)
24	28	17	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)
25	15	41	DO I MAKE YOU PROUD/TAKIN' IT TO THE STREETS	TAYLOR HICKS (ARISTA/RMG)

HITPREDICTOR

DATA PROVIDED BY **PROMOSQUAD**

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

ARTIST/ TITLE (Score)	Chart Rank
POP 100 AIRPLAY	
THE RED JUMPSUIT APPARATUS Face Down (65.1)	15
PINK U + UR HAND ZOMBA (65.1)	17
KATHARINE MCPHEE Over It (69.7)	28
☆ BEYONCE & SHAKIRA Beautiful Liar (65.0)	30
CHRISTINA AGUILERA Candyman (66.8)	32
HINDER Better Than Me (UNIVERSAL REPUBLIC) (77.0)	40
AUGUSTANA Boston (68.9)	41
HILARY DUFF With Love (HOLLYWOOD) (68.0)	44
MAT KEARNEY Nothing Left To Lose (COLUMBIA) (69.0)	49
THE WRECKERS Leave The Pieces (WARNER BROS.) (71.6)	-
PAPA ROACH Forever (GEFFEN) (70.3)	-
DIXIE CHICKS Not Ready To Make Nice (COLUMBIA) (75.5)	-
ADULT TOP 40	
CARRIE UNDERWOOD Before He Cheats (RMG) (78.5)	18
THE WRECKERS Leave The Pieces (WARNER BROS.) (73.1)	20
JUSTIN TIMBERLAKE What Goes Around... Comes Around (ZOMBA) (75.7)	21
PINK U + UR HAND ZOMBA (79.8)	23
FALL OUT BOY This Ain't A Scene, It's An Arms Race (IDJMG) (95.8)	24
HINDER Better Than Me (UNIVERSAL REPUBLIC) (78.7)	27
DIXIE CHICKS Not Ready To Make Nice (COLUMBIA) (73.1)	29
THE KILLERS Read My Mind (IDJMG) (69.5)	31
NICKELBACK Rockstar (IDJMG) (74.3)	40
QUETZAL Time After Time (EPIC) (71.1)	-
ADULT CONTEMPORARY	
KT TUNSTALL Suddenly I See (VIRGIN) (71.5)	16
TIM MCGRAW My Little Girl (CURB/REPRISE) (82.6)	21
JIM BRICKMAN FEAT. LADY ANTEBELLUM Never Alone (3) (71.7)	22
TAYLOR HICKS Just To Feel That Way (RMG) (71.8)	25
MODERN ROCK	
DAUGHTRY It's Not Over (RMG) (65.9)	19
FINGER ELEVEN Paralyzer (WIND-UP) (68.9)	24
☆ PLAIN WHITE T'S Hey There Delilah (HOLLYWOOD) (75.9)	25
GOOD CHARLOTTE FEAT. M. CHADWICK AND SYNISTER GATES The River (EPIC) (66.1)	-

TOP
R&B/HIP-HOP ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	HOT SHOT DEBUT	1	MUSIQ SOULCHILD ATLANTIC 105404/AG (18.98)	Luvanusiq	1	1
2	NEW	1	LLOYD THE INC./UNIVERSAL MOTOWN 008554/UMRG (13.98)	Street Love	1	1
3	NEW	1	RICH BOY ZONE 4 008556*/INTERSCOPE (10.98)	Rich Boy	1	1
4	NEW	1	8BALL & MJG BAD BOY SOUTH/BAD BOY 83970*/AG (18.98)	Ridin High	1	1
5		18	AKON KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN 007968*/UMRG (13.98)	Konvicted	1	1
6	2	24	ROBIN THICKE STAR TRAK 006146*/INTERSCOPE (9.98)	The Evolution Of Robin Thicke	1	1
7	1	2	THE NOTORIOUS B.I.G. BAD BOY 101830/AG (18.98)	Greatest Hits	1	1
8	2	5	GERALD LEVERT ATLANTIC 100341/AG (18.98)	In My Songs	1	1
9	27	5	JUSTIN TIMBERLAKE JIVE 88062*/ZOMBA (18.98)	FutureSex/LoveSounds	3	1
10	NEW	1	AMY WINEHOUSE UNIVERSAL REPUBLIC 008428/UMRG (10.98)	Back To Black	1	1
11	1	15	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 007227*/DJMGM (13.98)	The Inspiration	1	1
12	32	1	CORINNE BAILEY RAE CAPITOL 66361 (12.98)	Corinne Bailey Rae	1	1
13	8	8	PRETTY RICKY BLUESTAR/ATLANTIC 94603/AG (18.98)	Late Night Special	1	1
14	9	15	SOUNDTRACK MUSIC WORLD/COLUMBIA 88953/SONY MUSIC (18.98)	Dreamgirls	1	1
15	12	15	CIARA LAFACE 03336/ZOMBA (18.98) ⊕	Ciara: The Evolution	1	1
16	3	20	BIRDMAN & LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 007563*/UMRG (13.98)	Like Father, Like Son	1	1
17	6	29	BEYONCE COLUMBIA 90920*/SONY MUSIC (18.98)	B'Day	1	1
18	11	9	SOUNDTRACK ATLANTIC 94676/AG (18.98)	Tyler Perry's Daddy's Little Girls	1	1
19	14	14	FANTASIA J 78962/RMG (18.98)	Fantasia	1	1
20	15	14	MARY J. BLIGE MTRIARCH/GEFFEN 008112*/INTERSCOPE (13.98)	Reflections (A Retrospective)	1	1
21	19	22	DIDDY BAD BOY 83864/AG (18.98)	Press Play	1	1
22	10	4	B.G. AND THE CHOPPER CITY BOYZ CHOPPA CITY 5700/KDCH (17.98)	We Got This	1	1
23	20	14	TYRESE (AKA BLACK-TY) J 78963/RMG (18.98)	Alter Ego	1	1
24	18	17	JAY-Z ROC-A-FELLA/DEF JAM 008045*/DJMGM (19.98) ⊕	Kingdom Come	2	1
25	22	26	BOW WOW COLUMBIA 87932/SONY MUSIC (18.98)	The Price Of Fame	1	1
26	NEW	1	NAS DEF JAM/COLUMBIA 007229*/DJMGM (13.98)	Hip Hop Is Dead	1	1
27	NEW	1	VARIOUS ARTISTS STAX 30203/CONCORD (19.98)	Stax 50th Anniversary Celebration	1	1
28	17	12	OMARION T.U.G./EPIC/COLUMBIA 81038*/SONY MUSIC (18.98)		21	1
29	7	7	JILL SCOTT HIDDEN BEACH 00019 (18.98)	Jill Scott Collaborations	1	1
30	3	3	TAMIA PLUS 1 3784/IMAGE (15.98)	Between Friends	1	1
31	14	14	THE GAME GEFFEN 007933*/INTERSCOPE (13.98)	Doctor's Advocate	1	1
32	NEW	1	THE MCCLURKIN PROJECT GOSPO CENTRIC 69697/ZOMBA (17.98)	We Praise You	32	1
33	30	25	LUDACRIS DTP/DEF JAM 007224/DJMGM (13.98)	Release Therapy	1	1
34	28	13	TRICK DADDY SLIP-N-SLIDE/ATLANTIC 83815*/AG (18.98)	Back By Thug Demand	1	1
35	22	22	JOHN LEGEND G.O.O.D./COLUMBIA 80323/SONY MUSIC (18.98)	Once Again	1	1
36	11	6	MARY J. BLIGE MTRIARCH/GEFFEN 005722*/INTERSCOPE (13.98/8.98)	The Breakthrough	1	1
37	1	27	CONSEQUENCE G.O.O.D./COLUMBIA 94805/RED INK (12.98)	Don't Quit Your Day Job	1	27
38	29	17	SNOOP DOGG DOGGYSTYLE/GEFFEN 008023*/INTERSCOPE (13.98)	Tha Blue Carpet Treatment	1	1
39	8	8	CHRIS BROWN JIVE 82876/ZOMBA (18.98) ⊕	Chris Brown	2	1
40	36	24	UNK BIG OOMP 5973/KDCH (17.98)	Beat'n Down Yo Block	1	21
41	25	10	SLIM THUG PRESENTS BOSS HOGG OUTLAWZ BOSS HOGG OUTLAWZ 5526/KDCH (17.98)	Serve & Collect	1	10
42	33	15	VARIOUS ARTISTS SHADY 007885*/INTERSCOPE (13.98)	Eminem Presents: The Re-Up	1	2
43	5	5	LIL SCRAPPY BME/REPRISE 48568/WARNER BROS. (18.98)	Bred 2 Die - Born 2 Live	1	1
44	40	5	BRIAN MCKNIGHT WARNER BROS. 44468 (18.98)	Ten	1	1
45	37	8	SUNSHINE ANDERSON MUSIC WORLD 010 (15.98)	Sunshine At Midnight	1	1
46	38	24	LIL' BOOSIE TRILL 68587/ASYLUM (18.98)	Bad Azz	1	1
47	39	31	CHRISTINA AGUILERA RCA 82639/RMG (22.98)	Back To Basics	1	1
48	42	20	JIM JONES KOCH 5964 (17.98)	Hustler's P.O.M.E. (Product Of My Environment)	1	1
49	81	9	GREATEST GAINER DIANA ROSS MANHATTAN 82654/BLG (18.98) ⊕	I Love You	16	1
50	48	7	ELISABETH WITHERS BLUE NOTE 6817/BLG (17.98)	It Can Happen To Anyone	1	1
51	52	52	T.I. GRAND HUSTLE/ATLANTIC 83800*/AG (18.98) ⊕	King	1	1
52	4	21	JIBBS BEASTA/GEFFEN 007855*/INTERSCOPE (10.98)	Jibbs Feat. Jibbs	1	1
53	31	24	MONICA J 78960*/RMG (18.98)	The Makings Of Me	1	1
54	47	31	LYFE JENNINGS COLUMBIA 96405/SONY MUSIC (18.98)	The Phoenix	1	1
55	76	76	KIRK FRANKLIN FO YO SOUL/GOSPO CENTRIC 71019/ZOMBA (18.98)	Hero	1	4

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
56	49	51	RICK ROSS SLIP-N-SLIDE/DEF JAM 006984*/DJMGM (13.98)	Port Of Miami	1	1
57	51	51	VARIOUS ARTISTS SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/ZOMBA 01750/SONY MUSIC (18.98)	NOW 23	3	1
58	45	44	PROJECT PAT HYPNOTIZE MINDS/COLUMBIA 90910/SONY MUSIC (18.98)	Crook By Da Book: The Fed Story	10	1
59	59	55	YUNG JOC BLOCK/BAD BOY SOUTH 83937*/AG (18.98)	New Joc City	1	1
60	62	37	LIL WAYNE CASH MONEY/UNIVERSAL MOTOWN 005124*/UMRG (13.98)	Tha Carter II	1	1
61	51	45	GNARLS BARKLEY DOWNTOWN 70003*/ATLANTIC (13.98) ⊕	St. Elsewhere	1	1
62	52	18	FAT JOE TERROR SQUAD 78122*/IMPERIAL (18.98)	Me, Myself & I	1	1
63	54	9	AL GREEN HI 82040/CAPITOL (18.98) ⊕	The Definitive Greatest Hits	1	1
64	55	55	NE-YO DEF JAM 004934*/DJMGM (13.98)	In My Own Words	1	1
65	53	86	YOUNG JEEZY CORPORATE THUGZ/DEF JAM 004421*/DJMGM (13.98)	Let's Get It: Thug Motivation 101	1	1
66	22	22	RUBEN STUDDARD J 78961/RMG (18.98)	The Return	1	1
67	60	5	JR WRITER DIPLOMATIC MAN 100461/ASYLUM (18.98)	Diplomat Records And DukeDaGod Present: Writer's Block 4	1	1
68	63	29	YOUNG DRO GRAND HUSTLE/ATLANTIC 83949*/AG (18.98)	Best Thang Smokin'	1	1
69	57	27	LIONEL RICHIE ISLAND 006484/DJMGM (13.98) ⊕	Coming Home	1	1
70	60	13	STYLES P RUFF RYDERS 005707*/INTERSCOPE (13.98)	Time Is Money	1	1
71	58	17	PATTI LABELLE UMBRELLA 970109/BUNGALO (15.98)	The Gospel According to Patti LaBelle	1	1
72	65	21	KELLY PRICE GOSPO CENTRIC 88167/ZOMBA (18.98)	This Is Who I Am	1	1
73	50	17	2PAC AMARU 008025*/INTERSCOPE (13.98)	Pac's Life	1	1
74	63	63	JAMIE FOXX J 71779*/RMG (18.98) ⊕	Unpredictable	1	1
75	24	24	SMOKIE NORFUL EMI GOSPEL 33347 (17.98)	Life Changing	1	1

For a complete listing of the hot R&B/Hip-Hop albums, check out www.billboard.com

TOP
REGGAE ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title	CERT.	PEAK POSITION
1	1	20	BOB MARLEY MADACY SPECIAL PRODUCTS 52245/MADACY	Forever Bob Marley	1	1
2	80	80	DAMIAN "JR. GONG" MARLEY GHETTO YOUTH/TUFF GONG/UNIVERSAL REPLUBLIC 005418*/UMRG	Welcome To Jamrock	1	1
3	3	77	SEAN PAUL VP/ATLANTIC 83788*/AG	The Trinity	1	1
4	4	2	MATISYAHU ONE HAVEN/DR/EPIC 03374/SONY MUSIC ⊕	No Place To Be	1	1
5	6	55	MATISYAHU DR/EPIC 97895*/SONY MUSIC	Youth	1	1
6	7	7	RICHIE SPICE 5TH ELEMENT 1748*/MP ⊕	In The Streets To Africa	1	1
7	8	10	MATISYAHU DR/EPIC 96464/SONY MUSIC	Live At Stubbs	1	1
8	5	2	JONNY GREENWOOD TROJAN 80565/SANCTUARY	Jonny Greenwood Is The Controller	1	1
9	9	71	BOB MARLEY AND THE WAILERS ISLAND/TUFF GONG 005723/UMG/DJMGM	Africa Unite: The Singles Collection	1	1
10	10	27	BUJU BANTON GARGAMEL 10014*	Too Bad	1	1
11	3	3	VARIOUS ARTISTS VP 1759* ⊕	Reggae Gold 2006	1	1
12	11	7	VARIOUS ARTISTS VP 1770*	Strictly The Best Vol. 36	1	1
13	12	12	BOB MARLEY MADACY SPECIAL PRODUCTS 52730/MADACY	Best Of Bob Marley	1	1
14	15	31	CHAM MADHOUSE/ATLANTIC 83975*/AG	Ghetto Story	1	1
15	14	14	BEENIE MAN SHOCKING VIBES 11742*/VIRGIN	Undisputed	1	1

BETWEEN THE BULLETS rgeorge@billboard.com

NEW URBAN SETS TOP BIG CHART

While unable to block Musiq Soulchild from No. 1, fellow R&B crooner Lloyd still manages an impressive start at No. 2 on Top R&B/Hip-Hop Albums and The Billboard 200.

"Street Love," the singer's sophomore set, collects a solid 144,000 units, more than double the first-week take of debut "Southside" in 2004 (67,000).

It helps to have a certified radio smash like "You" fuel the shining start. The single



topped Hot R&B/Hip-Hop Songs in February, then stood tall two weeks ago at No. 1 on Hot 100 Airplay. Follow-up single "Get It Shavty" owns 12 million in overall audience, vaulting 57-33 on the former chart.

Rich Boy makes noise, too, starting at No. 1 on Top Rap Albums, No. 3 on Top R&B Albums and No. 3 on the big chart with 112,000 sold.

—Raphael George

MAR 31 2007 R&B/HIP-HOP Billboard

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	21	#1 LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
2	4	16	BUDDY	MUSIQ SOULCHILD (ATLANTIC)	☆
3	2	13	THIS IS WHY I'M HOT	MIMS (CAPITOL)	☆
4	3	37	YOU	LLOYD FEAT. LIL' WAYNE (THE INC./UNIVERSAL MOTOWN)	☆
5	7	10	I'M A FLIRT	R. KELLY OR BOW WOW (FEAT. T.I. & T-PAIN) (COLUMBIA/JIVE/ZOMBA)	☆
6	5	20	ICE BOX	OMARION (T.U.G./COLUMBIA)	☆
7	6	30	POPPIN'	CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)	☆
8	8	14	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	☆
9	14	14	GO GETTA	YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
10	8	20	THROW SOME D'S	RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)	☆
11	9	23	PROMISE	CIARA (LAFACE/ZOMBA)	☆
12	18	15	ROCK YO HIPS	CRIME MOB FEAT. LIL SCRAPPY (CRUNK/BME/REPRISE/WARNER BROS.)	☆
13	13	20	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
14	16	9	2 STEP	UNK (BIG OOMP/KOCH)	☆
15	10	19	ON THE HOTLINE	PRETTY RICKY (BLUESTAR/ATLANTIC)	☆
16	28	6	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
17	14	3	AND I AM TELLING YOU I'M NOT GOING	JENNIFER HUDSON (MUSIC WORLD/COLUMBIA)	☆
18	26	7	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
19	20	5	LIKE A BOY	CIARA (LAFACE/ZOMBA)	☆
20	17	15	1ST TIME	YUNG JOC FEAT. MARQUES HOUSTON & TREY SONGZ (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
21	19	35	WALK IT OUT	UNK (BIG OOMP/KOCH)	☆
22	7	7	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)	☆
23	22	34	TAKE ME AS I AM	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
24	21	11	IN MY SONGS	GERALD LEVERT (ATLANTIC)	☆
25	25	11	UPGRADE U	BEYONCE FEAT. JAY-Z (COLUMBIA)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	24	35	TOP BACK	T.I. (GRAND HUSTLE/ATLANTIC)	☆
2	15	20	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	☆
3	33	8	POP, LOCK & DROP IT	HUEY (HITZ COMMITTEE/JIVE/ZOMBA)	☆
4	26	22	IRREPLACEABLE	BEYONCE (COLUMBIA)	☆
5	25	25	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	☆
6	3	3	WHEN I SEE U	FANTASIA (J/RMG)	☆
7	31	17	WOULDN'T GET FAR	THE GAME FEAT. KANYE WEST (Geffen)	☆
8	34	6	OUTTA MY SYSTEM	BOW WOW (COLUMBIA)	☆
9	37	17	CAN'T GET ENOUGH	TAMIA (PLUS 1/IMAGE)	☆
10	29	22	ONE	TYRESE (J/RMG)	☆
11	32	33	CHANGE ME	RUBEN STUDDARD (J/RMG)	☆
12	42	11	CIRCLE	MARQUES HOUSTON (T.U.G./UNIVERSAL MOTOWN)	☆
13	36	11	IF I WAS YOUR MAN	JOE (JIVE/ZOMBA)	☆
14	33	56	GET IT SHAWTY	LLOYD (THE INC./UNIVERSAL MOTOWN)	☆
15	35	27	I WANNA LOVE YOU	AKON FEAT. SNOOP DDGG (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
16	1	73	BE WITHOUT YOU	MARY J. BLIGE (Geffen/INTERSCOPE)	☆
17	42	51	WE TAKIN' OVER	DJ KHALED (TERROR SQUAD/KOCH)	☆
18	43	9	COME WITH ME	SAMMIE (ROWDY/UNIVERSAL MOTOWN)	☆
19	41	16	WE RIDE ((I SEE THE FUTURE))	MARY J. BLIGE (MATRIARCH/GEFFEN)	☆
20	46	8	SIDELINE HO	MONICA (J/RMG)	☆
21	45	27	MY LOVE	JUSTIN TIMBERLAKE FEAT. T.I. (JIVE/ZOMBA)	☆
22	47	39	LET'S STAY TOGETHER	LYFE JENNINGS (COLUMBIA)	☆
23	4E	52	MAKE YA FEEL BEAUTIFUL	RUBEN STUDDARD (J/RMG)	☆
24	50	16	BE WITH YOU	ELISABETH WITHERS (BLUE NOTE/VIRGIN)	☆
25	5C	73	STRUGGLE NO MORE (THE MAIN EVENT)	ANTHONY HAMILTON, JAHEIM & MUSIQ SOULCHILD (ATLANTIC)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	22	#1 LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
2	2	11	IN MY SONGS	GERALD LEVERT (ATLANTIC)	☆
3	4	10	AND I AM TELLING YOU I'M NOT GOING	JENNIFER HUDSON (MUSIC WORLD/COLUMBIA)	☆
4	3	31	TAKE ME AS I AM	MARY J. BLIGE (MATRIARCH/GEFFEN/INTERSCOPE)	☆
5	6	11	BUDDY	MUSIQ SOULCHILD (ATLANTIC)	☆
6	24	24	PLEASE DON'T GO	TANK (GOOD GAME/BLACKGROUND/UNIVERSAL MOTOWN)	☆
7	7	34	CHANGE ME	RUBEN STUDDARD (J/RMG)	☆
8	8	18	IRREPLACEABLE	BEYONCE (COLUMBIA)	☆
9	9	26	CAN'T GET ENOUGH	TAMIA (PLUS 1/IMAGE)	☆
10	10	24	BE WITH YOU	ELISABETH WITHERS (BLUE NOTE/VIRGIN)	☆
11	13	5	STRUGGLE NO MORE (THE MAIN EVENT)	ANTHONY HAMILTON, JAHEIM & MUSIQ SOULCHILD (ATLANTIC)	☆
12	17	17	LISTEN	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
13	16	9	IF I WAS YOUR MAN	JOE (JIVE/ZOMBA)	☆
14	11	28	USED TO BE MY GIRL	BRIAN MCKNIGHT (WARNER BROS.)	☆
15	15	13	MORE THAN FRIENDS	FREDDIE JACKSON (ORPHEUS)	☆
16	18	3	WHEN I SEE U	FANTASIA (J/RMG)	☆
17	27	4	WHAT'S MY NAME	BRIAN MCKNIGHT (WARNER BROS.)	☆
18	20	4	SHOO BE DOO (NO WORDS)	MACY GRAY (WILL I AM/GEFFEN)	☆
19	20	6	DEEPER STILL	RICK JAMES (STONE CITY)	☆
20	17	8	SEPTEMBER	KIRK FRANKLIN (STAX/CONCORD)	☆
21	22	4	SIMPLE THINGS	ELISABETH WITHERS (BLUE NOTE/VIRGIN)	☆
22	23	5	FORCE OF NATURE	SUNSHINE ANDERSON (MUSIC WORLD)	☆
23	21	16	HEAVEN	JOHN LEGEND (G.O.O./COLUMBIA)	☆
24	24	19	UM GOOD	SHOKIE NORFUL (EMI GOSPEL)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	13	#1 THROW SOME D'S	RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)	☆
2	3	7	UNTIL YOU COME BACK TO ME	CRYSTAL DOVE STARRING DICE GAMBLE (KINGS MOUNTAIN)	☆
3	4	5	LISTEN	BEYONCE (MUSIC WORLD/COLUMBIA)	☆
4	11	7	GET TO THE MONEY	REEC (BULLS EYE/FACE2FACE)	☆
5	12	2	TONIGHT (TONIGHT IS THE NIGHT)	SILVA JAGUAR (SILVA JAGUAR/RPM CONSULTING)	☆
6	7	34	KOOL AID	LIL' BASS FEAT. JT MONEY (PIPELINE)	☆
7	2	5	LET'S FALL IN LOVE AGAIN	RACHEL BROWN (URBAN MUSIC GROUP/FACE2FACE)	☆
8	3	7	COME CLOSE	3D (BODY HEAD)	☆
9	5	10	AIN'T NO LOVE SONG	CORYLAVEL FEAT. PHIZEK (LEWIS ENTERTAINMENT)	☆
10	1	1	WORLDWIDE	JACKIE CHAIN (TOUCHZONE/FACE2FACE)	☆
11	8	3	I'M ON IT	LENARD FEAT. PAPA REU (CLEARVISION)	☆
12	30	30	UNTIL THE END OF TIME	FREDDIE JACKSON (ORPHEUS)	☆
13	9	9	LEAN	B.O.M.B. (MONY IN DA BANK/FACE2FACE)	☆
14	1	1	DIAMONDS	FABOLOUS FEAT. YOUNG JEEZY (DESERT STORM/DEF JAM/IDJMG)	☆
15	26	26	I REMEMBER...	MELISSA MORGAN (LU ANN/DRPHEUS)	☆
16	10	8	THIS IS WHY I'M HOT	MIMS (CAPITOL)	☆
17	2	2	GO GETTA	YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
18	1	1	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)	☆
19	23	23	IT'S GOIN' DOWN	YUNG JOC (BLOCK/BAD BOY SOUTH/ATLANTIC)	☆
20	20	6	BUDDY	MUSIQ SOULCHILD (ATLANTIC)	☆
21	2	2	BREAK 'EM OFF	PAUL WALL FEAT. KEKE (SWISHHOUSE/ASYLUM/ATLANTIC)	☆
22	16	10	JUST ANOTHER BOOTY SONG	SUGAR KANE FEAT. OREA (KOLOR BLIND/STREET PRIDE)	☆
23	14	5	WOULDN'T GET FAR	THE GAME FEAT. KANYE WEST (Geffen)	☆
24	1	1	GOT BUMP IN DA TRUNK	SHELBY ST. JAMES FEAT. THE TRUTH (SHUGA SHACK)	☆
25	22	10	DANCE, DANCE, DANCE	TEE-N-TEE (TEE-N-TEE)	☆

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)	HIT PREDICTOR
1	1	17	#1 THIS IS WHY I'M HOT	MIMS (CAPITOL)	☆
2	2	11	DON'T MATTER	AKON (KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN)	☆
3	3	19	YOU	LLOYD FEAT. LIL' WAYNE (THE INC./UNIVERSAL MOTOWN)	☆
4	5	18	ICE BOX	OMARION (T.U.G./COLUMBIA)	☆
5	17	17	ON THE HOTLINE	PRETTY RICKY (BLUESTAR/ATLANTIC)	☆
6	6	10	LAST NIGHT	DIDDY FEAT. KEYSHIA COLE (BAD BOY/ATLANTIC)	☆
7	7	14	SAY IT RIGHT	NELLY FURTADO (MOSLEY/GEFFEN/INTERSCOPE)	☆
8	9	17	MAKE IT RAIN	FAT JOE FEAT. LIL WAYNE (TERROR SQUAD/IMPERIAL/VIRGIN)	☆
9	10	9	THROW SOME D'S	RICH BOY FEAT. POLOW DA DON (ZONE 4/INTERSCOPE)	☆
10	6	19	RUNAWAY LOVE	LUDACRIS FEAT. MARY J. BLIGE (DTP/DEF JAM/IDJMG)	☆
11	7	7	GIVE IT TO ME	TIMBALAND FEAT. NELLY FURTADO & JUSTIN TIMBERLAKE (MOSLEY/BLACKGROUND/INTERSCOPE)	☆
12	14	8	GLAMOROUS	FERGIE FEAT. LUDACRIS (WILL I AM/A&M/INTERSCOPE)	☆
13	16	5	BECAUSE OF YOU	NE-YO (DEF JAM/IDJMG)	☆
14	25	25	THE WAY I LIVE	BABY BOY DA PRINCE FEAT. LIL BOOSIE (UNIVERSAL REPUBLIC)	☆
15	12	20	WE FLY HIGH	JIM JONES (KDCH)	☆
16	15	25	WALK IT OUT	UNK (BIG OOMP/KOCH)	☆
17	14	14	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE (JIVE/ZOMBA)	☆
18	19	5	LOST WITHOUT U	ROBIN THICKE (STAR TRAK/INTERSCOPE)	☆
19	22	9	GO GETTA	YOUNG JEEZY FEAT. R. KELLY (CORPORATE THUGZ/DEF JAM/IDJMG)	☆
20	17	21	IRREPLACEABLE	BEYONCE (COLUMBIA)	☆
21	24	8	OUTTA MY SYSTEM	BOW WOW FEAT. T-PAIN & JOHNTA AUSTIN (COLUMBIA)	☆
22	21	11	POPPIN'	CHRIS BROWN FEAT. JAY BIZ (JIVE/ZOMBA)	☆
23	25	9	SHE'S LIKE THE WIND	LUMIDEE FEAT. TONY SUNSHINE (TVT)	☆
24	34	2	BUY U A DRANK (SHAWTY SNAPPIN')	T-PAIN FEAT. YUNG JOC (KONVICT/NAPPY BOY/JIVE/ZOMBA)	☆
25	39	4	I TRIED	BONE THUGS-N-HARMONY FEAT. AKON (FULL SURFACE/INTERSCOPE)	☆

HITPREDICTOR

DATA PROVIDED BY **promosquad**

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

ARTIST/TITLE/LABEL/(Score)	Chart Rank
R&B/HIP-HOP AIRPLAY	
DIDDY FEAT. KEYSHIA COLE Last Night ATLANTIC (66.2)	8
YOUNG JEEZY FEAT. R. KELLY Go Getta IDJMG (65.5)	9
CRIME MOB FEAT. LIL SCRAPPY Rock Yo Hips WARNER BROS. (73.8)	12
UNK 2 Step KOCH (74.5)	14
T-PAIN FEAT. YUNG JOC Buy U A Drank (Shawty Snappin') ZOMBA (84.0)	18
CIARA Like A Boy ZOMBA (73.1)	19
NE-YO Because Of You IDJMG (77.1)	22
BEYONCE FEAT. JAY-Z Upgrade U COLUMBIA (82.7)	25
FANTASIA When I See You RMG (82.3)	31
BOW WOW FEAT. T-PAIN & JOHNTA AUSTIN	
Outta My System COLUMBIA (69.3)	33
☆ TAMIA Can't Get Enough IMAGE (79.8)	34
MARQUES HOUSTON Circle UNIVERSAL MOTOWN (77.3)	37
SAMMIE Come With Me UNIVERSAL MOTOWN (82.8)	43
TIMBALAND FEAT. NELLY FURTADO & JUSTIN TIMBERLAKE	
Give It To Me INTERSCOPE (83.2)	62
☆ FABOLOUS FEAT. YOUNG JEEZY Diamonds IDJMG (84.5)	74
BEYONCE & SHAKIRA Beautiful Liar COLUMBIA (87.0)	-
RHYTHMIC AIRPLAY	
TIMBALAND FEAT. NELLY FURTADO & JUSTIN TIMBERLAKE	
Give It To Me INTERSCOPE (80.3)	11
NE-YO Because Of You IDJMG (77.1)	13
JUSTIN TIMBERLAKE What Goes Around...Comes Around ZOMBA (78.7)	17
ROBIN THICKE Lost Without U INTERSCOPE (80.7)	18
YOUNG JEEZY FEAT. R. KELLY Go Getta IDJMG (65.5)	19
T-PAIN FEAT. YUNG JOC Buy U A Drank (Shawty Snappin') ZOMBA (72.5)	24
BONE THUGS-N-HARMONY FEAT. AKON I Tried INTERSCOPE (70.3)	25
BEYONCE & SHAKIRA Beautiful Liar COLUMBIA (76.0)	27
CIARA Like A Boy ZOMBA (72.8)	28
UNK 2 Step KOCH (74.5)	29
PAULA DEANDA When It Was Me RMG (70.9)	30
CRIME MOB Rock Yo Hips WARNER BROS. (67.7)	-
DEEPSIDE What I Need ZOMBA (72.1)	-
☆ FABOLOUS FEAT. YOUNG JEEZY Diamonds IDJMG (80.9)	-

ADULT R&B AND RHYTHMIC AIRPLAY: 72 adult R&B stations and 69 rhythmic stations are electronically monitored by Nielsen Broadcast Data Systems, 24 hours a day, 7 days a week. © 2007 VNU 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 VNU Business Media, Inc. and Nielsen SoundScan, Inc. HITPREDICTOR: © 2007 Promosquad and HitPredictor are trademarks of ThinkFast LLC.

HOT COUNTRY SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	GEN.	PEAK POSITION
1	1	2	14	#1 BEER IN MEXICO CANNON, K. CHESNEY (K. CHESNEY)	Kenny Chesney BNA		1
2	2	5	12	LAST DOLLAR (FLY AWAY) GALLIMORE, T. MCGRAW, D. SMITH (W.K. ALPHIN)	Tim McGraw CURB		2
3	6	7	17	WASTED BRIGHT (T. VERGES, M. GREEN, H. LINDSEY)	Carrie Underwood ARISTA/ARISTA NASHVILLE		3
4	4	4	18	STUPID BOY HUFF, K. URBAN (S. BUXTON, D. BRYANT, D. BERG)	Keith Urban CAPITOL NASHVILLE		4
5	7	6	19	ANYWAY MCBRIDE (M. MCBRIDE, B. WARREN, B. WARREN)	Martina McBride RCA		5
6	8	8	11	STAND HUFF, RASCAL FLATTS (B. DALY, D. ORTON)	Rascal Flatts LYRIC STREET		6
7	28	28	28	LADIES LOVE COUNTRY BOYS FROGERS (J. JOHNSON, G. TERENCE, R. RUTHERFORD)	Trace Adkins CAPITOL NASHVILLE		7
8	3	9	12	SETTLIN' GALLIMORE, K. BUSH, J. NETTLES (J. NETTLES, K. BUSH, T. OWENS)	Sugarland MERCURY		8
9	5	3	27	WATCHING YOU HEWITT, R. ATKINS (F. ATKINS, S. DEAN, B. G. WHITE)	Rodney Atkins CURB		9
10	10	11	33	I'LL WAIT FOR YOU CANNON (H. ALLEN, B. ANDERSON)	Joe Nichols UNIVERSAL SOUTH		10
11	11	7	7	HIGH MAINTENANCE WOMAN KEITH (T. KEITH, T. WILSON, D. SIMPSON)	Toby Keith SHOW DOG NASHVILLE		11
12	12	3	18	LONG TRIP ALONE BEAVERS (S. BOGARD, B. BEAVERS, D. BENTLEY)	Dierks Bentley CAPITOL NASHVILLE		12
13	13	17	24	GOOD DIRECTIONS CHAMBERLAIN (L. BRYAN, R. THIBODEAU)	Billy Currington MERCURY		13
14	14	14	22	A FEELIN' LIKE THAT WRIGHT (O. L. MURPHY, I. DEAN, K. TRIBBLE)	Gary Allan MCA NASHVILLE		14
15	17	10	13	A WOMAN'S LOVE KRAUSS (A. JACKSON)	Alan Jackson ARISTA NASHVILLE		15
16	16	16	20	HILLBILLY DELUXE BROWN, R. DUNN, K. BROOKS, J. SPENCE (B. CRISLER, C. WISEMAN)	Brooks & Dunn ARISTA NASHVILLE		16
17	18	19	18	LIPS OF AN ANGEL STOVER (A. WINKLER, R. HANSON, L. GARVEY, M. KING, M. RIDDEN, B. HOWES)	Jack Ingram BIG MACHINE		17
18	19	23	14	MOMENTS LEO, T. GENTRY (A. TATE, S. TATE, D. BERG)	Emerson Drive MIDAS/NEW REVOLUTION		18
19	20	20	19	ME AND GOD FROGERS (J. TURNER)	Josh Turner MCA NASHVILLE		19
20	21	21	21	AIR POWER DON'T MAKE ME B. ROWAN (M. CANNON-GOODMAN, O. BRYANT, D. BERG)	Blake Shelton WARNER BROS./WRN		20
21	23	24	29	FIND OUT WHO YOUR FRIENDS ARE LAWRENCE, J. KING (C. BEATHARD, E. HILL)	Tracy Lawrence ROCKY COMFORT/CO5		21
22	30	50	3	TICKS FROGERS (B. PAISLEY, K. LOVELAKE, T. OWENS)	Brad Paisley ARISTA NASHVILLE		22
23	24	25	8	LUCKY MAN WRIGHT, R. RUTHERFORD (D. C. LEE, D. TURNBULL)	Montgomery Gentry COLUMBIA		23
24	25	27	24	STARTIN' WITH ME RITCHEY (J. OWEN, K. MARVELL, J. RITCHEY)	Jake Owen RCA		24
25	26	6	6	LOST IN THIS MOMENT RICH, B. KENNY (K. ANDERSON, R. CLAWSON, J. D. RICH)	Big & Rich WARNER BROS./WRN		25
26	27	26	25	DIXIE LULLABY GEMMAN, J. POLLARD (P. GREEN, P. DAVIS, J. POLLARD)	Pat Green BNA		26
27	28	30	7	JOHNNY CASH KNOX (J. RICH, V. MCGEHEE, R. CLAWSON)	Jason Aldean BROKEN BOW		27
28	28	28	23	I KEEP COMING BACK WILLIAMS (S. ROBSON, J. STEELE)	Josh Gracin LYRIC STREET		28
29	42	2	2	GREATEST GAINER WRAPPED BROWN, G. STRAIT (B. ROBISON)	George Strait MCA NASHVILLE		29
30	31	31	20	ISN'T THAT EVERYTHING L. JAMES (D. PECK, T. L. JAMES, B. DALY)	Danielle Peck BIG MACHINE		30



Newcomer's first outing is his first top 40 chart entry. Draws 2.1 million audience impressions at 36 monitored stations.



Lead single from May 1 album titled "Pure BS" achieves Airpower in 21st chart week (10.9 million impressions).



Unsolicited play from "Real Fine Place" album pushes track back onto chart for a 12th week (553,000 impressions).

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHART	TITLE	Artist	GEN.	PEAK POSITION
31	33	35	6	TEARDROPS ON MY GUITAR N. CHAPMAN (T. SWIFT, L. ROSE)	Taylor Swift BIG MACHINE		31
32	32	32	10	A DIFFERENT WORLD M.A. MILLER, D.O. LIVER (M. NESLER, J. HANSON, T. MARTIN)	Bucky Covington LYRIC STREET		32
33	35	37	7	I WONDER B. CHANCEY (K. PICKLER, C. LINDSEY, A. MAYO, K. ROCHELLE)	Kellie Pickler BNA		33
34	34	34	9	GUYS LIKE ME J. JOYCE (E. CHURCH, D. RUTTAN)	Eric Church CAPITOL NASHVILLE		34
35	37	36	13	ISN'T SHE C. BLACK, CAROLINA RAIN (R. BOYEF, P. DOUGLAS, R. HARBIN)	Carolina Rain EQUITY		35
36	36	33	19	COME TO BED M. WRIGHT, J. CH. G. WILSON (V. MCGEHEE, J. RICH)	Gretchen Wilson COLUMBIA		36
37	38	40	9	I GOT MORE M. WRIGHT, R. RUTHERFORD (J. COLLINS, R. RUTHERFORD)	Cole Deggs And The Lonesome COLUMBIA		37
38	43	41	7	THAT KIND OF DAY HUFF, C. WISEMAN (S. BUXTON, J. STOVER, G. BARNHILL)	Sarah Buxton LYRIC STREET		38
39	45	44	5	A LITTLE MORE YOU W. KIRKPATRICK, LITTLE BIG TOWN (*KIRKPATRICK, K. ROADS, P. SWET, K. FAIRCHILD, J. WESTBROOK)	Little Big Town EQUITY		39
40	43	48	11	ALL MY FRIENDS SAY J. STEVENS (L. BRYAN, J. STEVENS, L. WILSON)	Luke Bryan CAPITOL NASHVILLE		40
41	38	14	14	MISSING YOU 2007 J. WAITE, S. BAGGETT (J. WAITE, M. LEE, N. R. C. SANFORD)	Alison Krauss And John Waite ROUNDER		34
42	44	43	8	SAY YES D. DRAKE, B. DECKER (B. JAMES, D. SCHWITZ, J. TURNER)	Dusty Drake BIG MACHINE		42
43	31	16	16	COME ON RAIN D. JOHNSON (D. JOHNSON, P. BUNCH)	Steve Holy CURB		43
44	57	2	2	THESE ARE MY PEOPLE T. HEWITT (R. RUTHERFORD, D. BERG)	Fodney Atkins CURB		44
45	45	42	11	HOUSE LIKE THAT R. TERMINI, B. J. WALKER, JR. (D. JOHNSON)	Dono-an Chapman CATEGORY 5		45
46	48	46	9	WHAT I DID LAST NIGHT B. BEAVERS (C. BRIT, B. PINSON)	Catherine Britt RCA		46
47	47	45	11	SPOKEN LIKE A MAN T. JOHNSON, R. L. FEZIK (D. FRASIER, E. HILL, J. KEAR)	Blaine Larsen GIANTS/LAYER/BNA		47
48	51	2	2	DIRTY GIRL G. FUNDIS (R. RUTHERFORD, T. SHAPIRO)	Terri Clark BNA		48
49	49	53	3	TENNESSEE J. LEVENTHAL, R. DEPOFI (J. HARP)	The Wreckers MAVERICK/WARNER BROS./WRN		49
50	50	54	3	TOUGH C. MORGAN, P. O. DONNELL, K. STEGALL (M. CRISWELL, J. LEATHERS)	Craig Morgan BROKEN BOW		50
51	54	2	2	SHE AIN'T RIGHT D. JOHNSON (N. THFASHER, M. DULANEY, W. MOBLEY)	Lee Brice ASYLUM-CURB		51
52	60	3	3	LIVIN' OUR LOVE SONG B. GEMMAN (J. M. CARROLL, G. MITCHELL, T. GALLOWAY)	Jason Michael Carroll ARISTA NASHVILLE		52
53	55	8	8	BOMSHEL STOMP C. HOWARD, E. P. TARELLI (B. KRISTY, D. E. PITTARELLI, C. CLARK)	Bomshel CURB		53
54	RE-ENTRY	12	12	MISSING MISSOURI M. BRIGHT, S. EVANS (M. KERR, T. TOMLINSON, D. WELLS)	Sara Evans RCA		54
55	56	10	10	I GET TO B. PINSON, BLUE COUNTY (S. AUSTIN, S. J. WILLIAMS, W. NANCE)	Blue County ASYLUM-CURB		55
56	53	56	4	CALLING ME D. HUFF (C. WISEMAN, A. ROBOFF)	Kenny Rogers Featuring Don Henley CAPITOL NASHVILLE		56
57	59	49	19	MORE B. CHANCEY (R. LYNE, D. MORGAN)	Fockie Lynne UNIVERSAL SOUTH		57
58	NOT LISTED	1	1	ILLEGALS NOT LISTED (NCT LISTED)	Cledus T. Judd ASYLUM-CURB		58
59	59	59	59	LAST GOOD TIME FLYNNVILLE TRAIN, D. BARRIK (C. WISEMAN, N. COTY)	Flynnville Train SHOW DOG NASHVILLE		59
60	52	47	9	TAKE IT ALL OUT ON ME B. JAMES (J. COLLINS, W. MOBLEY)	Mark Wills EQUITY		47

HITPREDICTOR

DATA PROVIDED BY **promosquad**

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

ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank	ARTIST/Title/LABEL (Score)	Chart Rank
COUNTRY		TOBY KEITH High Maintenance Woman SHOW DOG NASHVILLE (78.7)	11	MONTGOMERY GENTRY Lucky Man COLUMBIA (94.7)	23
KENNY CHESNEY Beer In Mexico BNA (79.9)	1	DIERKS BENTLEY Long Trip Alone CAPITOL NASHVILLE (82.6)	12	JAKE OWEN Startin' With Me RCA (88.2)	24
TIM MCGRAW Last Dollar (Fly Away) CURB (82.7)	2	BILLY CURRINGTON Good Directions MERCURY (90.7)	13	BUCKY COVINGTON A Different World LYRIC STREET (76.7)	32
CARRIE UNDERWOOD Wasted ARISTA NASHVILLE (81.9)	3	GARY ALLAN A Feelin' Like That MCA NASHVILLE (81.8)	14	KELLIE PICKLER I Wonder BNA (84.8)	33
MARTINA MCBRIDE Anyway RCA (80.7)	5	ALAN JACKSON A Woman's Love ARISTA NASHVILLE (88.4)	15	TERRI CLARK Dirty Girl BNA (79.9)	48
RASCAL FLATTS Stand LYRIC STREET (87.9)	6	EMERSON DRIVE Moments MIDAS (81.8)	18	☆ CRAIG MORGAN Tough BROKEN BOW (88.3)	50
SUGARLAND Settin' MERCURY (89.6)	8	BLAKE SHELTON Don't Make Me WARNER BROS. (87.7)	20		
JOE NICHOLS I'll Wait For You UNIVERSAL SOUTH (91.5)	10	TRACY LAWRENCE Find Out Who Your Friends Are ROCKY COMFORT (83.4)	21		

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: 123 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 VNU 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

RADIO 'WRAPPED' UP WITH STRAIT'S LATEST

George Strait's storybook career spans more than a quarter of a century, but shows no signs of slowing down as "Wrapped" vaults 42-29 during its second chart week. The vaunted Texan swipes the chart's Greatest Gainer (up 4.3 million impressions) with the third single from his "It Just Comes Natural" set. The song grabs 6.4 million audience impressions during the tracking week.

Led by an increase of 472,000 audience impressions at KKBQ Houston, other eye-catching surges are noted at KILT Houston (up



329,000); WMIL Milwaukee (244,000); WGH Norfolk, Va. (209,000); and KNCI Sacramento, Calif. (202,000).

Nielsen BDS reports detections at 84 of the 123 stations monitored for this chart, up 37 stations over the prior tracking week.

Strait's résumé includes 42 No. 1s on Hot Country Songs, more than any other artist in the chart's history. His album's title track became the most recent of those in the Feb. 24 issue. —Wade Jensen

MAR 31 2007 **LATIN Billboard**

HOT LATIN SONGS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	PEAK POSITION
1	4	15	6	#1 GREATEST GAINER LA LLAVE DE MI CORAZON J.L. GUERRA (J.L. GUERRA)	Juan Luis Guerra Y 440 EMI TELEVISIONA	1
2	7	4	8	TE LO AGRADEZCO, PERO NO A.SANZ, L. PEREZ (A.SANZ)	Alejandro Sanz Featuring Shakira WARNER LATINA	1
3	3	6	25	TU RECUERDO T.TORRES (T.TORRES)	Ricky Martin Featuring La Mari De Chambao Y Tommy Torres SONY BMG NORTE	1
4	5	5	8	MANA UNA SENAL F.OLVERA, A. GONZALEZ (F.OLVERA)	Mana WARNER LATINA	1
5	1	1	10	ESE J.GUILLEN (G.GLESS)	Conjunto Primavera FONOVISA	1
6	2	2	17	SOLA H.DELGADO (G.C.PADILLA, H.L.DELGADO)	Hector "El Father" VI/MACHETE	1
7	9	8	9	IGUAL QUE AYER LOS MAGNIFICOS (K.VASQUEZ, J.NIEVES, R.PIÑA)	Rakim & Ken-Y PIÑA/UNIVERSAL LATINO	7
8	33	32	6	UN IDIOTA COMO YO O.I.TREVINO, D. LOPEZ JR. (M.A. PEREZ, R.TREVIZO)	Duelo UNIVISION	8
9	6	7	8	AMAR ES LO QUE QUIERO S.KRYS (D.DE MARIA)	David Bisbal UNIVERSAL LATINO	6
10	14	3	8	CADA VEZ QUE PIENSO EN TI A.RAMIREZ CORRAL (E.RODARTE)	Los Creadores Del Pasito Duraguense De Alfredo Ramirez DISA/EDIMONSA	3
11	16	16	33	ANTES DE QUE TE VAYAS M.A.SOLIS (M.A.SOLIS)	Marco Antonio Solis FONOVISA	3
12	2	9	19	PEGAO WISIN & YANDEL, NESTY (J.L.MORERA, L.VEGUILLA)	Wisin & Yandel Featuring Los Vaqueros WY/MACHETE	9
13	8	1	12	LA NOCHE PERFECTA E.PEREZ (R.RUGIO)	El Chapo De Sinaloa DISA	8
14	15	12	19	SHORTY SHORTY S.TEJADA (S.TEJADA)	Xtreme LA CALLE/UNIVISION	2
15	19	17	6	QUE LLOREN M.PESANTE (M.I.PESANTE)	Ivy Queen UNIVISION	15
16	11	11	11	DIME QUIEN ES LOS RIELEROS DEL NORTE (C.BRANT, G.FLORES)	Los Rieleros Del Norte FONOVISA	6
17	10	47	3	DETALLES LOS TIGRES DEL NORTE (N.HERNANDEZ)	Los Tigres Del Norte FONOVISA	10
18	13	10	21	BENDITA TU LUZ F.OLVERA, A. GONZALEZ (F.OLVERA, S.VALLIN)	Mana WARNER LATINA	1
19	20	18	3	SI NOS QUEDARA POCO TIEMPO J.GENTILE (Y.HENRIQUEZ, R.ESPARZA-RUIZ)	Chayanne SONY BMG NORTE	18
20	17	14	14	ME MUERO A.AVILA (N.JIMENEZ)	La 5A Estacion SONY BMG NORTE	10
21	24	24	6	QUE HICISTE M.ANTHONY, J.REYES (J.JEYES, J.ROMERO, M.ANTHONY)	Jennifer Lopez EPIC/SONY BMG NORTE	20
22	32	-	2	BEAUTIFUL LIAR/BELLO EMBUSTERO STARGATE, B.KNOWLES, S.MEBARAK R. (B.KNOWLES, M.FREDERIKSEN, T.HERMANSSEN, E.LIND, A.BJORKLUND)	Beyonce & Shakira COLUMBIA	22
23	-	-	8	COMO ENTENDER S.KRYS, J.PENA (J.PENA, O.BERNUDEZ)	Jennifer Pena UNIVISION	23
24	50	-	4	LA OTRA V.DOTEL (V.DOTEL, J.C.COMPOS)	Ilegales Featuring Monchy Y Alexandra UNIVERSAL LATINO	24
25	21	20	13	COMO YO NADIE TE HA AMADO J.CALDERON (J.BON JOVI, R.SAMBORA, D.CHILD)	Yuridia SONY BMG NORTE	16



It's the fourth chart-topper for Guerra and his 27th chart entry overall, stretching back to 1989.

Duelo (No. 8) achieves its first top 10 hit as it zooms with a 79% increase in radio audience; files 9-1 on Regional Mexican Airplay.

Los Horoscopos De Durango see their "Destados" album fly 59-12 on Top Latin Albums (up 107%), thanks to the release of a CD/DVD deluxe edition.

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	TITLE	Artist	PEAK POSITION
26	22	22	14	DON'T CRY E.PEREZ (M.DE JESUS BAEZ, M.J.HAVIE, J.DE JESUS PINEDA RAMOS, E.PEREZ, NEW WRITER)	Toby Love SONY BMG NORTE	13
27	23	21	9	LOBO DOMESTICADO VELIZALDE (J.SEBASTIAN)	Valentin Elizalde UNIVERSAL LATINO	21
28	30	30	18	SI TU NO ESTAS A.BAQUEIRO (R.ARBELO)	Sin Bandera SONY BMG NORTE	18
29	29	31	5	TAL VEZ J.SERRANO (O.VILLARREAL)	Los Primos De Durango MAR INTERNACIONAL	29
30	34	26	7	MI CORAZONCITO A.SANTOS, L.SANTOS (A.SANTOS)	Aventura PREMIUM LATIN	26
31	31	27	11	NO SE DE ELLA (MY SFACE) W.O.LANDRON, NELY (W.O.LANDRON, E.LIND)	Don Omar Featuring Wisin & Yandel VI/MACHETE	20
32	40	-	8	NADA PUEDE CAMBIAR ME A.BAQUEIRO (E.MUNTESINOS)	Paulina Rubio UNIVERSAL LATINO	21
33	27	25	11	IRREEMPLAZABLE STARGATE, B.KNOWLES, N.E.YO (S.SMITH, B.KNOWLES, M.S.ERIKSEN, T.HERMANSSEN, E.LIND, A.BJORKLUND)	Beyonce COLUMBIA	22
34	44	-	2	ERES PARA MI J.VENEGAS, C. LOPEZ (J.VENEGAS, A.T.JOUX)	Julieta Venegas SONY BMG NORTE	34
35	35	29	17	INVIERNO K.CIBRIAN (C.BRANT, M.PORTMANN)	Reik SONY BMG NORTE	11
36	26	23	8	TODO SE DERRUMBO PAGUILAR (M.ALEJANDRO, A.MAGDALENA)	Pepe Aguilar VI/MACHETE	25
37	28	41	9	SIENTE EL BOOM DEXTER, DJ GIANNI (TITO EL BAMBINO, R.ORTIZ, DE LA GHETTO, J.OJOWELL, DJ GIANNI)	Tito "El Bambino" Featuring Randy EMI TELEVISIONA	28
38	RE-ENTRY	3	3	Y AQUI ESTOY K-PAZ DE LA SIERRA (A.GABRIEL)	K-Paz De La Sierra Duet With Ana Gabriel DISA/EDIMONSA	3
39	45	35	10	PEGATE T.TORRES (R.MARTIN, R.TAVARE, T.CORRES)	Ricky Martin SONY BMG NORTE	21
40	RE-ENTRY	2	2	EL PAPA DE LOS POLLITOS M.QUINTERO (M.QUINTERO LARA)	Los Tucanes De Tijuana UNIVISION	41
41	38	40	10	TUS PALABRAS LGA ENTERTAINMENT GROUP (L.L.DAZ)	Banda El Recodo FONOVISA	21
42	41	39	9	CUANDO BAJA LA MAREA G.MORENO (C.ARRANGO, M.CYRE)	Diana Reyes MUSIC/UNIVERSAL LATINO	32
43	36	34	1	FLACA O GORDITA M.TEJADA (M.TEJADA, J.L.MORIN, V.DOS SANTOS)	Olga Tanon UNIVISION	34
44	43	50	4	CHICA VIRTUAL DJ NELSON (N.DIAZ, A.SANTOS)	DJ Nelson Featuring Arcangel UMS/UNIVERSAL LATINO	43
45	RE-ENTRY	2	2	ESO Y MAS J.SEBASTIAN (J.SEBASTIAN)	Joan Sebastian MUSART/BALBOA	45
46	47	-	2	HOY TENGO GANAS DE TI A.POSSE (M.GALLARDO)	Ricardo Montaner EMI TELEVISIONA	46
47	39	49	9	TU AMOR NO ES GARANTIA S.GEORGE, B.BENODOZZO (J.NAVAIRA, M.PUPPARO)	Anais UNIVISION	39
48	46	44	6	LA MAESTRA S.VEGA (E.PAZ)	Sergio Vega SONY BMG NORTE	42
49	48	43	8	Y SI VOLVIERA A NACER NOT LISTED (P.SOSA)	Alegres De La Sierra EDIMON/VIVA	43
50	37	-	20	I WANNA LOVE YOU A.THIAM (A.THIAM, C.BROADUS)	Akon Featuring Snoop Dogg KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN	6

TOP LATIN ALBUMS

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
1	1	1	3	#1 MARCO ANTONIO SOLIS FONOVISA 353068/UG (12.98) +	La Historia Continua... Parte III	1	1
2	2	4	8	LOS CAMINANTES SONY BMG NORTE 05302 (12.98) +	La Historia... Lo Mas Chulo, Chulo, Chulo	2	2
3	4	3	23	VALENTIN ELIZALDE UNIVERSAL LATINO 006611 (9.98) +	Vencedor	1	3
4	3	2	7	VALENTIN ELIZALDE UNIVERSAL LATINO 008478 (11.98)	Lobo Domesticado	1	4
5	5	5	13	AVENTURA UNIVERSAL LATIN 20560/SONY BMG NORTE (18.98 CD/DVD) +	K.O.B.: Live Premium Latin	3	5
6	6	7	30	MANA WARNER LATINA 63661 (18.98)	Amar Es Combatir	2	6
7	8	9	44	DON OMAR VI 006662/MACHETE (15.98)	King Of Kings	1	7
8	7	6	7	LOS CREADORES DEL PASITO DURAGUENSE DE ALFREDO RAMIREZ DISA 720982 (11.98)	Reco, Reco Mis Creadores	1	8
9	9	8	17	RBD EMI TELEVISIONA 75852 (13.98)	Celestial	1	9
10	11	13	19	VARIOUS ARTISTS WY RECORDS PRESENTS: LOS VAQUEROS WY 008010/MACHETE (13.98) +	Los Vaqueros	2	10
11	10	15	15	LEO DAN SONY BMG NORTE 02936 (14.98)	La Historia	8	11
12	59	72	21	GREATEST GAINER DISA 720955 (11.98) +	LOS HOROSCOPOS DE DURANGO Desatados	4	12
13	15	15	13	XTREME LA CALLE 340011/UG (13.98)	Haciendo Historia	13	13
14	13	10	7	DIANA REYES UNIVERSAL LATINO 008411 (12.98)	Te Voy A Mostrar	1	14
15	18	14	71	WISIN & YANDEL MACHETE 561402 (15.98) +	Pa'l Mundo	1	15
16	17	-	2	ALACRANES MUSICAL UNIVISION 311123/UG (10.98)	La Mejor... Coleccion	16	16
17	16	18	78	MARCO ANTONIO SOLIS FONOVISA 351643/UG (13.98) +	La Historia Continua... Parte II	1	17
18	12	12	18	LOS TUCANES DE TIJUANA UNIVISION 310947/UG (13.98)	El Papa De Los Pollitos	1	18
19	21	21	21	BRONCO / LOS BUKIS / LOS TEMERARIOS FONOVISA 352772/UG (10.98)	BBT	7	19
20	23	22	3	LOS CUATES DE SINALOA SONY BMG NORTE 04734 (11.98)	Puro Sierreno Bravo	20	20
21	26	24	57	RAKIM & KEN-Y PIÑA 270183/UNIVERSAL LATINO (15.98)	Masterpiece: Nuestra Obra Maestra	1	21
22	20	19	25	LUNY TUNES & TAINY MAS FLOW 230013/MACHETE (15.98)	Mas Flow: Los Benjamins	1	22
23	22	30	15	YURIDIA SONY BMG NORTE 02496 (14.98)	Habla El Corazon	14	23
24	25	25	17	HECTOR "EL FATHER" VI 008043/MACHETE (14.98)	The Bad Boy	2	24
25	14	-	2	LOS ORIGINALES DE SAN JUAN EMI TELEVISIONA 86299 (13.98)	Ojala Que La Vida Me Alcance	14	25

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
26	24	20	17	VARIOUS ARTISTS SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL 008084/UNIVERSAL LATINO (18.98)	NOW Latino 2	2	26
27	27	17	4	VALENTIN ELIZALDE VENEMUSIC 05723/SONY BMG NORTE (11.98)	La Historia: Homenaje A "El Gallo De Oro"	13	27
28	37	32	15	VALENTIN ELIZALDE UNIVERSAL LATINO 004333 (9.98)	En Vivo Vol. II	1	28
29	35	28	19	ANA GABRIEL SONY BMG NORTE 01721 (15.98)	La Reina Canta A Mexico	9	29
30	39	33	26	MONCHY & ALEXANDRA J & N 50191/SONY BMG NORTE (13.98)	Exitos	11	30
31	33	27	25	MARCO ANTONIO SOLIS FONOVISA 352490/UG (13.98) +	Trozos De Mi Alma 2	1	31
32	21	16	3	JENNIFER PENA UNIVISION 310378/UG (12.98)	Dicen Que El Tiempo	16	32
33	41	35	23	RAMON AYALA Y SUS BRAVOS DEL NORTE FREDDIE 1960 (14.98)	30 Corridos: Historias Nortenas	15	33
34	32	31	24	A.B. QUINTANILLA III PRESENTS KUMBA ALL STARS EMI TELEVISIONA 73597 (15.98)	From Kumbia Kings To Kumbia All Stars	2	34
35	42	34	33	LOS BUKIS FONOVISA 352638/UG (11.98)	30 Recuerdos	6	35
36	34	36	19	RICKY MARTIN SONY BMG NORTE 00909 (16.98)	Ricky Martin: MTV Unplugged	1	36
37	28	29	7	JOSE LUIS RODRIGUEZ SONY BMG NORTE 04581 (18.98)	La Historia Del Puma	20	37
38	31	25	7	CONJUNTO PRIMAVERA FONOVISA 352971/UG (12.98)	El Amor Que Nunca Fue	1	38
39	36	38	28	LA 5A ESTACION SONY BMG NORTE 80713 (15.98) +	El Mundo Se Equivoca	1	39
40	44	37	35	JULIETA VENEGAS SONY BMG NORTE 83425 (14.98) +	Limon Y Sal	8	40
41	38	23	3	ALEGRES DE LA SIERRA UNIVERSAL LATINO 622349 (10.98)	Lagrimas En La Sierra	23	41
42	29	43	6	RICARDO MONTANER EMI TELEVISIONA 84317 (15.98)	Las Mejores Canciones Del Mundo	23	42
43	43	59	6	KINTO SOL UNIVISION 311038/UG (12.98)	Los Hijos Del Maiz	30	43
44	3	-	2	DJ NELSON FLOW 290015/UNIVERSAL LATINO (14.98)	Flow La Discoteca 2	30	44
45	48	42	18	SIN BANDERA SONY BMG NORTE 01965 (16.98)	Pasado	12	45
46	49	49	66	CALLE 13 WHITE LION 96875/SONY BMG NORTE (15.98)	Calle 13	1	46
47	52	40	85	ANA GABRIEL SONY BMG NORTE 95902 (15.98)	Historia De Una Reina	1	47
48	58	50	28	LOS ORIGINALES DE SAN JUAN UNIVISION 310995/UG (5.98)	Linea De Oro	37	48
49	46	44	9	ALEJANDRO SANZ WARNER LATINA 64002 (17.98)	El Tren De Los Momentos	1	49
50	40	66	3	TITO NIEVES LA CALLE 330022/UG (13.98)	Canciones Clasicas De Marco Antonio Solis	40	50

THIS WEEK	LAST WEEK	2 WEEKS AGO	WEEKS ON CHIT	ARTIST	Title	CERT.	PEAK POSITION
51	70	58	3	PACE SETTER DISA 721012 (11.98)	LIBERACION 30 Aniversario Duetos	31	51
52	56	48	19	LOS TIGRES DEL NORTE FONOVISA 352922/UG (15.98)	La Muerte Del Soplon	1	52
53	57	39	21	INTOCABLE EMI TELEVISIONA 58975 (15.98)	Crossroads: Cruce De Caminos	1	53
54	66	-	2	DUELO UNIVISION 311122/UG (10.98)	La Mejor... Coleccion: 30 Super Hits	1	54
55	51	54	46	DADDY YANKEE EL CARTEL 007035/INTERSCOPE (12.98) +	Barrio Fino: En Directo	1	55
56	47	41	8	GIPSY KINGS NONESUCH 79959/WARNER BROS. (18.98)	Pasajero	12	56
57	62	46	99	AVENTURA PREMIUM LATIN 94082/SONY BMG NORTE (13.98)	God's Project	1	57
58	53	47	52	ANDREA BOCELLI SUGAR/VEVEMUSIC 006144/UNIVERSAL LATINO (18.98)	Amor	2	58
59	HOT AND DEBUT	1	1	UNIVISION 310968/UG (18.98)	SOUNDTRACK The Lost City	59	59
60	55	52	18	K-PAZ DE LA SIERRA DISA 720970 (11.98)	Conquistando Corazones	1	60
61	60	60	14	R.K.M. & KEN-Y PIÑA/PR 008074/UNIVERSAL LATINO (12.98) +	Masterpiece: Sold Out	7	61
62	71	53	27	LOS RIELEROS DEL NORTE FONOVISA 352698/UG (5.98)	Linea De Oro	45	62
63	54	51	17	VICENTE FERNANDEZ SONY BMG NORTE (13.98)	La Tragedia Del Vaquero	4	63
64	61	64	12	EL CHAPO DE SINALOA DISA 720802 (10.98)	La Noche Perfecta	22	64
65	68	56	10	LOS BUKIS FONOVISA 352962/UG (10.98)	La Mejor... Coleccion	23	65
66	72	-					

AIRPLAY CHARTS: Panels of 26 Latin pop, 12 tropical, 13 Latin rhythmic, 50 regional Mexican stations, respectively, are electronically monitored 24 hours a day, 7 days a week. © 2007 VNU Business Media, Inc. All rights reserved. **ALBUM CHARTS:** See Charts Legend for rules and explanations. © 2007 VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

AIRPLAY MONITORED BY
SALES DATA COMPILED BY
 Nielsen Broadcast Data Systems
 Nielsen SoundScan

LATIN

LATIN AIRPLAY

POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	3	TE LO AGRADEZCO, PERO NO	ALEJANDRO SANZ FEATURING SHAKIRA (WARNER LATINA)
2	1	MANDA UNA SENAL	MANA (WARNER LATINA)
3	4	AMAR ES LO QUE QUIERO	DAVID BISBAL (UNIVERSAL LATINO)
4	2	TU RECUERDO	RICKY MARTIN FEAT. LA MAR DE CHAMBAO Y TOMMY TORRES (SONY BMG NORTE)
5	11	LA LLAVE DE MI CORAZON	JUAN LUIS GUERRA Y 440 (EMI TELEVISIA)
6	6	SI NOY QUEDARA POCO TIEMPO	CHAYANNE (SONY BMG NORTE)
7	5	ME MUERO	LA 5A ESTACION (SONY BMG NORTE)
8	7	COMO YO NADIE TE HA AMADO	YURIDIA (SONY BMG NORTE)
9	3	QUE HICISTE	JENNIFER LOPEZ (EPIC/SONY BMG NORTE)
10	13	BENDITA TU LUZ	MANA (WARNER LATINA)
11	12	SI TU NO ESTAS	SIN BANDERA (SONY BMG NORTE)
12	10	TODO SE DERRUMBO	PEPE AGUILAR (EMI TELEVISIA)
13	4	NADA PUEDE CAMBIARME	PAULINA RUBIO (UNIVERSAL LATINO)
14	3	INVIERNO	REIK (SONY BMG NORTE)
15	9	ERES PARA MI	JULIETA VENEGAS (SONY BMG NORTE)

TROPICAL

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	LA LLAVE DE MI CORAZON	JUAN LUIS GUERRA Y 440 (EMI TELEVISIA)
2	6	LA OTRA	ILEGALES FEAT. MONCHY Y ALEXANDRA (UNIVERSAL LATINO)
3	4	IGUAL QUE AYER	RAKIM & KEN-Y (PINA/UNIVERSAL LATINO)
4	14	QUE LLOREN	IVY QUEEN (UNIVISION)
5	2	MAS QUE TU AMIGO	TITO NIEVES (LA CALLE/UNIVISION)
6	3	ARROZ CON HABICHUELA	EL GRAN COMBO DE PUERTO RICO (DISCOS 605/SONY BMG NORTE)
7	6	MI CORAZONCITO	AVENTURA (PREMIUM LATIN)
8	11	NUNCA HABIA LORADO ASI	VICTOR MANUELLE FEATURING DON OMAR (SONY BMG NORTE)
9	9	EN EL AMOR	JOE VERAS (J & N)
10	5	QUE PRECIO TIENE EL CIELO	MARC ANTHONY (SONY BMG NORTE)
11	17	TU RECUERDO	RICKY MARTIN FEAT. LA MAR DE CHAMBAO Y TOMMY TORRES (SONY BMG NORTE)
12	12	SOLA	HECTOR "EL FATHER" (VI/MACHETE)
13	13	NO VUELVO CONTIGO	FRANKIE NEGRO (LA CALLE/UNIVISION)
14	10	SHORTY SHORTY	XTRME (LA CALLE/UNIVISION)
15	20	PEGAO	WISIN & YANDEL FEATURING LOS VAQUEROS (WY/MACHETE)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	9	UN IDIOTA COMO YO	QUELO (UNIVISION)
2	5	CADA VEZ QUE PIENSO EN TI	LOS CREADORES DEL PASTO DURANGUENSE DE ALFREDO RAMIREZ (DISA/EDMUNSA)
3	3	ESE	CONJUNTO PRIMAVERA (FONOVISIA)
4	1	LA NOCHE PERFECTA	EL CHAPO DE SINALOA (DISA)
5	4	DIME QUIEN ES	LOS RIELEROS DEL NORTE (FONOVISIA)
6	2	DETALLES	LOS TIGRES DEL NORTE (FONOVISIA)
7	6	LOBO DOMESTICADO	VALENTIN ELIZALDE (UNIVERSAL LATINO)
8	7	TAL VEZ	LOS PRIMOS DE DURANGO (MAR INTERNACIONAL)
9	2	Y AQUI ESTOY	K-PAZ DE LA SIERRA DUET WITH ANA GABRIEL (DISA/EDMUNSA)
10	11	DE RODILLAS TE PIDO	ALEGRES DE LA SIERRA (VIVA)
11	20	EL PAPA DE LOS POLLITOS	LOS TUCANES DE TIJUANA (UNIVISION)
12	10	TUS PALABRAS	BANDA EL RECORO (FONOVISIA)
13	12	CUANDO BAJA LA MAREA	DIANA REYES (MUSIMEX/UNIVERSAL LATINO)
14	18	ALIADO DEL TIEMPO	MARIANO BARBA (THREE SOUND)
15	14	LA MAESTRA	SERGIO VEGA (SONY BMG NORTE)

LATIN ALBUMS

POP

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	MARCO ANTONIO SOLIS	LA HISTORIA CONTINUA... PARTE III (FONOVISIA/UG)
2	2	MANA	AMAR ES COMBATIR (WARNER LATINA)
3	3	RBD	CELESTIAL (EMI TELEVISIA)
4	4	LEO DAN	LA HISTORIA (SONY BMG NORTE)
5	5	MARCO ANTONIO SOLIS	LA HISTORIA CONTINUA... PARTE II (FONOVISIA/UG)
6	7	YURIDIA	HABLA EL CORAZON (SONY BMG NORTE)
7	8	VARIOUS ARTISTS	HOW LATINO 2 (SONY BMG STRATEGIC MARKETING GROUP/EMI/UNIVERSAL/UNIVERSAL/LATINO)
8	12	MARCO ANTONIO SOLIS	TROZOS DE MI ALMA 2 (FONOVISIA/UG)
9	6	JENNIFER PENA	DICEN QUE EL TIEMPO (UNIVISION/UG)
10	11	A.B. QUINTANILLA III PRESENTS KUMBIA ALL STARZ	FROM KUMBIA KINGS TO KUMBIA ALL STARZ (EMI TELEVISIA)
11	13	RICKY MARTIN	RICKY MARTIN: MTV UNPLUGGED (SONY BMG NORTE)
12	9	JOSE LUIS RODRIGUEZ	LA HISTORIA DEL PUMA (SONY BMG NORTE)
13	14	LA 5A ESTACION	EL MUNDO SE EQUIVOCA (SONY BMG NORTE)
14	15	JULIETA VENEGAS	LIMON Y SAL (SONY BMG NORTE)
15	10	RICARDO MONTANER	LAS MEJORES CANCIONES DEL MUNDO (EMI TELEVISIA)

TROPICAL

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	AVENTURA	K.O.B.: LIVE (PREMIUM LATIN/SONY BMG NORTE)
2	2	XTRME	HACIENDO HISTORIA (LA CALLE/UG)
3	3	MONCHY & ALEXANDRA	EXITOS (J & N/SONY BMG NORTE)
4	4	TITO NIEVES	CANCIONES CLASICAS DE MARCO ANTONIO SOLIS (LA CALLE/UG)
5	5	AVENTURA	GOD'S PROJECT (PREMIUM LATIN/SONY BMG NORTE)
6	6	SOUNDTRACK	THE LOST CITY (UNIVISION/UG)
7	7	OLGA TANON	SOY COMO TU (UNIVISION/UG)
8	8	FONSECA	CORAZON (EMI TELEVISIA)
9	9	MARC ANTHONY	SIGO SIENDO YO (SONY BMG NORTE)
10	10	EL GRAN COMBO DE PUERTO RICO	ARROZ CON HABICHUELA (DISCOS 605/SONY BMG NORTE)
11	11	VARIOUS ARTISTS	BACHATAS 2007 (J & N)
12	12	MONCHY & ALEXANDRA	EXITOS Y MAS (J & N/SONY BMG NORTE)
13	13	VARIOUS ARTISTS	30 BACHATAS PEGADITAS: LO NUEVO Y LO MEJOR 2006 (MOCK & ROLL/SONY BMG NORTE)
14	14	VARIOUS ARTISTS	40 BACHATAS PAL' PUELO (UNION)
15	15	VICTOR MANUELLE	DECISION UNANIME (SONY BMG NORTE)

REGIONAL MEXICAN

THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPRINT / PROMOTION LABEL)
1	1	LOS CAMINANTES	LA HISTORIA... LO MAS CHULO, CHULO, CHULO (SONY BMG NORTE)
2	2	VALENTIN ELIZALDE	VENCEDOR (UNIVERSAL LATINO)
3	3	VALENTIN ELIZALDE	LOBO DOMESTICADO (UNIVERSAL LATINO)
4	4	LOS CREADORES DEL PASTO DURANGUENSE DE ALFREDO RAMIREZ	RECIO, RECIO MIS CREADORES (DISA)
5	5	LOS HOROSCOPOS DE DURANGO	DESATADOS (DISA)
6	6	DIANA REYES	TE VOY A MOSTRAR (UNIVERSAL LATINO)
7	7	ALACRANES MUSICAL	LA MEJOR... COLECCION (UNIVISION/UG)
8	8	LOS TUCANES DE TIJUANA	EL PAPA DE LOS POLLITOS (UNIVISION/UG)
9	9	BRONCO / LOS BUKIS / LOS TEMERARIOS	BBT (FONOVISIA/UG)
10	10	LOS CUATES DE SINALOA	PURO SIERRANO BRAVO (SONY BMG NORTE)
11	11	LOS ORIGINALES DE SAN JUAN	DJALA QUE LA VIDA ME ALCANCE (EMI TELEVISIA)
12	12	VALENTIN ELIZALDE	LA HISTORIA: HOMBRES A EL GALLO DE ORO (VENEMUS/SONY BMG NORTE)
13	13	VALENTIN ELIZALDE	EN VIVO VOL. II (UNIVERSAL LATINO)
14	14	ANA GABRIEL	LA REINA CANTA A MEXICO (SONY BMG NORTE)
15	15	RAMON AYALA Y SUS BRAVOS DEL NORTE	30 CORRIDOS: HISTORIAS NORTEÑAS (FREDDIE)

See chart legend for Hot Dance Club Play and Hot Dance Singles chart rules and explanations. © 2007 VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved. **HOT DANCE AIRPLAY:** dance stations are electronically monitored by Nielsen Broadcast Data Systems. See chart legend for rules and explanations. © 2007 VNU Business Media, Inc. All rights reserved.

Billboard DANCE

MAR 31 2007

HOT DANCE CLUB PLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	3	10	ANGELICUS	JAMIROQUAI COLUMBIA PROMO
2	5	8	LOVE ME OR HATE ME (F**K YOU!!!!)	LADY SOVEREIGN DEF JAM PROMO/IDJMG
3	6	7	U SPIN ME	INAYA DAY SILVER LABEL PROMO/TOMMY BOY
4	2	9	SAY IT RIGHT	NELLY FURTADO MOSLEY PROMO/GEFFEN
5	10	5	RISE	SAMANTHA JAMES OM PROMO
6	1	8	AND I AM TELLING YOU I'M NOT GOING	JENNIFER HUDSON MUSIC WORLD PROMO/COLUMBIA
7	6	6	DISCOTECH	YOUNG LOVE ISLAND PROMO/IDJMG
8	4	16	I NEED SOMEONE	RALPH FALCON NERVOUS 20613
9	8	1	IRREPLACEABLE	BEYONCE COLUMBIA PROMO
10	14	8	YOU ARE WHY	DAWN TALLMAN SLAAG PROMO
11	13	8	EMBRACE ME	LEANA SWEDISH DIVA PROMO
12	16	6	SOME GIRLS	HENRI DAUMAN 20884
13	15	20	THE CREEPS	CAMILLE JONES SILVER LABEL 2486/TOMMY BOY
14	20	5	DRUMS IN THE CLUB	DJ RUSS HARRIS FEAT. DJ KEE & SAM BAIN BUCHA EDITION SILVER PROMO
15	17	7	TIME AFTER TIME	KOISHII & HUSH FEAT. CATHERINE MCQUEEN CORDLESS 47
16	21	5	IT'S MY LIFE	S-BLUSH CJ PROMO
17	11	11	PUMP	CHRIS THE GREEK PANAGHI SUB DEEP HAVEN PROMO
18	18	6	ROCK TO THE RHYTHM	DJ DAN AUACIDUS PROMO
19	22	4	MAKE IT HAPPEN	MAYA AZUCENA KULT PROMO
20	26	4	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE JIVE PROMO/ZOMBA
21	24	5	GHOST	DEEPSKY AND JES BLACK HOLE PROMO
22	23	13	IT'S JUST SEX	BILLIE MYERS FRUITLOOP PROMO
23	12	16	MINIMAL	PEY SHOP BOYS RHINO PROMO
24	19	10	AND I AM TELLING YOU I'M NOT GOING	JENNIFER HOLIDAY WITH ROSALEE SILVER LABEL PROMO/TOMMY BOY
25	36	2	POWER PICK	AUTOMATIC ULTRA NATE SILVER LABEL PROMO/TOMMY BOY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
26	11	15	RUNAWAY	JAMIROQUAI COLUMBIA PROMO
27	32	3	GIMME GIMME (DISCO SHIMMY)	FRANKIE KNUCKLES NOICE! PROMO
28	31	4	PUT SOME FUNK IN YOUR SHOES	IN BETWEEN FEAT. JEANIE TRACY & LARRY BATISTE UNO PROMO
29	30	4	FREE MY LOVE	SUZANNE PALMER STAR 69 13222
30	27	7	NO MORE PAIN	MARK PICCHOTTI FEATURING OINO V. BLUEPLATE PROMO
31	33	4	I WANT TO LIVE	DEEFACE FLY PROMO
32	HOT SHOT-DEBUT		WITH LOVE	HILARY DUFF HOLLYWOOD PROMO
33	38	2	SPOTLIGHT	AMADOR & CARRILLO FEAT. GEORGIA NICOLE MOCHICO PRIMO PROMO
34	35	3	TELL ME	DIDDY FEAT. CHRISTINA AGUILERA BAD BOY 94498/ATLANTIC
35	NEW		READ MY MIND	THE KILLERS ISLAND PROMO/IDJMG
36	NEW		PEGATE	RICKY MARTIN SONY BMG NORTE PROMO
37	25	13	STARS ALIGN	KASKADE ULTRA 1477
38	NEW		CHANGE	KIMBERLEY LOCKE CURB PROMO
39	NEW		RIDE A WHITE HORSE	GOLDFRAPP MUTE PROMO
40	28	18	ROCK THIS PARTY (EVERYBODY DANCE NOW)	808 SINCLAR FEAT. BIG ALI & DOLLAMAN YELLOW/SILVER LABEL 2520/TOMMY BOY
41	29	15	SEX 'N' MONEY	DAKENFOLD FEAT. PHARELL WILLIAMS MAVERICK PROMO/REPRISE
42	39	10	PROPER EDUCATION	ERIC PRYDZ VS. FLOYD DATA/POSITIVA/MINISTRY OF SOUND 1491/ULTRA
43	34	13	DANGEROUS POWER	GABRIEL & DRESDEN FEAT. JAN BURTON ORGANIZED NATURE 008
44	40	9	ROUND AND ROUND	STATIC REVENGER ULTRA PROMO
45	37	15	LAY DOWN	10 MONKEYS FEATURING ABIGAIL PRIDE PROMO
46	42	15	ILLEGAL	SHAKIRA FEATURING CARLOS SANTANA EPIC PROMO
47	43	13	YOU'LL ALWAYS HAVE ME	DANIELLE BOLLINGER EMI/TION SILVER PROMO
48	45	18	HURT	CHRISTINA AGUILERA RCA 04456/RMG
49	41	11	I WILL BELIEVE IT	SIRIA MARIAN 116
50	47	10	GOOD TIME	LEELA JAMES FEAT. PETE ROCK & C.L. SMOOTH WARNER BROS. PROMO/LP/ABOVE

TOP ELECTRONIC ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST	TITLE (IMPRINT & NUMBER / DISTRIBUTING LABEL)	GENRE
1	1	2	AIR	#1 AIR POCKET SYMPHONY ARCHIOLOGY 83761/AUSTRIALMERIS	
2	2	46	GNARLS BARKLEY	ST. ELSEWHERE DOWNTOWN 70003*/ATLANTIC	
3	4	8	THE GOOD, THE BAD & THE QUEEN	THE GOOD, THE BAD & THE QUEEN PARLOPHONE 73067/VIRGIN	
4	5	8	THE RIDDLER & TREVOR SIMPSON	ULTRA DANCE 08 ULTRA 1485	
5	7	7	IMOGEN HEAP	SPEAK FOR YOURSELF RCA VICTOR 72532	
6	3	2	!!! (CHK CHK CHK)	MYTH TAKES WARP 154*	
7	10	10	THE COUNTDOWN SINGERS	FOREVER DISCO MADACY SPECIAL PRODUCTS 52379/MADACY	
8	8	9	GORILLAZ	DEMON DAYS PARLOPHONE 73838*/VIRGIN	
9	7	7	VARIOUS ARTISTS	FOREVER FREESTYLE RAZOR & TIE 89147	
10	9	10	DEPECHE MODE	THE BEST OF DEPECHE MODE VOLUME 1 396/MUTE/REPRISE 44268/WARNER BROS	
11	11	9	DJ SKRIBBLE / VIC LATINO	THRIVEMIX03 THRIVEDANCE 90758/THRIVE	
12	12	7	MADONNA	CONFESSIONS ON A DANCE FLOOR WARNER BROS. 49460*	
13	NEW		BLUE SIX	AQUARIAN ANGEL NAKEDMUSIC 19	
14	14	7	YOUNG LOVE	TOO YOUNG TO FIGHT IT ISLAND 008101/IDJMG	
15	15	2	SCISSOR SISTERS	TA-DAH! UNIVERSAL MOTOWN 007499*/UMRG	
16	16	2	ENIGMA	A POSTERIORI VIRGIN 69994	
17	17	5	CASCADA	EVERYTIME WE TOUCH ROBBINS 75064	
18	13	2	AMON TOBIN	THE FOLEY ROOM NINJA TUNE 121	
19	19	1	THE STARLITE SINGERS	BEST OF DISCO MADACY SPECIAL PRODUCTS 52228/MADACY	
20	NEW		NICK WARREN	GLOBAL UNDERGROUND: PARIS GLOBAL UNDERGROUND 30	
21	25	3	BELANOVA	DULCE BEAT UNIVERSAL LATINO 006301	
22	21	5	SHE WANTS REVENGE	SHE WANTS REVENGE PERFECTISS/FLAWLESS/GEFFEN 00567*/INTERSCOPE	
23	20	7	SKINNY PUPPY	MYTHMAKER HELL-O OEOATHAY 63982*/SPV	
24	22	5	TEDDYBEARS	SOFT MACHINE BIG BEAT/ATLANTIC 83979*/AG	
25	NEW		SOUNDTRACK	THE DEVIL WEARS PRADA FOX 44383/WARNER BROS.	

HOT DANCE AIRPLAY

THIS WEEK	LAST WEEK	WEEKS ON CHIT	TITLE	ARTIST (IMPRINT & NUMBER / PROMOTION LABEL)
1	1	10	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN
2	3	7	WHAT GOES AROUND...COMES AROUND	JUSTIN TIMBERLAKE JIVE/ZOMBA
3	4	9	RUNAWAY	JAMIROQUAI COLUMBIA
4	6	17	U + UR HAND	PINK LAFAÇE/ZOMBA
5	5	9	BY THE WAY	JENNA DREY ROBBINS
6	7	14	BY MY SIDE	FLANDERS ULTRA
7	2	13	PROPER EDUCATION	ERIC PRYDZ VS. FLOYD DATA/POSITIVA/MINISTRY OF SOUND/ULTRA
8	9	5	STARS ALIGN	KASKADE ULTRA
9	1	2	READ MY MIND	THE KILLERS ISLAND/IDJMG
10	8	9	IRREPLACEABLE	BEYONCE COLUMBIA
11	NEW		WITH LOVE	HILARY DUFF HOLLYWOOD
12	10	11	TAKE IT	TOM NOBY & LIMA ULTRA
13	15	3	THE CREEPS	CAMILLE JONES SILVER LABEL/TOMMY BOY
14	NEW		TRULY MADLY DEEPLY	CASCADA ROBBINS
15	20	3	I CAN'T TAKE IT	LOLA SO

MAR 31 2007 HITS OF THE WORLD Billboard

JAPAN		ALBUMS	
(SOUNDSCAN JAPAN) MARCH 20, 2007			
THIS WEEK	LAST WEEK	1	NEW ANGELA AKI HOME EPIC
2	NEW KUMI KODA BEST BOUNCE & LOVERS AVEV TRAX		
3	NEW MIKA NAKASHIMA YES (FIRST LTD VERSION) SONY ASSOCIATED RECORDS		
4	NEW MAXIMUM THE HORMONE BU IKIKAESU VAP		
5	1 EXILE EXILE EVOLUTION (FIRST LTD CD+2DVD) AVEV TRAX		
6	2 EXILE EXILE EVOLUTION AVEV TRAX		
7	3 AYUMI HAMASAKI A BEST 2 (WHITE) (CD+2DVD) AVEV TRAX		
8	NEW HOME MADE KAZOKU FAMILIA (FIRST LTD VERSION) KICCO		
9	4 AYUMI HAMASAKI A BEST 2 (BLACK) (CD+2DVD) AVEV TRAX		
10	6 IKIMONO GAKARI SAKURA SAKI MACHI MONOGATARI EPIC		

UNITED KINGDOM		ALBUMS	
(THE OFFICIAL UK CHARTS.CO.) MARCH 18, 2007			
THIS WEEK	LAST WEEK	1	NEW RAY QUINN DOING IT MY WAY SYCO
2	3 TAKE THAT BEAUTIFUL WORLD POLYDOR		
3	NEW BEN MILLS PICTURE OF YOU SONY BMG		
4	NEW SIMPLY RED STAY SIMPLYRED.COM		
5	4 RUSSELL WATSON THAT'S LIFE DECCA		
6	1 KAISER CHIEFS YOURS TRULY, ANGRY MOB B-UNIQUE/POLYDOR		
7	7 DONNY OSMOND LOVE SONGS OF THE 70'S DECCA		
8	9 DOLLY PARTON THE VERY BEST OF (DOLLY PARTON) RCA		
9	6 CASCADA EVERYTIME WE TOUCH ANDORFINE		
10	8 AMY WINEHOUSE BACK TO BLACK ISLAND		

GERMANY		ALBUMS	
(MEDIA CONTROL) MARCH 20, 2007			
THIS WEEK	LAST WEEK	1	1 HERBERT GRONEMEYER 12 CAPITOL
2	2 NELLY FURTADO LOOSE MOSLEY/GEFFEN		
3	12 ROGER CICERO MAENERSACHEN STARWATCH		
4	NEW SIMPLY RED STAY SIMPLYRED.COM		
5	NEW WITHIN TEMPTATION THE HEART OF EVERYTHING GUN		
6	NEW JOSS STONE INTRODUCING JOSS STONE RELENTLESS/VIRGIN		
7	1 A. NETREBKOR/VILLAZON DUETS DEUTSCHE GRAMMOPHON		
8	4 TOKIO HOTEL ZIMMER 483 ISLAND		
9	5 FALCO HOCH WIE NIE SONY BMG		
10	6 NORAH JONES NOT TOO LATE BLUE NOTE		

EURO DIGITAL TRACKS

Nielsen SoundScan International

EURO DIGITAL TRACKS		ALBUMS	
(NIELSEN SOUNDSCAN INTERNATIONAL) MONTH XX, 2007			
THIS WEEK	LAST WEEK	1	NEW I'M GONNA BE (500 MILES) THE PROCLAIMERS FT. BRIAN POLTER & ANDY PIPKIN EMI
2	3 GRACE KELLY MIKA CASABLANCA/ISLAND		
3	1 THE SWEET ESCAPE GWEN STEFANI FT. AKON INTERSCOPE		
4	4 SAY IT RIGHT NELLY FURTADO MOSLEY/GEFFEN		
5	5 HOW TO SAVE A LIFE THE FRAY EPIC		
6	NEW WALK THIS WAY SUGABABES VS GIRLS ALoud FASCINATION/ISLAND		
7	2 RUBY KAISER CHIEFS B-UNIQUE/POLYDOR		
8	7 SHINE TAKE THAT POLYDOR		
9	6 WHAT GOES AROUND...COMES AROUND JUSTIN TIMBERLAKE JIVE/ZOMBA		
10	NEW DESTINATION CALABRIA ALEX GAUDINO FT. CRYSTAL WATERS DATA		
11	12 GLAMOROUS FERGIE FT. LUDACRIS WILL I AM/A&M/INTERSCOPE		
12	8 QUI...REME ANDY & LUCAS SONY BMG		
13	16 CANDYMAN CHRISTINA AGUILERA RCA		
14	9 ALL GOOD THINGS (COME TO AN END) NELLY FURTADO MOSLEY/GEFFEN		
15	11 STANDING IN THE WAY OF CONTROL THE GOSSIP KILL ROCK STARS		
16	14 ACCEPTABLE IN THE 80'S CALVIN HARRIS FLY EYE/COLUMBIA		
17	10 THE CREEPS CAMILLE JONES VS FEDDE LE GRAND DATA		
18	13 PURE INTUITION SHAKIRA EPIC		
19	18 CHASING CARS SNOW PATROL POLYDOR/A&M/INTERSCOPE		
20	RE PATIENCE TAKE THAT POLYDOR		

FRANCE		ALBUMS	
(SNEP/IFOP/TITE-LIVE) MARCH 20, 2007			
THIS WEEK	LAST WEEK	1	1 LES ENFOIRES LA CARAVANE DES ENFOIRES 2007 LES RESTAURANTS DU COEUR
2	NEW CALOGERO POMME C MERCURY		
3	4 OLIVIA RUIZ LA FEMME CHOCOLAT POLYDOR		
4	2 DIAM'S DANS MA BULLE CAPITOL		
5	3 BENABAR REPRISE DES NEGOCIATIONS JIVE		
6	18 GRAND CORPS MALADE MIDI 20 AZ		
7	5 MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND		
8	14 YANNICK NOAH CHARANGO SAINT GEORGE		
9	7 TOKIO HOTEL ZIMMER 483 ISLAND		
10	6 VITTA A FLEUR DE TOI MOTOWN		

AUSTRALIA		ALBUMS	
(ARIA) MARCH 18, 2007			
THIS WEEK	LAST WEEK	1	3 HINDER EXTREME BEHAVIOUR UNIVERSAL
2	2 SNOW PATROL EYES OPEN FICTION/POLYDOR		
3	1 THE FRAY HOW TO SAVE A LIFE EPIC		
4	NEW JOSH PYKE MEMORIES & DUST IVY LEAGUE		
5	10 GWEN STEFANI THE SWEET ESCAPE INTERSCOPE		
6	4 JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS JIVE/ZOMBA		
7	6 PINK I'M NOT DEAD LAFACE/ZOMBA		
8	8 FALL OUT BOY INFINITY ON HIGH INTERSCOPE		
9	11 NELLY FURTADO LOOSE MOSLEY/GEFFEN		
10	9 NORAH JONES NOT TOO LATE BLUE NOTE		

CANADA		ALBUMS	
(SOUNDSCAN) MARCH 31, 2007			
THIS WEEK	LAST WEEK	1	NEW NEIL YOUNG LIVE AT MASSEY HALL 1971 REPRISE/WARNER
2	1 ARCADE FIRE NEON BIBLE MERGE		
3	2 FINGER ELEVEN THEM VS. YOU VS. ME WIND-UP/WARNER		
4	3 NORAH JONES NOT TOO LATE BLUE NOTE/EMI		
5	7 AKON KNOXVILLE/KONVICT/UPFRONT/SRC/UNIVERSAL MOTOWN/UNIVERSAL		
6	8 NELLY FURTADO LOOSE MOSLEY/GEFFEN/UNIVERSAL		
7	4 MIKA LIFE IN CARTOON MOTION CASABLANCA/UNIVERSAL		
8	5 JUSTIN TIMBERLAKE FUTURESEX/LOVESOUNDS JIVE/Sony BMG		
9	RE DAUGHTRY DAUGHTRY RCA/Sony BMG		
10	6 FALL OUT BOY INFINITY ON HIGH FUELED BY RAMEN/ISLAND/UNIVERSAL		

ITALY		ALBUMS	
(FIMI/NIELSEN) MARCH 20, 2007			
THIS WEEK	LAST WEEK	1	2 MARIO BIONDI HANDFUL OF SOUL SCHEMA
2	1 ELISA SOUNDTRACK'96-'06 SUGAR		
3	3 TIZIANO FERRO NESSUNO E' SOLO CAPITOL		
4	4 ZERO ASSOLUTO APPENA PRIMA DI PARTIRE UNIVERSO		
5	NEW SIMPLY RED STAY SIMPLYRED.COM		
6	10 ENNIO MORRICONE WE ALL LOVE ENNIO MORRICONE RCA		
7	NEW JOSS STONE INTRODUCING JOSS STONE RELENTLESS/VIRGIN		
8	NEW ORIGINAL SOUNDTRACK - MUSICA CUBANA MUSICA CUBANA AROUND THE MUSIC		
9	8 STADIO PAROLE NEL VENTO CAPITOL		
10	RE LAURA PAUSINI IO CANTO ATLANTIC		

SPAIN		ALBUMS	
(PROMUSICAE/MEDIA) MARCH 21, 2007			
THIS WEEK	LAST WEEK	1	1 ANDY & LUCAS GANAS DE VIVIR SONY BMG
2	NEW RBD CELESTIAL (VERSION EN ESPANOL) VIRGIN		
3	2 SHAILA DURCAL RECORDANDO CAPITOL		
4	4 IL DIVO SIEMPRE SYCO		
5	3 LA QUINTA ESTACION EL MUNDO SE EQUIVOCÓ SONY BMG		
6	5 ANA BELEN ANATOMIA SONY BMG		
7	26 MARIA CARRASCO HABLANDO CON LA LUNA SENADOR		
8	6 THE CORRS DREAMS-THE ULTIMATE COLLECTION ATLANTIC		
9	17 MANA AMAR ES COMBATIR WARNER		
10	7 LA OREJA DE VAN GOGH GUAPA SONY BMG		

BRAZIL		ALBUMS	
(SUCESSO MAGAZINE) MARCH 21, 2007			
THIS WEEK	LAST WEEK	1	3 CESAR MENOTTI & FABIANO PALAVRAS DE AMOR - AO VIVO UNIVERSAL
2	1 BANDA CALYPSO VOL. 10 - ACELEROU MD		
3	2 PADRE MARCELO ROSSI MINHA BENCAO SONY BMG		
4	18 MADONNA THE CONFESSIONS TOUR WARNER BROS.		
5	4 VARIOUS ARTISTS BRA PANCADA DO CALDEIRAO DO HUCK SOM LIVRE		
6	10 CIDIA E DAN DUETS ROMANTICOS PERFORMANCE BE		
7	6 DIRE STRAITS PRIVATE INVESTIGATIONS - THE VERY BEST OF MERCURY		
8	46 VARIOUS ARTISTS O MELHOR DE LOVY METAL SOM LIVRE		
9	8 SOUNDTRACK PAGINAS DA VIDA INTERNACIONAL SOM LIVRE		
10	NEW JORGE ARAGAO O MELHOR DE JORGE ARAGAO INOIE		

FLANDERS		SINGLES	
(ULTRATOP/GFK) MARCH 21, 2007			
THIS WEEK	LAST WEEK	1	1 KVRAAGETAAN FIXKES EXCELSIOR
2	2 VLINDERS IN JE BUIK LAURA LYNN ARS		
3	4 GRACE KELLY MIKA CASABLANCA/ISLAND		
4	3 ALL GOOD THINGS (COME TO AN END) NELLY FURTADO MOSLEY/GEFFEN		
5	5 SHE'S MADONNA ROBBIE WILLIAMS FT. PET SHOP BOYS CHRYSALIS		

SWEDEN		SINGLES	
(GLF) MARCH 16, 2007			
THIS WEEK	LAST WEEK	1	5 THE WORRYING KIND THE ARK ROXY
2	10 WHEN THE NIGHT COMES FALLING SEBASTIAN RCA		
3	9 CARA MIA MANS ZELMERLOW M&L		
4	18 FOR ATT DU FINNS SONY ALDEN M&L		
5	17 A LITTLE BIT OF LOVE ANDREAS JOHNSON M&L		

ALBUMS	
1	1 INGER NORDSTROM INGMAR NORDSTROMSSAXPARTYFAVORITER FRITUNA
2	NEW SEBASTIAN THE VINTAGE VIRGIN RCA
3	NEW MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND
4	2 ERIK SEGERSTEDT A DIFFERENT SHADE EPIC
5	NEW BRYAN FERRY DYLANESQUE VIRGIN

IRELAND		SINGLES	
(IRMA/CHART TRACK) MARCH 16, 2007			
THIS WEEK	LAST WEEK	1	1 GRACE KELLY MIKA CASABLANCA/ISLAND
2	NEW GIVE ME A MINUTE 21 DEMANDS UNIVERSAL		
3	2 HOW TO SAVE A LIFE THE FRAY EPIC		
4	8 I NEED A MIRACLE CASCADA ANDORFINE		
5	5 THE SWEET ESCAPE GWEN STEFANI FT. AKON INTERSCOPE		

ALBUMS	
1	2 CASCADA EVERYTIME WE TOUCH ANDORFINE
2	1 ARCADE FIRE NEON BIBLE MERGE
3	3 TAKE THAT BEAUTIFUL WORLD POLYDOR
4	NEW BONNIE TYLER FROM THE HEART - GREATEST HITS SONY BMG
5	4 NELLY FURTADO LOOSE MOSLEY/GEFFEN

NEW ZEALAND		SINGLES	
(RECORD PUBLICATIONS LTD) MARCH 21, 2007			
THIS WEEK	LAST WEEK	1	1 CRAWL ATLAS ELEMENTS
2	31 GRACE KELLY MIKA CASABLANCA/ISLAND		
3	2 THE SWEET ESCAPE GWEN STEFANI FT. AKON INTERSCOPE		
4	4 I WANNA LOVE YOU AKON FT. SNOWP DOGG KONVICT/UPFRONT/SRC/UNIVERSAL		
5	3 THIS AIN'T A SCENE, IT'S AN ARMS RACE FALL OUT BOY ISLAND		

ALBUMS	
1	1 FALL OUT BOY INFINITY ON HIGH UNIVERSAL
2	5 BROOKE FRASER ALBERTINE SONY BMG
3	2 NELLY FURTADO LOOSE MOSLEY/GEFFEN
4	8 RED HOT CHILI PEPPERS STADIUM ARCADIUM WARNER BROS.
5	4 MIKA LIFE IN CARTOON MOTION CASABLANCA/ISLAND

ARGENTINA		ALBUMS	
(CAPIF) MARCH 21, 2007			
THIS WEEK	LAST WEEK	1	1 VARIOUS ARTISTS HANNAH MONTANA WALT DISNEY
2	4 RICKY MARTIN MTV UNPLUGGED COLUMBIA		
3	9 VARIOUS ARTISTS HANNAH MONTANA (SPECIAL ED. CD+DVD) WALT DISNEY		
4	2 MANA AMAR ES COMBATIR WARNER		
5	3 RICARDO MONTANER LAS MEJORES CANCIONES DE RICARDO MONTANER EMI		
6	7 ALEJANDRO SANZ EL TREN DE LOS MOMENTOS WARNER		
7	8 NORAH JONES NOT TOO LATE BLUE NOTE		
8	6 THE CHEETAH GIRLS THE CHEETAH GIRLS 2 UNIVERSAL		
9	5 MADONNA THE CONFESSIONS TOUR WARNER BROS.		
10	NEW IVAN NOBLE INTEMPERIE SONY BMG		

EUROCHARTS

SINGLE SALES

EUROCHARTS ARE COMPILED BY BILLBOARD FROM THE NATIONAL SINGLES AND ALBUM SALES CHARTS OF 20 EUROPEAN COUNTRIES. MARCH 21, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	1	THE SWEET ESCAPE	GWEN STEFANI FT. AKON INTERSCOPE	7
2	10	GRACE KELLY	MIKA CASABLANCA/ISLAND	10
3	3	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN	3
4	30	MIRACLE	CASCADE ANDORFINE	30
5	7	MAUVAISE FOI NOCTURNE	FATAL BAZOOKA FT. VITAA UP	7
6	11	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE JIVE/ZOMBA	11
7	4	SHE'S MADONNA	ROBBIE WILLIAMS FT. PET SHOP BOYS CHRYSALIS	4
8	NEW	WALK THIS WAY	SUGARBABES VS. GIRLS ALoud FASCINATION/ISLAND	1
9	2	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN	2
10	8	EIN STERN (DER DEINEN NAMEN TRAGT)	D.J. OETZ/NIK P POLYDOR	8
11	5	SHINE	TAKE THAT POLYDOR	5
12	9	AUX ARBRES CITOYENS	YANNICK NOAH SAINT GEORGE	9
13	12	SUMMER WINE	VILLE VALO/NATALIA AVELON WARNER	12
14	NEW	(I'M GONNA BE) 500 MILES	THE PROCLAIMERS FT. BRIAN POTTER & ANDY PIPKIN EMI	1
15	1	RUBY	KAISER CHIEFS B-UNIQUE/POLYDOR	1

ALBUMS

MARCH 21, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	1	NELLY FURTADO	LOOSE MOSLEY/GEFFEN	1
2	NEW	SIMPLY RED	STAY SIMPLYRED.COM	1
3	3	NORAH JONES	NOT TOO LATE BLUE NOTE	3
4	NEW	JOSS STONE	INTRODUCING JOSS STONE RE...ENTLESS/VIRGIN	1
5	NEW	WITHIN TEMPTATION	THE HEART OF EVERYTHING GUN RECORDS	1
6	8	MIKA	LIFE IN CARTOON MOTION CASABLANCA/ISLAND	8
7	5	HERBERT GRONEMEYER	12 CAPITOL	5
8	11	AMY WINEHOUSE	BACK TO BLACK ISLAND	11
9	NEW	TAKE THAT	BEAUTIFUL WORLD POLYDOR	1
10	NEW	RAY QUINN	DOING IT MY WAY SYCO	1
11	4	KAISER CHIEFS	YOURS TRULY, ANGRY MOB B-UNIQUE/POLYDOR	4
12	12	JUSTIN TIMBERLAKE	FUTURESEX/LOVESOUNDS JIVE/ZOMBA	12
13	2	ARCADE FIRE	NEON BIBLE MERGE	2
14	NEW	BEN MILLS	PICTURE OF YOU SONY BMG	1
15	6	TOKIO HOTEL	ZIMMER 483 ISLAND	6

RADIO AIRPLAY

RADIO AIRPLAY INFORMATION FROM 17 EUROPEAN COUNTRIES AS MONITORED AND TABULATED BY NIELSEN MUSIC CONTROL. MARCH 21, 2007

THIS WEEK	LAST WEEK	ARTIST	TITLE	WEEKS ON CHART
1	1	WHAT GOES AROUND... COMES AROUND	JUSTIN TIMBERLAKE JIVE/ZOMBA	11
2	2	ALL GOOD THINGS (COME TO AN END)	NELLY FURTADO MOSLEY/GEFFEN	2
3	3	THE SWEET ESCAPE	GWEN STEFANI FT. AKON INTERSCOPE	7
4	4	I DON'T NEED A MAN	THE PUSSYCAT DOLLS A&M/INTERSCOPE	4
5	6	GRACE KELLY	MIKA CASABLANCA/ISLAND	10
6	5	AMERICA	HAZORLIGHT VERTIGO	5
7	7	RUBY	KAISER CHIEFS B-UNIQUE/POLYDOR	1
8	11	SHINE	TAKE THAT POLYDOR	5
9	9	SHE'S MADONNA	ROBBIE WILLIAMS CHRYSALIS	4
10	14	SAY IT RIGHT	NELLY FURTADO MOSLEY/GEFFEN	3
11	12	MAUVAISE FOI NOCTURNE	FATAL BAZOOKA FT. VITAA UP MUSIC	7
12	13	CHASING CARS	SNOW PATROL FICTION/POLYDOR	13
13	15	U + UR HAND	PINK LAFACE/ZOMBA	15
14	8	I WANNA LOVE YOU	AKON FT. SNOOP DOGG KONVIC/UPFRONT/SRC/UNIVERSAL MOTOWN	8
15	128	BEAUTIFUL LIAR	BEYONCE & SHAKIRA COLUMBIA	128

SALES DATA COMPILED BY



TOP JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART
1	1	7	HARRY CONNICK, JR.	OH, MY NOLA COLUMBIA 88851/SONY MUSIC	7
2	2	2	WYNTON MARSALIS	FROM THE PLANTATION TO THE PENITENTIARY BLUE NOTE 73675/BLG	2
3	3	2	PAT METHENY / BRAD MEHLDAU	QUARTET NONESUCH 104188/WARNER BROS.	2
4	3	16	DIANA KRALL	FROM THIS MOMENT ON VERVE 007323/VG	16
5	5	2	PATTI AUSTIN	AVANT GERSHWIN RENDEZVOUS 5123	2
6	4	1	RANDY CRAWFORD & JOE SAMPLE	FEELING GOOD PRA 60207	1
7	6	17	MADELEINE PEYROUX	HALF THE PERFECT WORLD ROUNDER 613252	17
8	9	20	THE BBC BIG BAND ORCHESTRA	BIG BANDS: MUSIC FROM THE WAR YEARS MADACY SPECIAL PRODUCTS 52249/MADACY	20
9	7	14	CHRIS BOTTI	TO LOVE AGAIN: THE DUETS COLUMBIA 77505/SONY MUSIC	14
10	8	7	HARRY CONNICK, JR.	CHANSON OU VIEUX CARRE MARSALIS 460006/ROUNDER	7
11	10	24	RAY CHARLES + THE COUNT BASIE ORCHESTRA	RAY SINGS BASIE SWINGS HEAR 30026/CONCORD	24
12	11	46	NAT KING COLE	THE VERY BEST OF NAT KING COLE CAPITOL 59324	46
13	12	39	MICHAEL BUBLE	CAUGHT IN THE ACT 143/REPRISE 49444/WARNER BROS.	39
14	20	4	BRIAN BROMBERG	DOWNRIGHT UPRIGHT ARTISTRY 7012	4
15	17	20	GLENN MILLER	GOLDEN LEGENDS: THE SOUND OF GLENN MILLER MADACY SPECIAL PRODUCTS 51852/MADACY	20
16	14	77	THELONIOUS MONK QUARTET WITH JOHN COLTRANE	AT CARNegie HALL THELONIOUS/BLUE NOTE 35175*/BLG	77
17	15	24	GLADYS KNIGHT	BEFORE ME VERVE 006225/VG	24
18	18	55	LOUIS ARMSTRONG	THE DEFINITIVE COLLECTION HIP-OP/VERVE/CHRONICLES 004893/UME	55
19	22	6	THE TIERNEY SUTTON BAND	ON THE OTHER SIDE TELARC 83650	6
20	19	27	PAT METHENY / BRAD MEHLDAU	METHENY MEHLDAU NONESUCH 79964/WARNER BROS.	27
21	16	7	TONY DESARE	LAST FIRST KISS TELARC JAZZ 83651/TELARC	7
22	24	2	KENNY WERNER	LAWN CHAIR SOCIETY BLUE NOTE 74896/BLG	2
23	21	3	KATIE MELUA	PIECE BY PIECE DRAMATICO/UNIVERSAL MOTOWN 006868/UMRG	3
24	21	3	JOE ZAWINUL WITH ALEX ACUNA, NATHANIEL TOWNSELY, VICTOR BAILEY & WDR BIG BAND KOELN	BHOWN STREET HEADS UP 3121	3
25	25	29	TONY BENNETT	GREATEST HITS OF THE '60S RPM/COLUMBIA 84773/SONY MUSIC	29

TOP CLASSICAL

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART
1	1	10	YO-YO MA	APPASSIONATO SONY CLASSICAL 02668/SONY BMG MASTERWORKS	10
2	3	24	STING	SONGS FROM THE LABYRINTH DG 007220/UNIVERSAL CLASSICS GROUP	24
3	2	5	STING	THE JOURNEY & THE LABYRINTH: THE MUSIC OF JOHN DOWLAND DG 008448/UNIVERSAL CLASSICS GROUP	5
4	4	2E	JOSHUA BELL	VOICE OF THE VIOLIN SONY CLASSICAL 97779/SONY BMG MASTERWORKS	2E
5	5	5	YUNDI LI/PHILHARMONIA ORCHESTRA (DAVIS)	CHOPIN LISZT: PIANO CONCERTO NO. 1 DG 008236/UNIVERSAL CLASSICS GROUP	5
6	5	10	ANNA NETREBKO	RUSSIAN ALBUM DG 008153/UNIVERSAL CLASSICS GROUP	10
7	9	2E	ANDRE RIEU	THE HOMECOMING! DENON 17613/SLG	2E
8	7	10	LORRAINE HUNT LIEBERSON WITH THE BOSTON SYMPHONY ORCHESTRA (LEVINE)	LORRAINE HUNT LIEBERSON SINGS PETER LIEBERSON: NEW JAZZ SOUNDS NONESUCH 7954/WARNER BROS.	10
9	10	10E	YO-YO MA/THE SILK ROAD ENSEMBLE	SILK ROAD JOURNEYS: BEYOND THE HORIZON SONY CLASSICAL 93962/SONY BMG MASTERWORKS	10E
10	8	10	LANG LANG	DRAGON SONGS DG 008233/UNIVERSAL CLASSICS GROUP	10
11	12	2E	HILARY HAHN	PAGANINI/SPHON: VIOLIN CONCERTOS DG 007188/UNIVERSAL CLASSICS GROUP	2E
12	2	6	ROLANDO VILLAZON & PLACIDO DOMINGO	BITANO: ZARZUELA ARIAS VIRGIN CLASSICS 65474/BLG	6
13	16	5	JEAN-YVES THIBAUDET	ARIA: OPERA WITHOUT WORDS DECCA 008431/UNIVERSAL CLASSICS GROUP	5
14	14	18	SOUNDTRACK	THE PAINTED VEIL DG 008254/UNIVERSAL CLASSICS GROUP	18
15	22	3	POLYPHONY (LAYTON)	WHITACRE: CLOUDBURST AND OTHER CHORAL WORKS HYPERION 67543/HARMONIA MUNDI	3
16	NEW	NEW	CHRISTOPHER PARKENING/JUBILANT SYKES	JUBILATION ANGEL 57591/BLG	1
17	25	1	ESTONIAN PHILHARMONIC CHAMBER CHOIR (HILLIER)	PART: DA PACEM HARMONIA MUNDI 907401	1
18	17	2	GABRIELA MONTERO	BACH & BEYOND EMI CLASSICS 64647/BLG	2
19	11	54	THE 5 BROWNS	NO BOUNDARIES RCA RED SEAL 78719/SONY BMG MASTERWORKS	54
20	RE-ENTRY	RE-ENTRY	OLGA KERN	RACHMANINOV: PIANO SONATA NO. 2 HARMONIA MUNDI 907399	1
21	13	2	ANONYMOUS 4/DAROL ANGER/MIKE MARSHALL	GLORYLAND HARMONIA MUNDI 907400	2
22	RE-ENTRY	RE-ENTRY	ANDRE RIEU	THE FLYING DUTCHMAN DENON 17570/SLG	1
23	RE-ENTRY	RE-ENTRY	ANDRE RIEU	NEW YEAR'S IN VIENNA DENON 17572/SLG	1
24	RE-ENTRY	RE-ENTRY	ANNA NETREBKO/ROLANDO VILLAZON	VIOLETTA: SELECTIONS FROM LA TRAVIATA DG 006188/UNIVERSAL CLASSICS GROUP	1
25	13	2	RENEE FLEMING	HOMAGE: THE AGE OF THE DIVA DECCA 007405/UNIVERSAL CLASSICS GROUP	2

TOP CONTEMPORARY JAZZ

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART
1	3	22	GEORGE BENSON & AL JARREAU	GIVIN' IT UP MONSTER 2316/CONCORD	22
2	1	7	DAVE KOZ	AT THE MOVIES CAPITOL 11405	7
3	2	18	KENNY G	I'M IN THE MOOD FOR LOVE... THE MOST ROMANTIC MELODIES OF ALL TIME ARISTA 82650/RMG	18
4	1	25	BONEY JAMES	SHINE CONCORD 30049	25
5	5	3	PAUL BROWN & FRIENDS	WHITE SAND PEAK 30147/CONCORD	3
6	7	8	WALTER BEASLEY	READY FOR LOVE HEADS UP 3116	8
7	6	30	KENNY G	THE ESSENTIAL KENNY G LEGACY/ARISTA 75487/RMG	30
8	11	36	WAYMAN TISDALE	WAY UPI RENDEZVOUS 5118	36
9	9	2	JEFF GOLUB	GRAND CENTRAL NARADA JAZZ 64740/BLG	2
10	3	17	VARIOUS ARTISTS	FOREVER, FOR ALWAYS, FOR LUTHER VOLUME II RENDEZVOUS 5122	17
11	15	25	MEDESKI SCOFIELD MARTIN & WOOD	OUT LOUDER INDIRECTO 01	25
12	10	38	PETER WHITE	PLAYIN' FAVOURITES LEGACY/COLUMBIA 94592/SONY MUSIC	38
13	2	6	DOWN TO THE BONE	THE BEST OF DOWN TO THE BONE NARADA JAZZ 82164/BLG	6
14	4	32	FOURPLAY	X BLUEBIRD 86399/RCA VICTOR	32
15	6	2	VARIOUS ARTISTS	SMOOTH JAZZ TRIBUTE GERALD LEVERT COP*CATS 8824	2
16	7	8	WAYMAN TISDALE	THE VERY BEST OF WAYMAN TISDALE GRP DC 8197/VG	8
17	22	34	JAZZMASTERS	JAZZMASTERS V TRIPPIN' W/ RHYTHM 90522/V2	34
18	24	48	MINDI ABAIR	LIFE LESS ORDINARY GRP 006222/VG	48
19	19	75	JAMIE CULLUM	CATCHING TALES VERVE FORECAST/UNIVERSAL MOTOWN 005478/VG/UMRG	75
20	RE-ENTRY	RE-ENTRY	WILL DOWNING	THE BEST OF WILL DOWNING: THE MILLENNIUM COLLECTION HIP-0 004869/UME	1
21	20	6	CHUCK LOEB	PRESENCE HEADS UP 3117	6
22	13	23	NINA SIMONE	REMIXED & REIMAGINED LEGACY/RCA 01280/RMG	23
23	18	41	MARION MEADOWS	DRESSED TO CHILL HEADS UP 3106	41
24	RE-ENTRY	RE-ENTRY	HERBIE HANCOCK	POSSIBILITIES HEAR/HANCOCK 70013/VECTRA	1
25	RE-ENTRY	RE-ENTRY	CHIELI MINUCCI & SPECIAL EFX	SWEET SURRENDER SHANACHE 5145	1

TOP CLASSICAL CROSSOVER

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	TITLE	WEEKS ON CHART
1	1	1E	JOSH GROBAN	AWAKE 143/REPRISE 44435/WARNER BROS.	1E
2	2	17	IL DIVO	SIEMPRE SYCO/COLUMBIA 02673/SONY MUSIC	17
3	NEW	NEW	HAYLEY WESTENRA	CELTIC TREASURE DECCA 008560/UNIVERSAL CLASSICS GROUP	1
4	3	1E	ANDREA BOCELLI	UNDER THE DESERT SKY SUGAR/DECCA 007831/UNIVERSAL CLASSICS GROUP	1E
5	4	10E	IL DIVO	IL DIVO SYCO/COLUMBIA 93963/SONY MUSIC	10E
6	6	5E	ANDREA BOCELLI	AMORE SUGAR/DECCA 006069/UNIVERSAL CLASSICS GROUP	5E
7	5	6	IL DIVO	ANCORA SYCO/COLUMBIA 76914/SONY MUSIC	6
8	7	3	MORMON TABERNACLE CHOIR/ORCHESTRA AT TEMPLE SQUARE (JESSOP)	SHOWTIME! MUSIC OF BROADWAY AND HOLLYWOOD MORMON TABERNACLE CHOIR 4973811	3
9	8	2E	JUANITA BYNUM & JONATHAN EUTLER	GOSPEL GOES CLASSICAL FLOW 1894/MAR/NATHA!	2E
10	9	5E	ANDREA BOCELLI	AMOR SUGAR/VEVEMUSIC 006144/UNIVERSAL LATIN	5E
11	12	3	MORRIS ROBINSON	GOING HOME DECCA 008277/UNIVERSAL CLASSICS GROUP	3
12	11	7	SOUNDTRACK	PRIDE & PREJUDICE DECCA 005620/UNIVERSAL CLASSICS GROUP	7
13	14	6E	CHLOE	WALKING IN THE AIR MANHATTAN 42961/BLG	6E
14	10	2E	SARAH BRIGHTMAN	DIVA: THE SINGLES COLLECTION NEMO STUDIO/ANGEL 73671/BLG	2E
15	18	4	THE CELTIC TENORS	REMEMBER ME TELARC 80667	4
16	13	2	VITTORIO	VITTORIO POLYDOR/DECCA/MUSIC FOR A BETTER WORLD 009307/UNIVERSAL CLASSICS GROUP	2
17	16	2	SASHA & SHAWNA	SIREN MANHATTAN 56416/BLG	2
18	5	52	MORMON TABERNACLE CHOIR	THEN SINGS MY SOUL MORMON TABERNACLE CHOIR 70036	52
19	NEW	NEW	RYLAND ANGEL	RYLAND ANGEL MANHATTAN 47132/BLG	1
20	7	6E	JOHN WILLIAMS/YO-YO MA/ITZHAK PERLMAN	MEMOIRS OF A GEISHA (SOUNDTRACK) SONY CLASSICAL 74708/SONY BMG MASTERWORKS	6E
21	23	7E	HAYLEY WESTENRA	ODYSSEY DECCA 005440/UNIVERSAL CLASSICS GROUP	7E
22	20	18	THE STRING QUARTET TRIBUTE	UNINHIBITED: THE STRING QUARTET TRIBUTE TO HINDER VITAMIN 9449	18
23	25	2	GIORGIA FUMANTI	FROM MY HEART MANHATTAN 32175/BLG	2
24	21	77	MORMON TABERNACLE CHOIR	LOVE IS SPOKEN HERE MORMON TABERNACLE CHOIR 0017	77
25	22	3E	SOUNDTRACK	STAR WARS EPISODE III: REVENGE OF THE SITH SONY CLASSICAL 94220/SONY BMG MASTERWORKS	3E

CHARTS LEGEND

See below for complete legend information.

MAR 31 2007 ALBUMS

SALES DATA
COMPILED BY

Nielsen
SoundScan

ALBUM CHARTS

Sales data compiled from a comprehensive pool of U.S. music merchants by Nielsen SoundScan. Sales data for R&B/hip-hop retail charts is compiled by Nielsen SoundScan from a national subset of core stores that specialize in those genres.

● Albums with the greatest sales gains this week.

GREATEST GAINER GG Where included, this award indicates the title with the chart's largest unit increase.

PAGE SETTER PS Where included, this award indicates the title with the chart's biggest percentage growth.

HEATSEEKER GRADUATE HG Indicates album entered top 100 of The Billboard 200 and has been removed from Heatseekers chart.

PRICING/CONFIGURATION

CD/Cassette prices are suggested list or equivalent prices, which are projected from wholesale prices. Ⓜ after price indicates album only available on DualDisc. CD/DVD after price indicates CD/DVD combo only available. Ⓜ DualDisc available. Ⓜ CD/DVD combo available. * Indicates vinyl LP is available. Pricing and vinyl LP availability are not included on all charts.

SINGLES CHARTS

RADIO AIRPLAY SINGLES CHARTS

Compiled from a national sample of data supplied by Nielsen Broadcast Data Systems. Charts are ranked by number of gross audience impressions, computed by cross-referencing exact times of airplay with Arbitron listener data. The exceptions are the Rhythmic 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. Ⓜ Digital Download available. Ⓜ DVD single available. Ⓜ Vinyl Maxi-Single available. Ⓜ Vinyl Single available. Ⓜ CD Maxi-Single available. Configurations are not included on all singles charts.

HITPREDICTOR

☆ Indicates title earned HitPredictor status in that particular format based on research data provided by Promosquad. Songs are tested online by Promosquad using multiple listens and a nationwide sample of carefully profiled music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 65 or more (75 or more for country) are judged to have Hit Potential; although that benchmark number can fluctuate per format based on the strength of available music. For a complete and updated list of current songs with Hit Potential, commentary, polls and more, please visit www.hitpredictor.com.

DANCE CLUB PLAY

Compiled from a national sample of reports from club DJs. ● Titles with the greatest club play increase over the previous week.

AWARD CERTIFICATIONS

ALBUM CHARTS

● Recording Industry Assn. Of America (RIAA) certification for net shipment of 500,000 albums (Gold). ■ RIAA certification for net shipment of 1 million units (Platinum). ◆ RIAA certification for net shipment of 10 million units (Diamond). Numerical within Platinum or Diamond symbol indicates album's multi-platinum level. For boxed sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by the number of discs and/or tapes. ○ Certification for net shipments of 100,000 units (Oro). □ Certification of 200,000 units (Platino). 2 Certification of 400,000 units (Multi-Platino).

SINGLES CHARTS

● RIAA certification for 500,000 paid downloads (Gold). ■ RIAA certification for 1 million paid downloads (Platinum). Numerical within platinum symbol indicates song's multi-platinum level. ○ RIAA certification for net shipment of 500,000 singles (Gold).

MUSIC VIDEO SALES CHARTS

● RIAA gold certification for net shipment of 25,000 units for video singles. ○ RIAA gold certification for net shipment of 50,000 units for shortform or longform videos. ■ RIAA platinum certification for net shipment of 50,000 units for video singles. □ RIAA platinum certification for sales of 100,000 units for shortform or longform videos.

DVD SALES/VHS SALES/VIDEO RENTALS

● RIAA gold certification for net shipment of 50,000 units or \$1 million in sales at suggested retail price. ■ RIAA platinum certification for sales of 100,000 units or \$2 million in sales at suggested retail price. ○ IRMA gold certification for a minimum sale of 125,000 units or a dollar volume of \$9 million at retail for theatrically released programs; or of at least 25,000 units and \$1 million at suggested retail for non-theatrical titles. □ IRMA platinum certification for a minimum sale of 250,000 units or a dollar volume of \$18 million at retail for theatrically released programs, and of at least 50,000 units and \$2 million at suggested retail for non-theatrical titles.

TOP POP CATALOG

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL) (PRICE)	CERT
1	1	156	#1 GUNS N' ROSES GREATEST HITS GEFEN 001714/INTERSCOPE (16.98)	3
2	2	260	NORAH JONES COME AWAY WITH ME BLUE NOTE 32088*/BLG (17.98)	◆
3	4	1546	PINK FLOYD DARK SIDE OF THE MOON CAPITOL 46001* (18.98/10.98)	◆
4	3	2	VARIOUS ARTISTS THE WONDERFUL CROSS: 12 MODERN WORKSHOP SONGS CELEBRATING THE CROSS WORKSHOP TOGETHER 20257 (12.98)	◆
5	5	543	BOB SEGER & THE SILVER BULLET BAND GREATEST HITS CAPITOL 30334 (18.98)	8
6	6	129	RASCAL FLATTS FEELS LIKE TODAY LYRIC STREET 165049/HOLLYWOOD (18.98)	4
7	9	175	EVANESCENCE FALLEN WIND-UP 13063 (18.98)	6
8	16	100	ORIGINAL BROADWAY CAST RECORDING WICKED DECCA BROADWAY 001682/UNIVERSAL CLASSICS GROUP (18.98)	◆
9	18	28	GREATEST GAINER SELAH HIDING PLACE CURB 78834 (18.98)	●
10	10	326	TIM MCGRAW GREATEST HITS CURB 77978 (18.98/12.98)	5
11	7	91	CREED GREATEST HITS WIND-UP 13103 (18.98 CD/DVD) Ⓜ	◆
12	8	334	THE DOORS BEST OF THE DOORS ELEKTRA/ASYLUM 60345/ELEKTRA (18.98)	◆
13	11	770	AC/DC BACK IN BLACK LEGACY/EPIC 80207*/SONY MUSIC (18.98) Ⓜ	◆
14	15	331	SOUNDTRACK GREASE POLYDOR/UNIVERSAL 825095/UME (18.98)	8
15	13	160	STEVIE WONDER THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 066164/UME (18.98)	◆
16	21	786	METALLICA METALLICA ELEKTRA 61113*/AG (18.98/11.98)	◆
17	14	263	LINKIN PARK (HYBRID THEORY) WARNER BROS. 47755 (18.98/12.98)	◆
18	12	110	MICHAEL BUBLE IT'S TIME 143/REPRISE 48946/WARNER BROS. (18.98) Ⓜ	2
19	33	2	ELVIS PRESLEY ELVIS: ULTIMATE GOSPEL RCA/SONY BMG STRATEGIC MARKETING GROUP 05236/SONY BMG (18.98)	◆
20	24	62	THE BABY EINSTEIN MUSIC BOX ORCHESTRA BABY EINSTEIN: LULLABY CLASSICS BUENA VISTA 861085/WALT DISNEY (7.98)	◆
21	22	886	BOB MARLEY AND THE WAILERS LEGEND: THE BEST OF BOB MARLEY AND THE WAILERS TUFF GONG/ISLAND 548904/UME (13.98/8.98) Ⓜ	◆
22	37	172	LED ZEPPELIN EARLY DAYS & LATTER DAYS: THE BEST OF LED ZEPPELIN VOLUMES ONE AND TWO ATLANTIC 83619/AG (19.98)	◆
23	19	674	QUEEN GREATEST HITS HOLLYWOOD 161265 (18.98/11.98)	8
24	23	113	SUGARLAND TWICE THE SPEED OF LIFE MERCURY 002172/UMGN (13.98)	2
25	29	530	CREEDENCE CLEARWATER REVIVAL CHRONICLE THE 20 GREATEST HITS FANTASY 2*/CONCORD (17.98/12.98)	4
26	26	123	TOBY KEITH GREATEST HITS 2 DREAMWORKS (NASHVILLE) 002323/UMGN (13.98)	3
27	47	698	JOURNEY JOURNEY'S GREATEST HITS LEGACY/COLUMBIA 85889/SONY MUSIC (18.98/12.98)	◆
28	20	130	KEITH URBAN BE HERE CAPITOL NASHVILLE 77489 (18.98)	4
29	27	177	JOHNNY CASH 16 BIGGEST HITS LEGACY/COLUMBIA 69739/SONY BMG (11.98/7.98)	2
30	17	11	THE POLICE EVERY BREATH YOU TAKE: THE CLASSICS A&M/CHRONICLES 003765/UME (13.98)	5
31	28	426	DEF LEPPARD VAULT -- GREATEST HITS 1980-1995 MERCURY 528718/UME (18.98/11.98)	4
32	25	149	JOSH GROBAN CLOSER 143/REPRISE 48450/WARNER BROS. (18.98) Ⓜ	5
33	38	173	JOHNNY CASH AT FOLSOM PRISON JOHNNY CASH AT FOLSOM PRISON LEGACY/COLUMBIA 65955/SONY BMG (11.98/7.98)	3
34	34	331	THE BEATLES 1 APPLE 29325/CAPITOL (18.98/12.98)	◆
35	32	101	GEORGE STRAIT 50 NUMBER ONES MCA NASHVILLE 000459/UMGN (25.98)	6
36	39	117	BEYONCE DANGEROUSLY IN LOVE COLUMBIA 86386*/SONY MUSIC (12.98)	4
37	36	118	LYNYRD SKYNYRD ALL TIME GREATEST HITS MCA 112229/UME (18.98/12.98)	◆
38	RE-ENTRY		THE BEATLES SGT. PEPPER'S LONELY HEARTS CLUB BAND APPLE 46442*/CAPITOL (11.98/17.98)	◆
39	RE-ENTRY		TOM PETTY AND THE HEARTBREAKERS GREATEST HITS MCA 110813/UME (18.98/12.98)	◆
40	35	105	JACK JOHNSON IN BETWEEN DREAMS JACK JOHNSON/BRUSH FIRE/UNIVERSAL REPUBLIC 00149*/UMRG (13.98)	2
41	40	205	JIMI HENDRIX EXPERIENCE HENDRIX: THE BEST OF JIMI HENDRIX EXPERIENCE HENDRIX 11671*/UME (18.98/12.98)	2
42	42	77	DANE COOK HARMFUL IF SWALLOWED COMEDY CENTRAL 0017 (16.98 CD/DVD) Ⓜ	◆
43	RE-ENTRY		MICHAEL JACKSON THRILLER EPIC 86073/SONY MUSIC (18.98/12.98)	◆
44	30	77	JOHN LEGEND GET LIFTED G.O.O.D./COLUMBIA 92776*/SONY MUSIC (18.98) Ⓜ	◆
45	41	191	THE BEACH BOYS THE VERY BEST OF THE BEACH BOYS: SOUNDS OF SUMMER CAPITOL 82710 (18.98) Ⓜ	2
46	43	117	KELLY CLARKSON BREAKAWAY RCA 84491/RMG (18.98)	5
47	31	104	LIONEL RICHIE THE DEFINITIVE COLLECTION UNIVERSAL MOTOWN/UTV 068140/UME (18.98)	◆
48	50	117	THE KILLERS HOT FUSS ISLAND 002468*/UMGM (13.98)	3
49	RE-ENTRY		RED HOT CHILI PEPPERS GREATEST HITS WARNER BROS. 48545 (18.98)	◆
50	RE-ENTRY		SHERYL CROW THE VERY BEST OF SHERYL CROW A&M 001521/INTERSCOPE (16.98)	3

TOP POP CATALOG: Catalog Albums are 2-year old titles that have fallen below No. 100 on The Billboard 200 or re-issues of older albums. Total Weeks column reflects combined weeks title has appeared on The Billboard 200 and Top Pop Catalog Albums. TOP INTERNET: Reflects physical albums ordered through internet merchants, based on data collected by Nielsen SoundScan. Catalog titles are included. TOP DIGITAL: Release sold as a complete album bundle through digital download service. BILLBOARD.BIZ CHART: See Chart Legend for rules and explanations. © 2007, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

TOP DIGITAL

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	CERT
1	NEW	1 WK	#1 AMY WINEHOUSE Back To Black UNIVERSAL REPUBLIC/UMRG	7	
2	NEW		JAMES MORRISON POLYDOR/INTERSCOPE Undiscovered	24	
3	1	2	ARCADE FIRE MERGE Neon Bible	18	
4	NEW		NEIL YOUNG REPRISE/WARNER BROS. Live At Massey Hall 1971	6	
5	3	1	DAUGHTRY RCA 88860/RMG Daughtry	4	2
6	NEW		MUSIQ SOULCHILD ATLANTIC/AG Luvanmusiq	1	
7	6	2	SOUNDTRACK WARNER SUNSET/WARNER BROS. 300	52	
8	NEW		THE FRATELLIS CHERRYTREE/DROP THE GUN/ISLAND/INTERSCOPE Costello Music	48	
9	5	5	SOUNDTRACK WARNER SUNSET/ATLANTIC/AG Music And Lyrics	91	
10	14	7	LILY ALLEN CAPITOL Alright, Still...	33	
11	NEW		LLOYD THE INC./UNIVERSAL MOTOWN/UMRG Street Love		
12	4	6	FALL OUT BOY FUELED BY RAMEN/ISLAND/UMGM Infinity On High	9	◆
13	15	2	JUSTIN TIMBERLAKE JIVE/ZOMBA FutureSex/LoveSounds	11	◆
14	2	2	RELIENT K GOTEE/CAPITOL Five Score And Seven Years Ago	23	
15	11	27	JOHN MAYER AWARE/COLUMBIA/SONY MUSIC Continuum	29	◆

TOP INTERNET

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)	BB 200 RANKING	CERT
1	NEW	1 WK	#1 NEIL YOUNG Live At Massey Hall 1971 REPRISE 43328/WARNER BROS. Ⓜ	6	
2	1	2	ARCADE FIRE MERGE 285 Neon Bible	18	
3	3	7	NORAH JONES BLUE NOTE 74516/BLG Not Too Late	14	
4	NEW		AMY WINEHOUSE UNIVERSAL REPUBLIC 008428/UMRG Back To Black		
5	10	7	CELTIC WOMAN MANHATTAN 75110/BLG A New Journey	21	
6	4	28	DIXIE CHICKS COLUMBIA 80739/SONY MUSIC Taking The Long Way	28	2
7	7	17	DAUGHTRY RCA 88860/RMG Daughtry	4	2
8	8	5	LUCINDA WILLIAMS LOST HIGHWAY 006938* West	66	
9	5	22	CORINNE BAILEY RAE CAPITOL 66361 Corinne Bailey Rae	20	◆
10	12	27	JOHN MAYER AWARE/COLUMBIA 79019*/SONY MUSIC Continuum	29	◆
11	13	2	MARY CHAPIN CARPENTER ZOE 431111/ROUNDER The Calling	81	
12	14	2	SOUNDTRACK WARNER SUNSET/ATLANTIC 101537/AG Music And Lyrics	91	
13	15	5	THE SHINS SUB POP 705* Wincing The Night Away	44	
14	16	2	SOUNDTRACK WARNER SUNSET 101272/WARNER BROS. 300	52	
15	20	3	PATTY GRIFFIN ATO 0036 Children Running Through	139	

TOP WORLD ALBUMS

THIS WEEK	LAST WEEK	WEEKS ON CHIT	ARTIST TITLE (IMPRINT / DISTRIBUTING LABEL)	FROM Billboard.biz
1	1	7	#1 A NEW JOURNEY CELTIC WOMAN (MANHATTAN/BLG)	
2	2	107	CELTIC WOMAN CELTIC WOMAN (MANHATTAN/BLG)	
3	5	20	CELTIC FAVORITES VARIOUS ARTISTS (MADACY SPECIAL PRODUCTS/MADACY)	
4	4	3	IRISH FAVORITES VARIOUS ARTISTS (MADACY SPECIAL PRODUCTS/MADACY)	
5	3	17	AN ANCIENT MUSE LOREENA MCKENITT (QUINLAN ROAD/VERVE/VG)	
6	-	-	CELTIC TREASURE HAYLEY WESTENRA (DECCA/UNIVERSAL CLASSICS GROUP)	
7	-	-	RODRIGO Y GABRIELA RODRIGO Y GABRIELA (ATO)	
8	7	3	IRISH TENSORS VARIOUS ARTISTS (MADACY SPECIAL PRODUCTS/MADACY)	
9	8	8	PASAJERO GIPSY KINGS (INDUSUCH/WARNER BROS.)	
10	12	2	GREAT IRISH PUB SONGS VARIOUS ARTISTS (DELTA)	
11	11	29	THE ITALIAN PATRIZIO (NEXT PLATEAU/UNIVERSAL MOTOWN/UMRG)	
12	-	-	THE ESSENTIAL CHIEFTAINS THE CHIEFTAINS (LEGACY/RCA VICTOR)	
13	9	4	UNITL THE NEXT TIME DANIEL O'DONNELL (DPTV MEDIA)	
14	-	-	CELTIC DREAMS VARIOUS ARTISTS (BCI)	
15	-	-	WITH ALL DUE RESPECT: THE IRISH SESSIONS YOUNG DUBLINERS (429/SLG)	

VIDEO

TOP
DVD SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	Principal Performers	CERT.	RATING
1	NEW	#1	BORAT	Sacha Baron Cohen/Ken Davitian	R	A
2	RE-ENTRY	2	PETER PAN	Animated	G	B
3	1	4	THE DEPARTED	Leonardo DiCaprio/Matt Damon	R	B
4	2	3	FLUSHED AWAY	Animated	PG	B
5	3	3	THE PRESTIGE	Hugh Jackman/Christian Bale	PG-13	B
6	4	5	THE SECRET	Various Artists	NR	B
7	5	2	STRANGER THAN FICTION	Will Ferrell/Maggie Gyllenhaal	PG-13	B
8	6	3	SOUTH PARK: THE COMPLETE NINTH SEASON	Animated	NR	B
9	7	3	BABEL	Brad Pitt/Cate Blanchett	R	B
10	8	5	CINDERELLA III: A TWIST IN TIME	Animated	G	B
11	9	2	CRASH	Sandra Bullock/Don Cheadle	R	B
12	10	6	OPEN SEASON	Animated	PG	B
13	11	2	LITTLE MISS SUNSHINE	Greg Kinnear/Steve Carell	G	B
14	12	13	CARS	Animated	G	B
15	13	2	TENACIOUS D IN: THE PICK OF DESTINY	Jack Black/Kyle Gass	R	B
16	14	5	FLAGS OF OUR FATHERS	Ryan Phillippe/Jesse Bradford	R	B
17	15	10	MAN OF THE YEAR	Robin Williams/Christopher Walken	PG-13	B
18	16	2	A GOOD YEAR	Russell Crowe/Albert Finney	PG-13	B
19	17	2	LET'S GO TO PRISON	Dax Shepard/Will Arnett	R	B
20	18	2	BLACK HAWK DOWN	Josh Hartnett/Ewan McGregor	R	B
21	19	2	THE LAND BEFORE TIME: THE GREAT DAY OF THE FLYERS	Animated	G	B
22	20	2	STARGATE ATLANTIS: THE COMPLETE SECOND SEASON	Torri Higginson/Joe Flanigan	NR	B
23	21	7	THE GUARDIAN	Kevin Costner/Ashton Kutcher	PG-13	B
24	22	2	SPIDERMAN	Tobey Maguire/Kirsten Dunst	PG-13	B
25	23	9	THE ILLUSIONIST	Edward Norton/Paul Giamatti	PG-13	B

TOP
TV DVD SALES

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE
1	NEW	#1	SOUTH PARK: THE COMPLETE NINTH SEASON
2	NEW	2	STARGATE ATLANTIS: THE COMPLETE SECOND SEASON
3	NEW	3	HAWAII FIVE-O: THE FIRST SEASON
4	NEW	4	NORTHERN EXPOSURE: THE COMPLETE SIXTH SEASON
5	12	23	24: SEASON ONE
6	4	23	TOM AND JERRY'S GREATEST CHASES
7	2	10	CURIOUS GEORGE: ZOO NIGHT AND OTHER ANIMAL STORIES
8	17	6	FIREFLY: THE COMPLETE SERIES
9	3	5	EDDIE MURPHY: DELIRIOUS
10	7	42	HIGH SCHOOL MUSICAL: ENCORE EDITION
11	11	45	GREY'S ANATOMY: SEASON ONE
12	16	38	THE OFFICE: SEASON ONE
13	1	2	NFL: SUPER BOWL XLI CHAMPIONS: INDIANAPOLIS COLTS
14	6	17	FAMILY GUY: VOLUME FOUR
15	NEW	1	SABRINA THE TEENAGE WITCH: THE FIRST SEASON
16	NEW	1	FOSTERS HOME FOR IMAGINARY FRIENDS: THE COMPLETE SEASON 1
17	13	4	THAT'S SO SUITE LIFE OF HANNAH MONTANA
18	NEW	1	WEEDS: SEASON ONE
19	NEW	1	THE BOONDOCKS: THE COMPLETE FIRST SEASON
20	19	9	WHAT'S NEW SCOOBY DOO?: SAFARI SO GOOD
21	22	1	DORA THE EXPLORER: MUSICAL SCHOOL DAYS
22	RE-ENTRY	1	SOUTH PARK: THE COMPLETE EIGHTH SEASON
23	15	26	GREY'S ANATOMY: THE COMPLETE SECOND SEASON UNCLUT
24	20	10	MARTIN: THE COMPLETE FIRST SEASON
25	RE-ENTRY	1	EVERYBODY LOVES RAYMOND: THE COMPLETE SEVENTH SEASON

TOP
VIDEO RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	RATING
1	RE-ENTRY	1	BORAT	R
2	1	4	THE DEPARTED	R
3	2	2	STRANGER THAN FICTION	PG-13
4	3	3	THE PRESTIGE	PG-13
5	4	3	MAN OF THE YEAR	PG-13
6	5	3	BABEL	R
7	6	3	FLUSHED AWAY	PG
8	NEW	1	LET'S GO TO PRISON	R
9	7	2	A GOOD YEAR	PG-13
10	8	7	THE GUARDIAN	PG-13

TOP
VIDEO GAME RENTALS

THIS WEEK	LAST WEEK	WEEKS ON CHART	TITLE	MANUFACTURER	RATING
1	1	3	X360: CRACKDOWN	MICROSOFT	M
2	NEW	1	X360: DEF JAM: ICON	ELECTRONIC ARTS	M
3	RE-ENTRY	1	XBOX: TOM CLANCY'S GHOST RECON 2: SUMMIT STRIKE	UBI	M
4	2	9	X360: LOST PLANET: EXTREME CONDITION	CAPCOM	T
5	NEW	1	X360: BULLET WITCH	ATARI, INC.	M
6	5	19	PS2: NEED FOR SPEED: CARBON	EA SPORTS	E
7	4	14	X360: TOM CLANCY'S RAINBOW SIX: VEGAS	UBI	R
8	6	2	X360: NBA STREET: HOMECOURT	EA SPORTS	E
9	3	18	X360: GEARS OF WARS	MICROSOFT	M
10	9	19	PS2: BULLY	ROCKSTAR GAMES	T

LAUNCH PAD

MAR
31
2007TOP
HEATSEEKERS

THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	Title
1	2	#1	CONSEQUENCE	Don't Qui: Your Day Job
2	4	24	UNK	Beat'n Down Yo Block
3	49	GREATEST GAINER	BULLET FOR MY VALENTINE	The Poison
4	2	2	ALBERT HAMMOND, JR.	Yours To Keep
5	3	2	RJD2	The Third Hand
6	3	6	PETER BJORN AND JOHN	Writer's Block
7	3	2	THE STOOGES	The Weirdness
8	10	8	XTREME	Haciendo Historia
9	3	16	RODRIGO Y GABRIELA	Rodrigo Y Gabriela
10	2	72	IMOGEN HEAP	Speak For Yourself
11	NOT SHOT DEBUT	1	WILLIAM TELL	You Can Hold Me Down
12	NEW	1	SHERWOOD	A Different Light
13	4	4	EVERLIFE	Everlife
14	21	15	BOYS LIKE GIRLS	Boys Like Girls
15	6	3	LOS CUATES DE SINALOA	Puro Sierrero Bravo
16	RE-ENTRY	1	DRAGONFORCE	Inhuman Rampage
17	20	11	EMERSON DRIVE	Countrified
18	5	2	LOVEDRUG	Everything Starts Where It Ends
19	8	2	!!! (CHK CHK CHK)	Myth Takes
20	5	15	YURIDIA	Habla El Corazon
21	30	26	SAY ANYTHING	..Is A Real Boy
22	17	13	COLD WAR KIDS	Robbers & Cowards
23	29	7	ELISABETH WITHERS	It Can Happen To Anyone
24	18	23	CHIODOS	All's Well That Ends Well
25	22	10	ROCCO DELUCA & THE BURDEN	I Trust You To Kill Me
26	28	21	HILLSONG	Mighty To Save: Live
27	42	7	MICKEY AVALON	Mickey Avalon
28	26	3	ALEGRES DE LA SIERRA	Lagrimas En La Sierra
29	10	4	K-OS	Atlantis: Hymns For Disco
30	11	2	THE TRAGICALLY HIP	World Container Contents Under Pressure
31	33	5	KINTO SOL	Los Hijos Del Maiz
32	24	2	DJ NELSON	Flow La Discoteca 2
33	36	15	RED	End Of Silence
34	RE-ENTRY	1	MARY ALESSI & FRIENDS	When Women Worship
35	27	3	TITO NIEVES	Canciones Clasicas De Marco Antonio Solis
36	37	18	THE KOOKS	Inside In / inside Out
37	NEW	1	JORMA KAUKONEN	Stars In My Crown
38	40	2	DR. DOG	We All Belong
39	32	4	COMEBACK KID	Broadcasting...
40	45	5	EL CHAPO DE SINALOA	La Noche Perfecta
41	47	2	GROUP 1 CREW	Group 1 Crew
42	RE-ENTRY	1	COBRA STARSHIP	While The City Sleeps, We Rule The Streets
43	44	2	JJ GREY & MOFRO	Country Ghetto
44	RE-ENTRY	1	CARTEL	Chroma
45	50	2	LOS HUMILDES VS. LA MIGRA	Los Humildes Vs. La Migra
46	39	2	JOHN WALLER	The Blessing
47	RE-ENTRY	1	APPLES IN STEREO	New Magnetic Wonder
48	NEW	1	BLUE SIX	Aquarian Angel
49	RE-ENTRY	1	GEORGE LOPEZ	El Mas Chingon
50	RE-ENTRY	1	SECONDHAND SERENADE	Awake

BREAKING & ENTERING

Rock troupe Sherwood may have been signed by MySpace, but the foursome has invaded OurSpace as its sophomore set, "A Different Light," bows at No. 12 on Heatseekers and No. 38 on Top Independent Albums. 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, VNU Business Media, Inc. and Nielsen SoundScan, Inc. All rights reserved.

THIS WEEK ON
billboard.com

SONG & TRACKS



MAR 31 2007

Chart Codes: CS (Hot Country Songs); H100 (Hot 100 Songs); LT (Hot Latin Songs); POP (Pop 100 Song and RBH (Hot R&B/Hip-Hop Songs)). TITLE (Publisher - Licensing Org.) Sheet Music Dist., Chart, Position.

1ST TIME (Granny Man Publishing, BMI/Malik-Mekhi Music, BMI/Basement Funk, ASCAP/Hot Sauce Music, ASCAP) H100 87, RBH 20
2 STEP (Top Quality, BMI) H100 35; POP 49, RBH 14
30 SOMETHING (Carter Corp. Publishing, ASCAP/PWB Music, ASCAP/Aunt Nuttin' Goin' On But Funkin' ASCAP/Big Future Music, BMI/Songs Of Universal, BMI/Psalms 144:1 Music, BMI/EMI April, ASCAP, HL/WB/M, RBH 60
#9 DREAM (1974, ASCAP/Lenono, BMI) POP 85

A

AIN'T NO LOVE SONG (Coryell Music Group, BMI/Copyright Control) RBH 91
ALL MY FRIENDS SAY (Marrak Music Corporation, BMI/House Of Full Circle, BMI/Full Circle, BMI/Black In The Saddle, ASCAP/Groove Puppy Music, ASCAP) CS 40
ALYSSA LIES (Careers-BMG Music Publishing, BMI/More Than Rhythms Music, BMI) H100 70
AMAR ES LO QUE QUIERO (Mi Trolopo De Mi Vida, S.L./Ediciones Musicales Clippers, S.L./Larala Music, S.L.) LT 19
AND I AM TELLING YOU I'M NOT GOING (Dreamgirls, ASCAP/Universal, Geffen Again Music, BMI/Dreamtracks, BMI/Universal-Gelien Music, ASCAP), HL, H100 84, RBH 17
ANONYMOUS (Ezke International Music, BMI/Hito Music, BMI/Christopher Mathew, BMI/Jahque Joints, SESAC/Universal Tunes, SESAC/Boogielegs Stop, ASCAP/Universal Music Corporation, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Royal Court Music, ASCAP/Lemore Harmon Productions, BMI) RBH 70
ANTES DE QUE TE VAYAS (Promociones Musicales HR, S.A., BMI/Peermusic II, BMI) LT 11
ANYWAY (Delmevava, BMI/Lie Des Autiers, ASCAP/Bucky And Clyde, ASCAP) CS 5; H100 60, POP 69

B

BEAUTIFUL LIAR/BELLO EMBUSTERO (B-Day, ASCAP/EMI April, ASCAP/Sony/ATV Tunes, ASCAP/Amanda Choei Bustos Music Group Limited, ASCAP), HL, H100 84, LT 22, POP 71
BECAUSE OF YOU (Super Savin Publishing, BMI/Zomba Songs, BMI/Sony/ATV Tunes, ASCAP/EMI April, ASCAP), HL/WB/M, H100 67, RBH 21
BEER IN MEXICO (Sony/ATV Milene, ASCAP/Standout, ASCAP), HL, CS 1; H100 63
BEFORE HE CHEATS (That Little House, ASCAP/Mighty Underdog, ASCAP/Sony/ATV Cross Keys, ASCAP), HL, H100 80, POP 23
BENEDITA TU LUZ (Tulum, ASCAP/WB Music, ASCAP/Malincito Songs, BMI/Careers-BMG Music Publishing, BMI) LT 18
BETTER THAN ME (EMI Blackwood, BMI/Hinder Music, BMI/High Back Publishing, BMI), HL, H100 72, POP 51
BE WITHOUT YOU (Mary J. Blige, ASCAP/Baby-Boy's Little Publishing Company, SESAC/Nonline South, SESAC/Jada And Jaden's Publishing, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Jasont's Lyrics, SESAC/Reach Global Tunes, SESAC), HL/WB/M, RBH 41
BE WITH YOU (Gad Songs, ASCAP/Cherry Lane, ASCAP/Sweet Lane Music, BMI) CLM/H, RBH 50
BOMSHEL STOMP (Midax Music, ASCAP/Midas Music, ASCAP/Dimensional Songs Of The Knoll, BMI/Ikado Music, BMI/Cherry River, BMI/Big Blue Diamonds Music, BMI), CLM, CS 53
BOSTON (EMI April, ASCAP/Augustana Music, ASCAP), H100 46, POP 33
BREAK EM OFF (Paul Wall, ASCAP/Commission Publishing, BMI/Needtactor Publishing, BMI/2 Kingpins Publishing, ASCAP) RBH 61
BREAK IT OFF (Talan, ASCAP/Greenvestee, PRS/Dutty Rock, PRS/EMI April, ASCAP/Copyright Control/Annarhi Music, BMI/EMI Blackwood, BMI), HL, H100 21, POP 13
BUDDY (Southchild, ASCAP/Universal Music Corporation, ASCAP/H103 Publishing, ASCAP/Karl Gunn, BMI/Gunn Style, BMI/Big Music, ASCAP/Kenix, BMI/Sugar Biscuit, ASCAP) H100 38, POP 82; RBH 2
BUY U DRANK (SHAWTY SHANNAP) (Nappy Boy Publishing, BMI/Zomba Songs, BMI/Granny Man Publishing, BMI/Mekhi Music, BMI/Basement Funk South, ASCAP), WB/M, H100 32, POP 46; RBH 18

C

CADA VEZ QUE PENSANO EN TI (Sony/ATV Discos, ASCAP) LT 10
CALLING ME (1996 Music Lane, ASCAP/Almo Music, ASCAP/RB Music, ASCAP/Zova Songs, ASCAP), HL, WB/M, CS 56
CANDYMAN (Qina Music, BMI/Careers-BMG Music Publishing, BMI/Sluck In The Throat, ASCAP/Famous, ASCAP), HL/WB/M, H100 25; POP 20
CANT FORGET ABOUT YOU (I'll Will, ASCAP/Zomba Enterprises, ASCAP/Will I Am Music, BMI/Cherry River, BMI/Play Music, SESAC/Cherette Michele Music, SESAC/Bonne Co.), CLM/HL/WB/M, RBH 82
CANT GET ENOUGH (Rofrey Jenkins Productions, BMI/EMI Blackwood, BMI/Ensign Music, BMI/Fred Jenkins II, BMI/LaShawn Daniels Productions, ASCAP/EMI April, ASCAP), HL, RBH 34
CHANGE ME (BMG Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April, ASCAP/Cherry Lane Music, ASCAP/Universal Music Corporation, ASCAP/Almo Music, ASCAP/Tank 1176 Music, ASCAP/Black Fountain Publishing, ASCAP/Antonio Dixon's Music, ASCAP/Anthony Nance Music, BMI/Copyright Control), HL/WB/M, RBH 36
CHASING CARS (Big Life, BMI), WB/M, H100 40
CHICA VITUA (H100 22, POP 45; RBH 10)
CIRCLE (Bryan-Michael Cox, SESAC/WB Music, SESAC/Songs In The Key Of F Flat, SESAC/Nonline South, SESAC/Noting Hill Songs, SESAC/Put It Down Music, SESAC/Adonis Sirospashire, ASCAP/Phoenix Ave. Music Publishing, ASCAP/Justin Combs Publishing, ASCAP/EMI April, ASCAP/Kendrick Dean Publishing, SESAC/The Dennis List, SESAC/December First Publishing Group, SESAC/Dot 2 Dot Music, ASCAP/Famous, ASCAP) H100 92, POP 98, RBH 37
COME AROUND (Harper Digital Publishing, SOCAN/MS Music, ASCAP/Pnk-Cam Music, ASCAP/STB Music, ASCAP/Humayne, ASCAP/ZAP Pow, ASCAP/Fairwest Music USA, BMI/Spirit Music, BMI) RBH 78
COME CLOSE (Wm. T. Scott Publishing, BMI/Shonta Music, BMI) RBH 88
COME ON RAIN (Mike Curb Music, BMI/Sweet Radical Music, BMI/7al Price, BMI), WB/M, CS 43
COME TO BED (EMI Blackwood, BMI/Oklahoma Girl Music, BMI/WB Music, ASCAP/Rich Tene Music, ASCAP), HL, WB/M, CS 36
COME WITH ME (WB Music, SESAC/Songs In The Key Of F Flat, SESAC/Nonline South, SESAC/Klassic Lee Music, SESAC/Phoenix Ave. Music Publishing, ASCAP/Justin Combs Publishing, ASCAP/EMI April, ASCAP), HL/WB/M, RBH 44
COMO ENTENDER (Bluts Tunes, ASCAP/EMI April, ASCAP/Gunn Music, ASCAP) LT 23
COMO VO ME TE HA AMADO (Expressive, ASCAP/Sony/ATV Tunes, ASCAP/Bon Jovi, ASCAP/Universal PolyGram International, ASCAP/Desmobile, ASCAP/EMI April, ASCAP) LT 25
CUANDO BAJA LA MAREA (Colgems-EMI, ASCAP) LT 42
CUPID'S CHOKEHOLD (Epileptic Caesar Music, ASCAP/EMI April, ASCAP/Heyday Maline Music, ASCAP/Dimensional Music of 1091, ASCAP/Reptilian Music, BMI/EMI Blackwood, BMI/Almo Music,

ASCAP/Delicate, ASCAP), HL, H100 4; POP 5

D

DASHBOARD (Ugly Casanova Music, ASCAP/Ischudi Music, ASCAP/Crazy Groove, ASCAP/Mart Songs, BMI/Party Pants Music, BMI/Robot Horse Music, BMI) H100 97, POP 94
DETALLES (Once Rosa S. de C.V./Tt Ediciones, BMI) LT 17
DIAMONDS (I. Brasco, ASCAP/Little Down, BMI/TVT Songs, BMI/Sony Music, ASCAP/Mar James Songs, ASCAP/Young Jeze Music Inc., BMI/EMI April, ASCAP/EMI Blackwood, BMI/No Question Entertainment, ASCAP), HL, RBH 67
A DIFFERENT WORLD (Nashvitalive, BMI/NEZ, BMI/Sony/ATV Acuff Rose, BMI/Chaylavin, BMI/Sony/ATV Tree, BMI/Gold Watch, BMI), HL, CS 32
DIME QUIERES ES (Patricie Laine, ASCAP/Maximo Aguirre, BMI/Lorenza, ASCAP) LT 16
DIRTY GIRL (Universal Music Corporation, ASCAP/Memphersfield, ASCAP/EMI Blackwood, BMI/Piano Wire Music, BMI), HL, CS 48
DIXIE LULLABY (EMI Blackwood, BMI/Greentone Music, BMI/Patrick Davis, BMI/Drum Groove, BMI/Universal Music Corporation, ASCAP), CS 26
DOE BOY FRESH (Tenoshe Publishing, BMI/Universal Music Resources, BMI/Charlittany Camp Music, ASCAP/Universal Music Corporation, ASCAP), HL, H100 98; POP 90, RBH 74
DONT GRIEVE (EZV, ASCAP/Scarito, ASCAP) LT 26
DONT MAKE ME (Cal IV, ASCAP/BergBrain, ASCAP/Universal Music Corporation, ASCAP/Big Orange Dog, ASCAP/Sony/ATV Cross Keys, ASCAP/Dimensional Music Of 1091, ASCAP) CS 20
DONT MATTER (Beyal Music, ASCAP/Dimensional Music, ASCAP/Lawsongs, BMI), HL, H100 3; POP 2; RBH 16

E

ERES PARA MI (Marziano, BMI/EMI Music S.A. de C.V./Warner Chappell Ediciones Musicas) LT 34
ESE (Primavera Worldwide Music, ASCAP) LT 5
ESO Y MAS (Julianta Musical, ASCAP/Edmusa, ASCAP) LT 45
FACE DOWN (Songs Of Universal, BMI/Grin Goodbye Music, BMI), HL, H100 26; POP 16
A FEELIN LIKE THAT (White Monkey, BMI/Patry Gram, BMI/Category 5, ASCAP/Music Of RPM, ASCAP/Desperados, ASCAP/NZD, ASCAP) CS 14
FERGALICIOUS (Will I Am Music, BMI/Cherry Lane, BMI/Headphone Junkie Publishing, ASCAP/EMI April, ASCAP/Pathless Attack Music, ASCAP/Pink Passion Music, ASCAP/100 Badd Music, ASCAP/Merwar Music, BMI/Bughouse, ASCAP), CLM/H, H100 36; POP 23
FIDELITY (Soviet Kitsch Music, BMI/EMI Blackwood, BMI), HL, H100 78; POP 7
FINO OUT WHO YOUR FRIENDS ARE (Sony/ATV Acuff Rose, BMI/Lovender Zoo Music, BMI/Careers-BMG Music Publishing, BMI/Sagrebaxus Songs, BMI), HL/WB/M, CS 21
FLACA O GORDITA (Mia Mussa, ASCAP/Sony/ATV Discos, ASCAP/WB Music, ASCAP/ACL Music Publishing, BMI) LT 43
FLATHEAD (EMI Blackwood, BMI), HL, H100 73; POP 64
FROM YESTERDAY (Apooraphex Music, ASCAP) H100 99
FU PAY ME (Sunny Valentine Music, BMI/Slide That Music, ASCAP/Regina's Son Music, ASCAP/EMI April, ASCAP/Granny Man Publishing, BMI), HL, RBH 65

F

FACE DOWN (Songs Of Universal, BMI/Grin Goodbye Music, BMI), HL, H100 26; POP 16
A FEELIN LIKE THAT (White Monkey, BMI/Patry Gram, BMI/Category 5, ASCAP/Music Of RPM, ASCAP/Desperados, ASCAP/NZD, ASCAP) CS 14
FERGALICIOUS (Will I Am Music, BMI/Cherry Lane, BMI/Headphone Junkie Publishing, ASCAP/EMI April, ASCAP/Pathless Attack Music, ASCAP/Pink Passion Music, ASCAP/100 Badd Music, ASCAP/Merwar Music, BMI/Bughouse, ASCAP), CLM/H, H100 36; POP 23
FIDELITY (Soviet Kitsch Music, BMI/EMI Blackwood, BMI), HL, H100 78; POP 7
FINO OUT WHO YOUR FRIENDS ARE (Sony/ATV Acuff Rose, BMI/Lovender Zoo Music, BMI/Careers-BMG Music Publishing, BMI/Sagrebaxus Songs, BMI), HL/WB/M, CS 21
FLACA O GORDITA (Mia Mussa, ASCAP/Sony/ATV Discos, ASCAP/WB Music, ASCAP/ACL Music Publishing, BMI) LT 43
FLATHEAD (EMI Blackwood, BMI), HL, H100 73; POP 64
FROM YESTERDAY (Apooraphex Music, ASCAP) H100 99
FU PAY ME (Sunny Valentine Music, BMI/Slide That Music, ASCAP/Regina's Son Music, ASCAP/EMI April, ASCAP/Granny Man Publishing, BMI), HL, RBH 65

G

GET BUCK (Mouth Full O Gold, ASCAP/Universal Music Corporation, ASCAP/My Diet Starts Tomorrow, BMI/Songs Of Universal, BMI/Six I'm Stoned, ASCAP/50 Cent Music, ASCAP) RBH 52
GET IT SHAWTY (Lark Music, ASCAP/Pat Publishing, ASCAP/EMI April, ASCAP/Fry Love Music, ASCAP/UR-IV Music, ASCAP/Isamood Music, BMI/Young Music, BMI/Warner-Tamela Publishing, BMI), HL/WB/M, H100 76; POP 86; RBH 39
GET ME BODIED (B-Day, ASCAP/Universal Tunes, SESAC/Songs Of Universal, SESAC/Tane C D Publishing, BMI/Ludans Music, BMI/Songs Of Windswept Pacific, BMI/Makeba Yoga Flames, BMI/Jance Combs Publishing, BMI/EMI Blackwood, BMI/Angele Bayard, ASCAP/EMI April, ASCAP/Alma Music Publishing, BMI) RBH 80
GET TO THE MONEY (Gordon Maurice Swiney, ASCAP/REG V Live Publishing, ASCAP/Sunday Delivery Music Publishing, ASCAP) RBH 84
GIRLFRIEND (Ari! Lavigne, SOCAN/Almo Music, ASCAP/Kasz Money Publishing, ASCAP/Kobalt Music, ASCAP), HL, H100 8; POP 9
GIVE IT TO ME (Virginia Beach, ASCAP/WB Music, ASCAP/Tennan Tunes, BMI/Zomba Enterprises, ASCAP/Neistar Publishing, ASCAP/EMI April, ASCAP/EMI April, ASCAP/Universal Music Corporation, ASCAP/WB Music, SESAC/Danja Handz Musik, SESAC), HL/WB/M, H100 55; POP 28; RBH 63
GLAMBOURUS (Headphone Junkie Publishing, ASCAP/EMI April, ASCAP/2530 Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Will I Am Music, BMI/Cherry River, BMI/Evis Lee Music, BMI/Ludans Music, BMI/Songs Of Windswept Pacific, BMI/Showbiz Proms, ASCAP), CLM/HL, H100 1; POP 1
GO GETTA (EMI Blackwood, BMI/Young Jeze Music Inc., BMI/EMI April, ASCAP/No Question Entertainment, ASCAP/First N' Gold, BMI/R Kelly, BMI/Zomba Songs, BMI/Golden Fleece, BMI/Warner-Tamela Publishing, BMI/Noting Dale Songs, ASCAP/I. Brasco, ASCAP), HL, H100 22; POP 45; RBH 10
GOOD DIRECTIONS (Murrak Music Corporation, BMI/Castle Street Music, ASCAP/Large Opportunity Music, ASCAP) CS 13; H100 88
GRACE KELLY (Mika Punch, BMI/InVing, BMI/Sony/ATV Tunes, ASCAP/Jodi Marr Music, ASCAP/Kill Me While Mr. Happy Songs, ASCAP/Daniel L. Warner Music Publishing, ASCAP), HL, H100 85; POP 68
GUYS LIKE ME (Sony/ATV Tree, BMI/Sony/ATV Cross Keys, ASCAP), HL, CS 34

H

HEAVEN (John Legend Publishing, BMI/Cherry River, BMI/Trance Game Publishing, BMI/EMI Blackwood, BMI/Universal Music, ASCAP/Jessy's Music Publishing, BMI/EMI April Catalog, BMI/Gambi, BMI/Special Agent, BMI), CLM/H, RBH 59
HERE (IN YOUR ARMS) (Gordie Is A Prince, ASCAP) H100 47; POP 37
HIGH MAINTENANCE WOMAN (SK3 Music, BMI/Timothy Wilson, BMI/Danny Simpson, BMI) CS 11; H100 78
HILLBILLY DELUXE (EMI April, ASCAP/Brad To The Bone, ASCAP/Big Loud Shirt Industries, ASCAP/ICC, ASCAP), HL, CS 16; H100 86
HOLLYWOOD (Carter Boys Publishing, ASCAP/Reggie Fanny Music, ASCAP/Super Savin Publishing, ASCAP/PolyGram International Tunes, SESAC/Lungee Joins, SESAC/Christopher Mathew, BMI/Hito Music, BMI/Ezke International Music, BMI/Revolutionary Jazz Giant, BMI/Griness, BMI), HL, H100 44; POP 59; RBH 19
LIKE A STAR (Global Talent Publishing, PRS) RBH 69
LIKE THIS (Kelanidia, ASCAP/Glorie Rockwell, ASCAP/2530 Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Team S Dot Publishing, BMI/Hito Music, BMI/Songs Of Windswept Pacific, BMI), HL,

ASCAP/EMI April, ASCAP), HL, H100 28; POP 26
HOT TENGUE GANAS DE TI (Screen Gems-EMI, BMI/SGAE, BMI) LT 46
HURT (Xtina Music, BMI/Careers-BMG Music Publishing, BMI/Sluck In The Throat, ASCAP/Famous, ASCAP/Mart Songs, BMI/EMI Blackwood, BMI/Inoove, BMI), HL, POP 81

I

ICE BOX (Mr. Grandberry O's Music, SESAC/Virginia Beach, ASCAP/EMI, ASCAP/WB Music, ASCAP/Royal Court Music, ASCAP/Christopher Mathew, BMI/Hito Music, BMI/Ezke International Music, BMI/Cherry Music, ASCAP/Universal Music Corporation, ASCAP/Foay Music, SESAC), HL/WB/M, H100 13; POP 17; RBH 6
IF EVERYONE CARED (Warner-Tamela Publishing, BMI/Alexander Dibs, SOCAN/Zero 6, SOCAN/Black Diesel, SOCAN/Black Adder Music, SOCAN), WB/M, H100 17; POP 12
I WAS YOUR MAN (Sony/ATV Tunes, ASCAP/EMI April, ASCAP/Stellar Songs, ASCAP/Water Music Publishing, ASCAP), HL, RBH 38
I GET IT (Magic Mustang, BMI/Ann Wilson, BMI/Universal Music Corporation, ASCAP), CS 26
I GOT MORE (Hose N-Cal, BMI/Sony Tractor, BMI/Cal IV Entertainment, BMI/Universal Music Corporation, ASCAP/Memphersfield, ASCAP), HL, CS 37
IGUAL QUE AYER (Mater, ASCAP/Sony/ATV Discos, ASCAP) LT 7
I KEEP COMING BACK (V2, ASCAP/Diver Dann, ASCAP/Jeffrey Steele, BMI/Songs Of Windswept Pacific, BMI), CS 25
ILLEGALS (Not Listed) CS 58
ILL WAIT FOR YOU (Coburn, BMI/Harley Allen Music, BMI/Sony/ATV Tree, BMI), HL/WB/M, CS 10; H100 75
IM A FLIRT (Shago, SESAC/Eminor, ASCAP/R Kelly, BMI/Zomba Songs, BMI/Warner-Tamela Publishing, BMI/Drown Club Publishing, BMI/Unapp'Pub, BMI), WB/M, H100 20; POP 41; RBH 5
IM ON IT (Lezard & Destiny Publishing, ASCAP) RBH 96
IM THROWD (Paul Wall, ASCAP/2 Kingpins Publishing, ASCAP/WB Music, ASCAP/Shanah Cymone Music, ASCAP/EMI April, ASCAP/Basasamba Music, ASCAP/Air Control Music, ASCAP), HL/WB/M, RBH 62
IN MY SONGS (Divided, BMI/Ramal, BMI/Day Publishing Company, BMI/Marcelo Publishing, BMI/Sony/ATV Universal, BMI), HL/WB/M, RBH 24
IN THE HOOD (Losing Composure, BMI/Sill-N-The Water, BMI/Granny Man Publishing, BMI) RBH 92
INTO THE OCEAN (Paris On Paper Publishing, ASCAP) H100 58; POP 53
INVIENO (Nana Maluca, SESAC/Meximo Aguirre, BMI/Universal Music Corporation, ASCAP) LT 35
IRREPEALZABLE (Stellar Songs, ASCAP/EMI April, ASCAP/B-Day, ASCAP/Sony/ATV Tunes, ASCAP/Super Savin Publishing, BMI/Zomba Songs, BMI/EMI Blackwood, BMI/EMI, PRS/Rubet, ASCAP), HL/WB/M, RBH 33
IRREPEALZABLE (Stellar Songs, ASCAP/EMI April, ASCAP/B-Day, ASCAP/Sony/ATV Tunes, ASCAP/Super Savin Publishing, BMI/Zomba Songs, BMI/EMI Blackwood, BMI/EMI, PRS), HL/WB/M, H100 16; POP 15; RBH 29
ISN'T SHE (Jualia, ASCAP/Curb Songs, ASCAP/Charlie Monk, ASCAP/Gremlin Corner, ASCAP/Harbinism.com, SESAC), CS 35
ISN'T THAT EVERYTHING (Belladiva Music, BMI/CMX Songs, BMI/Tommy Lee James, BMI/Sill Working For The Man, BMI/Music Of Combustion, BMI/Songs Of Windswept Pacific, BMI), CS 30
IT ENDS TONIGHT (Smells Like Phys Ed, ASCAP/BMG Songs, ASCAP), WB/M, POP 46
IT'S ME SNITCHES (Universal Tunes, SESAC/Songs Of Universal, SESAC/BMG Songs, SESAC/Monza Rinz, SESAC), HL/WB/M, RBH 58
IT'S NOT OVER (Cutler's Pretty Deep Ugly Music, BMV/Wat Music, ASCAP/Warner-Tamela Publishing, BMI/Feeling Lat, BMI/EMI April, ASCAP), HL/WB/M, H100 7; POP 7
I WANNA LOVE YOU (Beyal Music, ASCAP/Famous, ASCAP/EMI, Dwn Chi Music, BMI/EMI Blackwood, BMI), HL, H100 24; POP 24; RBH 40
I WONDER (Pickle Bait, ASCAP/BMG Songs, ASCAP/Magic Farming Music, ASCAP/Life Blue Typewriter Music, BMI/BPJ, BMI/Sony/ATV Tree, BMI/All Mighty Dog Music, BMI), HL/WB/M, CS 33

J

JOHNNY CASH (WB Music, ASCAP/Warner-Tamela Publishing, BMI/Writers Extreme, BMI) CS 27
JUMP OFF (Crows Tree Publishing, BMI/My Blood Sweat Tears Publishing, ASCAP/Gimme Dat Publishing, BMI/How Ya Liv Dat Music, ASCAP/Noting Dale Songs, ASCAP) RBH 98
JUST ANOTHER BOOTY SONG (ISGRK Music Group, ASCAP) RBH 100

K

KEEP HOLDING ON (Ari! Lavigne, SOCAN/Almo Music, ASCAP/Kasz Money Publishing, ASCAP/Kobalt Music, ASCAP/7, ASCAP) H100 38; POP 29
KING KONG (Big Big Kid, ASCAP/Universal Music Corporation, ASCAP/LI Reace, ASCAP/Tyreace Publishing, ASCAP/NYLA Publishing, ASCAP), HL, H100 82; POP 74; RBH 72
KNOW WHAT I'M DOIN' (Money Mack, BMI/Young Money Publishing, BMI/Warner Chappell, BMI/Rick Ross Publishing, BMI/Young Money Publishing, BMI/Zomba Songs, BMI), WB/M, RBH 64

L

LADIES LOVE COUNTRY BODYS (EMI Blackwood, BMI/Universal Music Corporation, ASCAP/Universal Music Corporation, ASCAP/Full Circle, BMI), HL, CS 7; H100 70
LA CLAVE DE MI CORAZON (El Conuco, BMI/Redomi, BMI), LT 17
LA MAESTRA (Arga, BMI) LT 48
LA NOCHE PERFECTA (Tt Ediciones, BMI) LT 13
LA OTRA (Not Listed) LT 24
LAST DOLLAR (FLY AWAY) (Big Love Music, BMI) CS 2; H100 81
LAST GOOD TIME (Big Loud Shirt Industries, ASCAP/Big Loud Bucks, ASCAP/Warner-Tamela Publishing, BMI), WB/M, CS 59
LAST NIGHT (Justin Combs Publishing, ASCAP/EMI April, ASCAP/2530 Music Publishing, SESAC/Christian Music Publishing, SESAC/Foay Music, SESAC/Masky Music, BMI/Jance Combs Publishing, BMI/EMI Blackwood, BMI) H100 15; POP 21; RBH 8
LEAN (Crest Corner Life Music, SESAC) RBH 97
LEAVE THE PIECES (WB Music, ASCAP/Sony/ATV Acuff Rose, BMI/Songs Of R. Joseph, ASCAP), HL/WB/M, POP 78
LET'S FALL IN LOVE AGAIN (iz Live Music, BMI) RBH 90
LET'S STAY TOGETHER (Lyle In, ASCAP/Sony/ATV Tunes, ASCAP), HL, RBH 48
LIKE A BOY (Universal Music Corporation, ASCAP/Royal Rights, ASCAP/Boogielegs Stop, ASCAP/Universal Music Corporation, ASCAP/Boogielegs Stop, ASCAP/Jance Joins, SESAC/Christopher Mathew, BMI/Hito Music, BMI/Ezke International Music, BMI/Revolutionary Jazz Giant, BMI/Griness, BMI), HL, H100 44; POP 59; RBH 19
LIKE A STAR (Global Talent Publishing, PRS) RBH 69
LIKE THIS (Kelanidia, ASCAP/Glorie Rockwell, ASCAP/2530 Music Publishing, ASCAP/Universal Music Corporation, ASCAP/Team S Dot Publishing, BMI/Hito Music, BMI/Songs Of Windswept Pacific, BMI), HL,

H100 96; POP 91; RBH 57
LIP GLOSS (18th And Vine, ASCAP) RBH 83
LIPS OF AN ANGEL (EMI Blackwood, BMI/Hinder Music, BMI/High Chuck Publishing, BMI), HL, CS 17
LISTEN (B-Day, ASCAP/Miroku Music, ASCAP/Universal Music Corporation, ASCAP/ScottRock Music, ASCAP/Kobalt Music, ASCAP/SKG, ASCAP/Cherry Lane, ASCAP/Shogshag Music, BMI/Songs Of SKG, BMI/Cherry River, BMI/EMI April, ASCAP, CLM/HL, RBH 42
A LITTLE MORE (Warner-Tamela Publishing, BMI/Sell The Cow, BMI/lower One, BMI/WB Music, ASCAP/Power Two, ASCAP/BLA, ASCAP), WB/M, CS 39
LIVIN' OUR LOVE SONG (Careers-BMG Music Publishing, BMI/More Than Rhythms Music, BMI/Li Ninja Time-Me, ASCAP/Ameribit, ASCAP) CS 52
LOBO DOMESTICADO (Edmorse, ASCAP) LT 27
LONG TRIP ALONE (Ensign Music, BMI/Rancho Papa Music, BMI/Home With The Armadillo, BMI/White Tracks, ASCAP/Flood, Burnstead, McCready & McCarty, ASCAP) CS 12; H100 80
LOOK AT YOU (Aron Edwards Publishing, ASCAP/EMI April, ASCAP), HL, H100 61; POP 50
LOST IN THIS MOMENT (EMI April, ASCAP/Porno Cowboy Music, ASCAP/WB Music, ASCAP), HL/WB/M, CS 25
LOST WITHOUT U (I Like Em Thicke, ASCAP/Dos-Ducty Music, ASCAP) H100 14; POP 43; RBH 1
LUCKY MAN (Careers-BMG Music Publishing, BMI/Nevada Warm Music, BMI/Universal Music Corporation/Nea Gayle, ASCAP), HL/WB/M, CS 23

M

MAKE IT RAIN (Joseph Cartagena, ASCAP/Reach Global, ASCAP/Sony/ATV Tunes, ASCAP/TVT Music, ASCAP/Young Money Publishing, BMI/Jay & Ryan Music, BMI/Warner-Tamela Publishing, BMI), WB/M, H100 18; POP 30; RBH 30
MAKE YA FEEL BEAUTIFUL (N. 22nd Publishing, ASCAP/Cherry Lane, ASCAP/Super Savin Publishing, BMI/Zomba Songs, BMI), HL/WB/M, RBH 49
HANDA UNA SENAL (Tulum, ASCAP/WB Music, ASCAP) LT 17
ME AND GQ (Sony/ATV Cross Keys, ASCAP/Drivers Ed, ASCAP), HL, CS 19
ME MUERO (EMI April, ASCAP) LT 20
MI CORAZONITO (Premium Latin, ASCAP) LT 30
MISSING MISSOURI (Songs Of Springfield, BMI/WBKA, BMI/Hope N-Cal, BMI/Gimme Then Gimme Then Song, BMI) CS 25
MISSING YOU 2007 (Aley Music Corporation, BMI/Car In America, BMI/Laurel, ASCAP/Music Of Windswept Pacific/Markem Music, ASCAP) CS 41
MOMENTS (Gravium Music, SESAC/Carival Music Group, SESAC/WB Music, ASCAP), WB/M, CS 18
MONEY MAKER (Ludans Music Publishing, ASCAP/Universal Music Corporation, ASCAP/The Waters Of Nazareth, BMI/EMI Blackwood, BMI), HL, POP 61
MORE (Carter Boys Publishing, BMI/Lite Shop Of Morpanopolis, BMI), WB/M, CS 57
MORE THAN FRIENDS (Lyric Masters 911 Publishing, SESAC/Universal Longo, ASCAP/Noting Hill, ASCAP/Bocar, ASCAP) RBH 71
MR. JONES (Who Is Mike Jones Music, BMI/2 Plays Publishing, BMI/Warner-Tamela Publishing, BMI/Myke Diesel, ASCAP/N-The Water, ASCAP), WB/M, POP 99; RBH 75
MY BUBBLE GUM (GOT THAT GOOD) (Shedogs, ASCAP/EMI April, ASCAP) RBH 56
MY LOVE (Tennan Tunes, ASCAP/Zomba Enterprises, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Warner-Tamela Publishing, BMI/Danja Handz Musik, ASCAP/WB Music, SESAC/Royal Rightings, ASCAP/Crown Club Publishing, BMI), WB/M, H100 43; POP 35; RBH 47

N

NADA PUEDE CAMBIARME (Warner Chappell, BMI) LT 17
NO SE DE ELLA (MY SPACE) (Crown P, BMI/Sebastian, BMI) LT 31
NOTHING LEFT TO LOSE (EMI Blackwood, BMI/Facade Aside, BMI) POP 63
NOT READY TO MAKE NICE (Woolly Puddin', BMI/Scrapin' Toast, ASCAP/Chrysalis Music, ASCAP/Sugar Lake Music, ASCAP), HL/WB/M, POP 56

O

OH YEAH (WORK) (Prince Of Crunk Publishing, BMI/8th Grade Music Publishing, BMI/EMI Blackwood, BMI/How Ya Liv Dat Music, ASCAP/EMI April, ASCAP/Noting Dale Songs, ASCAP/Lizelle Music Publishing, BMI/Ben Hill Tiger Music, ASCAP/Cookies And Milk, ASCAP/Hey On The Grind Entertainment Publishing, BMI/Swizzle Music, BMI), HL, RBH 66
**ONE FIRST AVENUE MUSIC, PRS/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/EMI April, ASCAP/Strange Motel Music, ASCAP/Underdogs Songs, ASCAP/WB Music, ASCAP/Enrigo's Music, BMI/Missing Link, ASCAP/LR 176 Music, ASCAP/Black Fountain Publishing, ASCAP), HL, RBH 35
ON THE HOTLINE** (Marco Bivi Publishing, BMI/Blue Star Publishing, BMI/Bleu Carrot Diamond Publishing, BMI/The Nickel Publishing, BMI/Silverplatinum2k Publishing, BMI/Herbolicious Music, ASCAP/Black Fountain Publishing, ASCAP/EMI April, ASCAP/WB Music, ASCAP/7, ASCAP) H100 38; POP 29
OOH NA NA (First Avenue Music, PRS/BMG Songs, ASCAP/Demis Hot Songs, ASCAP/Edmonds Music, ASCAP/EMI April, ASCAP/Anthony Nance Musik, ASCAP/Antonio Dixon's Musik, ASCAP/Tank 1176 Music, ASCAP/Black Fountain Publishing, ASCAP/EMI April, ASCAP/Almo Music, ASCAP), HL/WB/M, RBH 34
OUTTA MY SYSTEM (Shanah Cymone Music, ASCAP/EMI April, ASCAP/The Kid Slim Music, ASCAP/Slide That Music, ASCAP/Jobete Music, ASCAP), HL, H100 54; POP 62; RBH 33
OVER IT (Tennan Tunes & Co., ASCAP) H100 49; POP 33

P

PAIN (EMI Blackwood (Canada), SOCAN/Blast The Scene, BMI/EMI April, ASCAP/Noodies For Everyone, ASCAP) H100 37; POP 65
EL PAPA DE LOS POLITTOS (ASCAP) LT 40
PEGAO (Universal Music, BMI) LT 12
PEGATE (Bavahite, BMI/Vera Music, ASCAP) LT 39
PLEASE DON'T GO (Tank 1176 Music, ASCAP/Black Fountain Publishing, ASCAP/EMI April, ASCAP/Lonnie-Rose Publishing, BMI), HL, H100 95; RBH 13
POP LOCK & DROP IT (Huey Resard Music, ASCAP) H100 82; POP 74
POPPIN' (Dirty Dee Music, ASCAP/Zomba Enterprises, ASCAP/LI Vidal Music, ASCAP/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP), HL, H100 57; RBH 7
PROBABLY (Reptilian Rightings, ASCAP/Universal Music Corporation, ASCAP/2530 Music, BMI/Songs Of Universal, BMI/Evis Lee Music, BMI/EMI Blackwood, BMI), HL, H100 62; RBH 11

Q

QUE HICISTE (Blue Platinum Publishing, ASCAP/Julio Hayes Music, BMI/Sony/ATV Discos, ASCAP), HL, LT 21
QUE LOREN (Q Publishing, BMI) LT 15

R

READ MY MIND (The Killers, ASCAP/Universal-PolyGram International, ASCAP), HL, H100 74; POP 72
REALLY WANNA KNOW YOU (J. Brasco, ASCAP/Marantz, BMI/Desert Storm, BMI/Duro, BMI/EMI Blackwood, BMI/EMI April, ASCAP/Sweet Luft, ASCAP/No Question Entertainment, ASCAP), HL, RBH 86
REHAB (EMI Blackwood, BMI), HL, H100 91; POP 78
THE RIVER (EMI Blackwood, BMI/The Madden Brothers Publishing, BMI), H100 89; POP 76
ROCK STAR (Preciate That Music, BMI/Ceral And Milk Publishing, ASCAP/Peaches Children Publishing, ASCAP) RBH 53
ROCK YO HIPS (J Works Publishing, ASCAP/Royal Throne Publishing, ASCAP/Dime Piece Collection, ASCAP/KO Mesterpece Publishing, ASCAP/Right Note Entertainment, ASCAP/Joc Migraine Music, ASCAP) H100 56; POP 75; RBH 12
RUNAWAY LOVE (Ludans Music Publishing, ASCAP/Universal Music Corporation, ASCAP/2590 Music Publishing, ASCAP/Berkeley Music, ASCAP/Slick Rick, BMI/Entertainment, BMI/Songs Of Universal, BMI), HL, H100 19; POP 14; RBH 27

S

SAY IT RIGHT (Neistar Publishing, ASCAP/Virginia Beach, ASCAP/WB Music, ASCAP/Danja Handz Musik, SESAC/EMI April, ASCAP), HL/WB/M, H100 11; POP 8
SAY D (Maratone AB, Sill/Kobalt Music, ASCAP/EMI April, ASCAP), HL, H100 61; POP 50
SAY YES (Cal IV, ASCAP/Dimensional Music Of 1091, ASCAP/Drivers Ed, ASCAP/Pick Them Later, BMI/Sony/ATV Cross Keys, ASCAP/Stage Three Music, BMI/Cherry Lane, ASCAP), CLM/HL, CS 42
SETTLE IN (Jennifer Nettles, ASCAP/Dirkirk, BMI/Songs Of Bud Dog, ASCAP/Chamaland, ASCAP/Music Of Windswept Pacific, ASCAP), HL, CS 6; H100 85
SHES AINT RIGHT (Major Bob, ASCAP/Sweet Summer, ASCAP/Circle C, ASCAP/Full Circle, ASCAP/Warner-Tamela Publishing, BMI/Lex's Palm Tree Music, BMI), WB/M, CS 51
SHES LIKE THE WIND (Plainview Diner, BMI/Very Tony Music, BMI) H100 45; POP 32; RBH 87
SHORTIE LIKE MINE (ASCAP/EMI April, ASCAP/Baby-Boys Little Publishing Company, SESAC/Nonline South, SESAC/WB Music, SESAC/Naked Under My Clothes, ASCAP/Chrysalis Music, ASCAP/Thorn' Tantrums, ASCAP/Air Control Music, ASC

MARKETPLACE

For ad placement write to classifieds@billboard.com or call 800-223-7524

HELP WANTED



Wind-up Records Seeks SVP, Marketing!
Send résumés and inquires to employment@winduprecords.com

MUSIC MERCHANDISE

FEEDYOURPLAYER.COM™
TRADE YOUR CDS FOR NEW IPODS
iPod Shuffle trade for 45 CDs
iPod Nano trade for 75 CDs
iPod Video trade for 120 CDs

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) 890-8000.
Fax (609) 990-0247 or write
Scorpio Music, Inc.
P.O. Box A Tranter, N.J. 08691-0020
email: scorpiomusic@aol.com

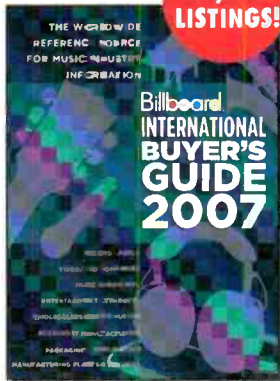
PUBLICATIONS

The Ultimate Deal-Making Tool!

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

OVER 13,000 LISTINGS FROM OVER 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 BY PHONE: 800-526-2706
OR ORDER ONLINE: www.orderbillboard.com

FREE
(Advice)

HOW DO YOU MAKE YOUR CLASSIFIED AD PAY?

By running it consistently—consecutive weeks—or impact!!
Rarely does a prospective customer reply to an ad the very first time it appears. When that customer is ready to buy. Remember, the very week he or she is ready your advertisement should be in **POSITION**.
Stay **ALIVE** and **SATISFIED** with an **ACTIVE CLASSIFIED!!**

TOLL FREE
800-233-7524 or 646-654-4697

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/bb

DISC MAKERS®

NASHVILLE'S NEWLIGHT SOUND
Singer Songwriters: Professional multi-track digital CD demos including Lead, Rhythm, Bass, Drums, Vocals. \$100.00 per song - 615-947-7363 or 800-252-2182

LEGAL SERVICES

FATHER'S RIGHTS!!

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

NOTICES/ANNOUNCEMENTS

INDEPENDENT'S
WWW.PUFFMAGIC.COM
require radio airplay, will your station give us the opportunity to be heard?

CALL US TODAY AND ASK ABOUT THE BILLBOARD CLASSIFIEDS INTRODUCTORY OFFER FOR NEW ADVERTISERS!
1-800-223-7524 or classifieds@billboard.com

BILLBOARD CLASSIFIED COVERS EVERYTHING

- | | | |
|------------------------------------|----------------------------|---------------------------|
| - DUPLICATION REPLICATION - | - BUSINESS OPPORTUNITIES - | - CONCERT INFO - |
| - VINYL PRESSING - | - COMPUTER/SOFTWARE - | - VENUES - |
| - CD ROM SERVICES - | - MUSIC MERCHANDISE - | - NOTICES/ANNOUNCEMENTS - |
| - DVD SERVICES FOR SALE - | - T-SHIRTS - | - V O D - |
| - PROMOTION & MARKETING SERVICES - | - EMPLOYMENT SERVICES - | - MUSIC VIDEO - |
| - MUSIC DISTRIBUTORS - | - DJ SERVICES - | - POSITION WANTED - |
| - AUCTIONS - | - PROFESSIONAL SERVICES - | - LISTENING STATIONS - |
| - RECORDING STUDIOS - | - FINANCIAL SERVICES - | - FOR LEASE - |
| - REAL ESTATE - | - LEGAL SERVICES - | - DISTRIBUTION NEEDED - |
| - INVESTORS WANTED - | - LEGAL NOTICE - | - EDUCATION OPPORTUNITY - |
| - STORES FOR SALE - | - ROYALTY AUDITING - | - HELP WANTED - |
| - EQUIPMENT FOR SALE - | - TAX PREPARATION - | - MASTERING - |
| - STORE SUPPLIES - | - BANKRUPTCY SALE - | - AUDIO SUPPLIES - |
| - FIXTURES - | - COLLECTABLE - | - ROYALTY PAYMENT - |
| - CD STORAGE CABINETS - | - PUBLICATIONS - | - PRINTING - |
| - DISPLAY UNITS - | - TALENT - | - MUSIC PRODUCTION - |
| - PUBLICITY PHOTOS - | - SONGWRITERS - | - METAMUSIC - |
| - INTERNET/WEBSITE SERVICES - | - SONGS FOR SALE - | - STAGE HYPNOTIST - |
| - BUSINESS SERVICES - | - DEALERS WANTED - | - CO Fairs & Festivals - |
| - MUSIC INSTRUCTION - | - RETAILERS WANTED - | - MUSIC WEBSITES - |
| | - WANTED TO BUY - | - NEW PRODUCTS - |
| | | - DOMAIN NAMES - |

IN-HOUSE CD • DVD • VINYL • CASSETTE

300 CD Package: \$775.00
1000 CD Package: \$1099.00

Includes: 1-color booklet & 1-color CD label from print-ready film, jewelbox, shrinkwrap
Includes: 4-color booklet & 2-color CD label from print-ready film, jewelbox, shrinkwrap

D.J. VINYL PROMO
100 12" VINYL \$799.00 Additional LP's: \$1.30 each
500 12" VINYL \$1,279.00 REORDER \$710.00
1000 12" VINYL \$1,889.00 REORDER \$1319.00

PACKAGES INCLUDE: WHITE JACKET w/ HQLE • MASTERING • FULL PROCESSING • TEST PRESSINGS • 2-COLOR LABELS (stock background) • SHRINKWRAP • QUICK TURN AROUND

WE'VE MOVED!
to larger facilities in Carnegie Park

ASK FOR OUR FREE BROCHURE!

RAINBO RECORDS MANUFACTURING CORPORATION
8960 Eton Ave., Canoga Park, CA 91304 • (818) 280-1100
Fax: (818) 280-1101 • www.rainborecords.com • info@rainborecords.com

REAL ESTATE



Multi-Residential (2 Homes) - 2439 Louella Ave - \$1,139,000
Venice Beach Charm - 1.3 miles to bch. Main house 2066 sqft 4bd/2ba lam vrd flrs in kt & fam rm, new pnt-1920's Cottage offers 7bd/1ba kt. fam rm, 4x3 soft drv entrance & pkg.
Ann and Teresa (Agents) 661-713-4558 cr 631-857-075E

LAS VEGAS PALMS CASINO RESORT CONDO RENTAL LONG OR SHORT TERM BY OWNER. AVAILABLE DECEMBER 2007.
WWW.RENTMYPALMSCONDO.COM

BUSINESS OPPORTUNITIES

WANTED: Well connected & Experienced Music Industry Professional (A&R, Agent, Manager, DJ, Producer etc...)
to shop my Demo. Visit:
www.myspace.com/AriesEntertainment
Then call: 917-753-9450

New York City

DOWNTOWN COMES UPTOWN

Spectacular brand new loft-like 2BR/2BA corner duplex located on East 53rd St. Full service luxury condo with 20 ft. ceilings, double height wall of windows and top of the line kitchen. A must see! Visit elliman.com web# 838000.
\$2,095,000
Lawrence Rich 917-921-9873
PRUDENTIAL
DOUGLAS ELLIMAN

HAVE A POSITION TO FILL?

WANT TO REACH HIGHLY QUALIFIED PEOPLE FAST?

LOOK NO FURTHER
CALL

BILLBOARD CLASSIFIEDS

1800-223-7524

OR CALL

ARKADY FRIDMAN

646-654-4636

JEFF SERRETTE

646-654-4697

OR EMAIL US AT

classifieds@billboard.com

THE 2ND ANNUAL

HOLLYWOOD AND GAMES SUMMIT

■ JUNE 26-27, 2007 ■ RENAISSANCE HOLLYWOOD HOTEL CA ■

What Insiders Said About the 2006 Event...



PAUL W.S.
ANDERSON

DIRECTOR, *MORTAL KOMBAT*,
RESIDENT EVIL, *AVP: ALIEN VS. PREDATOR*,
CASTLEMANIA

"It was my pleasure to keynote the inaugural Hollywood & Games Summit. As someone in both filmed entertainment and videogames, I am gratified there's now an event that bridges these two worlds in a thoughtful way."



DAVID PERRY

FOUNDER,
SHINY ENTERTAINMENT;
PRINCIPAL, GAMECONSULTANTS.COM

"Wow! I didn't expect to see exclusive movie footage, get pitched games nobody's ever seen before, meet Hollywood superstars, and end up with some new business! What a fantastic experience."

HOLLYWOOD

REGISTRATION, SPONSORSHIP AND SPEAKER INFORMATION IS
NOW AVAILABLE ONLINE. **LOG ON TODAY!**

HOLLYWOODANDGAMES.COM

Register by April 6th and Save \$300!



1



2



8



9



3

SXSW

Held March 14-18 in Austin, the South by Southwest conference has become one of the biggest industry festivals and showcases in the United States. With more than 1,000 acts performing, SXSW attracts legions of industry insiders and tastemakers looking for the next big thing in music.

1. Aslyn treated the crowd to her performance at the BMI/Billboard brunch. PHOTO: COURTESY OF RANDALL MICHAELSON

2. Among the BMI/Billboard brunch guests were, from left, BMI writer and publisher relations executive/London **Nick Robinson**, BMI associate director of writer and publisher relations/New York **June Neira**, artist **Luke Potashnick of the Town**, BMI VP of writer and publisher relations/New York **Charlie Feldman**, artist **James Scott of the Town**, Billboard executive editor/associate publisher **Tamara Conniff** and Billboard director of business development/Eastern sales **Cindy Mata**. PHOTO: COURTESY OF RANDALL MICHAELSON

3. Chicago rockers **the Redwalls** hit the Bourbon Rocks stage for the March 16 Billboard showcase

4. Attending the BPI party, from left, were BMI senior VP of writer and publisher relations **Phil Graham**, artist **Amy Winehouse**, BMI writer and publisher relations executive/London **Nick Robinson** and BMI senior director of writer and publisher relations/New York **Samantha Cox**. PHOTO: COURTESY OF RANDALL MICHAELSON

5. **Eric James** performed at the BMI/Billboard acoustic brunch. PHOTO: COURTESY OF RANDALL MICHAELSON

6. U.K. pop powerhouse **Mika** joined the BMI/Billboard brunch held March 16 at the Four Seasons hotel. From left are Mika's sister **Yasmine Penniman**, Mika's manager **Jerry Blair**, Billboard executive editor/associate publisher **Tamara Conniff**, Mika's manager **Rich Isaacson** and BMI VP of writer and publisher relations/New York **Charlie Feldman**. PHOTO: COURTESY OF RANDALL MICHAELSON

7. U.K. artist **Gurff Rhys** was just one of the many performers featured at Billboard's March 16 showcase. Also making appearances were A-sides, **Georgie James**, **Christian Scott** and **Ron Sexsmith**.

8. In celebration of the 50th anniversary of Stax Records, several of the label's classic stars converged at SXSW to perform a 90-minute Stax Records Revue. From left are **Steve Cropper of Booker T & the MG's**, Soulsville Foundation president and former Stax employee **Deanie Parker**, **William Bell** and **Eddie Floyd**.

9. Enjoying the March 15 Davis & Shapiro SXSW party at the Shoreline Grill, from left, were Davis & Shapiro founder **Fred Davis**, Billboard executive editor/associate publisher **Tamara Conniff** and iLike CEO **Ali Partovi**. PHOTO: COURTESY OF KARLA ULSAKER



7



4



5



6

INSIDE TRACK

EDITED BY MICHAEL PAOLETTA

MONKEY DREAMS ABOUT LE BON, OFFERS 'PRAYER'
 Could Simon Le Bon be Arctic Monkey Alex Turner's "Favourite Worst Nightmare"? In the March 10 issue of Billboard, Track revealed that 21-year-old Turner references Duran Duran's "Save a Prayer" on that upcoming Arctic Monkeys album, due April 23 in Europe and the following day in North America. It follows a name check for the '80s pop-rock titans' "Rio" on the Arctic Monkeys' debut Domino album, "Whatever People Say I Am, That's What I'm Not."



TURNER

"I think we're going to try doing that on every second song on every album," Turner tells Track. "The only songs of theirs I know are the ones I've referenced so far." Though Turner says he is not sure where this Duran sensibility comes from, he adds, "Maybe I had a premonition of Simon Le Bon entering a dream or something. I don't know much about them. It's weird where that came from."

Le Bon experienced his own nightmare back in 1982, with the track "Lonely in Your Nightmare" from Duran Duran's "Rio" album.

ALL THEY NEED IS LOVE

The Alarm, Billy Duffy (of the Cult), Slim Jim Phantom (the Stray Cats), Glenn Tilbrook (Squeeze) and Dave Wakeling (English Beat, General Public) are the initial acts confirmed for an October acoustic concert at the base camp of Mount Everest and a finale concert in Kathmandu, Nepal. The trek and performances are the centerpiece of a series of events benefiting cancer charity Love Hope Strength Foundation, co-founded by Alarm frontman Mike Peters and entertainment insurance executive James Chippendale, who are both leukemia survivors.

Peters and Chippendale will kick off the worldwide LHSF efforts April 16 with a 1,576-stair climb to the observation deck of the Empire State Building and a concert that night in New York. "MTV Unplugged" producer Alex Coletti is documenting the Everest concerts and surrounding events for a VH1/MTV special and a BBC prime-time documentary. More information can be found at lovehopestrength.com.

music supervisor promotional opportunity for EMI Music Publishing, whose U.K. managing director Guy Moot signed the photogenic Lakeman to a worldwide publishing deal before he had a recording contract with hot U.K. label Relentless (home to KT Tunstall and Joss Stone).

On hand for the occasion were key EMI Music Publishing execs, including head of music resources Keith D'arcy, VP of public relations Janice Brock, executive VP of U.S. A&R Evan Lamberg, sampling guru Dag Sandmark and head of promotions Neil Lasher.

Also in attendance were Lakeman's manager David Farrow and Ian Ralfini, GM of Manhattan Records, which just snagged the folk-pop artist for the United States. Track couldn't help but notice the big grin on Ralfini's face as he proudly watched Lakeman—with either a fiddle or tenor guitar in hand, depending on the song—perform "Fight for Favour," "Lady of the Sea" and "Kitty Jay."

Lakeman has three solo albums under his belt, with a fourth in the works. Whether or not Manhattan will launch him in the United States with the album he is currently crafting or an amalgamation of past releases remains to be seen.

HELPING LATIN AMERICA'S NEEDY

A host of music and fashion celebrities will come together May 10 in New York to raise money for women and children living in poverty and neglect in Latin America. The Wayuu Taya Foundation Gala (Wayuu are the indigenous people of Venezuela and Columbia) will feature musical performances by R&B/dance-pop songstress Jody Watley and soul/funk singer Martha Redbone.

Founded by actress/supermodel Patricia Velasquez, the Wayuu Taya Foundation will, once again, honor a group of humanitarians at the event, to be held at the Soho Grand Hotel. This year's honorees include Ford Models founder Eileen Ford, supermodel Petra Nemcova and media magnate Earl Jones. Velasquez and fellow supermodel Iman will host; CNN's "American Morning" anchor Soledad O'Brien will MC. Past honorees include Sen. Hillary Rodham Clinton, D-N.Y., Russell Simmons and Carolina Herrera.

MURMURINGS

After crushing heads with a spectacular set at the 2006 Coachella Valley Music & Arts Festival, Daft Punk will tour North America this summer and will include dates with the Rapture along the way. A Lollapalooza appearance is also rumored . . . The Black Keys will back Ike Turner on an upcoming album to be produced by Danger Mouse . . . Comedian Chris Rock has directed the video for the Red Hot Chili Peppers' new single "Hump De Bump," which takes place at a Brooklyn, N.Y., block party . . . Sonic Youth will perform its classic album "Daydream Nation" in its entirety July 13 during the Pitchfork Music Festival at Chicago's Union Park and at a handful of other U.S. shows this summer.

Executive TURNTABLE

EDITED BY MITCHELL PETERS

RECORD COMPANIES: Koch Records in New York names **Scott Givens** VP of metal. He was senior director of artist development at RCA Records.

RCA Nashville elevates **Rachel Fontenot** to director of marketing and artist development. She was manager.

Warner Music Group in New York promotes **Susan Mazo** to VP of corporate communications. She was senior director.

Warcon Entertainment names **Jim Chambers** manager and **Hadley Poole** video/PR director. Chambers was national director of sales and marketing at Octone Records, and Poole was coordinator of production and marketing at Eagle Rock Entertainment.

PUBLISHING: Cherry Lane Music Publishing Co. appoints **Michelle Berlin** to creative director and **Melissa Martin** to song delivery coordinator. Berlin was creative director at BMG Music Publishing in Nashville, and Martin was director of licensing, music and talent at Production Advisors.

Woody Bomar returns to independent music publishing with the formation of Green Hills Music Group. He was a senior VP at Sony/ATV.



GIVENS

MAZO

BERLIN

FONTENOT

MANAGEMENT: Spalding Entertainment names **Chris Parr** artist manager. He was VP of music programming and talent relations at CMT.

DIGITAL: Bessemer Venture Partners appoints **Tom Ryan** to entrepreneur-in-residence. He was senior VP of digital and mobile at EMI Music Group.

Warner Music Group's WEA Corp. names **Larry Mattera** senior VP of digital sales and marketing. He was senior VP of music for wireless operator at Amp'd Mobile.

RELATED FIELDS: World Hunger Year (WHY), an anti-poverty organization with longstanding ties to the music industry, elects music industry attorney **Charles J. Sanders** to chair its board of directors.

Thirty Tigers names **Claire Armbruster** artist manager and **Traci Thomas** publicist. Armbruster was artistic director at MerleFest, and Thomas was director of media relations at New West Records.

Send submissions to exec@billboard.com.



LAKEMAN

LAKEMAN DOES MANHATTAN

On his way back home from a couple South by Southwest shows, British singer/songwriter Seth Lakeman didn't let a few flu-like sniffles get in his way of delivering a blistering six-song set at the Living Room on New York's Lower East Side.

The March 19 gig—Lakeman's first New York show—was a

GOODWORKS

IN RONNIE'S HONOR

In honor of veteran publicist Ronnie Lippin, who died of cancer in December, her family trust has endowed two programs devoted to research of the disease. The Ronnie Lippin/Tower Cancer Research Foundation Fellowship and the Ronnie Lippin Cancer Outreach Program at the Tower Cancer Research Foundation will fund new initiatives and public outreach. For more information, contact Jeanne O'Keefe at jokeefe@lippin-group.com.

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

BILLBOARD MECCA NOW MOBILE ENTERTAINMENT LIVE!

MARCH 26 • ORLANDO



Get a 360-degree look at all wireless content and applications, including mobile gaming, TV, video, animation, messaging, marketing, social networking and more.

PROGRAM HIGHLIGHTS INCLUDE:



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



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



CONTENT KING KEYNOTE
GPEG CLAYMAN
SVP, Mobile Media,
MTV Networks



DEVICE KEYNOTE
NIGEL RUNDSTROM,
VE, Multimedia, Nokia

- **HANDSET HEAVEN:**
The latest technologies & services and how they effect consumer electronics.
- **STATE OF THE INDUSTRY:**
Current state of mobile convergence activities in music, film and gaming industries.
- **NETWORKING/ASK AN EXPERT:**
Roundtable discussions with leaders in the mobile & wireless industries.
- **PRODUCING MOBILE CONTENT:**
Hear how the leading creative minds approach developing content for the mobile phone—what works, what needs to work, and what isn't working.
- **CONNECTED CONSUMERS:**
Social networking, user generated content, and placeshifting- discover the opportunities and challenges for both wireless operators and content creators.
- **TARGET MARKETING & AFFINITY GROUPS:**
Find out how carriers and content providers target specific demographics.
- **WHERE'S THE MONEY?**
Examine the different ways to extract revenue from mobile content.

PLUS...



WITH LIVE PERFORMANCE BY



THE 88



DAVID MARTIN

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

IN ASSOCIATION WITH **QuickPlay MEDIA**

LIVE

Last Chance to Register!

ONLY \$599

General Info: 646.654.4660
Registration: 646.654.4643
Sponsorships: 415.738.0745

www.BillboardEvents.com

DIAMOND SPONSOR
MOZES

BASH SPONSOR
AOL

PLATINUM SPONSOR
QuickPlay MEDIA

GOLD SPONSOR
action engine, NOKIA Nseries, ERICSSON TAKING YOU FORWARD, DF Digital Forward, MEDIO ENERGY

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

INDUSTRY SPONSORS
WapOnline, TELEPHIA, FLYCELL, SYBASE 365, JAVIEN, iO global, m:metrics, BLINK, mma mobile marketing association, Bluestreak, Inmedia ENTERTAINMENT

CONFERENCE SPONSORS
VectorMAX, Music@You Are Here, crisp wireless, admob, ThirdScreenMedia, mBlox, GREYSTRIPE, thumbplay, PATH, sdc ag, SMI MICRO SOFTWARE, WXtelecom, Trilobis, ShoZu, bango, confuse

MEDIA SPONSORS
Gm, ADWEEK, BRANDWEEK, MEDIaweek, RCF WirelessNews, NAKIP, Wireless, mpeg Industry Forum, FierceMoCo, mobile, WIRE, WIRE NEXT, bango, confuse



ANDREW DICE CLAY

Not Very PC Content For Your PC, Mobile, and Digital Media Devices

www.dmgi.com/dice

Check out Dice's hit reality show *Dice Undisputed*, every Sunday night at 10 pm EST on VH1.



info@dmgi.com www.dmgi.com NASDAQ: DMG

The DMGI logo is a trademark of Digital Music Group, Inc. All rights reserved. All other logos are the trademarks or registered trademarks of their respective owners.